

General Certificate of Education

Dance DAN1

Mark Scheme

2006 examination - June series

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 meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting 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 the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting 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.

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 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 logical and coherent development of ideas
 - appropriate and imaginative choice and use of music, sound or silence to enhance meaning and understanding.
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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 choreographic and structuring devices, which results in a highly sophisticated, complex, logical and coherent piece of work.
- Highly imaginative, thoughtful and insightful choice and use of the aural setting which allows the candidate to enhance very clearly the meaning and understanding 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 choreographic and structuring devices, which results in a logical and coherent piece of work.
- Imaginative and carefully considered choice and use of the aural setting which allows the candidate to enhance the meaning and understanding of the dance idea.

Band 3 **11 – 15**

- 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 understanding of choreographic and structuring devices, which results in an attempt to produce a logical and 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 understanding of the dance idea.

Band 4 **6 - 10**

- Some attempt, 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 choreographic and structuring devices, which results in a piece of work which is inconsistent in its attempt to be logical and 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 understanding 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 choreographic and structuring devices, which results in a piece of work lacking clarity, logical development of ideas 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 understanding of the dance idea.
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Unit 1 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 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 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 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.
- 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

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

Prepare a programme note for your dance, of not more than 150 words, on a single side of an A4 sheet of paper

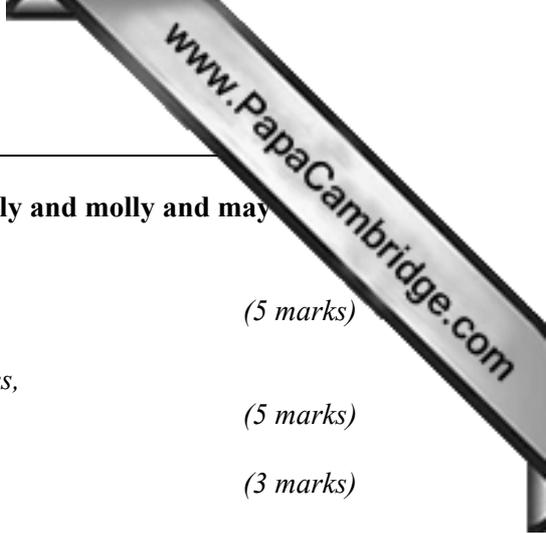
1 Choreograph and perform a dance which uses different hand gestures from either: British Sign Language or Bharata Natyam.

In addition to your programme note, you should prepare a single side A4 sheet which clearly illustrates the hand gestures that you have selected.

Establishment of selected hand gestures	(3 marks)
Development of selected hand gestures (whether to establish narrative / scenario and/or abstract use)	(7 marks)
Distinctiveness of dynamic content	(3 marks)
Originality or appropriate adaptation of movement material	(3 marks)
Coherence, structure of the dance	(3 marks)
Appropriateness and use of music/sound/silence	(3 marks)
Authority/economy/significance of dance statement	(3 marks)
Total marks	25 marks

2 Choreograph and perform a dance using the musical accompaniment *Violin Concerto* by Rorem (1985).

Embodiment of the musical structure, rhythm, phrasing	(5 marks)
Establishment of appropriate style (in whichever genre)	(3 marks)
Use of dynamic qualities of the dance in relation to the rhythm or phrasing of music: matching, embellishing, counterpointing	(4 marks)
Use of spatial pattern	(4 marks)
Originality or appropriate adaptation of movement material	(3 marks)
Coherence, structure of the dance	(3 marks)
Authority/economy/significance of dance statement	(3 marks)
Total	25 marks



**3 Choreograph and perform a dance based upon ‘maggie and milly and molly and may’
E.E. Cummings.**

Establishment of the character(s)	(5 marks)
Evocation of imagery, eg: <i>a stranded star, a shell that sang, blowing bubbles, smooth round stone</i>	(5 marks)
Establishment of mood/atmosphere through distinct <i>dynamic</i> changes	(3 marks)
Originality or appropriate adaptation of movement material	(3 marks)
Coherence and structure of the dance	(3 marks)
Appropriateness and use of music/sound/silence	(3 marks)
Authority/economy/significance of dance statement	(3 marks)
Total	25 marks

4 Choreograph and perform a dance based upon the following quotation:

‘Such ordering principles as symmetry, seriality and patterning have the ability to simplify and to abstract’

Use of spatial patterning to establish the three principles of symmetry, seriality and patterning	(4 marks)
Use of dynamic content in relation to the three principles	(4 marks)
Manipulation of choreographic devices in relation to the quotation	(5 marks)
Originality or appropriate adaptation of movement material	(3 marks)
Coherence and structure of the dance	(3 marks)
Appropriateness and use of music/sound/silence	(3 marks)
Authority/economy/significance of dance statement	(3 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	(6 marks)
Total	25 marks
