



# General Certificate of Education

## Dance DAN5

# 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 5 - Performance**

### *Assessment Objective a*

*The ability to perform and interpret dance ideas with a sense of style, demonstrating an understanding of safe practice and of the technical and expressive requirements. (Specification, para 6.1).*

### **Question 1: Assessment Criteria**

This will be evident in the:

- accurate and articulate use of bodily skill
- accurate and eloquent control of space (personal and stage space)
- accurate and eloquent use of dynamics in relation to the specific question
- clear use of focus to communicate the specific dance idea
- informed and appropriate projection of the specific dance idea.

### **Question 2: Assessment criteria**

This will be evident in the:

- accurate reconstruction and articulate use of bodily skill
- accurate reconstruction of spatial patterns (in personal and stage space)
- accurate reconstruction of timing in relation to the musical accompaniment
- clear and focused presentation of the notated score.

**Mark Bands: Performance of set dance****Band 1      33 – 40**

- Highly articulate and extremely efficient use of bodily skill.
- Carefully considered and very controlled use of space.
- Highly appropriate use of dynamics to embody the specific dance idea, showing very clear understanding of dynamic phrasing, subtlety and nuance.
- Extremely effective and very clear use of focus to communicate the dance idea.
- Projection of the dance idea is demonstrated in an informed, transparent and wholly appropriate manner.
- The performance is presented with sophistication, eloquence and is highly polished, clearly demonstrating an understanding of the specific genre and style relating to the set dance.

**Band 2      25 – 32**

- Articulate and very efficient use of bodily skill.
- Considered and controlled use of space.
- Appropriate use of dynamics to embody the specific dance idea, showing understanding of dynamic phrasing, subtlety and nuance.
- Effective and clear use of focus to communicate the dance idea.
- Projection of the dance idea is demonstrated in an informed and appropriate manner.
- The performance is presented with flair, demonstrating an understanding of the specific genre and style relating to the set dance.

**Band 3      17 – 24**

- Efficient use of bodily skill.
- The use of space has been considered but sometimes may lack control and eloquence.
- Appropriate use of dynamics to embody the specific dance idea, though clarity of dynamic phrasing may be missing.
- An attempt to be effective in the use of focus to communicate the dance idea, though there may be some inconsistency throughout the performance.
- Projection of the dance idea is demonstrated in an adequate manner, though there may be some inconsistency throughout the performance.
- The performance demonstrates an understanding of the specific genre and style relating to the set dance.

**Band 4      9 – 16**

- The use of bodily skill sometimes lacks efficiency and clarity.
- The use of space has been considered but more often than not the performer lacks control and eloquence.
- An attempt to use dynamic variation has been made but the relationship with the dance idea is not always made clear.
- The use of focus is inconsistent throughout the performance and there is evidence of simple aspects of communication.
- Projection of the dance idea is limited.
- The performance demonstrates a basic understanding of the genre and style relating to the set dance.

**Band 5**      **0 – 8**

- A lack of efficiency in the use of bodily skill, showing very little evidence of articulation.
- The performer lacks control and eloquence in her/his use of space.
- The use of dynamics to embody the dance idea is extremely limited and underdeveloped.
- The use of focus is limited throughout the performance and does not enhance the communication of the dance idea.
- Projection of the dance idea is extremely limited.
- The performance demonstrates a very basic understanding of the genre and style relating to the set dance.

**Unit 5 – Mark Bands: Performance from a notated score****Band 1      16 – 20**

- Extremely accurate and detailed demonstration of action, which includes spatial orientation, from the notated score
- Extremely accurate timing in terms of speed
- Rhythms are clear and executed accurately within individual bars
- Extremely accurate use of stage space in terms of pathways and direction
- The performance of the notated score is presented with confidence, flair and there is extremely effective projection and communication.

**Band 2      11 – 15**

- Accurate demonstration of action, which includes spatial orientation, from the notated score
- Accurate timing in terms of speed
- Rhythms are sometimes clear and executed accurately within individual bars
- Accurate use of stage space in terms of pathways and direction
- The performance of the notated score is presented with confidence and there is effective projection and communication.

**Band 3      6 – 10**

- Some accuracy in the demonstration of action, which includes spatial orientation, from a notated score
- Some accuracy in timing in terms of speed
- There is an attempt to demonstrate rhythms within individual bars
- Some accuracy in use of stage space in terms of pathways and direction
- The performance of the notated score is presented with simple aspects of projection and communication.

**Band 4      0 – 5**

- Very limited accuracy in the demonstration of action, which includes spatial orientation, from the notated score
- Very limited accuracy in timing in terms of speed
- There is little attempt to demonstrate rhythms within individual bars
- Very limited accuracy in use of stage space in terms of pathways and direction
- The performance of the notated score is presented with little consideration of projection and communication.

**Unit 5 – Performance  
Mark Scheme**

**1 – The Set Dance**

**(a) *Atsiagbekor, Dzikunu (1989) African dance.***

Bodily articulation (hips, shoulders, etc)	(8 marks)
Impulse/impact, energy	(6 marks)
Use of body weight	(6 marks)
Posture, imagery	(4 marks)
Manipulation of Esoshi	(4 marks)
Co-ordination with/response to drum language	(8 marks)
Focus, orientation	(4 marks)
<b>Total</b>	<b>40 marks</b>

**(b) *Echo, Lustig (1986) ballet for females  
Narcissus, Lustig (1986) ballet for males***

Precision of body action: posture, balance, tension and countertension	(8 marks)
Dynamics: impulse and impact, phrasing	(8 marks)
Spatial clarity: in stage space and extension within and beyond the kinesphere	(8 marks)
Musicality and timing	(6 marks)
Interpretation, expression of images in the pool, the sound of the echo	(6 marks)
Focus, projection	(4 marks)
<b>Total</b>	<b>40 marks</b>

**(c) *A la Marcia and Allegretto, North (1987) modern.***

Articulation, precision and fluidity of body action	(8 marks)
Clarity of footwork	(6 marks)
Use of bodyweight including transference of weight to and from the floor	(8 marks)
Amplitude, extension within and beyond the kinesphere	(6 marks)
Rhythmic clarity, musicality and timing	(8 marks)
Focus, projection	(4 marks)
<b>Total</b>	<b>40 marks</b>

**(d) *Rains through Rhythm, Pawar (1989) South Asian.***

Posture, balance, control of turning, levels	(8 marks)
Spatial clarity, central and peripheral movement	(6 marks)
Rhythmic clarity, including footwork	(8 marks)
Dynamic nuance	(5 marks)
Clarity of hastas/mudras	(4 marks)
Use of head, facial expression, visual focus	(5 marks)
Interpretation and projection	(4 marks)
<b>Total</b>	<b>40 marks</b>

**Question 2 – Performance from a notated score**

Accuracy of action, including spatial orientation	(8 marks)
Accuracy of timing	(4 marks)
Accuracy of placement on stage	(4 marks)
Dance quality of the performed notated score	(4 marks)
<b>Total</b>	<b>20 marks</b>