

Examination

Dance Core
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Section	Part	Question Number
		2

Date

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Number of booklets used for this question

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.

## Question Two.

The dancer's use of the fabric in Alvin Ailey's *Cry* has aided my interpretation of the work. It is a work 'dedicated to all black women, especially our mothers'

Ailey's choice to include ~~for~~ a white cloth in the work reinforces or communicates a ~~sense~~ of strong sense of culture and religion in the ~~pe~~ dancer's life. The fabric ~~is~~ can be interpreted as a symbol of a religious gesture.

The dancer begins ~~centre~~ back up stage in the centre of the performance space, highlighting poor status, significance and being afraid. The dancer only begins to walk forwards when bearing the cloth in her ~~the~~ arms as a gesture to God. Her eyeline focuses up and the sustained dynamic used when walking gives the dancer confidence and control over her body. ~~As~~ The use of the fabric allows me as a viewer to gain a better religious interpretation of the work to a large extent.

Throughout the first section of the work, which communicates ~~a sense~~ struggle, pain and slavery because of her ethnicity the fabric carries a large ~~religious~~ significance. On one occasion the dancer is on the floor with the cloth on her hands and knees 'scrubbing' the floor communicating the slavery she experienced. Her eye line is focussed down which reinforces the degradation of her background/culture, and ~~for~~ what is also communicated through this movement is her lack of control and power over herself.

She uses a small amount of the performance space in the first section as she dances with the fabric. The fabric is laid to its full length on the floor ~~and the woman moves to the length of~~ Her movements are bound to the length of the fabric ~~as a sign~~ and can be interpreted as her background/culture and religion limiting her freedom in society. It may also be interpreted as the woman fearing leaving her comfort zone (length of the fabric) and preferring to stay within its boundary. Here her lack of socioeconomic status and control is interpreted through the fabric to a large extent.

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A sign of breaking free or gaining confidence is evident when the woman places the scarf around her head and runs around the performance space. Her chest is projected forward and her eyeline is focussed upwards and out to represent confidence and proudness of her identity. The use of the fabric here aids my interpretation of the work greatly as it highlights the importance of religion and identity to both the woman and Alvin Ailey.

Alvin's choice to include the fabric largely reflects his blood memories and personal experiences growing up in life with his mother. Religion was instilled in his lifestyle greatly which heavily influenced the way in which religion was <sup>incorporated</sup> ~~communicated~~ in the work. Through the use of the white fabric, a religious interpretation of Alvin Ailey's work 'Cry' can be communicated to a large extent.

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