



ASSESSMENT and  
QUALIFICATIONS  
ALLIANCE

[www.PapaCambridge.com](http://www.PapaCambridge.com)

# **General Certificate of Education**

## **Dance DAN4**

### **Mark Scheme**

*2007 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 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.

Further copies of this Mark Scheme are available to download from the AQA Website: [www.aqa.org.uk](http://www.aqa.org.uk)

Copyright © 2007 AQA and its licensors. All rights reserved.

#### COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

---

## **UNIT 4 – Group Choreography**

### *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 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 or attributes to communicate the dance idea.
- 
-

---

**Unit 4 – Mark Bands: Choreography****Band 1 49 – 60**

- 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 reveals 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 37 – 48**

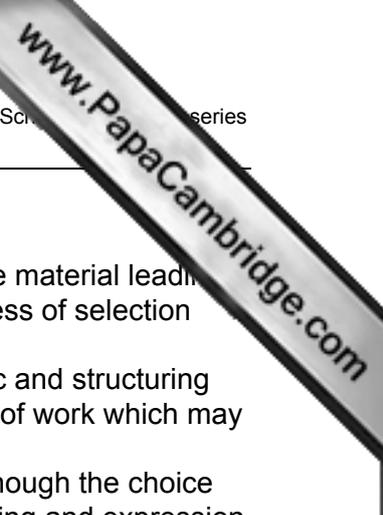
- Imaginative and clear translation of ideas into dance material leading to work which demonstrates a sound understanding and clear grasp of the process of selection and manipulation of material.
- The answer reveals a competent understanding of choreographic and structuring devices in relation to group 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 25 – 36**

- Clear translation of ideas into dance material leading to work which demonstrates understanding of the process of selection and manipulation of material.
- The answer reveals 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 13 – 24**

- An attempt is made to translate ideas into dance material leading to work which demonstrates basic understanding of the process of selection and manipulation of material.
  - The answer reveals 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 0 – 12**

- Some attempt is made, though limited, to translate ideas into dance material leading to work, which demonstrates very 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.
-

**1 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.'**

Establishment and manipulation of the dynamic component, eg, hanging, suspended, sustained, sudden movement, hovering, the contrast between heavy/light, freeflow, counterbalancing of the weight (10 marks)

Establishment and manipulation of spatial patterns: shapes of the mobile in the air, produced by bodies in space and/or floor patterns (10 marks)

Originality (or appropriate adaptation of) and manipulation of movement material through choreographic devices (10 marks)

Coherence, structure of the dance (10 marks)

Appropriateness and use of music/sound/silence (10 marks)

Sensitive use and manipulation of skills, attributes of dancers in expressing the choreographic intention (10 marks)

**Total 60 marks**

**2 Choreograph a dance using the musical accompaniment *JANUARY a yellow disc rising from the sea* (2005) by Joby Talbot.**

Embodiment of the musical structure, rhythm, phrasing through appropriate selection of action and dynamic content (10 marks)

Establishment of appropriate style in relation to the music (10 marks)

Use of spatial pattern: shape (of individuals in space and relationship(s) between dancers) (10 marks)

Originality (or appropriate adaptation of) and manipulation of movement material through choreographic devices (10 marks)

Coherence, structure of the dance (10 marks)

Sensitive use and manipulation of skills, attributes of dancers in expressing the choreographic intention (10 marks)

**3 Choreograph a dance based upon an aspect of the area in which you live. This aspect could be either, historical, contemporary or mythological**

Establishment and creation of aspect - whether incident, scenario, theme or legend - through distinct and clear action, dynamic and spatial qualities	(10 marks)
Evocation of imagery and/or mood/atmosphere of chosen aspect	(10 marks)
Originality (or appropriate adaptation of) and manipulation of movement material through choreographic devices	(10 marks)
Coherence, structure of the dance	(10 marks)
Appropriateness and use of music/sound/silence	(10 marks)
Sensitive use and manipulation of skills, attributes of dancers in expressing the choreographic intention	(10 marks)
<b>Total</b>	<b>60 marks</b>

**4. Choreograph a dance based upon the poem Q by Roger McGough (1986)**

**I join the queue  
We move up slowly.**

**I ask the lady in front  
What are we queuing for.  
'To join another queue,'  
She explains.**

**'How pointless,' I say,  
'I'm leaving.' She points  
To another long queue.  
'Then you must get in line.'**

**I join the queue.  
We move up slowly.**

Evocation of imagery through spatial content, eg, lines (straight, curved, singular, plural), 'snake-like' movement, swapping/switching queues, joining/leaving, repetition	(10 marks)
Evocation of imagery through action and dynamic content, eg, rhythm of poem, slow moving, sudden changes, sustained, repetition, pointing and pedestrian movement	(10 marks)
Originality (or appropriate adaptation of) and manipulation of movement material through choreographic devices	(10 marks)
Coherence, structure of the dance	(10 marks)
Appropriateness and use of music/sound/silence	(10 marks)
Sensitive use and manipulation of skills, attributes of dancers in expressing the choreographic intention	(10 marks)
<b>Total</b>	<b>60 marks</b>