



General Certificate of Education

Dance DAN6

Mark Scheme

2007 examination - June series

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

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.

Further copies of this Mark Scheme are available to download from the AQA Website: www.aqa.org.uk

Copyright © 2007 AQA and its licensors. All rights reserved.

COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

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

1 Choose two professional dance works which you have seen, other than the set works studied.

(a) For each work that you have chosen, provide:

the title, the choreographer and the year the work was created (2 marks)
the name of the dance company or performer(s). (2 marks)

Examples

Pulcinella Alston 1987
 Rambert Dance Company (2 x 1 mark)

Swan Lake Bourne 1995
 Adventures in Motion Pictures (2 x 1 mark)

Flesh and Blood Anderson 1989
 The Cholmondeleys (2 x 1 mark)

Swansong Bruce 1987
 London Festival Ballet (2 x 1 mark)

(maximum = 4 marks)

(b) Compare the two dances you have chosen, providing clear examples. You should comment on the following features:

- **subject matter (5 marks)**
- **structure (5 marks)**
- **movement components (6 marks)**
- **physical setting. (5 marks)**

ExamplesComparison of subject matter

Both *Swan Lake* and *Pulcinella* involve narratives. The principal character of each work is different in terms of character and temperament. *Swan Lake* tells the story of a Prince who is unhappy with his life and his tragic search for love and affection, whereas *Pulcinella* focuses on a man who uses his charm to flirt with other women and to placate his wife.

In *Swan Lake* a sub-plot involves the Queen's Private Secretary who is planning that his son, the Stranger, will marry the Queen. There is no sub-plot in *Pulcinella* as the progression of the story involves Pulcinella's deception, discovery, fake death and recovery, followed by the reconciliation of all the characters.

ExamplesComparison of structure

Flesh and Blood is divided into five sections whereas *Swansong* involves an introduction and seven sections.

Flesh and Blood uses different combinations of dancers in the sections: a duet, followed by five dancers, then three and four, then two duets, and finally a group of seven. Although only three dancers appear in *Swansong*, different combinations are used: duet, trio and solo. One dancer, the victim, is on stage throughout the dance.

(5 marks; max 3 marks if description only)

ExamplesComparison of movement components

In both *Swan Lake* and *Pulcinella* there is a significant use of mime and gesture to clarify what is happening, eg in *Swan Lake* Act 1 the Prince as a child is awoken by the servants who wash and dress him. He is taught how to carry out his duties, including a waving hand gesture. In *Pulcinella* the progress of Pulcinella's flirtations is shown through the use of mime, eg when the three girlfriends enter to speak to Pulcinella during Scene 1 he is with Pimpinella. He uses three gestures to send the girlfriends away without Pimpinella knowing: a flexing of the wrist in an up-and-down movement, a flexed wrist moving from side to side and a finger to the lips telling them to be quiet.

Flesh and Blood uses gestural movements but not to further a story, eg in section 3 the dancers press their fists against their foreheads and trace a smile across their faces. However, in *Swansong* the use of everyday movement helps to increase the tension, eg at the end of section 2 one interrogator returns to light a cigarette.

In *Flesh and Blood* there is a different dynamic quality to each section, eg section 1 uses tense weighted movement, section 2 is sharp and staccato becoming more flowing, section 3 is calm, section 4 is still calm but faster, section 5 is sharp and direct. In *Swansong* the dynamic quality varies in each section according to the progression of the interrogation and the weakening condition of the victim, eg in the first solo for the victim the movements are performed slowly with a lyrical quality.

(6 marks; max 4 marks if description only)

ExamplesComparison of physical setting

In *Flesh and Blood* each section is located in a change of setting: the wharveside, the black studio, the cathedral and the black studio, the cathedral with iron railings and a gate separating the two duets, the black studio. The link between set and movement in *Flesh and Blood* is related to imagery, eg the religious setting and the inclusion of religious gestures. However, the set in *Swansong* is minimal, ie a bare proscenium stage, which allows the audience to make its own decision with regard to time and place.

In *Swan Lake* there are several changes of set within each act, eg in Act 1 the set changes from the Prince's bedroom to the Palace, to the Opera House, to the Prince's private quarters, to the street and to a nightclub. Each of these sets relates to the action of that part of the story,

whereas the backcloths used in *Pulcinella* are more abstract and linked to location and time of day, eg the second backcloth gives the impression of a moonlit night with a large white, red and blue moon set against a dark blue background; the scene 3 backcloth is full of rectangular shapes and very colourful: pink, red, black, white, orange, green. The colours used and suggestion of flags reflect the Italian setting.

The costumes in *Flesh and Blood* are the same for all the dancers: long fitted dresses of a silvery liquid jersey which flows with the movement, worn over footless tights, suggesting both medieval and contemporary connections. In *Swansong*, the costumes are used to distinguish between the dancers, eg the interrogators wear khaki trousers and shirts whereas the victim wears a red T-shirt and blue jeans.

(5 marks; max 3 marks if description only)

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

2 (a) Identify the physical and psychological factors which may contribute to safe dance practice. (4 marks)

Examples

Correct learning of technique
Strength and control: core stability
Preparation before class
Procedure at end of class
Response to energy demands
Adequate hydration
Adequate consumption
Confidence
Positive attitude
Concentration

(1 mark for each identification; max 4 marks)

(b) Identify the external and environmental factors which may contribute to safe dance practice. (3 marks)

Examples

Appropriate flooring
Appropriate temperature
Adequate ventilation
Appropriate space
Suitable dancewear
Positive learning environment

(1 mark for each identification: max 3 marks)

2 (c) Discuss how the factors you have identified may affect dance performance. (18 marks)

Examples

Incorrect learning and application of technique can lead to injury, eg incorrect performance of a *plié* without sufficient control of turnout at the hips can cause pressure on the medial side of the knee and rolling in of the foot.

If the heel is not brought down fully when working and the calf muscles are insufficiently stretched, this can cause a strain in the Achilles tendon.

Strength in the abdominal complex is required to achieve control of movement, eg when rising on *pointe* core stability is needed to achieve alignment and control.

Appropriate preparation for class involves warming up to increase the intake of oxygen and the blood flow to the muscles. This will increase the amount of synovial fluid in the joint, enabling more efficient shock absorption. Warm muscles will respond more quickly and nerve impulses will travel faster. This will enable the dancer to move with maximum efficiency and concentration.

At the end of class the body needs to cool down in order to re-use the lactic acid generated by the muscles. By concentrating on breathing, allowing the heart rate to slow down and the body temperature to drop, the lactic acid will be re-used. An efficient cool-down can also avoid subsequent muscle soreness.

Dance class does not usually involve aerobic work, therefore the dancer's stamina needs to be sufficient to meet the demands of performance. The capacity of the dancer to use a maximum amount of oxygen to produce the energy required will avoid injury resulting from fatigue.

Adequate fluid intake is essential to avoid dehydration. Muscle cramps, tiredness, nausea, faintness and headaches can result from dehydration, which in turn will affect the quality of performance.

Sufficient food should be eaten to be able to work effectively. A lack of energy from insufficient food intake can lead to injury. The dancer needs to eat following exercise, focusing on carbohydrates in order to increase glycogen stores.

Confidence and self-esteem are essential for the dancer to perform to his/her full potential. The mind and body are interlinked and concerns about body shape and teacher expectations will apply a pressure which restricts potential rather than fulfils it.

Adequate rest and the avoidance of over-training will enable the mind and body to be prepared to meet the demands of performance. Fatigue will affect concentration and the speed of muscle response.

A sprung floor is essential for the dancer in order to provide a 'cushion' for all movement. Constant use of hard floors will lead to injuries such as shin splints.

The surface of the flooring needs to be clean and appropriate for the dance activity, ie smooth but with sufficient grip to ensure safety.

The temperature of the space used needs to be suitable for maintaining body temperature. If the dancer becomes cold the value of the warm-up is lost. There should also be adequate ventilation to enable the dancer to stay mentally alert.

The space should be of sufficient size to be able to move safely, eg the ceiling should be sufficiently high so that movement is not restricted. The area should also be free of obstacles which could impede movement or cause injury through collision.

Appropriate dancewear should be worn. Sufficient layers are required when warming up for class and once warm, clothing should be sufficiently close-fitting to enable ease of movement without risk to safety, eg over-long trousers.

The learning or training environment should involve positive and constructive feedback from the teacher or choreographer to enable the dancer to perform with confidence.

Dancers should be given an understanding of anatomy and its application to dance in order to understand what is happening when they move and therefore enable them to take responsibility for their own safety in performance. *(18 marks)*

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

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 specialist 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) (i) Analyse Nijinska's use of choreographic devices in her presentation of the corps de ballet (bride's friends, groom's friends, wedding guests). You should provide clear examples. (15 marks)**

Examples

Motif and development: in scene 1 the bride's friends stand four on either side of the bride. They perform a sharp *pas de bourrée* in a linear pathway across the front of the stage towards stage left. They then repeat this movement and change the direction, travelling to stage right.

Motif and development: at the end of scene 1 the bride's eight friends form a pyramid shape with their heads in a line, layered one on top of the other. This is developed at the end of scene 4 where seven female dancers repeat the pyramid with their heads one on top of the other, and an eighth dancer at the top, with her fists under her chin.

Canon: near the beginning of scene 1 the bride's friends are situated four on either side of the bride. On each side one is kneeling facing towards the bride, the other three are standing, facing outwards. All those standing have their arms in fifth above their heads, with the torso leaning in towards the bride. They each move their upper body position outwards in canon. This is begun by the kneeling dancers and the others follow with the order from front to back.

Canon: in scene 2 the groom's friends create layers with their bodies: four men kneeling while the other men lie across the backs of the first four men with their faces to the audience. They move to position in canon in groups of three, three, then two.

Unison: in scene 2 the groom's friends form two lines facing stage right. They are positioned one in front of the other with their heads resting on each other's backs. Their arms are lifted with elbows out and hands in loose fists towards each other. In unison they walk slowly across the stage.

Unison: in scene 3 the friends face stage right and perform steps in parallel. They step forwards and backwards holding their arms in a low curve, fists clenched.

Unison: scene 4 begins with the guests separated into two groups on either side of the stage: 18 women stage right in three lines and 18 men stage left in three lines. The female dancers' opening movements include a side-to-side rocking motion taking the leg out to the side, with the arms low to the side. The male dancers' opening movements include a spring from one foot to the other with the other leg bent up behind, one arm raised in a curve above the head.

Canon: in the middle of scene 4 the male dancers perform a spring onto the right foot, then left, with the other leg in attitude behind; then a step back on the right leg and *assemblée*, repeated forward on the other leg. The arm is raised in opposition in a curved line for the first three movements; both arms are raised in fifth on the last jump. This starts with the dancer at the front of the group, then the next two join in, then the next line, and so on until all the male dancers are moving.

Unison: near the end of scene 4 the dancers move clockwise in a double circle springing from foot to foot, torso curved over with fists pulled into the chest.

Unison: bringing the dance to a climax: near the end of scene 4 the dancers move on the diagonal, cupping their hands over their ears. (15 marks)

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

3 (a) (ii) Explain your interpretations of these examples. (10 marks)

Examples

The *pas de bourrée* action suggests the action of hairbraiding.

The pyramid shape relates to Constructivism.

In the final pyramid a new female dancer at the top indicates that she will be the next to marry.

The shape of the fifth position could suggest the chains which bind the bride to her sense of duty. It could also reflect the loops in the braiding.

The shape of the layers of bodies could suggest an altar.

The group of men resting on each others' backs suggests a strong sense of community.

The forward and backward steps show the journey to the church.

The side-to-side rocking movement suggests the sway of church bells/ the bells in the music.

The curved armline above the head could suggest the sickle in the Russian flag/ the link with farming.

The use of unison could suggest the uniformity of the masses.

The cupping of the hands over the ears could suggest that they are trying not to hear the siren call in the song. (10 marks)

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

Les Noces (Nijinska, 1923)

- 3 (b) (i) Identify the influences which have contributed to the choreographic style of Nijinska. (5 marks)**

Examples

Fokine
Nijinsky
Petipa
Cecchetti
Classical ballet
Folk dance
Constructivism – Cubism – Futurism
Russian Orthodox Church – religious icons
Nijinska's physique
Music
Russian revolution

(1 mark for each identification; max 5 marks)

- (ii) Explain what Nijinska gained from each of the influences you have identified. (10 marks)**

Examples

Fokine's combination of music, dance and design in *Chopiniana* (the original version of *Les Sylphides*) was an inspiration to Nijinska and became the basis of her creative work.

Nijinsky used abstraction in the way he dealt with folk dance and in his reduction of narrative detail. Nijinska took this further in her work.

Nijinsky's use of weighted movement and frieze and mass ensemble effects can be seen in Nijinska's work.

Although Nijinska did not appreciate many aspects of Petipa's style, eg the non-dance elements, she respected his concern for the school of classical dance. This provided the foundation for her teaching and choreography.

Cecchetti was one of Nijinska's teachers and features of his classical style can be seen in her work, eg the use of *épaulement*.

Classical ballet conventions and vocabulary are used by Nijinska but she develops them in a different way, eg she changes the rhythm or shape of the classical ballet steps.

She experienced a range of folk dance styles (Polish, Hungarian, Italian, Russian) through her training by her parents and her training at the Imperial Theatrical School. The use of folk dance steps can be seen in her work.

Nijinska was very interested in geometrical form and design. The Constructivist movement further enhanced this interest.

The religious icons provided choreographic ideas in terms of their elongated shapes with rows of people in close proximity.

Nijinska's physique was very strong with highly developed calf muscles and good stamina. She had excellent elevation. Her choreography reflects these qualities through elevated, energetic movements for all dancers, men and women.

Nijinska had an excellent understanding of music and was able to reflect musical form and content in her choreography. (10 marks)

3 (b) (iii) Provide clear examples from *Les Noces* to illustrate these influences. You may also include clear examples from Nijinska's other works. (10 marks)

Examples

A close relationship between music and dance is seen in *Les Noces*, eg in scene 1 the *pas de bourrée* action of the Bride and her friends includes a strong extension of the leg to the side on the accent in the music.

The use of softly curled fists throughout *Les Noces* was also seen in Nijinsky's *Jeux*.

The frequent use of backs of hands pressed against cheeks was used in Nijinsky's *Le Sacre du Printemps*.

There is a strong emphasis on the use of the torso, eg in the first tableau of scene 1 the Bride's friends are in two groups on either side of her and are positioned with different degrees of arching and curving in the back.

The Bride is highlighted in Nijinska's groupings by her central position. This is a classical ballet convention. In the male duet of scene 4 the sitting jump is followed by a *tour en l'air*. In the female duet of scene 4 a *grand jeté* with extended legs is performed.

In scene 2 the Bridegroom's friends perform a drop to the floor in sitting position with folded arms and kicks.

The Constructivist influence is seen in the triangular shape of the final position in scene 1 where the eight Bridesmaids place their heads one on top of the other. In scene 4 a machine-like step is performed where the *corps de ballet* move in unison: step forward R then L, replace R and step back L.

The elongated female figure of the Bride on *pointe* suggests an icon.

Energetic movement is used for the Bride's friends in scene 1, eg a variety of jumps including sitting jumps.

There is a close link between the words in Stravinsky's music and the choreography, eg in scene 2 the mother embraces the Bridegroom's head, which reflects the blessing referred to in the song.

In *Les Biches* (1924) the use of classical ballet is combined with flexed wrists and angled torsos. (10 marks)

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

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

Wyoming (Davies, 1988)

4 (a) (i) Analyse Davies' presentation of the imagery suggested by the American landscape and Gretel Ehrlich's text, providing clear examples. You should consider the following movement components:

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

(15 marks)Examples

In the opening section (the preface) the focus is on the upper body of Saunderson. Her focus is predominantly outwards but there are several changes in the head and eyeline. Spoken text is used in this section.

First solo (Michael Fulwell): his opening position is on his side facing away from the camera with legs together, slightly flexed. During the solo he sometimes directs his movement to the ground by dropping forward onto his hands with the torso lifted off the ground.

Second solo (Scott Clark): during a travelling section he performs sideways leaps with arms thrown out to a high V twice in succession.

Third solo (Paul Douglas): his opening movement includes a transfer of weight up from the floor and down again several times and into a position on his back with legs and arms apart.

Fourth solo (Lauren Potter): a travelling movement dropping into a *grand pli * in first position with a swinging momentum of the arms.

First duo (Saunderson and Clark): the text states, "one night he did come to my house". Clark turns to face Saunderson, circling his right arm back and up to place high, palm forward, followed by the left arm.

The text states, "my silence turned him away." Clark turns away from Saunderson.

Second trio (Potter, Fulwell, Douglas): there is restriction in the use of space with the dancers moving horizontally back and forth. The text states "I hinge myself to a linear bias".

At the end Potter is sitting on Douglas' shoulders looking outwards. The text speaks of the "vernal equinox" and "ramrod straight on its axis".

Third duo (Saunderson and Clark): there is unison in this duo, eg they both perform a handstand on one arm with the underneath leg in a flexed position and the higher leg straight. This movement was seen earlier in Saunderson's solo. **(15 marks)**

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

4 (a) (ii) Explain your interpretations of these examples. (10 marks)

Examples

The outward focus in the opening section suggests looking out to the horizon.
 The changes in head and eyeline show that the attention has been caught.
 The focus on Saunderson while the text is spoken suggests she is the character in the text.

Fulwell's opening position reflects the contours of the landscape.
 The drop to the ground establishes contact with the earth.

Douglas' constant return to the floor emphasises the land and his open position reinforces his contact with it, plus a sense of space.

Clark's leaps in second with an open bodyline suggest an expanse of space.

Potter's travelling *grand pli  * could suggest galloping across the plains.

Clark's arm circle finishing with the arms high looks as if he is greeting Saunderson.

When Clark turns away it shows he has been rejected by Saunderson.

The horizontal travelling of the trio reflects the straight lines of travel.

The final position of the second trio suggests looking out to the horizon. The tall vertical position reflects a strong straight position as in the text.

The use of unison in the third duo shows the developing relationship between the man and woman, as in the text ("I let him in"). (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 influences which have contributed to the choreographic style of Davies. (5 marks)

Examples

Art and sculpture
 Classical ballet
 Graham technique
 Robert Cohan
 Merce Cunningham
 Richard Alston
 Ian Spink
 Alexander technique
 Contact improvisation
 Release technique
 American landscape
 Dancers' contribution
 Music

(1 mark for each identification; max 5 marks)

4 (b) (ii) Explain what Davies has gained from each of the influences you have identified. (10 marks)

Examples

Davies learnt movement first through art.

She studied sculpture, including the exploration of cause and effect in making structures.

Her early training included ballet classes and appreciation of professional ballet performances.

Her training at LCDS involved the Graham technique: the use of contraction and release and breathing to express a range of emotion; the focus on movement coming from the centre of the body, particularly the lower spine and pelvic area.

Robert Cohan adapted the Graham technique to suit the British dancers, making it a little more abstract and lyrical.

Merce Cunningham made the movement the focus and avoided narrative. His movements involved the use of the torso to twist, tilt, curve, etc. He avoided a front focus, thus decentralising the stage space.

Richard Alston, a fellow student, was strongly influenced by the Cunningham style. Davies danced in his piece *Combines* (1972).

Ian Spink's style focused on experimentation and theatricality. His work used a range of aural accompaniment and was multi-layered. (Davies danced with the Ian Spink group (1978) and later formed *Second Stride* (1982) with him).

The Alexander technique enables students to examine and relearn their natural way of moving. Davies became aware of the body being formed of much smaller units.

Contact and release-based methods allowed Davies to experience the creation of movement through imagery.

Her second trip to America gave her the opportunity to absorb the landscape and architecture. The experience made her feel energised and excited by the sense of space.

Davies has involved her dancers more in the development of material through using image-based methods of improvisation.

Davies has used music in different ways, but her work reflects a concern with the movement developing its own rhythm and phrasing. She responds to the texture and layering of the music. (10 marks)

4 (b) (iii) Provide clear examples from *Wyoming* to illustrate these influences. You may also include clear examples from Davies' other works. (10 marks)

Examples

The design is an important element in *Wyoming* and the designer David Buckland was involved from the start of the creative process. The use of canvas for the floorcloth gives an effect of sand or earth. There are Native American patterns and marks on the floorcloth (which were also used on the costumes in the stage version but not in the film version). In the film version horizons are suggested by rumpled canvas around the edge of the floor.

Although abstract movement is used there is an emotional element, eg the texture of the ground is suggested in Paul Douglas' solo where he lies on his back with legs and arms apart as if impressing himself into the earth's surface.

In part one the pathways cross and circle. There is decentralisation as all parts of the space become the focus.

At the end of Michael Fulwell's solo he stands in fifth position and arches back, taking his right arm out to the side and to the back with a slow sustained quality.

Throughout the piece the dancers use movements where a body part initiates the movement using a drop, rebound and a suspension, eg in Fulwell's solo he turns to the left in *attitude derrière* and drops forward onto his hands. He recovers to an upright held position, legs together, knees bent, heels lifted, right arm forward and left arm back.

Near the end of the third duo (Saunderson and Clark) he lowers her to the floor using a contact method: she faces him and, moving her head towards him, lowers herself to the ground. Clark assists her by placing both hands on her back, gently pushing her to the ground.

The expanse of the American landscape is shown in many ways, eg Lauren Potter in her solo travels around the space using gallops and step hop in *retire*.

The dancers often lie on their sides and slowly transfer their weight to the other side, maintaining contact with the ground. The outline of their bodies suggests the contours of the landscape.

The dancers were given Ehrlich's text to read and then they improvised with images from the text. Each solo developed a different dynamic, eg Fulwell's solo is energetic whereas Douglas' solo is calm and peaceful.

The music by John Marc Gowans was composed in parallel with the choreography and all sounds came from the real world, eg the sound of jet planes, spinning saucepan lid.

In *White Man Sleeps* (1988) the design enhances the sense of space and shows a link with African textile patterns. The floor cloth marks out the dance area and includes striped squares at irregular intervals.

In *White Man Sleeps* (1988) two dancers use a strong running step to circle the stage. This travelling movement suggests that the dancers are covering a large amount of space.

(10 marks)

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

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

Rush (Khan, 2000)

- 5 (a) (i) Analyse Kahn's use of choreographic and structuring devices in *Rush*, providing clear examples. (15 marks)**

Examples

(Approx. 8' 40" – timing is to assist examiners and teachers) **Motif and development:** 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. 12' 35") **Unison:** The three dancers are in a triangular formation upstage, just left of centre, facing stage right. In unison the dancers turn in their own clockwise circle using a step ball change whilst simultaneously raising the right arm above the head then dropping it to the side of the body sharply.

Motif with embellishment: The original motif of the dancers standing in a wide parallel position, hips flexed so that the torso is parallel to the floor, arms extended in a high 'V' shape behind their backs is embellished by sharp flicks of the wrist.

(Approx. 15' 20") **Unison:** The three dancers are in a line upstage left. In unison the dancers fluidly circle one arm backwards, the elbow is bent forcefully with the arm parallel to the floor, the right knee is raised and clasped to the chest. The phrase is repeated several times before the unison is broken. (15 marks)

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

- (ii) Explain your interpretations of these examples. (10 marks)**

Examples

The position with hips flexed and arms extended resembles the wings of an aeroplane.
The flicks of the wrist suggest the movement of wing flaps.
The circling of the arm is like a propeller.

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

5 (b) (i) Identify the influences which have contributed to the choreographic style of Khan. (5 marks)

Examples

Bengali folk dancing
 Kathak
 Pratap Pawar
 Contemporary dance
 Jonathan Burrows
 Body popping/ break dancing/ Michael Jackson
 Theatre/ drama/ Sir Peter Brooks
 Film/ Satyajit Ray/ Ang Lee
 Khan's physique
 Music

(1 mark for each identification; max 5 marks)

(ii) Explain what Khan has gained from each of the influences you have identified. (10 marks)

Kathak:	typical positions spins use of rhythm abstract and narrative aspects spoken rhythmic syllables/boles drama, dance and music working together traditionally a solo performance.
Pratap Pawar:	the masculinity and gracefulness of his style.
Contemporary dance:	there are boundaries but these are less visible than in classical dance.
Body popping:	disruptions in flow.
Sir Peter Brooks:	the powerful effect of simplicity in the theatre. Brooks' organic way of working (an underlying principle of Kathak).
Satyajit Ray:	his use of 'real' time in film – the use of pauses.
Khan's physique:	the strength and fluidity of his torso.
Music:	Khan uses it to argue with, to move within and without it, to speak to.

(10 marks)

5 (b) (iii) Provide clear examples from *Rush* to illustrate these influences. You may also include clear examples from Khan's other works. (10 marks)

Examples

In part one, just before the dancers call out the boles, they take a Kathak position with one arm out to the side and the other arm flexed, elbow lifted to the side.

The dancers perform very fast turns before moving to the floor and rolling.

Variations in rhythm are used, eg in the first movement phrases a very fast arm circle using the right arm followed by the left arm is repeated with a pause as the left arm reaches place high.

Just before the dancers begin to travel sideways they call out boles.

There are no moments of contact between the dancers.

The arm movements use both fluidity and strength, eg in the middle section of part 1 the arms are extended in front of the body with palms touching; they are suddenly thrown backwards as if they have been wrenched apart.

Disruptions in flow occur throughout the dance, eg at the beginning of the dance, following the performance of the initial motifs, the dancers pause with their arms flexed and lifted to the sides, slightly swaying forwards and backwards.

At the start of the dance the dancers walk to positions at the front of the stage with their backs to the audience. There is a long pause as the lights slowly dim.

The initial motifs include a movement where the arms move behind the head and stretch up and out with a fluid, sinuous quality.

The rhythmic structure of the music in part two complements the choreography but it does not mirror it. The cycle of nine and a half beats used by Khan is not used by Cowton. The music uses a pulse divided into divisions of six and five.

In the 'Samsara' section of Kylie Minogue's *Showgirl Homecoming* tour (2006) Kathak positions are used, eg the dancers stand with feet apart and arms are bent in towards each other with palms down.

In *Fix* (1999) Khan's fluid movement style is seen when the arms flex overhead to tap down behind the upper shoulders. (10 marks)

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

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