



General Certificate of Education
Advanced Level Examination
June 2012

Dance

DANC3

Unit 3 Dance Appreciation: Content and Context

Friday 1 June 2012 9.00 am to 10.30 am

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. Pencil should only be used for drawing.
- 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.

Section A

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

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

| | |
|---|---|
| 0 | 1 |
|---|---|

Discuss how the works you have studied from the period 1909 to 1929 reflect the features of the choreography of Diaghilev's Ballets Russes.

OR

| | |
|---|---|
| 0 | 2 |
|---|---|

Explain how Diaghilev's Ballets Russes evolved during the period 1909 to 1929.

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

| | |
|---|---|
| 0 | 3 |
|---|---|

Discuss how the works you have studied from the period 1965 to 1985 reflect the features of the choreography of modern dance in Britain during that time.

OR

| | |
|---|---|
| 0 | 4 |
|---|---|

Explain how modern dance evolved in Britain during the period 1965 to 1985.

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

| | |
|---|---|
| 0 | 5 |
|---|---|

Discuss how the dances you have studied from the American musicals of the 1930s and 1940s reflect the features of the choreography of that period.

OR

| | |
|---|---|
| 0 | 6 |
|---|---|

Explain how dance in the American musicals evolved during the 1930s and 1940s.

Section B

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

Cinderella* (Ashton, 1948)*EITHER**

0 7 Analyse the use of props in *Cinderella*. You should consider how they support the choreographic ideas.

OR

0 8 Discuss the influences on the movement and choreographic styles of Sir Frederick Ashton. You should provide examples from *Cinderella* and from other works by Ashton to support your discussion.

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

0 9 'Even when a Cunningham work incorporates an element from the natural world, it's invariably transformed in ways that make it virtually unrecognizable.'

Consider the extent to which the choreography of *Beach Birds for Camera* supports this statement. You should provide clear examples from *Beach Birds for Camera* to illustrate your answer.

OR

1 0 Discuss the influences on the movement and choreographic styles of Merce Cunningham. You should provide examples from *Beach Birds for Camera* and from other works by Cunningham to support your discussion.

Revelations* (Ailey, 1960)*EITHER**

1 1 Discuss the connection between the music and the movement content in *Revelations*. You should provide clear examples from *Revelations* to illustrate your answer.

OR

1 2 Discuss the influences on the movement and choreographic styles of Alvin Ailey. You should provide examples from *Revelations* and from other works by Ailey to support your discussion.

END OF QUESTIONS

There are no questions printed on this page

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