| Centre Number | | | Candidate Number | | |
|---------------------|--|--|------------------|--|--|
| Surname | | | | | |
| Other Names | | | | | |
| Candidate Signature | | | | | |



General Certificate of Secondary Education June 2012

Dance 42301

Unit 1 Critical Appreciation of Dance

Monday 28 May 2012 1.30 pm to 2.30 pm

You will need no other materials.

Time allowed

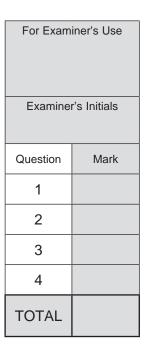
• 1 hour

Instructions

- Use black ink or black ball-point pen.
- Fill in the boxes at the top of this page.
- Answer all questions.
- You must answer the questions in the spaces provided. Do not write outside the box around each page or on blank pages.
- Do all rough work in this answer book. Cross through any work you do not want to be marked.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 50.
- You should use examples wherever appropriate to support your explanations or argument.
- You may use bullet points, continuous prose or diagrams in your answers.
- You are reminded of the need for good English and clear presentation in your answers.





In this examination, you will answer questions about your own dance experience and **two** professional dance works (referred to as dance work 1 and dance work 2 throughout the paper).

Answer all questions in the spaces provided.

| Name your choice of dance work 1 and the choreographer of that work. | | |
|--|---|--|
| Dance work 1: | | |
| Choreogra | pher: | |
| | | |
| 1 (a) | Name both the set and lighting designers for dance work 1. | |
| | Set designer: | |
| | Lighting designer: | |
| 1 (b) | Describe two features of the set design or lighting of dance work 1. | |
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| | (2 marks) | |
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| 1 (c) | How does the lighting contribute to the mood / atmosphere of dance work 1? |
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| | (3 marks) |

Turn over for the next question



| Name your | choice of dance work 2 and the choreographer of that work. | |
|---------------|---|--|
| Dance work 2: | | |
| Choreograp | oher: | |
| 2 (a) | Name both the set and lighting designers for dance work 2. | |
| | Set designer: | |
| | Lighting designer: | |
| 2 (b) | Other than mood / atmosphere, how does set design contribute to our understanding of dance work 2? | |
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| | (4 marks) | |
| 2 (c) | Name a stimulus / starting point for dance work 2. | |
| | Stimulus / starting point: | |
| | | |
| | (1 mark) | |



| 2 (d) | Give an example of how the choreographer has used the stimulus / starting point to inform the dance idea for dance work 2. | |
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| | (2 marks) | 9 |
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Turn over for the next question



| 3 (a) | Name the costume designer for each dance work. |
|-------|--|
| | Costume designer of dance work 1: |
| | Costume designer of dance work 2: |
| 3 (b) | Describe a costume from dance work 1 and a contrasting costume from dance work 2. |
| | Costume from dance work 1: |
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| | (2 marks) |
| | Costume from dance work 2: |
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| | (2 marks) |



| 3 (c) | Explain how costumes have been used effectively in both dance work 1 and dance work 2. |
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| | (10 marks) |
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16



You are choreographing a group dance based on the painting below, *Great Wave* by Hokusai.



| 4 (a) | How would you use this painting as a stimulus / starting point to create your group dance? |
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| | (3 marks) |
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| 4 (b) | Describe a motif you would choreograph. Make reference to actions, space and dynamics. |
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| | (3 marks) |
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| 4 (c) | How would you develop the motif you have described? |
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| | (4 marks) |
| | Question 4 continues on the next page |



| 4 (d) | How would you structure your group dance based on <i>Great Wave</i> ? Explain your choice. |
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| | (2 marks) |
| 4 (e) | How could you create an effective climax in your group dance based on Great Wave? |
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| | (2 marks) |
| 4 (f) (i) | Describe either the start or the end of your group dance. |
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| | (2 marks) |
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| 4 (f) (ii) | How is this start or end effective in your group dance? |
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| | (2 marks) |

18

END OF QUESTIONS



