



General Certificate of Education

Dance DAN6

6231 Unit 6

Mark Scheme

2005 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

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.

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

One mark may be awarded for each relevant analysed action, spatial design or dynamic. All relevant analysis, whether in words, specialist vocabulary, notation or diagrammatic form should be rewarded.

SECTION A

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

1 Dance and music can relate to each other in a number of ways.

- (a) Identify five relationships between dance and music. (5 marks)
- (b) Describe what you understand by each of these relationships. (15 marks)
- (c) Providing examples from professional dances, other than the set works that you have studied, discuss the relationship between dance and music. (5 marks)

Relationship, as detailed in the specification (5 marks)	Description of relationship (15 marks: no more than 12 if fewer than five relationships described)	Examples from professional repertoire (5 marks)
Direct correlation (1)	Dance and music work together (1), sharing the same time signature (1), tempo (1), phrasing (1), cadences (1).	<i>The Sleeping Beauty</i> (Petipa, 1890) (1): Tchaikovsky's Sapphire Variation, a five-faceted gem is represented by a 5/4 metre (1).
Music visualisation (1)	Dance which aims to clarify the music (1), using the structure (1) and content as its base. The dance follows the rhythmic (1), melodic (1) and harmonic (1) lines in the music.	<i>Serenade</i> (Balanchine, 1934) (1): the <i>pas de deux</i> in the Russian Dance includes sharp <i>relevé</i> in <i>arabesque</i> and close in fifth which coincides with the up-down melodic structure of the music (1).
Call and response (1)	Similar to a conversation (1) the music or dance 'calls', the other 'responds'. In Afro-Caribbean dance the drummer signals the dancers when to change steps by calls on the drum (1). In Bharata Natyam the dancer and drummer play off each other in improvisation (1).	<i>Giselle</i> (Perrot/Coralli, 1841) (1): in Act II Adam's music has four bells denoting 4 o'clock; in response the wilis cup one hand around their ears as if listening (1).
Identification or enhancement of mood (1) or character (1)	A leitmotif or musical phrase (1) is used as a signature tune for a mood or character(s).	<i>Giselle</i> (Perrot/Coralli, 1841) (1): the characters are present or in the case of the wilis' leitmotif in Act 1, referred to in movement (3 rd <i>arabesque</i> arm line), when the leitmotif is played (1).
Narrative (1)	The music and dance express the same idea or tell the same story (1), developing characters (1), events (1), actions (1) in logical/sequential order (1).	<i>Romeo and Juliet</i> (MacMillan, 1965) (1): Prokofiev's score in Act I, Scene 1, the strings depict the sword fight between the Montagues and the Capulets (1).

<p>Mutual co-existence (1)</p>	<p>Dance and music are created independently of each other (1) but may share the same tempo (1) / theme (1) / directive (1)</p>	<p><i>Sardinas</i> (Anderson, 1990) (1): the dancers (The Cholmondeleys and the Featherstonehaughs) rehearsed to chart music with a similar tempo to music set by Anderson with the composer, and counted every action. They heard Blake’s music and adapted their counts to it before their performance (1).</p>
<p>Disassociation (1)</p>	<p>Dance and music are created independently of each other (1) and when performed share only time (1) and space (1).</p>	<p>CRWDSPCR (Cunningham, 1993) (1): King’s score was produced through electronic transformations of a guitar (1). Cunningham gave King three pieces of information about the dance: its length, its title, and that there should be groups of dancers on the stage (1).</p>

2 Dancers use a range of interpretative skills when performing.

(a) Identify five interpretative skills that you have used during your practical dance studies.

(5 marks)

(a)

As detailed in the specification:	or examples:
projection (1) emphasis (1) musicality (1) timing (1) phrasing (1)	focus (1) characterisation (1)

(b) Discuss how you used each of these skills in your practical dance studies.

(20 marks)

(NB: Maximum of 16 marks if fewer than five skills have been discussed.)

(b) Any plausible discussion of skills used, as performer, dancer or choreographer, in vocational dance lessons or in preparation for A Level Dance, should be awarded. *For example:*

To help us understand the timing of the tableaux and steps in Scene 1 of *Les Noces*, we examined the time signatures from the musical score (1), then, during a workshop we clapped the arrhythmic phrasing (1). This helped me appreciate the complexity of the timing in the ballet (1) as well as making it easier to count in time with the music when we started to dance (1).

My character in my suitcase dance was supposed to be sad as she was leaving home for the first time. I looked down to show this sadness (1), however my teacher explained that I mustn't look directly at the floor as the audience would think my eyes were closed (1). I tried to focus on the floor about five feet in front of me to keep my face and eyes alive to the audience (1). I repeated this focus every time I wanted to show that I was thinking about home (1).

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 elegance 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.

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) (i) Analyse Section 1 'Consecration of the Bride (Royal Ballet version) or 'Benediction of the Bride' (Paris Opera version). You may wish to consider the following constituent features:

- movement components
- dancers
- physical setting
- aural setting.

(15 marks)

(ii) Explain your interpretations of Section 1.

(10 marks)

(i) Analyses (15 marks)	(ii) Explanation (10 marks)
(Royal Ballet): sharp/stabbing <i>pas de bourrée</i> (1) in a linear pathway across the front of the stage towards stage left/right (1) of the Bridesmaids.	The <i>pas de bourrée</i> evokes the action of hairbraiding (1). The sharp use of the <i>pointe</i> shoe could suggest stabbing of sexual penetration (1).
The two groups of bridesmaids form one pyramid shape with the Bride at the apex, fists under chin, focus to the audience (1).	The pyramid shape at the end of Section 1 could suggest that through marriage, two individuals form a single family unit (1), or reference Constructivism (1).
The Bride performs a gesture – the fist placed above the heart, followed by a bow, simultaneously removing the hand to the side of the body (1).	The bow gesture is a traditional Russian gesture meaning 'my heart I give to you' (1).
At the end of Section 1 the Parents are placed either side of the pyramid, performing a straightened third arabesque arm line (1).	The third <i>arabesque</i> line could suggest bestowing a blessing (1).

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

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

Les Noces (Nijinska, 1923) - continued

3 (b) In writing about the creation of *Les Noces*, Nijinska recalled that in 1923, ‘I was still breathing the air of Russia, a Russia throbbing with excitement and intense feeling. All the vivid images of the harsh realities of the Revolution were still part of me and filled my whole being.’

(i) Identify the Russian social, political and artistic sources that Nijinska drew on to choreograph *Les Noces*.

(5 marks)

(ii) Explain how the sources that you have identified reflect the harsh realities of the Revolution as shown in *Les Noces*.

(10 marks)

(iii) Provide precise examples from the dance to support your explanation.

(10 marks)

(i) Sources (5 marks)	(ii) Explanations (10 marks)	(iii) Examples (10 marks)
Agit-prop theatre (1).	Nijinska tried to convey her message by using a theatrical device (1).	The identical functional costuming of the female dancers (1).
Byzantine icons / religious iconography (1).	Indicative of Orthodox Church’s hold on the people (1).	The elongated female figure of the Bride <i>en pointe</i> , with a passive facial expression, suggests the lack of individuality (1).
Constructivism (1).	The rise of the machine age was reflected in the Constructivist art form (1).	The triangular shape of the final position in Scene 1 where the eight bridesmaids place their heads one on top of the other (1). In Scene 4 the corps de ballet perform in a group in unison: step forward R then L, replace R and step back L. It is machine-like (1).
Gontcharova’s designs (1).	Utilitarian clothing was the norm (1). Design is stark (1).	The identical functional costuming of the dancers in headscarf, white blouse and sarafan / white tunic and breeches suggests an anonymous, impersonal mass i.e. Russian peasants / proletariat (1). Dance historian Lynn Garafola suggests that the costumes resemble those for the proletariat in Meyerhold’s play, <i>The Magnanimous Cuckold</i> (1).

Stravinsky's score (1).	Strident chords reflect the anger of the revolution (1). The pulse of the score increases, reflecting intensity of feeling (1).	In scene 2, the drum; in scene 4, the toll of the bell – percussive instruments give feeling of strength, solidarity, repression (1).
Russian classical ballet (1).	Changes instigated in the early work of the Ballets Russes were further developed (1).	The dancers' movements have a weighted quality with a lowered centre of gravity (1).
The Russian Orthodox Church (1).	The repression of religion (1).	The male dancers' raised right arms at the end of the ballet are suggestive of a menorah (1);

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

***Pulcinella* (Alston, 1987)**

4 (a) (i) Analyse Scene 3 of *Pulcinella* (the Carnival). You may wish to consider the following constituent features:

- movement components
- dancers
- physical setting
- aural setting.

(15 marks)

(ii) Explain your interpretations of this scene.

(10 marks)

(i) Analyses (15 marks)	(ii) Explanations (10 marks)
For most of scene 3, the dancers are in unison (1).	As the final movement phrases are in unison, for the first time, it could suggest the identification of a community (1).
In lines across the stage, stage right to left facing the audience, the cast energetically run (1), on the spot, their arms swinging across the body in opposition (1).	The energetic running reflects the dance building to a climax (1).
Standing centre stage, facing away from each other, Pulcinella and Pimpinella hold hands, creating a circular or diamond-shaped armline (1).	Pulcinella and Pimpinella’s love is complete (1); as they are side by side their love is an equal partnership (1).
The backdrop consists of colourful patches or rectangular flag-like shapes including one of red, white and green (1).	The Italian flag (1), suggests the setting for <i>Pulcinella</i> .
The use of brass is heard during Pulcinella’s burlesque trio with his two friends (1).	The brass re-inforces the ‘laddish’ street quality of Pulcinella’s character (1) in contrast to the more melodic quality of the accompaniment for the lovers (1).

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

Pulcinella* (Alston, 1987) - continued*4 (b) Lorna Sanders has written that *Pulcinella*'s 'narrative episodes involve a range of different styles of mime and a mix of balletic and contemporary vocabulary.'**

(i) Identify the different styles of mime, ballet and contemporary vocabulary sources that Alston drew on to choreograph *Pulcinella*'s narrative episodes. (5 marks)

(ii) Explain how the different styles that you have identified reflect the episodes in *Pulcinella*. (10 marks)

(iii) Provide precise examples from the dance to support your explanation. (10 marks)

(i) Identify (5 marks)	(ii) Explain (10 marks)	(iii) Examples (10 marks)
Mime using pedestrian movement helps to clarify the narrative, particularly for a non-dance audience (1).	It is used to show Pimpinella's anger and defence of Pulcinella (1).	Pimpinella shakes her fist at the boyfriends when they attack Pulcinella (1).
Alston admired Frederick Ashton and his ballet <i>The Dream</i> (1964) appears to have been the model for some of the narrative incidents in <i>Pulcinella</i> as well as a source of motifs (1).	It shows the return of harmony or love to Pulcinella and Pimpinella's relationship (1).	Pulcinella and Pimpinella join hands to form a circular / diamond shape (1).
Alston uses movement phrases from Bournonville's <i>Napoli</i> (1842) and <i>Flower Festival at Genzano</i> (1858) (1), and the steps and quality of Bournonville style (1).	It reflects the sense of community (1).	In unison Pulcinella, Pimpinella and the friends and neighbours perform <i>jetés en avant</i> (1), towards the front of the stage (1), with a quality of <i>ballon</i> (1).
As Alston's work is set in Italy, Alston has drawn on the traditional Italian theatre from <i>Commedia dell'arte</i> (1).	It is used to show Caviello's anger towards Pulcinella (1).	Caviello briskly (1), pummels Pulcinella's upper back with his fists (1).
Elements of Graham technique (1).	It shows the girlfriends' grief concerning the 'death' of Pulcinella.	The girlfriends perform contractions in the torso when they find Pulcinella 'dead' (1).

Soldat (Page, 1988)

5 (a) (i) Analyse Section 6, the ‘Trois Danses’ (‘Three Dances’). You may wish to consider the following constituent features:

- movement components
- dancers
- physical setting
- aural setting.

(15 marks)

(ii) Explain your interpretations of this section.

(10 marks)

(i) Analyses (15 marks)	(ii) Explanations (10 marks)
Tango, waltz, ragtime (1)	The dances are a divertissement (1). Entertaining the Devil and The Soldier (1). The Devil displaying the dances / the world to The Soldier (1).

Tango	Tango indicative of a particular kind of relationship (1). Divertissement (1).
Centre stage Britten, supported by Baldwin, performs a forceful (1) arabesque; as she sweeps her leg forwards, Britten and Baldwin hold lower arms in a counter balance (1).	This forceful quality demonstrates the Princess’s characterisation as a siren / vamp (1).
Moving from an upright position, Britten suddenly (1) drops her head, arms and leg (1).	It conveys a strong sense of the Tango style (1).
A proscenium arch is introduced (1), which the dancers move through and around.	It reinforces the idea of the dances as entertainment (1).
A spotlight focuses on the two dancers (1).	It emphasises the theatricality (1).
At the end of the dance, Baldwin and Britten perform triplet steps (1).	A link is established with the next dance: The Waltz (1).

Waltz	Contrast in style to tango, retains idea of divertissement (1).
Hodges and Bethune enter from stage right, travelling between the pillar and the ladder to centre stage with a flowing waltz step (1).	
The waltz used is the faster old-fashioned 19 century waltz style (1).	It provides a link with the original story which was written down in the 19 century (1).
Bethune holds the edge of her skirt and shakes it (1) while Hodges slicks back his hair with his hand (1).	Flirtation between the two (1).
Bethune sits on his knee and crosses her wrists and her legs (1).	A display of femininity (1).
Bethune and Hodges exit, performing a triplet step with circling arms. The next couple, Price and James, enter with the same step. Their entrances and exits overlap (1).	It shows continuity from the waltz to the ragtime dance (1).

Ragtime	Further contrast of dance style (1).
James on the floor, his weight supported by his hands, slithers (1), smoothly (1), backwards towards stage right as Price steps over and across his retreating legs (1).	A link to the snakelike quality of the Devil's rotating leg movements (1).
Using ballroom hold, arms extended and stiff, focus to the direction of travel, they perform large heavy (1) steps with flexed feet (1).	A parody of the tango (1) <u>or</u> Humour (1).
James and Price perform small steps in second with straight legs on <i>demi-pointe</i> , lifting the shoulders up and down (1).	It reflects the Lindy Hop style (1).
James and Price bow to the Devil and the soldier at the end of the dance (1).	It signifies the end of the performance (1).

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

Soldat (Page, 1988) - continued

5 (b) Some dance critics have commented that Page’s *Soldat* contains an element of dark humour that supports a symbolic narrative.

(i) Identify where dark humour is seen in Page’s *Soldat*. (5 marks)

(ii) Explain how this dark humour contributes to the symbolic narrative. (10 marks)

(iii) Provide precise examples from the dance to support your explanation. (10 marks)

(i) Identify (5 marks)	(ii) Explanations (10 marks)	(iii) Examples (10 marks)
The Soldier’s March (1)	The Soldier is not aware of the Devil’s presence but the audience is (1).	The Devil begins to follow the Soldier in a circular pathway (1).
The Royal March (1)	The characters of the soldiers provide a contrast to the cool, business-like personality of the Devil (1). They are eager for the Devil’s attention and do not behave appropriately for their profession (1). A mock salute (1). A mockery of officialdom (1).	The Devil’s soldiers enter, walking in a clumsy, unco-ordinated manner (1). The soldiers gather around the Devil and position themselves on different levels (1). The Devil Faces the soldiers and, with straight legs, steps forward with left leg and closes right leg behind with left arm high. He then steps back on right leg and closes the left to the right, left arm lowers. This is performed to each soldier (1). The costume of the soldiers, eg the saucepan helmet (1).
The Little Concert (1)	The Devil is teasing the soldier (1).	The Princess <i>courus</i> to the Soldier. The Devil picks her up and places her out of reach (1).
The Tango in ‘Three Dances’ (1).	The Siren image belies her innocence (1). The contrast in colours suggests she is not what she seems (1).	The Princess sits in a half-split position (1). The Princess’s costume of black tunic over white (1).

The Chorale (1)	<p>The Soldier is unaware of the Devil's true identity (1).</p> <p>It shows the Devil's duplicity (1).</p> <p>The Madonna-like pose suggests a saintly quality which belies her role (1).</p>	<p>The Devil disguised as a priest marrying the Princess and the Soldier (1).</p> <p>The Devil removes his collar and exits (1).</p> <p>The Princess is raised vertically, lifted by three soldiers and looking down on the kneeling soldier (1).</p>
The Devil's Triumphant March (1).	<p>The snakelike movement conflicts with the Princess's innocence (1)</p> <p><u>or</u></p> <p>Who is actually the protector? (1)</p> <p>It suggests a funeral procession (1).</p>	<p>The Princess stands behind the Soldier and brings her leg round in front of him (1).</p> <p>The Soldier's horizontal position as he is held aloft and carried offstage by the soldiers at the end of the dance (1).</p>

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