



General Certificate of Secondary Education

Performing Arts: Dance 3231

3231/W

Mark Scheme

2008 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 the written examination 3231/W

Introduction

Examiners must read the scripts in their allocation carefully and make every effort to look positively for achievement throughout the ability range. They must 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 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.

Annotation allows subsequent readers to understand what you are identifying as positive achievement and where you have seen 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 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.

SECTION A

1 (a) Explain two effects on the body of each of the following warm-up exercises.

Warm-up exercise	Effects on the body
Jogging on the spot	1. 2. <i>eg Jogging raises heart rate (1); core temperature rises (1); oxygen to muscles (1); CV level raised (1); breathing is increased (1); sweat (1); red skin (1); adrenalin levels increase (1).</i> (2 marks)
Stretching	1. 2. <i>eg Stretching releases synovial fluid into joint capsule (1); synovial fluid warmed (1); warms muscles (1); joints mobilised (1); muscle tissue warmed and prepared for exercise (1); muscles oxygenated (1), not 'loosening'.</i> (2 marks)

1 (b) Why is it important to warm up at the start of a dance class?

(1 mark)

eg Prepare body for exercise (1); strenuous activity (1); prevent injury (1); mental preparation (1).

1 (c) Describe an appropriate exercise to warm up the feet and ankles.

(1 mark)

Any appropriate exercise, eg foot peeling (1).

NB: Looking for an exercise that is isolating the feet and ankles.

- 2 Identify three precautions that a dancer should take before a dance class and explain how each contributes to safety. (6 marks)**

Safety precaution	How it contributes to safety: eg
Appropriate clothing (1)	prevents tripping and injury (1)
Hair tied back (1)	can get caught and cause injury (1)
Remove jewellery (1)	can get caught and cause injury (1)
Bare feet/appropriate footwear (1)	can slip if wearing socks (1)
Warm up (1)	can pull muscle (1)
Be hydrated (1)	become dehydrated, feel unwell (1)
Not eating within an hour beforehand (1)	prevents cramps
No chewing (1)	can choke (1)
Clean floor (1)	prevents slipping (1), cuts to the feet (1)
Temperature (1)	too cold – muscle strain (1), too hot – dehydrate (1)
No obstacles (1) (3 x 1 mark)	prevents collisions (1) (3 x 1 mark)

Answer must be tied into a safety issue.

- 3 Identify three ways a dancer can maintain a healthy lifestyle and explain the benefit of each. (6 marks)**

What a dancer should do	Benefit
Eat a healthy diet (1)	to maintain energy/repair damaged tissue/ healthy bones, etc (1) retaining appropriate weight level (1)
Drink water (1)	to remain hydrated (1)
Exercise (1)	to maintain stamina/fitness (1)
Have plenty of sleep (1)	to maintain energy levels/stay alert (1)
Avoid drugs (1) (3 x 1 mark)	maintain concentration (1), energy levels (1), avoid mood swings (1) (3 x 1 mark)

3 x 1 mark each for any suitable alternative plus appropriate reason.

4 Imagine a dance for four people entitled *Harmony* and answer the questions which follow.

4 (a) State two actions that could be used in this dance. **(2 marks)**

4 (b) State two dance relationships that could be used in this dance **(2 marks)**

Any 2 appropriate actions and 2 relationships that will suit the theme *harmony*. 1 mark for each correct answer, eg a hug (contact) to suggest friendship.

NB: the action/relationship must suit the theme.

4 (c) Choose one of the above examples and explain how it suggests 'harmony'. **(1 mark)**

Any appropriate reason, eg 'complementary' gives sense of visual harmony. Contact work could show caring, working in harmony, etc.

Can award marks for a correct relationship in b) or a correct action in a).

4 (d) On the stage below, draw a spatial pattern/formation for four dancers that could be used for the dance entitled *Harmony*. **(1 mark)**

NB: Mark 4e before 4d to ensure that appropriate reason has been chosen related to *Harmony*.

1 mark for appropriate spatial diagram, which must have 4 dancers in it and must suggest 'harmony'.

4 (e) Explain why you have chosen this spatial pattern/formation. (2 marks)

Appropriate answers including, eg spaced closely (1); evenly spaced (1); suggesting togetherness (1), happiness (1), intimacy (1).

5 (a) Why is it important for a dancer to project when performing? (1 mark)

Communication with an audience (1)
Communicates dance idea (1)
Draw the audience in (1)
Shows confidence (1).

5 (b) Identify two ways in which a dancer can project when performing (2 marks)

eg: through use of focus (1); to other dancers (1); body parts (1); to audience (1); through extension of body parts (1) to emphasise a particular movement (1) facial expression (1), eyeline (1).

6 How can a dancer improve his/her performance? (6 marks)

Identification of technical or expressive improvements, eg

- improving technique/focus/projection
- evaluation/feedback through teacher, peer(s), video, mirror (*only 1 mark for feedback*)
- practice/rehearse (including mental rehearsal),
- performance to an audience
- consideration of what is to be communicated / intent.

Any of the above – up to 6 marks from anywhere but only one for feedback.

SECTION B

7 Who created the sound score for *Bird Song*? (1 mark)

Andy Pink (1)

8 How many dancers perform in *Bird Song*? (1 mark)

8 (1)

9 When was *Bird Song* first performed? (1 mark)

Saturday 3rd April 2004 (1) / 2004 (1)

10 Name two stimuli/starting points for *Bird Song* (2 marks)

- varied sound (1);
- musical sources (1);
- structure (1);
- choreographic structure (1);
- Australian Pied Butcher Bird (1);
- in-the-round presentation (1);
- audience in close proximity (1).

11 With reference to the section of *Bird Song* entitled *Four Corners 1* (6a), answer the following questions

11 (a) There are two duets in the section. Describe how the space is used in these duets. (2 marks)

NB: duets can be described in any order.

Duet 1: floorbound (1), physically close (1), close to each other (1), close to the floor (1), low level (1) limited space (1), dancer's head near feet of partner (1) diagonal (1).

Duet 2: separated (1), often on different levels (1), moving around each other (1), square pathway (1).

1 mark for each duet. (2 marks maximum)

11 (b) Describe how relationships are used in the duets. (2 marks)

(2 marks maximum)

Duet 1: touching (1), contact (1), moving in and out of unison (1).

Duet 2: complementary (1), canon at times (1).

NB: there must be correlation between a) and b) in order to get the mark for b).

11 (c) Describe the lighting effect in this section. (1 mark)

sectioned into quarters (1); 4 squares (1); blue lighting (1); white lines (1).

11 (d) How does the lighting contribute to the section? (1 mark)

gives each group of dancers their own space to dance (1); separates the groups of dancers (1); marks territory (1); defines the dancers' space (1); complements the section title (1).

11 (e) Name a professional dance work that uses lighting in a different way. (2 x 1 mark)

1 mark each for correct citation of appropriate work and choreographer.

(NB: cannot be *Bird Song*.)

11 (f) Explain how the lighting contributes to the dance work that you named in (e) above.

(2 marks)

NB: The work cited must use lighting in a different way.

Any two marks for the following:

Suggests time of day (1); season (1); location (1); highlights climax (1); highlights narrative (1); identifies characters (ie spotlights) (1), theme (1), context (1), reality (1), symbolic (1), mood(1).

12 With reference to *Bird Song – Central Solo*, answer the following questions.

12 (a) Explain why this section is important to the overall structure of the work.

(1 mark)

First section to be choreographed (1)
Idea of concentric circles (1) with solo at the centre (1)
Image of stone falling into water (1)
Starting point (1)
The climax of the work (1).

12 (b) Describe three actions used in this section.

(3 marks)

isolations (1); gestures; punching (1); contractions (1); rib shift (1);
elbow circling (1); bouncing (1); turning (1); pauses (1); lunge (1); travelling (1); elbows
flex/pull (1); open arm stretch **not** 'reaching' (1) little jump (1); arched back (1).

1 mark each for any three appropriate answers (3 marks maximum). If in doubt refer to DVD.

12 (c) Describe three dynamics used in this section.

(3 marks)

fidgety (1), shivery (1), jerky (1), gently (1), rapid (1), shudders (1),
convulsing (1), agitated (1), wild (1), wary (1), cautious (1), sharp (1), abrupt(1), slow (1).

1 mark each for any three appropriate answers (3 marks maximum).

13 Cameras are used to create different effects in *Bird Song*. Name one of these camera effects and explain how it contributes to the work.

(2 marks)

Effects (1 mark): overhead shot (1); close up (1); mid-range shot (1); angles (1); moving with the dancers (1); panning in and out of the action (1).

Contribution (1 mark): patterns/design of dancers (1); see detail clearly (1); can see all of the dancers' movements (1); see lighting effects (1); notice relationship between dancers/lighting (1); viewer feels part of the action (1).

14 (a) Describe the costumes in *Bird Song*. (2 marks)

Tight fitted tops (1), T-shirts (1), trousers (1), flared at bottom (1), colours: blue (1), grey (1), white (1), neutral colours (1), bright neon colours (1), on T-shirt neck (1), edges of trousers (1), footless tights (1).

1 mark each for any two correct answers.

14 (b) How do the costumes contribute to *Bird Song*? (3 marks)

neutral colours can adapt to different lighting (1), neon colours help the dancers stand out (1), tight tops show body line (1), non gender-specific (1), emphasise arm gestures (1), gives dancer individuality (1), enhances certain actions - gestures/hip movements (1), focus on dancers (1), complements other components (1), ease of movement (1).

14 (c) Name another professional dance work in which costume makes an important contribution. (2 marks)

(NB: cannot be *Bird Song*).

1 mark for **correct** citation of professional work.

1 mark for **correct** choreographer of work named above (surname only is acceptable for the mark).

(NB: spelling need not be completely correct).

14 (d) Describe the costumes in the work that you named in (c) above. (2 marks)

1 mark for accurate description to a maximum of 2 marks, eg size, shape, colour, style, fabric, texture, masks.

NB: appropriate drawings can be awarded marks.

14 (e) How do the costumes contribute to the work that you named in (c) above? (3 marks)

eg era (1), social/geographical context (1), mood (1), flow/line (1), identifies character (1), identify dancer/group of dancers (1), gender (1), complements other components (1), masks de-humanise dancers (1), theme (1).

- 15 (a) The recorded version of *Bird Song* has been choreographed in-the-round with the audience surrounding the performance space. Suggest one advantage and one disadvantage of choreographing a dance in this way.**

(2 marks)

Advantage (1 mark): something for everyone in the audience to see (1); stage space is used to add interest (1); choreography can be richer as have to think about movement seen from different angles (1); can create a 3-dimensional look (1); can see audience reaction (1); intimacy with audience (1).

Disadvantage: can make dance too busy to watch (1); can be difficult to choreograph (1); can confuse the audience – too much to see (1); can't see everything (1).

- 15 (b) Name a professional dance work which uses a backdrop/cyclorama as part of the physical setting.**

(2 marks)

Correct citation of any appropriate work (1) and choreographer (1) using a cyclorama.

- 15 (c) Describe the physical setting in the work that you named in (b) above.**

(2 marks)

Any appropriate descriptions for a cyclorama setting (maximum 2 marks), eg colour (1), detail (1), important features (1).

- 15 (d) How does the physical setting contribute to the work that you named in (b) above?**

(3 marks)

eg context – social/geographical (1), mood (1), levels (1), entrances/exits (1), theme (1), colour (1), reality (1), complements other components (1).

(Maximum 3 marks).

SECTION C – Focus Study Area: Accompaniment

16 The sound score for *Bird Song* uses a variety of accompaniment. Explain the ways in which the use of accompaniment helps our understanding and appreciation of dance works.

You should make specific reference to *Bird Song* 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 *Bird Song*.
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 points referenced to *Bird Song*.
Up to a maximum of 2 marks for points referenced to other professional dance works.
Only four dance works (in addition to *Bird Song*) can be rewarded (maximum 8 marks).

4 marks for interpretation, evaluation or evaluative commentary and/or correct citation of music/dance relationships.
2 marks for QWC (see page 3 for marking criteria).

Each bullet point may be rewarded once only and must be referenced to a dance work.

- | | |
|---|--|
| <ul style="list-style-type: none"> • Context <ul style="list-style-type: none"> ◦ Geographical ◦ Social ◦ Time of Day ◦ Season ◦ Historical • Reality • Theme • Complements other components • Dynamics • Use of climax/highlights • Structure/sections • Mood/atmosphere • Era • Audible aspects of dancer • Instrumentation • Spoken Word | <ul style="list-style-type: none"> • Rhythm • Narrative • Adds humour • Characterisation • Leitmotif • Aspects of the sound, eg pitch, intensity, volume, adds texture • Lyrics – movement relates to the words of the song • Genre/style • Absence of accompaniment – with a focus on movement • Natural sound • Found sound |
|---|--|

NB: no marks are to awarded for description

Accompaniment/dance relationships:

- | | |
|--|--|
| <ul style="list-style-type: none"> • Correlation • Disassociation • Juxtaposition • Identification or enhancement of mood or character | <ul style="list-style-type: none"> • Narrative • Mutual co-existence • Visualisation • Call and response |
|--|--|