



General Certificate of Education  
June 2006  
Advanced Subsidiary Examination

**DANCE**  
**Unit 3 Understanding Dance**

**DAN3**

Wednesday 7 June 2006 1.30 pm to 3.30 pm

**For this paper you must have:**

- a 12 page answer book
- Benesh/Labanotation paper

Time allowed: 2 hours

**Instructions**

- Use blue or black ink or ball-point pen. Use pencil only for notating or drawing.
- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is DAN3.
- Answer **five** questions. Answer all **four** questions from Section A and **one** question from Section B.
- Do all rough work in the answer book. Cross through any work you do not want marked.

**Information**

- The maximum mark for this paper is 60.
- The marks for questions or part questions are shown in brackets.

**Advice**

- You are advised to spend 1 hour 20 minutes on Section A and 40 minutes on Section B.
- You are reminded of the need for good English and clear presentation in your answers. Questions in Section B should be answered in continuous prose. Quality of Written Communication will be assessed in all answers.

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**SECTION A**

Answer **all** questions in this section.

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**1** Using the correct anatomical terms:

- (a) What type of joint is the hip? (1 mark)
- (b) Identify **three** structural features of this joint. (3 marks)
- (c) Identify **three** movements possible at this joint. (3 marks)
- (d) Describe how a dancer utilises the three movements identified in (c), during performance, or class, or both. (3 marks)

- 2**
- (a) Describe **one** exercise used in a dance class which will strengthen the abdominal muscles. (2 marks)
  - (b) Explain why it is important for a dancer to have strong abdominal muscles. (3 marks)
  - (c) Describe **one** exercise used in a dance class which will mobilise the feet and the ankles. (2 marks)
  - (d) Explain why it is important for a dancer to have mobility in the feet and the ankles. (3 marks)

- 3**
- (a) Notate, or record diagrammatically, a motif for a solo dancer based on the theme of *Curves and Lines*. (4 marks)
  - (b) Notate, or record diagrammatically, **two** simple ways in which the motif can be developed. (4 marks)
  - (c) Identify the **two** ways that you have chosen to develop the motif. (2 marks)

- 4 A proscenium theatre and theatre-in-the-round are two physical settings used for dance performance.
- (a) Compare the two settings in relation to the following aspects of dance choreography:
- entrances/exits of the dancers *(2 marks)*
  - group formations *(2 marks)*
  - use of set design and lighting. *(2 marks)*
- (b) Identify a professional dance work, other than the set work that you have studied this year, which uses **one** of the physical settings named above. *(1 mark)*
- (c) Comment on how the choice of setting has been effective for the work identified in (b) above. *(3 marks)*

**Turn over for the next question**

**Turn over ►**

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**SECTION B**

Answer **one** question from this section.

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The Set Works for 2006 are:

*Les Noces* (Nijinska, 1923)

*Wyoming* (Davies, 1988)

*Rush* (Khan, 2000)

**5** In relation to *Les Noces*:

- (a) How do the movement components (action, dynamic and spatial content) of the female dancers in scene 1 differ primarily from those of the male dancers in scene 2? (4 marks)
- (b) Describe a tableau from **either** scene 1 **or** scene 2. (3 marks)
- (c) Explain the significance of the tableau chosen. (3 marks)
- (d) Briefly describe the movement components (action, dynamic and spatial content) of the guests in scene 4. (6 marks)
- (e) How do they differ from those of the bridal party in this scene? (4 marks)

**6** In relation to *Wyoming*:

- (a) Briefly describe the set and costume designs. (4 marks)
- (b) Identify **two** specific moments in the dance and describe the lighting. (4 marks)
- (c) How do the set design and lighting enhance the choreography at these moments? (6 marks)
- (d) Identify **two** ways in which the camera has been used in the filming of the dance. (2 marks)
- (e) How does each of these ways enhance the choreography in relation to the theme(s) of the dance? (4 marks)

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7 In relation to *Rush*:

- (a) Describe **two** motifs used in the dance. (4 marks)
- (b) Identify and describe **one** variation of **each** of these motifs. (6 marks)
- (c) Briefly describe the aural setting. (4 marks)
- (d) Identify and comment on **two** specific relationships between the dancers' movement content and the aural setting. (6 marks)

**END OF QUESTIONS**

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