



**General Certificate of Education (A-level)  
June 2012**

**Dance**

**DANC4**

**(Specification 2230)**

**Unit 4: Group Choreography and Solo  
Performance**

**Post-Standardisation**

***Mark Scheme***

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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.

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## Section A - Group Choreography

AO1

**Create imaginative dances with an understanding of current practice, whilst drawing on the conventions and traditions of the past.**

*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 coherent development of ideas*
- *appropriate and imaginative choice and use of music, sound or silence to enhance meaning and expression of the dance idea*
- *appropriate and sensitive use of dancers' skills and attributes to communicate the dance idea.*

## Mark Bands for Group Choreography

### **Band 1            37 – 45 marks**

- 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 will reveal a very competent understanding of choreographic and structuring devices in relation to group choreography, which results in a highly sophisticated, complex, and extremely coherent piece of work
- Highly imaginative, thoughtful and insightful choice and use of the aural setting, which allows the candidate to enhance clearly the meaning and expression of the dance idea
- Appropriate, highly sensitive and intelligent use of dancers' skills and attributes to communicate the dance idea.

### **Band 2            28 – 36 marks**

- 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 will reveal a competent understanding of choreographic and structuring devices in relation to group choreography, which results in an extremely coherent piece of work
- Imaginative and carefully considered choice and use of the aural setting, which allows the candidate to enhance the meaning and expression of the dance idea
- Appropriate and intelligent use of dancers' skills and attributes to communicate the dance idea.

**Band 3            19 – 27 marks**

- Clear translation of ideas into dance material leading to work which demonstrates understanding of the process of selection and manipulation of material
- The answer will reveal an understanding of choreographic and structuring devices in relation to group choreography, which results in a coherent piece of work
- A considered choice and use of the aural setting, which allows the candidate to enhance the meaning and expression of the dance idea
- Appropriate use of dancers' skills and attributes to communicate the dance idea.

**Band 4            10 – 18 marks**

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

**Band 5            1 – 9 marks**

- 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 will reveal a very 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 coherent
- An attempt will have been made to choose and use aural setting, though the choice and its use may not enhance and may even detract from the meaning and expression of the dance idea
- Some attempt will have been made to use the dancers' skills and attributes to communicate the dance idea.

**Section A – Group choreography: question-specific mark schemes**

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

**1 Choreograph a dance based on the following statement:**

**'In all cases, however, we should understand that figures, the positive elements that attract our attention, could not exist without a contrasting background. Figures and their background, therefore, are more than opposing elements. Together, they form an inseparable reality – a unity of opposites ...'**

Translation of the dance idea with appropriate selection of action, dynamic and spatial elements	9 marks
Originality (or appropriate adaptation) and manipulation of movement material through choreographic devices	9 marks
Coherence, structure of the dance	9 marks
Appropriateness and use of music/sound/silence	9 marks
Sensitive use and manipulation of the skills and attributes of the dancers, in expressing the choreographer's intention	9 marks
<b>Total</b>	<b>45 marks</b>

**2 Choreograph a dance using the musical accompaniment *Jenipapo: No. 14*, a transcription for solo piano by Michael Riesman from a Philip Glass score.**

Embodiment of the musical structure, rhythm and phrasing through appropriate selection of action, dynamic and spatial elements	9 marks
Establishment of appropriate style in relation to the music	9 marks
Originality (or appropriate adaptation) and manipulation of movement material through choreographic devices	9 marks
Coherence, structure of the dance	9 marks
Sensitive use and manipulation of the skills and attributes of the dancers, in expressing the choreographer's intention	9 marks
<b>Total</b>	<b>45 marks</b>

**3 Choreograph a dance based on the exploration of a map of your choice.**

Translation of the dance idea with appropriate selection of action, dynamic and spatial elements *9 marks*

Originality (or appropriate adaptation) and manipulation of movement material through choreographic devices *9 marks*

Coherence, structure of the dance *9 marks*

Appropriateness and use of music/sound/silence *9 marks*

Sensitive use and manipulation of the skills and attributes of the dancers, in expressing the choreographer's intention *9 marks*

***Total*** ***45 marks***

**4 Choreograph a dance based on the illustration and extract from *Big-Top Benn*.**

Translation of the dance idea with appropriate selection of action, dynamic and spatial elements *9 marks*

Originality (or appropriate adaptation) and manipulation of movement material through choreographic devices *9 marks*

Coherence, structure of the dance *9 marks*

Appropriateness and use of music/sound/silence *9 marks*

Sensitive use and manipulation of the skills and attributes of the dancers, in expressing the choreographer's intention *9 marks*

***Total*** ***45 marks***

## **Section B - Performance of a solo in relation to the movement style of a specific practitioner**

AO2ii

**Apply performance skills to a specific practitioner, demonstrating a comprehensive understanding of safe practice and the appropriate technical and expressive skills needed in solo presentation.**

*This will be evident in the:*

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

### **Mark Bands for performance of a solo in relation to a specific practitioner**

#### **Band 1 25 - 30 marks**

- 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 the aural and physical settings to enhance the performance in relation to the chosen practitioner
- 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 in a sophisticated and highly polished, elegant way, clearly demonstrating an understanding of the specific genre and style of the chosen practitioner.

#### **Band 2 19 - 24 marks**

- 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 the aural and physical settings to enhance the performance in relation to the chosen practitioner
- 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 chosen practitioner.

**Band 3 13 - 18 marks**

- 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 the aural and physical settings to enhance the performance in relation to the chosen practitioner
- 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 chosen practitioner.

**Band 4 7 - 12 marks**

- 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 clear
- Some attempt to be effective in the use of the aural and physical settings to enhance the performance in relation to the chosen practitioner, though the relationship is not always 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 will demonstrate a basic understanding of the genre and style relating to the chosen practitioner.

**Band 5 1 - 6 marks**

- 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
- Little attempt to use the aural and physical settings to enhance the performance in relation to the chosen practitioner
- 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 will demonstrate a very basic understanding of the genre and style relating to the chosen practitioner.



**5 Perform a solo, of between two and three minutes' duration, based on:**

**EITHER**

**the movement style of a specific practitioner chosen from an area of study in Unit 3.**

**The areas of study are:**

- **Diaghilev's Ballets Russes 1909 - 1929**
- **Modern Dance in Britain 1965 - 1985**
- **Dance in the American Musicals of the 1930s and 1940s**

**OR**

**the movement style of any one of the Unit 3 set work choreographers.**

**The choreographers are:**

- **Alvin Ailey**
- **Sir Frederick Ashton**
- **Merce Cunningham.**

Articulation of bodily skill in relation to the specific practitioner/choreographer chosen

*8 marks*

Use of space (personal and stage space) in relation to the specific practitioner/choreographer chosen

*5 marks*

Use of dynamics in relation to the specific practitioner/choreographer chosen

*5 marks*

Use of the aural and physical settings in relation to the specific practitioner/choreographer chosen

*5 marks*

Use of focus and projection to communicate the dance idea in relation to the specific practitioner/choreographer chosen.

*7 marks*

**Total 30 marks**

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