

Surname		Other Names	
Centre Number		Candidate Number	
Candidate Signature			

For Examiner's Use
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General Certificate of Secondary Education  
June 2007



**PERFORMING ARTS: DANCE**  
**Written paper**

**3231/W**

Monday 21 May 2007 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.
- Do all rough work in this book. Cross through any work you do not want to be marked.

**Information**

- The maximum mark for this paper is 100.
- The marks for questions are shown in brackets.
- You are reminded of the need for good English and clear presentation in your answers. Question 16 should be answered in continuous prose. Quality of Written Communication will be assessed in Question 16.
- The questions in **Section A** are generally questions concerning your work as a student of dance.
- The questions in **Section B** require you to compare and contrast the set work with other professional dance works.
- The single question in **Section C** requires an essay style answer to the Focus Study Area: Physical Setting: Set Design.
- The set work is *Front Line*, choreographed by Henri Oguike.

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Question	Mark	Question	Mark
1		9	
2		10	
3		11	
4		12	
5		13	
6		14	
7		15	
8		16	
Total (Column 1) →			
Total (Column 2) →			
Quality of Written Communication			
TOTAL			
Examiner's Initials			

**SECTION A**

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

**1** In the preparation of a group dance:

(a) what is the purpose of rehearsal?

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

*(6 marks)*

(b) what can a choreographer do before rehearsals to make them effective?

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

*(4 marks)*

**2** How can you use a video camera to help to improve performance in a solo dance?

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

*(3 marks)*

**10**

**3**

- 3 State **three** ways of avoiding injury when preparing to dance.

Three ways of avoiding injury when preparing to dance:
1
2
3

(3 marks)

3
---

- 4 You have been asked to choreograph a dance and to research a variety of starting points/ stimuli. You are given a piece of music as one starting point/ stimulus.

- (a) Suggest **three** different starting points/ stimuli for a dance composition, other than music.

Starting point/ stimuli for dance composition:
1
2
3

(3 marks)

- (b) Once you have selected your starting point/ stimulus, what would you do next?

.....

.....

(1 mark)

4
---

Turn over ►

- 5 After a strenuous dance class, a cool-down is important. For each effect described below, give a different example of an appropriate cool-down exercise.

Effect upon the body	Exercise
1 Removes lactic acid and prevents muscle soreness.	1
2 Returns cardio-vascular level to normal and prevents dizziness	2
3 Psychological role in preparation for everyday activity	3

(3 marks)

3
---

- 6 What simple first aid can be undertaken to treat a sprained ankle? State how each part of the treatment helps to aid recovery.

First Aid	How does each part of treatment aid recovery?
1	1
2	2
3	3
4	4

(8 marks)

8
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**SECTION B**

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

8 Who is the costume designer for *Front Line*?

.....  
(1 mark)

1

9 How does Oguike give importance to the musicians in the work *Front Line*?

.....  
(1 mark)

1

10 (a) How many musicians play in the video version of *Front Line*?

.....  
(1 mark)

(b) What is the name of the group of musicians who play in the video version of *Front Line*?

.....  
(1 mark)

2

11 With reference to **Section 2** of *Front Line*, answer the following questions.

(a) As the section begins, two dancers occupy the space. Describe an action in this duo.

.....  
(1 mark)

(b) What dance relationship follows this duo?

.....  
(1 mark)

(c) Describe the dynamic of this new relationship.

.....  
(1 mark)

3
---

12 With reference to **Section 3** of *Front Line*, there is a contrast between the soloist and the group of dancers. Give examples of this contrast, considering **space** and **dynamics** in your answer.

	Soloist	Group	
<b>Space</b>	1	1	(2 marks)
	2	2	(2 marks)
<b>Dynamics</b>	1	1	(2 marks)
	2	2	(2 marks)

8
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Turn over ►

13 Oguike makes effective use of theatrical lighting throughout *Front Line*.

- (a) Identify a professional dance work **other than** *Front Line* in which the lighting contributes to the dance in a **similar** way.

Name of work: .....

Name of choreographer: .....

(2 marks)

- (b) Describe the lighting of the work that you named in (a) above.

.....

.....

(2 marks)

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

.....

.....

.....

.....

(4 marks)

- (d) Identify a professional dance work which uses a naturalistic or non-theatrical setting.

Name of work: .....

Name of choreographer: .....

(2 marks)

- (e) Describe the lighting in the dance work that you named in (d) above.

.....

(1 mark)



14 (a) What contribution do the costumes make to *Front Line*?

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

(4 marks)

(b) Identify a professional dance work **other than** *Front Line* in which you have seen costume make a **different** contribution.

Name of work: .....

Name of choreographer: .....

(2 marks)

(c) Describe the costume of the work that you named in (b) above.

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

(2 marks)

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

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

(2 marks)

15 (a) The music makes an important contribution to *Front Line*. Describe the music–dance relationship of *Front Line*.

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

(2 marks)

(b) Identify a professional dance work **other than** *Front Line* in which a **different** style of accompaniment is used.

Name of work: .....

Name of choreographer: .....

(2 marks)

(c) Describe the accompaniment of the work that you named in (b) above.

.....  
.....

(2 marks)

(d) What contribution does the accompaniment make to the work that you named in (b) above?

.....  
.....

(2 marks)

8







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