



General Certificate of Secondary Education

Performing Arts: Dance 3231/W

Mark Scheme

2006 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

INTRODUCTION

Examiners will be expected to read the scripts in their allocation carefully and to make every effort to look positively for achievement throughout the ability range. They will be expected to annotate the scripts in order to show subsequent readers what evidence they have found for the award of marks and should give a mark for each answer in the right hand margin at the end of the answer.

DECIDING ON A MARK

Examiners must use the full range of marks. Work exhibiting the highest skills should be considered for full marks.

ANNOTATION OF SCRIPTS

It is important that while they are marking in red, examiners note on the script where they have found specific evidence of candidates having achieved a mark. It is likely that examiners will be making more extensive annotations at the beginning of the marking period than at the end, but every mark must be justified. Ticks should be used to identify evidence of particular skills. Random ticking is extremely unhelpful.

The point of annotation is to allow subsequent readers to understand what you are identifying as positive achievement and where you are seeing material which gains credit. It is to share your marking process with those reading your scripts later (Team Leaders, Assistant Principals, Principals, Awarders, QCA scrutineers etc).

PROBLEMS

Very occasionally a script is very hard to read or illegible. If you have one of these, you should give the mark you think it deserves, but you must also complete Form EX/SRF so that the script can be deciphered by a senior examiner later on.

RECORDING

In addition to recording the mark for a question at the end of the answer, examiners must also fill in the total marks for each question on the front cover of the answer booklet.

When marking the Section C essay answer, a mark must also be given for Quality of Written Communication. You should award up to 18 marks for content in accordance with the mark scheme and up to a further 2 marks for Quality of Written Communication. At the end of the answer, write, for example, QWC: 1 and include the QWC mark in the total out of 20 which you enter in the box in the right hand margin.

Next, put the column totals and the final total for the paper in the boxes at the bottom of the grid on the front of the answer booklet.

Please make sure that you add your initials in the final box.

MARKING CRITERIA FOR QUALITY OF WRITTEN COMMUNICATION (Essay question)

- 2 marks The candidate presents relevant information in a way which makes meaning clear. Text is legible; spelling, punctuation and grammar are sufficiently accurate to avoid misunderstanding of meaning.
- 1 mark The candidate presents some relevant information in a simple form. The text produced is usually legible. Spelling, punctuation and grammar allow meaning to be derived, although errors are sometimes obstructive.
- 0 marks The candidate's presentation, spelling punctuation and grammar seriously obstruct understanding.

NB: titles of works and choreographers' names must be cited correctly to be awarded marks.

For questions 16, 17, 18 and 19, if the title and choreographer's name can be understood, although incorrectly cited, marks can be given for relevant points made about the work in subsequent parts of the question.

Question 1

(a) State three changes that occur in the body after an effective warm up.

(3 marks)

Mobilise joints (1)
Release synovial fluid into joint capsule (1)
Synovial fluid is warmed (1)
Adrenalin levels increase (1)
CV level raised (1)
Heart beats faster (1)
Breathing is increased (1)
Blood is oxygenated (1)
Muscle tissue is warmed (1)
Muscle tissue is prepared for exercise (1)
Muscle tissue is oxygenated (1)
Core temperature is raised (1)
Skin appears red (1)
May start to sweat (1)

NB: ‘mobility’ refers to joints, not muscles; muscles are warmed and oxygenated.
No mark for ‘stretching’.

(b) Identify why one of these changes is important at the start of any dance class.

(2 marks)

NB: no marks for (b) if change discussed in (a) is incorrect.

1 mark for identification of relevant reason, eg warm muscles contract better; raise CV level to provide fuel to working muscles.

1 mark for relating the change to injury prevention.

Question total = **5 marks**

Question 2

State three different safety checks which should be made before using the dance studio.

(3 marks)

No trailing wires
No obstacles
Correctly ventilated
Correct temperature
Surface of floor is non-slip / suitable for type of class
Floor is swept (1) / clean (1)

1 mark for any of the above. The safety check should be one over which the dancer has control.

Question total = **3 marks**

Question 3

Dancers should consider a healthy lifestyle in order to perform well. Give three examples and explain why each is important.

(6 marks)

1 mark for each consideration and 1 mark for each reason why (*up to maximum of 6 marks*), for example:

- Having enough sleep – to remain alert and to avoid injury / keep safe.
- No smoking – smoking is a health risk which will affect CV levels and general fitness and therefore impair performance.
- Correct balanced diet – food is an important source of energy particularly complex carbohydrates for muscle activity. Protein aids muscle development and repair.
- Hydration – water is important to aid physiological processes and to replace fluids lost in exercise.
- Avoid drug and alcohol abuse – risk which will impair fitness and performance and may also affect judgement and cause injury to self or others.
- Training – to maintain fitness.

NB: award marks in pairs – the question requires an explanation of each example.

Question total = **6 marks**

Question 4

You are creating a duo. State two ways in which a motif / phrase can be varied using space.

(2 marks)

Variation of any of the following examples:

- Level (1)
- Direction (1) front (1)
- Change from near to far (1)
- Close to body / peripheral in space (1)
- Proximity (1)
- Pathway (1)
- In different areas of stage space (1)
- Body design in space (1).

Combinations of the above.

1 mark for each appropriate variation (*up to maximum of 2 marks*)

Question total = **2 marks**

Question 5

Identify **three important / characteristic actions** from this year’s set study. For each action, give an appropriate **dynamic description**.

(6 marks)

NB. movement examples only in column 1 (jump, turn, travel, gesture, stillness / balance).
Dynamic descriptions only in column 2 such as sharp, sustained, flowing, etc.

eg,

hand clasp – (gesture)	sudden and firm
travelling, including hops, skims, stepping	continuous, flowing, light
arm gesture (angular)	sharp and sudden
rolling into floor	fast and continuous

1 – 3 marks for each appropriate movement example (recurring motif / characteristic action) (up to a maximum of 3 marks)

1 – 3 marks for appropriate and correct dynamic description (up to a maximum of 3 marks)

NB: if the action is not stated, no mark can be awarded for dynamic. Award marks in pairs – the question requires dynamic description as well as action.

Question total = 6 marks

Question 6

Complete the following paragraph, which describes the process for creating a group composition.

(5 marks)

- Motif / phrase / section of movement material (1)
- Action (1) (or appropriate examples putting actions on different body parts for actions)
- Relationship (1) (canon for relationship)
- Climax (1) important moment (1)
- Ending (1) last moment (1) last position (1)

Question total = 5 marks

Question 7

Explain the importance of a cool-down after a strenuous dance class. Give **two movement examples** to support your answer.

(4 marks)

1 – 2 marks for explanation, eg return of CV level to normal prevents pooling of blood in working muscles and prevents dizziness; psychological preparation.

1 mark for each additional relevant movement example (up to 2 marks), eg stretching, walking, breathing.

NB: a mark can be awarded for an explanation without a movement example.

Do not reward a movement example which has no explanation.

Do not reward references to ‘flexibility’.

Question total = 4 marks

Question 8

a) Describe three different relationships which can be used in group dance.

(3 marks)

Any correct three of the following:		
<i>Simultaneous (at same time)</i>	<i>Successive (later in time – canon)</i>	
Contrast	Contrast	Contact/lifting (1)
Complementary	Complementary	
Unison	Unison	
<p>NB: all relationships are combinations of the above, eg Questions and Answers is successive contrast / or complementary. Mirroring is simultaneous complementary. Unison is simultaneous unison. Canon is successive unison, etc... One dancer lifting another is successive contrast / complementary.</p> <p>NB: <u>spatial patterns</u> will not be allowed since the question asks for <u>relationships</u> to be described.</p> <p>NB: do not award marks for numerical groupings.</p>		

b) Select one example from (a) above and describe how you would use it in a dance entitled *Enemies*.

(1 mark)

<p>Relationship example: 0 marks Simultaneous contrast, eg contrasting movement (at same time)</p> <p>Description: 1 mark eg: three dancers all doing different things to show they cannot agree.</p> <p>NB: the description must relate to the title, <i>Enemies</i>.</p> <p>NB: if relationship example selected is incorrect, no marks can be awarded for (b).</p>
Question total = 4 marks

Section B

Question 9

Who is the composer of the music for *Front Line*?

(1 mark)

1 mark: Dmitry (or Dmitri) Shostakovich
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NB: any phonetically correct spelling should be accepted as this name is transcribed from the Russian alphabet.

Question total = 1 mark

Question 10

How many sections are there in *Front Line*?

(1 mark)

1 mark: Three

Question total = 1 mark

Question 11

How many dancers are in the video version of *Front Line*?

(1 mark)

1 mark: Six

Question total = 1 mark

Question 12

When was the work premiered with the title *Front Line*?

(1 mark)

1 mark: 2002

Question total = 1 mark

Question 13

Oguike had several starting points / stimuli for the making of *Front Line*. Identify two of these. (2 marks)

The music and its rhythm (1) Energy / flow (1) A concept for four linear pathways (from musical manuscript) (1) Lighting design (1)
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Question total = 2 marks

Question 14

With reference to Section 1 of *Front Line*, answer the following questions.

(a) As the lights fade up at the start of this section, what do we see first? (1 mark)

The musicians (1) sitting in horizontal lines of light (1) a solo dancer – male (1) DSR in a beam of light (1) corridor of light (1)

Total = 1 mark

(b) When the dancers first enter, what is their relationship? (1 mark)

Enter one at a time (1) Join in a unison phrase (1) Follow the leader (1) Accumulative canon (1) NB: no mark for ‘line’ (spatial, not relationship).
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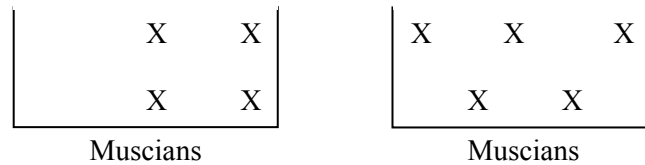
Total = 1 mark

- (c) **After the dancers enter, the lines change and a new group pattern is formed. Describe or draw this formation.**

(1 mark)

Momentarily there are two dancers in the front line and two behind them (1) then ... three in the front line side by side and two in the second line, side by side. (1)

Alternatively, appropriate annotation or diagrams may be rewarded, eg:



NB: diagrams may be annotated to indicate audience, or this may be shown by an open-fronted rectangle.

Total = **1 mark**

Question total = **3 marks**

Question 15

- (a) **With reference to Section 2 of *Front Line*, describe the dynamics and space of the first duet.**

(2 marks)

Dynamics: pushing (1) staccato (1) sharp (1) aggressive (1) attack / decay (1)
tight / loose (1) strong (1).

Space: confined (1) on spot (1) USR (1) different levels (1)
Facing each other (1) and away (1)

1 mark for dynamic, 1 mark for space

Total = **2 marks**

- (b) **What is the relationship between this duet and the accompaniment?**

(1 mark)

NB: no mark can be awarded for (b) if (a) is incorrect.

Mimics rhythm (1) pizzicato quality in movement and sound (1) correlates (1) visualises (1)
action – stillness – influenced by sound and silence (1)

Total = **1 mark**

Question total = **3 marks**

Question 16

Oguike uses the accompaniment in a very specific way throughout *Front Line*.

- (a) Identify a professional dance work, other than *Front Line*, in which accompaniment and dance are used in a similar way.

(2 marks)

1 mark for name of work

1 mark for name of choreographer

The work must be named accurately to gain a mark. The name of work may gain a mark without the choreographer but no mark can be given for a choreographer's name without the title of the work.

Total = **2 marks**

NB: Make sure that similarity is clear in either part (b) or part (c) before awarding marks in part (a). Marks cannot be awarded in part (a) if parts (b) and (c) have not been answered.

- (b) Describe the accompaniment of the work that you named in (a) above:

(2 marks)

eg: instrumentation (1) group / band (1) style (1)

Total = **2 marks**

- (c) What contribution does the accompaniment make to the work that you named in (a) above?

(4 marks)

Marks may be awarded for any correct similarity, eg: music/dance relationship; instrumentation; percussive sound, etc.

eg: era (1) mood (1) rhythm (1) structure (1) context – geographical / social (1) narrative (1) complements other components (1) theme (1) humour (1) adds interest (1) correlation (1) visualisation (1).

Total = **4 marks**

- (d) Name another professional dance work which uses accompaniment differently.

(2 marks)

1 mark for name of work

1 mark for name of choreographer

NB: The work must be named accurately to gain a mark. The name of work may gain a mark without the choreographer but no mark can be given for a choreographer's name without the title of the work.

Total = **2 marks**

NB: the work stated must offer a different relationship to *Front Line* (eg, disassociation; mutual co-existence). A mark cannot be awarded in part (d) if part (e) has not been answered.

NB: the same work may be an appropriate answer in part (a) and part (d) as aspects of the accompaniment may be similar to that in *Front Line* while other aspects differ.

- (e) **What is the relationship between the accompaniment and the dance in the work that you named in (d) above?**

(1 mark)

Marks may be awarded for any correct difference, eg: music/dance relationship; mood, etc.
Disassociation (1) mutual co-existence (1) not tightly related (1) silence – but only if the audible aspect is mentioned (1).

Total = **1 mark**

NB: this answer should make reference to an accompaniment / dance relationship rather than instrumentation – since the question asks for a music / dance relationship rather than a description of music.

Question total = **11 marks**

Question 17

NB: mark part (b) first.

Front Line is a professional work made for a theatrical setting.

- (a) **Name another professional dance work which uses a non-theatrical setting.**

(2 marks)

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

Total = **2 marks**

- (b) **Describe the physical setting of the work that you named in (a) above:**

(2 marks)

NB: the description must be of a non-theatrical setting.

Total = **2 marks**

- (c) **What contribution does the physical setting make to the work that you named in (a) above?**

(4 marks)

eg: era (1) mood (1) levels (1) context – geographical / social (1) time of day (1) entrances / exits (1) structures (1) colour (1) reality (1) adds interest (1) theme (1) style (1) complements other components (1).

Total = **4 marks**

Question total = **8 marks**

Question 18**Costumes are an important element in *Front Line*.****(a) Describe the costumes:***(2 marks)*

Men:	High crew neck top (1) Trousers (1) Black (1)
or:	Suitable drawings / sketches (1)
Women:	Slash neck tops (1) Knee length culottes / skirts (1) Black (1) with silver leotards beneath (1) Weighty material (1)
or:	Suitable drawings / sketches (1)
Total = 2 marks	

(b) What contribution do these costumes make to the work?*(4 marks)*

Contribution: gender specific (1), add a sense of uniformity (1), black matches the quality of the music (1), skin can be seen – light against dark adds interest (1), flashes of grey – matches the lighting (1), ease of movement (1), see body line (1), add a sense of movement to the dance action (1), neutral so does not distract (1), bare feet and arms allow audible aspect to be heard (1) silver flash suggests war armour (1) complements other components (1) makes different shapes through movement and stillness (1) adds interest (1). 1 mark for each correct response <i>(up to a maximum of 4 marks)</i>
Total = 4 marks

(c) Identify a professional dance work, other than *Front Line*, in which you have seen costume make an important contribution.*(2 marks)*

1 mark for name of work 1 mark for name of choreographer
Total = 2 marks

(d) Describe the costume of the work that you named in (c) above.

(2 marks)

eg: colour (1) style (1) texture (1) masks (1).

Total = 2 marks

(e) What contribution does the costume make to the work that you named in (c) above?

(4 marks)

eg: era (1) mood (1) colour (1) texture (1) context – geographical / social (1) flow / line (1)
reveal body line (1) identification of dancer / group of dancers (1) adds interest (1) genre and
style (1) character (1) complements other components (1) theme (1).

Total = 4 marks

Question total = 14 marks

Section C Focus Study Area: Physical Setting

Question 19

Lighting is important in Oguike’s *Front Line*. Consider how lighting contributes to dance works.

You should make reference to *Front Line* and to four other professional dance works in your answer. Name each work and the choreographer.

(20 marks)

Correct identification of four professional dance works other than *Front Line*.

1 mark for both full title of work **and** name of choreographer (*up to a maximum of 4 marks*) – provided the works are referenced in the answer.

Up to a maximum of 2 marks for those points referenced to *Front Line*.

Up to a maximum of 2 marks for those points referenced to other professional dance works – only four dance works (in addition to *Front Line*) can be awarded (*up to a maximum of 8 marks*).

4 marks for evaluative commentary, which may be given at any point in the essay, when a personal, correct interpretation is made.

2 marks for Quality of Written Communication. Write QWC at end of essay and add ticks for the number of marks awarded, or 0 if none. Include QWC marks in the final question total.

Each bullet point may only be awarded once:

- Highlight a performer / group of performers / part of dance
- Dedicated light in a particular space
- Follow dancers around the space and give a sense of importance
- Create a special effect
 - silhouette
 - shadow
 - strobe
 - light through smoke creates beams
- Divide up areas of the stage
- Create a naturalistic setting
- Add colour
- Add mood / atmosphere
- Add interest
- Variety
- Suggest a time of day
- Suggest a season
- Suggest a context
- Create a physical environment
- Create a dramatic setting
- Projections can suggest structures / images which add detail / context / gobos (NB: film projection should be discounted since these are not lighting effects)
- Lighting helps section / structure a work
- Add a climax or high point
- Complements other components

NB: commentary should cover works in two different styles – in general two works from different choreographers will cover this requirement.