



General Certificate of Education

Dance DAN4

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 4 – Group Choreography

Questions 1 – 4: Assessment criteria

Assessment Objective b.

Creative imaginative dances with an understanding of current practice whilst drawing on the conventions and traditions of the past. (Specification, para 6.1)

This will be evident in the:

- appropriate, imaginative and informed translation of ideas into dance material in relation to the chosen question
- appropriate and imaginative manipulation of dance material through the use of choreographic and structuring devices (in relation to group choreography), providing a logical and coherent development of ideas.
- appropriate and imaginative choice and use of music, sound or silence to enhance meaning and understanding of the dance idea.
- appropriate and sensitive use of dancers' skills or attributes to communicate the dance idea.

Unit 4 – Mark Bands: Choreography**Questions 1 – 4: Assessment Criteria****Band 1 46 – 60**

- Highly imaginative, pertinent and extremely clear translation of ideas into dance material leading to work which demonstrates a thorough understanding and very confident grasp of the process of selection and manipulation of material.
- The answer reveals a very competent understanding of choreographic and structuring devices in relation to group choreography, which results in a highly sophisticated, complex, logical and coherent piece of work.
- Highly imaginative, thoughtful, and insightful choice and use of the aural setting which allows the candidate to very clearly enhance the meaning and understanding of the dance idea.
- Appropriate, highly sensitive and intelligent use of dancers' skills and attributes to communicate the idea.

Band 2 31 – 45

- Imaginative and clear translation of ideas into dance material leading to work which demonstrates a sound understanding and clear grasp of the process of selection and manipulation of material.
- The answer reveals a competent understanding of choreographic and structuring devices in relation to group choreography, which results in a logical and coherent piece of work.
- Imaginative and carefully considered choice and use of the aural setting which allows the candidate to enhance the meaning and understanding of the dance idea.
- Appropriate and intelligent use of dancers' skills and attributes to communicate the dance idea.

Band 3 16 – 30

- An attempt to translate ideas into dance material leading to work which demonstrates understanding of the process of selection and manipulation of material.
- The answer reveals understanding of choreographic and structuring devices in relation to group choreography, which results in an attempt to produce a logical and coherent piece of work, though at times clarity may be lost.
- An attempt is made to choose and use appropriate aural setting, though it may not necessarily enhance the meaning and understanding of the dance idea.
- An attempt is made to use the dancers' skills and attributes to communicate the dance idea.

Band 4 0 – 15

- Some attempt, though limited, to translate ideas into dance material leading to work which demonstrates very basic understanding of the process of selection and manipulation of material.
- The answer reveals a basic understanding of choreographic and structuring devices in relation to group choreography, which results in a piece of work which may be inconsistent in its attempt to be logical and coherent.
- An attempt is made to choose and use aural setting, though the choice and its use may not enhance and may even detract from the meaning and understanding of the dance idea.
- Some attempt is made to use the dancers' skills and attributes to communicate the dance idea.

Choreograph a dance of between two and three minutes' duration for three, four or five performers on one of the following questions. You should not perform in the dance yourself, nor act, for example, as accompanist or sound operator.

Prepare a programme note for your dance, of not more than 150 words, on a single side of an A4 sheet of paper.

**1 Choreograph a dance using the musical accompaniment
*Toccata Collage über Bach (1960) by Arvo Pärt***

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|---|-----------------|
| Embodiment of the musical structure, rhythm, phrasing | (12 marks) |
| Establishment of appropriate style (in whichever genre) | (6 marks) |
| Use of dynamic qualities of the dance in relation to the rhythm or phrasing of music: matching, embellishing, counterpointing | (8 marks) |
| Originality or appropriate adaptation of movement material | (8 marks) |
| Use of spatial pattern: shape (of individuals in space and relationship(s) between dancers) | (6 marks) |
| Coherence, structure of the dance | (6 marks) |
| Sensitive use of skills, attributes of dancers | (8 marks) |
| Authority/economy/significance of dance statement | (6 marks) |
| Total | 60 marks |

2 Choreograph a dance that examines the following statement: 'There aren't any fixed points. Wherever you are ... could be a centre ... wherever you are is the centre, as well as where everybody else is'.

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|--|-----------------|
| Manipulation and exploration of spatial design in relation to the statement (challenging and/or supporting), eg establishment of centre and importance of off-centre phrases | (12 marks) |
| Establishment and manipulation of distinct relationships between dancers | (6 marks) |
| Distinctiveness of dynamic content in relation to the statement | (8 marks) |
| Originality or appropriate adaptation of movement material | (8 marks) |
| Coherence, structure of the dance | (6 marks) |
| Sensitive use of skills, attributes of dancers | (8 marks) |
| Appropriateness and use of music/sound/silence | (6 marks) |
| Authority/economy/significance of dance statement | (6 marks) |
| Total | 60 marks |

3 Choreograph a dance based upon *A Forgetful Number* by Vasko Popa (1968).

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| Establishment of interplay and juxtaposition of adding, subtracting, multiplying and dividing dancers and phrases of movement | (12 marks) |
| Evocation of imagery, eg: sunny purity, fiery traces, dark, alone | (8 marks) |
| Distinctiveness of dynamic content | (8 marks) |
| Originality or appropriate adaptation of movement material | (6 marks) |
| Coherence, structure of the dance | (6 marks) |
| Sensitive use of skills, attributes of dancers | (8 marks) |
| Appropriateness and use of music/sound/silence | (6 marks) |
| Authority/economy/significance of dance statement | (6 marks) |
| Total | 60 marks |

4 Choreograph a dance based upon *Harlequin's Carnival* (1924-25) by Joan Miró and the supporting text

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|---|-------------------|
| Translation into dance action/shape/posture different characterisations and images within the picture and referred to in the text | (12 marks) |
| Establishment of mood/atmosphere through distinct dynamic changes | (8 marks) |
| Establishment of distinct spatial relationships between the images / characters | (8 marks) |
| Originality or appropriate adaptation of movement material | (6 marks) |
| Coherence, structure of the dance | (6 marks) |
| Sensitive use of skills, attributes of dancers | (8 marks) |
| Appropriateness and use of music/sound/silence | (6 marks) |
| Authority/economy/significance of dance statement | (6 marks) |
| Total | (60 marks) |