

Section 2: Written Examination Paper

This is a Mock Exam Paper you may wish to use with your students.

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Written Examination Paper

Mock Exam Paper (Completed) 2004/05 Example

Section A

Answer ALL the questions in the spaces provided.

1 What can a dancer do to improve the ability to balance on one leg?

- hold their focus on a particular spot

- pull away from the point of support

- grip muscles of the hip and torso

- know how to find 'place' of centre of gravity

- maintain body posture throughout balance

- Even spreading out weight on three points of foot from big and little toes to heel of foot

(6 marks)

2 (a) Describe an exercise of how one might warm up the ankles?

(eg Flexion and extension exercises, including brushing [battements tendu], plies and releves).

Demi plie and releve exercises, performed in parallel and en croix at the barre, and in centre of the room will work the muscles around the ankle joint.

(2 marks)

(b) What should one do immediately after spraining an ankle to avoid further injury? (*any of the three below*)

- Rest the foot, stop any further activity

Mock Exam Paper (Blank) 2004/05 Example

Section A

Answer ALL the questions in the spaces provided.

2

Written Examination Paper

- 1 What can a dancer do to improve the ability to balance on one leg?

(6 marks)

- 2 (a) Describe an exercise of how one might warm up the ankles?

(2 marks)

- (b) What should one do immediately after spraining an ankle to avoid further injury?

Areas of study to compare and contrast with Set Work

The following section expands on the areas for study mentioned on the previous page, using 'Cross Channel' (1992) as a Set Work exemplar and 'Swan Song' (1987) as a comparison Professional Work.

Physical Setting

As 'Cross Channel' is a site-specific work which was filmed on location, it is an important and significant aspect, which students should be able to discuss and also compare and contrast with other professional works.

For example, students should be able to:

- Describe the physical setting/set design of other dance works in detail, saying how it contributes to the dance
- Explain the advantages and disadvantages of different types of set designs/locations: Does the set design/location enhance or detract from the piece? Why?
- Say what might need to be considered with regard to the audience's viewing of a live, site-specific work? How is this different from a more traditional set design on stage?
- How do the works studied compare/contrast to 'Cross Channel', in terms of site-specific location/set design?

Aural Setting

Students need to be able to describe the range of aural accompaniment used in 'Cross Channel' including natural/found sound and the music composed by Steve Blake. Students also need to be able to comment on the accompaniment used in other professional works, for example:

- Use of silence, natural and artificial sounds used, words, poetry etc
- Style of music used, including its tone, dynamics, structure, rhythm, orchestration etc
- Discuss the relationship between the accompaniment and the dance, for example: visualisation, enhancing the mood or atmosphere, supporting the character, mutual coexistence, juxtaposition etc.
- How effective is the accompaniment to the whole of the dance?

Props

Students need to be familiar with the range of props used in 'Cross Channel'. They also need to study how props are used in any of the other professional works they have studied.

For example:

- Students need to know what props actually ARE!
- State how they contribute to the dance
- Advantages and disadvantages of using props
- How effective were the props in the dance studied

Teaching composition in class

As discussed earlier, it is suggested that pupils experiment and explore the skills of composition in class, from a range of stimuli:

- Auditory
- Visual
- Kinesthetic
- Tactile
- Ideational

It is important that students experience a range of stimuli, as this will open up the vast array of possibilities that are around them, for transposing into dance within their own compositions.

Selecting Appropriate Themes/Stimuli

When teachers are deciding on appropriate themes/issues to use as examples of good practice, it is worth considering using the questions set for the A/S and A/2 AQA Dance Examination. This is because each of the four questions selected will focus on different stimuli and will have within them scope to be researched and developed into composition.

Other possibilities are to use:

- Sculpture and paintings currently on display in art galleries such as the Tate Modern, or Artists/works that have been studied within GCSE Art,
- Poetry/text/prose studied for GCSE English,
- Music/composers studied within GCSE Music
- Current affairs/World issues, which are of particular focus at present, for example, issues such as Immigrants, Conflict with Iraq, Terrorism, Reality TV, Eating Disorders, and so on.

For the purpose of this handbook, visual stimuli will be explored, in particular the enclosed painting '*Little Boy*' by Anthony Hitchcock. If you would prefer to use a well-known image, there are some sample notes for Picasso's '*Guernica*' on the CD-rom, and the dance moves on the video footage are a response to that seminal work.

Researching the dance idea

The teacher should aim to be the 'model of good practice' and demonstrate through their given examples HOW to go about creating an original piece of choreography. Therefore, it is important that pupils understand the following:

- How to research and collect background information about the theme to help with the generating of ideas and possible movement potential
- To explore a range of resources, eg books, videos, pictures, related professional dance works, web-based searches etc.