



General Certificate of Education

Dance DAN3

Mark Scheme

2007 examination - June series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

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GCE Dance Unit 3 2007 Mark Scheme

Introduction

Unit 3 concerns Assessment Objective c), under which candidates are assessed for their ability to:

comment perceptively and critically on the structural and expressive aspects of dance, demonstrating clearly the relationship between the context of dances and their realisation in performance.

Assessment Objective c) includes the assessment of the Quality of Written Communication, ie candidates' ability to:

- select and use a form and style of writing appropriate to the purpose and complexity of the subject matter
- organise relevant information clearly and coherently, using specialist vocabulary when appropriate
- ensure text is legible, and spelling, grammar and punctuation are accurate, so that meaning is clear.

Candidates' responses will vary and the examples which follow in the mark scheme for each question exemplify the kind of responses which should be credited.

All relevant analysis, whether in words, specialist vocabulary, notation or diagrammatic form, should be rewarded.

Marks must be awarded on the script wherever appropriate. If the maximum marks for any question or part-question are exceeded, cross through the excess marks and ticks before recording the total mark for the question.

Correct citation of a work can be awarded one mark, where appropriate, for two or more elements, ie title + choreographer and / or date.

Correct citation of the current set works cannot be awarded marks.

Section A

Question 1

a) Define the terms:

- **aerobic activity** (1 mark)

For example:

Activity that uses oxygen supplied to the muscles via the cardiovascular system.

Muscles using oxygen to supply energy.

Uses the larger muscle groups over an extended period of time.

The muscles are supplied with oxygen, which is steadily and continuously replenished.

NB: Candidates who make a distinction between use of oxygen for aerobic, and non-use of oxygen for anaerobic may be awarded benefit of the doubt marks.

- **anaerobic activity** (1 mark)

For example:

Activity that requires energy to be produced without using oxygen.

Muscles continue to work without being supplied with oxygen.

Intense activity and requires energy production without using oxygen.

b) Identify and explain two benefits of aerobic fitness to a dancer. (4 marks)

For example:

Identification of benefit	Explanation with reference to the dancer
Increase in muscular endurance/stamina.	Enables the dancer to sustain quality of movement/performance for a longer period of time. Recovery time is shorter enabling the dancer to train for longer periods of time.
Muscles have a greater capacity to absorb oxygen.	The muscles can work for longer without tiring – without the build up of lactic acid, resulting in cramp.
Increase in cardiovascular endurance/stamina. More capacity in the heart and lungs to provide a good supply of oxygen to the working muscles.	Enables the dancer to work for longer periods of time without being out of breath. Enables the dancer to take on more demanding roles.
General improvement in the condition of the whole cardiovascular system.	A fit dancer will be able to perform a wider range of repertoire.
Increase in the red blood cell counts which carry oxygen.	A more efficient delivery of oxygen to the muscles allows the dancer to sustain a high level of performance for a longer period of time before fatigue sets in. This will be important in injury prevention (tired dancers are more likely to make mistakes) and therefore reduces risk of injury.

NB: no more than 2 marks to be awarded for identifying benefits.

A maximum of 3 marks may be awarded for comments relating to only one benefit

- c) Identify one physical activity that would help a dancer to improve aerobic fitness. (1 mark)

For example:

Jogging

Cycling

Swimming

Using the treadmill at the gym

Travelling/elevation phrases that are continuous and intense done for at least 10 minutes.

- d) Describe how that activity would be developed within a dancer's training programme to improve aerobic fitness. (3 marks)

For example:

Progressive overload

Gradually increasing intensity, frequency and duration.

A prose example:

I would begin by cycling for 15 minutes. The next week I would do the same route but **go twice** in the week. In the third week I would try to do the same route but **quicker**. Then I would make my route **longer** and then I would **include a hill**. I would time myself so that I could try to **go faster as the weeks went on**.

Question 2

- a) **Identify one professional dance work other than the set work you have studied this year.** (1 mark)

For example:

- *Ghost Dances* (Bruce, 1981)
- *Winter Dreams* (Macmillan, 1991)
- *Cross Channel* (Anderson, 1992)

NB: 1 mark can only be awarded if there are two or more elements to the citation. The name of the work must be given, plus either the date or the choreographer's name.

- b) **Describe the opening moments of the work you have identified. Consider two of the following constituent features:** (5 marks)

- **movement components (action, dynamic and spatial content)**
- **dancers**
- **physical setting** } **costume**
- **aural setting.**

For example:

- *Ghost Dances*

Movement – 3 dancers stand up stage right looking intently towards stage left (feet in 4th open position) torso leaning forwards in a triangular formation – dancer 1 and 2 slightly down stage of dancer 3 who is standing on some rock-like structures up stage. Dancer 1 suddenly slides through the legs of dancer 2 and slowly stands in front of dancer 2 to regain original stance, looking in the same direction. Dancer 3 remains motionless up stage on the rock. The movements shift between two contrasting dynamics of stillness/sustained/suspended and sudden, short bursts of activity.

Dancers – 3 male dancers, one dancer moves, the next joins and then the third joins to establish the trio.

Physical setting – a stage with a painted backdrop of hills and mountains disappearing in the distance. Rock-like structures up stage at the foot of the backdrop large enough for the dancers to stand on. 3 dancers wearing costumes that define the skeleton – body paint showing the bone and muscular structures, the masks are expressionless – no emotion, dark lighting picking out the white bones of the costume and masks and lines of the hills in the background and shape of the rocks.

Aural setting – silence until a single ‘dripping’ sound is heard.

For example:

- *Winter Dreams*

Movement – a soldier, carrying a book under his arm, walks purposefully down a few steps, up stage left, across the stage and up some steps, stage right, opens a French window, enters a dining room and closes the doors behind him. 4 soldiers march from

stage right to left as he enters the dining room. A maid is seen through the French windows standing behind the table laying places and shining glasses.

Dancers – Aware of a group of people; sense of a family/friendship group; all adults; 6 female and 5 male dancers.

Physical setting – the set looks like a ‘real’ house in the country; the audience is kept outside; naturalistic costumes for the era although the dresses are shin-length rather than to the ground. The camera begins to introduce us to the individuals once we are let into the house. The movement is initially seen through the window and French windows. The house is light but the garden and space outside is dark.

Aural setting – orchestral classical music, bright strong traditional mazurka, Russian, up-tempo, lively.

For example:

- *Cross Channel*

Movement – the bodies of the dancers are arranged to spell the title. They are lying on a beach. A dog runs through the bodies. All the dancers get up, in their own way, naturalistically/pedestrian. They all leave the screen by walking out of the shot – some limping/flicking one or both legs depending on whether or not they are wearing flippers.

A girl walks into view. Looks at the information board, puts on sunglasses, and walks off. Another girl walks from a photo-booth, towards camera, puts on sunglasses. A cyclist cycles down the road away from the camera. Another cyclist repairs a puncture, using a statue to hold the inner tube.

Dancers – 5 male dancers, 7 female dancers – although the gender is unclear when they are spelling out the title.

2 female dancers at Victoria station amongst the general public. 1 male dancer cycling away and 1 male dancer repairing puncture.

Physical setting – a beach – if title is used as opening moment – camera begins with a long shot so it is unclear that the words are made up of bodies. Then shot becomes closer so the bodies are clear. Dancers are wearing black wetsuits with some wearing 2 flippers, 1 flipper or carrying flippers.

Victoria station – camera shot focus on information board, telephone booths and photo-booth. The area is full of people but the girl stands out because of her white dress – 1950’s style is incongruous with the general public. A London road and the statue. Cyclists wearing recognisable kit associated with the sport - lycra cycling shorts and shirts, gloves, baseball caps, sunglasses, white socks and trainers. The physical setting uses real locations.

Aural setting – titles begin in silence, then percussive sounds are added. Victoria station begins with a tannoy announcement and real sounds of the place with percussive sounds coming in – no melody. Real sounds of the bicycle pump. There is a combination of real sound and percussive instrumentation to create mood and atmosphere.

NB: candidates do not need to refer to the two constituent features in equal measure. They need to comment on both features to gain 5 marks. They can gain a maximum of 4 marks if they only comment on one feature.

- 2 c) **Explain how these opening moments provide an effective introduction to the work you have identified.** (4 marks)

For example:

- *Ghost Dances*

Movement – the contrast between the sudden turns and changes in direction and the moments of stillness give the impression of an animal stalking its prey which resonates with the death squads in Chile at this time. The movement gradually takes the ghosts across the stage from where they are standing to where they are looking, giving the feeling that they have ownership and control of the whole space. The moments of stillness and the shared focal points suggest that they are looking, spying, waiting to pounce. The athleticism of their movement reinforces their strength.

Dancers – that they are male is significant because of the obvious strength of the male physique. There is strength in numbers but 3 are sufficient to be a threat. Their strength grows slowly as the movement moves from solo to duet to trio as if they are slowly spreading their force across the space.

Physical setting – the lighting is dark and murky suggesting something sinister; the dark lighting suggests night; the skeleton costumes imply death; designed to emphasise the muscular strength of the athletic male dancers, reinforcing the power in the hands of the death squads. The fact that they look ghostly – not human – creates the idea of force that is neither human nor natural. The set with rocks at the back and hills and mountains in the distance is evocative of Chile and gives us the context of the Pinochet death squads.

Aural setting – the drip is natural and incessant suggesting a natural force outside man's control; it is a sound that seems comfortable to the ghosts – they use it almost as a natural rhythm, a breath. It is also sinister and haunting. When the music slowly begins to get louder it masks the drip but there is a sense that it is there but you just can't hear it.

For example:

- *Winter Dreams*

Movement – the naturalistic movement allows the audience to immediately relate to the characters as 'real people' as Macmillan was concerned with uncovering the deeper psyche/real emotional truth of the characters. Naturalistic acting style replaces the 'mime' you might expect to see in traditional ballet and this defines Macmillan's choreography.

Dancers – the balance of male and female, upper and lower social class is entirely in keeping with the context – a well-to-do-family entertaining.

Physical setting – costume is used to define social status which was a key theme of Chekov's *The Three Sisters* – the inspiration for *Winter Dreams*. It focuses attention on characters who are defined by their social identity as much as their personality;

soldier is immediately recognisable by his costume which stands out as different and this is appropriate as he is the focal point and becomes the protagonist. The house is real – this is in the naturalistic genre of theatre and depends on the audience relating to the characters as real people. The light inside contrasts with the dark outside suggesting security within the family unit and something more threatening coming from the outside, as is the case when the outsider, Vershinin unsettles the Marsha's marriage.

Aural setting – sets the context – associations with Russia and a pleasant family meal – masking the undercurrents that are already suggested.

For example:

- *Cross Channel*

Movement – the naturalistic, pedestrian movement establishes the post-modern genre. Detail is clearly going to be significant as the camera picks up on the choreographed movements, which are very small – the putting on of sunglasses.

Dancers – men and women are identified as different by costume, place, activity and that is consistently developed throughout the piece. Both groups cross the Channel but in their own ways and stay in different places – hotel, tent.

Physical setting – natural, recognisable locations establish the places. The fact that this is dance for film is established. There is no evidence of traditional dance spaces – this is a site-specific piece and the fast changes from one place to another suggest the idea of travel, which is a major theme. Also bringing together very quickly different elements of the piece – men, women, different places, travelling – but it is left to the audience to make their own connections about the relationship of these elements – in keeping with the concept of post-modern dance.

The use of camera to direct our attention is established – this is dance for film and the camera is going to be a significant aspect of the choreography. In these opening moments the camera connects many of the ideas of the piece – crossing the Channel, different ways of travelling – train, cycling, ferry – different individuals but identifiable as two types – girls and boys identified by their costume.

Aural setting – combined use of found sound, naturalistic and real sound, the electronic manipulation of percussion to create a 'soundscape' is characteristic of the piece. The opening moments contain a wide variety of the different types of sound that will recur throughout the piece.

NB: Repetition or more description is not sufficient in this section. This section allows the more able candidates to show their knowledge of the context of dances, ie – assessment objective c): 'comment perceptively and critically on the structural and expressive aspects of dance, demonstrating clearly the relationship between the context of dances and their realisation in performance'.

Candidates who answer section c) in section b) are to be awarded marks.

Question 3

Notate or record diagrammatically the following:

- a) a *plié* or knee bend from a standing position with an arm gesture** (3 marks)
- standing position (1 mark)
 low level / bent knees (1 mark)
 arm gesture (1 mark)
- b) a hop with a leg gesture** (3 marks)
- clear evidence of in the air (1 mark)
 one foot to the same foot (1 mark)
 leg gesture whilst in the air (1 mark)
- c) a stepping sequence that includes one full clockwise turn and is repeated entirely on the other side.** (4 marks)
- a stepping sequence (1 mark)
 clockwise turn symbol / diagrammatic alternative (1 mark)
 indication of a full turn (1 mark)
 repeated on the other side (1 mark)

Total (10 marks)

NB: A candidate who does not use the repeat sign but writes the phrase out again on the other side is to be awarded marks.

NB: The full turn needs to be within the body of the stepping sequence not a pathway.

When marking an answer that uses diagrammatic form that is not Labanotation or Benesh, follow the guidance below.

- The diagrams must be clear, ie body position; spatial orientation; direction; level.
- Award marks when you can dance the movements illustrated without referring to any text/written words.

NB: No marks can be awarded for movement that is not possible.

Question 4

- a) Identify and describe two choreographic devices that structure movement and which are used in dance composition. (6 marks)**

For example:

Motif/phrase development

A single movement or short movement phrase which embodies the style/intention of the dance and which can be manipulated and developed.

Ternary – ABA; a three part structure. A is the unifying theme and returns either as an exact repetition or as a recognisable variation or development. Like the chorus and verse structure in songs with A as the chorus. The final section can be a development of the first section but it needs to be closely connected. The A phrases need to offer a contrast to the middle (B) section.

Canon – two or more dancers dance one or more motifs at different times. Motifs/phrases are danced in succession. One dancer or group starts a movement phrase and another dancer or group begins the same phrase but several moments behind. (A particular type of canon may be identified, eg simple, simultaneous, cumulative – marks awarded when the description is clear).

NB: Up to 4 marks may be awarded for comments on only one choreographic device.

- b) Explain how each of these choreographic devices might be used effectively in dance composition. (4 marks)**

For example:

Motif/phrase development

A motif can be developed in many ways; repetition, different direction, level, room facing, adding turns, leaps, changing dynamics, using different body parts, travelling, changing the order. This allows the choreographer to develop the essence of the idea and move the choreographic ideas on. The audience has a sense of coherence as it sees echoes of significant movement recur but with something adapted, creating more variety and interest. It allows the choreographer to anchor the movement ideas without being limited by the possibilities. The motifs may be associated with character, enabling the audience to identify clearly the essence of specific characters.

Ternary – used to create a clear structure, which returns to the beginning. Satisfying, 'full circle' feeling of going back to the beginning, a feeling of completeness – balance and unity.

Canon – a motif is reinforced/amplified as it is stretched over a longer period of time – creates interesting relationships within the group – satisfying as it has unity and variety built into it – gives a sense of progression – simple and simultaneous canon recreates the lost moment – keeps reminding the audience – this could have a gentle echoing effect or build power. Cumulative canon gives a look of increase in power or force as more dancers are added. Simple, simultaneous and cumulative all have a cohesion and logic to them leading to a sense of a solid structure – loose canon allows much more exploration of the movement. The audience will see resonance but also variety – the fact that the motif is shared gives the dance a sense of unity. Even with a loose canon the movement may be developed but will still resonate with the original motif.

*NB: examples should be rewarded if the **effect** of the structure is explained.*

2 marks for each choreographic device (4 marks)

Mark Bands for Section B only (set works)**Band 1 16 – 20 marks**

- Detailed and comprehensive knowledge of the set work
- Detailed understanding of the constituent features, form and structure of the dance and appropriate use of relevant examples
- Clear knowledge of contextual factors with the ability to assess their importance as appropriate to the question
- Ability to analyse, interpret and evaluate and to use specific examples to illustrate points
- Precision and eloquence in the use of notation and diagrammatic form
- Fluent use of an appropriate specialist vocabulary
- Excellent written communication skills – few, if any, errors in spelling, punctuation and grammar.

Band 2 11 – 15 marks

- Comprehensive knowledge of the set work
- Sound understanding of the constituent features, form and structure of the dance and some use of relevant examples
- Knowledge of contextual factors with the ability to make reference to them as appropriate to the question
- Ability to analyse and interpret and to use some examples to illustrate points
- Accurate and appropriate use of notation and diagrammatic form, if used
- Appropriate and accurate use of a specialist vocabulary
- Good written communication skills – there may be errors in spelling, punctuation and grammar.

Band 3 6 -10 marks

- Some knowledge of the set work
- Basic understanding of the constituent features, form and structure of the dance and some use of examples
- Some knowledge of contextual factors with basic application to the question
- Ability to analyse and interpret is limited. More description is evident
- Basic use of detail in notation and diagrammatic form, if used
- Some specialist vocabulary is used
- Basic written communication skills – some errors in spelling, punctuation and grammar.

Band 4 0 - 5 marks

- Vague knowledge of the set work
- Little understanding of the constituent features, form and structure of the dance
- Little or no reference to contextual factors
- Little or no evidence of analysis and interpretation. Some description is evident
- Diagrammatic form, if used, lacks detail
- Little attempt at specialist vocabulary
- Limited written communication skills – noticeable errors in spelling, punctuation and grammar, making answers difficult to follow.

Section B

Answer one question from this section.

The set works for Unit 3 for 2007 are:

Wyoming (Davies, 1998)
Rush (Khan, 2000)
Nutcracker! Bourne, (2002)

Question 5

a) Identify one solo in *Wyoming*: (1 mark)

For example:

Identification can be by name of dancer – Lauren Potter/number of solo/or some description of the dancer, eg male, some detail about colour or design of costume.

b) Describe that solo in terms of the:

- aural setting (use of sound, music, text) (3 marks)
- movement components (action, dynamic and spatial content). (6 marks)

For example:

Lauren Potter's solo

Aural setting – use of music as distinct from sound and text used towards the end. Music has verse and chorus structure, regular, and harmonic with a twanging sound. The text at the end contains elemental images – *Pacific storm; jibsail; something tropical, snows in my mouth, space and time, random multiple, fit together like waves.*

Movement content – deep *plié* in second with sweeping arms onto the floor. The sustained extension of the arms towards the outside of the space, often with torso extension or twist. Resting positions on the floor – lying flat on back with one leg slightly raised, and extended and lying in a curled, foetal position. Galloping and travelling movements, with a whipping arm movement. The position of the legs with one knee bent (*retiré*) and the other leg extended, is used in the air, on *demi point*, and on the floor. Big *attitude* with arms wrapping around the body. Dynamics are fluid with some sustained movements, some variation of speed. Extensive, often a large circular pathway around the edge of the space – the gallops and travelling steps cover the whole space, the movement ranges from low level almost melting into the floor to high aerial steps.

5 c) Explain how the movement components of this solo are developed in the rest of the piece. (5 marks)

For example:

In the duet with LS during the ensemble section, the material interlocks.

- In the lying positions on the floor LP extends her leg so that she can support LS who leans on her with the front and then back of the torso.
- LP deep *plié* in second is done with LS initiating the movement by lightly touching LP's shoulder creating a sense of rebound.
- The two share complementary attitude positions from both of their solos.
- LS pulls LP up from a lying position which is one we have seen in the solo and LS also helps LP to repeat a turn from her solo.
- She uses the *retiré* in second to lean on LS.

In the trio with Michael Fulwell and Paul Douglas, the original movements from LP's solo are used to initiate much of the ensemble.

- The *retiré* in second is again used as a leaning position.
- The lying position – flat on her back with one leg slightly raised, and extended – is done in a standing position and the extended leg is taken by another dancer to initiate a lift.
- LP then walks over the extended leg while being supported in the air and is returned gently to the floor to continue to travel.

d) Explain the significance of this solo to the whole piece. (5 marks)

For example:

Significantly this solo captures the sense of the Wyoming space that is a central theme of the work. Davies wanted to capture the hugeness of the earth, elemental images and a sense of the movement coming out of the land/space.

It introduces us to the specific movement vocabulary of this solo dancer, which is then developed. This leads to coherence as we see repeated and developed movement throughout the piece.

Aural setting – this music has American overtones reinforcing the Wyoming context. It is lilting, rhythmic, has a continuity and flow about it consistent with the idea of continuous movement. The text at the end reintroduces the imagery that drives the piece – the pacific storm, snows, spring, waves are images that are threaded throughout the piece. The verse is the transition between this solo and Lizzie Saunderson who follows. There is some resonance of the verse in Lauren Potter's movement – she is reaching towards the back as the verse suggests as she recovers from a deep *plié* and swings her arms up-stage.

Movement content – the close connection between man and earth is suggested in the low-level movement connected to the earth with the deep *plié* and hands sweeping the floor and the resting positions where LP melts into the ground. Davies wanted to communicate the scale of the landscape and this can be seen in the outstretched arm-reaches beyond the immediate space and focuses on the distance suggesting the scale of Wyoming. The whipping movement of the arms evokes images of horse riding / wild west. The galloping steps on the large circular pathway suggest travelling or journeying across vast landscapes as associated with western America. The design of the movement is significant. There are so many complementary movements that connect with the movement from the other solos that they can be developed and intertwined, creating a unity that connects all dancers as the human element.

Question total (20 marks)

Question 6

a) **Choose one example of a movement phrase in *Rush* which suggests speed.**

- **Identify when it occurs.** (2 marks)
- **Describe the phrase of movement.** (4 marks)
- **Explain how the sense of speed is achieved.** (3 marks)

For example:

- Part 1 section 3 – preceded by all dancers at low level, sitting on heels, arms extended to the front then suddenly snap open. May be contextualised by reference to sound.
- A fast diagonal travelling phrase from up stage left to down stage right, with high elevation followed by a fast roll across the floor. The elevation is a hop travelling on the diagonal with one knee bent and both arms extended high. The roll on the floor immediately follows the landing. The body position is contracted making a small ball.
- The speed is achieved by the bursts of sharp, sudden dynamic movement being very short and therefore over quickly, hard to catch – like looking out of a fast moving train. The change of levels from very high to very low is extreme and immediate – one moment in the air the next on the floor. The roll on the floor is again fast and allows the momentum to continue. The body position is extended in the air and then contracted into a ball on landing and in the roll. This curled up body position allows the dancer to be able to roll quickly. The variation of movement in the phrase is huge so the body is changing position quickly as well as the body travelling in space. The acceleration is very fast so the sense of speed is established immediately.

NB: Be aware of c) marks in this part.

b) **Choose one moment of stillness that includes all three dancers.**

- **Identify when that moment occurs.** (2 marks)

Example 1:

- Part 1, the beginning of section 2 – detail of what happens before and after or referenced in relation to sound.

Example 2:

- Part 1, towards the end of section 3 – detail of what happens before and after or referenced in relation to sound.

- **Describe the body shape made by each dancer and the group formation.**

(4 marks)

Example 1:

- A triangular formation with 2 dancers down stage and 1 dancer up stage. All dancers are in the same position facing the front, standing with the right foot slightly in front of the left with the weight equally balanced on both feet. The left arm is folded at shoulder height so that the left hand is in the centre of the chest and the right arm is extended to the side again at shoulder height. The focus is directly forwards towards the audience.

Example 2:

- Dancer 1 is down stage right facing centre stage. Dancer 2 is up stage right facing the audience (DS) and the final dancer is up stage left also facing the audience (DS). All dancers are in the same position, crouched, sitting on their heels, backs up straight with the focus directly ahead. Their arms are extended straight in front at shoulder height with the hands clasped together.

6 c) Explain the significance of the examples you have chosen in relation to the whole piece. (5 marks)

For Example:

Movement Phrase

This phrase captures the sense of the landing. The idea of the land coming up so fast as the freefaller lands is shown in the speed of the roll after the hop – the dancers' absorb the floor with the whole body. This movement is a reference to Khan's interest in how energy flows outwards from the core to the extremities, but rather than being dissipated it rebounds back in again. The dancers remain separate from each other mimicking the isolation of the freefallers. The straight pathway is a reference to the direct line of travel through the sky. It offers a contrast to the stillness. The movement is seamless which reflects the sense of continuous energy flow, which underpins the whole piece.

Stillness - Example 1:

This is a Kathak position and reinforces the influence of Kathak movement in the whole piece, angularity emphasising straight lines of travel related to the idea of freefall. The triangular shape may link to formations made by 'freefallers', the distance between them emphasises the lack of contact between freefallers. The space between them is also consistent with their relationship throughout the piece and with Kathak which is traditionally a solo form.

Stillness - Example 2:

This is a moment of tension before the release associated with the waiting before jumping out of the plane. This position offers tremendous contrast to the following movement when the arms are suddenly thrown backwards. This is characteristic of the way Khan moves between stillness and speed throughout the piece. Spatially facing different directions but at 90 degrees, drawing attention to the straight lines of the freefall, low level suggests closeness to the ground.

NB: A maximum of 4 marks is available if candidates refer to only one example. Candidates may choose to make connections between the two examples, whilst explaining their significance.

Question 7

a) Identify two characters from the orphanage in Act 1 of *Nutcracker!* (2 marks)

For example:

Clara; the matron; Nutcracker; Doctor Dross

b) Describe the costume for each of these characters. (4 marks)

For example:

Clara – dark grey, loose fitting, long sleeved, knee length dress with buttons at the neck. Black tights with soft black ankle boots. Shorter white petticoat underneath.

Matron – high white, stiff pillar hat which is slightly higher at the front – 3 big black buttons at the back and two black stripes around the top. Grey and white striped shirt and straight black tie. Long straight, black skirt with wide belt with large broach on the front. Black boots with moderate heel.

Nutcracker – a dark jacket with large open white check and 4 big red buttons down the front, white trousers, white gloves and white shoes. Large red spotted bow tie and handkerchief in the top pocket of the jacket.

Doctor Dross – black leather tailcoat with black waistcoat underneath. White dress shirt with winged collar and straight black tie. Straight, black trousers with black/brown flat pumps with old fashioned buttons at the side. Black round rimmed glasses.

NB: A maximum of 3 marks is available for description of only one costume. (4 marks)

c) Describe the gestures and facial expressions that are specific to each of these characters. (6 marks)

For example:

Clara

Gestures – big windmill arms. Naturalist movement combined with dance – in her first solo with the doll she cuddles it and tells it off using clear natural movements – wagging her finger. The dynamics of her gestures are light and gentle. Her arms swing freely when skipping, running, and galloping in a childlike way.

Expression – her facial expressions are exaggerated and transparent and specific to her particular scenario – when the doll's arms are ripped off she is close to tears and elated when he is mended.

Matron

Gestures – hands on hips, uses her hands to point, clap, snap fingers. Gestures are exaggerated. Hands often clasped in front or rested behind her back with fingers spread open, creating sharp angles at the elbow. The gestures have a distinct dynamic – sharp, clipped, staccato feel.

Expression – her expression is disapproving, closed, and disdainful when dealing with the children. She wears an exaggerated false smile when dealing with the visitors. With Fritz and Sugar she makes an exaggerated kiss but there is no contact and smiles are not genuine.

Nutcracker

Gestures – his arms swing from the shoulder and simply react to where he has thrown his weight. He flings his arms with limited control. His hands are set in positions – spread fingers, open palmed. His torso leans each time he stops in whichever direction he was moving so he can regain some control.

Expression – his face looks painted. Only his mouth can move from shut to open but otherwise his expression is completely set – open/vacant expression.

Doctor Dross

Gestures – one arm often behind his back and the other brandishing his stick/baton. His chin is often tilted up so he can look down his nose in a condescending manner to the children.

Expression – he wears an insincere, ingratiating smile when dealing with the visitors. He scowls and frowns at the children.

NB: A maximum of 4 marks is available for description of only one character. (6 marks)

7 d) Explain the significance of each of these characters and their costumes to the whole of Act 1. (8 marks)

For example:

Clara

Clara is the central figure of the piece. The narrative revolves around her and is created from her imagination – or from her dreams. Bourne wants to present Clara as a young orphaned girl with a vivid imagination and it is important that we connect with her at the beginning so that we can follow her adventure as it unfolds. The lively springy steps show her youth and childishness, which is consistent with the whole atmosphere of children's dreams/nightmares and the fantasy land of the piece. We relate to her naturalistic gesture and facial expressions and are able to empathise with her sad, lonely predicament in the orphanage. Her interaction with the doll suggests a mother-child relationship which is particularly poignant.

The shift she wears in the orphanage identifies her as one of the group rather than being an individual. It reinforces the childlike qualities, as it is free-flowing, short, shapeless.

Matron

Matron needs to exude authority and control. The sharpness of her dynamics communicates tension and she is easily identifiable as she offers a sharp contrast to the children. She allows the audience to sympathise with the children because she is clearly unfair and overpowering. She organises the children into the various large group dances, which have been orchestrated for show and underpin the superficiality of the public face of the orphanage. This allows the escape to fantasy land – Sweetie Land to be that much more appealing.

The black, white and grey colour of her costume creates a vivid, stark look. The cut of the skirt and high neck restricts her movement, giving her the look of a disciplinarian. She is narrow-minded with a clear, uncompromising view of right and wrong and the sharpness and angularity of the costume emphasises these characteristics. The Victorian detail – high collar, straight lines, long – establishes historical context.

Nutcracker

Nutcracker is Clara's passport out of the orphanage (reality) and into fantasy/dream world (Sweetie Land). He is the first of the fantastical characters in Clara's dream. He connects reality and fantasy as he evolves from a doll into the man of Clara's dreams and finally to a real boy back in the orphanage. He creates panic at first as the children are scared of something so bizarre but quickly wins them over, thus allowing the audience to accept the strange ideas, vents and characters we are about to meet in Sweetie Land. He allows Bourne to make the transition from the orphanage to Sweetie Land. He is the catalyst for the action.

The mask is the signal for the audience to realise that the real world has been left and we are now in an imaginary place. The accuracy with which the doll has been copied means that we see this character as unreal and the stylised movement reinforces this. The costume bridges the gap between the real and the fantasy worlds – this is a transitional scene in the piece – Clara's dream is beginning.

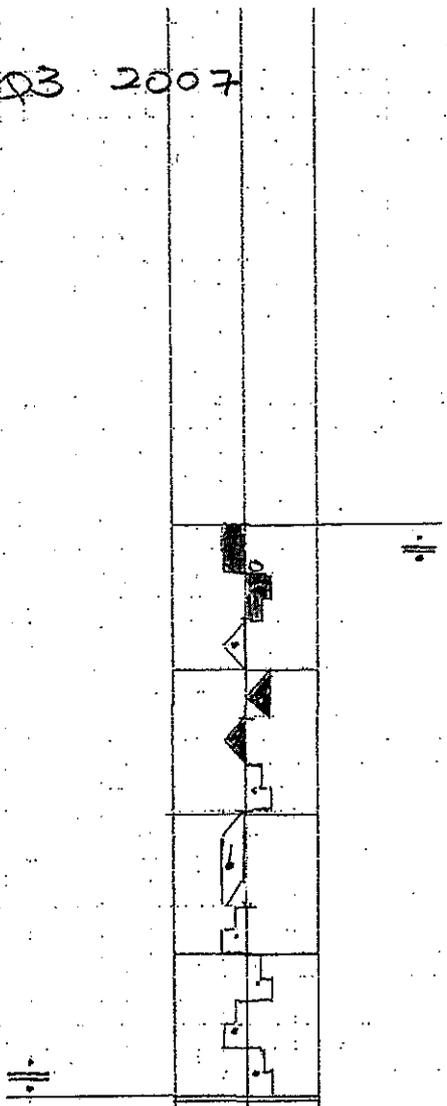
Doctor Dross

Doctor Dross is an archetypal villain – all in black with not a hint of sensitivity about him, which allows us to feel genuinely sorry for the children. He creates fear in them the minute he appears. He suggests violence in his demeanour and his stick/whip/baton. He epitomises everything bad about the orphanage, which explains Clara's need to escape, and fact that her dream contrasts with her reality in so many ways.

His costume epitomises the boss. The tailcoat exemplifies the Victorian era, which gives the story its historical context. The leather material suggests power, particularly associations with the male being in control, it is unforgiving – a cold functional fabric, emphasising the lack of the warmth and homeliness in the orphanage. The look is a formal one creating a distance between him and other people – he is unapproachable, distant.

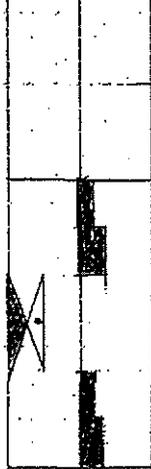
NB: A maximum of 5 marks is available for discussion of only one character and his/her costume.

A maximum of 3 marks is available if a candidate explains the significance of the character without reference to the costume. (8 marks)



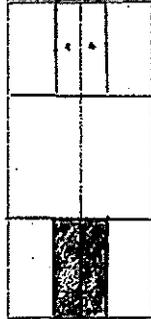
- | Stepping
- | clockwise turn
- | One full turn
- | repeated other side

3c)



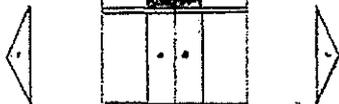
- | leg gesture
- | one foot to same foot
- | in air

3b)

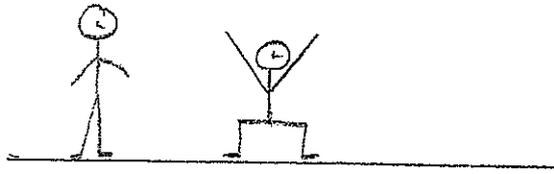


- | standing position
- | arm gesture
- | legs low

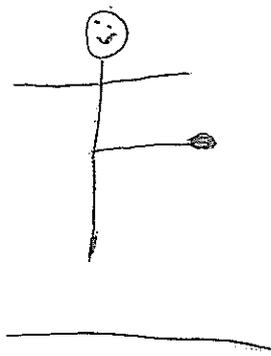
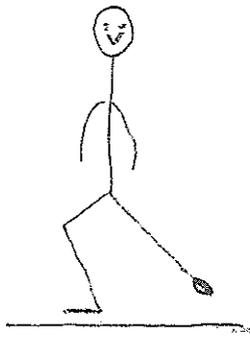
3a)



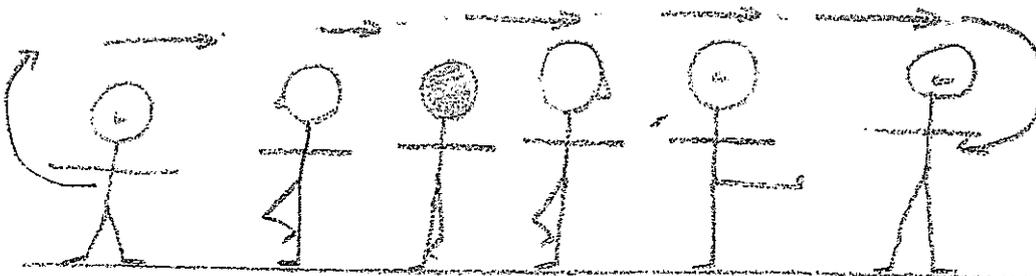
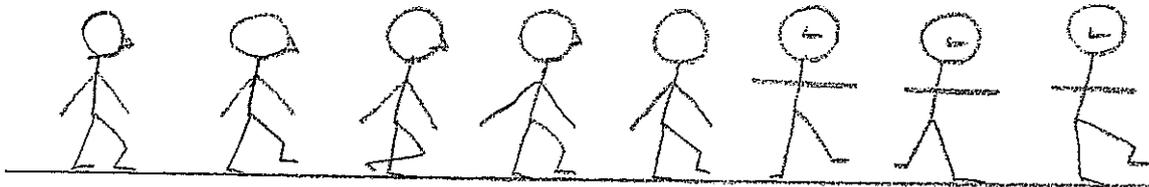
3a). Plié.



b)

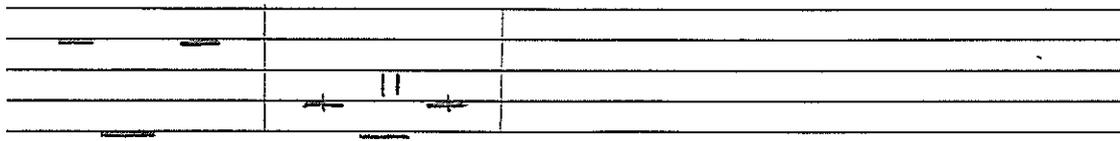


d.



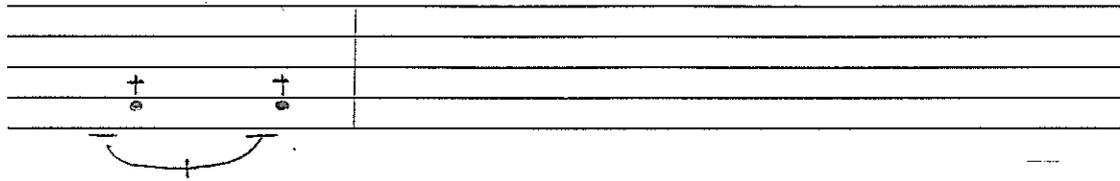
REPEAT
OTHER SIDE

a)



plié

b)



hop.

c)

