

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

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

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

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.

Copyright © 2005 AQA and its licensors. All rights reserved.