



General Certificate of Education

Dance DAN3

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.

Unit 3 – Understanding Dance

Section A

Using the correct anatomical terms:

- 1 a) **What type of joint is the hip?** (1 mark)
For example:
- ball and socket.
 - synovial.
- b) **Identify *three* structural features of this joint.** (3 marks)
For example:
- synovial fluid
 - capsule made up of fibrous tissue
 - synovial membrane
 - cartilage
 - two articulating surfaces (head of femur/acetabulum)
 - ligaments (ilio-femoral/pubo-femoral/ischio-femoral).
- c) **Identify *three* movements possible at this joint.** (3 marks)
For example:
- flexion
 - extension
 - abduction
 - adduction
 - rotation.
- d) **Describe how a dancer utilises the three movements identified in (c), during performance or class or both.** (3 marks)

Answers may include the following comments.

- Extension – the dancer can perform an arabesque.
- Lateral rotation – allows the dancer to establish turn-out, needed in most genres.
- Flexion – the dancer can produce a high front leg kick / *développé devant*.

NB: allocation of marks - 1 mark for each description but 1 additional mark may be awarded for a full and detailed description, ie:

a candidate who provides only two descriptions can gain 3 marks if the description is full and detailed.

a candidate who provides only one description can gain 2 marks if the description is full and detailed.

Match the description to the appropriate movement if candidate has not rewritten the movement.

- 2 a) **Describe *one* exercise used in a dance class which will strengthen the abdominal muscles.**

(2 marks)

For example:

- Sit-ups – lying on back with knees bent, peel the upper spine off the floor, arms reaching forwards. Hold. Slowly lower the spine – one vertebra at a time until lying flat. Repeat.
- Lying flat on the floor, bend one leg in towards the chest. Extend leg. Slowly bring the leg down to return it to the floor. Repeat with the other leg.
- Vertebral curls – standing with abdominal muscles engaged, slowly drop head, shoulders, torso forwards, one vertebra at a time. Reverse the action slowly, rebuilding the spine until standing, keeping the abdominal muscles engaged. Repeat.

NB: a candidate can gain 1 mark for naming an appropriate exercise. A full description will gain 2 marks. The name of the exercise is not required – the description alone can gain 2 marks.

- b) **Explain why it is important for a dancer to have strong abdominal muscles.**

(3 marks)

For example:

- core stability
- for control of movement
- assist stabilisation of movement
- assist with alignment and posture.

NB: an answer might include some or all of the above points. Alternatively, it may be a detailed explanation of one example of the importance of strong abdominal muscles.

For example:

Strong abdominal muscles are important in the development of core stability, which is important to a dancer. Core stability trains internal muscles to actively support the spine, providing stability and control for the dancer. This ‘active’ support comes from four mechanisms: tension from the thoracolumbar fascia; the intra-abdominal pressure mechanism; the role of the paraspinal muscles and the role of deep lumbar extensors. The lumbar spine is important for a dancer’s alignment and posture so it is important to strengthen the musculature that supports it. Good core stability will protect the lumbar and assist in injury prevention.

- c) **Describe *one* exercise used in a dance class which will mobilise the feet and the ankles.**

(2 marks)

For example:

- *Battement tendu* – standing in 1st position, the dancer slides one foot along the floor with a stretched leg, until the foot is fully articulated in plantarflexion (pointed). The movement is reversed with the foot resisting the floor as it slides back. Repeat the movement to the side and the back.
- *Battement glissé* – standing in 1st position, the dancer slides one foot along the floor with a stretched leg, until the foot is fully articulated in plantarflexion (pointed) and just released from the floor. The movement is reversed with the foot resisting the floor as it slides back. Repeat the movement to the side and the back.

Question 2 (cont)

- Rise (*relevé*) to bend (*plié*) – standing with feet in parallel first, slowly release the heels from the floor and rise until on *demi-pointe*, keeping the knees straight. Hold. Reverse the action until the heels are returned. Keeping the whole foot in contact with the floor, bend the knees forward, in line with the feet. Reverse the action to return to standing. Four times in parallel first and four times in parallel second. Repeat in turn out.
- Prances
- Brushes
- Plantarflexion/dorsiflexion of the ankle.

NB: a candidate can gain 1 mark for naming an appropriate exercise. A full description will gain 2 marks.

- d) **Explain why it is important for a dancer to have mobility in the feet and the ankles.**
(3 marks)

For example:

- aids safe take-off and landings in jumps
- more fluidity of movement
- aids speed of dancer
- *pointe* work

*need to be explained and
linked clearly to MOBILITY*

NB: an answer might include some or all of the above points. Alternatively, it may be a detailed explanation of one example of the importance of mobility in the feet and the ankles.

For example:

Mobility in the feet and ankles is important for a dancer in order to take off and land safely when jumping. Good mobility in the feet and ankles allows the dancer to develop good alignment at the point of contact with the floor. Without this the knees, hips and spine will have to compensate and misalignments and injuries are more likely to happen in the rest of the body. The feet and ankles need to absorb the impact of landing and provide impulse for take-off; good mobility increases the range of movement and therefore the capacity to absorb shock and produce impulse.

3. a) **Notate, or record diagrammatically, a motif for a solo dancer based on the theme of *Curves and Lines*.** (4 marks)

- 1 Use of columns, levels, direction, facings
 - 2 Clarity of drawing
 - 3 Use of theme.
- +

One mark for each plus additional mark in any area to acknowledge complexity.

Categories 1 and 2 may be combined if there are a number of errors but there is evidence of sound knowledge and understanding.

b) **Notate, or record diagrammatically, two simple ways in which the motif can be developed.** (4 marks)

- 1 Accurate use of notation symbols/diagram
- 2 Clear development of the idea.

Marks to be awarded for developments.

NB: a maximum of 3 marks can be awarded if only one development is given.

Marks need not be evenly divided between the two examples – one example may be awarded 3 marks if it is clear, accurate, logical and detailed.

Please be aware that candidates may indicate the two simple developments in one new motif or two separate ones, or only rewrite a small part of the motif that shows the development – all are valid. Candidates may identify the developments either on the notation paper or in the body of the script.

c) **Identify the two ways that you have chosen to develop the motif.** (2 marks)

For example:

- fragmentation
- change the level
- condensing
- change spatially
- retrograde.

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Dance AS (DAN3) and A2 (DAN6)

Centre number								Candidate number						
Surname														
Other names														

3a MOTIF

Do not write in this margin

Do not write in this margin

3b development 1

3b Development 2

3c(1) change the rhythm as dancer holds leg in second for a count

(2) change the side of the leg movement to the left.

a 1 ✓
2 ✓
3 ✓
4 X

b 1 ✓
2 ✓
3 ✓
4 ✓

c 1 ✓
2 ✓

a) 1 ✓
 2 ✓
 3 ✓
 + X (simple)

b) 1 ✓
 2 ✓
 3 ✓
 4 ✓

c) bi) = change circular floor pattern to first part of motif (straight lines)
 bii) = embellishment of arms to make bigger curve.

c) 1 ✓
 2 ✓



Example of diagrammatic form. 2006. UNIT 3.

3a.



3b
①



3b
②



3c① changed levels
② added a jump.

a
1
2
3
+

b
1
2
3
4

4 **A proscenium theatre and theatre-in-the-round are two physical settings used for dance performance.**

a) **Compare the two settings in relation to the following aspects of dance choreography:**

- **entrances/exits of the dancers** (2 marks)

For example:

Proscenium theatres – dancers disappear from sight and therefore could make an unexpected entrance. Clearly visible entrances/exits.

Theatre-in-the-round – dancers can sometimes be seen even before the entrance and after the exit. Not all entrances and exits can be seen.

It is more difficult in the round to differentiate clearly between performance space and auditorium – the proscenium theatre marks a clearly distinctive performance space separated from the audience, making the entrances and exits more clearly defined.

- **group formations** (2 marks)

For example:

Proscenium theatre – formations will only have one front therefore one image is retained; one perspective presented. Can be very two-dimensional.

Theatre-in-the-round – the choreographer must take into consideration that the audience is all around and formations will be viewed from every angle (the back and the sides as well as the front), which could affect interpretation and interest in a piece. A range of perspectives will be presented.

- **use of set design and lighting** (2 marks)

For example:

Proscenium theatre – the set will be designed to be seen only from the front and the dancers are likely to work predominantly in front of it. A theatre-in-the-round set design will be seen from every angle and is likely to be fully three-dimensional, allowing the dancers to work around it/inside it, creating a closer relationship between the set and the movement.

Lighting in a proscenium theatre is usually focused on the performance space and does not spill into the audience. In theatre-in-the-round, the lighting needs to be carefully considered as the placement of lights could blind or frustrate audience members sitting in the line of the lights.

NB: clear comparisons will gain the 2 marks.

A description of one setting can be awarded a maximum of 1 mark.

Question 4 (cont)

- b) **Identify a professional dance work, other than the set work that you have studied this year, which uses *one* of the physical settings named above.** (1 mark)

For example:

Bird Song (Davies, 2004)

Edward Scissorhands (Bourne, 2005)

NB: at least two elements of the citation needed to gain 1 mark.

- c) **Comment on how the choice of setting has been effective for the work identified in b) above.** (3 marks)

For example:

Bird Song – theatre-in the- round

Audience on all four sides created intimacy – which was the choreographer’s intention. The introspective nature of the choreography allowed the audience to interact and focus on all the detail. There was no clear division between audience and performers, which also added to the intimacy. An audience member had many viewpoints, which also included watching other audience members’ reactions.

For example:

Edward Scissorhands – proscenium theatre

The proscenium theatre was well suited to accommodate the huge sets and changes that needed to be made to take the audience into the different worlds of the story. The influence of film is strong in this piece and viewing it from the front, separated from the action, helped to create the sense of watching a film. The group formations were very complex and at times involved a large cast with many entrances and exits, which could be accommodated in a proscenium theatre. The special effects used were only effective because the detail could be hidden from the audience behind the set (climbing out of the window – the body disappearing at the end). The characters were presented as caricatures rather than real people, with a certain lack of depth and the proscenium theatre helped to achieve this by keeping the audience at arm’s length.

Section B

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.

Questions 5, 6 and 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 structural and expressive aspects of dance
- clear selection of appropriate and relevant examples of the structural and expressive aspects of dance
- informed analysis of the structural and expressive aspects of dance
- 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 structural and expressive aspects of dance and the interpretation/meaning presented.
-

Mark Bands for Section B only (set works)

Band 1 16 – 20 marks

- Detailed and comprehensive knowledge of the set work.
- Detailed understanding of the constituent features, form and structure of the dance and appropriate use of relevant examples.
- Clear knowledge of contextual factors with the ability to assess their importance as appropriate to the question.
- Ability to analyse, interpret and evaluate and to use specific examples to illustrate points.
- Precision and eloquence in the use of notation and diagrammatic form, if used.
- Fluent use of an appropriate specialist vocabulary.
- Excellent written communication skills – few, if any, errors in spelling, punctuation and grammar.

Band 2 11 – 15 marks

- Comprehensive knowledge of the set work.
- Sound understanding of the constituent features, form and structure of the dance and some use of relevant examples.
- Knowledge of contextual factors with the ability to make reference to them as appropriate to the question.
- Ability to analyse and interpret and to use some examples to illustrate points.
- Accurate and appropriate use of notation and diagrammatic form, if used.
- Appropriate and accurate use of a specialist vocabulary.
- Good written communication skills – there may be errors in spelling, punctuation and grammar.

Band 3 6 – 10 marks

- Some knowledge of the set work.
- Basic understanding of the constituent features, form and structure of the dance and some use of examples.
- Some knowledge of contextual factors with basic application to the question.
- Ability to analyse and interpret is limited. More description is evident.
- Basic use of detail in notation and diagrammatic form, if used.
- Some specialist vocabulary is used.
- Basic written communication skills – some errors in spelling, punctuation and grammar.

Band 4 0 – 5 marks

- Vague knowledge of the set work.
 - Little understanding of the constituent features, form and structure of the dance.
 - Little or no reference to contextual factors.
 - Little or no evidence of analysis and interpretation. Some description is evident.
 - Diagrammatic form, if used, lacks detail.
 - Little attempt at specialist vocabulary.
 - Limited written communication skills – noticeable errors in spelling, punctuation and grammar, making answers difficult to follow.
-

Candidates are required to answer **one** question from Section B.

The Set Works for 2006 are: *Les Noces* (Nijinska, 1923)
Wyoming (Davies, 1988)
Rush (Khan, 2000)

5. **In relation to *Les Noces*:**

- a) **How do the movement components (action, dynamic and spatial content) of the female dancers in scene 1 differ primarily from those of the male dancers in scene 2?** (4 marks)

For example:

Action

- Both groups use a fist but the female dancers often make an open shape with the finger and thumb touching to create a hole while the men always use a clenched fist.
- The *pointe* work of the women contrasts with the emphasis on the flat foot in the stamping movement of the men.
- The men use more elevation. Both use the tuck jump but the men also use a jumping motif, springing from one foot to the other with a bent leg, extended to the side, with flexed foot and high jumps from a very low squatting position.
- Both groups use *jétés*. The *jétés* that the men use at the end of scene 2 as they circle the groom have a downward focus whereas the women have an upward focus in the springing *jétés* with attitude leg and flexed feet.
- The women use more intricate footwork in their *bourées*, swinging leg motif, *assembles*, in contrast to the men who use stamping, walking, jumps from side to side – less intricate and more direct.

Dynamic

- The male dancers have a more aggressive, powerful dynamic than the women.
- The men have more dynamic variation on stage – a group of four dancers moves slowly across the front of the stage in a squatted position using a circular leg movement while another group is still and another group performs an energetic jumping phrase.

Spatially

- The women use a side-to-side pathway – very linear – while the men have a more complex range of floor patterns and they use circular pathways, particularly evident at the end when they circle the groom using low *jétés* and a tuck jump while he stands in the centre.
- The women tend to flank the bride, often standing on either side of her while the men often surround the groom. They take the bride across the stage using the *bourées* in a straight line with the bride in the middle. The men surround the groom before they go into the inverted pyramid tableaux, which is the last tableau in this scene, and again surround him as they recover from this position and break into three groups.
- The women use a straight line when they stand behind the bride, while the men use an arc – seen during the bowing movements at the beginning of scene 2.

*Comments on all three components are required in order to gain 4 marks. A maximum of 3 marks to be awarded if only **one** component is discussed.*

Question 5 (cont)

b) **Describe a tableau from either scene 1 or scene 2.**

(3 marks)

For example:

Final tableau of scene 1

Interlocking pyramid of heads.

Eight female dancers – four on each side with the bride standing behind to provide the top peak with her chin resting on her hands – fists clenched.

First two dancers are at floor level with the front leg extended and the remaining dancers place their heads alternately from each side on top of each other.

The last two dancers include the bride's plaits into the pyramid.

The bride and the women focus directly out at the audience.

The parents are on each side of the tableau – arms in a third arabesque position with one leg extended behind. Their focus is on the bride.

For example:

Third tableau in scene 2

Groom is in the centre - focus directly out to the front.

The *corps de ballet* is split – four dancers are on each side of the groom and four dancers stand behind him. The groom stands with his arms down, straight and open creating an inverse V shape – the two dancers on each side of the groom take his hands to their cheeks. Focus out to the front.

The four dancers on either side create two straight lines on either side of the groom – they are on one knee, each one leaning on the shoulder of the dancer in front. Focus out to the front.

The four dancers behind the groom extend one arm towards the groom's head with their focus on the groom.

c) **Explain the significance of the tableau chosen.**

(3 marks)

For example:

Final tableau of scene 1

- Plaiting – the bride's plaits are symbolic of her virginity and will be cut off, or tied up, as part of the ceremony – this creates the image of the plait without being literal which is consistent with Nijinska's intention to move away from the conventional use of mime to communicate narrative.
- It is an abstract representation of an idea.
- Constructivism – a drive behind the work; this tableau is 'built' in front of the audience connecting ideas of the Constructivist movement in art – the idea of ordered, precise, minimal, geometric, 2-dimensional form.
- Ritual – the tableau is a significant moment – it is a statement and emphasises the importance of the plaits within the context of the ritual/ceremony of the marriage.
- Sense of manipulation – the bride has no choice in this process – the event is driven by the social group rather than the individuals – the bride and groom.
- The shape of the tableau emphasises the straight lines that are a characteristic of the choreography – the straight legs swinging from side to side performed in scene 1 by the women and again in scene 4 by the guests.
- The idea of plaiting seen in the tableau is also reflected in the *bourées* with the feet crossing in front and behind (over and under) as they travel sideways.

Question 5 c) (cont)

For example:

Third tableau in scene 2

- The groom is being manipulated – he is the focal point but is not proactive; he has been passive while the group has constructed the tableau around him; his gaze is vacant/neutral suggesting his feelings are of no consequence.
- The groom is central, emphasising his importance within the ritual – this is reinforced by the fact that the focus of the *corps de ballet* is on him.
- The structure of the tableau reinforces the principles of Constructivism - ordered, precise, minimal, geometric, 2-dimensional form.
- The strength of the group is clear and contrasts with the solitude and lack of power of the groom – a key theme of the ballet is Nijinska's celebration of the importance of the *corps de ballet* – representing the masses or proletariat of Russia.
- The class society – the tableau identifies the individuals of the *corps de ballet* only as a single group with nothing to distinguish them as individuals – they have a function to perform (to take the groom through the ritual) – they are strong as a group whilst not as individuals – as is borne out by the lack of power of the groom.

d) **Briefly describe the movement components (action, dynamic and spatial content) of the guests in scene 4.**

(6 marks)

For example:

Action

- Recognisable motifs from scenes 1 and 2 reappear – female side-to-side leg swinging, and male jump phrase using hops from side-to-side with clenched fists but now the material is shared between the male and female dancers.
- The tuck jump is used extensively – the men in particular develop this, adding a twisted torso (a key motif for the solo dancer); a double turn in the air (seen in the male duet).
- The scooping arm gesture is used extensively – the men with clenched fists and the women with the open fingers.
- The women use a number of gestures where the hands touch the head – the left fist to the cheek with the other resting on the left wrist and both fists pressing against the temples.
- Groups linked together in lines, with arms linked, the torso bent forward and low.
- Significant amount of unison brings the whole community together as a single unit.

Dynamic

- The energy is high and the momentum is sustained through a powerful dynamic which permeates the scene.
- Moments where the female *corps* recapture their more gentle, softer dynamic – after the male solo with the *pirouettes* the two groups are in two triangular formations and the females perform a very gentle phrase with the arms rolling, the torso tipping forwards.
- Difference between the genders is reflected in the dynamic differences - male dynamic is consistently strong – reinforcing strength and athleticism - in the duet section the men use the tuck jump with a double turn and jabbing the heel to the floor on the landing while the women use an upward focused light *temps levé* (step hop) and springy *jetés*.

Question 5 d) (cont)

For example:

Spatial

- Begins with differentiation between male and female, each using one side of the stage but this breaks down as the scene progresses and the genders mix – using organised lines, one group of men duck under the women's arms and another line cuts through the female lines so that the stage alternates lines of men and women.
- Use of new spatial patterns – star-like formation; long straight diagonal line across the whole space; triangular shape seen in the tableau is now seen in the two large triangular groups on each side of the stage.
- Side-to-side pathway still prominent.
- *Corps de ballet* face the bridal party at the back of the stage turning their backs on the audience and flying in the face of the conventional relationship a *corps de ballet* had with its audience.
- Use of the vertical pathway – the whole ensemble running downstage towards the audience is a statement of the power of the masses.
- Transitions from one pathway to another are organised, precise and direct.

NB: comments on all three components are required in order to gain 6 marks.

Comments on two components can gain 5 marks.

If a candidate only comments on one component he/she can gain a maximum of 4 marks.

e) **How do they differ from those of the bridal party in this scene?**

(4 marks)

For example:

Action

- The members of the bridal party are comparatively static, watching the action in front of them.
- Very limited movement – changing from one set position to another.
- The parents remain seated most of the time.
- The bride twice uses her travelling step ball change pattern she used in scene 1 as the groom guides her across the raised platform and this is seen again before they embrace.
- Sitting positions between the bride and groom swap between sitting with heads together; with the groom holding the bride's hand on his heart.
- When standing they are either at arm's length, the groom has his head on the bride's chest, or they embrace.

Dynamic

- The bridal party are either static or moving in a very slow, deliberate way.
- Steady dynamic – no quick changes – in contrast with the powerful, energetic dynamic that drives the guests.

Spatial

- Naturally limited by the space available to them – very little depth available – bride and groom do use the full width on the travelling steps and to make the final entrance into the bedroom.

Cont/...

Question 5 e) (cont)

- The six dancers are identifiable as three couples all the way through until the end, when the two mothers stand together and the two fathers stand together as the bride and groom go to the bedroom.
- They move forward to connect with the guests when they bow to each other.
- Massive contrast with the complex, continuously changing spatial patterns of the guests – the relationship between the guests is constantly changing while the couples on the platform remain clearly couples.

NB: comments on all three components are required in order to gain 4 marks.

If a candidate only comments on one component he/she can gain a maximum of 3 marks.

6 **In relation to *Wyoming*:**

a) **Briefly describe the set and costume designs.**

(4 marks)

For example:

Set design

- Canvas floor cloth.
- Native American drawings, symbols and designs painted on it – circular design using dashes – quite small and distinct; long wavy shapes; straight vertical and horizontal lines cut across the space.
- Beige, straw, pink, grey colours – all very pale and muted.
- Crumpled canvas arranged on three sides of the space creating the sense of distant mountains and rocky outlines.
- The infinity cyclorama – used to mask the distinction between floor and wall.

Costume

- Jeans, belt and shirt worn by all dancers.
- Male trousers slightly looser fit than the female design.
- Range of muted, washed out colours – shades of pink, blue, grey, stone, beige.
- Shirt made of silk.

*NB: both areas of design need to be described in order to gain 4 marks.
A maximum of 3 marks available if only one area of design is described.*

b) **Identify *two* specific moments in the dance and describe the lighting.**

(4 marks)

Moment 1 – *for example:*

Identification

- During the ensemble section, the wide-angled shot, all dancers up stage.
- Male trio is behind the female duet.
- Lauren Potter does a deep *plié* that rebounds.
- The ensemble begins to move across the space.

Lighting

- Dark and back-lit to create a silhouette effect.
- Canvas behind the dancers is lit with a gold colour.
- Dark storm clouds are lit, rolling across the sky.

Moment 2 – *for example:*

Identification

- Opening of the final duet.
- Lizzie Saunderson and Scott Clark on stage – SC downstage moves diagonally upstage left to meet LS.

Lighting

- Very bright light wash over the whole space.
- Almost superimposed effect.

Cont/...

Question 6 b) (cont)

Moment 3 – *for example*:

Identification

- The final moment of the last trio of the ensemble section.
- LP with PD and MF.
- LP has just been lifted off her feet and is placed on PD's shoulders.
- Vocals – *and the earth ram rod straight on its axis*.

Lighting

- Dark as LP is picked up.
- Bright light comes up behind the group when they are still and shines around them, creating a silhouette.

2 x 1 mark for identification

2 x 1 mark for lighting

c) **How do the set design and lighting enhance the choreography at these moments?**

(6 marks)

Moment 1 – *for example*:

This moment captures the new found relationships between the dancers – they use their solo material in new ways to explore proxemics, contact and distance.

- Lighting creates the silhouette effect that clearly outlines the shapes of the dancers, making their spatial relationship stark and clear.
- It is very easy to see the five distinct outlines moving slowly across the space – the shapes/lines created by the arabesques and attitudes are clearly described so that the movement introduced during the solos is easy to track.
- As the dancers lift and support each other across the space the points of contact between them are dark, making the connection between them intense – they seem more closely connected because we cannot see the joins.
- The sense of distance created by the set is significant as the movement suggests travelling over a large expanse.
- The starkness of the set also enhances the sense of being alone.
- The darkness suggests dusk or impending storm – atmospheric.

Moment 2 - *for example*:

This section is the resolution of the narrative – reconciliation between the two main characters.

- Intense bright light creates a dream-like atmosphere which echoes the words – *when I dream of Joel.....*
- The brightness emphasises the distance between the two which is closed as SC moves toward LS, reinforcing the sense of reconciliation.
- The lighting brings out the colours of the canvas on the floor – particularly the pinks which pick up the colour of SC's shirt, making him seem more a part of the landscape.
- The set looks very flat at this point and the sky is huge with the infinity cyclorama having the intended effect of merging the walls, floor and sky – the two people look small, which describes their relationship in the space.
- Very bright wash suggests the morning.

Question 6 c) (cont)

Moment 3 - *for example*:

- This is a strong dynamic trio with lots of lifting, tilting and pushing and the lighting at this final moment is appropriately dramatic – reinforcing the strength of this section.
- The bright light from behind the trio is a vivid contrast to the dark lighting as PL is lifted. The moment is still so the impact is felt as the audience has time to absorb the change.
- The height of the shape created is significant - links with the text and the use of the silhouette allows us to see the whole shape without being distracted by the joins.

NB: no more than 4 marks can be awarded for comments on one moment – we are looking for links between the set design and lighting and the choreographic intention.

d) **Identify *two* ways in which the camera has been used in the filming of the dance.**

(2 marks)

For example:

- Overlays – images of sand, water, grass, sky and clouds
- Mobile camera work
- Cuts
- Framing
- Camera angles
- Cross fades.

2 x 1 mark for each identified

e) **How does each of these ways enhance the choreography in relation to the theme(s) of the dance?**

(4 marks)

For example:

Overlays

- Images of sand, water and grass are used at the beginning of each of the solos.
- They provide a smooth transition between the solos by using naturalistic images that reinforce the elemental landscape theme.
- The sky and clouds overlays in part 2 again reinforce the theme of the natural elements and also suggest different times of the day, seasons, weather, which gives us a clear sense of the connection between the human and the natural environment.

The mobile camera

- The cameraman has been choreographed into the piece so that the camera is effectively another dancer.
- He is not passive in the same way as the space is not passive. A theme that is at the heart of this piece is the understanding that man's relationship with his space is active, ever-changing, constantly shifting, so it is appropriate that the perspective we have as a member of the audience is also always shifting.
- By constant moving around the space the sense of 'the front' is lost – this is consistent with the way Davies wanted us to view the landscape of *Wyoming* – as having no beginning or end, no edges.

Cont/...

Question 6 e) (cont)

Framing

- Moving from close-up to wide shot changes our understanding of the scale, so the dancers can appear very large or small, emphasising the effects of space.
- For example - the distant shot of LS and SC in their duet makes them seem dwarfed by the landscape – similarly the long shots of the ensemble group.
- When the camera moves with the dancer, however, as in the solos, the sense of travel is emphasised and the movement is the focal point.

2 x 2 marks for each analysis

7. **In relation to *Rush*:**

- a) **Describe *two* motifs used in the dance.**

(4 marks)

For example:

Motif 1

One arm circles backwards

The elbow of that arm then jabs backward at shoulder height

One knee is then lifted and is grabbed by both hands.

Motif 2

While slowly walking backwards

Both arms spiral upwards close the sides of the body very fast

Hands are clasped over head

Head drops backwards

Arms open to the side slowly.

Motif 3

The arms, low, swing backwards initiating a few steps backwards

A low lunge follows with one leg extended on the ground to the side

Torso extended forward in a horizontal plane

Elbows resting on knees with hands in a fist, forwards, together.

NB: two examples must be given to gain 4 marks but the balance does not have to be even. One description might gain 3 marks and another 1 mark.

- b) **Identify and describe *one* variation of *each* of these motifs.**

(6 marks)

For example:

Motif 1

In Part 2 section 2:

All three dancers in a straight vertical line, centre stage, facing different diagonal fronts

Vary the direction and speed of the circling arm

The arm circle stops when it is vertical, is momentarily suspended and then circles the other way creating a rebound effect

The circle is made by both arms – in the same direction and in opposite directions

One arm circles twice

The torso is dropped after the arm circle.

Motif 2

At the beginning of section 3 in part 2 as MM performs a short solo section:

Down stage right

Quick shoulder movement before arms spiral up

No drop of the head

Arms drop very quickly and torso falls forward

Knees bend low into squat position

The steps backward become a small spring back onto one foot followed by two steps

All done much more quickly than originally.

Cont/..

Question 7 b) (cont)

Motif 3

In part 2 section 2 the dancers use the motif to move into different triangular formations, using different fronts and different proxemics (varying the distance between them).

The dynamics are varied – dancers move quickly into a new stage space and leg is placed to the side but then the torso is lowered very slowly or the dancers move slowly into a new space and quickly into the lunge position.

NB: 1 mark for each variation identified. The remaining 4 marks for description need not be evenly balanced. One example might gain 1 mark for description and another example might be worthy of 3 marks.

c) **Briefly describe the aural setting.**

(4 marks)

For example:

- Cowton, the composer, constructed the sound using non-acoustic and non-tonal sounds.
- The sound for section 1 is an atmospheric soundscape designed to capture the theme – using scrap metal and recording at a slow speed creates some of the effects.
- Part 2 contrasts because it has a rhythmic structure, a steady pulse and a mechanical, cold mood.
- The dancers use voice to initiate movement and to reference themselves in the aural setting by calling out doles.
- There is also found sound made by the dancers – for example slapping their legs, grabbing knees.

d) **Identify and comment on two specific relationships between the dancers' movement content and the aural setting.**

(6 marks)

For example: the relationship between the dancer's voice and the movement.

- Connects the dancer's body to the sound, creating an holistic feel – the dancer being inside the music – coexisting, not being separate.
- The voice initiates the movement, creating a strong connection between the two.
- Relates to the Kathak influence.
- Provides a precise movement cue within the non structured/atmospheric feel of the first part.
- Reinforces the sense of the inner pulse that the dancers needed to develop as the sound came from inside the body.

For example: relationship between the rhythmic structure of the music and the movement.

In the opening of the second part, MM stands alone, arms extended and almost still, then arms circling, increasing in speed as AK quietly comes on, and stays very low at her feet. There is no sound, only that made by the fast circling arms and the sound of AK coming on. We hear IP walk into position so the dancers are in a straight line, each holding one knee up in front of them and they all suddenly become still. Then the music begins with a sudden gong-like sound and a strong, repetitive rhythm begins but the dancers remain still until the

music is established and then they begin to repeat a motif that has its own rhythm that
into the musical one.

So the music and the movement each take the lead. At times they are balanced – when they
share the rhythm – and at times one is dominant and the other is either not there in that there
is silence or stillness.

NB: 1 mark for each identification.

*Identification on its own does not gain a mark – it needs to be qualified with comments to show the candidate
understands the nature of the relationship.*

*The remaining 4 marks for comments do not need to be evenly balanced. Comments about one relationship might
gain 1 mark and the other comments might gain 3 marks.*

