

# GCSE 2004

## *June Series*



## Mark Scheme

### Performing Arts: Dance (3231)

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*Dr Michael Cresswell Director General*

**Question 1**

How can a warm-up at the beginning of a dance class be effective? Give examples to support your answer.

*(6 marks)*

Ensure that it does the following.

Raise CV level / heart rate

Warm muscles and improve elasticity / raise core temperature / nerve impulses travel better in warm muscle

O<sub>2</sub> to working muscles for fuel / blood to muscles

Mobilise joints

Psychological preparation

Prevention of injury

1 – 2 marks for stating points

1 – 3 marks for explaining how the warm-up affects the body / dancer

1 – 6 marks for using pertinent examples to support the answer

No marks for examples alone

Question total = **6 marks**

**Question 2**

Safety is important in a dance class. State **four** different things a dancer should consider in order to keep safe. Explain how each contributes to the dancer's safety.

*(8 marks)*

Factors within the control of participants.

1 – 4 marks for stating points as follows

Correct warm-up / cool-down

Appropriate clothing / footwear / hair

Remove jewellery

No eating / hydrated / when to eat

Listen to and follow instructions / technical awareness / work within limitations

Check the space is safe, clear of obstructions / correct temperature

1 – 4 marks for stating points

1 – 8 marks for recognising and noting the link between safety and injury prevention

Question total = **8 marks**

**Question 3**

A dancer has landed badly from an elevation and sustained an injury to the ankle.

(a) Give **three** examples of what he/she should do to aid a speedy recovery.

*(3 marks)*

Protection – protect from further injury  
 Rest – to prevent additional injury  
 Ice – to reduce swelling / stop internal bleeding  
 Compression – to reduce swelling / put bandage on  
 Elevation – raise injury above heart / prevent bleed from muscles and reduce throbbing pain  
 Recuperation / referral – to prevent additional injury

1 mark for each appropriate answer *(up to maximum of 3 marks)*

(b) Explain how any **one** of the examples given in (a) can aid a speedy recovery.

*(2 marks)*

Up to 2 marks for an explanation of the benefit of any one of the above points to the patient, eg, rest will prevent additional injury; ice will reduce internal bleeding (maximum of 2 marks)

Question total = **5 marks**

**Question 4**

State **three** ways in which a motif or movement phrase could be varied using **action** developments.

*(3 marks)*

Add an action  
 Take away an action  
 Change the action to another body part  
 Put the action on the opposite side of the body  
 Repeat a movement  
 Change the order of movements – retrograde  
 Symmetrical / asymmetrical emphasis

1 mark for each correct answer *(up to maximum of 3 marks)*

Question total = **3 marks**

**Question 5**

- (a) Explain
- two**
- of the following relationships in dance.

Complementary  
 Contrasting  
 Question and Answer  
 Canon

*(4 marks)*

Complementary: similar movement or movement sharing similar shape/dynamic/spatial  
 Contrasting: movement which is different  
 Question and Answer: one dancer moves, the other dancers respond in movement / different / like  
 Canon: movement occurring later in time / successive

1 - 2 marks for simple explanation  
 1 - 4 marks each correct answer with example

- (b) Select
- one**
- of the relationships you have chosen in (a) above. Give a movement example to show how you could use this relationship effectively in a trio with the title “Conversations”.

*(4 marks)*

Answer should include mention of (i) trio (ii) conversations (iii) choreographic device.

Relationship: 0 marks  
 Movement example: 4 marks

1 – 4 marks for appropriate description which focuses on use of dancers for an effective response to the title, eg, *canon* could be developed into question and answer so that two dancers create a phrase for a question and the single dancer responds later in time with a different phrase, OR

*contrasting* – the three dancers have a phrase each – these phrases are contrasting. This gives the impression of a complex conversation in which all three are in disagreement.

Question total = **8 marks**

**Question 6**

A choreographer has composed a group dance. What would be the advantages of rehearsing the work in order to prepare it for performance?

(4 marks)

This is a post-composition process.

Familiarity in the movement (1) improved technical skill (1)

Familiarity with the accompaniment (1)

Increased awareness of other dancers (1)

Increased awareness of the dance space (1)

Accuracy of timing with other dancers (1) accompaniment (1)

Improved ability to express the dance idea (1) understand the character (1)

Confidence (1) improved performance (1) expressive skills

Awareness of accompaniment (1)

Familiarity in costume / set / lighting (1)

Up to 4 marks for stating points with an assessment of the value of rehearsal

Note: repetition alone – no mark, since repetition needs to be focused

Question total = **4 marks**

**Section B****Question 7**

Who created the music for *Cross Channel*?

(1 mark)

1 mark: Steve Blake

Question total = **1 mark**

**Question 8**

Who designed the costumes for *Cross Channel*?

(1 mark)

1 mark: Sandy Powell

Question total = **1 mark**

**Question 9**

*Cross Channel* is a dance work made for the camera. Who directed the film?

(1 mark)

1 mark: Margaret Williams
Question total = <b>1 mark</b>

**Question 10**

*Cross Channel* is a dance work made for the camera. Explain **three** advantages of creating a work in this way. Give examples to support your answer

(6 marks)

Use of multiple settings / giving a sense of reality / authenticity / ties in with the theme of the work, which is travel / change location quickly.

Shot size:

Close ups / which allow us to notice the detail of the action

Medium shots / allowing some detail but not necessarily whole bodies

Full shots / display whole bodies with limited background / allow dancers to be seen within the context of a setting

Long shots / include dancers with vast amounts of background scenery / create a sense of space / add to the theme

Different camera positions / to create interest / and add to the design of the work eg, top shot

Special effects: freeze frame / fast motion / which are able to manipulate movement / and add interest / humour

Editing:

Allows fast changes between scenes, adds mood to the piece ie, fast scenes have more cuts than the lazy scenes

Editing means that mistakes can be lost

Direct viewing

Can be shot in sections

Less demanding physically / less stressful

Increase accessibility for the maker of the dance

1 – 3 marks for stating points

1 – 6 marks for stating points plus explanation of the advantages

Question total = <b>6 marks</b>
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**Question 11**

- (a) Humour is important in *Cross Channel*. Describe **two** examples of humour from the section titled “Arrival and accommodation”, one for the men and one for the women.

*(2 marks)***Examples of humour****Men:**

Acting like insects (1)  
 Insect swatting (1)  
 Peering through imaginary binoculars (1)  
 Men reading (1)  
 Throwing items out of tents (1) NB: not the sleeping bags

**Women:**

Peering out of door (1)  
 Crawl out of view (1)  
 Women dancing in and out of rooms (1)  
 Women with suitcases (1)

Total = **2 marks**

Note: there should be one example for women and one for men.

- (b) Name another professional dance work other than *Cross Channel* in which humour is used.

*(2 marks)*

1 mark for name of work
1 mark for name of choreographer.
Total = <b>2 marks</b>

- (c) Describe a movement example to show how humour is created in the work you have named in **(b)** above. Consider **action and dynamics** in your answer.

*(5 marks)*

Description of action components of jump, turn, gesture, travel, stillness Description of dynamics components including speed, fluency, energy, weight.	Up to 2 marks Up to 2 marks
Recognising the link between choice of action/dynamics to humour	+ 1 mark
Total = <b>5 marks</b>	

Question total = **9 marks**

NB: No marks for (b) if (c) is incorrect and no marks for (b) alone.



**Question 12**

In the section of *Cross Channel* called “The Beach”, Lea Anderson uses contrasting dynamics for the men and women. Describe the dynamics, giving a movement example for each.

(4 marks)

	<b>Description of Dynamics</b>	<b>Movement Example</b>
<b>Men</b>	Tense (1) bound (1) slow (1)	Paddling (1) at sea edge Arm gestures (1)
<b>Women</b>	Calm (1) lazy (1) slow (1) fluid (1) soft (1)	Whilst sunbathing: Turning heads (1) trailing fingers through sand (1) raising a leg (1)
1 – 2 marks for correct description of dynamics 1 – 2 marks for correct movement example		
Question total = <b>4 marks</b> Note: maximum of 1 mark per box		

**Question 13**

- (a) *Cross Channel* is a site-specific work. Name a dance work which was made for a **theatrical** setting.

(2 marks)

Work which includes auditorium. 1 mark for name of work
1 mark for name of choreographer
Total = <b>2 marks</b>

- (b) Describe the physical setting of the work you have named in (a) above and the contribution which it makes to the dance work.

(6 marks)

Up to 3 marks for different descriptive commentary Up to 3 marks for different contributions  Description: realistic (1), abstract (1), cyclorama (1), colour (1), physical shapes, etc (1), lighting (1)  Contribution: mood, atmosphere (1), levels, entrances and exits (1), geographical (1), social (1), historical (1), setting. Complements the costume or other design features (1), adds colour (1), time of day (1), context (1)
Total = <b>6 marks</b>

Question total = **8 marks**

**Question 14**

- (a) State
- two**
- important characteristics of the dance style of
- Cross Channel*
- .

*(2 marks)*

Pedestrian action (1); literal (1); everyday (1) Repetition (1) Unison (1) Non-theatrical venues (1) site-specific Non-linear / fragmented (1) Do not have single meaning (1) Equality of action (1) Post-modernistic (1) 1 mark for each correct response <i>(up to a maximum of 2 marks)</i>
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<b>Total = 2 marks</b>
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- (b) Identify a professional work from a different dance genre/style.

*(2 marks)*

1 mark for name of work 1 mark for name of choreographer Can award (b) without (c) or (d)
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<b>Total = 2 marks</b>
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- (c) Identify the genre/style of the dance you have named in
- (b)**
- above.

*(1 mark)*

Genre/style, eg, contemporary, ballet, classical, dance drama, hip hop, street, tap, Irish, etc. 1 mark for correct identification
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<b>Total = 1 mark</b>
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- (d) Describe
- one**
- movement example to illustrate the genre/style you have named in
- (c)**
- above. Consider
- action**
- and
- space**
- in your answer.

*(4 marks)*

NB: the movement example should be <u>characteristic</u> of the genre/style. 2 marks for action component 2 marks for spatial component
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<b>Total = 4 marks</b>
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<b>Question total = 9 marks</b>
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No marks for (d) if (c) is incorrect.
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**Question 15**

- (a) How does the use of costume in the section called “The Party” contribute to the dance work?  
(2 marks)

Costume:

suggests the party theme (1)  
emphasises the gender of the men and the women (1)  
adds to the mood (1)  
adds colour (1)  
contrast (1)  
variety (1)  
realism (1)  
flow to movement (1)  
individuality (1)  
era / context (1)

1 mark for each correct response (*up to a maximum of 2 marks*)

**Total = 2 marks**

- (b) Identify a professional dance work **other than** *Cross Channel* in which costume contributes to the understanding of the dance work.  
(2 marks)

1 mark for name of work  
1 mark for name of choreographer

**Total = 2 marks**

- (c) Explain how costume contributes to the dance work you have identified in (b) above.  
(3 marks)

Contribution: gender (1), era (1), adds flow (1), adds colour (1), adds interest (1), geographical setting (1), social setting (1), identification (1), theme (1)

1 mark for each correct answer (*up to a maximum of 3 marks*)

**Total = 3 marks**

**Question total = 7 marks**

NB: no mark for (b) if (c) is incorrect or not answered; however, (c) can be marked if (b) is recognisable.

## Section C Focus Study Area: Accompaniment

### Question 16

How does accompaniment contribute to dance works?

In your answer you should consider:

- different kinds of accompaniment;
- the relationships between dance and the accompaniment;
- the ways in which accompaniment helps to communicate the dance idea.

Give examples from **four** professional dance works **in addition to *Cross Channel***. Name each work and the choreographer. (20 marks)

All considerations should be relative to cited works.

#### Accompaniment: music

How does the accompaniment help communicate the dance idea?

Rhythm (1), dynamics (1), geographical location (1), historical (1), social (1), narrative (1), mood/atmosphere (1), context (1), signature motifs (1), leit motifs (1), compliments other components (1)

1 mark for each correct answer

#### Other forms of accompaniment:

Natural sound (1), reality (1)  
 Found sound (1), reality (1)  
 Spoken word (1), image (1), narrative (1)  
 Audible aspect of dancing (1)  
 Orchestral (1), instrumentation (1), band / group (1)

1 mark for each correct answer

#### Music/dance relationships/structure

Music visualisation (1) Disassociation (1)  
 Direct correlation (1) Structure / sections (1)  
 Mutual co-existence (1) Stylistic (1), ie jazz

1 mark for each correct answer

#### Changes in music/accompaniment within a piece add interest (1), variety (1), climax (1)

All considerations are equally valid

1 mark for each consideration - credit each work up to a maximum of 4 marks including full citation

2 marks for consideration related to *Cross Channel*

2 marks for evaluative commentary

Note: if *Cross Channel* is not mentioned, the maximum marks achievable will be 18.

Question total = **20 marks**