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Centre Number		Candidate Number	
Candidate Signature			

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General Certificate of Secondary Education  
June 2006



**PERFORMING ARTS: DANCE**

**3231/W**

Thursday 25 May 2006 1.30 pm to 3.30 pm

<b>You will need no other materials.</b>
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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** questions.
- Answer the questions in the spaces provided.
- Where appropriate, sketches and diagrams may be used.

**Information**

- The maximum mark for this paper is 100.
- The marks for questions 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: Lighting.
- The set work is *Front Line*, choreographed by Henri Oguike.
- You are reminded of the need for good English and clear presentation in your answers. Question 19 should be answered in continuous prose. Quality of Written Communication will be assessed in your answer to Question 19.

For Examiner's Use			
Number	Mark	Number	Mark
1		13	
2		14	
3		15	
4		16	
5		17	
6		18	
7		19	
8			
9			
10			
11			
12			
Total (Column 1)		→	
Total (Column 2)		→	
TOTAL			
Examiner's Initials			

**SECTION A**

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

**1** (a) State **three** changes that occur in the body after an effective warm-up.

.....  
.....  
.....  
.....

*(3 marks)*

(b) Identify why **one** of these changes is important at the start of any dance class.

.....  
.....  
.....

*(2 marks)*

<b>5</b>

2 State **three** different safety checks which should be made before using the dance studio.

**Safety checks:**

1

*(1 mark)*

2

*(1 mark)*

3

*(1 mark)*

3

**Turn over for the next question**

**Turn over ►**







8 (a) Describe **three** different relationships which can be used in group dance.

Relationship description for group dance:	
1	<i>(1 mark)</i>
2	<i>(1 mark)</i>
3	<i>(1 mark)</i>

(b) Select **one** example from (a) above and describe how you would use it in a dance entitled *Enemies*.

Relationship example: .....

Description: .....

.....

.....

*(1 mark)*

4
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**Turn over for the next question**

**Turn over ▶**

### SECTION B

The set work is *Front Line* (Oguike, 2002). 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 that you use and the **names of the choreographers**.

9 Who is the composer of the music for *Front Line*?

.....  
(1 mark)

<b>1</b>

10 How many sections are there in *Front Line*?

.....  
(1 mark)

<b>1</b>

11 How many dancers are in the video version of *Front Line*?

.....  
(1 mark)

<b>1</b>

12 When was the work premiered with the title *Front Line*?

.....  
(1 mark)

<b>1</b>

13 Oguike had several starting points/stimuli for the making of *Front Line*. Identify **two** of these.

1 .....  
(1 mark)

2 .....  
(1 mark)

<b>2</b>



**14** With reference to Section 1 of *Front Line*, answer the following questions.

(a) As the lights fade up at the start of this section, what do we see first?

.....  
(1 mark)

(b) When the dancers first enter, what is their relationship?

.....  
(1 mark)

(c) After the dancers enter, the lines change and a new group pattern is formed. Describe or draw this formation.

.....  
(1 mark)

<b>3</b>

**Turn over for the next question**

**Turn over ►**

15 (a) With reference to Section 2 of *Front Line*, describe the **dynamics** and **space** of the first duet.

Dynamics: .....  
.....  
(1 mark)

Space: .....  
.....  
(1 mark)

(b) What is the relationship between this duet and the accompaniment?

.....  
(1 mark)

3
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16 Oguike uses the accompaniment in a very specific way throughout *Front Line*.

- (a) Identify a professional dance work, **other than** *Front Line*, in which accompaniment and dance are used in a similar way.

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

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

- (b) Describe the accompaniment of the work that you named in (a) above:

.....  
.....  
(2 marks)

- (c) What contribution does the accompaniment make to the work that you named in (a) above?

.....  
.....  
.....  
.....  
(4 marks)

- (d) Name another professional dance work which uses accompaniment differently.

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

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

- (e) What is the relationship between the accompaniment and the dance in the work that you named in (d) above?

.....  
(1 mark)

**17** *Front Line* is a work made for a theatrical setting.

(a) Name a different professional dance work which uses a **non-theatrical** setting.

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

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

(b) Describe the physical setting of the work that you named in (a) above:

.....  
.....  
(2 marks)

(c) What contribution does the physical setting make to the work that you named in (a) above?

.....  
.....  
.....  
.....  
(4 marks)

8
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**18** Costumes are an important element in *Front Line*.

(a) Describe the costumes.

Men's costumes	Women's costumes
(1 mark)	(1 mark)

(b) What contribution do these costumes make to the work?

.....  
.....  
.....  
.....  
.....  
.....

(4 marks)

(c) Identify a professional dance work, **other than** *Front Line*, in which you have seen costume make an important contribution.

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

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

(d) Describe the costume of the work that you named in (c) above:

.....  
.....  
.....  
.....

(2 marks)

(e) What contribution does the costume make to the work that you named in (c) above?

.....  
.....  
.....  
.....  
.....

(4 marks)

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**SECTION C**Focus Study Area: **Lighting**

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- 19** Lighting is important in Oguike's *Front Line*. Consider how lighting contributes to dance works.

You should make reference to *Front Line* and to **four** other professional dance works in your answer. Name each work and the choreographer.

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Dotted lines for writing.

*(20 marks)*

<b>20</b>

**END OF QUESTIONS**

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