



Please write clearly in block capitals.

Centre number

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Candidate number

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Surname

Forename(s)

Candidate signature

GCSE DANCE

Component 2 Dance appreciation

Tuesday 19 June 2018

Afternoon

Time allowed: 1 hour 30 minutes

Materials

You will not need any other materials.

Instructions

- Use black ink or black ball-point pen.
- Answer **all** questions.
- Fill in the boxes at the top of this page.
- 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 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 80.
- You should use examples wherever appropriate to support your responses.
- You may use bullet points, continuous prose or diagrams in your answers.

For Examiner's Use	
Section	Mark
A	
B	
C	
TOTAL	



J U N 1 8 8 2 3 6 W 0 1

IB/M/Jun18/E7

8236/W

Section A – Knowledge and understanding of choreographic processes and performing skills

You must answer all questions in this section.

37.5% (30 marks) – you should spend about 30 minutes on this section.

You are choreographing a **trio** (a dance for three dancers) using **Image 1** below as a stimulus.

All answers in questions 1–5.2 must relate to this stimulus:

Image 1



0 1

Outline a choreographic intent for your trio, which refers to **Image 1** and the use of three dancers.

[3 marks]

0 2 . 1

Describe a motif you could choreograph for your dance. Your answer should refer to actions, space **and** dynamics.

[3 marks]

0 2 . 2

Give **two** ways you could develop the use of space in the motif you have described.

[2 marks]

1

2

Section A continues on the next page

Turn over ►



0 3

Give **two** ways you could use relationships in your trio.

[2 marks]

1 _____

2 _____

0 4

Describe **one** way you could use contrasting dynamics to support the choreographic intent outlined in **Question 1**.

[2 marks]

0 5 . 1

Name the type of aural setting you would use in your dance.

[1 mark]

0 5 . 2

Describe **one** way in which your choice of aural setting could support the communication of choreographic intent outlined in **Question 1**.

[2 marks]



The following questions refer to your knowledge and understanding of performing skills

0 6 . 1 What type of dance skill is 'projection'?

[1 mark]

Tick (✓) **one** box.

Expressive

☐

Mental

☐

Physical

☐

Technical

☐

0 6 . 2 Define the dance term 'projection'.

[2 marks]

0 6 . 3 Give **two** ways a dancer can improve projection.

[2 marks]

1

2

Section A continues on the next page

Turn over ►



0 7Give **two** reasons why it is important to wear appropriate clothing for dance.**[2 marks]**

1 _____

2 _____

0 8Give **two** reasons why it is important for a dancer to stay hydrated during a rehearsal.**[2 marks]**

1 _____

2 _____

0 9Give **two** reasons why you would use systematic repetition in the rehearsal process.**[2 marks]**

1 _____

2 _____

1 0**. 1**Give **two** reasons why having good stamina is important to a dancer.**[2 marks]**

1 _____

2 _____



1 0 . 2

Describe **one** exercise or activity a dancer could do to improve stamina.**[2 marks]**

30**Turn over for Section B****Turn over ►**

22.5% (18 marks) – you should spend about 25 minutes on this section.

1	1
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[6 marks]

[illegible]

1	2
---	---

Explain how your use of **mental skills and attributes** contributed to the overall effectiveness of your duet/trio performance.

[6 marks]

Section B continues on the next page

Turn over ►



1	3
---	---

[6 marks]

[illegible]

Section C – Critical appreciation of professional works**You must answer all questions in this section.**

40% (32 marks) – you should spend about 35 minutes on this section.

In this section, all questions refer to the professional dance works in the GCSE Dance anthology.

1 4Identify **one** property (prop) or item of furniture used in **Shadows**.**[1 mark]**

1 5Explain how the properties (props) and items of furniture help the audience's understanding of the choreographic intent of **Shadows**.**[6 marks]**

1 6Name **one** type of aural setting used as an accompaniment in **A Linha Curva**.**[1 mark]**

Section C continues on the next page**Turn over ►**

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1	7
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Discuss how costume **and** the different types of aural setting contribute to the choreographic intent of **A Linha Curva**.

[12 marks]

[illegible]

1	8
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Using your knowledge of the similarities and differences in the lighting in **Emancipation of Expressionism** and **Within Her Eyes**, discuss how lighting enhances our appreciation of these **two** works.

[12 marks]

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END OF QUESTIONS

32



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