

General Certificate of Education
June 2006
Advanced Level Examination

DANCE
Unit 6 Appreciation: Content and Context

DAN6

Tuesday 13 June 2006 9.00 am to 11.30 am

For this paper you must have:

- a 16-page answer book
- Benesh/Laban 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.
- 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 75.
- The marks for questions (or part questions) are shown in brackets.

Advice

- You are advised to spend 50 minutes answering 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 are reminded of the need for good English and clear presentation in your answers. All questions should be answered in continuous prose. Quality of Written Communication will be assessed in all answers.

SECTION A

Answer **one** question from this section.

1 Strength, stamina and flexibility are three components of fitness.

(a) Explain what is meant by the terms:

strength

(2 marks)

stamina

(2 marks)

flexibility.

(2 marks)

(b) Describe how you could develop these components through a general training programme.

(9 marks)

(c) Give examples of how you have used strength, stamina and flexibility in your practical dance studies.

(10 marks)

2 Bob Lockyer has written that the experience of watching dance on screen 'is different from the shared one you get in the theatre, but is often more challenging and fun'.

(a) Identify the advantages of watching dance in the theatre.

(5 marks)

(b) Identify the advantages of watching dance on screen.

(5 marks)

(c) In the light of Bob Lockyer's statement, provide examples from professional repertoire, other than the set works that you have studied, and discuss the different experiences of watching dance in the theatre and on screen.

(15 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)

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- (i) Identify **three** ritualistic elements of Russian nineteenth century peasant weddings. (3 marks)
- (ii) Analyse Nijinska's presentation of these three rituals, giving clear examples. You may wish to consider the following movement components:
- action content
 - dynamic content
 - spatial content. (15 marks)
- (iii) Explain your interpretations of these examples. (7 marks)

OR

- (b) Although each of the three collaborators, Nijinska, Stravinsky and Gontcharova, worked independently to a large extent, the theatrical realisation of *Les Noces* showed a strong sense of unity.

- (i) Describe the following from *Les Noces*:
- Stravinsky's music (5 marks)
 - Gontcharova's designs. (5 marks)
- (ii) Providing examples from *Les Noces*, discuss the close relationship between Nijinska's choreography, Stravinsky's music and Gontcharova's designs. (15 marks)

Turn over for the next question

Turn over ►

4 Soldat (Page, 1988)

- EITHER**
- (a) Jane Pritchard has written that Stravinsky's *L'histoire du soldat* illustrates 'a Soldier and the Devil in a battle of wits for the Soldier's soul'.
- (i) Analyse Page's presentation of the battle of wits between the Soldier and the Devil, giving clear examples. You may wish to consider the following movement components:
- action content
 - dynamic content
 - spatial content.
- (15 marks)
- (ii) Explain your interpretations of these examples. (10 marks)
- OR**
- (b) (i) Identify the sources that Page used to choreograph *Soldat*. You may wish to consider the following:
- music
 - design
 - style
 - subject matter.
- (7 marks)
- (ii) Providing examples from *Soldat*, discuss how Page has used these sources. (18 marks)

5 *Rush* (Khan, 2000)

- EITHER** (a) The programme note for *Rush* states: ‘A purely abstract work inspired by observation of paragliders [parachutists] in “freefall” – a physical state between tremendous speed and serene stillness.’
- (i) Analyse Khan’s presentation of paragliders/parachutists and of freefall, giving clear examples. You may wish to consider the following movement components:
- action content
 - dynamic content
 - spatial content.
- (15 marks)
- (ii) Explain your interpretations of these examples. (10 marks)
- OR** (b) (i) Identify the sources that Khan used to choreograph *Rush*. You may wish to consider the following:
- music
 - design
 - style
 - subject matter.
- (7 marks)
- (ii) Providing examples from *Rush*, discuss how Khan has used these sources. (18 marks)

END OF QUESTIONS

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- Question 2 Lockyer, Bob, 'Foreword' in Dodds, Sherril, *Dance on Screen: Genres and Media from Hollywood to Experimental Art* (2004), Basingstoke. Reproduced with permission of Palgrave Macmillan.
- Question 3 (a) Goodwin, Noel, 'Music' in *Dance and Dancers*, May 1966.
- Question 4 (a) Pritchard, Jane, *Soldat Study Notes*, Rambert 2003.
- Question 5 (a) Akram Khan Company programme, Queen Elizabeth Hall, London, 24-25 October 2002.

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