

General Certificate of Education  
June 2008  
Advanced Subsidiary Examination



**DANCE**  
**Unit 3 Understanding Dance**

**DAN3**

Monday 2 June 2008 1.30 pm to 3.30 pm

**For this paper you must have:**

- a 12-page answer book
- Benesh/Labanotation paper

Time allowed: 2 hours

**Instructions**

- Use black ink or black ball-point pen. Use pencil only for notating or drawing.
- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is DAN3.
- Answer **five** questions. Answer **all** questions from Section A and **one** question from Section B.
- Do all rough work in the answer book. Cross through any work you do not want to be marked.

**Information**

- The maximum mark for this paper is 60.
- The marks for questions (or part questions) are shown in brackets.

**Advice**

- You are advised to spend 1 hour and 20 minutes on Section A and 40 minutes on Section B.
- You are reminded of the need for good English and clear presentation in your answers. Questions in Section B should be answered in continuous prose. Quality of Written Communication will be assessed in all answers.

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**SECTION A**

Answer **all** questions in this section.

You may use notation, floor plans and/or diagrams where appropriate.

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- 1 (a) Describe **one** exercise used in a dance class that will help a dancer to perform jumps safely. (2 marks)
- (b) Explain how the exercise will help a dancer to perform jumps safely. (3 marks)
- (c) Describe **one** exercise used in a dance class that will help a dancer to improve the skills used in performing turns. (2 marks)
- (d) Explain how this exercise will help a dancer to improve the skills used in performing turns. (3 marks)
- 2 A dancer is preparing to perform in a group dance.
- (a) Identify **three** reasons why a dancer uses the rehearsal process to prepare for performance. (3 marks)
- (b) Explain the particular importance of **one** of the reasons you have identified. (2 marks)
- (c) Identify **two** issues about the performance space that need to be considered during rehearsals. (2 marks)
- (d) Explain what a dancer would do during rehearsals in order to deal with **one** of the issues you have identified. (You may refer to your own personal experience if you have had to deal with this issue.) (3 marks)
- 3 Notate or record diagrammatically a sequence on the theme of *Up and Down*. The sequence should include the following detail:
- a female dancer, begins upstage right, facing downstage left
  - a starting position that includes an arm gesture
  - a turn with a leg gesture.
- (10 marks)

- 4 (a) Identify **two** relationships that a choreographer can create between dance and the aural setting. *(2 marks)*
- (b) Describe each of the relationships that you have identified. *(4 marks)*
- (c) Identify **one** dance work, other than the set work that you have studied this year. *(1 mark)*
- (d) Explain how **one** of the relationships that you have identified has been used effectively in this work. *(3 marks)*

**Turn over for the next question**

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## SECTION B

Answer **one** question from this section.

You may use notation, floor plans and/or diagrams where appropriate.

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The set works for 2008 are:

*La Fille mal gardée* (Ashton, 1960)

*Wyoming* (Davies, 1988)

*Nutcracker!* (Bourne, 2002)

*La Fille mal gardée* (Ashton, 1960)

**5** With reference to the first duet between Colas and Lise in Act 1 – The Farm Yard:

- (a) describe the costume worn by **either** Lise **or** Colas in their first duet in Act 1; (5 marks)
- (b) explain the significance of the costume that you have described; (5 marks)
- (c) describe how ribbons are used in this duet; (5 marks)
- (d) explain the significance of the ribbons in the duet. (5 marks)

*Wyoming* (Davies, 1988)

**6** With reference to The Ensemble Dance – this is the only section that involves all five dancers – the simultaneous male trio and the female duet:

- (a) describe the movement components (action, dynamic and spatial content) of the ‘Ensemble Dance’; (5 marks)
- (b) explain the significance of the ‘Ensemble Dance’ to the whole work; (5 marks)
- (c) describe the lighting and use of the camera in the ‘Ensemble Dance’; (5 marks)
- (d) explain how the lighting and use of the camera enhance the communication of the subject matter. (5 marks)

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*Nutcracker!* (Bourne, 2002)

7 With reference to *Nutcracker!*, select **one** duet from the following list:

- Scene 7 – ‘The Road to Sweetieland’  
The Cupids’ duet
- Scene 8 – ‘By Invitation Only’  
The duet between Clara and Knickerbocker Glory
- Scene 9 – ‘The Wedding Party’  
The duet between Nutcracker and Princess Sugar.

With reference to the duet that you have selected:

- (a) describe the movement components (action, dynamic and spatial content);  
(5 marks)
- (b) explain the significance of the duet to the whole work;  
(5 marks)
- (c) describe the physical setting (costume, set and significant props) used in this duet;  
(5 marks)
- (d) explain how the physical setting (costume, set and significant props) communicates theme and character in the duet that you have selected.  
(5 marks)

**END OF QUESTIONS**

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