



General Certificate of Education

Dance DAN6

Mark Scheme

2006 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.

Unit 6 – Appreciation: Content and Context

Introduction

Unit 6 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.

Correct citation of works can be awarded one mark for two or more elements, ie title + choreographer and/or date, if accompanied by a relevant example.

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

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.

SECTION A

Candidates answer **one** question from this section.

1 Strength, stamina and flexibility are three components of fitness.**a) Explain what is meant by the terms:**

strength
stamina
flexibility.

	Examples:
Strength	The force a performer can exert in a single muscle contraction. The performer's ability to use muscular force to overcome external resistance. (2 marks)
Stamina	The performer's ability to take in, transport and utilise oxygen. The performer's ability to exercise at a steady rate for a length of time. (2 marks)
Flexibility	The capability of the performer to use the muscles and the joints through the full potential range of movement. (2 marks)

b) Describe how you could develop these components through a general training programme.

	Examples:
Using the principles of frequency, intensity and time (FIT).	
Strength	Core stability: 10 sit-ups with feet on floor twice a week. Increased gradually to 20 sit-ups with feet on swiss ball 3 times a week. Lower abdominal muscles: lie on back with knees bent and feet flat on floor. Place hands on hip bones. Keep left leg still. Breathe in and let right knee open sideways. Bring leg back in, breathing out.
Stamina	Taking part in an aerobic dance class twice a week. A ten-minute run three times a week, the length of time increasing gradually each week.
Flexibility	Flexibility of hamstrings: lie on back, one leg bent with foot on floor, other leg raised and held. Breathe in and hold the stretch, breathe out and try to increase the stretch by gradually pulling the leg nearer to the body. Shoulder mobility: take one arm behind the neck and the other behind the small of the back. Try to pull the hands together until they are as close as possible.

(9 marks)

NB: Candidates need not write about all three components of fitness to gain 9 marks; however a maximum of 5 marks can be awarded if they refer to only one component.

NB: Frequency, intensity and time can each be awarded a mark once only.

Give examples of how you have used strength, stamina and flexibility in your practical dance studies.

	Examples:
Strength	<ul style="list-style-type: none"> • I used strength in my hamstrings and quadriceps to hold my leg in a high extension in my solo choreography. • I needed strong outward rotator muscles to be able to establish and maintain turnout when performing a <i>rond de jambe</i> in the ballet class. • Strength in the abdominal complex was needed to maintain balance and alignment when rising on both feet in contemporary class.
Stamina	<ul style="list-style-type: none"> • When performing in a 10-minute group dance I needed to maintain my energy for extended periods of time. • During a dance workshop a preparatory period of 30 minutes required constant movement, gradually increasing in intensity and speed which caused an increase in my oxygen intake and heart rate.
Flexibility	<ul style="list-style-type: none"> • I needed abdominal strength and flexibility to push up from lying on my back into a curved position of the back in a friend's group dance. • When learning features of professional repertory I needed more rotation and mobility in the shoulders in order to achieve a full range of movement and speed when performing full circles of the arms. • In order to show a clear circular effect in my solo choreography I needed more flexibility in the hip joint to perform an outward round kick.

(10 marks)

NB: Candidates need not write about all three components to gain 10 marks; however, a maximum of 6 marks can be gained if they write about only one.

If candidates make points relevant to (a), (b) or (c) in different sections of the answer, they should be rewarded accordingly.

2 Bob Lockyer has written that the experience of watching dance on screen ‘is different from the shared one you get in the theatre, but is often more challenging and fun’.

a) Identify the advantages of watching dance in the theatre

Examples:
<p>You are watching a single, unique performance that will never be repeated.</p> <p>You are free to choose what to focus your attention on.</p> <p>You can see the dancers’ interpretation of the choreography.</p> <p>You can experience a kinetic empathy with the performers.</p> <p>You can see full size live performers.</p> <p>You can see the sense of effort required.</p>

(5 marks)

NB: 1 mark per identification.

b) Identify the advantages of watching dance on screen.**Examples:**

It is possible to enjoy multiple viewing of whole or part of the dance.
Multiple camera angles, multiple images, special effects, changes in the film speed may enhance or enrich the choreography.
The dance may be performed in a variety of locations, not just the theatre.

*(5 marks)**NB: 1 mark per identification.***c) In the light of Bob Lockyer's statement, provide examples from professional repertoire, other than the set works that you have studied, and discuss the different experiences of watching dance in the theatre and on screen.****Examples:**

Bird Song, Siobhan Davies (2004) viewed in the theatre allows you to choose what to focus on. In the early part of the dance, when the lighting divides the stage into four, groups of dancers occupy three of the areas, each group performing different movements and using different levels.

Lea Anderson's *Sardinas* (1990) initially challenges the viewer's perception with its single bird's eye view camera shot. It is fun, and funny as Anderson has the dancers shuffling across the floor on their sides, using their legs and feet for propulsion. Two men 'hold' a female dancer above their heads, they give the impression that they are throwing her into the air as she rolls away from them. She eventually rolls off screen and the men place their hands above their eyes as if they are looking to see where she has disappeared to.

The final act of *Swan Lake* Matthew Bourne (1995) viewed in the theatre allows the spectator to gain the full sinister, threatening effect of the swans as they emerge from all directions and levels to attack the Prince on the bed.

Mats Ek's *Wet Woman* (1993) uses camera effects such as reversing the film so that what was filmed on the left is shown on the right as well as reversing the movement sequence so that Guillem's movement sequence re-appears from the opposite side of the table that she disappeared under.

Lea Anderson's *Waiting* (1994) challenges the viewer's perception as the camera constantly shifts from three dancers sat on chairs on the floor to the same dancers sitting and moving on chairs mounted on a wall frame. The dancers wear long red wigs which fall at strange angles depending on the camera shot used.

When watching Richard Alston's *Pulcinella* (1987) on video the close-ups on the character Pulcinella allow his mime actions and reactions to be emphasised, which means that the viewer can appreciate more easily his mischievous, flirtatious character.

(15 marks)

If candidates make points relevant to parts (a), (b) or (c) in different sections of the answer, they should be rewarded accordingly.

NB: If the example is sufficiently detailed but the candidate has not identified the work, marks can be awarded, though not for citation.

Banding for Section B (Set Works) questions

Band 1 (21-25 marks)

- Competent knowledge and understanding of the features and form of the dance;
- ability to analyse, interpret and evaluate dances in a rational and detailed manner;
- specific detailed and illuminating connections between text and context;
- detailed knowledge of contextual factors with an assessment of their importance;
- precision and eloquence in the use of notation and diagrammatic form;
- fluent use of an appropriate technical vocabulary;
- cogent, well structured argument in a mature writing style.

Band 2 (16-20 marks)

- Competent understanding of the question with an ability to use appropriate detailed evidence;
- coherent analysis and interpretation. Informed, individual response based on appropriate detailed evidence;
- detailed connections between text and context;
- accurate and appropriate use of notation and diagrammatic form;
- appropriate use of specialist vocabulary, with technically accurate expression;
- clear, developing line of argument supported by detailed evidence.

Band 3 (11-15 marks)

- Reasonable understanding of the question, and some ability to focus supporting evidence;
- ability to analyse and interpret;
- appropriate use of notation and diagrammatic form;
- evidence of the appropriate use of specialist vocabulary;
- some inaccuracies in written expression, vocabulary is sufficient to express less complicated ideas.

Band 4 (6-10 marks)

- Ability to respond to the question descriptively but in an unfocused manner;
- limited ability to analyse and interpret;
- spasmodic use of notation and diagrammatic form;
- some evidence of the use of specialist vocabulary;
- spasmodic inaccuracies in written expression.

Band 5 (0-5 marks)

- Unfocused attempts to describe;
 - little or no evidence of analysis;
 - pictorial representation with an indication of floor plans;
 - an attempt at specialist vocabulary;
 - limited vocabulary hinders expression, frequent lapses in grammar, spelling and punctuation.
- denotes descriptors which are specific to the higher bands only.

SECTION B

Candidates answer **two** questions from this section – **one** on **each** of the two set works studied.

Candidates' answers should contain detailed analysis of the works.

***Les Noces* (Nijinska, 1923)**

3 (a) Stravinsky wrote: 'My idea was to compose a sort of scenic ceremony, using ... those ritualistic elements so abundantly provided by village customs which had been established for centuries in the celebration of Russian marriages'.

(i) Identify three ritualistic elements of Russian nineteenth century peasant weddings.

Examples:
The traditional plaiting of the Bride's hair from one to two braids on her wedding.
The removal of the Bride from her own home to become part of the Bridegroom's family.
The blessing of the Bride.

(3 x 1 mark)

(ii) Analyse Nijinska's presentation of these three rituals, giving clear examples. You may wish to consider the following movement components:

- **action content**
- **dynamic content**
- **spatial content.**

Examples:
Scene 1 (The Royal Ballet production) The Bridesmaids stand centre stage in a straight line across the stage from right to left. They hold the Bride's braids in their hands at different heights, for example the dancer on the Bride's right has her arms in 5 th , they all use sharp <i>pas de bourrée</i> to travel in a linear pathway towards stage left.
Scene 3 (The Royal Ballet production) At the end of the scene the Bride's Mother centre stage takes three steps towards stage right towards her daughter, her arms in a low 3 rd <i>arabesque</i> armline. She faces the audience, arms crossed across the chest, both hands in a fist, hesitantly walks downstage towards the audience, kneels and places her forehead on the floor. Later she moves the hands trembling from under her chin past her face to above her head as she simultaneously stretches her arms.
Scene 1 (The Royal Ballet production). At the end of the scene the Bridesmaids form a pyramid, positioning their heads in a vertical row with the Bride upright at the top, her chin resting on her fists. The Bride's parents frame the pyramid on either side, standing in third arabesque.

(15 marks)

The above are *examples*. All relevant analysis whether in words, specialist vocabulary, notation or diagrammatic form should be rewarded.

NB: Candidates need not analyse three rituals in order to gain 15 marks; however, a maximum of 8 marks can be awarded if they write about only one.

(iii) Explain your interpretations of these examples.

Examples:
The <i>pas de bourrée</i> suggests the traditional plaiting of the Bride’s hair from one to two braids on her wedding day.
The two long plaits that the Bridesmaids hold for much of the scene illustrate the tradition that the Bride’s hair is divided into two plaits which are then wound around her head on her wedding day.
The Bride’s Mother is upset at losing her daughter; traditionally she was barred from the church.
In raising her arms and hands above her head, the Bride’s Mother may be seeking solace from God.
The 3 rd arabesque armline by the Bride’s Mother towards her daughter suggests a blessing.
The positioning of the heads in the pyramid represents the plaiting of the Bride’s hair.
The position of the Bride at the top of the pyramid shows that she is the next to marry.

(7 marks)

If candidates make points relevant to parts (i), (ii) or (iii) in different sections of the answer, they should be rewarded accordingly.

3 (b) Although each of the three collaborators Nijinska, Stravinsky and Gontcharova, worked independently to a large extent, the theatrical realisation of *Les Noces* showed a strong sense of unity.

(i) Describe the following from *Les Noces*:

- **Stravinsky’s music**
- **Gontcharova’s designs.**

	Examples:
Music	<p>There are frequent changes of time signature, eg the first ten bars involve counts of 2 and 3.</p> <p>The music is based on the subject of a Russian peasant wedding.</p> <p>The music is a four-part chorus with four soloists, four pianos and a percussion orchestra.</p> <p>The solo voices are not linked to a particular character.</p> <p>There is no musical introduction; it begins with the Bride’s wail.</p> <p>(5 marks)</p>
Design	<p>Two costume designs are used: brown sarafans, white blouses and brown headscarves for the women; brown breeches, white shirts and stockings with cross lacing for the men.</p> <p>The costumes resemble Russian ballet school uniform but are in brown and white.</p> <p>The use of a white headscarf instead of brown for the Bride highlights her role.</p> <p>The set involves simple backdrops with a raised platform in the final scene.</p> <p>(5 marks)</p>

(ii) Providing examples from *Les Noces*, discuss the close relationship between Nijinska's choreography, Stravinsky's music and Gontcharova's design.

Examples:
Scene 1. At the beginning of the dance the words in the music refer to the plaiting of the hair which can be seen in the long plaits of the Bride held by her friends. The <i>pas de bourrée</i> performed by the Bride and her friends reflects the action involved in plaiting the braids.
Scene 1. The <i>pas de bourrée</i> action of the Bride and her friends includes a strong extension of the leg to the side on the accent in the music.
Scene 1. The unison movements of the Bride and her friends, together with the fact that they all wear the same costume of brown dress and white blouse, reflect their uniformity.
Scene 1. The Bride is highlighted in Nijinska's groupings by her central position or higher level. This is emphasised by the white headscarf she wears, whereas her friends wear brown.
Scene 2. The use of traditional Russian dance movements is linked to the working class costume of the men: breeches and shirts, eg the men perform a quick <i>grand plié</i> in parallel first and rise with a strong leg kick forward.
Throughout the dance the plain backdrop allows the spatial groupings to be clearly defined, eg the pyramid formed by the Bride and Bridesmaids at the end of Scene 1 with the Parents in third arabesque, one on each side.
Scene 4. Nijinska shows a separation between the roles with little movement for the bridal party and energetic activity for the guests. The use of the raised platform for the bridal party allows this contrast to be reinforced.
Scene 4. At the end of the scene the dancers repeat a movement where they stretch their right arms upwards and pull them down on each bell chime.

(15 marks)

If candidates make points relevant to part (ii) in part (i) or vice versa, they should be rewarded accordingly.

NB: Examples need not include reference to all three elements to gain marks.

Soldat (Page, 1988)

4 (a) Jane Pritchard has written that Stravinsky’s *L’histoire du soldat* illustrates ‘a Soldier and the Devil in a battle of wits for the Soldier’s soul’.

(i) Analyse Page’s presentation of the battle of wits between the Soldier and the Devil, giving clear examples. You may wish to consider the following movement components:

- **action content**
- **dynamic content**
- **spatial content.**

Examples:
The Soldier’s March: The Soldier runs quickly and tightly around the pink cylinder as the Devil jumps on to a rung of the ladder and leans sideways, watching the Soldier as he swings around the green pole.
The Soldier’s March: Facing each other and travelling towards stage right the Soldier walks backwards as the Devil walks forwards towards him. The Devil presses his hands against the Soldier’s chest before pushing off into an energetic <i>temps levé</i> in arabesque and hitch kick backwards.
The Soldier’s March: At the end of the section the Devil is facing the Soldier. He raises his hand and the Soldier takes it. The Devil moves the palm of his hand in front of the Soldier’s face and points to the Princess.
The Devil’s March: The Devil approaches the Soldier who is held by the henchmen. The Soldier’s legs run in a small circle. The Devil puts his hand on the Soldier’s shoulder and pushes him down in distinct stages, then pulls him up by his chin.

(15 marks)

The above are *examples*. All relevant analysis whether in words, specialist vocabulary, notation or diagrammatic form should be awarded.

(ii) Explain your interpretations of these examples.

Examples:
The Soldier is trying to avoid or escape from the Devil. The position of the Devil on the ladder watching the Soldier shows his power.
The Soldier backing away from the Devil shows the control and influence of the Devil. The Devil’s hands pushing against the Soldier’s chest shows the increase in his power / his bullying of the Soldier.
The joining of the hands suggests a trial of strength. When the Devil passes his hand in front of the Soldier’s face, he seems to be hypnotising him. The combination of the hand movement and pointing to the Princess suggests the Devil’s manipulation of the Soldier.
The Soldier running while held by the henchmen shows that he is trying to escape. The Devil’s hand on the Soldier’s shoulder represents his control. The Devil pulling the Soldier up by his chin could suggest that he is reminding him of the deal they have made.

(10 marks)

If candidates make points relevant to part (ii) in part (i) and vice versa, they should be rewarded accordingly.

4 (b) (i) Identify the sources that Page used to choreograph *Soldat*. You may wish to consider the following:

- music
- design
- style
- subject matter.

(7 marks)

Examples:	
Music by Stravinsky	
Designs by Bruce McClean	
Classical ballet styles:	Balanchine Ashton MacMillan
Contemporary dance:	Cunningham
Social dance	
The original story <i>L'histoire du soldat</i>	
<i>Swan Lake</i> , Petipa (1895)	
Mime	

Maximum 7 marks – 1 mark for each correct identification

(ii) Providing examples from *Soldat*, discuss how Page has used these sources.

Examples:
The music is used to structure the dance into nine sections. The silence between the sections is used by Page to provide transitions, eg the Devil points to the Princess in the silence between Sections 1 and 2.
The sculpture is used in the dance: the dancers travel around the cylinder and swing on the green pole, eg in the Soldier's March the Soldier peers around the cylinder and swings around the green pole. The movement reflects the lines of the sculpture, eg the <i>retiré</i> of the leg reflects the shape of the pole.
The position of the Princess in Sections 3 and 6 with one leg bent and one leg extended while on the floor reflects that of the Siren in Balanchine's <i>Prodigal Son</i> (1929). In Section 3 it is performed facing upstage and in Section 6: tango downstage.
The traditional support from classical ballet is used in Section 3, where the Soldier holds the Princess around her waist and extends his leg to complement her lines.
In Section 3 there is a reference to a similar position seen in Ashton's <i>The Dream</i> (1964), where the Soldier tips over in arabesque supported on the Princess's back with their outstretched hands linked.
Later they travel around the stage with a skimming movement where she runs with him and at intervals is briefly lifted off the ground. This type of movement has been used by Ashton and MacMillan.
The use of Cunningham's torso tilt is used throughout the dance.
The use of tango, waltz and ragtime in Section 6.
Page reduces the original story to the three main characters: Devil, Soldier, Princess plus three henchmen and two henchwomen.
The reference to the Black Swan in Petipa's <i>Swan Lake</i> through the Princess's costume change in Section 6: black tunic over white all-in-one.
The Devil points to the Princess at the end of Section 1 to direct the Soldier's attention to her.

(18 marks)

If candidates make points relevant to part (ii) in part (i) and vice versa, they should be rewarded accordingly.

Rush (Khan, 2000)

5 (a) The programme note for *Rush* states: ‘A purely abstract work inspired by the observation of paragliders [parachutists] in “freefall” – a physical state between tremendous speed and serene stillness’.

(i) Analyse Khan’s presentation of paragliders/parachutists and of freefall, giving clear examples. You may wish to consider the following movement components:

- action content
- dynamic content
- spatial content.

Examples:

Approx. 8’ 40” (timing is to assist examiners and teachers)

Khan downstage left. Using a strong impetus Khan swings his right arm across his chest, drawing the arm back to forward diagonal high smoothly. He repeats the gesture. Interlacing his fingers behind his head, he slowly extends his elbows / stretches his arms above his head, quickly rebounds his hands behind his head before raising them, forcefully arches / tips his head back, then lowers his arms to the sides of his body. Khan repeats the phrase facing stage right and walking backwards slowly.

Approx. 21’ 10”

In a triangular formation facing downstage the dancers stand in a wide parallel position, hips flexed so that the torso is parallel to the floor, arms extended high behind the back. The dancers flick their wrists as they walk backwards.

(15 marks)

The above are *examples*. All relevant analysis whether in words, specialist vocabulary, notation or diagrammatic form should be awarded.

(ii) Explain your interpretations of these examples.

Examples:

parachute-shaped arm line
reaching across the body to pull the rip cord
abrupt impact on the body as the parachute is opened
crouch-like position used as the body hits the ground and rolls on impact
wind resistance on the body
a plane’s wing flaps

(10 marks)

Rush is an abstract work; however, any plausible discussion of meanings / images should be awarded. The above are *examples*.

If candidates make points relevant to part (ii) in part (i) and vice versa, they should be rewarded accordingly.

5 (b) (i) Identify the sources that Khan used to choreograph *Rush*. You may wish to consider the following:

- music
- design
- style
- subject matter.

(7 marks)

Examples:
Kathak / Nritha
Indian music cycle of nine and a half beats
Contemporary dance: Graham
Contemporary music / Andy Cowton
The experience of parachutists/paragliders in freefall
The effect of freefall on the five senses
Elements from his solo <i>Fix</i> (1999) which he wished to continue exploring
Michael Hulls's lighting
Original cast: Moya Michael, Gwyn Emberton

Maximum 7 marks – 1 mark for each correct identification.

(ii) Providing examples from *Rush*, discuss how Khan has used these sources.

Examples:
Chakkar / spins
Recitation of tabla beats
Khan used the nine and a half beat cycle in the first part of the dance, which gave an uneven pulse. The pulse of the music was used in the second part.
Grahamesque pitched turn supported by the hands on the floor
Use of ball-change step
Pedestrian movements – walking
In part two the music and dance have their own identities but complement each other. Cowton does not use the Indian time cycle of nine and a half beats. He uses polyrhythms to layer the sound, dividing the pulse into 6 and 5.
The dancers take a position feet parallel, knees bent with arms extended to the side, torso taken forwards to a flat back, flexed at hips
Movement material from <i>Fix</i> can be seen in <i>Rush</i> , eg in a travelling phrase a jump with straight legs is performed vertically, reaching both arms forward, one above the other, and flexing them suddenly
Use of rebound – dancers stretch their arms above their head then rebound the hands behind their heads before raising them
Atmospheric white light which partly catches and enhances the dancers' actions

(18 marks)

If candidates make points relevant to part (ii) in part (i) and vice versa, they should be rewarded accordingly.