

# A-level

# Dance

DANC1 – Understanding Dance  
Mark scheme

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Mark schemes are prepared by the Lead Assessment Writer 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 associates 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 associate understands and applies it in the same correct way. As preparation for standardisation each associate 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, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

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)

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## 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 students' knowledge and understanding of dance. Students may express answers in words, specialist vocabulary, notation or diagrammatic form.

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

## Section A

Questions 01, 02, 03 and 04 are linked and questions 05, 06 and 07 are linked; marks are clearly allocated.

Use a tick to indicate where a student 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 groups of linked questions, if a student provides valid description/ explanation/ analysis for one question in the answer to the other 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

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
O	seen but no mark
fma	full marks awarded

### Section B

Id	identification
K	knowledge
D	description
An	analysis which includes description of an example
Ex	explanation
ExC (08 only)	explanation (comparison)
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 [...] sparingly - 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.

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**Questions 01, 02, 03 and 04 are linked.**

**In the following three pictures the dancers are demonstrating a range of skills.**

Picture 1



**01 Identify one skill that the dancers are using in order to achieve the unison demonstrated in Picture 1. (1 mark)**

Within the context of this examination 'identify' requires students to give the briefest possible information which clearly separates the idea or element from all other ideas or elements.

Award one mark for identification of a skill that is used to achieve unison.

For example:

- timing
- spatial awareness.

Other skills may be relevant but need to be qualified within the context of achieving unison.

Picture 2



**02 Identify two skills that the dancers are using to achieve the supported position demonstrated in Picture 2. (2 marks)**

Within the context of this examination ‘identify’ requires students to give the briefest possible information which clearly separates the idea or element from all other ideas or elements.

Award one mark for each skill that is identified. Each skill must be related to achieving the support.

For example:

- understanding of weight
- balance
- timing
- spatial awareness
- strength
- core stability.

Other skills may be relevant but need to be qualified within the context of achieving the supported position.

Picture 3



**03 Identify two performance skills that the dancers in Picture 3 are using to engage the audience. (2 marks)**

Within the context of this examination ‘identify’ requires students to give the briefest possible information which clearly separates the idea or element from all other ideas or elements.

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Award one mark for each performance skill identified.

For example:

- focus
- projection
- characterisation
- facial expression.

Other skills may be relevant but need to be qualified within the context of engaging the audience.

**04 Explain how you have used performance skills to communicate the dance idea of one dance that you have performed. (5 marks)**

Within the context of this examination 'explain' requires students to clarify something by providing more detail and the relevant reasoning.

Marks should be awarded both for the additional detail relating to the performance skill(s) and for the reasoning that link the performance skill to the dance idea.

**Guidance to examiners**

Performance skills are closely connected to other skills. Explanations are likely to include valid reference to physical and technical skills that help the dancer to communicate the dance idea in performance.

**Question 05, 06 and 07 are linked.**

**05 Describe one motif from a professional work that you have studied. (2 marks)**

Within the context of this examination 'describe' requires students to give a detailed account.

Award marks for clear and precise description of one motif.

Award 1 mark where there is evidence of description but clarity is lacking.

Award 2 marks where the description is clear and precise.

The clarity and precision of the description will determine the mark rather than the simplicity/complexity of the motif.

**06 Describe two ways in which this motif is developed within the professional work. (4 marks)**

Within the context of this examination 'describe' requires students to give a detailed account.

Award marks for description of two different ways the motif is developed.

For example, students may provide details of:

- changes to movement, space and/or dynamics
- the way choreographic devices are used.

Note that identification of a motif development, eg change of levels, is insufficient for a mark.

**Guidance to examiners**

Award 2 marks for each development.

This question can be approached in a number of ways. Students may provide two examples of the same development, eg two different ways a motif is embellished. Equally, they may describe two different developments, eg using levels and fragmentation.

Both approaches are valid.

**07 Explain the significance of this motif and its developments within the professional work. (4 marks)**

Within the context of this examination 'explain' requires students to clarify something by providing more detail and the relevant reasoning.

Marks can be awarded for additional details and reasoning that connect the motif and the developments to any aspect of the work that the students present as significant.

For example:

- communicate the dance idea/character/theme/subject matter/narrative
- provides structure/coherence
- reinforces choreographic style.

**Guidance to examiners**

The response may or may not be balanced between the motif and the developments. This will depend on the professional work and/or the specific points made.

**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
- Analytical and/or interpretative skills are used proficiently
- Ability to explain proficiently
- 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
- Analytical and/or interpretative skills are used competently
- Ability to explain competently
- 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 and/or interpret
- Shows some ability to explain
- 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 and/or interpret is limited. More description is evident
- Limited ability to explain. 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 knowledge and understanding of dance, appropriate to the question
- Little or no focus on the question
- Shows little or no evidence of analysis and/or interpretation. Some description is evident
- Shows little or no evidence of explanation. 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**

Answer **both** questions in this section.

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**08 Compare the ways in which constituent features are used in the choreography of two professional works that you have studied.**

**Constituent features of dance refer to movement components, dancers, aural setting and physical setting. (20 marks)**

Within the context of this examination 'compare' requires students to identify and explain the similarities and differences by placing the points alongside each other and changing the focus from one to the other.

- Knowledge of the constituent features of dance and their possible relationships as used in two professional works: movement components; use of dancers; aural setting; physical setting
- Identification of similarities and differences in the use of the constituent features of dance in the two professional works
- Explanation of the similarities and differences in the use of the constituent features.

**09 Each style/genre of dance presents the dancer with specific physical and technical challenges.**

**Explain how training helps the dancer improve physical and technical ability within a specific style/genre.**

**You may refer to one or more specific styles/genres of dance. (20 marks)**

Within the context of this examination 'explain' requires students to clarify something by providing more detail and the relevant reasoning.

- Knowledge of particular physical and technical ability required within a specific genre/style
- Knowledge of training principles, eg specificity, reversibility, repetition, use of structured classes, use of specific exercises, muscle memory, progressive overload, resistance
- Explanation of the ways that training improves particular physical and technical ability required within a specific style/genre.

**Guidance to examiners**

There will be a range of different approaches to this question.

Students may present responses that explain the use of specific exercises or sequences that they have used in their own training. However, some may present a more theoretical response.

Students may choose to focus on one specific style/genre or to refer to a range of different styles/genres.