

Examination

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| Dance |
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| Section      | Part | Question Number |
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Date

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| 21.10.11 - Friday |
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Number of booklets used for this question

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| 1 |
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### 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.

In Alvin Ailey's *Cry*, a long white fabric is used to help portray the meaning of the work. The dancer uses it to show slavery, religion and to define the active space.

In the opening of *Cry*, the dancer stands holding the fabric across both hands hiding her face. Already it is helping the audience to interpret the work due to it symbolising a barrier between the dancer and the audience. As she opens her arms the fabric rests across her arms and becomes religiously symbolic. The position is a representation of the Mary Pieta, where Jesus is being held in the arms of Mary. The cloth represents Jesus in its position and colour, as white can symbolise purity. This image can aid the interpretation to the audience by suggesting religion is an important theme of the work. The audience can gain from this that the dancer is religious and possibly Catholic. The ~~Slavery can be identified through the use~~ slow lunges down the stage to a kneeling position (still with the fabric draped over arms) can reinforce the idea of religion as the slow lunges can be interpreted as slow careful steps whilst holding a tribute (the fabric/Jesus) to be placed on an altar when the dancer kneels. Slavery can be identified through the use of

the fabric in section one. The dancer ~~pulls~~ has the fabric wrapped around her shoulders and under her feet and pulls at it, showing intense resistance. The audience ~~can~~ then interpret the fabric as chains as it is clear from the movement and performance quality that the fabric is unwanted. Slavery is also shown when the dancer wraps the scarf around her head and runs. This can be interpreted as being taken into slavery by white people ~~and~~ and being forced to learn their ways. The colour of the fabric represents the people inflicting slavery and its position identifies that they are trying to get into the dancer's head and change her. A more obvious example of slavery using the fabric is when the dancer scrubs the floor with it vigorously. This represents the type of job slaves were expected to do.

When the fabric is not being used by the dancer, it defines active space. The fabric is placed ~~in~~ outstretched ~~at~~ lengthways across the stage near the front. It portrays boundaries and restrictions that the dancer has placed upon her by white people. This can also aid in expressing racism against African Americans. The dancer is bound

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by negative space as long as the fabric remains in place.

The fabric used in Cry aids the interpretation of the work by reinforcing themes of slavery and religion and by defining active space it represents boundaries.

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