



**General Certificate of Secondary Education  
June 2012**

**Dance**

**42301**

**(Specification 4230)**

**Unit 1: Critical appreciation of dance**

# **Post-Standardisation**

***Mark Scheme***

---

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 events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for standardisation each examiner analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised 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 students' 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.

Further copies of this Mark Scheme are available from: [aqa.org.uk](http://aqa.org.uk)

Copyright © 2012 AQA and its licensors. All rights reserved.

**Copyright**

AQA retains the copyright on all its publications. However, registered schools/colleges for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to schools/colleges to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

**ANSWER ALL QUESTIONS**

In this exam you will answer questions about your own dance experience and two professional dance works (referred to as Dance work 1 and Dance work 2 throughout the paper).

Name dance work 1 and the choreographer.

Dance Work 1: \_\_\_\_\_

Choreographer: \_\_\_\_\_

1 (a) Name both the set and lighting designer for dance work 1. (2 marks)

**1 mark for each accurate citation of appropriate set and lighting designer eg ‘Still Life’ at the Penguin Café – John B Read, set designer – Hayden Griffin.**

<i>Birdsong:</i>	Set design	<b>Sam Collins (1),</b>
	Lighting design	<b>Adrian Plaut (1)</b>
<i>Faultline:</i>	Set design	<b>Dick Straker (1)</b>
	Lighting design	<b>Lucy Carter (1)</b>
<i>Ghost Dances:</i>	Set design	<b>Christopher Bruce (1)</b>
	Lighting design	<b>Nick Chelton (1)</b>
<i>Nutcracker!:</i>	Set design	<b>Anthony Ward (1)</b>
	Lighting design	<b>Howard Harrison (1)</b>
<i>Overdrive:</i>	Set design	<b>none/no set designer etc (1)/Charles Balfour (1)</b>
	Lighting design	<b>Charles Balfour (1)</b>
<i>Perfect:</i>	Set design	<b>Simon Dormon (1)</b>
	Lighting design	<b>Mark Parry (1)</b>
<i>Romeo and Juliet:</i>	Set design	<b>Nicholas Georgiadis (1)</b>
	Lighting design	<b>William Bundy (1)/John B Read (1)</b>
<i>Rosas:</i>	Set design	<b>none (1)/Anne Teeresa de Keersmaeker (1)</b>
	Lighting design	<b>none (1)/Remon Fromont (1)</b>
<i>‘Still Life’:</i>	Set design	<b>Hayden Griffin (1)</b>
	Lighting design	<b>John B Read (1)</b>
<i>Swansong:</i>	Set design	<b>Christopher Bruce (1)</b>
	Lighting design	<b>David Mohr (1)</b>
<i>Dance Tek Warriors:</i>	Set design	<b>none/no set designer etc. (1)/Katie Dawson (1)</b>
	Lighting design	<b>Bill Deverson (1)</b>
<i>And Who Shall go to the Ball:</i>	Set design	<b>Torsten Neeland (1)</b>
	Lighting design	<b>Guy Hoare (1)</b>

**N.B. Positive marks should be awarded for none/no set designer or similar responses for Dance Tek Warrior and Overdrive.**

**Accept phonetically accurate attempts and surnames on their own.**

1 (b) Describe two features of the set design or lighting for dance work 1. (2 marks)

**Up to 2 marks available for accurate description of the set design or lighting. The following list is not exhaustive but descriptions can include eg colour, size, shape, patterns, props, types of lighting, intensity, staging, projections etc.**

**N.B. Each description can only be awarded once.**

1 (c) How does the lighting contribute to the mood/atmosphere of the dance work 1? (3 marks)

**Up to 3 marks available for appropriate contributions of the lighting to the mood;**

**example:**

**In Ghost Dances the lighting is dark blue when the ghosts are dancing, suggesting a cold, creepy environment (1). When the villagers are on stage the lighting is brighter suggesting a happier mood (1). At the end of a section the lighting changes to green/yellow spotlights on the villagers who have been lifted by the ghosts to suggest they have been killed. This lighting change emphasises a sudden change in the mood which is now frightening (1).**

**N.B The answer must refer to the use of lighting with a link to mood/atmosphere.**

Name dance work 2 and the choreographer.

Dance work 2 .....  
 Choreographer: .....

2(a) Name both the set and lighting designer for dance work 2. (2 marks)

**1 mark for each accurate citation of appropriate set and lighting designer e.g. 'Still Life' at the Penguin Café – John B Read, set designer – Hayden Griffin**

<i>Birdsong:</i>	Set Design	<b>Sam Collins (1),</b>
	Lighting design	<b>Adrian Plaut (1)</b>
<i>Faultline:</i>	Set design	<b>Dick Straker (1)</b>
	Lighting design	<b>Lucy Carter (1)</b>
<i>Ghost Dances:</i>	Set design	<b>Christopher Bruce (1)</b>
	Lighting design	<b>Nick Chelton (1)</b>
<i>Nutcracker:</i>	Set design	<b>Anthony Ward (1)</b>
	Lighting design	<b>Howard Harrison (1)</b>
<i>Overdrive:</i>	Set design	<b>none (1)/Charles Balfour (1)</b>
	Lighting design	<b>Charles Balfour (1)</b>
<i>Perfect:</i>	Set design	<b>Simon Dormon (1)</b>
	Lighting design	<b>Mark Parry (1)</b>
<i>Romeo and Juliet:</i>	Set design	<b>Nicholas Georgiadis (1)</b>
	Lighting design	<b>William Bundy (1)/John B Read (1)</b>
<i>Rosas:</i>	Set design	<b>none (1)/Anne Teeresa de Keersmaeker (1)</b>
	Lighting design	<b>none (1)/Remon Fromont (1)</b>
<i>'Still Life':</i>	Set design	<b>Hayden Griffin (1)</b>
	Lighting design	<b>John B Read (1)</b>
<i>Swansong:</i>	Set design	<b>Christopher Bruce (1)</b>
	Lighting design	<b>David Mohr (1)</b>
<i>Dance Tek Warriors:</i>	Set design	<b>none (1)/Katie Dawson (1)</b>
	Lighting design	<b>Bill Deverson (1)</b>
<i>And Who Shall go to the Ball:</i>		
	Set design	<b>Torsten Neeland (1)</b>
	Lighting design	<b>Guy Hoare (1)</b>

**Positive marks should be awarded for none/no set designer or similar responses for Dance Tek Warrior, and Overdrive.**

**Accept phonetically accurate attempts and surnames on their own.**

- 2 (b) Other than mood, how does **set design** contribute to our understanding of dance work 2? (4 marks)

**Up to 4 marks for appropriate contributions of the set design**

**Example:**

In 'Still Life' at the Penguin Café, there is a backdrop that indicates each animal's habitat (1), the colours on the backdrop for the Southern Cape Zebra are pink/red suggesting it is sunrise/sunset (1), the cactus leaves in the Texan Kangaroo Rat section are very big suggesting that the rat is small (1)

The following list is not exhaustive but can include eg rocks create levels (1), flats create entrances/exits (1), rain projection creates naturalistic environment (1), fake snow creates season (1), the cracked wall create social context (1) etc.

**N.B** The answer must refer to the use of set with a link to an understanding of the work. Award marks for lighting, projection and props.

- 2 (c) Name a stimulus/starting point for dance work 2? (1 mark)

**1 mark for accurate citation of stimulus/starting point of work eg starting point for Faultline would be Londonstani (1), a novel (1), music by Scanner (1), music (1).**

*Birdsong*: Starting point – **The call of the Pied Butcher bird; dance/music relationship; in-the-round performance; the central solo.**

*Faultline*: Starting point – **Londonstani**

*Ghost Dances*: Starting point – **The music and South American rituals and culture. The life of Victor Jara.**

*Nutcracker!*: Starting point – **The classical ballet and the music. Images of Victorian childhood.**

*Overdrive*: Starting point – **Music, movement and space.**

*Perfect*: Starting point – **Space and time. A book called The History of Barbed Wire.**

*Romeo and Juliet*: Starting point – **Shakespeare's play.**

*Rosas*: Starting point – **Music-dance relationships.**

*'Still Life'*: Starting point – **The music and the album cover. The Doomsday Book of Animals by David Day.**

*Swansong*: Starting point – **The work of Amnesty International; saying goodbye (to a career as a dancer); the experiences of Chilean poet Victor Jara and the novel, A Man, by Oriana Fallaci.**

*Dance Tek Warriors*: Starting point – **Tekken – a Sony PlayStation game**

*And Who Shall go to the Ball*: Starting point – **Movement-based tasks eg name solos, mix and match tasks and speed-dating.**

- 2 (d) Give an example of how the choreographer has used the stimulus/starting point to inform the dance idea for dance work 2. (2 marks)

**Up to 2 marks available for appropriate answers**

**Example**

in 'Still Life' at the Penguin Café, David Bintley uses the music by the Penguin Café Orchestra to suggest where each animal comes from (1). The style and dynamics of the music also help to suggest the characters of the animals (1).

**N.B** The answer must refer to the stimulus/starting point and how it informs the dance.

- 3 (a) Name the costume designer for **each** dance work. (2 marks)

**1 mark awarded for each correct citation of costume designer, eg for Romeo and Juliet – Nicholas Georgiadis (1).**

*Birdsong*: Costume – **Genevieve Bennett (1)**  
*Faultline*: Costume – **Ursula Bombshell (1)**  
*Ghost Dances*: Costume – **Belinda Scarlett (1)**  
*Nutcracker!*: Costume – **Anthony Ward (1)**  
*Overdrive*: Costume – **Jeanne Spaziani (1)**  
*Perfect*: Costume – **Claire Armitage (1)**  
*Romeo and Juliet*: Costume – **Nicholas Georgiadis (1)**  
*Rosas*: Costume – **Rosas (1), Anne-Catherine Kunz (1)**  
*'Still Life'*: Costume – **Hayden Griffin (1)**  
*Swansong*: Costume – **Christopher Bruce (1)**  
*Dance Tek Warriors*: Costume – **Ursula Bombshell (1)**  
*And Who Shall go to the Ball*: Costume – **Torsten Neeland (1)**

**Accept phonetically accurate attempts and surnames on their own.**

- 3 (b) Describe a costume from dance work 1 and a **contrasting** costume from dance work 2. (2 marks)

**Up to 2 marks available for accurate descriptions of costume(s) from each dance work. 1 mark for each appropriate description and can include eg length, colour, texture, fabric, masks, hair, make up, shoes (or lack of), shape, size etc. N.B. descriptions must be different for each work. N.B Accept descriptions that are different and must provide CONTRAST.**

- 3 (c) Explain how costumes have been used effectively in both dance work 1 and dance work 2. (10 marks)

**Up to 5 contribution marks per work plus two evaluative marks from anywhere but must relate to one of the dance works. Each contribution can be awarded only once. No marks for description. The following list is not exhaustive and marks can be awarded for eg:**

**Context (1) – political (1) geographical (1), social (1), historical (1); suggests age (1), ease of movement (1), sculpts body (1), identifies character (1), identifies groups of dancers (1), complements other components (1), de-humanises (use of masks) (1), highlights theme (1), highlights narrative (1), makes reference to stimulus/starting point (1), era (1), uniformity (1), adds humour (1), enhances gender (1), enhances flow (1), enhances genre (1) etc.**

- 4 You are choreographing a group dance based on the painting below, 'Great Wave' by Hokusai.

- 4 (a) How would you use this painting as a stimulus/starting point to create your group dance? (3 marks)

**Up to 3 marks for initial thoughts on how the painting could be used to support choreographic intent.**

**The following list is not exhaustive and marks can be awarded for eg the size of the waves could suggest a storm (1), the people on the boat could be battling against the waves – struggling for survival (1), against the odds (1), the painting looks Japanese so the action content could have an oriental flavour (1) etc.**

**N.B. marks can be awarded for any suitable suggestion that uses the painting as a reference.**

- 4 (b) Describe a motif you would choreograph. Make reference to action, space and dynamics. (3 marks)  
**Up to 3 marks available, 1 mark each for an appropriate action, use of space, dynamic quality.**

**Example**

**I would choreograph a motif that included rapid (dynamic – 1 mark), travelling (action – 1 mark) on a wavy pathway (1 mark).**

- 4 (c) How would you develop the motif you have described? (3 marks)

**1 mark for each appropriate development of action/space/dynamic/relationships of original motif OR more marks can be awarded for a detailed development of ONE (or more) aspect of the motif.**

**N.B. Answers must suggest a change or development from the motif cited.**

- 4 (d) How would you structure your group dance based on 'Great Wave'? Explain your choice. (2 marks)

**1 mark for accurately naming or describing a dance structure e.g. binary (1), AB (1), beginning and end (1) 1 mark for accurate explanation – MUST link with the stimulus/starting point stated in 4 (a).**

- 4 (e) How could you create an effective climax in your group dance based on 'Great Wave'? (2 marks)

**1 mark for an appropriate action, dynamic spatial suggestion for climax and 1 mark for its effectiveness, or 2 marks for detailed description of climax.**

**Example 1**

**I would have my 5 dancers rush diagonally downstage (1) to suggest the strength and power of the waves (1)**

**Example 2**

**Slowing the action down to create a build-up (1) before an explosive jump (1).**

- 4 (f)(i) Describe either the start or the end of your group dance. (2 marks)

**Up to 2 marks available for accurate description. 1 mark for each feature. Answers can include; number of dancers on stage (1), position of dancers (1), action content of dancer(s), any possible lighting (1), accompaniment features (1) etc.**

**1 mark for brief description, 2 marks for more detailed response.**

- 4 (f)(ii) How is this start or end effective in your group dance? (2 marks)

**Up to 2 marks available for accurately explaining the effectiveness of choice using the Great Wave as a starting point in 4 (fi) eg my dance ends with each of my dancers leaving the stage, one at a time. This suggests that the storm is now over (1) and the waves have returned to being calm (1).**