

GCE Dance

June Series



Mark Scheme

Dance

(6231 Unit 6)

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 6

The senior examining team and awarding panel for Units 3 and 6 expressed concern at the relatively low levels of marks achieved by many candidates in the 2004 series. One contributory factor may be the nature of the marking schemes and their interpretation. Future mark schemes will be developed with the expectation of rewarding positive achievement equitably and making fuller use of the numerical mark ranges available. Teachers should be aware of this when applying the 2004 mark schemes.

THE PRINCIPLE OF THE MARK SCHEME

The maximum number of marks for any question is 25. Simple addition of the sub-totals would, however, generate 40 to 46 marks. This is in order to allow appropriate variations in emphasis, allowing for a range of different answers from able candidates to have the possibility of gaining 25 marks.

No marks are awarded for citation of current set works. For all other works relevantly cited 1 mark is given for title, choreographer (date); ½ mark is given for two elements of the citation without the third (all half marks to be rounded up in final total).

Where an essay has an appropriate arresting introduction and/or a particularly insightful conclusion a mark may be awarded for either or both of these regardless of whether the material is specifically included in the mark scheme.

1	<i>The illustration below shows the percentages of foods that form part of a healthy, balanced diet. Discuss the relative importance to dancers' nutrition of each tier of the food pyramid illustrated below. Outline a suitable eating plan which would provide adequate nutrition in preparation for dance performance.</i>	
	Discussion of the relative importance of each tier of the food pyramid to dancers' nutrition (up to 5 marks per tier), eg important amounts of vitamins A, C, folic acid, and minerals such as iron, calcium and magnesium found in fruit and vegetables; current advice to eat 5 portions of fruit and vegetables a day; easily absorbed sources of calcium include milk, cheese, yoghurt and tinned fish with bones such as salmon and sardines; recognition of energy rush; amenorrhoea; the prevention of osteoporosis.	Up to 23 marks
	Outline of a suitable eating plan, eg breakfast: ham or cheese, wholemeal no-sugar cereal; no-sugar muesli; skimmed or semi-skimmed milk; organic fruit yoghurt; natural fruit juices or smoothies; water; herbal teas; calorie intake. NB: recognition that eating plan relates to dance performance is required.	Up to 23 marks
	Total	25 marks

2	<i>Compare the two reviews on <u>page 3</u> and consider the extent to which each critic comments on the constituent features of the dance, the form of the dance, the significance of the dance and the performance of the dancers</i>	
	Comparison of the writers' comments on the constituent features of the dance (up to 16 marks for comments from the reviews, up to 8 marks for evaluative points), eg: <i>dynamics</i> : use of metaphor by Ferguson, 'like molten mercury: fast, fluid' / 'sharp, strobe-fast'; both writers use exuberance: 'languid elegance to high-octane exuberance' / 'exuberance and ease'; <i>costumes</i> : 'shades of gunmetal, anthracite and glossy black, through to dazzling white.'; Ferguson and Mackrell's use of popular culture references: 'The iridescent costumes are stunning with seven layers of pleated net in each tutu, as if to outdo Come Dancing.' / 'metallic greys and Star Trek detail of the costumes'. Mackrell assumes that her readers understand the reference	Up to 24 marks
	Comparison of the writers' comments on the form of the dance, eg a one-act work 'sandwiched between two Balanchine greats' / 'shares a programme with two Balanchine ballets'; 'of pure dance'	Up to 4 marks
	Comparison of the writers' comments on the significance of the dance, eg Ferguson's effusive comments are not matched by Mackrell's 'sensational new work for English National Ballet ... a classic for the future' ... 'most enjoyable new work I've seen this year' / 'fourth ballet for the company in as many years ... among the few new creations to which ENB's dancers have been treated'	Up to 8 marks
	Comparison of the writers' comments on the performance of the dancers, eg different female principal dancer seen by the critics – Klimentova / Perego; both writers note the dancers' enjoyment of dancing in a work that was created for them: 'danced with infectious enjoyment by the young company'; / 'cast look as if they are having a late Christmas ... shine with the excitement and challenge of steps that are all their own'.	Up to 10 marks
	Total	25 marks

Proviso

Where candidates do not compare the reviews OR do not compare the same constituent features the following applies:

Maximum number of marks for basic evaluative points on one review – 5

Maximum number of marks for basic evaluative points on both reviews – 10

3	Identify and discuss the diverse range of sources that are evident in Alston's Pulcinella.	
	Identification and discussion of sources of mime, eg Commedia Dell'Arte; Italian street gesture; pedestrian movement; ballet mime.	Up to 12 marks
	Identification and discussion of sources of narrative, structure and movement from ballets, eg the use of mime, divertissements, lyricism and steps linked to the musical structure is similar to ballet; <i>Napoli</i> , Bournonville (1842); <i>The Rite of Spring</i> , Nijinsky (1913); <i>Pulcinella</i> , Massine (1920); <i>The Dream</i> , Ashton (1964).	Up to 12 marks
	Identification and discussion of sources of movement from historical and modern dance, eg Graham, Cunningham, release technique.	Up to 12 marks
	Identification and discussion of Stravinsky's score, Hodgkin's sets and costumes and Mumford's lighting designs.	Up to 10 marks
	Total	25 marks

4	With reference to the four works illustrated in the pictures on pages 4 and 5, place Pulcinella in the context of Alston's work for Ballet Rambert/Rambert Dance Company.	
	Acknowledgement of Pulcinella's place in the sequence of works illustrated, ie <i>Soda Lake</i> and <i>Wildlife</i> precede <i>Pulcinella</i> ; <i>Strong Language</i> was choreographed in the same year and <i>Rough Cut</i> post-dates <i>Pulcinella</i> . <i>Soda Lake</i> was choreographed in 1981 and entered Rambert's repertoire in 1986.	Up to 2 marks
	Discussion of movement vocabulary, eg Cunningham influence in the torso's twists, curves and tilts; spatial designs reflect the sculpture, kites, backdrops and sets; the acceptance or giving in to gravity; Alston's use of precise and fleet footwork increased during this period; an increased use of ballet vocabulary including references to Bournonville and Ashton evident in <i>Pulcinella</i> ; use of mime to progress <i>Pulcinella</i> 's narrative; use of disco and street dance in the two later works.	Up to 16 marks
	Discussion of subject matter/themes, eg predominantly dance and dancers; however, imaginary 'worlds' are suggested by the sculpture and kites; <i>Pulcinella</i> atypical in its use of narrative; aspects of popular culture in the two later works.	Up to 8 marks
	Discussion of range of accompaniment, eg music is generally the principal starting point for his work; continuing use of Stravinsky/Diaghilev scores; an eclectic choice of twentieth century music; silence; second work with Nigel Osborne with two more before <i>Pulcinella</i> ; Stravinsky; second work with John-Marc Gowans; Steve Reich; examples of the aural environment/dance relationship.	Up to 8 marks
	Discussion of design features, eg the integration of music and design – he cited the Diaghilev model as a favoured working situation particularly with British artists: Nigel Hall's sculpture <i>Soda Lake</i> , Richard Smith's kites; second work with painter Howard Hodgkin; use of fashion designer Katharine Hamnett; theatre designer Tim Hatley; Sid Ellen's lighting of <i>Soda Lake</i> ; long-standing relationship with lighting designer Peter Mumford.	Up to 9 marks
	Use of dancers: Baldwin, Britton, Craft	Up to 3 marks
	Total	25 marks

5	<p>Using the information detailed on page 7 comment on:</p> <p><i>the subject matter of Page's work;</i> <i>the companies with which he has worked;</i> <i>his role with these companies;</i> <i>his choice of artistic collaborators.</i></p>	
	<p>Comments on the subject matter of Page's work, eg <i>Savage Water</i> explored the breakdown and decay of a man-made environment using London's Broadgate as the background - the final images resembled a gothic horror dinner party; <i>Piano</i> explored the uncertainty of human relations; <i>Bloodlines</i> focused on a society in crisis with a stage setting that suggested a factory; <i>Renard</i>, a barnyard fable, followed Stravinsky's fractured narrative.</p>	Up to 10 marks
	<p>Comments on the companies with which Page has worked, eg Alston, a mentor both before and during the period that Page choreographed for Rambert Dance Company; choreographed for colleagues' companies - Wayne Eagling at Dutch National Ballet, Irek Mukhamedov's company; choreographed for an eclectic range of companies including students from The Royal Ballet School and London Studio Centre, Rambert Dance Company whose principal technique was Cunningham-based and post-modern project-based company Second Stride; invited to choreograph for prestigious/fundraising gala occasions including Dance Umbrella, Benesh Institute, Royal Opera House.</p>	Up to 15 marks
	<p>Comments on Page's role in the companies, eg Principal with The Royal Ballet since 1984, Principal Character Artist from the beginning of the 1993/4 season; visiting choreographer with Dutch National ballet.</p>	Up to 6 marks
	<p>Comments on artistic collaborators, eg uses modern and classically trained performers to contrast and combine styles – freelance dancers Lauren Potter and Catherine White also worked with Siobhan Davies and AMP, Nicola Roberts a dancer with The Royal Ballet is Page's wife; work for Irek Mukhamedov both as a Principal Dancer with The Royal Ballet and as Artistic Director of his own company dominates the period, Mukhamedov was the principal male dancer in <i>Fearful Symmetries</i>; Ann de Vos was a dancer with The Royal Ballet and partnered Mukhamedov in <i>Fearful Symmetries</i>; use of contemporary composers including Orlando Gough, John-Marc Gowans, John Adams; collaborations with visual artists have played a major role in developing his style, Howard Hodgkin, Deanna Petherbridge, Bruce McLean; fashion designer Vivienne Westwood.</p>	Up to 15 marks
	Total	25 marks

6	Analyse the choreography of the role of The Devil. Describe the movement material and explain how this informs the dramatic meaning.	
	Analysis of the role of The Devil through movement: action, spatial design, dynamics (up to 3 marks for each example) in: <i>Marche du Soldat</i> : eg a travel sequence clockwise around the set including naturalistic walks, <i>posé</i> in <i>arabesque</i> and a swift <i>grand jeté en avant</i> , at times his left hand rests on The Soldier's shoulder.	Up to 9 marks
	<i>La Marche Royale</i> : eg The Devil faces upstage – facing the three soldiers who stand in a line, he steps forward on his left foot and closes the right foot behind the left, simultaneously raising his left arm in a high, almost vertical, <i>arabesque</i> line before stepping back with the right, closing the left ball of the foot to the right, left arm lowering to a low third position. The movement is performed five times facing each of the soldiers in turn clockwise and then returning anti-clockwise.	Up to 6 marks
	<i>Petit concert</i> : eg standing downstage left and holding The Soldier's shoulder, The Devil gestures his forearm towards The Princess (who is being held by two soldiers), before holding The Princess's waist and lifting her vertically, he lowers and places her behind him before putting his left hand on The Soldier's chest.	Up to 6 marks
	<i>Trois dances</i> : The Devil sits on a platform watching the divertissements.	1 mark
	<i>Danse du Diable and Grand Chorale</i> : eg, standing upstage and facing downstage The Devil places his hands on the heads of the kneeling Princess and Soldier, cups their hands between his, touches their heads again, gently holds their chins with his fingers and places his hands on their shoulders as they stand.	Up to 6 marks
	<i>Marche triomphale du Diable</i> : eg downstage left The Devil steps into <i>arabesque</i> , the flat palm of his left hand touching The Princess's palm; following her he travels upstage towards the ladder with a <i>pirouette</i> and two pivot steps.	Up to 6 marks
	Interpretations of analysed examples, relating movement and meaning clearly, eg shadowing The Soldier without him initially being aware of The Devil's presence; saluting/acknowledging his troops; taunting The Soldier with The Princess; marriage ceremony; separating The Princess from The Soldier (in order to claim The Soldier's soul).	Up to 12 marks
	Total	25 marks

7	<i>With reference to the works illustrated in the pictures on pages 8 and 9, place Winter Dreams in the context of MacMillan's work for The Royal Ballet.</i>	
	Acknowledgement of <i>Winter Dreams's</i> place in the sequence of works illustrated, ie all precede <i>Winter Dreams</i> which was MacMillan's penultimate work for The Royal Ballet; <i>Anastasia</i> originally choreographed in 1967 for Berlin Opera Ballet, reworked and entered The Royal Ballet repertoire in 1971.	Up to 2 marks
	Discussion of form and movement vocabulary, eg <i>Anastasia</i> , originally one act but two preceding acts added; <i>Mayerling</i> three acts; <i>Elite Syncopations</i> , <i>Gloria</i> and <i>Winter Dreams</i> one act; examples of intricate footwork; examples of difficult lifts and holds in <i>pas de deux</i> , a ballerina being lifted and manipulated by two or more men; feelings are conveyed through movement not just facial expressions; use of social dance except <i>Gloria</i> ; religious imagery in tableau in <i>Gloria</i> and <i>Winter Dreams</i> ; use of Russian folk-dance in <i>Winter Dreams</i> ; text and stage directions influenced characters' movements in <i>Winter Dreams</i> .	Up to 16 marks
	Discussion of subject matter/themes, eg psychological dance dramas based on literature – autobiography/biographies: Anna Anderson / Crown Prince Rudolf / Vera Brittain; Chekhov's play <i>The Three Sisters</i> (1901); 'the outsider'; rejection and confinement; war; death; <i>Elite Syncopations</i> is atypical in being a plotless, humorous work.	Up to 9 marks
	Discussion of range of accompaniment, eg eclectic ranging from classical to electronic; use of more than one composer in a ballet - Tchaikovsky, Martinu, Winckel, Rufer; twelve rags including five by Scott Joplin; Liszt; Poulenc; Tchaikovsky and traditional Russian music.	Up to 7 marks
	Discussion of design features, eg Kay's sets and costumes evoking the Romanov court pre-1914 and an isolated German hospital in the 1940s; Spurling's brightly coloured unitards, the orchestra on stage, chairs around the stage for the dancers when 'sitting-out'; long association with Georgiadis; his set and costumes evoking Imperial Vienna pre-1900; use of Slade School alumni Klunder's simple poles and unitards evoking World War I; Farmer's curtained dinner party and costumes evoking day and military wear of Russia 1900.	Up to 9 marks
	Use of muses - Seymour; Wall; Eagling, Bussell and Mukhamedov.	Up to 3 marks
	Total	25 marks

8	<p><i>In the programme not for Winter Dreams, Macmillan wrote, “Although the characters in the ballet are named after those in the play, I have not attempted a balletic reworking of the whole story. Sometime the choreography reflects the inner life of the characters, at other times the narrative. I have tried to capture the atmosphere and melancholy of Chekhov’s masterpiece.”</i></p> <p><i>Discuss how far MacMillan’s ballet reflects Chekhov’s play.</i></p>	
	<p>Discussion of parts of Chekhov’s text and characters included, omitted or renamed, including possible reasons for the changes, eg four acts reduced to one act: the play’s timescale is approximately four years – Andrei asks Natalya to marry him at the end of Act I, by Act IV they have two children. The ballet’s timescale appears shorter, Andrey and Natasha have one child by section 8; Fedotik, Rode and Ferapont omitted to retain key points in the plot; character of Maid and four soldiers introduced; the dual between Tusenbach and Solyony is a stage direction, ‘<i>the muffled sound of a shot</i>’, rather than a physical dual.</p>	Up to 3 marks
	<p>Examples of text and stage directions that MacMillan put into movement, eg stage direction that Kulygin ‘(<i>Dons a false beard and moustache</i>)’ in order to cheer Masha up after Vershinin’s departure is replaced by a red nose in section 21; the stage direction ‘<i>The three sisters are standing with their arms around each other</i>’, Irina ‘<i>Lays her head on Olga’s bosom</i>’ and her line, “One day people will know what all this was for, all this suffering”, and Olga’s stage direction ‘<i>embraces both her sisters</i>’ may have inspired the sisters’ tableau vivant in sections 4 and 21.</p>	Up to 6 marks
	<p>Examples of choreography which reflect the inner life of the character through: action, spatial design, dynamics (up to 3 marks for each example), eg on a tight linear pathway away from and in front of the house Kulygin, his hands behind his back, agitatedly takes two steps forwards, rocks back and forwards on his heels, he repeats this phrase, turns his head sharply to the left before turning 90° left with a <i>rond de jambe à terre</i>, flexing his hip he extends his chest forward and low along the line of his leg, stands erect and jerkily raises his right arm to the side of his body, the elbow bent and held at shoulder height, he repeats this phrase, looking right and turning 90° right.</p>	Up to 12 marks
	<p>Examples of choreography that reflect the narrative through: action, spatial design, dynamics (up to 3 marks for each example), eg, section 20, the final movement phrase includes Vershinin lifting Masha, in <i>arabesque</i>, high above his head, as he walks towards the swing the house on his right; by the swing he lowers her and spins with her in his arms before lowering her to sit on the floor. He kisses Masha, performs two explosive <i>grand jeté en tournant</i> and runs towards the gate. Masha runs after him.</p>	Up to 15 marks
	<p>Interpretations of analysed examples, relating movement and meaning clearly, eg Kulygin does not know where to go / what action to take – he feels helpless; Vershinin is expressing his farewell and leaving</p>	Up to 10 marks
	Total	25 marks