

A-level DANCE

Unit 3 Dance Appreciation: Content and Context

Friday 17 June 2016 Afternoon Time allowed: 1 hour 30 minutes

Materials

For this paper you must have:

- an AQA 12-page answer book.

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 **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 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.

The Royal Ballet 1956–1977**Either**

0	1
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Explain the development of the Royal Ballet during the period 1956 to 1977.

or

0	2
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Discuss the movement styles of **two** practitioners you have studied from the Royal Ballet 1956–1977. You should refer to appropriate examples from the works of the two practitioners to support your answer.

Alvin Ailey American Dance Theater 1958–current**Either**

0	3
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Explain the development of the Alvin Ailey American Dance Theater during the period 1958 to the current time.

or

0	4
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Discuss the movement styles of **two** practitioners you have studied from the Alvin Ailey American Dance Theater 1958 to the current time. You should refer to appropriate examples from the works of the two practitioners to support your answer.

Netherlands Dance Theatre 1959–1999**Either**

0	5
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Explain the development of the Netherlands Dance Theatre during the period 1959 to 1999.

or

0	6
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Discuss the movement styles of **two** practitioners you have studied from the Netherlands Dance Theatre 1959–1999. You should refer to appropriate examples from the works of the two practitioners to support your answer.

Section B

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

'The Prodigal Son' (Balanchine, 1929)**Either**

0	7
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Analyse the movement content of the Siren and the Goons (her followers). You should provide clear examples from 'The Prodigal Son' to show how the movement content supports the choreographic ideas.

or

0	8
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Discuss the treatment of the subject matter in 'The Prodigal Son' and in other works by Balanchine. You should provide clear examples from 'The Prodigal Son' and from other works by Balanchine to support the points made.

'Zero Degrees' (Khan and Cherkaoui, 2005)**Either**

0	9
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Examine the use of choreographic and structuring devices in 'Zero Degrees'. You should provide clear examples from 'Zero Degrees' to show how the use of these devices supports the choreographic presentation and intention.

or

1	0
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Discuss the use of the physical setting in 'Zero Degrees' and in other works by Khan **and/or** Cherkaoui. You should provide clear examples from 'Zero Degrees' and from other works by Khan **and/or** Cherkaoui to support the points made.

'West Side Story' (Robbins, 1961)**Either**

1	1
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Analyse the movement content through which the romance, comedy and tragedy are presented in 'West Side Story'. You should provide clear examples from the choreographed sections of 'West Side Story' to support the points made.

or

1	2
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Discuss the use of the aural setting in the choreography of 'West Side Story' and in other works by Robbins. You should provide clear examples from the choreographed sections of 'West Side Story' and from other works by Robbins to support the points made.

END OF QUESTIONS

There are no questions printed on this page.

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