



General Certificate of Education

Dance DAN1

Mark Scheme

2008 examination - June series

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UNIT 1 Solo Choreography and Performance

Questions 1 – 4: Assessment criteria

Assessment Objective a

The ability to perform and interpret dance ideas with a sense of style, demonstrating an understanding of safe practice and of the technical and expressive requirements. (Specification, para 6.1).

This will be evident in the:

- articulate and efficient use of bodily skill
- eloquent control of space
- eloquent use of dynamics to embody the specific dance idea
- clear use of focus to communicate the dance idea
- informed and appropriate projection of the dance idea
- demonstration of an appropriate sense of style.
- *Assessment Objective b*

The ability to create imaginative dances with an understanding of current practice whilst drawing on the conventions and traditions of the past. (Specification para 6.1).

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 solo 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.

UNIT 1 Mark Bands: Choreography**Band 1 21 – 25**

- 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 recognised choreographic and structuring devices, which results in a highly sophisticated, complex and coherent piece of work.
- Highly imaginative, thoughtful and insightful choice and use of the aural setting which allows the candidate to very clearly enhance the meaning and expression of the dance idea.

Band 2 16 – 20

- 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 recognised choreographic and structuring devices, which results in a 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.

Band 3 11 – 15

- A sound 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 understanding of recognised choreographic and structuring devices, which results in an attempt to produce a coherent piece of work, though at times clarity may be lost.
- A considered 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.

Band 4 6 – 10

- Some attempt will have been made, though limited, to translate ideas into dance material, leading to work which demonstrates very limited understanding of the process of selection and manipulation of material.
- The answer will reveal a limited understanding of recognised choreographic and structuring devices, which results in a piece of work which is 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 the meaning and expression of the dance idea.

Band 5 0 – 5

- Very little, if any, evidence of appropriate translation of ideas into dance material, leading to work which demonstrates extremely limited understanding of the process of selection and manipulation of material.
- The answer will reveal little or no understanding of recognised choreographic and structuring devices, which results in a piece of work lacking clarity and coherence.
- 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.

Mark Bands: Performance**Band 1 21 – 25**

- 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 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 appropriate sense of style.

Band 2 16 – 20

- 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 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 appropriate sense of style.

Band 3 11 – 15

- Efficient use of bodily skill.
- The use of space has been considered but sometimes control and eloquence may be erratic.
- 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 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.
- An attempt will have been made to demonstrate an appropriate sense of style throughout the performance.

Band 4 6 – 10

- The use of bodily skill sometimes shows efficiency and clarity.
- The use of space has been considered but more often than not the performer demonstrates an erratic sense of control and eloquence.
- An attempt to use dynamic variation has been made but the relationship with the dance idea is not always clear.
- The use of focus is inconsistent throughout the performance and is used unsuccessfully to communicate the dance idea.
- Projection of the dance idea is limited.
- The demonstration of an appropriate sense of style is limited.

Band 5

0 – 5

- Extremely limited efficiency in the use of bodily skill, showing very little evidence of articulation.
- The performer has very limited control and eloquence in her/his use of space.
- The use of dynamics to embody the dance idea is extremely limited and underdeveloped.
- 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 demonstration of an appropriate sense of style is extremely limited.

Choreograph and perform a solo dance of between two and three minutes' duration on one of the following questions.

1 Select a decade from one of the following:

1920 – 1929

1950 – 1959

1960 – 1969.

Choreograph and perform a dance based on the popular music, fashion trends and social dance styles of the chosen decade.

Translation and development of ideas in relation to music, fashion and social dance styles of the chosen decade (5 marks)

Evocation and/or establishment of any of the following:
place, situation, incident, mood, atmosphere, character, personality (5 marks)

Originality (or appropriate adaptation) and manipulation of movement material through choreographic devices (5 marks)

Coherence, structure of dance (5 marks)

Appropriateness and use of music/sound/silence (5 marks)

Total 25 marks

2 Choreograph and perform a dance based on *Der Mensch im Ideenkreis (Man in the Circle of Ideas)* (1928) by Oskar Schlemmer . . . and the supporting text.

Consideration and exploration of illustration and text through spatial patterning (5 marks)

Consideration and exploration of illustration and text through action and dynamics (5 marks)

Originality (or appropriate adaptation) and manipulation of movement material through choreographic devices (5 marks)

Coherence, structure of dance (5 marks)

Appropriateness and use of music/sound/silence (5 marks)

Total 25 marks

3 Choreograph and perform a dance based upon *Everyone Sang* by Siegfried Sassoon.

Evocation of imagery, eg:
burst out singing, prisoned birds, freedom, shaken with tears (5 marks)

Expression of theme(s) through establishment of mood/atmosphere through appropriate selection of action, dynamic and spatial patterning (5 marks)

Originality (or appropriate adaptation) and manipulation of movement material through choreographic devices (5 marks)

Coherence, structure of dance (5 marks)

Appropriateness and use of music/sound/silence (5 marks)

Total 25 marks

4 Choreograph and perform a dance that explores, and presents views on, a topical environmental issue.

Establishment of environmental issue through appropriate selection of action, dynamics and spatial patterning (5 marks)

Exploration of ideas and clear communication of view(s) (5 marks)

Originality (or appropriate adaptation) and manipulation of movement material through choreographic devices (5 marks)

Coherence, structure of dance (5 marks)

Appropriateness and use of music/sound/silence (5 marks)

Total 25 marks

Solo Performance Mark Scheme

Precision and control of bodily skill: alignment, flexion, extension, rotation, whole body participation and/or isolation (5 marks)

Precision and control of bodily skill: locomotion, transference of weight, balance (5 marks)

Spatial control and eloquence (in individual space and in stage space as used) (4 marks)

Rhythmic control and eloquence, embodying the chosen dynamics (5 marks)

Interpretation/embodiment of the candidate's dance idea with use of focus (imaginative or actual) to project the interpretation with clarity and appropriate sense of style (6 marks)

Total 25 marks