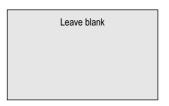
Surname	Other Names			
Centre Number	Candida	ite Number		
Candidate Signature				



General Certificate of Secondary Education June 2004

ASSESSMENT and

ALLIANCE

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.
	(6 marks)



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)	
(4)	
(d)	

(8 marks)



(a)	Give three examples of what he/she should do to aid a speedy recovery.
(b)	Explain how any one of the examples given in (a) can aid a speedy recovery.
	(2 marks)
State	three ways in which a motif or movement phrase could be varied using action developments.
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Explain **two** of the following relationships in dance.

5

(a)

Complementary Contrasting Question and Answer Canon	
Relationship	Explanation
(i)	
(ii)	
show how you could use this relationship ef	nosen in (a) above. Give a movement example to fectively in a trio with the title "Conversations".
	(4 marks)



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

Who created the music for <i>Cross Channel</i> ?
(1 mark)
Who designed the costumes for Cross Channel?
(1 mark)
Cross Channel is a dance work made for the camera. Who directed the film?
(1 mark)
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.



11	(a)	Humour is important in <i>Cross Channel</i> . 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 C	ross 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		

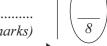
(4 marks)

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12	()	
13	(a)	<i>Cross Channel</i> 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:
		(3 marks)
		Contribution:

(3 marks)

Turn over ▶



14	(a)	State two important characteristics of the dance style of Cross Channel.	
		1	
		2	
	(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.	
		(4 marks)	



15	(a)	How does the use of costume in the section called "The Party" contribute to the dance work?
		(2 marks)
	(b)	Identify a professional dance work other than <i>Cross Channel</i> 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:
		(3 marks)



TURN OVER FOR THE NEXT QUESTION

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 <i>Cross Channel</i> . Name each work and the choreographer. (20 marks)



THERE ARE NO QUESTIONS PRINTED ON THIS PAGE

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