

Surname		Other Names	
Centre Number		Candidate Number	
Candidate Signature			

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General Certificate of Secondary Education
June 2004



PERFORMING ARTS: DANCE

3231/W

Friday 28 May 2004 1.30 pm to 3.30 pm

No additional materials are required.

Time allowed: 2 hours

Instructions

- Use blue or black ink or ball-point pen.
- Fill in the boxes at the top of this page.
- Answer **all** the questions in this paper.
- Write your answers in the combined question paper/answer book.
- Where appropriate, sketches and diagrams may be used.

Information

- The maximum mark for this unit is 100.
- Mark allocations are shown in brackets.
- The questions in Section A are generally questions concerning your work as a student of dance.
- The questions in Section B refer to the set work, and require you to compare and contrast the set work with other professional dance works.
- The single question in Section C requires an essay style response to the Focus Study Area: Accompaniment.
- The set work is *Cross Channel*, choreographed by Lea Anderson.

For Examiner's Use			
Number	Mark	Number	Mark
1		9	
2		10	
3		11	
4		12	
5		13	
6		14	
7		15	
8		16	
Total (Column 1)	→		
Total (Column 2)	→		
TOTAL			
Examiner's Initials			

SECTION A

Answer **all** questions in the spaces provided.

- 1 How can a warm-up at the beginning of a dance class be effective? Give examples to support your answer.

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(6 marks)

$\frac{\quad}{6}$

- 2 Safety is important in a dance class. State **four** different things a dancer should consider in order to keep safe.

What should a dancer consider in order to keep safe during exercise?	Explain how each contributes to the dancer's safety.
(a)	
(b)	
(c)	
(d)	

(8 marks)

8

Turn over ►

3 A dancer has landed badly from an elevation and sustained an injury to the ankle.

(a) Give **three** examples of what he/she should do to aid a speedy recovery.

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(3 marks)

(b) Explain how any one of the examples given in (a) can aid a speedy recovery.

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(2 marks)

5

4 State **three** ways in which a motif or movement phrase could be varied using **action** developments.

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(3 marks)

3

5 (a) Explain **two** of the following relationships in dance.

- Complementary
- Contrasting
- Question and Answer
- Canon

Relationship	Explanation
(i)	
(ii)	

(4 marks)

(b) Select **one** of the relationships you have chosen in (a) above. Give a movement example to show how you could use this relationship effectively in a trio with the title "Conversations".

Relationship:.....

Movement example:.....

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(4 marks)



Turn over ►

6 A choreographer has composed a group dance. What would be the advantages of rehearsing the work in order to prepare it for performance?

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(4 marks)



SECTION B

The set work is *Cross Channel*. You will be expected to comment on the set work and to compare and contrast it with other professional dance works. Remember to give the **full titles** of the works you use and the **names of the choreographers**.

7 Who created the music for *Cross Channel*?

.....

(1 mark)

$\frac{1}{1}$

8 Who designed the costumes for *Cross Channel*?

.....

(1 mark)

$\frac{1}{1}$

9 *Cross Channel* is a dance work made for the camera. Who directed the film?

.....

(1 mark)

$\frac{1}{1}$

10 *Cross Channel* is a dance work made for the camera. Explain **three** advantages of creating a work in this way. Give examples to support your answer.

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(6 marks)

$\frac{6}{6}$

Turn over ▶

- 11 (a) Humour is important in *Cross Channel*. Describe **two** examples of humour from the section titled “Arrival and accommodation”, one for the men and one for the women.

Examples of humour:

Men.....

Women.....

(2 marks)

- (b) Name another professional dance work other than *Cross Channel* in which humour is used.

Name of work:.....
 (1 mark)

Name of choreographer:.....
 (1 mark)

- (c) Describe a movement example to show how humour is created in the work you have named in (b) above. Consider **action and dynamics** in your answer.

.....

(5 marks)



12 In the section of *Cross Channel* called “The Beach”, Lea Anderson uses contrasting dynamics for the men and women. Describe the dynamics, giving a movement example for each.

	Description of Dynamics	Movement Example
Men		
Women		

(4 marks)

4

13 (a) *Cross Channel* is a site-specific work. Name a dance work which was made for a **theatrical** setting.

Name of work:.....

Name of choreographer:.....

(2 marks)

(b) Describe the physical setting of the work you have named in (a) above and the contribution which it makes to the dance work.

Description:

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(3 marks)

Contribution:

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(3 marks)

Turn over ▶

8

14 (a) State **two** important characteristics of the dance style of *Cross Channel*.

1

2

(2 marks)

(b) Identify a professional dance work from a different dance genre/style.

Name of work:.....

(1 mark)

Name of choreographer:.....

(1 mark)

(c) Identify the genre/style of the dance you have named in (b) above.

Genre/style:.....

(1 mark)

(d) Describe **one** movement example to illustrate the genre/style you have named in (c) above. Consider **action** and **space** in your answer.

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(4 marks)



15 (a) How does the use of costume in the section called "The Party" contribute to the dance work?

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(2 marks)

(b) Identify a professional dance work **other than** *Cross Channel* in which costume contributes to the understanding of the dance work.

Name of work:.....

(1 mark)

Name of choreographer:.....

(1 mark)

(c) Explain how costume contributes to the dance work you have identified in (b) above.

Contribution:
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(3 marks)



TURN OVER FOR THE NEXT QUESTION

Turn over ►

SECTION C

Focus Study Area: **Accompaniment**

16 How does accompaniment contribute to dance works?

In your answer you should consider:

- different kinds of accompaniment;
- the relationships between dance and the accompaniment;
- the ways in which accompaniment helps to communicate the dance idea.

Give examples from **four** professional dance works **in addition to** *Cross Channel*. Name each work and the choreographer. (20 marks)

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