



General Certificate of Secondary Education

**Dance**

**Unit 1 – Critical Appreciation of Dance**

**Specimen Mark Scheme**

For examinations from 2011 onwards

## **Introduction**

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Examiners must read the scripts 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 in the right hand margin at the end of the 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 scripts**

It is important that while they are marking, examiners note on scripts 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**

Candidates have been advised that answers to questions worth more than 2 marks will contain an assessment of Quality of Written Communications (QWC). However, there is no separate mark allocation for Quality of Written Communication (QWC), which is contained within Assessment Objective 1:

*Recall, select and communicate their 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.

## GCSE Dance Specimen Mark Scheme

Candidates to answer all questions.

Name the two professional dance works you will refer to in this paper.

**1 (a) Describe a costume from work 1. (2 marks)**

1 mark for a basic description, eg: *In Swansong the prisoner wears jeans.*  
2 marks for a more detailed description, eg: *In Swansong the prisoner wears a red T-shirt.*  
Examples may refer to, for instance: colour, style, era, texture, length, design, individual features of costumes.

**1 (b) How does the choreographer use this costume in work 1? (3 marks)**

1 mark for a simple response, eg: *His costume shows he is different from the others.*  
2 marks for a more detailed response, eg: *There are two guards dressed the same showing they have power over the prisoner and he stands out from the others as he has a different costume.*  
3 marks for a well written thorough, coherent response, eg: *The guards are dressed identically and the prisoner is dressed differently. This shows that the guards have more power over the prisoner and identifies the roles of the characters. The shoes that the dancers wear make sounds telling the audience that an interrogation is taking place.*

Examples may refer to, for instance:  
age (1), gender (1), context – social (1), geographical, historical (1), humour (1), identification of character (1), identification of groups of dancers (1), mood/atmosphere (1), ease of movement (1), sculpt body (1), enhance body line (1).

**1 (c) Describe a costume from work 2. (2 marks)**

See 1 (a) for question mark scheme.

**1 (d) How does the choreographer use this costume in work 2? (3 marks)**

See 1 (b) for question mark scheme.

- 2 (a) What type of accompaniment is used in one of the professional dance works that you have studied? (1 mark)**

1 mark for correct identification of eg, orchestral, electronic, found and natural sound, song, traditional, spoken word.

- 2 (b) Give an example from the work that shows a relationship between the dance and the accompaniment. (2 marks)**

1 mark for a simple answer, eg: *In 'Still Life' At The Penguin Café the dancers use direct correlation in the Flea section.*

2 marks for a detailed, appropriate example from the named work.

For example, in 'The Flea' section of '*Still Life' At The Penguin Café* the accompaniment is lively traditional English folk music. The dancers are Morris dancing in time with the music, with their steps matching the beat of the music. (This example is worth two marks as it includes an appropriate example of the accompaniment and explanation of how it links with the movement).

- 2 (c) Explain two ways in which the choreographer uses accompaniment in the other professional dance work that you have studied. (2 marks)**

1 mark for each use of accompaniment (looking for contributions here), eg, in *Ghost Dances* the music is traditional South American music, suggesting the location (1 mark) of the dance. When a life is taken there is a sound of water dripping – this enhances the eerie atmosphere (1 mark).

- 3 (a) Choose and explain two of the following dance relationships.**

**Unison, Canon, Complementary, Contrast. (4 marks)**

1 mark for a very simple explanation, eg: *Canon is when one dancer moves followed by another dancer.*

2 marks for a full, detailed explanation, eg: *Canon is when one dancer moves followed by another dancer for example a Mexican wave,*  
or for including an illustrative movement example (which may be a diagram).

Maximum of 2 marks for each explanation = 4 marks in total.

- 3 (b) Describe a moment, from one of the professional dance works that you have studied, where one of your chosen relationships occurs. (2 marks)**

1 mark for a brief description, eg: *In the opening section of Ghost Dances, the ghosts roll on the floor in canon.*

2 marks for a more detailed description, eg: *In the opening section of Ghost Dances, the ghost characters are linked using straight arms and split to move onto the floor and roll in canon. They then link together again and continue in unison.*

- 3 (c) Choose a different dance relationship that you used in choreography or performance in your practical work. How did this relationship fit the theme of the dance? (3 marks)**

1 mark for description or for a simple explanation, which may not link the relationship clearly to the theme of the dance, eg: *My partner and I used similar balances in our performance piece.*

2 marks for a more detailed explanation which includes reference to the link between the dance relationship and the theme, eg: *My partner and I used the idea of Four Corners 1 in Birdsong where the dancers used complementary actions.*

3 marks for a well written, clearly explained, detailed response which clearly shows the use of chosen relationship in relation to theme chosen for personal choreography/performance, eg: *My partner and I used the idea of Four Corners 1 in Birdsong where two dancers used complementary actions but varied the level and the body parts used.*

- 4 (a) Your solo composition task was based on three motifs from a selected work. Describe one of the motifs you learned. Use actions, dynamics and space in your answer. (3 marks)**

1 mark each for an appropriate action, dynamic and space description of a motif. **The motif must be from work selected.** For example, in *Swansong*, during the prisoner's solo he lunges (1 mark, action), smoothly (1 mark, dynamics) to the side (1 mark, space).

**4 (b) Describe two ways that you developed this motif. (4 marks)**

1 mark awarded for any appropriate motif development, eg change dynamics, change order of actions, repeat all or part of the motif – up to 2 marks.

1 mark for simple description of a motif development, eg: *I repeated a roll later in my dance but changed the direction.*

2 marks for a clear, detailed description of a motif development, eg: *I repeated a roll by rolling twice in the opposite direction, starting slowly and increasing the speed to create a highlight.*

2 developments required = 4 marks in total.

Examples may include, for instance: change dynamics, change order of actions, repeat all or part of the motif.

**5 A climax is a structurally important moment in a dance.**

**Describe a moment of climax in one of the professional dance works that you have studied. Refer to actions and dynamics. (4 marks)**

1 mark for a simple action description, eg: *In Ghost Dances the actions stop during the climax.*

2 marks for a well written, clear, detailed action description, eg: *In the first section with the villagers in Ghost Dances, the ghosts hold up the villagers and pause for the climax. The villagers look like they are hanging.*

1 mark for a simple dynamics description, eg: *The climax of Birdsong is the Central Solo where the actions are sharp.*

2 marks for a well written, clear, detailed dynamics description, eg: *The climax of Birdsong is the Central Solo where the actions are sharp and agitated.*

1–4 marks available for any combination of simple and/or detailed responses.

NB: marks awarded only for correct identification of climax in named dance work.

**6 (a) Describe the physical setting of both professional dance works that you have studied. (4 marks)**

1 mark for a simple description, eg: *There is a backdrop in Ghost Dances.*  
2 marks for a well written, clear, detailed description, eg: *In the zebra section of 'Still Life' at the Penguin Café there is a backdrop showing plains with orange/red lighting. There is black and white striped lighting on the floor.*

1–4 marks available for any combination of simple and/or detailed responses.

Responses may refer to any of the following examples: colour (1), features, eg: furniture, rocks etc (1), locations (1), description of backdrops (1), lighting features (1), lighting effects, eg: gobo, shafts of light, pulsating lights, etc (1).

**6 (b) Compare the way the physical setting is used in both professional dance works that you have studied. (8 marks)**

1–2 marks for simple, descriptive responses, possibly with reference to only one work. Comparison, if attempted, is unclear or inaccurate.

3–5 marks for a more coherent response which includes some accurate comparison.

6–8 marks for well written, clear, coherent answers which demonstrate knowledge of the similarities and differences in usage of physical setting in the two works chosen.

Examples may include:

providing realistic/naturalistic setting, entrances/exits, space for focus on dancers, multiple settings, mood atmosphere, context – social, geographical, historical.

**6 (c) Choose one of the professional dance works that you have studied and explain how effective you think the use of physical setting is. (3 marks)**

Candidates will have the opportunity to be subjective in this answer but marks will only be awarded if they refer to the effectiveness of the contributions of physical setting.

1 mark for largely descriptive answers, eg: *I like the lighting in Ghost Dances as it feels creepy.*

2 marks for answers which include some explanation, eg: *I like the backdrop in Ghost Dances as it suggests to the audience that the dance is set inside a cave and the blue lighting feels creepy.*

3 marks for well written, clear, detailed explanations, eg: *I like the backdrop in Ghost Dances as it suggests to the audience that the dance is set inside a cave and the blue lighting feels creepy. The rocks on stage give the dancers different levels as the ghosts stand on them and the villagers sit on them throughout the dance.*