



**General Certificate of Secondary Education
June 2011**

Dance

42301

(Specification 4230)

Unit 1: Critical appreciation of dance

Post-Standardisation

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 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 candidates' 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 candidates' 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.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' 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.

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Introduction

Examiners must read the answers in their allocation carefully and make every effort to look positively for achievement throughout the ability range. They must annotate the scripts in order to show subsequent readers what evidence they have found for the award of marks and should give a mark for each answer.

Deciding on a mark

Examiners must use the full range of marks. Work exhibiting the highest skills should be considered for full marks.

Annotation of answers

It is important that while they are marking, examiners note on answers where they have found specific evidence of candidates having achieved a mark. It is likely that examiners will be making more extensive annotations at the beginning of the marking period than at the end, but every mark must be justified. Ticks should not be used randomly but should identify evidence of particular skills.

Quality of Written Communication

There is no separate mark allocation for Quality of Written Communication (QWC), which is contained within Assessment Objective 1:

Recall, select and communicate knowledge, understanding and appreciation of dance performance and choreography.

Written answers may be expressed in bullet points or in continuous prose. For some questions, equally valid responses may be in diagrammatic or tabular form. Wherever communication of the response is clear, in whatever form, the full range of marks is available. Questions for which QWC applies have been indicated on the mark scheme.

GCSE Dance Mark Scheme

Candidates to answer all questions.

- 1 (a) Name three performing skills that you would need to improve when dancing in a group. (3 x 1 mark)**

1 mark each for any of the following:

- E.g. sensitivity to other dancers in a range of dance relationships (1); timing with other dancers (1); timing with music (1); spatial accuracy (1); group formations and dance relationships (1);
- E.g overall sense of performance within a group context to include focus (1); projection (1); musicality; sensitivity (1); communication (1); energy (1); commitment (1); team work (1); co-operation(1); confidence (1);
- E.g technical ability: posture (1), alignment (1), co-ordination (1), balance (1), strength, (1) flexibility (1), mobility and control (1); stamina (1);
- E.g accuracy of action (1), dynamic (1) and spatial (1) content within the context of the group;
- E.g knowing the dance (1).

- 1 (b) Explain how you could improve each performing skill that you have named in (a) above. (3 x 1 mark)**

1 mark for each appropriate example of how to improve a performing skill (must be in relation to working in a group).

eg Timing with other dancers – we could break down each movement phrase and practise together without music to correct our timing.

NB: No marks to be awarded for rehearsal only.

NB: Answer given must relate to working in a group and improving.

- 2 (a) What was the date of the first performance of each of the works that you have studied? (2 x 1 mark)**

Bird Song – 2004 (1); 2004 (1); Faultline – 2007 (1); 2007 (1); Ghost Dances – 1981(1); Nutcracker! – 1992 and 2002 (1 either or); Overdrive –2003 (1); Perfect – 2005 (1); Romeo and Juliet – 1965 (1); Rosas danst Rosas – 1983 or 1997 or 1996 (1); Dance Tek Warriors – 1998 (1); Swansong –1987 (1); Still life at the Penguin Café – 1988 (1).

- 2 (b) How many dancers perform in each work? (2 x 1 mark)

eg *Ghost Dances* – medium cast (1); *Nutcracker!* – large cast (1).

NB *Still Life at the Penguin Café* can award in both medium and large category.
Rosa Danst Rosas can award for small or large cast.

- 2 (c) Name one dance style used in each work that you have studied. (2 x 1 mark)

eg *Romeo and Juliet* – Classical Ballet (1); *Rosas Danst Rosas* – Post-Modern (1).

NB: Allow any of the dance styles within each work.

DANCE WORK (1) AND DANCE WORK (2) MUST MATCH THE OPENING STATEMENT

- 3 (a) Who composed the accompaniment for dance work 1? (1 mark)

1 mark for correctly naming the composer for work 1.

Surname on own ok. Forename on own not ok. Phonetic spellings accepted.

- 3 (b) Explain how the use of accompaniment contributes to either mood/atmosphere or character in dance work 1. (3 marks including QWC)

3 marks are available for this question. Award 1 mark for a simple response outlining one contribution. Award further marks for *either*.

- suggestions of other contributions of the accompaniment on mood/atmosphere OR character, *or*
- for a detailed and accurate outline of how the accompaniment specifically enhances mood/atmosphere OR character.

For example:

In *Ghost Dances* the use of climax (1 mark) at the end of each section helps to create the mood of the dance – *simple response* gaining 1 mark.

In *Ghost Dances* the accompaniment builds in tempo, (1 mark) suddenly stopping, (1 mark) helping to create mood – *more complex response*, awarded 2 marks.

In *Ghost Dances* the accompaniment builds in tempo, (1 mark) suddenly stopping, (1 mark) followed by water slowly dripping (1 mark), helping to create a sombre mood – *full and detailed response* awarded 3 marks.

NB: if a candidate gives a mixed response, eg contributions to both mood/atmosphere *and* character, marks can only be awarded for one of these. Award the mark for the best explanation of the two.

NB Note a change to dance work 2 here.

- 3 (c) What type of accompaniment is used in dance work 2? (1 mark)**

1 mark for correct identification of accompaniment, e.g. instruments used (1 mark); volume/pitch (1 mark); musical genre (1 mark), etc. No mark for silence, no mark for just music, but eg orchestral music is fine.

This can be a stand alone question.

- 3 (d) Explain how the use of accompaniment contributes to either dynamics or structure in dance work 2. (3 marks including QWC)**

3 marks are available here for either 3 separate contributions or a very detailed appropriate response to the question.

For example:

In the Shadows sections of *Perfect*, the music becomes more agitated (1 mark) as the section progresses – *simple answer* worth 1 mark.

In the Shadows sections of *Perfect*, the music becomes more agitated (1 mark) as the section progresses. This adds to the anxious (1 mark) dynamic of the dance solo – *more complex answer* worth 2 marks.

In the Shadows sections of *Perfect*, the music becomes more agitated (1 mark) as the section progresses. This adds to the anxious (1 mark) and desperate dynamic of the dance solo (1 mark) – *full and detailed answer* worth 3 marks.

NB: if a candidate gives a mixed response, eg contributions to both dynamics *and* structure, marks can only be awarded for one of these. Award the mark for the best explanation of the two.

NB: If candidate describes dynamics or structure of a accompiment marks can be awarded.

- 4 (a) What is the main theme/dance idea of either dance work 1 or dance work 2? (1 mark)**

1 mark for correctly identifying the theme/dance idea of the chosen work.

- 4 (b) Choose a phrase or a motif from the dance work named in 4 (a) and identify the action, space and dynamic content. (6 marks including QWC)**

Up to 6 marks can be awarded in the following ways:

3 marks are available for description of one appropriate action, one appropriate spatial and one appropriate dynamic of the chosen work. A further 3 marks may be awarded for accurate descriptions of actions, space or dynamics – up to 6 marks.

For example:

In *Dance Tek Warriors*, the section named 'Mass Equilibria in the Sea of Tranquility' phase 1, the dancers lunge (action – 1 mark), the dynamics are very rhythmic (dynamics – 1 mark) and they move in a diagonal pathway (space – 1 mark). 1 mark each has been awarded for an action, space and dynamic answer. Further marks may be awarded for further action, space and/or dynamic suggestions, for example:

In *Dance Tek Warriors*, the section named 'Mass Equilibria in the Sea of Tranquility' phase 1, the dancers lunge (action – 1 mark), push (action – 1 mark) and shunt (action – 1 mark) forwards (space – 1 mark), the dynamics are very rhythmic (dynamics – 1 mark) and they move in a diagonal pathway (space – 1 mark).

NB: if a candidate identifies only two of action, space and dynamics, the answer can be awarded a maximum of 5 marks.

Candidate must get 1 mark for action, 1 mark for space, 1 mark for dynamic and then 3 marks anywhere else.

- 4 (c) The choreographer's choice of action, space and dynamics helps us to understand the theme/dance idea of this work. Give two movement examples from the dance work in 4 (a) and explain why they are effective in communicating the theme/dance idea. (2 x 3 marks including QWC)**

Award up to 2 marks for each movement example (action(1), space(1) or dynamics(1) a maximum of 1 mark for each A,S,D). Award 1 mark per example for explanation of effectiveness.

For example, In the opening section of *Faultline*, the men perform a finger-rubbing gesture (action – 1 mark) suggesting money or bling of youth or gang culture. They also use a lot of fast, aggressive (dynamics - 1 mark) lifting and contact, suggesting street violence. Their linear pathways (space – 1 mark but can't be given as 2 marks already awarded for action and dynamics) suggest travelling on pavements. These help suggest the theme of street gangs and youth culture (1 mark for explanation of effectiveness). Total for this example = 3 marks.

Effectiveness on it's own not awarded.

Can use an example already mentioned in 4b.

- 4 (d) Name a feature, other than the movement content, that helps us to understand the theme/dance idea of the dance work named in 4 (a). (1 mark)**

1 mark awarded for identification of a feature of the work (other than the movement) that helps us to understand the theme, for example, the lighting (1), physical setting (1), accompaniment (1), numbers of dancers (1), dance relationships (1), choreographic form (1), choreographic structure (1) costume (1).

NB: Can mark 4d as a stand alone.

- 4 (e) Explain how this feature helps us to understand the theme/dance idea of the dance work. (2 marks)**

Up to 2 marks for appropriate explanation of how the named feature in (d) helps us to understand the work, for example:

The physical setting in *Perfect* has sand on the floor; the dancers let the sand run through their fingers like sand running through an hour glass (1 mark answer) emphasising the theme of time (1) – 2 mark answer;

In *Perfect* there is a paper screen at the front of the stage that has images of seasons changing - emphasising time passing (1). The screen later tears, showing decay and the effects of time (1) – 2 mark answer.

NB; Answer in 4e must link to what has been written in 4d.

- 5 (a) Describe the lighting of both dance works. You may choose to refer to sections within the dance works. (2 x 2 marks)**

Up to 2 marks available for each work for correct identification of e.g. colour(1), intensity, direction, shape (1), pattern (1), shadow (1), pools (1), washes (1) contrast (1), following spot/spot (1).

NB Award each description once only. No repetition.

/cont...

5 (b) How is lighting used effectively in both dance works? You may wish to refer to key moments. (10 marks including QWC)

Award marks for individual contributions OR alternatively award marks if a full and detailed response is made. For example:

In Gill Clarke's Solo 2 in *Bird Song* the lighting travels across the space in a diagonal pathway. This opens up the space, allowing Clarke to move forward (1 mark). This is in contrast to the first solo, where the lighting restricts her movement (1 mark) – *more complex response* worth 2 marks. The darker blue light following behind the pale blue could suggest night-time, (1 mark) again contrasting with the yellow light in the first solo, possibly suggesting sunrise (1 mark).

Up to 5 marks are available for each professional dance work to include individual contributions, for example:

Realistic/naturalist (1)
gives each group of dancers their own space to dance (1);
separates the groups of dancers (1);
marks territory (1);
defines the dancers' space (1);
suggests a time of day (1); suggests a season (1) climate (1);
suggests geographical (1), historical (1), social (1) context (1) CULTURAL (1);
enhances mood/atmosphere (1);
complements other components (1);
enhances the theme of the dance (1) narrative (1) movement content (1);
sculpts the dancers' bodies (1);
emphasises a climax/highlight (1);
emphasises a change of section (1) structure (1);
highlights a dancer (1) prop (1) character (1) body part (1) gender (1)
symbolic (1)
contrast (1)

NB: each contribution must be used only once. No marks are to be awarded for description – look for what the lighting does rather than what it looks like.

NB: maximum of 5 marks per work

NB: Up to 2 marks can also be awarded for other evaluative commentary within the 5 marks. Annotate "eval"

NB: The effects of projection can be awarded marks if references made to the lighting aspect of the projection.

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