



General Certificate of Education
June 2005
Advanced Level Examination

DANCE
Unit 6 Appreciation: Content and Context

DAN6

Monday 20 June 2005 1.30 pm to 4.00 pm

In addition to this paper you will require:

- a 16-page answer book;
- notation paper.

Time allowed: 2 hours 30 minutes

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 **three** questions. Answer **one** question from Section A and **two** questions from Section B, **one** on **each** of the two set works you have studied.

Information

- The maximum mark for this paper is 75.
- All questions carry equal marks, and are marked out of 25.

Advice

- You are advised to spend 50 minutes on each question.
- 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 **one** question from this section.

- 1** Dance and music can relate to each other in a number of ways.
- (a) Identify **five** relationships between dance and music. *(5 marks)*
 - (b) Describe what you understand by **each** of these relationships. *(15 marks)*
 - (c) Providing examples from professional dances, other than the set works that you have studied, discuss the relationship between dance and music. *(5 marks)*
- 2** Dancers use a range of interpretative skills when performing.
- (a) Identify **five** interpretative skills that you have used during your practical dance studies. *(5 marks)*
 - (b) Discuss how you used each of these skills in your practical dance studies. *(20 marks)*

SECTION B

Answer **two** questions from this section.

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

Your answers should contain detailed analysis of the works.

3 *Les Noces* (Nijinska, 1923)

- EITHER**
- (a) (i) Analyse Section 1 ‘Consecration of the Bride’ (Royal Ballet version) or ‘Benediction of the Bride’ (Paris Opera version). You may wish to consider the following constituent features:
- movement components
 - dancers
 - physical setting
 - aural setting. (15 marks)
- (ii) Explain your interpretations of Section 1. (10 marks)
- OR**
- (b) For reasons of copyright permission, the quotation cannot be reproduced on this electronic version of the question paper. It is contained in the printed version, available from AQA's Publications Department.
- (i) Identify the Russian social, political and artistic sources that Nijinska drew on to choreograph *Les Noces*. (5 marks)
- (ii) Explain how the sources that you have identified reflect the harsh realities of the Revolution as shown in *Les Noces*. (10 marks)
- (iii) Provide precise examples from the dance to support your explanation. (10 marks)

TURN OVER FOR THE NEXT QUESTION

Turn over ►

4 Pulcinella (Alston, 1987)

- EITHER**
- (a) (i) Analyse Scene 3 of *Pulcinella* (the Carnival). You may wish to consider the following constituent features:
- movement components
 - dancers
 - physical setting
 - aural setting. (15 marks)
- (ii) Explain your interpretations of this scene. (10 marks)
- OR**
- (b) For reasons of copyright permission, the quotation cannot be reproduced on this electronic version of the question paper. It is contained in the printed version, available from AQA's Publications Department.
- (i) Identify the different styles of mime, ballet and contemporary vocabulary sources that Alston drew on to choreograph *Pulcinella*'s narrative episodes. (5 marks)
- (ii) Explain how the different styles that you have identified reflect the episodes in *Pulcinella*. (10 marks)
- (iii) Provide precise examples from the dance to support your explanation. (10 marks)

5 Soldat (Page, 1988)

- EITHER**
- (a) (i) Analyse Section 6, the 'Trois Danses' ('Three Dances'). You may wish to consider the following constituent features:
- movement components
 - dancers
 - physical setting
 - aural setting. (15 marks)
- (ii) Explain your interpretations of this section. (10 marks)
- OR**
- (b) Some dance critics have commented that Page's *Soldat* contains an element of dark humour that supports a symbolic narrative.
- (i) Identify where dark humour is seen in Page's *Soldat*. (5 marks)
- (ii) Explain how this dark humour contributes to the symbolic narrative. (10 marks)
- (iii) Provide precise examples from the dance to support your explanation. (10 marks)

END OF QUESTIONS

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Question 3 (b) Nijinska, Bronislava (1974) translated by Jean M. Serafetinides and Irina Nijinska 'Creation of *Les Noces*: Bronislava Nijinska', *Dance Magazine*, December, p59.

Question 4 (b) '*Pulcinella*' *Resource Pack*, © NRCD, 2002.

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