



General Certificate of Education

Dance DAN3

5231 Unit 3

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.

Unit 3

1 a) Why do dancers sweat during exercise

For example:

- The need to keep internal body temperature steady
- Cools the body down

(any one = 1 mark)

b) Describe four factors which might affect the rate of sweating.

For example:

- Clothing – amount and type of material, how restrictive it is
- Increase in intensity of exercise
- Temperature of the environment
- Humidity
- Breathing pattern

(four described factors = 4 marks)

c) Dehydration may occur as a result of sweating. Identify four possible effects of dehydration.

For example:

- Physical and mental performance affected
- Fatigue
- Loss of concentration
- Light-headedness
- Poor reaction times
- Muscle cramps

(four effects = 4 marks)

d) How can a dancer avoid dehydration?

For example:

- Always be well hydrated
- Availability of fluids as quickly as possible
- Water at regular intervals

(any one = 1 mark)

NB: Sometimes the bullet point examples are saying the same thing in a different way.

2 a) Identify **two** professional dance works other than the set work you have studied to

- E.g. *Diversion of Angels* (Graham, 1948)
- E.g. *Car* (Anderson, 1995)

(2 x 1 mark)

NB: One mark can only be awarded if there are two or more elements to the citation. The name of the work must be given, plus either the date or choreographer's name.

b) Describe **one** costume from each work

- E.g. Red dress – tight-fitting bodice and long, divided skirt
- E.g. Pink Chanel suit (jacket and tight-fitting skirt to the knee), white gloves, black wigs, hats and dark sunglasses

(2 x 2 marks)

c) How do these costumes contribute to the choreography?

Example 1

- The colour red symbolises an aspect of love i.e. fiery passion
- The shape of the skirt creates an interesting, more fluid line when the dancer has her leg extended to the side (drapes, folds, hangs)
- The costume distinguishes the role as female

Example 2

- The pink suit establishes character i.e. Jackie Kennedy (historical/cultural reference – assassination of JFK)
- More than one dancer wearing the costume – creates uniformity and magnifies unison movement
- Provides a visual contrast to the other sections

(2 x 2 marks)

3 Notate or record diagrammatically the following:

a) a run on a clockwise circular pathway

run (1 mark)
clockwise circular pathway (1 mark)

b) a held position with use of leg gesture

hold sign (or clear demonstration of a pause) (1 mark)
leg gesture (1 mark)

c) a turn in the air

turn symbol (1 mark)
placement on stave (below) / staff (support column) (1 mark)
clear evidence of in the air (e.g. action strokes in leg gesture column, placement within the stave) (1 mark)

d) a leap with use of arm gesture

leap (one foot to the other foot) (1 mark)
gap in support column/placement on stave (1 mark)
arm gesture (1 mark)

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BENESH NOTATION
PAPER

Centre name									
Centre number,				Candidate number					
Surname									
Other names									



a)

Handwritten Benesh notation for exercise a) on a five-line staff. The notation includes a series of horizontal lines with vertical stems and curved lines underneath, representing dance steps. Below the staff, there are three symbols: a vertical line with a horizontal bar, a circle, and another vertical line with a horizontal bar.

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b)

Handwritten Benesh notation for exercise b) on a five-line staff. The notation includes horizontal lines with vertical stems and curved lines underneath. A circle with a dot inside is positioned above the staff. Below the staff, there are two symbols: a vertical line with a horizontal bar and a circle.

c)

Handwritten Benesh notation for exercise c) on a five-line staff. The notation includes horizontal lines with vertical stems and curved lines underneath. A circle with a dot inside is positioned below the staff.

d)

Handwritten Benesh notation for exercise d) on a five-line staff. The notation includes horizontal lines with vertical stems and curved lines underneath. A circle with a dot inside is positioned below the staff.

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LABANOTATION
PAPER

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The image shows a large grid of Labanotation paper with four sections labeled a, b, c, and d. Section a) is on the left side, featuring a vertical line with a wavy pattern and a vertical double-headed arrow. Section b) is at the top left, containing a small diagram with a horizontal line and a vertical line. Section c) is at the bottom right, containing a diagram with a vertical line and a horizontal line. Section d) is in the middle right, containing a diagram with a vertical line and a horizontal line. The grid is composed of vertical lines and horizontal lines, with a central vertical line.

4 a) **Explain briefly what is meant by the word ‘dynamics’ when used in dance composition.**

For example:

- An expenditure of energy in relation to the movement
- An interaction of force with time

(1 mark)

b) **How can dynamics be used effectively in dance composition?**

For example:

- To assist in the communication of the meaning
- To attribute certain qualities to the movement
- To provide variation within the composition

(3 marks)

NB: Full marks can be achieved for a detailed explanation of one effective use in dance composition.

c) **Explain how you could create:**

- **a character**
- **mood/atmosphere**

by choosing and describing appropriate dance actions and dynamic content.

Description of two clear examples with appropriate action, dynamic content and explanation.

e.g. **Character:** an angry young person protesting.

A run to the front of the stage ending in a jump with right arm raised, finger pointing above the head and left arm out to the side, palm out. The run and jump will be sudden, fast and jerky and the arm actions sharp, strong and forceful.

The run and jumps and bold, open actions with sharp and strong dynamics emphasise the youth and anger of the protest.

e.g. **Mood/atmosphere:** peaceful, calm, serene mood.

A circular port de bras which leads to a rise and balance and then into a sideways lunge with left arm unfolding to sideways medium.

The actions are performed in a sustained, light and smooth manner to emphasise the serenity and calm mood.

(2 x 3 marks)

Mark Bands for Section B only.**Band 1 16 – 20**

Answers in this range will demonstrate a very comprehensive knowledge of the set work and a highly detailed understanding of the constituent features, form and structure of the dance.

There will be clear evidence of awareness of the relationship between the context of the set work and its realisation in performance as appropriate to the question set.

Answers will be analytical and insightful, examining the work in appropriate and accurate detail with detailed use of specific examples to illustrate the answer.

Answers will express subject matter very clearly and fluently. Information will be relevant and well organised, making the candidate's meaning very clear. Special subject terminology will be employed accurately and purposefully. There will be few, if any, errors in spelling, grammar and punctuation.

Band 2 11 – 15

Answers in this range will demonstrate a comprehensive knowledge of the set work and a fairly detailed understanding of the constituent features, form and structure of the dance.

There will be some evidence of awareness of the relationship between the context of the set work and its realisation in performance as appropriate to the question set.

Answers will, on the whole, be analytical and sometimes insightful, examining the work in appropriate detail with use of some specific examples to illustrate the answer.

Answers will be clearly expressed in a reasonably fluent manner. Though some aspects of the question may not receive enough attention, information will be mostly relevant and organised, making the candidate's meaning clear. Special subject terminology will be used to good effect within the answer. There may be errors in spelling, grammar and punctuation, but they will be infrequent.

Band 3 6 – 10

Answers in this range will demonstrate some knowledge of the set work but there will be a limited understanding of the constituent features, form and structure of the dance.

There will be some evidence of awareness of the relationship between the context of the set work and its realisation in performance but this may not be applied appropriately to the question set.

Answers will be, on the whole, descriptive rather than analytical, examining the work in little detail with limited use of specific examples to illustrate the answer.

Simple information will be expressed clearly, but more complex subject matter will be handled in an awkward or imprecise manner. Answers will lack the use, where appropriate, of specialist subject terminology, or it may be misused. Errors in spelling, grammar and punctuation may be noticeable and suggest a weakness in these areas, although the candidate's meaning will be discernible.

Band 4 0 – 5

Answers may show only scant knowledge and understanding of the set work, with very limited or inappropriate use of specific examples to illustrate the answer.

There will be little evidence of awareness of the relationship between the context of the set work and its realisation in performance.

Information may include some relevant points, but these will be random rather than being organised as part of a coherent structure. Specialist subject terminology will be rarely used and/or, where it is used, may be misapplied. Errors in spelling, grammar and punctuation may be intrusive, making the answer difficult to follow.

Understanding Dance

This unit assesses Assessment Objective *c*:

Comment perceptively and critically on the structural and expressive aspects of dance, demonstrating clearly the relationship between the context of dances and their realisation in performance.

Question 5

Assessment criteria

The ability to comment perceptively and critically on the structural and expressive aspects of dance.

This will be evident in the:

- Succinct and accurate description of the subject matter
- Clear selection of appropriate and relevant examples of the *spatial groupings of the dancers*
- Clear selection of appropriate and relevant examples of the *aural setting*
- Clear selection of appropriate and relevant examples of how the dance *is structured*
- Informed analysis of the three aspects above
- Logical and coherent development of ideas

The ability to demonstrate clearly the relationship between the context of dances and their realisation in performance.

This will be evident in the:

- Appropriate links made between the analysis of the *spatial groupings of the dancers* and the interpretation/meaning presented
 - Appropriate links made between the analysis of the *aural setting* and the interpretation/meaning presented
 - Appropriate links made between the analysis of the *structure of the dance* and the interpretation/meaning presented.
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Section B**5 a) Describe briefly the subject matter of *Les Noces***

Brief description of the subject matter of *Les Noces*, e.g.

A Russian, peasant wedding,
based on 19th Century rituals

involving a bride and groom, parents and friends (bridesmaids and groomsmen).

The audience sees the bridal shower / blessing (consecration) of both

Bride and Groom/ritualistic prayer, the departure of the bride and mother's lament and the wedding feast after the ceremony has taken place.

The Bride and Groom have been chosen by the parents and not love.

The audience see the 'comments' of the guests and a collage of images from various rituals.

There are images from Russia of the past and also allusions to the new (1923).

The marriage can be viewed as an act of sacrifice.

(5 marks)

b) NB: Candidates do not need five different points to gain five marks.

Marks can be awarded for clear and precise descriptions which will substantiate comments about interpretation.

Notation and/or diagrammatic form are valid means of description.

How does the choreographer use the following to communicate the subject matter:

- **The spatial grouping of the dancers**

Description/analysis in relation to the subject matter (Description alone, maximum of 3 marks).

For example:

- Scene 1. The Bride is placed in the middle of the first tableau (*possible clear description drawn or notated*) and subsequent tableaux, which is symmetrical, the eight females split equally either side of her. The females are a slight distance away from her (possibly suggesting the Bride's isolation). This draws our focus to the Bride and her 'thoughts' (through stillness and her focus, i.e. out to the audience). She is the centre of attention and this is preparation for *her* wedding.
- Scene 2. The male friends (groomsmen) create a pyramid tableau (*description*) which links back to the end of Scene 1, the difference being that it is wider and requires more power from the dancers, although the Groom is, like the Bride, at the apex. The pyramid tableau could link to the influence of the constructivist movement or the suggestion that there is little choice for these people who are being controlled by those around them. This 'pyramid' grouping is echoed elsewhere, e.g. still in Scene 2 – as a floor pattern SL by the groomsmen.
- Scene 3. The arch the mother and father make USC allowing the Bride and the rest of the ensemble through it (curved pathway to SR) suggests the journey to the wedding ceremony and possibly the gateway to married life.
- Scene 1. The spatial grouping of the females (bridesmaids), four either side of the Bride, right elbow at 90 degrees, head resting on right upper arm (variation also seen in scene 2). This formation could link to Nijinsky's *Rite of Spring* and the female sacrificial victim. Both female protagonists could be said to be sacrificial victims – one to a pagan ritual, the other to an arranged marriage.

(5 marks)

- **The aural setting**

Description/analysis in relation to the subject matter (Description alone, maximum of 3 marks).

For example:

- Nijinska uses the syllables of the Russian language to create rhythmic patterns for the dancers, e.g. in scene 1 when the bridesmaids release sharply the right foot out to the side and then *bouree / pas de bouree* on parallel point, emphasising both the music and sounds of the language and creating the image of un-plaiting and plaiting of the braids/sexual penetration.
- The use of bells – relates to the use of bells in the Russian Orthodox church (would only allow the sound of bells in the church).
- *Description of end of Scene 4* with tolling of the bell summoning the Bride and Groom to bed and their sexual union.
- The use of drums – Scene 2 (*clear description*) – emphasising the chants and ritual/Russian folk steps (stamps).
- Direct correlation – Scene 1 – all females moving/chorus singing – ABA structure in score followed by the choreography – asymmetrical patterns in both score and choreographic structuring.
- Nijinska, like Stravinsky, presents images/symbols/themes from Russian rituals rather than a sequential detailed narrative, e.g. the singers do not always sing the same characters/Nijinska's protagonists are usually motionless with minimal action and signs of emotion – symbolising the situation they are in rather than making comment on it. The choreography is almost devoid of mimetic gesture.

(5 marks)

- **Structure**

Description/analysis in relation to the subject matter (Description alone, maximum of 3 marks).

For example:

- Nijinska splits the dance into four scenes (in correlation to the score) which clearly present different aspects of Russian peasant weddings: the consecration (benediction) of the Bride/Groom, the departure of the Bride and the wedding feast. The actual wedding ceremony has been omitted in keeping with the inspiration behind the score which is that the wedding is being commented on, not by the Bride or Groom themselves, but by the ensemble around them and neither score nor choreography set out to describe events literally.
- The first three scenes focus on the rituals pre-wedding – that of lament and prayer; the fourth scene focuses on the wedding guests and their enjoyment ending with the exit ('bedding') of the Bride and Groom. The first three scenes build to the wedding with anticipation, anxiousness and excitement and the fourth reflects on it.
- *Specific analysis of structure of each scene, e.g. Scene 1* – ABA – the use of tableaux (A) the building of the bridesmaids' movement (B) the blessing and tableaux with variation (A).
- Beginning of Scene 3 links to end of Scene 1 – as though the audience had not been away, indicating that the first two scenes had been happening concurrently.

(5 marks)

Question 6**Assessment criteria**

The ability to comment perceptively and critically on the structural and expressive aspects of dance.

This will be evident in the:

- Succinct and accurate description of the subject matter
- Clear selection of appropriate and relevant examples of the *visual setting*
- Clear selection of appropriate and relevant examples of the *dancers' roles*
- Clear selection of appropriate and relevant examples of the *aural setting*
- Informed analysis of the three aspects above
- Logical and coherent development of ideas.

The ability to demonstrate clearly the relationship between the context of dances and their realisation in performance.

This will be evident in the:

- Appropriate links made between the analysis of the *visual setting* and the interpretation/meaning presented.
 - Appropriate links made between the analysis of the *dancers' roles* and the interpretation/meaning presented.
 - Appropriate links made between the analysis of the *aural setting* and the interpretation/meaning presented.
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6 a) Describe briefly the subject matter of *Soldat*

Brief description of the subject matter of *Soldat*, e.g.

Ashley Page has simplified the original 1918 *L'histoire du Soldat* (based on 'Faustian' folk tale).

Soldier returning home and intercepted by the Devil.

The Devil offers him happiness and wealth in return for his soul (violin). (Because of Soldier's reluctance) the Devil introduces him to a Princess with whom he falls in love.

He marries her which means he is forced to give up his 'soul' to the Devil forever.

The Devil has won.

(5 marks)

b) NB: Candidates do not need five different points to gain five marks.

Marks can be awarded for clear and precise descriptions which will substantiate comments about interpretation.

Notation and/or diagrammatic form are valid means of description.

How does the choreographer use the following to communicate the subject matter:

- **The visual setting**

Description/analysis in relation to the subject matter (Description alone, maximum of 3 marks).

For example:

- Three dimensional set fully integrated into the choreography, e.g. at the beginning of the dance – platform for the Princess to lie on; a ladder for the Devil to climb down/hold onto when viewing the Soldier; the pillar for the Soldier to lean on. The set creates levels – Devil higher than the Soldier looking over his shoulder, helps the narrative – Princess asleep and out of sight, and is used for support – Soldier.
- Simple, bold colours – yellow, green, pink, red – may relate to simplified, pared down story.
- Correlation of shape of set to movement, e.g. in Section 1 – circular pathway of Soldier and Devil may link to shape of pillar, 90 degree linear leg gestures may link to rungs of ladder.
- Costumes clearly identify characters (clear descriptions, e.g. Devil in Red, ironic use of white for Princess).
- Change of lighting to aid narrative/mood, e.g. Section 2 – dark to create a change of mood and time of day when Soldier encounters the Princess for the first time.
- The addition of two-dimensional pieces of set (green square suspended SR, blue 'wave' SL, flags in soldiers' section) to also change scene and location of action.
- Creation of a false proscenium arch and additions to existing costumes in the *Trois Danses* section to enhance the meaning behind the section – that of *divertissement* to entertain the Devil and the Soldier.

(5 marks)

- **The dancers' roles**

Description/analysis in relation to the subject matter. (Description alone, maximum 3 marks).

Page has given the dancers specific roles to help present and explore the themes emerging from the narrative

For example:

- The Devil, to convey his 'mercurial' character, has been given fast (often with changes of direction) *jetés*, *pirouettes*, *pas de chat*, *grand allegro* steps – his shadowing of the Soldier in Section 1 – his steps, slightly behind the Soldier spatially but increasingly performing what the soldier does next – *pirouette*, *pas de chat*, to indicate the power and persuasion the Devil has over the Soldier.
- The contrast in the Princess's movement, especially when 'luring' the Soldier – in the duet with him her movements are more lyrical and fluid, e.g. sustained pitched over attitude and *rond de jambe*, the use of the whole torso in each movement, the reliance on the Soldier for support in lifts.
- The Soldier is immediately seen performing a regular 'march' which establishes his character; his growing affection for the Princess – support in lifts, unison in movement with the same sustained lyrical qualities, kneeling on one knee with head bowed and hand to heart, protection in the final scenes; bold, simple movements in Section 1 which may reflect his innocence.

(5 marks)

- **The aural setting**

Description/analysis in relation to the subject matter. (Description alone, maximum of 3 marks).

For example:

- Instruments representing aspects of the narrative which will enhance meaning and impact – drums to play for the Devil and a violin to represent the soul of the Soldier.
- The different dance rhythms in the *Trois Danses* section utilised by the 'performers' (*specific descriptions – Tango, Waltz, Ragtime*) who are entertaining the Devil and the Soldier in this divertissement.
- Use of direct correlation, e.g. Section 1 *Marche du Soldat*, opening allegro footwork of Section 2 by Soldier.
- Enhancement of mood – quiet lyrical quality of Princess/Soldier duet in which the Princess is trying to lure the Soldier into falling in love with her.

(5 marks)

Question 7

Assessment Criteria

The ability to comment perceptively and critically on the structural and expressive aspects of dance.

This will be evident in the:

- Succinct and accurate description of the subject matter
- Clear selection of appropriate and relevant examples of *spatial patterns*
- Clear selection of appropriate and relevant examples of the *dynamic content*
- Clear selection of appropriate and relevant examples of the *relationships between dancers*
- Informed analysis of the three aspects above
- Logical and coherent development of ideas.

The ability to demonstrate clearly the relationship between the context of dances and their realisation in performance.

This will be evident in the:

- Appropriate links made between the analysis of the *spatial patterns* and the interpretation/meaning presented.
 - Appropriate links made between the analysis of the *dynamic content* and the interpretation/meaning presented.
 - Appropriate links made between the analysis of the *relationships between dancers* and the interpretation/meaning presented.
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7 a) Describe briefly the subject matter of *Rush*

Brief description of the subject matter of *Rush*, e.g.

An abstract work for three dancers;
the work has been inspired by observation of paragliders [parachutists] in ‘freefall’
exploring and investigating the notion of falling;
adrenaline rush – performer/spectator, participant/spectator in the sport of freefall;
changes of speed (‘tremendous speed to serene stillness’)
energy flow (which Khan began to explore in *Fix*, 1999)
and has used the Indian time cycle of 9 ½ beats as a source.

(5 marks)

- b) NB: Candidates do not need five different points to gain five marks.
Marks can be awarded for clear and precise descriptions which will substantiate comments about interpretation.
Notation and/or diagrammatic form are valid means of description.

How does the choreographer use the following to communicate the subject matter:

- **Spatial patterns**

Description/analysis in relation to the subject matter. (Description alone, maximum of 3 marks).

For example:

- Use of the triangle formation – at the beginning of the dance we see two triangle formations – in the first the apex is DS, in the second it is reversed. This spatial pattern may link to formations made by the ‘freefallers’.
- At the beginning of the dance the dancers make a straight line across the stage covering the width – this is repeated throughout with horizontal, vertical and diagonal lines – which may link with the idea of spatial restriction/downward fall and travel of paragliders/parachutists. Also, when they make these lines, the dancers are creating a sense of space (sky) and directing the audience to the space between them.
- At the beginning of part one the dancers are static but create circular overhead arm movements which result in the torso flexing forward at the hips – links to the theme of falling. Arms are then held out to the side as if ‘wings’.
- In Part 1 the dancers introduce a travelling phrase (SL to SR) which incorporates turns, falls and rolls sideways, again possibly linking to the notion of falling in unison and formation and what happens when the parachutist hits the ground on impact.

(5 marks)

- **The dynamic content**

Description/analysis in relation to the subject matter. (Description alone, maximum of 5 marks).

For example:

- The arm gestures at the beginning of Part 1 are sharp, sudden, percussive, heavy, at times gliding and rebounding – all enhancing the ideas of rush of adrenalin/energy and ‘freefall’. At the beginning of Part 2, one dancer performs the circular arm gestures repeatedly – with tremendous speed to almost slow motion to near stillness. This slight, suspended movement in the arms at this point creates an image of hovering/gliding.
- The travelling floor sequence outlined above is fast and fluid which links with sudden falling and ‘tremendous speed’. These fast phrases continue but are interspersed with movement and arm gestures which are sustained, slower and lighter with slight pauses – a link to the play between different speeds and changes in energy.
- Arms forwards medium palms touching to then ‘suddenly fling’ backwards as if ‘snapping’ apart which then continue to resonate – more imagery of falling and the abrupt impact on the body as the ‘parachute’ is opened.
- Slow, sustained walks juxtaposed with fast, jerky and sudden arm movements about the head – emphasising the contrasts in speed.

(5 marks)

- **The relationships between dancers**

Description/analysis in relation to the subject matter. (Description alone, maximum of 3 marks).

For example:

- No physical contact apparent throughout the dance (little contact when freefalling).
- Little eye contact, and downward focus – downward focus of isolated freefaller/paraglider/parachutist.
- Use of unison – working in formation/doing the same/having the same feelings.
- Use of canon – emphasising and amplifying the contrasts in speed and energy.
- One dancer isolated while the other two duet – e.g. in Part 1 when Akram Khan remains knelt USL watching the other two dancers perform a travelling floor/low level sequence – longer quotations from his solo *Fix*/contrasts in dynamics and speed.

(5 marks)