



## General Certificate of Secondary Education

# Performing Arts: Dance 3231W

## 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.

## 3231/W

### Section A

**1 What would you consider to be a healthy diet for dancers? (6 marks)**

Carbohydrates (complex – whole foods) for energy (fuel for energy)

Protein

Fat

Water

Minerals

Vitamins

1 - 2 marks for listing any of the above

1 - 4 marks for explaining the effect of a varied diet upon activity / dancers' performance

1 - 6 marks for a full explanation of the varied diet with consideration of the effect of diet upon a dancers' ability to perform.

**2 As a student of dance, what do you need to do in order to improve your dance performance? (6 marks)**

**NB Please note: no mark for practice alone since practice without evaluation / feedback does not necessarily bring about improvement.**

Identification of technical weakness through analysis / evaluation.

Identification of expressive weakness through analysis / evaluation.

Analysis and evaluation from the following sources:

teacher feedback;

peer feedback;

video feedback;

mirror feedback;

then:

practice / rehearsal;

consideration of what is to be communicated / mental rehearsal;

presentation to an audience.

1 – 2 marks for identification of technical weakness

1 – 2 marks for identification of expressive weakness

1 – 6 marks for the above plus understanding of the relationship between receiving feedback, analysing the weakness and then practicing to make the improvements.

NB No marks for individual exercises.

**3 (a) Describe two ways in which a motif or movement phrase could be developed using dynamics. Give a movement example to support your answer. (4 marks)**

NB mark boxes as pairs – no mark for left box if right box is wrong.  
NB development must be clear

Variation of any of the following:

time  
weight  
flow  
energy  
continuity  
fluency.

Sudden movement to sustained or *vice versa*  
Change heavy movement to light or *vice versa*  
Change free-flowing movement to bound or *vice versa*

NB Mark movement example first if wrong no marks for naming the development.

Combinations of the above, or:

Use of dynamic words to express variety of quality, eg ‘change a sharp sudden gesture into a slow and smooth gesture’.

1 – 2 marks for stating appropriate developments.

1 – 4 marks for stating the above plus giving an appropriate movement example.

**3 (b) You have been asked to make a solo dance about anger. Describe the dynamic you would use and say how it expresses anger. (2 marks)**

NB make sure the answer includes reference to dynamic and not action alone.

1 mark for description of dynamic.

1 mark for explanation, eg:

clenched fists to represent a build up of tension;  
explosion of jumps and travelling – moving freely around space to indicate a letting go of anger;  
small bound gestures which suggest a building up of tension and a state of agitation leading to anger.

NB Make sure actions described are for a **solo** dance.

**4 (a) Describe three ways in which you could use actions to create a solo dance entitled “Slide, Catch, Fall”. (3 marks)**

1 mark for each appropriate movement example up to a maximum of 3 marks.

NB Solo dance – no marks for props

**4 (b) Choose one of the actions you have named in (a) above. Describe three different ways of developing the action you have chosen. (3 marks)**

1 mark for each correct development:

on different body part (1)  
with variation of dynamic (1)  
on different levels (1)  
into different spatial directions (1)  
size of movement (1)  
Change order (1)

**5 (a) Why is it important to consider the use of climax in a dance? (4 marks)**

1 – 2 marks for recognition of a climax as a high point or an important moment (choreographic device).

1 – 4 marks for recognising that climax places emphasis on a moment which is significant to the theme / idea of the dance, that it adds dynamic variation to a dance work and is a useful choreographic device.

**5 (b) You are given the task of creating a travelling phrase across the room. How can you build a climax into the phrase? (1 mark)**

Change the dynamic (1); include jumps to change the dynamic (1); create a moment of stillness (1); build in an emphasis (1); change the focus (1); other appropriate responses (1).

Section B

**6 Who featured in the opening credits / titles of *Cross Channel*? (2 marks)**

12 dancers (1); dancers (1); dog (1), Cholmondeleys (1), Featherstonehaughs (1)

**7 When was *Cross Channel* first screened on television? (1 mark)**

1991 or 1992 (1).

**8 Name the two companies of dancers featured in *Cross Channel*. (2 marks)**

Female company	1 mark	Cholmondeleys
Male company	1 mark	Featherstonehaughs

Correct identification of male and female companies – 1 mark each.

**9 What are the locations used in the section entitled “Evening recreation”? (2 marks)**

café (1), bar (1); inside tent (1), tent (1) – up to 2 marks.

**10 Describe the costumes for the women in the section entitled “The Journey”. (2 marks)**

Any of the following: dresses (1); black and white (1); 1950’s style (1)/ tight top with full skirt (1); black shoes (1); straw hats (1); hats(1) all similar in style and colour but with individual variations (1) or appropriate drawing, sunglasses (1), black gloves (1), earrings (1), necklace (1)

**11 What is the name of the section which includes the insect dance performed by the men? (1 mark)**

Arrival and Accommodation (1).

**12** *Cross Channel* blends the use of musical accompaniment with found, natural and everyday sounds.

**12 (a) Who wrote the music for *Cross Channel*?** (1 mark)

Steve Blake (1)

**12 (b) Identify two everyday sounds.** (2 marks)

Any two of the following.

Tannoy  
Cycle tyres pumped  
Train  
Horn on ferry  
Deck being scrubbed  
Clink of bottles and glasses  
Tapping a pack of cards  
Waves – sea / ocean  
Insects buzzing  
Clock chiming  
Seagulls / birds  
Click of camera  
Cycle bells  
Cycle wheels turning  
Traffic sounds / traffic  
Dog barking  
Unzipping tent  
Throwing things out of tent

**12 (c) Identify a professional dance work, other than *Cross Channel*, in which you feel the accompaniment contributes to the dance work.** (2 marks)

NB Where works are incorrectly cited, no marks for works or choreographer. If the work is recognisable then other questions can be marked.

Correct identification of work in which accompaniment contributes (1) and choreographer (1). No mark for choreographer alone. 1 mark for work alone.

**12 (d) How does the accompaniment contribute to the work you have named in (c) above?** (2 marks)

Contributions will include: reality (1); rhythm (1); contrast and therefore variety (1).  
A sense of place (1); a particular location (1), which adds to the themes in the dance (1); dynamic (1); humour (1); era (1); structure (1), music / dance relationships (1), interest (1), mood / atmosphere (1)

NB Only award for D when C is named.

**13 Unison is a common characteristic of the dance of *Cross Channel*. Describe how unison is used in the section entitled “A new day on the Beach” from *Cross Channel*. Consider actions and dynamics in your answer. (6 marks)**

Three unison duets:

action: one partner kneels (1) whilst another is on her stomach (1), the dancer on her stomach moves to a sitting position (1), the pair change over with one dancer rolling to arrive in the lying position (1), applying suntan lotion (1).

Both partners then pose (1) in a variety of positions. One leaps (1) over the other and then they lie down (1) again,

Fingers wiggle, heads raise and turn (1), women sitting on chairs (1), flick hand (1), drop hand (1), 2 women lie (1), kneel (1), lick fingers (1), shift (1), look around (1), reading newspaper (1).

Dynamic: is calm (1) and smooth (1), quite slow (1). The leap and roll are more sudden (1).

One mark for each correct response (4 marks maximum for action, 2 marks maximum for dynamic).

NB Only award dynamic mark if actions are correctly described.

**14 (a) *Cross Channel* uses everyday / pedestrian actions. Give a movement example of one such action. (1 mark)**

Description of everyday / pedestrian action – 1 mark

**14 (b) How does the use of everyday / pedestrian action contribute to *Cross Channel*? (3 marks)**

Naturalistic movement in naturalistic setting - linking action to setting (1); reality (1); humour (1); action links to the themes (1); sets the work in a particular style (1); variety (1); contrast with stylised dance actions (1).

Any of the above up to a maximum of 3 marks.

**15 (a) *Cross Channel* is a work made for camera. List two ways in which this use of camera / video contributes to the themes of travel and holiday within the dance. (2 marks)**

- Camera is able to move with the action, suggesting travel (1)
- Multiple settings – adds to the idea of travel and holidays (1)
- Landmarks are effectively linked (1) in Calais and London so that “Cross Channel travel” is made clearer
- Puts the dance into real locations so that travel between them is also given reality (1)
- Locations are real giving a clearer impression of holidays (1).

NB This question asks for knowledge about making dance for film. Do not award marks for camera used as prop in section entitled “The Journey”.

**15 (b) Name another professional dance work which you have seen on video / film.**

**(2 marks)**

Correct identification of work (1) and choreographer (1), for which work is produced on video / film – 1 mark for each. No mark for choreographer alone. 1 mark for work alone (1).

**15 (c) Identify two advantages of watching the dance you have named in (b) above on film / video.**

**(2 marks)**

You can see detail (1); use of specific settings (1), which add interest (1) or reality (1); a variety of settings (1); camera effects (1); you can watch the work whenever you want (1), rewind work and study (1).

NB Only award (c) if work is identified on (b).

**16 The lighting in *Cross Channel* is used to reinforce the natural settings.**

**16 (a) Name another professional dance work which uses lighting differently.**

**(2 marks)**

Correct identification of work (1) and choreographer (1) in which lighting is used differently – 1 mark for each. No mark for choreographer alone. 1 mark for work alone.

**16 (b) Describe the lighting and say how it contributes to the dance you have named in 16 (a) above.**

**(6 marks)**

*Lighting description* – any of the following up to a maximum of 2 marks:

colour (1); bright / dull (1); spot lights (1); beams of light (1); direction of lighting effect, ie from side, from top, overhead etc (1).

*Lighting contribution* – any of the following up to a maximum of 4 marks:

achieves silhouette (1); shadow (1); changes the mood (1); atmosphere (1); divides up the dance space (1); picks out dancers (1); highlights moments (1); creates shapes or designs on the floor (1), back walls (1); adds colour (1); changes colour (1), creates context / setting (1), compliments other elements ie costume, accompaniment and set (1).

NB Only award marks for (b) if work is identified in (a).



**17 In the section entitled “The Journey”, the women perform a dance with props, as they leave the ferry.**

**17 (a) What prop do they use? (1 mark)**

Suitcase (1), luggage (1), bag (1), holdall (1)

**17 (b) Describe this prop dance. Consider action and space in your answer. (4 marks)**

Action:

running down ramp with bags (1);  
 placing bags down (1);  
 leaping and jumping over bags (1);  
 posing (1), twisting and turning (1) as they catch (1) bags;  
 counting bags (1)  
 Throwing bag (1)  
 Picking up (1)

2 marks maximum for action.

Space:

pathway is linear limited by ramp (1);  
straight lines (1) - ramp moves from high to low (1); low to high (1)  
 bags are placed down in line (1);  
 bags are picked up (1) from first line and replaced down in another line (1);  
 leaps and jumps provide change in level (1);  
 Dancers and bags in close proximity (1);  
 Expansive (1) small (1)  
 Dancers facing different directions

2 marks maximum for space.

**17 (c) Identify another professional dance work in which you have seen props used. (2 marks)**

Correct identification of work (1) in which props are used and choreographer. 1 mark for each. No mark for choreographer alone. 1 mark for work alone (1).

**17 (d) Name of prop. (1 mark)**

Correct identification of prop (1)

NB The chair from *Swansong* can be included as a prop, the nose from *Swansong* is not a prop.

**17 (e) How does the prop contribute to the dance you have named in (c) above? (2 marks)**

Correct identification of prop (1)

Contribution to include any of the following: adds humour (1); reality (1); interest (1); helps identify with the theme of the dance (1), sound (1).

NB Only award marks in (c) when prop is correctly identified in (d). Only award mark in (d) and (e) when work is correctly identified in (c).

## **Section C**

### **Focus Study Area: Costume**

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**18 What should be considered when choosing costumes for dance works? You should make reference to *Cross Channel* and four other dance works in your answer.**

**(20 marks)**

Correct identification of four works other than *Cross Channel*. 1 mark for both name and choreographer up to a maximum of 4 marks.

NB No mark for naming the set work and choreographer.

One mark awarded for each bullet point – each bullet point may only be rewarded once. Up to a maximum of 12 marks, max 3 per work. *Cross Channel* - up to a maximum of 2 marks.

NB Each point must be made relative to a work. No mark for stating work and choreographer without points being made against that work.

- Cost
- Durability
- Ease of dancing
- Health and Safety
- Groups of dancers
- Context
- Reality
- Interest
- Indicate age
- Time of day / season
- Mood
- Masks for characterisation
- Identification of character
- Setting the dance in an era
- Historical setting
- Geographical location
- Social context
- Add colour
- Create flow
- Sculpt the body to show shape
- Tight fitting to show line
- Used to create shape
- Add texture
- Costume to co-ordinate with other components
- Emphasise gender
- Add variety through a number of costumes
- Add to the theme of the dance
- Add humour

NB Write 'SW' in margin to indicate marks for *Cross Channel* (2). Tick for naming works (4).

'C' for any mark related to costume (up to 12 marks);

'E' for any mark related to evaluation (up to 2 marks);

Note: commentary should cover works in two different styles (specification requirement).