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**General Certificate of Education
June 2010**

Dance DANC1

Unit 1 - Understanding Dance

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 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.

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Introduction

The Assessment Objectives

Unit 1 assesses Assessment Objectives 3, 4i and 5i.

AO3 communicate clearly through writing the knowledge, understanding and insight appropriate to dance study.

AO4i show detailed knowledge and understanding, in written form, of choreographic and performance process either in own work and/or professional repertoire.

AO5i show detailed knowledge and understanding, in written form, of the significance of dance, either in own work and/or professional repertoire.

These assessment objectives are not assessed discretely in this unit, so that one or more may be present in a question.

Guidance on the use of the Mark Scheme

As an Examiner, you must be positive in your marking, rewarding candidates' knowledge and understanding of dance. Candidates may express answers in words, specialist vocabulary, notation or diagrammatic form.

Questions 1 and 2 in Section A are related, as are questions 3, 4 and 5; marks are clearly allocated.

Use a tick to indicate where a candidate has made a valid point or comment that directly relates to the command word of the question. The number of ticks will directly correlate to the mark awarded for each of these questions.

Within these two question groupings, if a candidate provides valid description/ explanation/ analysis for one question in the answer to another question, you must award marks. Annotate the script using the appropriate abbreviation.

Questions in Section B are marked out of 20 according to the generic banding schemes. The bullet points below each question indicate the relevant points which responses *might* be expected to contain. Answers which take a different approach may be equally valid and you must reward them.

Mark all candidates' work against the criteria, not against the last answer marked.

The final mark awarded will reflect the quality of the answer, not simply the number of points made.

As well as using all of the five mark bands as appropriate, you should use the full range of marks available within any one mark band.

Use the following abbreviations to indicate the type of knowledge, skill and understanding that the candidate is demonstrating.

D	description on its own
K	Knowledge
An	analysis which includes description of an example
✓	a tick = a mark in some Section A questions
BOD	benefit of the doubt given
I	Irrelevant
Eg	an example is required to support point
V or Vague	Indicates vague comments
R	Repetition
^^	Additional comments or details are required
?	indicates inaccuracy or confused/unclear comments

Section A

All questions are compulsory.

0 1 The following are examples of forms used to structure dance works.

- Ternary
- Theme and variation

2 marks

2 marks

Describe what is meant by each of these.

For example:

- *Ternary – an ABA structure where the B section is a contrast to the A section. It is a pleasing structure as it returns to the beginning giving a sense of completeness*
- *Theme and variation – the theme is a recognisable phrase of movement that recurs with variations that allow it to be presented with different shading and mood. The phrase remains consistent in time and movement. It can provide a recognisable thread through the piece which gives coherence.*

0 2 Explain how structure is significant in two professional works that you have studied.

6 marks

For example:

Marks can be awarded for:

- Knowledge of structures used in particular works
- Explanation of how the structure is significant to each work.

Knowledge

- Different forms used in the sectional structuring of material e.g. binary, ternary, rondo, theme and variation, episodic, narrative, collage, chance
- Different choreographic devices used to structure dance material, e.g. motif and motif development; repetition; contrast; highlights; climax; transition; chance
- Number of sections.

Explanation

The following is for guidance only and suggests some of the explanations that might be offered.

- Supporting the development of character, humour, emotion, theme
- Complementing the use of aural/physical setting
- Reinforcing the choreographic intention
- Being appropriate to the genre/style
- Supporting the choreographer's development of their own ideas about dance in the social, historical, cultural context.

NB: These explanations may be wide-ranging and it is important to credit candidates for their own views which will be dependent on their personal interpretation of a professional work.

NB: For candidates who offer no explanation of the significance of the structure, a maximum of 4 marks can be awarded for both works described.

The marks do not need to be shared equally between the two works so a very detailed description of one work could gain up to 3 marks.

Candidates who refer to only one work can be awarded a maximum of 4 marks as long as their answer includes some comment about the significance of the structure to the work.

Question 03 refers to Picture 1.

0 3 With reference to specific parts of the body, describe how the dancer's strength is evident in this position.

4 marks

For example:

- In the right leg the quadriceps, hamstrings and gastrocnemius support weight
- In the right leg, the front and back thigh muscles and the calf muscles support weight
- In the left leg the gracilis and adductors hold turn out. Quadriceps and hamstrings lift the leg
- In the central torso the core muscles and abdominals keep balance and control (eg internal oblique muscles; rectus abdominis). This position needs strength to support the curved spine and hold the torso up while the weight of the head is moving forwards
- In the position the trunk is curved and extended to the right side. This requires strength in the muscles down the side of the torso (external oblique muscles) and latissimus dorsi in the upper back to support and protect the spine
- The deltoid, biceps and triceps muscles in the right arm need strength to hold the weight of the arm above the head and to extend it.

NB: there will be a range of technical language used in this response. Where a candidate does not use the names of any muscles they must be rewarded for talking about **specific** parts of the body e.g. calf, thigh, upper back, shoulder muscles, upper/lower arm.

Strength must be referenced to muscles and soft tissue.

Question 04 refers to Picture 1.

0 4 From your studio practice, describe one exercise that would help a dancer to develop the strength required for this moment in the dance.

2 marks

For example:

- Sit ups – beginning in sets of 8 and increasing to sets of 20. Also increase the number of times the exercise is done each day. Increase the intensity by completing the exercise in a shorter time.

- *Développé* exercise – standing in turn out in first position, bring the right leg up to a *retiré* position. Extend the leg in front and hold. Return the extended leg to first position, keeping it straight. Repeat to the side and to the back.

NB: 1 mark may be awarded for description. The second mark needs to be related to an understanding of how the exercise develops strength. The command word for the question is *describe*, therefore identification on its own will gain no marks.

Question 05 refers to Picture 1.

- 0 5 In Picture 1 the use of turn out is shown in the position of the legs. Explain how a dancer could develop turn out during technical training.**

4 marks

The question requires explanation therefore you need to assess the level of understanding. The following are examples of possible responses. They are not designed to be used as a tick list.

For example:

- description of exercises that specifically develop turn out
- understanding of the principles of technical training – eg: repetition; order of class
- different methods of training used in different genres.

The explanation of exercises and technical training will show knowledge and understanding of the turn out position. For example:

- understanding of the need for flexibility in the hips
- knowledge of the structure of the hip joint
- knowledge of the key muscles that control turn out - gracilis; adductors
- understanding of how to develop strength and flexibility in muscles
- understanding of the alignment needed from hip to knee to ankle to foot for safe practice.

Section B - Candidates answer **both** questions in this section.

Section B - Banding

Band 1 17 – 20 marks

- A detailed and comprehensive knowledge of dance, appropriate to the question
- Clear, detailed and undivided focus on the question
- Analytical and/or interpretative skills are used proficiently
- Selects insightful examples to support analysis and illustrate points
- Fluent use of an appropriate specialist vocabulary
- Proficient and accurate use of language – very few, if any, errors in spelling, punctuation and grammar.

Band 2 13 – 16 marks

- A sound knowledge and understanding of dance, appropriate to the question
- Maintains focus on the question
- Analytical and/or interpretative skills are used competently
- Selects appropriate examples to support analysis and illustrate points
- Appropriate use of specialist vocabulary
- A consistent and accurate use of language – few errors in spelling, punctuation and grammar.

Band 3 9 - 12 marks

- Knowledge and understanding of dance, appropriate to the question
- Maintains focus on the question. Some parts of the answer may not be relevant
- Shows some ability to analyse and/or interpret
- Selects some appropriate examples to support analysis and illustrate points
- Evidence of specialist vocabulary
- A competent use of language – there may be some errors in spelling, punctuation and grammar.

Band 4 5 – 8 marks

- Shows some knowledge and understanding of dance, appropriate to the question
- There is evidence of some focus on the question
- The ability to analyse and/or interpret is limited. More description is evident
- Provides some examples to illustrate points
- Some evidence of specialist vocabulary
- Basic written communication skills – some errors in spelling, punctuation and grammar.

Band 5 0 - 4 marks

- Shows little or very basic knowledge and understanding of dance, appropriate to the question
- Little or no focus on the question
- Shows little or no evidence of analysis and/or interpretation. Some description is evident
- Includes no, or very little, support from examples to illustrate points
- Little attempt to use specialist vocabulary
- Limited written communication skills – noticeable errors in spelling, punctuation and grammar, making answers difficult to follow.

0 6 Explain how a choreographer develops movement ideas from a starting point. You may wish to consider the following:

- **research**
- **improvisation**
- **experimentation**
- **manipulation.**

Provide examples from your own experience as a choreographer and/or from processes used by professional choreographers.

20 marks

For example:

From personal experience and/or knowledge of professional choreographers' approaches to choreography:

- description of the research related to the movement ideas; analysis and abstraction of the starting point; the value of research
- description of improvisation and tasks that initiate movement ideas
- analysis of the relative success of improvisation in developing ideas through movement
- description of experimentation in the studio to explore the potential of movement ideas
- analysis of the relative success of experimentation/exploration in developing ideas
- knowledge of choreographic devices, for example: motif and motif development; variation; repetition; contrast; highlights; climax; transition; chance
- description of how specific choreographic devices have been used to develop movement ideas
- the use of a choreographic journal to record and develop ideas.

Band 1 17 – 20 marks

- A detailed and comprehensive knowledge of dance, appropriate to the question
- Clear, detailed and undivided focus on the question
- Analytical and/or interpretative skills are used proficiently
- Selects insightful examples to support analysis and illustrate points
- Fluent use of an appropriate specialist vocabulary
- Proficient and accurate use of language – very few, if any, errors in spelling, punctuation and grammar.

Band 2 13 – 16 marks

- A sound knowledge and understanding of dance, appropriate to the question
- Maintains focus on the question
- Analytical and/or interpretative skills are used competently
- Selects appropriate examples to support analysis and illustrate points
- Appropriate use of specialist vocabulary
- A consistent and accurate use of language – few errors in spelling, punctuation and grammar.

Band 3 9 - 12 marks

- Knowledge and understanding of dance, appropriate to the question
- Maintains focus on the question. Some parts of the answer may not be relevant
- Shows some ability to analyse and/or interpret
- Selects some appropriate examples to support analysis and illustrate points
- Evidence of specialist vocabulary
- A competent use of language – there may be some errors in spelling, punctuation and grammar.

Band 4 5 – 8 marks

- Shows some knowledge and understanding of dance, appropriate to the question
- There is evidence of some focus on the question
- The ability to analyse and/or interpret is limited. More description is evident
- Provides some examples to illustrate points
- Some evidence of specialist vocabulary

- Basic written communication skills – some errors in spelling, punctuation and grammar.

Band 5 0 - 4 marks

- Shows little or very basic knowledge and understanding of dance, appropriate to the question
- Little or no focus on the question
- Shows little or no evidence of analysis and/or interpretation. Some description is evident
- Includes no, or very little, support from examples to illustrate points
- Little attempt to use specialist vocabulary
- Limited written communication skills – noticeable errors in spelling, punctuation and grammar, making answers difficult to follow.

0 7 Live performance, recording of live performance and dance specifically made for film and television are the ways in which dance works are presented to us.

Discuss how these different forms of presentation affect the way we understand and appreciate dance works. Provide examples from professional works in your discussion.

20 marks

For example:

- Knowledge and understanding of the particular characteristics/qualities of live performance/recording of live performance, for example: entrances/exits; whole stage or camera perspective; atmosphere of live performance; detail of facial expression, floor patterns; venue (formal, informal, site-specific); editorial control versus personal choice; opportunity to see work again
- Discussion of how live performance/recording of live performance helps or does not help to clarify the significance of dance works (in terms of: character; qualities; type and treatment of subject matter; possible meaning /interpretation; choreographic intention)
- Knowledge of the use of film technology in enhancing the understanding and appreciation of dance for film - for example: use of camera; overlays; editing techniques; use of different performance spaces
- Discussion of how the use of film technology in dance for film helps to clarify the significance of dance works (in terms of: character; qualities; type and treatment of subject matter; possible meaning /interpretation; choreographic intention)
- Description of examples of own experience of watching live and recorded dance and dance for film/TV
- Analysis of how the form of presentation enhanced/detracted from understanding and appreciation of the dance work