

Centre Number						Candidate Number				
Surname										
Other Names										
Candidate Signature										

For Examiner's Use	
Examiner's Initials	
Question	Mark
1	
2	
3	
4	
TOTAL	



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.



J U N 1 2 4 2 3 0 1 0 1

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:

Choreographer:

1 (a) Name both the set and lighting designers for dance work 1.

Set designer:

Lighting designer:

(2 marks)

1 (b) Describe **two** features of the set design or lighting of dance work 1.

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(2 marks)



1 (c) How does the **lighting** contribute to the **mood / atmosphere** of dance work 1?

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(3 marks)

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7

Turn over for the next question

Turn over ►



Name your choice of dance work 2 and the choreographer of that work.

Dance work 2:

Choreographer:

2 (a) Name both the set and lighting designers for dance work 2.

Set designer:

Lighting designer:

(2 marks)

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:

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(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

Turn over for the next question

Turn over ►



3 (a) Name the costume designer for **each** dance work.

Costume designer of dance work 1:

Costume designer of dance work 2:

(2 marks)

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)



4 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)

4 (b) Describe a motif you would choreograph. Make reference to actions, space and dynamics.

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(3 marks)

4 (c) How would you develop the motif you have described?

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(4 marks)

Question 4 continues on the next page

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4 (d) How would you structure your group dance based on *Great Wave*? 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)



4 (f) (ii) How is this start or end effective in your group dance?

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(2 marks)

END OF QUESTIONS

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There are no questions printed on this page

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ANSWER IN THE SPACES PROVIDED**

