



**General Certificate of Education (A-level)  
June 2012**

**Dance**

**DANC1**

**(Specification 2230)**

**Unit 1: Understanding Dance**

# **Post-Standardisation**

***Mark Scheme***

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 events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for standardisation each examiner analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised 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 students' 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 from: [aqa.org.uk](http://aqa.org.uk)

Copyright © 2012 AQA and its licensors. All rights reserved.

**Copyright**

AQA retains the copyright on all its publications. However, registered schools/colleges 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 schools/colleges 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.

---

## Introduction

---

### 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.

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

### Section A

Questions 01 and 02 are linked, as are questions 03, 04 and 05; marks are clearly allocated.

Use 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 of these questions.

**Within these two question groupings**, if a candidate provides valid description/ explanation/ analysis for one question in the answer to another question, you must award marks, although the same point should not be rewarded twice. Annotate the script using the appropriate abbreviation or comment.

### Section B

Ticks are not used in this section.

Questions 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.

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.

---

## Annotation of Scripts

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

### Section A

✓	one tick for each mark
BOD	benefit of the doubt mark awarded
O	seen but no mark.

### Section B

K	knowledge
D	description
An	analysis which includes description of an example
Ex	explanation
BOD	benefit of the doubt given
Eg ?	an example is required
I	irrelevant
R	repetition
?	to indicate inaccuracy or confused/unclear comments
Vague	to indicate vague comments
^^	additional comments or details are required.

The comment at the end of the Section B essays should be succinct and summative. It should provide your rationale for the mark awarded.

#### You might include comments about:

Focus on the question  
Relevance and depth of knowledge  
Simplicity or complexity of the analysis / explanation  
The balance of description and analysis  
Selection and use of examples  
Level of engagement with discussion  
Clarity of communication.

You do not need to include comments about all of these points. The nature of the question and the candidates' individual response will determine which of these points is most useful in order to explain your rationale.

### Use of brackets

**In Section A** – use brackets to draw attention to the extract of the text which is worthy of the mark.

**In Section B** – use [.....] 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 extracts. Only use brackets for this purpose in Section B.

## Section A

Answer ALL questions in this section.

Questions 01 and 02 are linked.

**01 The dancers in the following three duos demonstrate a range of skills used when performing with others.**

**Describe how FOCUS is being used by the dancers in each duo. (6 marks)**

NOTES:

Marks can be awarded for the following:

- Description of where the dancers are looking
- Description of the effect that the focus has, eg, creating a relationship or connection between the dancers; reinforcing a genre; contributing to the professional, polished, articulate level of performance.

The most likely responses will be a combination of what the dancers are doing and what impact that has on the duo. In awarding marks you will make a judgement between what is 'simple' or 'detailed' description.

- A maximum of 2 marks can be awarded for each picture.
- A maximum of 1 mark per picture if only describing **what** is seen. For example; picture 1 - both dancers looking in the same direction and angle - DSR

The following examples are each worth 2 marks

Picture 1

For example:

- Focus is being used to reinforce the classical line/shape of the position by leading the audience's attention to the end of the extended arm
- Focus creates a connection between the two dancers as they share the same sight line, looking to the end of their fingers.

Picture 2

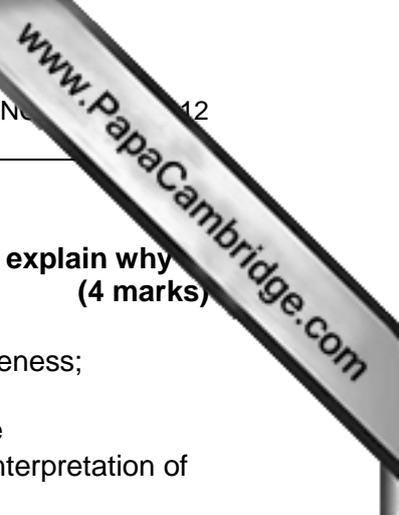
For example:

- They are both looking the same way over the left shoulder which unites them as a pair even though there is a distance between them
- The male dancer is looking up and the female dancer slightly down, but both are looking over the left shoulder which suggests a connection but also an individuality.

Picture 3

For example:

- Looking directly at each other making a strong connection
- One is looking up and the other looking down, into each other's face, which creates a sense of a close relationship.



**02 Select ONE of the duos. Identify TWO other skills that are being used by the dancers and explain why they are important in that duo. (4 marks)**

- Identification of other skills specific to performing with others: eg awareness; sensitivity; use of space; contact (use and understanding of weight)
- Identification of other skills – physical and technical where appropriate
- Explanation of the importance of the skills: safe practice; aesthetics; interpretation of relationship; exemplifying genre/style.

**NOTES:**

- Award 1 mark for the identification of each skill. This may be one word or a brief description
- Candidates must offer explanation of the importance of the skill in order to achieve more than 1 mark
- Marks do not need to be awarded evenly. A maximum of 3 marks may be awarded for one skill.

**Questions 03, 04 and 05 are linked.**

**03 Describe ONE key motif that you have created for a solo or group dance. (2 marks)**

- Clear and precise description of movement

**NOTE:**

- Award 1 mark for simple description, 2 marks for a detailed description.

The motif may be very simple but the detail of the description might be worthy of 2 marks, eg:

I stand with my arm up 1 mark  
I stand in parallel with my right arm extended straight up and my left arm placed down my left side with my eyes facing front. 2 marks

There will be a huge range of responses as candidates will be referring to their own work. The principle of awarding marks is about the simplicity versus detail of the description. The clarity and precision of the description will determine the mark.

**04 Identify TWO developments that you made to the key motif. (2 marks)**

- Identification of developments to action, dynamics and/or spatial qualities, eg, levels, facing, use of body part, pathway, retrograde, tempo, fragmentation.

**NOTE:**

The identification may be one word or a brief description. A maximum of 1 mark may be awarded for each development.

**05 Explain how the motif and the developments were significant in the solo or group dance. (6 marks)**

Demonstrating an understanding of **how** motif and development were **significant**. For example:

- Communication of intention
- Reinforcing/developing style
- Providing contrast, highlight, climax
- Contributing to structure/shape/form
- Building/decreasing momentum.

## Section B

Answer BOTH questions in this section.

### Section B - Banding

#### Band 1 17 – 20 marks

- A detailed and comprehensive knowledge of dance, appropriate to the question
- Clear, detailed and undivided focus on the question
- Proficient application of skills used to analyse, explain and/or interpret
- Selects insightful examples to support analysis / explanation 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 sound knowledge and understanding of dance, appropriate to the question
- Maintains focus on the question
- Competent application of skills used to analyse, explain and/or interpret
- Selects appropriate examples to support analysis / explanation 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

- Knowledge and understanding of dance, appropriate to the question
- Maintains focus on the question. Some parts of the answer may not be relevant
- Shows some ability to analyse, explain and/or interpret
- Selects some appropriate examples to support analysis / explanation 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 knowledge and understanding of dance, appropriate to the question
- There is evidence of some focus on the question
- The ability to analyse, explain and/or interpret is limited.
- 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 knowledge and understanding of dance, appropriate to the question
- Little or no focus on the question
- Shows little or no evidence of analysis, explanation 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.

**06 Dance works are performed in many different performance environments ranging from proscenium arch theatres to studio and site-specific spaces.**

**Discuss how the choice and use of the performance environment is significant. Give examples from at least THREE professional dance works. (20 marks)**

For example:

- Knowledge of performance spaces: proscenium arch; studio; site specific; arena/in the round; end on; promenade
- Knowledge of the relationship between audience and performers: formal, eg distancing and observational, or informal, eg intimate and personal
- Discussion of the significance of the performance environment: clarifying intention; reinforcing genre; creating a particular relationship with audience
- Examples that support the discussion, eg, use of exits and entrances; use of film/technology; possibilities for set, props, lighting
- Analysis of examples
- of the context of dance and the performance environment within it – discussion of style and genre; expectations of audience, choreographer and dancer; experimentation within dance and performance.

**NOTE:** The performance environment is closely connected to the physical setting. Candidates may discuss the physical setting within the context of the performance environment in a valid and relevant way.

**07 The dance class has been described as ‘the developmental order and crucial combination of exercises that best prepare the body for what it has to be able to do’.**

**Discuss how structured dance classes help dancers to develop physical and technical skills in a specific style/genre.**

**Refer to your own dance training. (20 marks)**

For example:

- Knowledge of the structure of a class; rationale of warm up; technical exercises; adage; grand allegro; momentum of the class
- Knowledge of physical skills: strength; stamina; flexibility
- Knowledge of technical skills related to a specific genre: eg turn out; parallel; isolation; flexibility in a specific joint; focus on particular parts of the body
- Discussion of the impact of structured approach: eg benefits of repetition and regularity; long term approach; physical and psychological links; development of movement memory; sharpening of concentration and focus as the class progresses; increase of challenge
- Examples of technical exercises that develop strength and technical skills within a particular genre: eg Cunningham technique; Horton technique; release technique; ballet exercises; Pilates; progressive overload; types of stretching
- Explanation of the effect of the exercises on developing physical and technical skills.