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# General Certificate of Education

## Dance DANC1

### Unit 1 – Understanding Dance

# Mark Scheme

*2009 examination - June series*

**This mark scheme uses the [new numbering system](#) which is being introduced for examinations from June 2010**

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.

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## Introduction

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### The Assessment Objectives

Unit 1 assesses Assessment Objectives 3, 4i and 5i.

AO3 communicate clearly through writing the knowledge, understanding and insight appropriate to dance study.

AO4i show detailed knowledge and understanding, in written form, of choreographic and performance process either in own work and/or professional repertoire.

AO5i show detailed knowledge and understanding, in written form, of the significance of dance, either in own work and/or professional repertoire.

These assessment objectives are not assessed discretely in this unit, so that one or more may be present in a question.

### Guidance on the use of the Mark Scheme

As an Examiner, you must be positive in your marking, rewarding candidates' knowledge and understanding of dance. Candidates may express answers in words, specialist vocabulary, notation or diagrammatic form.

Questions in Section A are each marked out of 10. They are structured and the 10 marks are clearly allocated within the different parts of the question.

Use the [ ], followed by a tick, to indicate where a candidate has made a valid point or comment that directly relates to the command word of the question. The number of ticks will directly correlate to the mark awarded for each part of these questions.

Questions in Section B are marked out of 20 according to the generic banding schemes. The bullet points below each question indicate the relevant points which responses *might* be expected to contain. Answers which take a different approach may be equally valid and you must reward them.

Mark all candidates' work against the criteria, not against the last script marked.

The final mark awarded will reflect the quality of the answer, not simply the number of points made.

As well as using all of the five mark bands as appropriate, you should use the full range of marks available within any one mark band.

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Use the following abbreviations to indicate the type of knowledge, skill and understanding the candidate is demonstrating.

### Awarding Marks

|                |   |
|----------------|---|
| D              | description on its own  |
| K              | knowledge   |
| An             | analysis which includes description of an example   |
| Id             | identification  |
| Ex             | explanation (mainly used in question 4)   |
| Int            | interpretation on its own – not supported by an example, explanation or analysis                    |
| ✓              | a tick = a mark in Section A questions  |
| ~ + annotation | To make a comment in the margin, e.g. if a mark for 1(b) is being awarded for a point made in 1(a). |

### To clarify your rationale

|         |  |
|---------|--|
| BOD     | benefit of the doubt awarded   |
| [.....] | to identify a piece of writing that connects to another piece of writing which together are worthy of credit. Use an arrow to connect the two or three extracts. |

### To show why no mark awarded

|    |   |
|----|---|
| I  | irrelevant                              |
| Eg | an example is required to support point |
| V  | too vague to award mark                 |
| R  | repetition                              |
| ^  | more is needed                          |
| ?  | ideas unclear                           |

## Section A

Both questions are compulsory.  
Each question is worth 10 marks.  
Questions in this section total 20 marks.

- 01 Identify three skills that a dancer needs to develop in order to perform sensitively with other dancers. Refer to your experience of rehearsing and performing in a duo, trio or group dance. 3 marks**

For example:

- *Spatial awareness between dancers*
- *Understanding of weight and momentum in contact work*
- *Musicality and timing between each other*
- *Understanding of focus between each other and with the audience.*

- 02 Describe how you have developed one of these skills during rehearsals for a performance of a duo, trio or group dance. 3 marks**

- Description of appropriate exercises used during rehearsals that develop the skills required to dance with others
- Description of strategies or approaches used during rehearsals that develop the skills required to dance with others.

For example:

**Skill: *Developing my sense of timing within the group.***

Each of the following examples would be worth 2 or 3 marks.

- *I had to watch my partner's movements and listen to the music for cues so that I could improve my timing when working in canon and unison.*
- *We also discussed timing, musicality and emphasis while listening to the music without dancing. This allowed us to focus on the musical cues, so that I could start our movement at the right time. It allowed me to identify the points of emphasis and qualities in the music so I could capture the details in timing and quality we wanted.*
- *To make sure that we were together for the unison we used a mirror and video recordings to be able to understand when I was out of timing and correct it.*
- *When we worked in canon I could usually see my partner so I could take visual cues but there was one point when we were back to back. The music provided some cue but I also developed a sense of my partner's position and movement in the space and that helped me to keep the right timing. This sensitivity improved as the rehearsal process went on as constant repetition allowed me to predict and know my partner's / others' movements.*

The following examples would gain 1 mark each.

- *Watch my partner's movements and listen to the music for cues*
- *Discussed the music without dancing to identify timing issues, emphasis and musicality*
- *We used a mirror and video recordings to see the timing with the music.*

For example:

**Skill: Developing my sense of spatial awareness.**

Each of the following examples would be worth 2 or 3 marks.

- *Repetition was an important part of developing the skill of spatial awareness. By repeating the same moves over and over they became part of my movement memory so that if one of us was in the wrong place the other could adjust.*
- *To improve the contact work we played relay races where we had to carry each other so that we could get used to each other's weight, of lifting and changing positions.*
- *We also had to work in different areas of the space and then move towards each other and I used the mirrors and a video recording to help me to become more aware of the distance between us and how big my movement needed to be.*
- *We did exercises that made us focus on using our peripheral vision and hearing to become very sensitive to where we were in the space. One exercise was 'keeper of the keys'. One person was blindfolded and had to point to where a moving person was in the room by using only hearing to be able to identify where they were.*
- *In my duet there were times when we had to move quickly when we were very close to each other. I had to be very aware of my partner so that I didn't hit her. We began slowly and only speeded up when we were sure of our own space relative to each other. This allowed us to gradually learn about the space we had to share.*
- *I used a choreographic journal to record the floor plans of each section of the dance, which helped me to visualise my use of space.*

The following examples would gain 1 mark each.

- *Playing relay games where we had to carry each other*
- *Used mirrors and video recordings to see each other*
- *Recorded floor plans in a journal.*

Note: responses to this question will be diverse as candidates will be referring to their own personal work. Marks should be awarded for the description of HOW a skill has been developed.

**03 Explain how this particular skill contributed to the effect of the final performance of the duo, trio or group dance. 4 marks**

For example – *in relation to developing timing skills:*

- The way the timing has an impact on communicating the theme/subject matter/character/relationship
- The sense of professionalism/high quality that accurate timing creates; being well rehearsed and prepared; clarity and articulation of movement evident in the timing
- The sense of empathy between each other helps to reinforce focus
- Particular moments within the structure of the dance when the timing was especially significant in creating an effect – the climax – a highlight.

Note: the underlined words connect the skill and the effect of that skill in the final performance.

Examples of possible explanations:

- *We used counterpoint which required accuracy in timing. This was significant as it identified the relationship between mother and daughter in my duo, inspired by a painting by Kathe Kollwitz, 'The Mothers'.*

- *Timing was significant because it helped to communicate the key theme which was the relationship between the mother and daughter. The unison work created a sense of closeness between me and my partner and also communicated strength as a couple so it was essential that we moved together at the same time. This was even more important when there was a lot of space between us as we still had to communicate that we were thinking, feeling and moving in the same way.*
- *The timing was significant in creating the powerful impact of the climax which involved contact work. We had to move through a number of different shapes, changing our weight and speed so that we could support each other. The timing of the moves was very precise. This moment in the dance communicated the closeness and balance of our relationship and how we were supporting each other. If we had been out of time with each other the strength of our support for each other would not have been clear.*
- *The timing helped to communicate the relationship between us. The canon showed that although we were very close we were not the same person but two distinctive individuals with our own individuality in time and space so it was important that we started our part of the canon at the right time.*
- *By making sure that the timing was right between us we appeared well rehearsed and professional and the quality of our performance improved.*
- *Concentrating on the timing also meant that the precision and clarity of our movement improved, making our relationship clearer to the audience.*

For example - in relation to developing spatial skills:

- The way that clear use of space contributes to communicating the theme/subject matter/character/relationship – in this case of the mother-daughter relationship
- The sense of professionalism/high quality that using the space effectively in a controlled way creates – being well rehearsed and prepared for performance establishes high quality
- Clarity and articulation of movement evident in the use of space communicates ideas more clearly
- The sense of the dancers' awareness and response to each other creates a relationship that the audience can respond to
- Particular moments within the structure of the dance when the spatial awareness was especially significant in creating an effect – the climax – a highlight.

Note: the underlined words connect the skill and the effect of that skill in the final performance.

Examples of possible explanations:

- *Our duo was about the developing relationship between a mother and daughter who had to support each other in difficult circumstances. The closeness of the relationship was reflected in the distance between the dancers so it was essential that we were very clear about when we were together and apart.*
- *By the time we came to perform we had rehearsed many times and I knew exactly where my partner was and what size of movement I needed to use in order to meet her in the middle at the climax of the piece. This was essential to communicating the point when we were most supportive of each other. Also, in terms of the structure of the piece, this was the focal point and it was significant that it was centre stage so it was important that we had control of how we used the space.*
- *During the contact work we had to take each other's weight to show the balance in the relationship and the continuous repetition left me confident to trust my partner and to support her weight without hesitating. I think this made our performance of a high quality.*

Read the following description of a simple motif created for a solo dance entitled *War* and *Peace*.

**A dancer is kneeling on the floor, centre stage, facing front, with both arms down by the side of the body, looking straight ahead. The right arm rises forwards, remaining straight, to shoulder height creating a horizontal line. The right arm continues to travel upwards, remaining straight, until it is in a vertical position with the elbow next to the ear. The hand is open with the palm facing forwards and the fingers reaching up to the sky. The dynamic is steady and slow.**

**04 Describe how you would develop this particular motif to suggest the idea of *War*. 2 marks**

For example, any description of motif development as described below that communicates the idea of *War*.

- Appropriate descriptions of developments of body shape; dynamics; the position of the dancer in space.
- Appropriate descriptions of adding travel; turns and elevation.
- Appropriate developments related to ordering movement; retrograde, fragmentation.
- Appropriate use of repetition.
- Appropriate development of movement/shape in another part of the body.

NB: the development needs to be connected to the notion of communicating an idea of ‘war’. If the description is simply about, for example, changing level, dynamic, facing, then you will need to refer to the explanation given in the following part of the answer in order to judge whether or not it is valid.

All of the following are valid descriptions – each would gain the full 2 marks.

- *I would punch my right arm forward, followed by the left arm with the fists clenched. Then I would shoot both arms up into a high ‘V’ shape.*
- *I would do the motif at a higher level – standing in parallel second position. The arm movement would be very sharp and quick with clenched fists and I would jump forward as the right fist hits the high position.*
- *I would make the fist clenched and leap forward as the arm moves from the horizontal to the high position.*

The following examples would gain 1 mark each.

- *I would do it with a clenched fist.*
- *I would do it fast.*

The following examples would gain no marks.

- *Change the level.*
- *Change the dynamics.*

**05 Explain how your development would effectively communicate the idea of *War*.**

**3 marks**

Any explanation that relates the development to the idea of *War*.

- Detailed explanation of how the developments communicate the idea of *war*.
- Interpretation of action, dynamic and space components.

For example:

- *The clenched fist suggests aggression and adding the second arm implies strength. The more powerful dynamic is physically stronger and communicates a sense of challenge. Both arms into the high 'V' shape creates a powerful, strong shape – it is open and confident.*
- *By using the standing position there is more height and this creates a stronger, more aggressive stance, particularly with the feet apart. The clenched fists communicate aggression and the jump forward suggests challenge.*
- *The clenched fist suggests aggression. The leap gives a sense of power and invading the space. The high arm gives the motif height and power.*

**06 Describe how you would develop this particular motif to suggest the idea of Peace.**

**2 marks**

Any description of motif development as described below that communicates the idea of *Peace*.

- Appropriate descriptions of developments of body shape; dynamics; the position of the dancer in space.
- Appropriate descriptions of adding travel; turns and elevation.
- Appropriate developments related to ordering movement; retrograde, fragmentation.
- Appropriate use of repetition.
- Appropriate development of movement/shape in another part of the body.

NB: the development needs to be connected to the notion of communicating an idea of 'peace'. If the description is simply about, for example, changing level, dynamics, facing, then you will need to refer to the explanation given in the following part of the answer in order to judge whether or not it is valid.

- *Starting in a standing position facing stage left I would gently bring the arm across the body to waist height and then open the right arm out in front and then to the right side in a big, soft sweeping movement. I would turn to face the front as I opened my arm.*
- *As I bring the right arm forward I would roll onto my left hip and continue the roll coming back to the kneeling position and bringing the left arm forward. This would be a very controlled and fluid movement.*

**07 Explain how your development would effectively communicate the idea of Peace.**

**3 marks**

Any explanation that relates the development to the idea of *Peace*.

- Detailed explanation of how the developments communicate the idea of peace.
- Interpretation of action, dynamics and space.

For example:

- *The soft dynamic suggests peace. The opening of the arm suggests conciliation not aggression. Turning from the side to the front and using an arm gesture that suggests invitation communicates the idea of peace.*
- *The two arm movements offer an invitation to peace/conciliation and they are gentle and in no way threatening. The low level of the roll removes any sense of aggression as it is a vulnerable position.*

Answers may be in text, notation or diagrammatic form and marks must be awarded accordingly.

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**Section B - Banding**

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**Band 1 17 – 20 marks**

- A detailed and comprehensive knowledge of the features and form of dance
- Clear, detailed and undivided focus on the question
- Analytical and interpretative skills are used proficiently
- Selects insightful examples to support analysis and illustrate points
- Fluent use of an appropriate specialist vocabulary
- Proficient and accurate use of language – very few, if any, errors in spelling, punctuation and grammar.

**Band 2 13 – 16 marks**

- A very sound knowledge and understanding of the features and form of dance
- Maintains focus on the question
- Analytical and interpretative skills are used competently
- Selects appropriate examples to support analysis and illustrate points
- Appropriate use of specialist vocabulary
- A consistent and accurate use of language – few errors in spelling, punctuation and grammar.

**Band 3 9 - 12 marks**

- An understanding of the features and form of dance
- Maintains focus on the question. Some parts of the answer may not be relevant
- Shows some ability to analyse and interpret
- Selects some appropriate examples to support analysis and illustrate points
- Evidence of specialist vocabulary
- A competent use of language – there may be some errors in spelling, punctuation and grammar.

**Band 4 5 – 8 marks**

- Shows some understanding of the features and form of dance
- There is evidence of some focus on the question
- The ability to analyse and interpret is limited. More description is evident
- Provides some examples to illustrate points
- Some evidence of specialist vocabulary
- Basic written communication skills – some errors in spelling, punctuation and grammar.

**Band 5 0 - 4 marks**

- Shows little or very basic understanding of the features and form of dance
  - Little or no focus on the question
  - Shows little or no evidence of analysis and/or interpretation. Some description is evident
  - Includes no, or very little, support from examples to illustrate points
  - Little attempt to use specialist vocabulary
  - Limited written communication skills – noticeable errors in spelling, punctuation and grammar, making answers difficult to follow.
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### Section B

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Candidates answer **both** questions in this section.

**08 Discuss how the selection and use of dancers help to communicate the choreographic intention. Refer to at least three professional works in your discussion. You may wish to consider the following:**

- **number**
- **physique**
- **role**
- **gender.**

**20 marks**

- knowledge of the number, physique, role and gender of dancers in professional works used in discussion
- knowledge and understanding of the choreographic intention of the works used in discussion
- discussion of the choreographer's choice of particular dancers
- discussion of how the choreographer has used the dancers
- discussion of the relationship between the dancers (number, physique, role, gender)
- discussion of the significance of the dancers in communicating the choreographic intention
- discussion of the relationship between the dancers and the movement components, the aural setting and the physical setting
- appropriate illustrations from professional works.

NB: candidates who refer to only two works can be awarded a maximum of 16 marks (band2).  
Candidates who refer to only one work can be awarded a maximum of 12 marks (band 3).

**09 In relation to your own dance training, discuss the following aspects of safe practice and explain their benefits.**

- **Warm-up and cool-down**
- **Alignment and posture**
- **Diet.**

**20 marks**

- Knowledge of aspects of alignment and posture; warm-up/cool-down; diet/energy reserve;
- Discussion of the relationship between different aspects of safe practice / sense of the 'holistic' dancer
- Clear and detailed description of approaches to training relevant to posture and alignment and warm-up and cool-down; examples of exercises
- Explanation of these approaches to training
- Clear and accurate description of personal diet in terms of content, balance and routine
- Explanation of the reasons for the particular diet and routine
- Discussion of the benefits to the dancer that might include:  
improvement of general health, technique, stamina, flexibility, strength, quality of performance; fewer injuries, quicker recovery times; understanding of contribution safe practice focus might have had; sense of how to continue to develop; extending the long term life of the dancer by embedding good practice at an early stage.

NB: candidates who discuss only two elements of the question can be awarded a maximum of 16 marks (band 2). Candidates who discuss only one element of the question can be awarded a maximum of 12 marks (band 3).

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