Dance   DANC3

Unit 3   Dance Appreciation: Content and Context

Monday 10 June 2013   1.30 pm to 3.00 pm

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.

DANC3

Section A

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

The Royal Ballet 1956 – 1977

EITHER

| 0 | 1 |

Examine the development of the Royal Ballet under the artistic directorship of
Sir Frederick Ashton.

OR

| 0 | 2 |

Discuss the subject matter used in the choreography of the Royal Ballet 1956 to 1977.
You should refer to examples from the works of **at least two** practitioners to show how
the subject matter is communicated.

Alvin Ailey American Dance Theater 1958 – current

EITHER

| 0 | 3 |

Consider how the origins of the Alvin Ailey American Dance Theater contributed to the
early development of the company.

OR

| 0 | 4 |

Discuss the subject matter used in the choreography of the Alvin Ailey American Dance
Theater 1958 to the current time. You should refer to examples from the works of
at least two practitioners to show how the subject matter is communicated.

Netherlands Dance Theatre 1959 – 1999

EITHER

| 0 | 5 |

Examine the development of the Netherlands Dance Theatre under the artistic
directorship of Jiří Kylián.

OR

| 0 | 6 |

Discuss the subject matter used in the choreography of the Netherlands Dance Theatre
1959 to 1999. You should refer to examples from the works of **at least two** practitioners
to show how the subject matter is communicated.

Section B

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

The Prodigal Son (Balanchine, 1929)

EITHER

| 0 | 7 | George Balanchine based *The Prodigal Son* on a biblical story. Discuss how the different aspects of the story are conveyed through the movement content. You should provide clear examples from *The Prodigal Son* to illustrate your answer. |

OR

| 1 | 0 | 8 | Consider the significance of *The Prodigal Son* in the context of the choreographic career of George Balanchine. You should provide examples from *The Prodigal Son* and from other works by Balanchine to support your answer. |

Zero Degrees (Khan and Cherkaoui, 2005)

EITHER

| 0 | 9 | Explain the significance of the body casts used in *Zero Degrees* and comment on how they influence the movement content. You should provide clear examples from *Zero Degrees* to illustrate your answer. |

OR

| 1 | 0 | Consider the significance of *Zero Degrees* in the context of the choreographic career of **either** Akram Khan **or** Sidi Larbi Cherkaoui. You should provide examples from *Zero Degrees* and from other works by **either** Khan **or** Cherkaoui to support your answer. |

West Side Story (Robbins, 1961)

EITHER

| 1 | 1 | Discuss how the movement content in *West Side Story* reveals the various aspects of the relationship between the Jets and the Sharks. You should provide clear examples from the choreographed sections of *West Side Story* to illustrate your answer. |

OR

| 1 | 2 | Consider the significance of *West Side Story* in the context of the choreographic career of Jerome Robbins. You should provide examples from the choreographed sections of *West Side Story* and from other works by Robbins to support your answer. |

END OF QUESTIONS

There are no questions printed on this page