



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

Mark scheme

June 2003

GCSE

Performing Arts: Dance

3231

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SECTION A

1. Safety is very important in the dance class. Identify <u>two</u> safety checks that should be made before the class starts.		
(a)	<i>of the dance space:</i> Appropriateness of the floor Clear of obstructions Correct working temperature Size of space	1 mark each, maximum of 2 marks
(b)	<i>of the dancers:</i> Correct clothing No jewellery No eating Hair should be tied up Warm-up Check dancers are injury-free Appropriate footwear	1 mark each, maximum of 2 marks
(c)	<i>Give one reason why safety checks are important.</i> Additional mark for recognizing the relationship between the safety check and avoidance of injury.	1 mark
		Total 5 marks

2. Explain the importance of a cool-down after dance exercise. Give examples to show how it could be made effective.		
	<i>Ensure that it does the following:</i> Return cardiovascular level to normal - return blood to circulation - prevent dizziness and fainting. “Squeeze out lactic acid”. After anaerobic activity there will be lactic acid in the muscles which should be “squeezed” out to prevent DOMS/muscle soreness. De-role. Psychological wind-down to prepare for everyday activity. <i>OR:</i> Gradual decrease of activity to return cardiovascular level to normal. Avoid stopping suddenly which will cause dizziness and fainting. Stretching to remove lactic acid from muscles.	1 – 2 marks for stating points; 1 – 3 marks for explaining how the cool-down affects the body/dancer; 1 – 6 marks for using pertinent dance examples to support the answer.
		Total 6 marks

3 (a) Projection is an important skill for a dance performer. What is meant by projection		
(a)	Projection – Full explanation of term	2 marks
	<i>Explanation of effectiveness of projection:</i> the dancer considers the audience in creating the dance image (1); looking toward the audience to draw the audience to watch (1). focus/sightline/focus of energy (1).	1 – 2 marks
(b)	<i>How does the use of projection help a dancer to communicate?</i>	4 marks
	<i>Assessment of the value of projection in effective communication:</i> The dancer makes the audience watch through use of whole self (1). S/he may do this through looking outward (1) or through emphasizing a particular movement (1). In this way s/he establishes a relationship with the audience (1) or with other dancers which makes it easier to communicate the dance idea (1).	1 – 4 marks
		Total 6 marks

<p>4. <i>After choosing an appropriate idea for a dance composition, the choreographer then needs to consider many other things <u>before</u> beginning to make the dance.</i></p> <p><i>State <u>three</u> things that need to be considered. Explain how each of the considerations helps to make a successful dance.</i></p>																									
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<p>1 mark for each appropriate answer up to a maximum of 3. 1 mark for appropriate explanation of “how” up to a maximum of 3.</p>																									
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<p>5. <i>The following is a way of showing a spatial design/pattern for <u>four</u> dancers in a dance entitled The Outsider.</i></p>																									
(a)	<p><i>Show a spatial pattern/formation for five dancers in a dance entitled: Harmony/Peace.</i></p> <p><i>Briefly explain how your chosen spatial pattern makes the dance idea of Harmony/Peace clear.</i></p>																								
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<p>(b) Show a spatial pattern/formation for five dancer in advance entitled: Conflict/War. Briefly explain how your chosen spatial pattern makes the dance idea of Conflict/War clear.</p>	
<p>Describing the design and making a simple connection, eg: the dancers are in the corners of the room to make them into two groups.</p> <p>Explanation which shows greater understanding. The dancers are separated to indicate that there is a division between them (1 mark); the space between indicates the inability of the two sides to come together (1 mark).</p> <p>NB: There should be a relationship between the chosen design and the explanation. As long as the explanation draws a satisfactory response for the chosen dance title the mark can be awarded, eg: dancers placed close together in space for the dance idea of Conflict/ War, would be satisfactory as long as the explanation makes the idea clear. The dancers are close together to show contact work (1) which indicates fighting / aggression (1).</p>	<p>1 mark</p> <p>Up to 2 marks</p> <p>No mark for a design without explanation</p>
<p>Total 4 marks</p>	

<p>6. State <u>three</u> important aspects of the rhythm and dynamics found in this year's <u>set study</u>.</p>	
<p>Dance follows rhythm – correlation Some sudden and precise gestures Use of suspension Momentum Swing Sharp Continuity Fluency contrast</p>	<p>1 mark for each correct response</p>
<p>Total 3 marks</p>	

SECTION B

The set work is 'Still Life' at the Penguin Café. You will be expected to comment on the set work and to compare and contrast it with other professional dance works. Remember to give the **full titles** of the works you use and the **names of the choreographers**.

7. Name the designer for 'Still Life' at the Penguin Café.	
Hayden Griffin	1 mark
Total 1 mark	

8. Name <u>two</u> animals that are featured in 'Still Life' at the Penguin Café.	
Great Auk (1) Penguin (1) Utah Longhorn Ram (1) Ram (1) Texan Kangaroo Rat (1) Rat (1) Hog-nosed Skunk Flea (1) Flea (1) Southern Cape Zebra (1) Zebra (1)	1 mark for each correct answer
Total 2 marks	

9. State <u>two</u> stimuli/starting points which inspired David Bintley to create 'Still Life' at the Penguin Café.	
CD design cover / paintings by Emily Young (1) Doomsday Book of Animals / extinction of animals (1) Peter Weir's Film "The Last Wave" (1) Music from the Penguin Café Orchestra (1) Music (1).	1 mark for each correct answer
Total 2 marks	

10. Who is the narrator for 'Still Life' at the Penguin Café?	
Jeremy Irons (1)	1 mark
Total 1 mark	

11. Name the section from 'Still Life' at the Penguin Café which has one animal and five male dancers.	
Section 4: Humboldt's Hog-nosed Skunk Flea (1); the Flea (1). Section 2: Utah Longhorn Ram (1); The Ram (1).	1 mark
Total 1 mark	

12. Which animal in 'Still Life' at the Penguin Café does not wear a mask?	
The Zebra	1 mark
Total 1 mark	

13. Why is 'Still Life' at the Penguin Café considered to be a work with a serious message?	
1 mark for stating that there are serious episodes in the dance, eg: death of the zebra. 1 - 3 marks for understanding that the subject matter of the work is endangered species - or reference to the extinction of The Great Auk / man's part in animal extinction.	Up to 3 marks
Total 3 marks	

14. David Bintley creates the animal characters through careful choice of movements. How well does the use of movement help an audience to recognise the animals?			
	Animal	Description of movement/action	How the movement helps the audience to recognise the animal
	Auk/Penguin	Waddling (1) upright torso (1) Legs turned out (1) feet flexed (1) Small steps / pieds à terre (1) Hand gestures by side like flippers (1) <i>Up to 2 marks</i>	Legs turned out / waddling / upright torso captures the walk of the penguin (1). The chosen movements make the penguin appear realistic (1). Penguins take small steps – gives them realistic appearance (1). Wing or flipper-like (1). <i>Up to 2 marks</i>
	Humboldt’s Hog-nosed Skunk Flea	Elevations - jumping / leaping (1) Stepping en pointe Arm gestures which capture the idea of wings (1) – mandibles (1) antennae (1) <i>Up to 2 marks</i>	The jumping creates the idea of the Flea as we associate fleas with jumping and leaping. (1) Biting (1). The arm gestures create the idea of wings flapping or antennae waving making the Flea appear realistic(1). <i>Up to 2 marks</i>
<p><i>Descriptions of movements/ actions which capture the animal movements of the Penguin and the Flea – examples should be animal-specific.</i></p> <p>1 – 4 marks for explanation of movement reflecting animal character. 1 – 8 marks for explanation plus indication of how effective the action is.</p>			
			Total 8 marks

15. a)	Describe the costumes for The Southern Cape Zebra section. You should consider the Zebra and the Women.	
	<p>Zebra: Tight fitting body suit (1); white with black stripes (1); neck, ears and face painted to match his body colour (1); Mohican style fringe of hair (like a mane) continues down back and ends in a short tufted tail (1); black shoes (1).</p>	Description of zebra's costume – up to 3 marks
	<p>Women: Shiny satin cocktail dresses (1); Bodice, tight with asymmetric waistline, full mid-length skirt which flares out (1); patterned with Zebra effect stripes (1); black and white feather boa draped across shoulders (1); high-heeled black shoes (1); long evening gloves (1); small hat perches on head – made from a deer's skull (1); black wigs (1); make-up (1).</p>	Description of Women's costume – up to 3 marks
		Total for (a) - up to 6 marks

b)	Explain how the costumes contribute to our understanding of the theme of the dance.	
	Human and animal worlds both suggested.	1 – 2 marks
	Women appear wearing dead animals - fur skull caps, leather.	1 – 3 marks
	As above and in addition, mention of the connection between the selfishness of humans and the vulnerability of animals.	1 – 4 marks
		Total for (b) – up to 4 marks
		Total 10 marks

16. 'Still Life' at the Penguin Café includes a variety of dance styles.

a) Name three styles from 'Still Life' at the Penguin Café.	
Ballroom/Tango/Waltz (1) Jazz (1) Afro-Caribbean/African (1) Morris/British Folk (1) Contemporary (1) Classical / Ballet (1) Hoe Down / American square dancing / Hillbilly (1) Samba / Brazilian (1)	1 mark for each

b) Identify a professional dance work other than 'Still Life' at the Penguin Café in which you have seen a variety of dance styles.	
Name of work	1 mark
Name of choreographer	1 mark

NB: b) Can be marked correct if dance has more than one style, even if c) and d) are wrong.

c) Describe a movement example from the work you named in (b) above, which clearly shows the dance style.	
Description of style should be relevant to named work	1 – 2 marks for stating points 3 marks for a full description

d) Explain how the use of the dance style you described in (c) above contributes to our understanding of the dance work.	
<i>Explanation:</i> Adds to geographical (1) / historical (1) / social (1) / location (1) / era context (1). Adds interest / variety (1). Adds humour / comedy (1). Adds drama (1). Adds mood / atmosphere (1). Characterisation (1). Adds to story-line or theme (1).	Up to 3 marks
Total 11 marks	

NB: No marks for c) and d) if b) is incorrect

17. **'Still Life' at the Penguin Café uses orchestral music. Name a professional dance work other than 'Still Life' at the Penguin Café which has a different type of accompaniment.**

(a)	Name of work Name of choreographer	1 mark each maximum of 2 marks
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*NB: Identified work must be non-orchestral.
No mark for citing choreographer only, without naming work.
If a) is incorrect, no marks to be awarded for b) and c).*

b)	Describe the accompaniment used in the dance work you named in (a) above.	
	Tone (1) colour (1) instrumentation (1) group or band (1) rhythm (1) texture (1) style (1) dynamics (1) structure (1). Found and natural sound (1). Silence and therefore the audible aspect of dancing (1). Vocals (1) - lyrics (1). Genre/style (1)	1 mark each maximum of 4 marks

c)	Explain how the accompaniment contributes to the dance work you named in (a) above.	
	<i>Explanation of how it contributes:</i> Music / dance relationships: Visualization (1) Correlation (1) Disassociation (1) Co-existence (1) Provides rhythmic structure (1) / structure (1) / dynamic (1) Provides mood / atmosphere (1) Provides context or setting (1) Suggests an era, or social setting (1) Can create dramatic change / interests (1)	1 – 2 marks for stating contribution 1 – 4 marks for quality of explanation + 1 mark for each relevant explanation up to a maximum of 4
Total 10 marks		

SECTION C

Essay question

Focus Study Area: **Physical Setting**

18. How do set design / venue / location and lighting contribute to dance works?

Give examples from four professional dance works other than ‘Still Life’ at the Penguin Café. Name each work and the choreographer. .

NB: The question does not ask for information about props.

S	<p><i>Set designs can:</i> Give real location / geographical / historical setting. Give a sense of place. Create entrances and exits. Create levels. Give a variety of different scenes / locations. Create structures for the dancers to use. Create mood / atmosphere. Give a documentary feel through choice of real life locations. Add colour. Cycloramas can give a universality to the setting. “Empty” stage spaces / venues give uncluttered spaces – safe for dancing. Focus on dancers/costumes. Add to/complement or contrast costume. Give context to the dancers/size.</p>	<p>Maximum of 7 marks for set / design / venue / location.</p> <p>Maximum of 3 marks for lighting.</p> <p>When used as appropriate exemplar, 1 mark for correct citation of work and choreographer, up to 4 marks.</p> <p>1 – 2 marks for descriptive commentary.</p>
L	<p><i>Lighting can:</i> Highlight a dancer / group of dancers. Create mood / atmosphere. Create colour. Create silhouettes / shadows. Give emphasis to a moment. Compliment or contrast set design/costume. Can give sense of time-day/night.</p> <p>All considerations are considered equally valid. Credit each consideration only once.</p>	<p>D</p> <p>3 – 6 marks for evaluative commentary. E</p> <p>Examples should be related to professional dance works to receive marks.</p>
		Total 20 marks