



# **General Certificate of Secondary Education**

## **Performing Arts: Dance 3231**

**3231/W**

### **Mark Scheme**

*2007 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.

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## **Mark Scheme for written examination 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 scripts 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 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. This should be awarded according to the mark scheme for the question.

Write 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: when identification of a professional dance work is required, mis-spellings should not be penalised if the candidate has communicated an appropriate dance work.

**Question 1**

**In the preparation of a group dance:**

**(a) what is the purpose of rehearsal?**

**(6 marks)**

Any of the following 1 – 4 marks

**Development of interpretive skill including:**

- Musicality (1)
- Timing (1) with music and other dancers (1)
- Phrasing (1)
- Emphasis (1)
- Projection (1)
- Focus (1)
- Confidence (1)
- Characterisation (1)
- Style (1)
- Expressive skill (1).

**Development of physical skill including:**

- Strength (1)
- Stamina (1)
- Flexibility (1)
- Agility (1)
- Balance (1)
- Co-ordination (1)
- Technique (1)
- Movement memory (1)
- Physical skill (1).

- Spatial clarity (1) in space and with other dancers (1). Repeat and refine (1).
- Working with others (1). Getting used to costume/set/props (1).

**Information about physical or interpretative skills plus the following:  
1 – 6 marks.**

- systematic repetition (1) with feedback (1) in which refinement (1) and evaluation (1) lead to improved performance (1).

4 marks

2 marks

**(b) What can a choreographer do before rehearsals to make them effective?**

**(4 marks)**

- Plan rehearsal timetable (1) schedule (1)
- Inform dancers (1)
- Select the correct dancers (1)
- Research (1)
- Plan the work to be covered in each rehearsal (1)
- Warm up dancers (1)
- Consider appropriate safety including all things to do with the room (1)
- Consider appropriate safety including all things to do with the dancers (1)
- Use of video for effective planning (1) evaluation (1)

Up to a maximum of 4 marks for any of the above.

**Question total = 10 marks**

**Question 2**

**How can you use a video camera to help to improve performance in a solo dance?**

**(3 marks)**

Identification of weaknesses (1) feedback (1).

Physical skill (1) to include strength (1), stamina (1), flexibility (1), balance (1), co-ordination (1), agility (1).

Accuracy in action (1), time (1), space (1).

Expressive skill (1) focus (1) projection (1) musicality (1) style (1) phrasing (1).

Maximum 2 marks in this box.

Strategies for improvement including focused practice (1) of weaker elements.

Use video to check progress (1) and continue until potential achieved (1).

1 – 3 marks from this box for identification of weakness plus mention of further checking of progress after practice to perfect weaker elements.

**Question total = 3 marks**

**Question 3**

**State three ways of avoiding injury when preparing to dance.**

**(3 marks)**

Warm up (1)  
 Appropriate clothing (1) footwear (1)  
 Remove jewellery (1)  
 No chewing (1)  
 Adequate hydration (1)  
 Hair tied up/back (1)  
 Take appropriate injury-related care with safety related to dance technique (1) including lifting (1) and supporting (1)  
 Dance space safe (1) including risk assessment (1) as follows:  
     no trailing wires (1)  
     no obstacles (1)  
     no spillages (1)  
     correctly ventilated (1)  
     correct temperature (1)  
     surface of floor is non-slip / suitable for type of class (1).

Up to a maximum of 3 marks for any of the above.

**Question total = 3 marks**

**Question 4**

**You have been asked to choreograph a dance and to research a variety of starting points / stimuli. You are given a piece of music as one starting point / stimulus.**

**(a) Suggest three different starting points / stimuli for a dance composition, other than music.**

**(3 marks)**

Any three of the following.

Visual (1) – including pictures (1), film (1), sculpture (1), structures (1) prop (1).  
 Tactile (1) – a sensory source (1) which has a texture (1) / or touch sensation (1) which will stimulate movement ideas.  
 Kinesthetic (1) – a movement based idea (1) which will help establish a dance idea, eg straight lines and curves. Action words such as *suspend* and *fall*.  
 Ideational (1) a story (1) poem (1) narrative (1) idea (1).

**(b) Once you have selected your starting point / stimulus, what would you do next?**

**(1 mark)**

Research the stimulus (1) create a structure for the dance (1) improvise (1) create phrases (1) movement material (1) motifs (1) select dancers (1) consider performance space (1).

**Question total = 4 marks**

**Question 5**

**After a strenuous dance class a cool-down is important. For each effect described below, give a different example of an appropriate cool-down exercise.**

**(3 marks)**

<b>Effect upon the body</b>	<b>Exercise</b>
<b>1 Removes lactic acid and prevents muscle soreness.</b>	1 eg: stretching calf muscles
<b>2 Returns cardio-vascular level to normal and prevents dizziness.</b>	2 eg: slow walking
<b>3 Psychological role in preparation for everyday activity.</b>	3 eg: relaxed sitting or lying down, focusing on imagery; breathing
Up to a maximum of 3 marks for any of the 'exercise' points above.	
<b>Question total = 3 marks</b>	

**Question 6**

**What simple first aid can be undertaken to treat a sprained ankle? State how each part of the treatment helps to aid recovery.**

**(8 marks)**

<b>First Aid</b>	<b>How does each part of treatment aid recovery?</b>
Rest	Avoidance of painful activity involving injured ankle prevents aggravation of injury
Ice	Reduces inflammation, swelling
Compression	Reduces bleeding and excessive swelling
Elevation	Raises ankle above heart to minimise swelling and pain
Recuperation	Physiotherapy and steady exercise to return mobility to the injured area
Up to a maximum of 8 marks for answers in both columns. Up to a maximum of 2 marks if answers are in left-hand column only. If both sides are answered 8 marks can come from anywhere.	
Can accept further prevention of injury <u>only once</u> <u>anywhere</u> .	
<b>Question total = 8 marks</b>	



**Question 7**

**In performance in duo or group it is important that dancers communicate with the audience whilst remaining sensitive to each other.**

**(a) What skills are necessary in order to do this well? (4 marks)**

**Skills for communicating with the audience:**

Focus (1) projection (1) emphasis (1)

1 – 2 marks

**Skills for developing sensitivity with another dancer/other dancers:**

Timing (1) spatial awareness (1) rhythmic awareness (1) peripheral vision (1).

1 – 2 marks

**(b) Give an example of how one of the skills that you have listed above can be improved. (1 mark)**

Examples of appropriate strategy for improvement, as follows.

*Projection:* concentrate on eye line out to back of auditorium.

*Focus:* focus is appropriate to communicate dance idea, ie downcast focus to suggest humiliation, upward focus to suggest confidence.

*Emphasis:* finding change of dynamics to suggest importance – check in mirrors – video.

*Timing / rhythmic awareness:* listen to music / accompaniment and refine counting – practice with others.

*Spatial clarity:* develop an awareness of where self and others are through rehearsal and refinement.

1 mark for any of the above or other appropriate strategy.

**Question total = 5 marks**

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## SECTION B

### Question 8

Who is the costume designer for *Front Line*?

(1 mark)

Elizabeth Baker

Question total = 1 mark

### Question 9

How does Oguike give importance to the musicians in the work *Front Line*?

(1 mark)

By allowing them to share the dance space (1) equality in live performance (1) lighting them (1) musicians control the speed of the dance (1).

Question total = 1 mark

### Question 10

(a) How many musicians play in the video version of *Front Line*?

(1 mark)

Four (1)

(b) What is the name of the group of musicians who play in the video version of *Front Line*?

(1 mark)

Artea Quartet (1)

Question total = 2 marks

**Question 11** With reference to **Section 2** of *Front Line*, answer the following questions.

(a) As the section begins, two dancers occupy the space. Describe the action in this duo. (1 mark)

One dancer (SS) walks (1) upstage, stoops (1) raises (1) the other dancer, stillness (1)

(b) What dance relationship follows this duo? (1 mark)

A trio (1)

(c) Describe the dynamic of this new relationship. (1 mark)

Smooth (1) fluid (1) wave-like (1) loose energy (1) flowing (1)

**Question total = 3 marks**

**Question 12** With reference to **Section 3** of *Front Line*, there is a contrast between the soloist and the group of dancers. Give examples of this contrast, considering space and dynamics in your answer (8 marks)

Note: this question asks for *contrast*, so only award marks where comments are made as contrasting statements. 2 marks for any of the following when a contrast is made (therefore marks will be awarded as 2, 4, 6 or 8).

	<b>Soloist</b>	<b>Group</b>
<b>Space</b>	low level (1) large size movements (1) uses stage space (1) downstage (1)	standing, with some dropping into low level (1) small size movements (1) static in space (1) in a line (1) upstage (1)
<b>Dynamic</b>	large percussive movement (1) slow push-up onto fists (1) staccato / heavy (1) sharp (1)	fast shaking gestures (1) fluttering / light, with some heavy dropping to floor (1)
If no <u>contrast</u> no marks.		<b>Question total = 8 marks</b>

**Question 13 Oguike makes effective use of lighting throughout *Front Line*.**

**(a) Identify a professional dance work other than *Front Line* in which the lighting contributes to the dance in a similar way.**

**(2 marks)**

(can be a stand alone mark)

Name of work (1), name of choreographer (1)

NB: This should be a work in which the relationship between dance and lighting plays an important part in contributing to the dance action (non-naturalistic) - theatrical lighting which creates an effect or which has impact upon the dance action/meaning. This will mostly be any work other than those in which lighting is simply for enforcing a natural setting.

Do not mark (b) or (c) if (a) is inappropriate.

**(b) Describe the lighting of the work that you named in (a) above:**

**(2marks)**

Colour (1), silhouette (1), shadow (1), beams (1), pools (1), washes (1), gobo (1), shape (1), direction (1)

Up to 2 marks for any of the above.

**(c) What contribution does lighting make to the dance work that you named in (a) above?**

**(4 marks)**

Divides the space up (1), creates colour which has impact upon the dance (1), highlights a moment (1), highlights a dancer (1), creates a time of day (1), season (1), context (1), adds mood (1), interest (1), is symbol for a narrative (1) (eg, the light in *Swansong* which symbolises heaven or afterlife or hope), complements other components (1), doesn't distract audience (1).

Up to 4 marks for any of the above.

**(d) Identify a professional dance work which uses a naturalistic or non-theatrical setting.**

**(2 marks)**

NB: The setting in the named work must be more than just a backdrop.

Name of work, eg: *Cross Channel, Double Take, Car, Where Angels Fear to Tread, Torso, Car Man, Tales of Beatrix Potter* (1).

Name of choreographer (1).

NB: The work stated must offer a different relationship than *Front Line*.

Do not mark part (e) of this question if part (d) is inappropriate.

**(e) Describe the lighting in the dance work that you named in (d) above.**

**(1 mark)**

Sunlight (1), spotlights (1), headlamps (1), fairy lights (1), shadows (1), natural light (1) etc.

Maximum 1 mark

**Question total = 11 marks**

**Question 14**

**(a) What contribution do the costumes make to *Front Line*? (4 marks)**

Simple costumes show body line (1), definition (1), uniformity (1), silver picks up lighting (1), gender specific (1), women's culottes add flow (1), men's trousers add line (1), black matches the quality of the music (1), skin can be seen which adds interest – light against dark (1), suggests armour (1), complements other components (1), focus on the dancer (1), ease of movement (1).

Up to 4 marks for any of the above.

**(b) Identify a professional dance work other than *Front Line* in which you have seen costume make a different contribution. (2 marks)**

Name of work (1), name of choreographer (1)

If the example in part (b) is inappropriate, marks cannot be awarded in parts (c) and (d).

**(c) Describe the costume of the work that you named in (b) above. (2 marks)**

Eg, colour (1), style (1), texture (1), shape (1).

Up to 2 marks for any of the above.

**(d) What contribution does the costume make to the work that you named in (b) above? (2 marks)**

Identifies individuals (1), character (1), creates a context (1), social (1), geographical (1), historical (1), age (1), adds colour (1), texture (1), enhancing movement (1).

Up to 2 marks for any of the above.

**Question total = 10 marks**

**Question 15**

- (a) The music makes an important contribution to *Front Line*. Describe the music-dance relationship of *Front Line*. (2 marks)**

Visualisation (1), correlation (1), music and dance match dynamically (1), rhythmically (1), sometimes music and dance are counterpointed (1).  
Phrasing is in common (1), tension in music matched by dance tension (1), music structures the work (1) breath, rhythm / non pulse based (1).

Up to 2 marks for any of the above – 2 examples or 1 example and description.

- (b) Identify a professional dance work other than *Front Line* in which a different style of accompaniment is used. (2 marks)**

NB: Can be awarded without (c) and (d).

Name of work (1), name of choreographer (1).

NB: Works identified should demonstrate different accompaniment than in *Front Line*, eg anything but string quartet or classical music.

If the example in part (b) is inappropriate, marks cannot be awarded in parts (c) and (d).

- (c) Describe the accompaniment of the work that you named in (b) above. (2 marks)**

Instrumentation (1), style (1), sound (1), genre (1).

Up to 2 marks for any of the above. (Cannot be awarded if (b) is incorrect.)

- (d) What contribution does the accompaniment make to the work that you named in (b) above? (2 marks)**

Co-exists with dance but does not have a planned relationship therefore has equality (1), is juxtaposed to dance and therefore creates a tension or resonance with the dance (1).

Has found or natural sound to create a natural setting (1), reality (1).

Has a particular context (1), geographical (1), historical (1).

Mood/atmosphere (1), spoken word contributes to action (1).

Up to 2 marks for any of the above. (Cannot be awarded if (b) is incorrect.)

**Do not include silence as a contribution – this is an absence of sound.**

**Question total = 8 marks**

## SECTION C – Focus Study Area: Physical Setting: Set Design

**Question 16.** The physical setting / set design of *Front Line* is theatrical. Consider how physical settings / set designs contribute 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.

You may wish to consider the following types of set design:

- abstract
- realistic
- site-specific
- backdrop / cyclorama

**(20 marks)**

Correct identification of four professional dance works other than *Front Line*.  
Full title of work and choreographer - 1 mark for both up to a maximum of 4 marks.

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 (maximum 8 marks)  
Award for contributions not descriptions.

4 marks for evaluative commentary.  
2 marks for QWC (see page 3 for marking criteria).

**Each bullet point may only be awarded once:**

- clarity of dance image in dance space
- no specific context – universal context
- clarity of space (1) so that lighting / other components can become a feature (1)
- a space which can be shared by dancers and musicians
- settings which complement the other features of the dance – music, costume, movement, lighting
- settings which add mood or atmosphere
- realistic setting which gives a context (1) / geographical (1) / historical (1) / social (1) / naturalistic (1)
- settings which add entrances and exits
- settings which add level
- settings which create a dimension – eg over-large images to make the dancer appear small, etc.
- settings which add colour
- multiple settings for interest
- settings which create a continuity of theme
- multiple settings which change the context within one dance piece
- settings which are incorporated into the dance action, eg; *Soldat* add dimension to the dance idea – through its usage for dancing on, under, over through and off. *Tap Dogs* is a similar dance work

NB: candidates may achieve marks against any of the above bullet points. The suggestion in the question is to steer the writing and help candidates consider their commentary, and not to indicate any particular distribution of marks.

Commentary should cover works in two different styles – for the most part two works from different choreographers will cover this requirement.

**Marking notation:**

Marks for correct work and choreographer		tick plus number of marks 1 – 4
Points made against set work	SW1 SW2	
Points made against other works	W1 W1 W2 W2 W3 W3 W4 W4	
Evaluative commentary	E1 E2 E3 E4	
QWC		write marks in QWC box at end

If it is felt to be helpful then examiners can continue to annotate the script to show which of the bullet points is rewarded  
 eg:  
 SW1 mood  
 W3 structure  
 W4 adds context ... geographical etc...

**Question total = 20 marks**