



General Certificate of Education
Advanced Level Examination

Dance

DANC3

Unit 3 Dance Appreciation: Content and Context

Specimen paper for examinations in June 2010 onwards

This question paper uses the [new numbering system](#) and [new AQA answer book](#)

For this paper you must have:

- an AQA 12-page answer book.

Time allowed

- 1 hour 30 minutes

Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is DANC3
- Answer **two** questions. Answer **one** question from Section A and **one** question from Section B.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked.

Information

- All questions carry equal marks, and are marked out of 40.
- The maximum mark for the paper is 80.
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

Advice

- You are advised to spend 45 minutes on each question.
- You will be expected to use your knowledge of choreography, performance and appreciation in answering these questions.
- You may use diagrams and/or floor plans where appropriate.

Section A

Answer **one** question from this section.
All questions carry 40 marks.

Diaghilev's Ballets Russes 1909-1929**Either**

01 The choreography in the works of the Ballets Russes represented a significant change from previous classical conventions. With reference to appropriate practitioners, discuss their contribution to this choreographic development.

Or

02 Discuss the importance of the union between choreography, music and design in the works of the Ballets Russes. You should refer to appropriate works in your answer.

Modern Dance in Britain 1965 - 1985**Either**

03 In what ways did the practitioners you have studied contribute to the development of modern dance in Britain? Your answer should include reference to appropriate practitioners from the period 1965 to 1985.

Or

04 Discuss the range of influences which contributed to the origins of modern dance in Britain. You should refer to appropriate works from the period 1965 to 1985 to illustrate these influences.

Dance in the American Musicals of the 1930s and 1940s**Either**

05 Examine the characteristics of the range of choreography seen in the American musicals of the 1930s and 1940s. You should refer to the work of appropriate practitioners in your answer.

Or

06 To what extent are the dances you have studied a response to issues in society in the 1930s and 1940s? You should include examples from appropriate musicals in your answer.

Section B

Answer **one** question from this section.
All questions carry 40 marks.

Cinderella* (Ashton, 1948)*Either**

07 Discuss the use of comedy in *Cinderella*. You should provide examples of the movement vocabulary used to portray the comic characterisations and situations.

Or

08 Consider the place of *Cinderella* in the context of Ashton's work in terms of movement material and subject matter. You should refer to a range of his work in your answer.

Beach Birds for Camera* (Cunningham, 1991)*Either**

09 Discuss the use of setting, costume design and accompaniment in *Beach Birds for Camera*. You should consider how these components support the choreographic ideas.

Or

10 Discuss the extent to which *Beach Birds for Camera* can be said to be typical of Cunningham's choreographic style. You should provide examples from *Beach Birds for Camera* **and** a range of Cunningham's other work to support your view.

Revelations* (Ailey, 1960)*Either**

11 Analyse the movement content of the three dances in the first section (Pilgrim of Sorrow) of *Revelations*. You should consider how the movement content supports the choreographic intention.

Or

12 Discuss the significance of *Revelations* in the context of Ailey's choreographic career. You should refer to a range of his work in your answer.

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