



General Certificate of Education  
Advanced Level Examination  
June 2010

## Dance

## DANC3

### Unit 3 Dance Appreciation: Content and Context

Wednesday 16 June 2010 1.30 pm to 3.00 pm

**For this paper you must have:**

- a 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 this 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 draw on your knowledge of choreography, performance and appreciation in answering these questions.
- You may use diagrams and/or floor plans where appropriate.

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**Section A**

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

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**Diaghilev's Ballets Russes 1909 – 1929****EITHER**

0	1
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Compare the contribution of **two** practitioners you have studied to the development of the work of the Ballets Russes in the period 1909 to 1929.

**OR**

0	2
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Diaghilev's ability to recognise and develop the skills of dancers, choreographers, composers and designers enabled the production of works which challenged the audience's perception of ballet.

Discuss this statement, referring to examples from works you have studied to support your answer.

**Modern Dance in Britain 1965 – 1985****EITHER**

0	3
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Compare the contribution of **two** practitioners you have studied to the development of modern dance in Britain in the period 1965 to 1985.

**OR**

0	4
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Modern dance in Britain evolved through the influence of American modern dance combined with classical traditions.

Discuss the extent to which the works you have studied from the period 1965 to 1985 demonstrated these influences.

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

0	5
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Compare the contribution of **two** practitioners you have studied to the development of dance in the American musicals of the 1930s and 1940s.

**OR**

0	6
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Discuss the range of influences which contributed to the choreography of the American musicals of the 1930s and 1940s. You should refer to appropriate works and practitioners from the period to illustrate the use and development of these influences.

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**Section B**

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

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***Cinderella* (Ashton, 1948)****EITHER**

**0 7** Analyse the choreography of the two stepsisters in *Cinderella* and explain how their individual characters emerge.

**OR**

**0 8** Analyse the choreographic style of Sir Frederick Ashton. You should provide examples from *Cinderella* **and** from other works by Ashton to support your analysis.

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

**0 9** Analyse the use of solo and partner work within *Beach Birds for Camera*. You should provide clear movement examples to illustrate your answer.

**OR**

**1 0** Analyse the choreographic style of Merce Cunningham. You should provide examples from *Beach Birds for Camera* **and** from other works by Cunningham to support your analysis.

***Revelations* (Ailey, 1960)****EITHER**

**1 1** Discuss how the themes of *Revelations* are conveyed through the movement content. You should provide clear examples to illustrate your answer.

**OR**

**1 2** Analyse the choreographic style of Alvin Ailey. You should provide examples from *Revelations* **and** from other works by Ailey to support your analysis.

**END OF QUESTIONS**

**There are no questions printed on this page**