

Examination

Dance
Jardi - tancat

Section	Part	Question Number
1		1

Date

21-10-11

Number of booklets used for this question

1/1

Instructions

- Write your Centre Number and Student Number at the top of this page.
- In the boxes provided write the name and date of this examination, and the number(s) of the question(s) attempted in this booklet.
- If you have not attempted the question, you must still hand in the Writing Booklet, with the words 'NOT ATTEMPTED' written clearly on the front cover.
- Write using black or blue pen. (Black pen is recommended.)
- You may ask for an extra Writing Booklet if you need more space.
- **You may NOT take any Writing Booklets, used or unused, from the examination room.**

Start here.

Nacho Duato's ^{remarkable} 1983 dance piece 'Jardi Tancat', took the audience on journey to discover and exploit the traditions of the catalonian people, following the narrative formal structure the 7 ~~sections~~ ^{sectioned} piece exploited the brutal hardships, pain, support and labourers work of the catalonian people. The dance began in silence depicting the image of the connectedness of the catalonians to barren land. This section ^{the} ~~dancers~~ ^{dancers} predominately danced in canon to symbolize their shared experiences. The movement was grounded consisting of low levels. The labourers work was depicted ^{through} the linear pathways, whilst dancers were crouched down with one hand placed on their back, portraying the image of sowing. The accompaniment of no music allowed the dancers to present emotion through movement rather than the music itself. This presents a strong influence of Jiri Kilyan. The circumvent area of the stages ~~were~~ ^{were} ~~restriction~~ ^{restriction} of trees this depicted the catalonians looking beyond the valley and showing the

connection to the land and in the end the dancers fall to their knees and realize they can never leave. The aspect of restrictedness can also be depicted through the movement, in the beginning the arms wrapped around the dancers sustaining down their backs, as the dancer crouches down. When they reach their the dancer then breaks their barrier by jumping over their arms. Another example of this aspect is the forceful reaction of the ~~the~~ leg when being pushed with a flexed foot represents the frustration of trying to break this barrier.

The relationships between the dancers become remarkably evident within the pas de deux. Representing each generation. As the section presents each couple the dynamics begin to shift to more angular movement to portray the realization of it never going to change.

Things. Shapes are widely used to depict many. The use of complimentary shapes within the dance piece provides the

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audience with the image of exhaustion. The use of symmetrical and asymmetrical shapes depicts the equality of the dancers' and becomes widely evident through the ~~start~~ last couple of the pas deux ~~section~~ section. Constricted bound shapes were performed by low contraction, followed by a high release in ~~the~~ staying true to the god - through the catalonian catholic belief, returning downward.

~~The~~ Nacho Duato impressively expressed his movement successfully in the presentation of his ~~an~~ intent of the connection of the catalonians to their Navan land.

You may ask for an extra Writing Booklet if you need more space.