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# A-LEVEL

# Dance

DANC4/Unit 4  
Mark scheme

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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](http://aqa.org.uk)

## **Assessment objectives**

### **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.

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

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**Section A: 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 student 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 student 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 student 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 in 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 a consideration and exploration of the Rolling Bridge, a footbridge conceived by Thomas Heatherwick in 2004 and now situated at Paddington Basin, West London.**
- |  |                   |
|--|-------------------|
| Translation of the dance idea through the appropriate selection of action, dynamic and spatial elements                | <b>9 marks</b>    |
| Originality (or appropriate adaptation) and manipulation of movement material through choreographic devices            | <b>9 marks</b>    |
| Coherence, structure of the dance  | <b>9 marks</b>    |
| Appropriateness and use of music/sound/silence   | <b>9 marks</b>    |
| Sensitive use and manipulation of the skills and attributes of the dancers in expressing the choreographer's intention | <b>9 marks</b>    |
| <b>Total</b>   | <b>[45 marks]</b> |
- 2** **Choreograph a dance using the musical accompaniment Hot Train, composed and produced by Paul J. Borg in collaboration with Sandor Jozsa.**
- |  |                   |
|--|-------------------|
| Embodiment of the musical structure, rhythm and phrasing through the appropriate selection of action, dynamic and spatial elements | <b>9 marks</b>    |
| Establishment of appropriate style in relation to the music  | <b>9 marks</b>    |
| Originality (or appropriate adaptation) and manipulation of movement material through choreographic devices                        | <b>9 marks</b>    |
| Coherence, structure of the dance  | <b>9 marks</b>    |
| Sensitive use and manipulation of the skills and attributes of the dancers in expressing the choreographer's intention             | <b>9 marks</b>    |
| <b>Total</b>   | <b>[45 marks]</b> |

**3 Choreograph a dance based on an exploration of one of the following ecological terms:**

- **interspecific competition**
- **intraspecific competition**
- **the competitive exclusion principle.**

Translation of the dance idea through the 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 an exploration of one specific indigenous culture from one of the following continents:**

- **Africa**
- **Australia**
- **South America.**

Translation of the dance idea through the 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: Mark bands for performance of a solo in relation to the movement style of a specific practitioner/choreographer****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/ choreographer
- 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/ choreographer.

**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/choreographer
- 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/choreographer.

**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/ choreographer
- 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/choreographer.

**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/choreographer, 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/choreographer.

**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/choreographer
- 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/choreographer.



**Section B: Solo performance**

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

**Either**

- the movement style of a specific practitioner chosen from any area of study in Unit 3.

The areas of study are:

- The Royal Ballet 1956 – 1977
- Alvin Ailey American Dance Theater 1958 – current
- Netherlands Dance Theatre 1959 – 1999.

or

- the movement style of one of the Unit 3 set work choreographers.

The choreographers are:

- George Balanchine
- Akram Khan
- Sidi Larbi Cherkaoui
- Jerome Robbins.

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]**