

GCE
AS and A Level

Dance

AS exams 2009 onwards
A2 exams 2010 onwards

Unit 4:
Specimen mark scheme

Version 1.1





General Certificate of Education

Dance DANC4

Specimen Mark Scheme

Group Choreography and Solo Performance

This unit is externally assessed, but as the assessment criteria will not change from year to year, these are printed in section 3.7 of the specification. This mark scheme contains:

the question-specific criteria for Group Choreography
mark allocations for the criteria for all questions.

The specimen assessment materials are provided to give centres a reasonable idea of the general shape and character of the planned question papers and mark schemes in advance of the first operational exams.

Vertical black lines indicate a significant change or addition to the previous specimen mark scheme version 1.0.

Further copies of this Mark Scheme are available to download from the AQA Website: www.aqa.org.uk

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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 very 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 sound 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 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 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

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 and perform a dance using the musical accompaniment

Dancers in Love, Ellington, (1944).

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

2 Choreograph a dance using: 'freefall...tremendous speed and serene stillness'.

Translation of the dance idea with appropriate use of action, dynamics and space	9 marks
Originality (or appropriate adaptation of) 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 skills, attributes of dancers in expressing the choreographic intention	9 marks
Total	45 marks

3 Choreograph a dance based on the lifestyle of the *Shaker* community in America during the 19th Century.

Translation of the dance idea with appropriate use of action, dynamics and space	9 marks
Originality (or appropriate adaptation of) 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 skills, attributes of dancers in expressing the choreographic intention	9 marks
Total	45 marks

4 Choreograph a dance based upon the dynamic and spatial qualities of one of Alexander Calder's **mobiles**, using the following text to develop your ideas:

'[Alexander] Calder's life was as filled with humour and joy and freedom as were the *mobiles* for which he was well known: hanging, dangling, yet perfectly balanced, these innovative forms of sculpture usually consisted of various pieces of different sizes, shapes, and colours, and would swing on a breeze, twisting and orbiting, seeming to have a life of their own.'

Translation of the dance idea with appropriate use of action, dynamics and space	9 marks
Originality (or appropriate adaptation of) 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 skills, attributes of dancers in expressing the choreographic intention	9 marks
Total	45 marks

Section B – Performance of a solo in relation to a specific practitioner

AO2ii

Apply performance skills to a specific practitioner within an area of study, 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 the style of a specific practitioner chosen from an area of study in Unit 3.

The areas of study for Unit 3 are:

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

Articulation of bodily skill in relation to the specific practitioner chosen	8 marks
Use of space (personal and stage space) in relation to the specific practitioner chosen	5 marks
Use of dynamics in relation to the specific practitioner chosen	5 marks
Use of the aural and physical settings in relation to the specific practitioner	5 marks
Use of focus and projection to communicate the dance idea in relation to the specific practitioner chosen	7 marks
Total	30 marks