
AS

Dance

DANC1 – Understanding Dance
Mark scheme

2230
June 2016

Version 1.0: Final Mark Scheme

Mark schemes are prepared by the Lead Assessment Writer 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 associates 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 associate understands and applies it in the same correct way. As preparation for standardisation each associate 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, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

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

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 students' knowledge and understanding of dance. Students may express answers in words, specialist vocabulary, notation or diagrammatic form.

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

Section A

Questions 01, 02 and 03 are linked and questions 04 and 05 are linked; marks are clearly allocated.

Use a tick to indicate where a student 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 student provides valid description, explanation and/or analysis for one question in the answer to the other question, you must award marks, although the same point should not be rewarded twice. Annotate the script using the appropriate abbreviation or comment.

Section B

Questions 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.

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.

Annotation of Scripts

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

Section A

✓ one tick for each mark

O seen but no mark

fma full marks awarded

Additional rationale should be written clearly in the left hand margin

Section B

Id identification

K knowledge

D description

An analysis which includes description of an example

Ex explanation

Eg ? an example is required

I irrelevant

R repetition

? to indicate inaccuracy or confused/unclear comments

Vague to indicate vague comments

^^ additional comments or details are required

The comment at the end of the Section B essays should be succinct and summative. It should provide your rationale for the mark awarded.

You might include comments about:

- focus on the question
- relevance and depth of knowledge
- simplicity or complexity of the analysis/explanation
- the balance of description and analysis
- selection and use of examples
- level of engagement with discussion
- clarity of communication.

You do not need to include comments about all of these points. The nature of the question and the students' individual responses will determine which of these points is most useful in order to explain your rationale.

Use of brackets

In Section A – use brackets to draw attention to the extract of the text which is worthy of the mark.

In Section B – use [.....] sparingly - to identify a piece of writing that connects to another piece of writing which together are worthy of credit. Use an arrow to connect the two extracts. Only use brackets for this purpose in Section B.

Section A

Note to examiners

Indicative content for questions 01, 02 and 03

- Students should be able to describe spatial development and dynamic development of a motif.
- They should be able to explain how movement communicates an idea/meaning.

Questions 01, 02 and 03 must be approached holistically. Read all three parts before awarding marks.

It is likely that some students will offer explanations required in 03 within the body of the 01 and 02 responses.

If the student does not restate the explanation in 03, where it can be marked as appropriate, then credit must be given in 01 and 02.

Identify the mark as an '03 mark' in the left hand margin and transfer it to the beginning of the 03 response.

Questions 01, 02 and 03 are linked to the image and the motif described below.



Ice cube with water

Motif

This motif has been created for a dance which explores the elements of **ice** and **water**.

The dancer starts in the back left corner of the stage in a deep lunge with arms extended to the sides at shoulder height.

The dancer runs to the front right corner of the stage and stops abruptly.

The dancer then sinks slowly to the floor.

With reference to the elements of ice and water

01 Describe how you would develop this motif using individual space and/or the stage space.

[3 marks]

Within the context of this examination ‘describe’ requires students to give a detailed account of.

Indicative content for 01

- Knowledge of use of space – individual space and the stage space – as evidenced in the description of the movement.

Award one mark for each clear description of movement that is related to spatial developments.

Guidance to examiners

Students do not need to provide three different developments. Students may provide a detailed description of one development.

Marks are awarded for clarity and precision of the description of spatial aspects of movement.

The development(s) should relate to the motif and/or the image.

With regard to the elements of ice and water, the links may not be clear until you have read the explanation in 03. Be open-minded and do not dismiss a description that is not immediately obvious in terms of the elements. Original and unusual ideas may be validated in the 03 explanations.

02 Describe how you would develop this motif using dynamics.**[3 marks]**

Within the context of this examination 'describe' requires students to give a detailed account of.

Indicative content for 02

- Knowledge of use of dynamics as evidenced in the description of the movement.

Award one mark for each clear description of movement that is related to dynamics.

Guidance to examiners

Students do not need to provide three different developments. Students may provide a detailed description of one development. The dynamic developments may follow from the movement described in 01. Equally students may return to the original motif as their starting point. Both approaches are valid.

Marks are awarded for clarity and precision of the description of dynamics.

The development(s) should relate to the motif and/or the image.

With regard to the elements of ice and water, the links may not be clear until you have read the explanation in 03. Be open-minded and do not dismiss a description that is not immediately obvious in terms of the elements. Original and unusual ideas may be validated in the 03 explanations.

03 Explain how the developments you have described would explore the elements of ice and water.**[4 marks]**

Within the context of this examination 'explain' requires students to clarify something by providing more detail and the relevant reasoning.

Indicative content for 03

- How specific movement ideas are communicated through the use of space and dynamics.

Guidance to examiners

Marks should be awarded for the detail in the explanation as well as the relevant reasoning that links the movement developments to the elements of ice and water.

The quality of the reasoning needs to be given credit – this may not correlate with the number of points made.

Note to examiners

Indicative content for questions 04 and 05

- Knowledge about costume and the ways it may impact on how the choreographic intention is communicated in one professional work.

Questions 04 and 05 are linked.

Name one professional work that you have studied.

04 Identify four factors that the choreographer might have considered when choosing the costume(s).

[4 marks]

Within the context of this examination ‘identify’ requires students to give the briefest possible information which clearly separates the idea or element from all other ideas or elements.

Indicative content for 04

- Factors linked to the intention/style/genre/mood of the dance
- Factors linked to character/role
- Factors linked to practical considerations of movement
- Factors linked to resources.

Award one mark for each correct factor.

Guidance to examiners

A one word response is valid if appropriate.

Factors may be specific to one costume or to a range of costumes.

Factors may refer to general aspects of costume design or to specific aspects of one costume.

05 Explain the significance of the costume(s) in this professional work.**[6 marks]**

Within the context of this examination 'explain' requires students to clarify something by providing more detail and the relevant reasoning.

Indicative content for 05

- How costumes contribute to an appreciation of: character, theme, subject matter, mood/atmosphere, genre, context (historical, social or cultural).

Guidance to examiners

Marks should be awarded for the detail in the explanation as well as the relevant reasoning.

The quality of the reasoning needs to be given credit – this may not correlate with the number of points made. Thus more than one mark should be awarded for a point that is made using detailed and precise supporting evidence. Use the brackets to identify where additional detail is presented and award one mark at the end of each bracket.

Explanations may be linked to practical considerations of costume design.

Explanations may be linked to relationships between costume and other aspects of physical setting.

Explanations do not need to relate to the factors identified in 04.

Students may focus on one or two costumes or make a number of points about a range of costumes.

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
- Ability to explain proficiently
- Selects insightful examples to support analysis/explanation 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
- Ability to explain competently
- Selects appropriate examples to support analysis/explanation 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
- Shows some ability to explain
- Selects some appropriate examples to support analysis/explanation 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
- Limited ability to explain. 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
- Shows little or no evidence of explanation. 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.

Section B

06 When creating a dance work, choreographers have different types of aural setting available to them including silence, the audible aspect of dancing, found sound, natural sound, the spoken word, sound effects and music.

Discuss ways in which aural setting is used by professional choreographers to communicate their dance ideas.

Refer to at least two professional works.

[20 marks]

Within the context of this examination 'discuss' requires students to refer to the analysis of the idea or elements and describe and evaluate the parts and the whole.

- Knowledge of aural setting and of professional works selected
- Details of examples of aural settings used in specific works/parts of works - silence, the audible aspect of dancing, found sound, natural sound, the spoken word, sound effects and music
- Explanation of the way that the aural setting interacts with other constituent features in order to communicate a particular idea/mood/character/narrative/ style/genre
- Explanation of the impact/effect of the aural setting.

Guidance to examiners

There will be a range of different approaches to the question.

The examples may be selected from one type of aural setting or from a wider range.

Students may discuss the use of aural setting in a more theoretical way.

Students may also find other ways to address the question.

Be open-minded about the approach and apply the Banding accurately.

07 Discuss the ways in which a dancer can stay fit, healthy and free from injury. You may wish to refer to strategies used inside and outside the studio to support your discussion.

[20 marks]

Within the context of this examination ‘discuss’ requires students to refer to the analysis of the idea or elements and describe and evaluate the parts and the whole.

- Knowledge of safe practice and training principles
- Details of examples of strategies used in order to remain fit, healthy and free from injury
- Explanation of the ways that the strategies have been effective.

The relevant areas of knowledge include the following:

- using an effective warm up/cool down to prepare/recover from exercise – details of changes in the body that are linked to safe practice, examples of appropriate exercises
- wearing clothes that allow the body to move without causing an accident
- eating a balanced diet – maintaining good hydration, using slow/fast release energy foods effectively, details of the components of a balanced diet, examples of food types and how they are used
- working in a space that is free of obstacles, sprung floor
- understanding how to administer simple treatment for injury – protect, rest, ice, compression, elevation
- being aware of own physical/psychological limitations - developing the ability to concentrate, focus, commitment
- training principles.

Guidance to examiners

Students are not required to cover all aspects of the relevant knowledge. They will be selective.

There will be a range of approaches in terms of breadth and depth.

Students may refer to their own experience or present a more theoretical response or approach the question from another perspective – all approaches are equally valid.

Be open-minded about the approach and apply the Banding accurately.