



General Certificate of Education  
June 2008  
Advanced Level Examination

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

**DAN6**

Tuesday 10 June 2008 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 black ink or black ball-point pen. Pencil may 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 to be marked.

**Information**

- The marks for questions (or part questions) are shown in brackets.
- The maximum mark for this paper is 75.

**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.

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**SECTION A**

Answer **one** question from this section.

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**EITHER**

- 1 The use of videotape/DVD and notation are two systems of recording and reconstructing movement.
- (a) Identify the advantages of using videotape/DVD to record and reconstruct movement. *(5 marks)*
  - (b) Identify the advantages of using notation to record and reconstruct movement. *(5 marks)*
  - (c) Provide examples of how you have used videotape/DVD **and** notation to support both practical and written elements of your dance studies. *(15 marks)*

**OR**

- 2 (a) With regard to a dance genre you have studied, describe the use of the feet, the arms and the spine. *(10 marks)*
- (b) Providing examples from professional works you have seen, other than the set works you have studied, analyse the use of the feet, the arms and the spine. The examples can be from one or more genres. *(15 marks)*

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**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.

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**3 Wyoming (Davies, 1988)**

- EITHER** (a) (i) Analyse the movement content of the **two** duos involving Scott Clark and Lizie Saunderson, identifying the choreographic development and recurrent movement vocabulary. (15 marks)
- (ii) Explain your interpretations of these examples. (10 marks)
- OR** (b) (i) Outline the phases of Davies' choreographic career, referring to companies with which she has worked. (5 marks)
- (ii) Identify and discuss the characteristic features of Davies' choreography with specific reference to subject matter, movement content, design and aural accompaniment. (10 marks)
- (iii) Provide examples from *Wyoming* **and** from other works by Davies to support the points you have made. (10 marks)

**Turn over for the next question**

**Turn over ►**

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**4 *Rush* (Khan, 2000)**

**EITHER** (a) (i) Describe the following from *Rush*:

- the physical setting: set, costume, lighting (5 marks)

- the aural setting: sound, music. (5 marks)

(ii) Providing clear examples from *Rush*, discuss the ways in which the physical and aural settings enhance the impact or significance of the choreography.

(15 marks)

**OR** (b) (i) Outline the phases of Khan's choreographic career, referring to the companies and professional artists with whom he has worked.

(5 marks)

(ii) Identify and discuss the characteristic features of Khan's choreography with specific reference to subject matter, movement content, design and aural accompaniment.

(10 marks)

(iii) Provide examples from *Rush* **and** from other works by Khan to support the points you have made.

(10 marks)

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5 *Nutcracker!* (Bourne, 2002)

- EITHER** (a) (i) Identify the different styles of movement and dance vocabulary seen in **Act Two** of *Nutcracker!* (5 marks)
- (ii) Provide clear examples from **Act Two** to illustrate the styles you have identified. (10 marks)
- (iii) Explain your interpretations of these examples. (10 marks)
- OR** (b) (i) Outline the phases of Bourne's choreographic career, referring to the companies and productions for which he has worked. (5 marks)
- (ii) Identify and discuss the characteristic features of Bourne's choreography with specific reference to subject matter, movement content, design and aural accompaniment. (10 marks)
- (iii) Provide examples from *Nutcracker!* **and** from other works by Bourne to support the points you have made. (10 marks)

**END OF QUESTIONS**

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