

Examination

Dance
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Section	Part	Question Number
		2

Date

21.10.2011
.....

Number of booklets
used for this question

1

Instructions

- Write your Centre Number and Student Number at the top of this page.
- In the boxes provided write the name and date of this examination, and the number(s) of the question(s) attempted in this booklet.
- If you have not attempted the question, you must still hand in the Writing Booklet, with the words 'NOT ATTEMPTED' written clearly on the front cover.
- Write using black or blue pen. (Black pen is recommended.)
- You may ask for an extra Writing Booklet if you need more space.
- **You may NOT take any Writing Booklets, used or unused, from the examination room.**

Start here.

Question TWO - Cry - Alvin Ailey.

In "Cry" ~~first~~ choreographed by Alvin Ailey first performed by Judith Jameson, choreographed in 1971, the dancer uses a white scarf as a prop. This helps aid the interpretation of "Cry" to an audience.

In Section One, the dancer starts standing up with ~~her~~ her hands in the air, together holding the scarf as if she has shackles around her wrists. As she moves ~~forth~~ forward she leads with her wrists ~~that~~ that are still holding the scarf as if she is "pulled by shackles".

In the first section it is seen that it's more about being contained, being pulled around, very sad, her dynamics are jagged, some hard and strong, other weak.

The scarf is there ~~to~~ to help the audience understand that they were chained up and dragged around when they were on the boats. They were very confined. It is rare that the dancer moves away from the scarf and when she does, it's like there's a pull, dragging her right back to it.

In section two, the dancer is accompanied

with a song with lyrics. This section is very emotive. The dancer dances with the lyrics. This section is very slow and has very soft and flowy movements, soft dynamics. Although in this section the dancer shows pride. The dancer holds almost a peacock shape holding the scarf behind her and would strut around with a very defiant expression.

In this section the scarf has been placed as the front of the stage, lying out flat by the dancer. Sometimes ~~so~~ the dancer will come back to the scarf but not as much as in the first ~~section~~ section.

This section is more about the pride the women had ~~and~~ no matter how they were treated. They were still proud to be African-American and they showed it.

In Section Three, the dance takes a giant change. The dance is all about the joy and happiness. The song is called Right on, be free. It has a fast tempo. The dancer uses fast movements all the time, strong dynamics. A lot of ~~cent~~ torso movements and a lot of hip movements are seen. The dancer at first dancers around with the

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scarf, throwing it about, ~~by~~ which helps the audience understand that in this section she is free, that nothing ~~it~~ is restraining her, or holding her back. She is a proud, strong and free woman.

By using the ~~the~~ scarf in all these sections the way that Ailey has, has helped the audience understand more clearly the concept and intent on the work.

Therefore because of the way Alvin Ailey has choreographed the dance and incorporated the way the dancer has used the scarf, it has helped viewer's grasp the concept and ~~an~~ intent ~~more~~ more clearly. Which has resulted in a clear and correct interpretation.

You may ask for an extra Writing Booklet if you need more space.