



General Certificate of Education

Dance DAN3

Mark Scheme

2008 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.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

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GCE Dance Unit 3 2008 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) Describe one exercise used in a dance class that will help a dancer to perform jumps safely. (2 marks)

For example

- *pliés* and *relevés* / knees bends and rises
standing with feet in first and bending the knees/*pliés*
recover to standing
rise onto *demi-pointe*, return to standing

NB This is perhaps the most obvious but other exercises may be suggested and valid if related to the safe execution of jumps.

- (b) Explain how this exercise will help a dancer to perform jumps safely. (3 marks)

For example

- Keeping the knee and the ankle in alignment during a *plié* reduces the chance of twisting in the joints and protects the knee and ankle from injury.
- Strength in leg muscles is improved during *pliés* and rises which results in the dancer having greater control of the take-off and landing.
- Improvement in mobility in the ankles will be achieved through the *pliés*/rises exercise. The feet and ankles need to absorb the impact of landing and good mobility increases the range of movement and therefore the capacity to absorb shock.

- (c) Describe one exercise used in a dance class that will help a dancer to improve the skills used in performing turns. (2 marks)

For example

- Spotting exercise – standing in neutral and slowly turning on the spot with the eyes focused on one spot. Then the body stops turning while the head rotates quickly to refocus and the body then continues to turn to come back to standing with the head focused ahead.
- Description of exercises for balance – *relevés*.
- Description of exercises for improving the strength or control of the position while turning – *retirés* – also related to balance.

NB The exercise may not seem the most obvious but if the candidate then goes on in the next part of the question to explain how the exercise is related to improving turns then it is valid. One exercise may address more than one element of a good turn.

- 1 (d) Explain how this exercise will help a dancer to improve the skills used in performing turns.** (3 marks)

For example

- Explanation of how an exercise helps to develop balance, control in the turn, a strong support.
- eg,
- Spotting trains the body to be balanced – reduces the dizzy sensation and therefore allows you to be in control of the movement. You can keep to a line of travel and you can have control, therefore you can move seamlessly into the next movement. Spotting makes the brain connect what is seen by the eyes and sensed by the ears. The movement of fluid in the semi-circular canals in the ears throws the body off balance unless the eyes can make sense of the turning sensation.
 - *Rélevés* develop strength in the supporting leg and the ability to balance, both of which help the dancer to have better control. The strength in the supporting leg provides a solid base for the turn, making it safe and controlled.

Question 2

A dancer is preparing to perform in a group dance.

- (a) Identify three reasons why a dancer uses the rehearsal process to prepare for performance.** (3 marks)

For example

- Develop movement memory.
- Improve spatial awareness – self in space and working with other dancers.
- Become familiar with music/ working with live musicians.
- Understanding weight of costume/using props.
- Have the opportunity to understand the piece and develop an interpretation.
- Develop technique specific to the work.

- (b) Explain the particular importance of one of the reasons you have identified.** (2 marks)

For example

The importance of developing movement memory:

- Allows the movement to become second nature/ instinctive and allows the dancer to have space and time mentally to create a relationship with the audience.
- Once the movement is committed to memory the dancer can focus on interpretation and performance skills and communicating the intention of the work.
- It allows the dancer to look beyond the process of remembering what movement or step comes next and to engage with understanding and communicating the intention of the work.

2 (c) Identify two issues about the performance space that need to be considered during rehearsals. (2 marks)

For example

- where the audience is sitting in relation to the performance space
- shape, type and size of space – also set
- stage exits and entrances
- are there wings? – where do dancers wait when not on stage?
- height of ceiling
- where the music will be coming from
- obstacles and obstructions on the stage/performance space e.g. pillars, staircases, doors.

NB: 1 mark for each issue identified

(d) Explain what a dancer would do during rehearsals in order to deal with one of the issues you have identified. (You may refer to your own personal experience if you have had to deal with this issue.) (3 marks)

For example

NB: These comments need to relate to the particular issue identified above. Candidates may talk hypothetically or from their own experience,

eg,

The performance space has no wings

- the group needs to decide how and where they wait before and after being in the performance area
- movements used for exits and entrances may need to be adapted
- arrangements may need to be made to find a space for dancers to change costume if needed
- the whole piece needs to be rehearsed in that space to test out the new approach.

eg,

Size of the performance space is much larger than the studio space

- additional steps need to be added in order to exit
- dancers need to enter slightly earlier to be able to cover the space
- jumps and travelling steps need to be as big as possible so the whole dance doesn't look small
- dancers need to be aware that this performance may be demanding physically because of the extra space they need to cover.

NB: candidates who provide explanations required in d) while answering c) should be rewarded.

Question 3

Notate or record diagrammatically a sequence on the theme of *Up and Down*. The sequence should include the following detail:

- a female dancer, begins upstage right, facing downstage left
- a starting position that includes an arm gesture
- a turn with a leg gesture.

(10 marks)

Female dancer (symbol)	1 mark
Upstage right (symbol)	1 mark
Facing down stage left (symbol)	1 mark
Arm gesture within the starting position	1 mark
Turn (symbol)	1 mark
Leg gesture	1 mark
(a) Clarity of notation / diagram	1 mark
Use of theme – variation in levels (bi, bii, biii)	3 marks

(see appendix for examples)

NB: 3 marks for use of theme:

Simple
More sophisticated
Very sophisticated.

Question 4

- (a) **Identify two relationships that a choreographer can create between dance and the aural setting** (2 marks)

For example

- direct correlation
- mutual coexistence
- music visualisation
- disassociation
- call and response
- identification or enhancement of mood or character
- narrative.

- (b) **Describe each of the relationships that you have identified.** (4 marks)

For example

Direct correlation – the music and movement match each other. They share the same time signature, tempo, phrasing and cadences.

Mutual coexistence – the dance and the music are created independently of each other but may share the same tempo/theme/directive.

Music visualisation – dance which aims to clarify the music. It uses the same structure and content as its base. The dance follows the same rhythmic, melodic and harmonic lines in the music.

Disassociation – the music and movement are created independently of each other and when performed share only time and space.

Call and response – works like a question and answer. The dance and the music react to each other and there is a sense of listening/watching and then reacting to what has been seen/heard – by echoing, arguing, agreeing, mirroring.

Identification or enhancement of mood or character – a particular piece of music or instrument or sound might be used to introduce or define a character or theme or mood. A leitmotif or musical phrase used as a signature tune for a mood or character.

Narrative – the music and dance express the same idea or tell the same story, developing characters and action in a logical/sequential order.

NB: 4 marks are available for both descriptions.

Candidates providing only one description may be awarded 3 marks if the description is detailed.

Only 1 mark to be awarded for a vague description.

4 (c) Identify one dance work, other than the set work that you have studied this year.
(1 mark)

For example

Still Life at the 'Penguin Café' (Bintley) 1988

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.

NB – Candidates can only gain the (c) citation mark if they then go on to discuss the aural setting of that work in (d).

(d) Explain how one of the relationships that you have identified has been used effectively in this work.
(3 marks)

For example

Relationship identified - Enhancement of mood or character

- Using a different piece of music for each animal gives each a distinctive identity and allows each animal to be introduced separately and have its own style, eg Skunk Flea – the lively skipping rhythm is used throughout to match the light continuous jumping movement.
- In the Zebra section the music is on brass; the wind instruments with long notes are altogether more serious and consistent with the powerful male zebra and the static upright women. When the zebra dies the musical instruments disappear one at a time, making the death of the zebra significant.
- In the final section the music plays an important part in building the drama. The thunderclaps create a threatening tone, creating an air of foreboding. The fast urgent rhythms that accompany the animals fleeing enhance the urgency of the need to escape. This reinforces the sense of loss of these animals and even a sense of inevitability.
- The voice of the narrator also sets the mood. Opening the piece with his reading sets a sombre tone for the piece which then contrasts with lively, more light hearted musical styles that introduce the individual animals.
- Even though each animal is presented in a lively mood we already have a more serious context in which to place them. This makes the final section and the theme of extinction clear and coherent at the end.

*NB - The candidate must explain how the relationship is **effective** to gain the full 3 marks. (Examples must clearly describe how the movement and aural setting are related).*

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 technical 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
- A fairly detailed understanding of the constituent features, form and structure of the dance and some use of relevant examples
- Some knowledge of contextual factors with the ability to make brief reference to them as appropriate to the question
- Ability to analyse and interpret and to use some examples to illustrate points
- Some accurate and appropriate use of notation and diagrammatic form
- Appropriate and accurate use of a specialist vocabulary
- Good written communication skills – some errors in spelling, punctuation and grammar

Band 3 6 -10 marks

- Some knowledge of the set work
- A basic understanding of the constituent features, form and structure of the dance and some use of examples
- Some knowledge of contextual factors evident but unable to apply that to the question
- Ability to analyse and interpret is limited. More description is evident. Detail may be irrelevant and examples are used rarely to illustrate points
- Notation and diagrammatic form is used with basic use of detail
- Some specialist vocabulary is used
- Written communication contains noticeable errors in spelling, punctuation and grammar

Band 4 0 - 5 marks

- Vague knowledge of the set work
- Very limited understanding of the constituent features, form and structure of the dance
- Very limited or no reference to the contextual factors
- Little or no evidence of analysis and interpretation. Some description is evident. Some basic use of examples with limited ability to illustrate points
- Diagrammatic form may be evident but lacks relevant detail
- Little attempt at specialist vocabulary
- Written communication contains significant 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 2008 are:

***La Fille mal gardée* (Ashton, 1960)**

***Wyoming* (Davies, 1988)**

***Nutcracker!* (Bourne, 2002)**

La Fille mal gardée (Ashton, 1960)

Question 5

With reference to the first duet between Colas and Lise in Act 1 – The Farm Yard:

- (a) describe the costume worn by either Lise or Colas in their first duet in Act 1;** (5 marks)

For example – Lise

- White camisole style top with tight laced wide 'belt' in a light pinkish/brown
- Big, light knee-length skirt with lace petticoats – all white
- Light blue over-skirt – 'Bo Peep' style dress
- Small white apron
- White mop cap with small pink ribbon at the back
- Pink ballet tights and light pink point shoes.

For example – Colas

- White shirt with long big puffy sleeves and cuffs – in a lightweight material
- Big collar worn loosely with red cravat style tie tucked into waistcoat
- Double-breasted waistcoat in charcoal grey – slightly textured rich-looking material
- Mustard yellow tights with white knee high socks
- White ballet shoes
- Carrying a two-forked crook.

- (b) explain the significance of the costume that you have described;** (5 marks)

For example – Lise

- 'Bo Peep' style dress suggests innocence, youth, romance
- Pale colours, particularly the white, make her appear pure and young
- The lace on the waist band creates a criss-cross shape that symbolises love
- The shape of the costume emphasises the female shape, reinforcing the idea of romantic love
- The pink ballet tights and point shoes establishes genre – the classical ballet
- The pale colours contrast with the strong colours of Colas, making Lise appear more feminine.

For example – Colas

- The light puffy sleeves and big collar gives the male figure a softer look, consistent with the romantic ideas
- The costume emphasises the male form
- The red tie and yellow tights are strong bright colours, creating a light mood
- The waistcoat looks 'rich' and identifies Colas as separate from the rest of the male *corps de ballet*
- The colours of his costume contrast with the pale colours of Lise, allowing him to appear the stronger of the two
- The tights and ballet shoes establish genre – the classical ballet
- His crook identifies him as a shepherd

5 (c) describe how ribbons are used in this duet;**(5 marks)**For example

- Lise unties the ribbon from Colas's crook and places it on his heart – Colas then holds it close to his heart
- Colas throws the ribbon to Lise who catches it
- At the start of the duet the ribbons are used to literally bring them together; in the *chainée* turns with the ribbon round the waist they spin towards and away from each other.
- The ribbon is used as support in the *pirouettes* and when Lise tilts her torso away from Colas he uses the ribbon to support her
- The ribbon is wrapped around both dancers as Lise performs two *arabesques*, held by Colas and the ribbon creates an X shape. They pass the ribbon over their heads moving closer together and then dip out of the embrace and reveal a X presented as a cat's cradle made from the ribbon
- Big lift towards the end – she is right above his head in a big extended *arabesque* to second, arms in 5th with the ribbon held in both hands to create a circular shape of the arms
- Used to tie Colas's hands together – which are untied by Lise
- The ribbons represent the reins of a horse when Colas takes the ribbon in his mouth and becomes the horse that is driven by Lise
- Lise skips over the ribbon on the floor towards and away from Colas
- Ribbons are used to create mood - the cat's cradle section has a much slower, serious feel and the ribbons are the focus of the movement as they create the X shape, slowing lifting the ribbons over their heads as they move carefully towards each other
- The ribbon creates some clear pathways connecting the two dancers.

NB: All descriptions of the way the ribbons are used, no matter how simple, should be rewarded.

More able candidates may also offer interpretation and analysis which should also be rewarded.

5 (d) explain the significance of the ribbons in the duet.**(5 marks)**For example

- In the first scene the ribbon is established as the symbol for love – placing it on Colas's heart
- Used to establish the mood of the piece. There is a section after the playful horse and cart imagery around the stage – Lise dances with the ribbon - light, playful, carefree. When the mood changes and the love become more serious and the ribbon is integrated into the movement – cat's cradle section.
- When Lise unites Cola's wrists this suggests that she is ready to accept his advances of love – developing their relationship and the love theme
- It is then the catalyst for the narrative – Lise ties it to the ring to be found by Colas, thus uniting the pair in love
- It is a literal 'token' of love for Colas when he ties the ribbon to his crook
- Integrated into the choreography – it becomes part of the movement and thus allows the theme of love to be visualised
- Creates cohesion in the movement images – Lise and Colas both use the ribbons as individuals and then when dancing together
- The X shape permeates the whole dance and is created by the ribbon – also seen on Lises's costume in the lacing
- The ribbon is also used to introduce the horse image as it becomes the reins of a horse - during the sequence when they travel round the space with Lise at the reins and Colas being the horse. This reinforces the idea of the countryside context.

Total 20 marks

Wyoming (Davies, 1988)

Question 6

With reference to **The Ensemble Dance** - this is the only section that involves all five dancers – the simultaneous male trio and the female duet:

- (a) describe the movement components (action, dynamic and spatial content) of the 'Ensemble Dance'; (5 marks)

For example

Action - Key movement:

- the attitude in both male and female work; and attitude turning
- turning under someone else's arm;
- supporting the weight of another dancer by allowing them to lean on you, eg LP leaning sideways onto LS; LP taking LS's hips as she almost sits back on her;
- 'rebound' movements, for example in the deep *plié*
- assisted jumps, eg LS pushing LP up and forwards out of a deep *plié* into a *sissonne*; lifting someone round whilst maintaining the shape – in the male work we see the *retiré* in second being helped round and repositioned
- helping another dancer go down to and recover from the floor
- the shape of the arms in 5th in the male trio;
- the *relevés* with the leg bent in a *retiré* to the side;
- rolling and sinking to the floor
- a wide arm position in second – on the floor and at mid level
- the *plié* – LP in 1st with a rebound and in second in the male trio
- slow forward roll with one leg extended
- slow walk.

Dynamics:

- generally very fluid with many moments of sustained movement
- some sudden bursts of a faster dynamic - LS solo material contrasts with the slower dynamic of the other four dancers towards the end. LP travels quickly to collect LS waiting stage left which contrasts with the men who have a more sustained dynamic
- often a sudden quick movement of one dancer will contrast with the more sustained slow and steady dynamic of the others
- some moments of quick light footwork in the men's trio.

Spatial content:

- the ensemble moves slowly *en masse* across the back of the space from stage left to stage right
- occasionally a dancer will retrace their steps, eg LP goes back to collect LS who is waiting stage left.

6 (b) explain the significance of the 'Ensemble Dance' to the whole work;**(5 marks)***NB – candidates may interpret 'significance' in many different ways, eg*

- i) Structurally – when it happens and therefore its significance*
- ii) How the relationships are significantly established or developed at this point*
- iii) In terms of the movement – particular motifs or movement ideas that are introduced or developed and how they are significant*
- iv) Themes and ideas of the work that are specifically explored and developed in the ensemble.*

For example

- Trio and duet still keep the gender separation, allowing the men to interact with each other but not with the women, and the same applies to the women. This suggests meeting while maintaining a distance between the natural groups, therefore encapsulating the idea of meeting and distance.
- Structurally this occurs in the middle of the piece and is a pivotal moment. It brings all dancers together to share their personal vocabulary and then to reform into different groups to explore different relationships within the landscape, suggesting the variety of possibilities in this space and the different ways people might react.
- Structurally with regard to the movement and relationships – the solo material is clearly referred to in the duo/trio but is now developed. This leads to new movement ideas that are further developed in the following duos and trio – so the ensemble is a transition section that allows new material to be made and relationships to be explored.
- Spatially the dance travels along the back of the space suggesting the travelling theme. All five dancers keeping a similar pace unites them as a group.
- The personal movement vocabulary that has now been reworked into duet and trio creates a sense of developing, moving on in time. Also the dance becomes coherent, well crafted and woven together, as are the elements of nature and man within nature.
- Dynamically there is some variation. The coexistence of these different dynamics suggests the variety of the natural world.
- The space where LS waits is significant as it is where she waits for and meets SC in both of their duets.

(c) describe the lighting and use of the camera in the 'Ensemble Dance'; (5 marks)For example

- The Ensemble begins with very short, quick-changing camera shots of the men, the two women, a close up of feet, two men standing up, whole group who are then seen as a trio and duet, a male head supported and being lifted from the ground, a close up of hands clawing through the sand.
- The lighting alternates from light to dark for each shot.
- The camera settles at a long wide shot of the whole space as the dancers travel gently across the space.
- Bright lights are directed at the floor behind the dancers lighting the land in the background.
- The dark lighting of the cyclorama creates the storm effect.
- The back lighting emphasises the shape of the whole dancers – they appear like silhouettes.

A maximum of 4 marks may be awarded if the candidate refers only to lighting or use of camera.

6 (d) explain how the lighting and use of the camera enhance the communication of the subject matter. (5 marks)

For example

- The long shot created by the position of the camera is important because it creates the effect of the dancers being small in a huge space and reinforces the relationship between man and the natural space.
- The lighting throws the dancers into silhouette, emphasising the shape rather than the distinctive characteristic of the individual, which is therefore more representative of the generic human.
- The lighting at the beginning alternates for each shot, creating a sense of speed at the beginning that then slows down as the Ensemble progresses which creates two very different senses of speed.
- The quick-changing shots at the beginning that vary in terms of light and dark, long shot and close up and focus on different parts of the body – feet, head – condense many aspects of the human form in a range of contexts. This suggests complexity of both the human relationships with each other and relationships with the space.
- The sense of the natural elements is well represented in the storm which is created by the lighting.
- The lighting also emphasises the detail of the landscape.

Total 20 marks

Question 7

Nutcracker! (Bourne, 2002)

With reference to *Nutcracker!* select one duet from the following list:

- Scene 7 – ‘The Road to Sweetieland’
The Cupids’ duet
- Scene 8 - ‘By Invitation Only’
The duet between Clara and Knickerbocker Glory
- Scene 9 – ‘The The Wedding Party’
The duet between Nutcracker and Princess Sugar.

With reference to the duet that you have selected:

Scene 7 – ‘The Road to Sweetieland’
The Cupids’ duet

7 (a) Describe the movement components (action, dynamic and spatial content);
(5 marks)

For example

- References to Cupid – shooting arrows and Cupid poses
- Cupids’ movements – fly on from SR with *jeté* and *posé* into attitude turning. Arms making wing-like gesture. Turn to face the back, walk upstage and wriggle the shoulders looking over shoulder at the audience.
- *Assemblé soutenue* with arms in 5th, *grand battement* in second again with high arms, and *brisé*, and another attitude turning
- The dynamic is steady and rhythmically matches the pulse of the music
- Very light quality to the movement – no floor work, upward focus
- The male gently lifts the female from one foot to the other and she gives him an extra support on his *temps levé* by lifting his hips. They dance side by side and together – never far apart
- The big, wing-like arm movements are used in the *grand jetés*, big *pas de chat* and attitude
- Wriggle of the shoulders and bottom, and flexed feet are used
- Spatially they stay close and zig zag across the stage until they begin to interact with Clara and deal with the dress

7 (b) explain the significance of the duet to the whole work;**(5 marks)***NB – candidates may interpret ‘significance’ in many different ways, eg*

- i) Structurally – when it happens and therefore its significance*
- ii) How the relationships are significantly established or developed at this point*
- iii) In terms of the movement – particular motifs or movement ideas that are introduced or developed and how they are significant*
- iv) Themes and ideas of the work that are specifically explored and developed in the duet.*

For example

- Catalyst for the action – Clara is looking for help – praying – before they arrive and they take her to the next scene
- Link between real world and dream – they were identified as ‘a couple’ in the orphanage – they fix the arms on the broken doll by doing an operation - links with the imagination - another world beyond the orphanage
- Encapsulate the idea of love – arm gestures suggesting shooting arrows identify them as Cupids
- Provide the structure – tie up the loose ends between the real and dream world by being recognisable as a matchmaking couple in both worlds
- Keep the mood light with touches of humour – wriggle of bottom, flexed foot.

7 (c) describe the physical setting (costume, set and significant props) used in this duet;**(5 marks)**For example

- Walls of the orphanage and the door remain throughout the piece
- The door to the orphanage becomes the exit for the Cupids into the next scene/chapter
- The backdrop is of a bright blue sky with fluffy clouds
- Blue and white striped pyjamas
- Hair is short, blond and curly
- Round black glasses
- Floor like a chess board – large squares of white and light blue/grey
- Signpost to The Frozen Pond or Sweetieland in the opposite direction.

7 (d) explain how the physical setting (costume, set and significant props) communicates theme and character in the duet that you have selected.

(5 marks)

For example

- Wall of the orphanage still reminds audience that this is a dream
- The pyjamas are realistic but comical in this context as we link them with the orphanage and sleeping, not the Cupids as the icon of love. The reference to sleep also reinforces the idea of this all being a dream
- The blue and white stripes of the pyjamas connect with the cyclorama – creating an aesthetically pleasing effect and linking the Cupids to the space
- The wings enable the Cupids to encapsulate the idea of love
- The comical nature of the Cupids is created by the combination of pyjamas, wings, wigs and glasses
- Glasses are the instant visual reminder of the ‘helpful’ characters from Act One, who continue to develop their ‘helpful’ characteristics in this duet
- The clouds are fluffy and white – non-threatening and summery, keeping the mood light
- The space is uncluttered allowing them to fly – creates space for the imagination. Clara is looking to them for direction which is clear. There are no distractions.

Scene 8 – ‘By Invitation Only’

The duet between Clara and Knickerbocker Glory

7 (a) describe the movement components (action, dynamic and spatial content);
(5 marks)

For example

- He enters with 4 slow walks – each with a shoulder roll ending with the foot resting in front, toe pointed on the floor
- He goes down to floor slowly with the weight on both hands, and one leg slides back. With both feet together, legs extended out to the side, he lifts his hips off the floor and extends the other arm upwards
- He rotates his pelvis standing behind Clara and she joins in with the circular movement
- Knickerbocker blows cigarette smoke into Clara’s face – pulls her to his chest and wraps her arms around his neck
- When Clara first walks up behind him he is lying on his front – he lifts his pelvis up and Clara reacts as if she has been hit even though the space between them is significant
- He saves her from falling backwards after he has lifted her round his back
- He pins her head to his chest and she leans forwards on him and steps sideways and back again. Still with her head pinned to him he pulls her along
- His movement has a slow, sultry quality – no sharp movements – even when he moves quickly he is still very smooth and controlled and calculating
- Clara begins standing SR watching and then dances very close to him as he moves mainly across the stage and back again
- He remains mainly centre stage
- He throws Clara’s arms around his shoulders and holds her close – she is quite limp
- On the floor he wraps his legs around Clara.

7 (b) explain the significance of the duet to the whole work;**(5 marks)**

NB – candidates may interpret significance in many different ways, eg:

- i) structurally – when it happens and therefore its significance*
- ii) how the relationships are significantly established or developed at this point*
- iii) in terms of the movement – particular motifs or movement ideas that are introduced or developed and how they are significant*
- iv) themes and ideas of the work that are specifically explored and developed in the duet.*

For example

- This work is about hedonism and Knickerbocker Glory epitomises this – with the cigarette – drugs – slow-dream like movements yet quite threatening
- In terms of narrative Clara shows some strength of character, being prepared to engage with someone clearly different and threatening in order to pursue her quest to find Nutcracker
- It is significant in terms of developing character, eg when she declines the invitation she does so because she is not prepared to ‘sell out’ or compromise her sense of right so her morality remains intact reinforcing her as the ‘good’ heroine
- The style of this duet is consistent with the whole work – the movement evolving from the character and the character being a caricature far removed from anything real
- It allows Bourne to develop the theme of hedonism and lust and thereby offer a contrast with genuine love encapsulated by Clara
- Structurally it is one of four groups who are going to the party that allow Bourne to explore a wide variety of styles of dance.

7 (c) describe the physical setting (costume, set and significant props) used in this duet;**(5 marks)**For example

- Walls of the orphanage and the door remain throughout the piece
- Floor like a chess board – dark blue and grey, with sprinkles of speckled dots of light
- Upstage centre: a painted structure of a huge, bright pink, open mouth. It is open so you can see down the throat
- The backcloth is candy stripes, pink and blue
- Knickerbocker Glory is dressed in a vibrant pink and purple jacket and black trousers
- His wig is a white ice cream whirl shape with a cherry on top
- He smokes a cigarette in a flamboyant cigarette holder
- His black shoes have buttoned sides
- Clara is wearing her bright blue polka dot dress with big petticoats
- Her shoes are low-heeled.

7 (d) explain how the physical setting (costume, set and significant props) communicates theme and character in the duet that you have selected.

(5 marks)

For example

- Wall of the orphanage still reminds audience that this is a dream
- The theme of excessive indulgence is reflected in the garish colour, the blatant imagery of the mouth associating food – an immediate source of pleasure.
- The set is unreal relating to the theme of the dream
- There is a sense of a game being played reflected in the chess board floor.
- The cigarette suggests drugs, hedonism, escapism, entrapment – all feelings that Clara has at this point
- The contrast between the style of costume emphasises the contrast between Clara and Knickerbocker Glory - Clara sensible, neat and childlike and KG extravagant, wild and beyond reality – of two different worlds.

Scene 9 – ‘The Wedding Party’
The duet between Nutcracker and Princess Sugar

7 (a) Describe the movement components (action, dynamic and spatial content);
(5 marks)

For example

- The movement is big, expressive, covers all the space, uses all levels, has a lot of energy but it is controlled and indulgent.
- Sugar uses lyrical arms, arabesque and attitude lines
- She is lifted and supported by Nutcracker
- Nutcracker initiates lifts and carries Sugar
- They meet USR. He stands behind her – loops his arms around her waist and they both perform a huge *port de bras* to 5th and open out into two torso rolls, she goes forwards and he goes back – the torso circle characterises this duet
- They lunge low again with huge *port de bras* that wrap their arms around each other
- There are numerous examples of him lifting and turning her from behind with his arms round her waist and her legs in second – at the climax of the duet there are three of these that become increasingly bigger until he puts her onto the floor
- *Posé* turning in a big attitude is another characteristic movement in this duet with high arms and big *ports de bras* engaging the torso
- They connect with each other physically and looking at each other – their focus is very intense and usually at each other, although Princess Sugar looks directly at the audience at times
- They dance in unison side by side for a moment as the heart comes down
- At the end of the duet when Nutcracker sees Clara standing on the cake he gets up from the floor as Princess Sugar turns to see Clara – Sugar then turns Nutcracker’s face away from Clara to refocus on herself; Nutcracker puts Sugar on the floor.

7 (b) explain the significance of the duet to the whole work;**(5 marks)***NB – candidates may interpret significance in many different ways, eg:*

- i) structurally – when it happens and therefore its significance*
- ii) how the relationships are significantly established or developed at this point*
- iii) in terms of the movement – particular motifs or movement ideas that are introduced or developed and how they are significant*
- iv) themes and ideas of the work that are specifically explored and developed in the duet.*

For example

- In terms of the narrative Nutcracker and Princess Sugar are clearly now a couple – about to be married and therefore the hope of real love with Clara materialising is unlikely
- It takes the audience away from the hope and expectation of a happy ending so that when we do return to 'reality' in the orphanage at the end there is relief that true love and hope does win through
- The duet shows these two characters really enjoying each other physically – the movement involves lifts, usually with Nutcracker supporting in a very conventional man/woman role. Their relationship is very physical rather than emotional
- Sugar smiles directly at the audience suggesting that she is enjoying the dancing rather than the relationship – she is very aware of the outside world and what people think of her in contrast with Clara whose focus remains inside the piece – not responding to the audience
- The characters are reinforced – Sugar is as she has always been – manipulative, shallow – but Nutcracker is under a spell – behaving out of character – this allows him to return to his true self when the dream ends and it is implied that he will be different from when he was in the dream – therefore true love is different to this and will survive
- This duet comes towards the end of the piece when time is running out for true love to win through, thus increasing the tension.

7 (c) describe the physical setting (costume, set and significant props) used in this duet;**(5 marks)**For example

- Walls of the orphanage and the door remain throughout the piece
- Floor like a chess board – big alternating squares
- Up stage is a huge wedding cake in four tiers with huge candles and a married couple on top. It is a garish pink decorated with large flying saucers but it is darkly lit at this point, so that only the big round saucers and the lights of the candles are shining
- Princess Sugar is wearing a bright pink strapless (straps are transparent) dress with a tight fitting bodice and a full skirt. The bodice is textured with sparkling 'petals' and the skirt is made to look big with pink net petticoats. She has light pink-heeled shoes and flesh coloured tights. Her hair is contained in a large pink net with a shiny tiara to hold it in place.
- Nutcracker is in white – loose fitting shirt tucked into trousers which have white braces. There is a white rosette attached to one of the braces. The trousers have stirrups that go over the top of white jazz shoes.
- During the duet, towards the end, the large heart of roses is lowered stage right for Nutcracker to leap through.

-
- 7 (d) explain how the physical setting (costume, set and significant props) communicates theme and character in the duet that you have selected.**

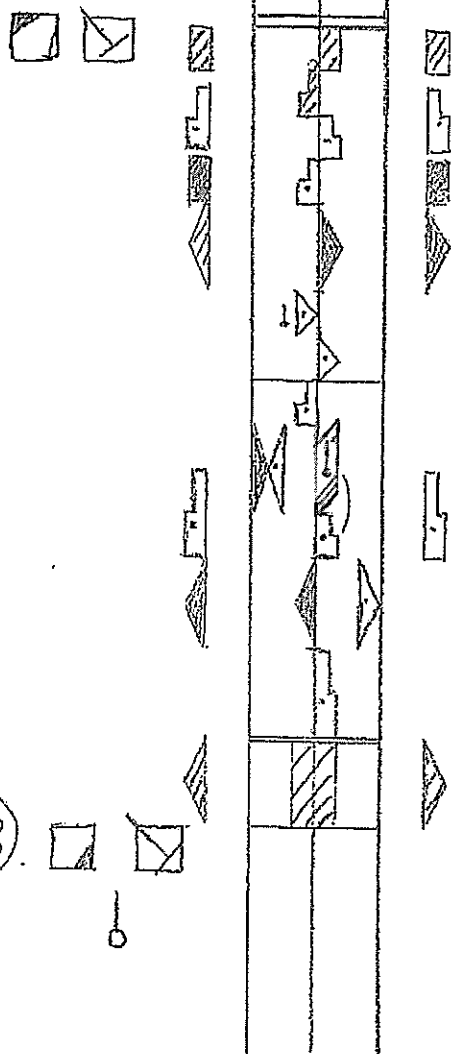
(5 marks)

For example

- Wall of the orphanage still reminds audience that this is a dream
- Nutcracker's costume is still recognisable from the orphanage – connecting the two spaces – and suggesting a huge difference between reality and dream
- The theme of love is communicated here as shallow and unreal – this is achieved through the oversized set and romantic lighting, drawing attention to the candle-lit cake
- The set and costume are far removed from the real world
- The married couple on top of the cake mirror Nutcracker and Princess Sugar – both unreal
- Nutcracker in white suggests purity and goodness, in contrast with Sugar's garish pink – they do not appear to be well-matched
- The huge heart is an overstatement of the symbol of love, whilst being false and hollow, as is the love in this dream.

DAN3
2008

Question 3 Example 1



- 1 Female dancer symbol
- 1 Upstage right symbol
- 1 Facing downstage left symbol
- 1 Arm gesture within starting position
- 1 Turn symbol
- 1 Leg gesture
- 1 Change of level in stepping pattern
- 1 Change of level in use of arms
- 1 Clear drawing

9

Qu 3

Example 2.

2008

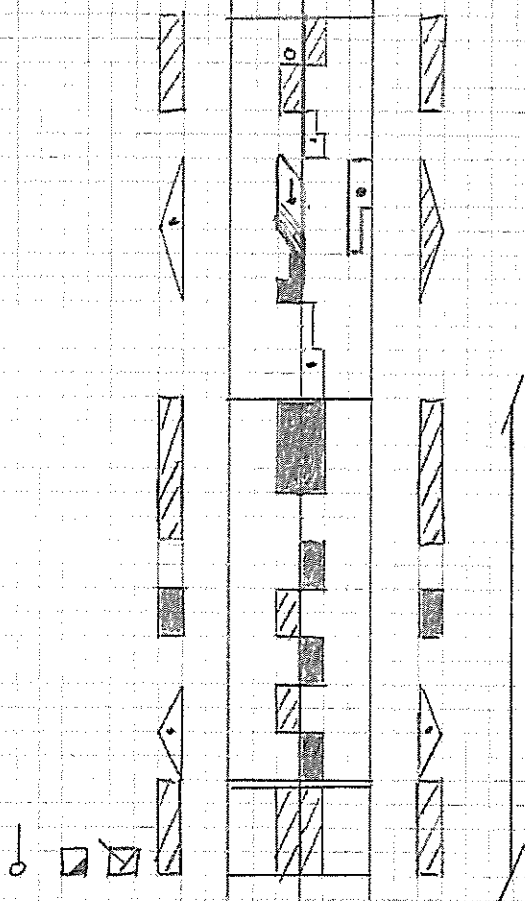
UNIT 3. Notation

Question 3. Up & Down

female dancer
facing down stage left
beginning up stage right
arm gesture in starting pos.
turn with leg gesture
3 marks for theme (weight
arms
aerial)

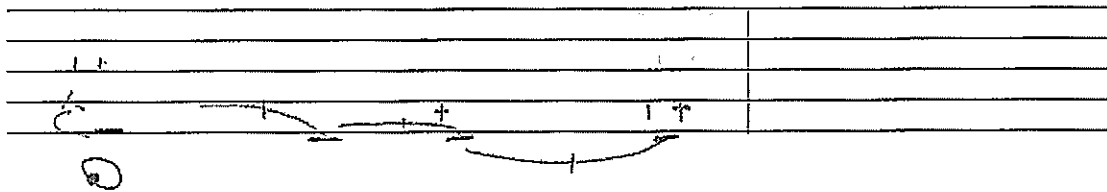
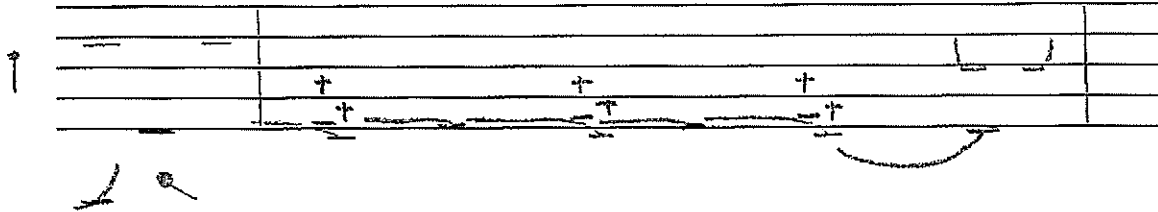
1 mark clarity.

10 total



UNIT 3. QUESTION 3.

Example 3

UP AND DOWN.

female dancer
facing down stage left
beginning up stage right
1 mark clarity

arm gesture in starting pos
turn with leg gesture
3 marks for theme (up and down steps
jump.
arm gestures)

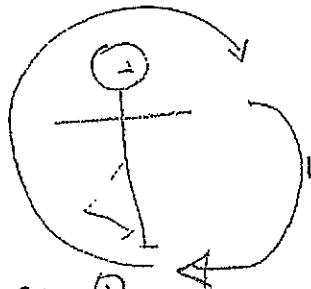
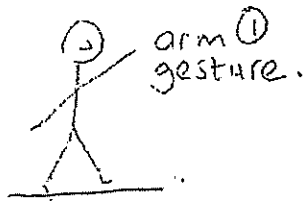
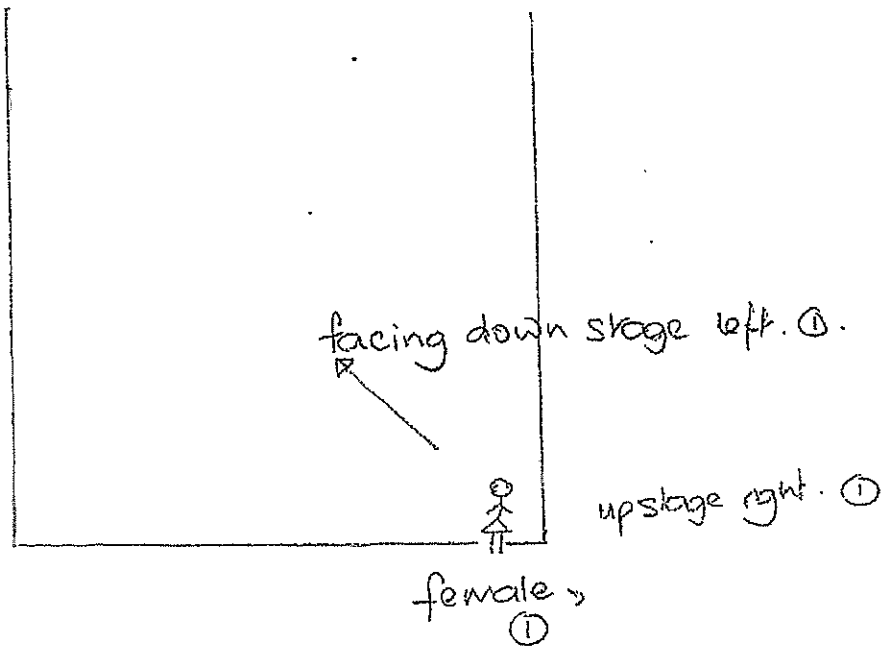
Total 10 marks.

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Question 3

Example 4

audience



full-turn ①
leg gesture ①

use of levels = 2

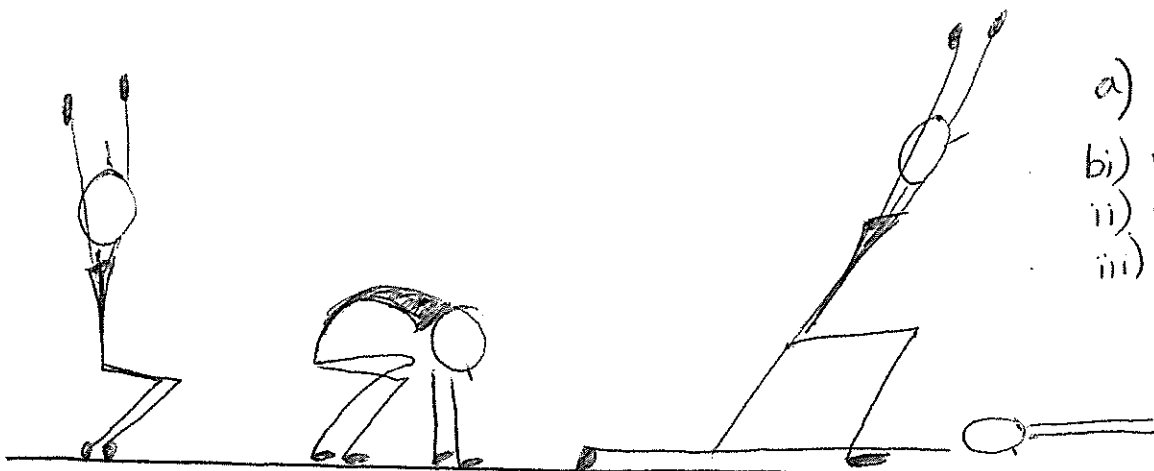
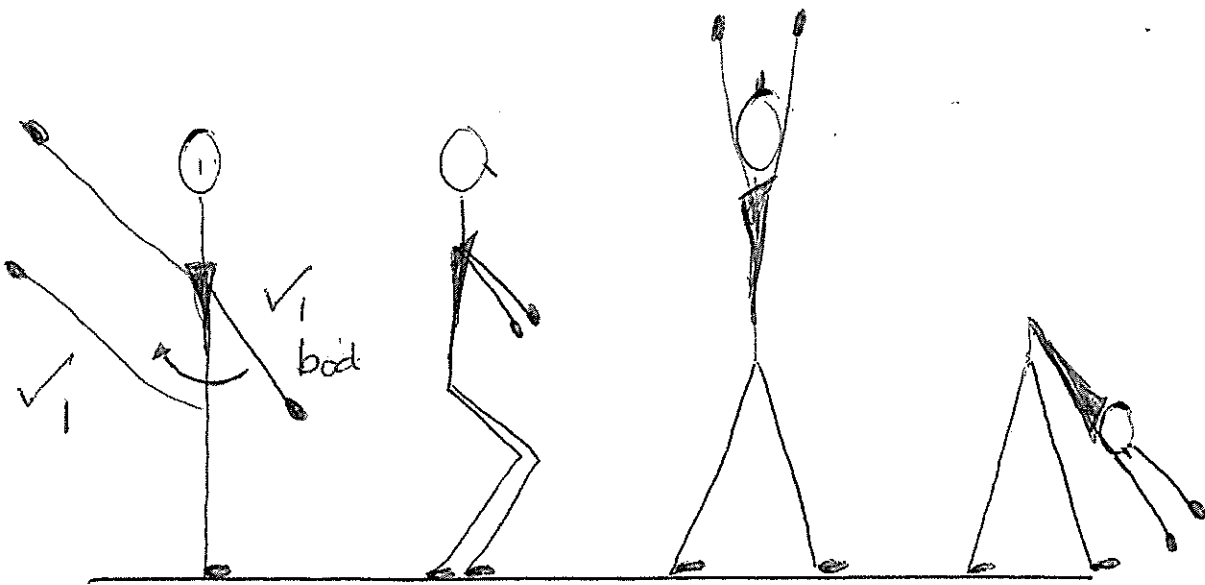
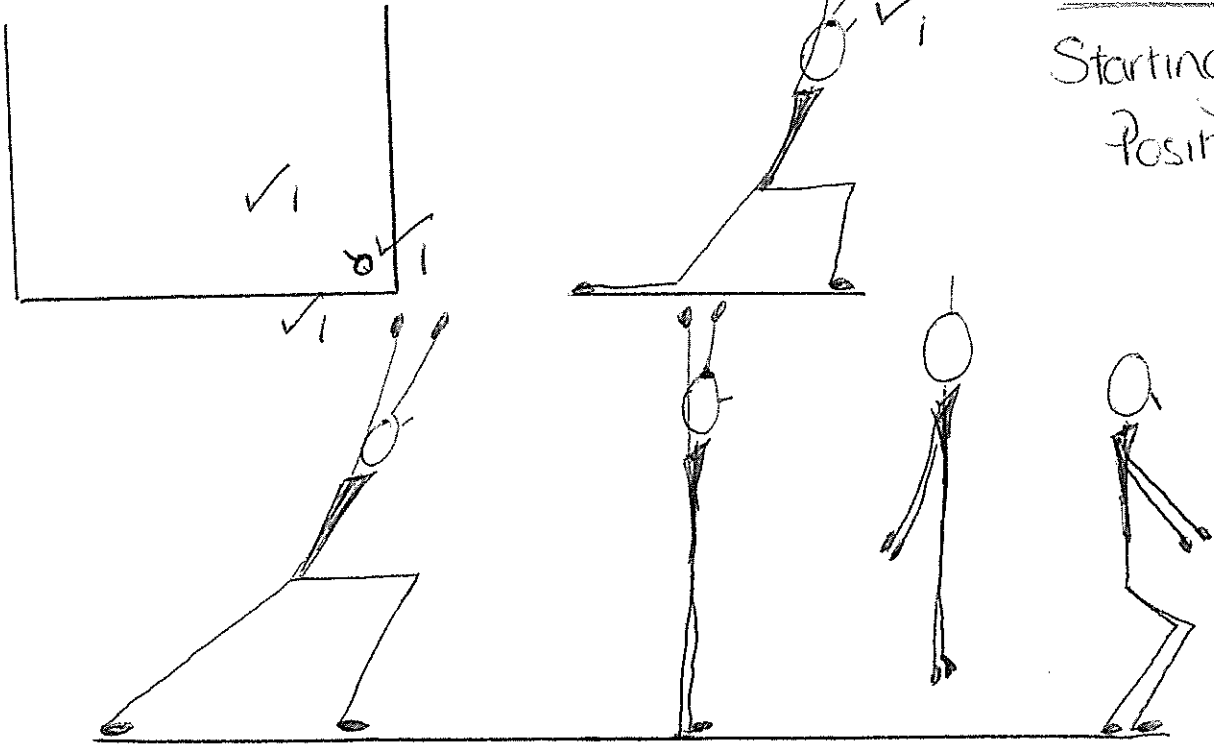
clear drawing = 1

use of columns = floor plan. = 1

- 1 female dancer
- 1 beginning use
- 1 facing DSL.
- 1 arm gesture
- 1 turn
- 1 leg gesture

Example. 5.

Starting
Position



- a) 0
- bi) ✓ 1
- ii) ✓ 1
- iii) ✓ 1