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# **General Certificate of Education**

## **Dance DAN6**

# **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 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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## Introduction

Unit 6 concerns Assessment Objective c, under which candidates are assessed for their ability to:

*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.*

Assessment Objective c includes the assessment of the Quality of Written Communication, ie candidates' ability to:

- select and use a form and style of writing appropriate to the purpose and complexity of the subject matter
- organise relevant information clearly and coherently, using specialist vocabulary when appropriate
- ensure text is legible, and spelling, grammar and punctuation are accurate, so that meaning is clear.

Candidates' responses will vary and the examples which follow in the mark scheme for each question exemplify the kind of responses which should be credited.

Correct citation of works can be awarded one mark for two or more elements, ie title + choreographer and/or date, if accompanied by a relevant example.

Correct citation of the current set works cannot be awarded marks.

All relevant analysis, whether in words, specialist vocabulary, notation or diagrammatic form, should be rewarded.

Marks must be awarded on the script wherever appropriate. If the maximum marks for any question or part-question are exceeded, cross through the excess marks and ticks before recording the total mark for the question.

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**SECTION A**

Answer **one** question from this section.

**1 The use of videotape/DVD and notation are two systems of recording and reconstructing movement.**

- (a) Identify the advantages of using videotape/DVD to record and reconstruct movement. (5 marks)**

Examples

It provides immediate access to the dance content for anyone viewing the recording.  
It records a particular performance and therefore a particular interpretation.  
The use of filming techniques can highlight certain features of the dance.  
The use of different angles for filming can focus the attention of the viewer.  
It allows the choreographer or director to draw attention to the key points in the choreography.  
The recording can be paused to examine the detail of specific moments in the dance.  
Slow motion can be used to examine movement phrases more carefully.  
It can be used for all forms of movement.  
It enables dance works to be stored for future revival.

(5 marks)

- (b) Identify the advantages of using notation to record and reconstruct movement. (5 marks)**

Examples

It is a universal system which can be understood by anyone with a knowledge of notation.  
It is an efficient way of recording movement.  
It gives precise, accurate details of the movements.  
It records the work itself, not just an individual performance.  
It does not determine a particular interpretation.  
It is applicable to all forms of movement.  
It provides an aide-mémoire.  
It allows the preservation of choreography for future revival.  
It develops skills in observing movement.  
It is convenient to use as it only requires paper and pencil.  
It is an economic way to record movement.

(5 marks)

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- (c) **Provide examples of how you have used videotape/DVD and notation support both practical and written elements of your dance studies.**

(15 marks)

(In the following examples the references to set dance refer to that of 2007 as the dance for 2008 will not be made known to centres until January 2008).

Examples – videotape/DVD

When I had finished my solo for Unit 1 I was able to record it to see how it could be refined. I noticed that my focus was too low, particularly in travelling sequences, and therefore I was able to work on maintaining the strength and level of my eyeline.

While preparing the group choreography for Unit 4 I recorded the dance at a point where I had created the individual motifs for the dancers. I was able to see if the performance of these motifs simultaneously added to the effect or simply made the content look too busy.

Once the set dance had been learnt each individual performance was recorded and we were able to watch them all to compare the accuracy of the movement content and recognise differences in the interpretations. Some of the group had a stronger use of dynamics, particularly in the travelling sequence involving the strong *retir * into a turn with circling head movement.

In my study of the set work *Rush* many of the movements performed by the dancers are very fast. I was able to use the video in slow motion to see the detail of these movements, eg the spin followed by a fast fall to the ground and then a roll along the floor.

Our study of dance history involved work on Diaghilev and the Ballets Russes. The DVD which was available on the Ballets Russes provided me with additional information on this period, including the developments which followed, relating to other Ballets Russes companies. This made me more aware of the influence and importance of the original Ballets Russes.

I had to make up an amalgamation using the piece of music ‘Hips don’t lie’ by Shakira. I was able to watch the music video of Shakira and her fluid way of moving, with use of hip movements, provided me with some ideas.

Through watching the video of the set dance performed by the choreographer, Janet Smith, I realised that there were many movements involving a rotation of the torso. I had not appreciated this when we were taught the dance due to the need to concentrate on trying to remember the whole dance.

I was also able to see the sense of flow and strong dynamic which the choreographer used for many movements, eg at the end of bar 1 where the upper body leads strongly into the turn.

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### Examples – Notation

When I was preparing my group choreography I was able to use notation to record the floor plans of each dancer in the opening section. I was then able to give a copy of this to each dancer and further floor plans showing subsequent pathways were added to it.

In my choreographic notebook I was able to notate the short movement motifs for each dancer plus any change of levels. This helped me to remember what I had done at the previous rehearsal.

At one point I notated a sequence used by all three dancers in unison. I wanted to develop this for each dancer and seeing the symbols set against the counts allowed me to change the rhythm for each dancer.

Once we had learned the set dance we needed to check some details. The notated score provided an efficient and reliable way of doing this. With regard to timing we were unsure of the actual counts of the travelling sequence moving from the centre to RDF and back to the LDB. It was clear from the notation that each of the eight bars involved two counts.

We could not remember if the leg movement at the end of Bar 2 was straight or not. When we checked we saw that the symbol was preceded by a small v which meant a *développé* of the leg.

We were also able to check when the torso was rotated by looking at the body column to see if there was a chest symbol and a rotation sign.

I had never learnt the tango but we were given a piece of notation to perform in couples. The notation showed the movements for both people side by side and focused on long steps with a quick close of the foot. In a short amount of time we were all able to do a good performance of the eight bars.

*(15 marks; a maximum of 10 marks if the examples used relate to one system only, ie videotape/DVD or notation).*

The above are *examples*. All relevant analysis, whether in words, specific vocabulary, notation or diagrammatic form, should be rewarded.

If candidates make points relevant to parts (a), (b) or (c) in different sections of the answer, they should be rewarded accordingly.

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- 2 (a) **With regard to a dance genre you have studied, describe the use of the arms and the spine.** (10 marks)

Examples

Modern Dance

Feet

A variety of foot positions is used, eg first, second, fourth.

These positions can be performed in parallel or turned out. When turned out the action begins in the hips.

There is an emphasis on going through the foot when lifting the foot from the floor, eg there should be a pressure into the floor as the heel is lifted and continued through to the ball of the foot and then released from the floor, pointing the foot.

Arms

The arms can be held or move through a variety of positions, eg by the sides of the body, out to the sides above the head, one arm side high and the other arm side low.

The palms of the hands usually face forwards or to the floor.

Sometimes the position of the arms is symmetrical and sometimes asymmetrical.

The arms can be flexed at the elbow, eg with the lower arm bent in towards the chest or the lower arm vertical.

The arms can be used to initiate the movement or add energy to the movement.

The arms can move in front and behind the body. They do not have to follow a defined pathway.

Spine

The spine can be held erect, and it can bend, extend, rotate.

The spine can contract through breathing out and shortening the abdominal muscles in towards the spine. When the contraction is released the spine returns to its erect position.

When taking the head down towards the floor the head leads and there is a feeling of moving down the spine through each vertebra.

In a high release position there is a sense of opening out the chest to the ceiling as if there is a mirror on your chest which is shining on to the ceiling.

(10 marks)

*Marks can be awarded for description relating to a specific technique within the genre, eg the use of the spine in contraction and release in the Graham technique.*

- 2 (b) Providing examples from professional works you have seen, other set works you have studied, analyse the use of the feet, the arms and spine. The examples can be from one or more genres. (15 marks)

### Examples

At the beginning of *Les Noces* (Nijinska, 1923) the bride is facing the front kneeling down with her hands crossed at the wrist and her head to the floor. Her spine is in a curved position.

In the Rose Adage section of *The Sleeping Beauty* (Petipa, 1890) Princess Aurora is holding a position on *pointe* with her leg in *attitude derrière*. One hand is held and supported by a suitor. As he releases her hand she takes fifth *en haut* position of the arms and sustains the position until the next suitor moves in to support her. In this held position there is symmetry of the arms and a vertical pressure into and away from the floor to maintain the balance. The fifth *en haut* line is also taken slightly in front of the body to achieve balance.

In the Zebra section of '*Still Life*' at the *Penguin Café* (Bintley, 1988) the Zebra takes a position where his torso is folded down towards the floor parallel to his supporting leg, the other leg is in a parallel *retiré*. Pressure is through the whole foot to maintain balance.

At the beginning of the section he moves his spine in a ripple with the movement passing from one vertebra to the next, which gives the impression of every sinew moving.

At the end of *Le Spectre de la Rose* (Fokine, 1909) the Spectre performs a large leap through the open window. In order to achieve maximum height there is full use of the foot going from flat, through to the ball and then release, supported by the *plié*.

In Part 2 of *Pulcinella* (Alston, 1987) the three female lovers use movements of the spine to express their grief on finding Pulcinella's body. Small contractions in the upper spine are used to suggest a series of sobs. Later, contractions in the torso are combined with fists to the forehead.

At the beginning of *Steps in the Street* (Graham, 1936) the dancers move around the stage with strong steps backwards, transferring the weight on to the ball of the foot, followed by a short pause between each step.

Shortly after the music begins, one of the dancers takes a position facing the audience with the left leg flexed at the ankle and the heel hitting the floor at a constant tempo. The arms are in a high 'V' position with wrists flexed and the palms contracted.

In *Romance... with footnotes* (Jeyasingh, 1993) stylised hand gestures from Bharata Natyam are used. For example, in one section three dancers are in a deep lunge facing stage left with the chest rotated and the right arm extended behind with the palm up and the fingers splayed

(15 marks)

The above are *examples*. All relevant analysis, whether in words, specific vocabulary, notation or diagrammatic form, should be rewarded.

If candidates make points relevant to part (a) in part (b) or vice versa, they should be rewarded accordingly.

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**Banding for Section B (set works) questions****Band 1 (21-25 marks)**

- Competent knowledge and understanding of the features and form of the dance;
- ability to analyse, interpret and evaluate dances in a rational and detailed manner;
- specific detailed and illuminating connections between text and context;
- detailed knowledge of contextual factors with an assessment of their importance;
- precision and eloquence in the use of notation and diagrammatic form;
- fluent use of an appropriate specialist vocabulary;
- cogent, well structured argument in a mature writing style.

**Band 2 (16-20 marks)**

- Competent understanding of the question with an ability to use appropriate detailed evidence;
- coherent analysis and interpretation. Informed, individual response based on appropriate detailed evidence;
- detailed connections between text and context;
- accurate and appropriate use of notation and diagrammatic form;
- appropriate use of specialist vocabulary, with technically accurate expression;
- clear, developing line of argument supported by detailed evidence.

**Band 3 (11-15 marks)**

- Reasonable understanding of the question, and some ability to focus supporting evidence;
- ability to analyse and interpret;
- appropriate use of notation and diagrammatic form;
- evidence of the appropriate use of specialist vocabulary;
- some inaccuracies in written expression, vocabulary is sufficient to express less complicated ideas.

**Band 4 (6-10 marks)**

- Ability to respond to the question descriptively but in an unfocused manner;
- limited ability to analyse and interpret;
- spasmodic use of notation and diagrammatic form;
- some evidence of the use of specialist vocabulary;
- spasmodic inaccuracies in written expression.

**Band 5 (0-5 marks)**

- Unfocused attempts to describe;
  - little or no evidence of analysis;
  - pictorial representation with an indication of floor plans;
  - an attempt at specialist vocabulary;
  - limited vocabulary hinders expression, frequent lapses in grammar, spelling and punctuation.
- denotes descriptors which are specific to the higher bands only.
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**SECTION B**

Answer **two** questions from this section.

Answer **one** question on **each** of the two set works you have studied.

Your answers should contain detailed analysis of the works.

**Wyoming (Davies, 1988)**

- 3 (a) (i) Analyse the movement content of the two duos involving Scott Clark and Lizie Saunderson, identifying the choreographic development and recurrent movement vocabulary. (15 marks)**

ExamplesFirst duo of Clark and Saunderson

Clark moves towards Saunderson circling his right arm back and up with a rise and *retiré* of the left leg.

This use of the high straight arm was seen in his solo.

It is developed in this duo with an extension to low level lunging sideways. It is also reflected in the low leg line when he lies on his back with one leg bent and the other extended forward.

As Clark moves towards Saunderson he performs a sideways leap with arms thrown out to a high V.

This movement was also seen in his solo where he performed the leap twice in succession.

Clark turns to face Saunderson, circling his right arm back and up to place high, palm forward, followed by the left arm.

Clark turns away from Saunderson.

Second duo of Clark and Saunderson

This duo begins with a repeat of the movement material from the first duo as Clark moves towards Saunderson and ends with the arm circling to high level.

This arm circling while facing Saunderson is seen later but the left arm is raised to high with no circling backwards.

Saunderson lowers her head towards Clark's waist, moving smoothly to the floor.

The duo continues in unison as they both roll sideways with small lifts, taking their weight on their hands, and then lower to the floor again.

There is a pause as Saunderson faces down with one leg at a right angle and Clark reaches towards her, touching her back.

Another example of unison is where they both perform a handstand on one arm with the underneath leg in a flexed position and the higher leg straight.

This movement was seen earlier in Saunderson's solo.

Near the end of this duo this position is developed when Clark lifts Saunderson on his back with her legs in the position used in the handstand.

In unison they perform a relaxed *demi-plié* and recover to standing with a shoulder roll.

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They perform a travelling sequence on the same linear pathways although not in unison.

Usually Clark supports her weight, eg holding her waist as she pulls away.

As they move to the final position Clark is lying face down and Saunderson leans on his back. Clark moves to a sitting position with his focus towards Saunderson.

(15 marks)

**3 (a) (ii) Explain your interpretations of these examples**

**(10 marks)**

Examples

The outstretched armline is almost like an arrow pointing towards the direction of travel, eg the arm is leading to Saunderson and the extended leg is leading away from Saunderson.

Clark's leaps in second with an open bodyline suggest an expanse of space.

Clark's arm circle finishing with the arms high looks as if he is greeting Saunderson.

When Clark turns away it shows he has been rejected by Saunderson.

The reduction of arm circling could suggest more closeness between the two.

When Saunderson lowers her head towards Clark it shows the beginning of a relationship.

Clark's gesture towards her, touching her spine, suggests an emotional involvement.

The use of unison in the second duo shows the developing relationship between the man and woman.

Clark usually takes Saunderson's weight. This link to gender reinforces the idea of characters.

When Saunderson leans on Clark it shows her dependency on him.

The final position with Clark's focus on Saunderson shows his commitment to her.

(10 marks)

The above are *examples*. All relevant analysis, whether in words, specialist vocabulary, notation or diagrammatic form, should be rewarded.

If candidates make points relevant to part (ii) in part (i) and vice versa, they should be rewarded accordingly.

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**Wyoming (Davies, 1988)**

- 3 (b) (i) Outline the phases of Davies' choreographic career, referring to companies with which she has worked. (5 marks)**

**Examples**

In 1975 she became Associate Choreographer of LCDT.

In 1976, during her sabbatical in New York, Davies took part in a retrospective of Alston's work held at Cunningham's Studio. During this time she watched experimental dance work and took ballet and Cunningham classes.

In 1981, while still a member of LCDT, she set up her own dance company: Siobhan Davies and Dancers.

In 1982 Davies formed Second Stride with Ian Spink. They were able to create more intimate work which was suitable for smaller venues.

In 1984 she became Resident Choreographer of LCDT.

From 1986-1987, due to a Fulbright Arts Fellowship, she made a second visit to America where she experienced classes in improvisation and Release techniques.

In 1988 Davies formed the Siobhan Davies Dance Company.

She was also made Associate Choreographer for Rambert Dance Company.

In 1990 she created *Dancing Ledge* for the English National Ballet.

In 1993 she created *Between the National and the Bristol* for CandoCo.

Since 1992 she has concentrated on work for her own company.

(5 marks)

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- 3 (b) (ii) Identify and discuss the characteristic features of Davies' choreography with specific reference to subject matter, movement content, design and aural accompaniment. (10 marks)**

Examples - Subject Matter

In Davies' early work the themes were often associated with everyday concerns.

In the 1980s her work with pre-existing music showed an interest in characterisation.

Some works show a link with literary text.

Following her return from America in 1988 Davies' interest in movement was combined with an awareness of the person involved.

This second trip also gave her the opportunity to absorb the landscape and architecture. This sense of space can be seen in her work

Examples - Movement Vocabulary

From her training at LCDS in Graham technique, she used contraction and release and breathing to express a range of emotion. The focus was on movement coming from the centre of the body, particularly the lower spine and pelvic area.

The movement shows a concern with both abstraction and expression.

There is a use of momentum and offbalance movements.

Travelling patterns are a feature of her work.

The use of allegro involving intricate footwork and elevation enhances the travelling patterns.

Vocabulary from external sources is sometimes used.

Examples - Design

Davies' work in the 1970s used minimal design.

There was more emphasis on design with the introduction of narrative.

The designer David Buckland and lighting designer Peter Mumford have provided the visual setting for many of Davies' works.

Examples - Aural Accompaniment

The aural setting is often used to support the mood or intention of the dance.

The music/sound accompaniment and the design often work together to reflect and reinforce the meaning of the dance.

Davies has used music in different ways, but her work reflects a concern with the movement developing its own rhythm and phrasing. She responds to the texture and layering of the music.

In the 1980s Davies began to work with pre-existing music, eg four pieces of Chamber music by Benjamin Britten.

In her work for the Siobhan Davies Dance Company she has worked with composers, sometimes commissioning new work and sometimes asking the composers to rearrange existing pieces.

She prefers to use live music whenever possible.

(10 marks)

**3 (b) (iii) Provide examples from Wyoming and from other works by Davies to support the points you have made. (10 marks)**

Examples

*Diary (1975)* was concerned with life.

*Step at a Time (1976)* focused on the theme of making dances.

In *Bridge the Distance (1985)* the dance focused on characters and situations from Thomas Mann's *Death in Venice*.

In *Wyoming* there is a direct link between Gretel Ehrlich's text and the movement, eg when Clark turns away from Saunderson in the first duo the text states 'I turned him away'.

In *Wyoming* the expanse of the American landscape is shown when Potter in her solo travels around the space using gallops and step hop in *retir e*.

In *Wyoming* the dancers often lie on their sides and slowly transfer their weight to the other side, maintaining contact with the ground. The outline of their bodies suggests the contours of the landscape.

Although abstract movement is used in *Wyoming* there is an emotional element, eg the texture of the ground is suggested in Paul Douglas' solo where he lies on his back with legs and arms apart as if impressing himself into the earth's surface.

In *Pilot (1974)* stag leaps and acrobatic lifts are combined with swings, drops and counterbalances.

Throughout *Wyoming* the dancers use movements where a body part initiates the movement using a drop, rebound and a suspension, eg in Fulwell's solo he turns to the left in *attitude derri re* and drops forward onto his hands. He recovers to an upright held position, legs together, knees bent, heels lifted, right arm forward and left arm back.

Sign language was used in *Different Trains (1990)*.

The design is an important element in *Wyoming* and the designer David Buckland was involved from the start of the creative process. The use of canvas for the floorcloth gives an effect of sand or earth.

There are Native American patterns and marks on the floorcloth (which were also used on the costumes in the stage version but not in the film version).

In the film version horizons are suggested by rumpled canvas around the edge of the floor.

In *Wanting to Tell Stories (1993)* there are two large mesh screens which turn and slide to reveal different rooms and corridors.

In *White Man Sleeps (1988)* the floorcloth designed by David Buckland suggests the idea of landscape and a sense of space. It marks out the dancing area. There are no other elements to the set. It shows striped squares at irregular intervals linked to African textile designs.

The costumes reflect the floorcloth, with bands of colour and a ribbing suggesting a woven texture.

The lighting is used to highlight some squares on the floorcloth with vertical shafts of light.

Sidelights focused off the floor are used to enhance the dancers' movement, eg in Fulwell's solo

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only the sidelight is used with no floor lighting, which gives the impression that he is suspended in space.

In *Wyoming* the music by John Marc Gowans was composed in parallel with the choreography and all sounds came from the real world, eg the sound of jet planes, spinning saucepan lid.

In *Winnsboro' Cotton Mill Blues* (1992) recordings of industrial looms are linked to mechanistic rhythmical movement phrases.

In *White Man Sleeps* (1988) the music was composed by Kevin Volans and suggests links with Africa. The reworked 1986 version for string quartet was used for the original choreography. When the piece was revived in 1997 Davies used the original scoring for harpsichords, viola da gamba and percussion.

*(10 marks; a maximum of 6 marks if only Wyoming is used)*

The above are *examples*. All relevant analysis, whether in words, specialist vocabulary, notation or diagrammatic form, should be rewarded.

If candidates make points relevant to parts (i), (ii) or (iii) in different sections of the answer they should be rewarded accordingly.

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**Rush (Khan, 2000)****4 (a) (i) Describe the following from *Rush*:**

- **the physical setting: set, costume, lighting** (5 marks)
- **the aural setting: sound, music.** (5 marks)

ExamplesPhysical setting

There is no set, simply an open stage space with no fixed boundaries.

The costumes for all three dancers involve simple black tops and loose fitting trousers. The only difference is straps across the back of Moya Michael's tunic. Khan designed the costumes which are based on the traditional panjabi kurtha and pyjamas.

At the beginning of the dance the three dancers are silhouetted in dim lighting and their shadows can be seen behind them.

At the beginning the light fades slowly.

The light used in the dance is soft, often creating slightly curved pathways.

Overlapping ovals using parcans are seen shortly after the beginning of the dance.

In the second section a fleur-de-lis pattern is seen centre stage. The ovals are then used in horizontal rows, eg four downstage and three upstage.

Blue is used for the lighting in combination with white to create different tonal qualities.

(5 marks)

Aural setting

Andy Cowton created the accompaniment in two parts.

Part one uses sound with the emphasis on metal, eg scrap metal, a thundersheet.

There is no melody or rhythm to this sound; it is more atmospheric.

Some loud sounds are introduced as the piece progresses.

Part two provides a contrast to part one with the use of rhythm and a continuous pulse.

In this part the dance and music exist together but also have their own identity.

There is a metronome click, bell-like sounds and metal sounds.

The rhythmical structure complements Khan's percussive movement.

Cowton uses polyrhythmic relationships and groups of 6 and 5 divide the pulse. The result is that the layers share the accent on the first beat of the first bar but will not coincide again until bar 6.

The dancers call out boles which are rhythmical syllables.

(5 marks)

- 4 (a) (ii) **Providing clear examples from *Rush*, discuss the ways in which the physical and aural settings enhance the impact or significance of the choreography.** (15 marks)

Examples

The bare stage space focuses the viewer's attention on the dancers.

The fact that the cyclorama and sides of the stage cannot be seen reinforces the idea of the dancers moving in space, which is linked to the idea of parachuting.

The light material allows the costumes to flow with the movement, suggesting the passage of air, eg when the dancers perform the fast spins the material reacts to the speed of the movement.

The fact that the costumes are the same for the three dancers reinforces the idea of unison which is seen frequently in the movement content.

The lack of embellishment on the costumes links to the use of abstract movement material.

The origin of the style of the costumes links to and reinforces the use of Kathak positions in the dance, eg when the dancers stand in a triangle formation with one arm extended at shoulder level and the other arm bent into the chest.

At the beginning of the dance the three dancers walk onto the stage and stand in a line across the front with their backs to the audience. The dim lighting shows their outline and focuses the attention on the empty stage space.

As the lights fade the sound, like propellers or rushing water, increases to a thunderous sound. This contrast between lighting and sound increases the sense of tension and anticipation.

The blackout which follows allows the dancers to move to a new position. The flash of blue light is unexpected and adds to the tension as well as revealing the new position.

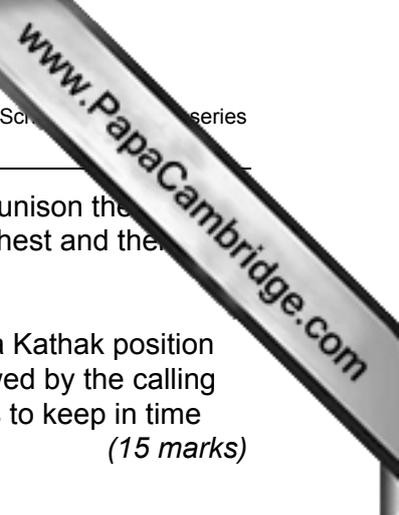
In part one section one there are two horizontal strips of light, almost like a runway. Moya Michael is positioned in the centre of the upstage strip and Inn Pang Ooi and Akram Khan are located within the downstage strip.

In part two, when the dancers stand in parallel, hips flexed with the torso parallel to the floor, they extend their arms in a high 'V' shape behind their back and use sharp flicks of the wrist while taking small steps backwards. At this point there are two rows of oval lights on the floor. The downstage lights fade as the dancers move backwards, reinforcing this retreating movement.

At the end of part one the three dancers run forward to downstage and face upstage as in the opening to the dance. When Moya Michael drops her arm this signals a blackout and the end of part one.

At the beginning of part two Moya Michael is placed upstage centre. A dim white light focuses on her upper body as she circles her arms at varying speeds. The lighting makes her look as if she is floating.

The combination of metal sounds used in part one provides a link with Khan's theme of being suspended in space and time when falling. There is no beat or melody to support the dancer.



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Near the beginning of part two the three dancers are in a line upstage left. In unison they fluidly circle one arm backwards, the right knee is raised and clasped to the chest and then dropped to the floor in direct correlation with the beat in the music.

Boles are used to initiate some movements, eg in part one the dancers take a Kathak position with one arm to the side and the other arm flexed into the chest. This is followed by the calling out of boles, which initiates the next movement phrase and helps the dancers to keep in time with each other. (15 marks)

The above are *examples*. All relevant analysis, whether in words, specialist vocabulary, notation or diagrammatic form, should be rewarded.

If candidates make points relevant to part (ii) in part (i) or vice versa, they should be rewarded accordingly.

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**Rush (Khan, 2000)**

- 4 (b) (i) Outline the phases of Khan's choreographic career, referring to the companies and professional artists with whom he has worked. (5 marks)**

Examples

In 1995 he choreographed the solo *Loose in Flight*.

In 1999 he worked with Jonathan Burrows on the duet *Desert Steps*.

In 1999 the receipt of a Jerwood Choreography Award allowed him to create *Fix*.

In 2000 he was given the Lisa Ullmann Travelling Scholarship and took part in the X group project for young choreographers at de Keersmaecker's P.A.R.T.S school in Brussels. This six month project was significant as it led to the creation of his own company and helped his transition from solo to group performance.

In 2000 he received A Time Out Live award and the Critics Circle nominated him as the Outstanding Newcomer.

In 2001 he was commissioned by the London Sinfonietta to create a work.

In 2001 he became the Choreographer in Residence at the Royal Festival Hall.

In 2002 he collaborated with the artist/sculptor Anish Kapoor.

In 2003 he became Associate Artist at the Royal Festival Hall.

Khan collaborated with Sidi Larbi Chekaoui in the work *Zero Degrees* which premiered in 2005.

In 2006 he collaborated with Sylvie Guillem in the work *Sacred Monsters*.

In 2006 he choreographed *Samsara* as part of Kylie Minogue's *Showgirl Homecoming* tour. (5 marks)

- 4 (b) (ii) Identify and discuss the characteristic features of Khan's choreography with specific reference to subject matter, movement content, design and aural accompaniment. (10 marks)**

ExamplesSubject Matter

Kathak is used as a source for both theme and movement.

Ideas from films are used, eg the martial arts, warriors, from the films *Crouching Tiger Hidden Dragon*, *The Matrix*, *Kill Bill*.

As his work has evolved there has been more allusion to narrative, eg in his work at the Royal Festival Hall he asked the dancers to use childhood memories.

Movement Content

Khan uses formal qualities of movement and relationships between dancers. Pedestrian movement is also used.

Simple movement phrases are juxtaposed with complex phrases.

Speed and stillness are important. Khan uses the contrast they provide to great effect. Spins, fast falls and rolls are often seen.

A body part often leads the movement.

There is an emphasis on the use of the torso and hand, wrist and finger movements.

Kathak positions and movements are frequently used.  
Foot movements produce percussive sound.

Linear patterns and formations are frequently used, eg columns, diagonals, lines, tableaux.

Dynamic variation is important, eg the use of strong, jabbing movements and rebounding movements.

### Design

The setting is often minimal and non-specific, allowing the audience to focus on the movement.

The costumes link to Indian costumes, often involving tunic and trousers in material with a flowing quality.

The colours black and white are often used.

Lighting and movement have their own independence. They each have their own pattern, rhythm and energy.

### Aural Accompaniment

The sounds or music used will add to the atmosphere or intention of the dance.

The aural accompaniment can work independently of the movement.

Khan uses the sound or music to confront, to go into or outside and to have a conversation with.  
(10 marks)

**4 (b) (iii) Provide examples from *Rush* and from other works by Khan to support the points you have made. (10 marks)**

### Examples

In *Related Rocks* (2001) Lindberg's piece deals with the destruction and construction of a piano. Khan included gestures from the God Shiva who is seen as the creator and destroyer.

In *Ma* (2004) there is a link to human relationships. The word Ma itself refers to mother, mother earth, nature.

In *Zero Degrees* (2005) the narrative focuses on Khan's first journey to India and his encounter with a dead body on a train.

In *Rush* the dancers perform very fast turns before moving to the floor and rolling.

In *Rush* variations in rhythm are used, eg in the first movement phrases a very fast arm movement using the right arm followed by the left arm is repeated with a pause as the left arm reaches its highest place high.

In *Rush* there are no moments of contact between the dancers.

In *Rush* the arm movements use both fluidity and strength, eg in the middle section of part one the arms are extended in front of the body with palms touching; they are suddenly thrown backwards as if they have been wrenched apart.

In *Rush* disruptions in flow occur throughout the dance, eg at the beginning of the dance following the performance of the initial motifs the dancers pause with their arms flexed and lifted to the sides, slightly swaying forwards and backwards.

In the choreography for Kylie Minogue's *Showgirl Homecoming* tour (2006) there is a movement where the arms move behind the head and stretch up and over to the front of the body with a fluid, sinuous quality.

Kathak positions are also seen, eg when the dancers stand with feet apart and both arms lifted to shoulder level. They are bent in towards each other with palms down.

In *Rush* the stage is bare. The cyclorama and sides are invisible giving a sense of space.

In *Rush* the costumes for the three dancers involve a black tunic and trousers. The design is based on the traditional panjabi kurtha and pyjamas.

In *Fix* (1999) Michael Hulls used overlapping oblongs of light to give a chequerboard effect on the floor. This rectangular shape reflects the use of angular movement and linear floor patterns.

In *Rush* the rhythmic structure of the music in part two complements the choreography but it does not mirror it. The cycle of nine and a half beats used by Khan is not used by Cowton. The music uses a pulse involving divisions of six and five.

In *Fix* (1999) Sawhney's music has both a mediaeval and contemporary quality as well as suggestions of temples or cathedrals.

(10 marks; a maximum of 6 marks if only 'Rush' is used)

The above are *examples*. All relevant analysis, whether in words, specialist vocabulary, notation or diagrammatic form, should be rewarded.

If candidates make points relevant to parts (i), (ii) or (iii) in different sections of the answer, they should be rewarded accordingly.

**Nutcracker! (Bourne, 2002)**

- 5 (a) (i) Identify the different styles of movement and dance vocabulary seen in Act Two of *Nutcracker!* (5 marks)**

Examples

Ballet  
 Modern dance  
 Folk dance  
 Spanish dance  
 Jazz dance  
 Popular dance  
 Social dance  
 Mime or mimetic action  
 Pedestrian movement  
 Naturalistic gesture

(1 mark for each identification; max 5 marks)

- 5 (a) (ii) Provide clear examples from Act Two to illustrate the styles you have identified. (10 marks)**

ExamplesBallet

Near the beginning of Act Two the two Cupids run in from stage right and perform a *grand jeté*.

Once Clara is wearing her new dress she performs a sequence of *pas de chat* with high elevation and changing directions.

Modern dance

The Knickerbocker Glory lowers himself to the floor. Taking his weight on to his hands, he threads his right arm through to the left side and rolls towards the front of the stage, lifting his pelvis from the floor in mid-roll.

Spanish dance

The female Liquorice Allsort performs a flick ballchange with the left leg, followed by a sequence of small, quick stamping steps.

Using syncopated claps she circles her wrists and lifts her arms above her head, moving her hips from side to side.

Jazz dance

The Knickerbocker Glory puts his right arm around Clara's waist and, with her body close to him, they both perform a hip circle.

Popular dance

The Gobstoppers jerk their heads quickly forwards and backwards.

Social dance

Near the end of Act Two the dancers in couples take a ballroom hold and perform turning waltz steps.

Mime or mimetic action

When Clara meets the Cupids she lifts her right arm palm up towards stage right and then throws both arms to a low second, palms forward. She then clasps her hands to her heart.

At the entrance to Sweetieland the Humbug Bouncer stands with feet apart and pushes his arms, with flexed wrists, towards Clara.

The Gobstoppers hold their lower arms parallel to the floor with hands in fists and perform double hops lifting the knees high.

Pedestrian movement

Near the beginning of the act, after the Cupids help Clara, they walk round in a circle to the right and then lunge on their left leg pointing their left arm to stage left.

Naturalistic gesture

At the entrance to Sweetieland Queen Candy and King Sherbet run their fingers across the Nutcracker and lick them.

The Gobstoppers gallop sideways with hands in fists and elbows bent so their fists are close to their cheeks.

(10 marks)

**5 (a) (iii) Explain your interpretations of these examples.**

**(10 marks)**

Examples

Clara's sequence of *pas de chat* shows her joy and excitement at the gift of the new dress.

When the Knickerbocker Glory lifts his pelvis he is emphasising his sexuality.

The swaying of the Liquorice Allsort's hips from side to side suggests her sensual personality.

The Knickerbocker Glory's hip circle with Clara suggests his seductive intentions towards her.

The Gobstoppers' head movements show their aggressive, confrontational personalities.

When Clara opens her arms to a low second it suggests she does not know what to do and is asking for help.

When she clasps her hands to her heart it suggests the love she is feeling.

The Humbug Bouncer's arm gesture towards Clara shows rejection, telling her she cannot enter.

The Gobstoppers' armline and high knee action look as if they are riding a bike.

The Cupids' point to stage left is showing Clara the way to Sweetieland.

Queen Candy and King Sherbet are seeing if they like the taste of the Nutcracker, ie they are finding out if he is sweet enough.

When the Gobstoppers hold their flexed arms close to their cheeks they look as if they are protecting themselves in a fight.

The above are *examples*. All relevant analysis, whether in words, specialist vocabulary, notes or diagrammatic form, should be rewarded.

If candidates make points relevant to parts (i), (ii) or (iii) in different sections of the answer, they should be rewarded accordingly.

- 5 (b) (i) Outline the phases of Bourne's choreographic career, referring to the companies and productions for which he has worked. (5 marks)**

Examples

In 1987 he co-founded Adventures in Motion Pictures with Emma Gladstone and David Massingham (fellow Laban and Transitions graduates).

He has created choreography for a number of plays and musicals, including *Oliver!* (1994), *My Fair Lady* (2001), *South Pacific* (2001) and *Mary Poppins* (2004).

In 1989 he received a Bonnie Bird New Choreography award.

In 1990 Bourne recreated AMP using dancer/actors.

In 1991 he created his first full-length work *Town and Country*.

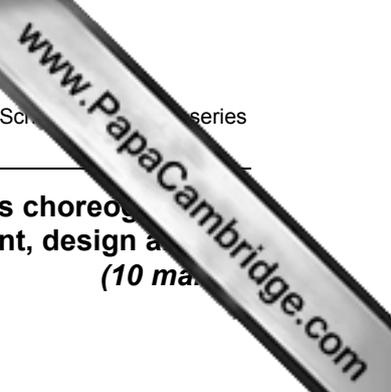
From 1991 to 1992 he created and revived five works for AMP.

Between 1999 and 2005 he received many awards for direction and choreography, including five Lawrence Olivier Awards.

In 2002 he formed New Adventures.

Recent work has included revivals of his previous work, eg *Nutcracker!* *Swan Lake* and *Highland Fling*, and a new work in 2005 *Edward Scissorhands*.

(5 marks)



**5 (b) (ii) Identify and discuss the characteristic features of Bourne's choreography with specific reference to subject matter, movement content, design and aural accompaniment. (10 marks)**

Examples

Subject Matter

There is often an underlying narrative.

Images from popular culture, particularly film, can be seen in his work.

In some works there is a use of parody focusing on dance styles, gender and the English social structure and behaviour patterns.

Bourne reinterprets 19<sup>th</sup> and 20<sup>th</sup> Century ballets.

Everyday activities and actions are used to inspire the movement content.

There is a use of humour.

There is a strong use of characterisation.

There is often a love interest.

Movement Content

The style of movement is often linked to the period/era of the story.

Social dance styles are used but in an unusual way.

The use of mime is important.

There is a recurrent arm gesture where one arm is held horizontal in front of the chest and the elbow of the other vertical arm balances on the wrist.

A position seen in several works is where the dancer sits on one hip with legs together and the feet in first position.

A nodding movement of the head is often used.

Design

The design often reflects the period of the music.

The design shows a link to ideas from films.

Bourne likes to use a set which has flexibility, eg it can provide different areas and levels for performance.

Costumes are used to show character, role and period/era.

Lighting adds to the dramatic effect or atmosphere of the dance.

Lighting contributes to the storyline.

Aural Accompaniment

Bourne uses a wide range of music, including music from films, musicals, ballets, popular and classical composers.

Music is used to structure the dance.

Bourne uses the time signature, tempo and phrasing of the music, eg the use of mime is often made more effective due to the movement's link to the beat.

In some works the spoken word is used.

The lyrics of the music are used to create humour or satire.

(10 marks)

- 5 (b) (iii) Provide examples from *Nutcracker!* and from other works by Bourne to support the points you have made. (10 marks)**

Examples

There is a sense of parody in *Overlap Lovers* (1987) where the tango is used. The title reflects the changing partnerships which occur in the work.

*Spitfire* (1988) is based on the *Pas de Quatre* (1845) choreographed by Perrot for Marie Taglioni, Carlotta Grisi, Fanny Cerrito and Lucile Grahn. The original lithograph images were used to influence the positioning of the group.

In *Nutcracker!* the setting from the original story is changed. The first act is set in a bleak orphanage rather than at a Christmas party.

*Boutique* (1995) is a reinterpretation of Massine's 1919 *La Boutique Fantasque*. The original setting of a toyshop is changed to a Carnaby Street boutique in the 1960s.

*Town and Country* (1991) includes movement content based on country pursuits, eg golf, tennis, horseriding, shooting.

Humour is seen in Act Two of *Nutcracker!* where the dancers who are dressed to represent sweets lick each other to see how sweet they are.

In *Cinderella* (1997) phrases from the Jive and the Lindy Hop are used. These dances are linked to 1941 to 1944 when the music was created. This was also the period when these dances were introduced to England by American GIs.

In *Spitfire* (1988) the arm gesture is seen where one arm is held horizontally in front of the chest with the other vertical arm balancing on the wrist. The wrists are flexed and the hands are held in a loose fist.

In *Cinderella* (1997) and *Swan Lake* (1995) the same arm position is seen but the hands are relaxed.

In *Infernal Galop* (1989) the merman adopts the position where he is balanced on one hip with his legs together and his feet in first position.

In Act One of *Nutcracker!* the Dross children nod their heads in unison.

In *Cinderella* (1977), as the Prokofiev music was written between 1941 and 1944, Bourne focuses on this period to influence the design and the choreographic style, eg in Act Two Scene One: The Starlight Rooms the designs by Lez Brotherston reflect images from the bombed Café de Paris.

In *Nutcracker!* the large cake in the Wedding section of Act Two shows a link with the cinematic and choreographic style used by Busby Berkeley.

In *Deadly Serious* (1992) the bold, colourful designs for the second half reflect Hitchcock's colour films.

In *Nutcracker!* the hair of the Marshmallow Girls resembles that of Connie Francis and the Knickerbocker Glory has a Mr Whippy hairstyle.

In *Swan Lake* (1995) Act One the lighting is green to suggest evil when the Troll enters.

In Act Four the use of white-blue lights to throw large shadows on to the back wall adds to the frightening effect of the swans emerging from under the bed.

For *Cinderella* (1997) Bourne used the classical score by Prokofiev.

*Late Flowering Lust* (1994) focuses on a 1930s house party. Some of John Betjeman's poetry is spoken by Nigel Hawthorne and the dance movements show a link with the meaning of the words.

In *Deadly Serious* (1992) Dr Mesmer tries to hypnotise The Second Wife while the music is playing Cole Porter's 'You do something to me'. A line of this song refers to hypnosis.

*(10 marks; a maximum of 6 marks if only 'Nutcracker!' is used)*

The above are *examples*. All relevant analysis, whether in words, specialist vocabulary, notation or diagrammatic form, should be rewarded.

If candidates make points relevant to parts (i), (ii) or (iii) in different sections of the answer they should be rewarded accordingly.