



6/DDICS

Dance coversheet: dance investigation

Submit To: **Examiner** Arrival Date: **30 APR/ 30 OCT** Session:

School Number:

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 School Name:

- Write legibly using black ink and retain a copy of this form.
- Complete one copy of this form to accompany each candidate's work.
- Please see overleaf for teacher declaration.

Subject: Dance Level: HL

Candidate Name: _____

Candidate Session Number:

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Instructions to candidates
 Check that your candidate session number is on each sheet of paper used in your dance investigation and attach this coversheet to the front of your work.

Outline below the nature of your dance investigation

| SL only | Familiar (first) | Unfamiliar (second) |
|---|------------------|---------------------|
| What is the name of the dance culture/tradition? | | |
| How did you gain some practical knowledge of the dance culture/tradition investigated? | | |

| HL only | Familiar (first) | Unfamiliar (second) |
|---|--|---|
| What is the name of the dance culture/tradition? | Modern (contemporary) | Musical Theater Jazz |
| What is the title of the dance from which you analyse a short extract in depth? | Excerpt from Cursive II by Lin Hwai-Min | Excerpt from Sweet Charity by Bob Fosse |
| How did you gain: (1) a more developed practical knowledge of the familiar dance work, including movement knowledge of the short extract? (2) some practical knowledge of the unfamiliar dance culture/tradition (not necessarily of the short extract)? | I took two years of higher level dance I took a musical jazz course on my junior year | |

International Baccalaureate

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School Name:

Word length of dance investigation:

SL (no more than 1,500 words), HL (no more than 2,500 words): **2054**

I confirm that this work is my own work and is the final version. I have acknowledged each use of the words or ideas of another person, whether written, oral, aural or visual.

Candidate's signature: Date:

I confirm that, to the best of my knowledge, the material submitted is the authentic work of the candidate.

Teacher's name: Date:

Teacher's signature:

| SL | A (0-5) | B (0-5) | C (0-5) | D (0-3) | E (0-2) | TOTAL (0-20) | |
|------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|-----------------------|
| Examiner: | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Examiner code: _____ |
| Moderator: | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Moderator code: _____ |

OR

| HL | A (0-5) | B (0-5) | C (0-5) | D (0-3) | E (0-2) | F (0-5) | TOTAL (0-25) | |
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| Examiner: | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Examiner code: _____ |
| Moderator: | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Moderator code: _____ |

Lin Hwai-min vs Bob Fosse

The Chicago Sun Times stated “Dancers of the Cloud Gate Company possess a control and articulation that verge on the superhuman. . . These are performers who can make stillness every bit as eloquent as animation.” Modern dance is a type of dance that I have been familiar and have a significant amount of experience with. Though everyone has heard about Bob Fosse and his famous works, I have to admit that Fosse’s famous jazz dances are the ones that I am not familiar with. “He [Fosse] was very simplistic yet powerful in his staging and movement. He’d have the dancers move very slowly at times, and would linger on movement” (“Dance”). Though these choreographers possess two extremely different dance styles, both Cloud Gate and Fosse present energy and clean-cut moves from every dancer. As heard from lots of dancers, Fosse is probably the “most influential man in jazz dance history” (“Dance”). Lin Hwai-min is also, according to TIME magazine, one of Asia’s heroes in 2005. Both choreographers – Bob Fosse and Lin Hwai-min – are the greatest choreographers from the West and the East, respectively. Fosse and Cloud Gate have a few similarities with each other; however, tons of differences lay between each other – especially in their dance elements.

According to legend, Cloud Gate is “the name of the oldest known dance in China, a ritual dance of some 5,000 years ago” (“Cloud”). Born in February 19, 1947, choreographer Lin Hwai-min adopted the term “Cloud Gate”, and made it into an art form, which he first started in Taiwan. In 1973, Lin Hwai-min developed his first – also the very first in Taiwan – contemporary dance company called Cloud Gate Dance Theater of Taiwan (“Cloud”). As Lin says “Instead of invading space, we now internalize our focus and discover a new world: our own bodies.” (Roy). Lin’s main purpose was to show viewers a person’s ability to fully use one’s body and movements. By portraying this, he ultimately created his own style in the vast world of modern dance.

“Most of Cloud Gate’s productions have been made into videos. Among them, Songs of the Wanderers, Moon Water, Bamboo Dream, and Cursive II were filmed in Europe” (“Cloud”). Most of Lin’s videos have been broadcast in many countries and are available on DVD. Cloud Gate performances are still showing throughout the world, from Europe to Asia. Luckily, I had the great opportunity to watch Cloud Gate Cursive: A Trilogy, on September 4, 2009. Their most recent performances, Cursive: A Trilogy “takes inspiration from the art of ancient Chinese calligraphy; the focused energy of calligraphy artists are reflected into movement and presented through dance” (The China Post Friday August 14, 2009). Lin puts the center of focus on the dancers, not on the music or the costume. “One thing all three do, however, is showcase Cloud Gate’s spectacular dancers, whose bodies have been honed by years of not just dance classes but tai chi, qidong, calligraphy and meditation. The tai chi gives them the grounding to be able to do Lin’s low to the floor movements, the meditation gives them stillness and breadth control and the calligraphy teaches them to focus their energy for the explosive bursts that punctuate all three pieces.” (Taipei Times, Friday August 21, 2009. “The write stuff” by Diane Baker (staff reporter)). This evidence shows that the committed modern dancers put a lot of effort in it, and having the chance to watch Hwai-Min’s performances is a special experience anyone could have.

“The company is made up of two-dozen dancers whose training includes Tai Chi Tao Yin (an ancient form of Chi Kung), meditation, martial arts, Chinese Opera movement modern dance, ballet and calligraphy” (“Cloud”). These dancers need to learn not only dancing, but also other types of Chinese arts. “Cloud Gate dancers study t’ai chi, martial arts, meditation and calligraphy – and it shows. They move with the explosive force of martial arts and yet maintain the poise and flow of t’ai chi and the quiet intensity of meditation.” Not only do dancers learn modern dance, they still need to learn a variety of different traditional Chinese dances in their performance. “Staging, design and lighting are as important as the dance. Lin’s visuals tend to be simple, yet striking: ink seeping through rice paper in Cursive, a flooded floor in Moon Water. The works are sometimes epic in scale: three tons of rice fall on to the floor in Songs of the Wanderers”. (Roy). Having witnessed one of the Cloud Gate trilogies, Cursive I, I have seen the phenomenal, graceful movement of these dancers, which, is pretty obvious, that they have been trained for years. These dancers, with the silhouette of their bodies and grave in their movements, demonstrated the art of dance in the Asian industry. Also, I have seen their use of the stage: they covered the whole stage with Chinese characters which shone out from the overhead projector. Cursive II begins with a woman dancer twisting on a bare stage. She is joined by three other women, then a group of men. They continuously circle, sometimes pausing in stylized poses and releasing their breath in unison. The poses evoke the end of a brush stroke (Kite). Cursive Trilogies all show different themes, but with all same implied meaning of using Chinese characters as an art form.

In Cloud Gate, their costumes are fairly plain. They are nude, black or white. Their music, silence with occasional drumming, emphasizes on large movements as compared to slow movements. Lin found, despite the differences in styles, they all shared one common element: the focused energy with which the calligraphers “danced” during writing (“Cloud”). While sitting in the audience, one can hear the dancer’s peaceful, steady inhalations and exhalations. With these characteristics coming from the performance, I

can conclude that Cloud Gate is close to Mother Nature. Don't expect a lot of drive in Lin's works: the combination of stillness, scale and symbolism means that they are experiences to savour rather than stories to follow. (Roy). The Chinese concept of qi (energy) became one inspiration. Lin tried to show how qi is absorbed from the ground and travels through the dancer's body (Kite). Lin shows the uses of neutral tones of leotards as the dancers' costumes to fully see the art of the human body form, and to also show that the costumes did not matter – it was simple – and the most important thing is showing what human bodies can do.

Though one might want to watch the simplicity that Lin Hwai-min portrays, one might switch gear to the upbeat, glamorous Broadway dance of Bob Fosse. Fosse was born on June 23rd, 1927 in Chicago, Illinois. "Fosse grew up amidst the Cabaret nightclubs and was exposed to this type of performance in his early years" ("Dance"). At age fifteen, he choreographed his first cabaret number where the dancers wore Ostrich feathers as their costume. This was during the 1940s, so these kind of dances are sexually suggestive. Furthermore, Fosse has made a trademark in society with his signature style: cigarettes, net stockings and a tipped hat are portrayed in many of his pieces. "He used a cool, jazz sensibility in his choreography, yet it was Burlesque in nature and sleek by choice with a pelvic movement and heavy leans" ("Dance"). In 1954, his first big break was "The Pajama Game". In this famous Broadway show, the song "Steam Heat" became a big hit. "The show made Fosse an overnight success and showcased his trademark choreographic style: sexually suggestive forward hip-thrusts; the vaudeville humor of hunched shoulders and turned-in feet; the amazing, mime-like articulation of hands." ("St James"). Fosse received the first of his many Tony Awards for Best Choreography for "The Pajama Game". ("St James"). From then on, Fosse continued choreographing, which became more and more appealing to audiences and quickly, Fosse's fame and works were known worldwide.

A number of his famous choreographed pieces (such as "Chicago") are still famously and widely performed today. In 2002, Director Rob Marshall made a movie of Fosse's other big hit "Chicago", starring Richard Gere and Renee Zellweger – who have won the Golden Globe Award for best actor and best actress respectively, because of this film. A number of DVD and "Fosse" productions are still constantly playing in Broadway shows. Not only worldwide, even in our small school community, our 2009 musical was "The Pajama Game", one of Fosse's greatest works.

Director-choreographer Bob Fosse forever changed the way audiences around the world viewed dance on the stage and in the film industry in the late 20th century. Visionary, intense and unbelievably driven, Fosse was an artist whose work was always provocative, entertaining, and quite unlike anything ever before seen. His dances were sexual, physically demanding of even the most highly trained dancers, full of joyous humor as well as bleak cynicism - - works that addressed the full range of human emotions. ("St James"). This further emphasizes his dance and by using props, he fully portrays the small details of his choreography.

It is obvious to see that Fosse's performances contrasted the way Cloud Gate performed themselves. Fosse's dance is showy, which includes a fun story plot, whereas Lin Hwai-min's dances are focused on the core body and its form and movements. Moreover, Lin Hwai-min's dancers would take years to train, since Lin's dancers learn all about tai-chi, martial arts and their focus on breathing. Their next show would probably air in the next six years. On the other hand, Fosse's dancers could be modern dancers who started at an early age. One huge difference between these two is, obviously, their performance. Fosse's dancers wear suits - usually black and white, use props – hats, canes etc., and on top of that, he adds a quirky theme with a moral story. Fosse is all about lights, glitz and glamour, with dancers singing while they dance. Lin Hwai-min is the total opposite. His dancers' outfits are simple and soft – wave-like – just as how their movements are. He uses props occasionally, and his dancers' movements are focused on the upper body in a flowing motion. Lin's theme is mostly based on objects, such as the art of calligraphy and Chinese characters. His performances are simple, clean and plain, which puts a focus on the dancers.

In this excerpt of one of Cursive's Trilogy, Cursive II, it begins with a solo of one of the dancers. Her moves are smooth as silence surrounds her. Another dancer appears and both of them move simultaneously, with an occasional cohesiveness. Lin's main focus is on wrist gestures – using much of their upper body a lot with still and precise movements. Their feet never point and are flexed in a way that their feet look as if they sizzle. His dancers wear very simple costume: leotard and white pants. Also, the music is just a simple melody of a wind instrument. It is obvious that it is hard to catch the beat of the music, and yet, these dancers move in sync. Overall, Lin's dances are smooth with a great amount of emphasis on the use of arms and fingers.

This small clip is called "The Aloof", and it is shown in one of his famous musicals, Sweet Charity. This is a quirky dance choreographed by Fosse. He thought of creative ways to travel (interesting ways of walking). His dancer's movements are smaller and detailed. Furthermore, Fosse likes to use props. In this case it was the cigarette and lighters. Most of the dancers move in groups and are really cohesive for the most part. This was a film in 1973, so Fosse dressed them up with short black dresses for the females, and black formal suits for men.

The women have colored hair and bold makeup. His music is catchy, with a main focus on the trumpet. What is different from Lin's dance is that the dancers go to the beat of the song. In Fosse's dance, his dancers he emphasizes on the small details which was repeated throughout the dance.

Both of these dances offer a different feel to the audience. Whether you feel like watching a peaceful, sensational modern dance, or an upbeat, uplifting Broadway dance, both of them happily opens the door for you and perform with ease to audiences all over the world.

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