



General Certificate of Education  
June 2004  
Advanced Level Examination

**DANCE**  
**Unit 6 Appreciation: Content and Context**

**DAN6**

Thursday 24 June 2004 1.30 pm – 4.30 pm

**In addition to this paper you will require:**

- a 12-page answer book;
- notation paper.

Time allowed: 3 hours

**Instructions**

- Use blue or black ink or ball-point pen. Pencil should only be used for drawing and notation.
- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is DAN6.
- Answer **four** questions. At least **one** question should be answered from Section A, and at least **one** question from Section B on **each** of the two set works you have studied.

**Information**

- The maximum mark for this paper is 100.
- All questions carry equal marks, and are marked out of 25.

**Advice**

- You will be expected to draw on your knowledge of choreography, performance and appreciation in answering these questions. A precise way of describing movement is through the use of notation.
- You should pay attention to the use of correct spelling, punctuation and grammar. Candidates will be rewarded for effective communication of their responses to questions.

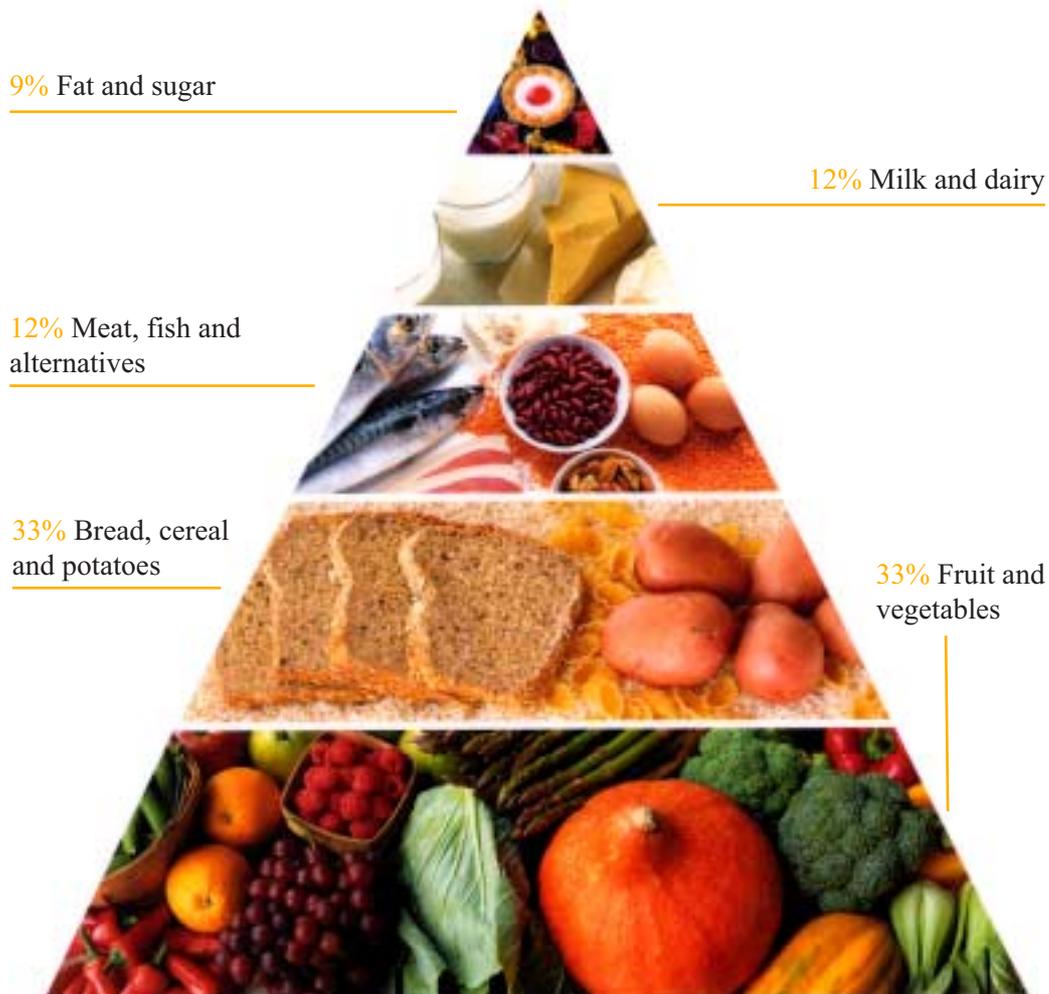
## SECTION A

Answer at least **one** question from this section.

- 1 The illustration below shows the percentages of foods that form part of a healthy, balanced diet.

Discuss the relative importance to dancers' nutrition of each tier of the food pyramid illustrated below. Outline a suitable eating plan which would provide adequate nutrition in preparation for dance performance.

(25 marks)



The food pyramid shows percentages of foods that an average person should eat for a healthy, balanced diet

- 2 Compare the two reviews on **page 3** and consider the extent to which each critic comments on the constituent features of the dance, the form of the dance, the significance of the dance and the performance of the dancers.

(25 marks)

---

**Figure 1**

## English National Ballet

The dancers stream across the stage like molten mercury: fast, fluid and flashy in shades of gunmetal, anthracite and glossy black, through to dazzling white. Quicksilver seems synonymous with *Double Concerto*, Christopher Hampson's sensational new work for English National Ballet. It's a glorious kaleidoscope of pure dance: a creative double whammy, visually ravishing, choreographically packed with wit and inventive human architecture.

This is no doubt a classic for the future. There were sharp intakes of breath all round at the set by Gary 'Fido' Harris, artistic director of New Zealand Ballet, with its giant silver prongs like scattered, ultraviolet-lit mah jong sticks. Principals Daria Klimentova and Jan-Erik Wikstrom pose, brilliant white, as if at a 1970s disco.

From then on it's an explosion of action, the 38 dancers streaming on and off stage to Poulenc's *Concerto for Two Pianos and Orchestra*. The movement melds wonderfully with the music, shifting mood and pace in a maelstrom of physicality from languid elegance to high-octane exuberance. An aerial view, one suspects, would put Busby Berkeley to shame. The iridescent costumes are stunning with seven layers of pleated net in each tutu, as if to outdo *Come Dancing*.

Hampson creates thrilling shapes and colour coordinations in a shimmering mix of groupings, couplings, and bravura bursts. It's sharp, strobe-fast and danced with infectious enjoyment by the young company, obviously thriving under new artistic director Matz Skoog.

Hampson camps it up as well, with an obvious pastiche of the Little Swans. He gives us shades of *Sleeping Beauty*, too, with the chorus line of cavaliers and ballerinas sweeping into arabesques penchées. Klimentova is a joy, poised and elegant, while Wikstrom goes for the macho pyrotechnics with an uncanny look of the young Nureyev. *Double Concerto* is easily the most enjoyable new work I've seen this year and worthy of being sandwiched between two Balanchine greats. Effervescent and intoxicating, it's the dance equivalent of uncorking a bottle of bubbly.

Ferguson, S., *The Guardian*, 22 November 2001

For copyright reasons AQA is unable to reproduce the second review.

Turn over ►

## SECTION B

Answer at least **one** question on **each** of the set works you have studied.

*Pulcinella* (Alston, 1987)

- 3 Identify and discuss the diverse range of sources that are evident in Alston's *Pulcinella*. (25 marks)
- 4 With reference to the four works illustrated in the pictures on **pages 4 and 5**, place *Pulcinella* in the context of Alston's work for Ballet Rambert/Rambert Dance Company. (25 marks)



*Soda Lake*, 1981



*Wildlife* 1984



*Strong Language, 1987*



*Roughcut, 1990*

Turn over ►

---

*Soldat (Page, 1988)*

5 Using the information detailed on **page 7**, comment on:

the subject matter of Page's work;  
the companies with which he has worked;  
his role with these companies;  
his choice of artistic collaborators.

*(25 marks)*

6 Analyse the choreography of the role of The Devil. Describe the movement material and explain how this informs the dramatic meaning.

*(25 marks)*

- 1989** *Savage Water* (mus. Bruce Gilbert, Orlando Gough; set Peter Mumford, costumes Craig Givens, Braun), Dance on 4; performed by: Ashley Page, Lauren Potter, Nicola Roberts, Catherine White
- Piano* (mus. Beethoven, design Howard Hodgkin), Royal Ballet
- 1990** *Currulao* (mus. Orlando Gough, costumes John Galliano), Rambert Dance Company
- Slow Walk / Fast Talk* (mus. Orlando Gough), Royal Ballet principals tour N. America; performed by: Philip Broomhead, Deborah Bull, Ashley Page, Nicola Roberts
- Bloodlines* (mus. Bruce Gilbert, design Deanna Petherbridge), Royal Ballet
- 1991** *D.umb* (mus. Wire), Dance Umbrella Gala; performed by: Ashley Page, Ann De Vos
- Ballet of the Just Hatched Chicks* (mus. Mussorgsky, costumes Vivienne Westwood), Royal Ballet School
- 1992** *Touch your coolness to my fevered brow* (mus. Orlando Gough, design Antony McDonald), Dutch National Ballet
- Quartet* (mus. Liszt), Irek Mukhamedov and Company
- Finale* (mus. Prokofiev), Irek Mukhamedov and Company
- Bisocosis Populi* (mus. Michael Nyman), Images of Dance, London Studio Centre
- Heavenly Interior* (mus. Tchaikovsky), Istanbul State Ballet
- 1993** *Bisocosis Populi* (mus. Michael Nyman), revised for Turkuaz Modern Dance Company
- 2011* (mus. Keith Levene), Turkuaz Modern Dance Company, Istanbul
- A Long Time Coming* (mus. King Crimson, design Ashley Page), Turkuaz Modern Dance Company; performed by: Lesley Collier and Ashley Page as guests
- Opening* (mus. Rimsky-Korsakov), Irek Mukhamedov and Company
- Solo* (mus. Beethoven), Irek Mukhamedov and Company; performed by: Irek Mukhamedov
- Escape at Sea* (chor. with Ian Spink, mus. Orlando Gough, design Antony McDonald), Second Stride
- Obsessive Moment* (mus. Monteverdi, design Vivienne Westwood), Benesh Institute Gala; performed by: Ashley Page, Ann De Vos
- Larina Waltz* (mus. Tchaikovsky), Royal Opera House Winter Gala
- 1994** *Chérubin* (ballet scene and movement direction, mus. Massenet, design Antony McDonald), Royal Opera
- Renard* (mus. Stravinsky, design Bruce McLean), Royal Ballet Dance Bites
- Fearful Symmetries* (mus. John Adams, design Antony McDonald), Royal Ballet

*Winter Dreams* (MacMillan, 1991)

- 7 With reference to the works illustrated in the pictures on **pages 8 and 9**, place *Winter Dreams* in the context of MacMillan's work for The Royal Ballet.



*Anastasia*, 1971



*Elite Syncopations* 1974



*Mayerling, 1978*



*Gloria, 1980*

(25 marks)

- 8 In the programme note for *Winter Dreams*, MacMillan wrote, “Although the characters in the ballet are named after those in the play, I have not attempted a balletic reworking of the whole story. Sometimes the choreography reflects the inner life of the characters, at other times the narrative. I have tried to capture the atmosphere and melancholy of Chekhov’s masterpiece.”

Discuss how far MacMillan’s ballet reflects Chekhov’s play.

(25 marks)

**END OF QUESTIONS**

---

**THERE ARE NO QUESTIONS PRINTED ON THIS PAGE**



---

**THERE ARE NO QUESTIONS PRINTED ON THIS PAGE**

[www.PapaCambridge.com](http://www.PapaCambridge.com)

---

**THERE ARE NO QUESTIONS PRINTED ON THIS PAGE**

www.PapaCambridge.com

#### **ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS**

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright owners have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

Question 1 – acknowledgements to Waitrose Nutrition Advice Centre and the US Food and Drug Administration.

Question 2 – Ferguson, S. (2001) 'English National Ballet', *The Guardian*, 22 November. Stephanie Ferguson is a freelance writer and critic.  
Mackrell, J. (2002) 'Double Concerto', *The Guardian*, 16 January. © Judith Mackrell.

Question 4 – Photographs by Catherine Ashmore/Rambert Dance Company.

Question 5 – Nicholas, L. ed. (2000) *Ashley Page Choreography and Music*, London: Centre for Dance Research, Roehampton University of Surrey  
© University of Surrey Roehampton and Ashley Page.

Question 7 – Crickmay, A. Theatre Museum, V & A, © V & A Images.

Question 8 – MacMillan, K. (1991) *The Royal Ballet programme*, Royal Opera House, February.