



General Certificate of Education  
Advanced Subsidiary Examination  
June 2012

**Dance**

**DANC2/TN**

**Unit 2 Choreography and Performance**

**Teachers' Notes**

**Confidential**

To be given immediately to the teacher(s) responsible for GCE Dance.

Open on receipt.

## **Contents**

### **Weighting of Assessment Objectives**

#### **Section A – Solo Choreography and Performance**

Mark bands for solo choreography

Mark bands for performance of the solo choreography

Solo choreography mark schemes (question-specific)

Solo performance mark scheme

#### **Section B – Performance in a Duo/Trio**

Mark bands for performance in a duo/trio

Performance in a duo/trio mark scheme

#### **Individual Marking Sheet (IMS)**

For guidance and advice about examination arrangements for the practical units, please see *Practical Units – Examination Arrangements* in the online Teacher Resource Bank for GCE Dance.

## Weighting of Assessment Objectives

Assessment Objectives	Questions 1–4 Solo choreography and performance	Question 5 Performance in a duo or trio
AO1 – create imaginative dances with an understanding of current practice, whilst drawing on the conventions and traditions of the past.	30 marks	
AO2i – perform and interpret dance ideas through solo performance and with other dancers, demonstrating an understanding of appropriate technical and expressive skills, of sensitivity and awareness within group performance, and of safe practice.	30 marks	30 marks

## Section A – Solo Choreography and Performance

### Mark bands for Solo Choreography

#### Band 1 25 – 30 marks

- 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 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 expression of the dance idea.

#### Band 2 19 – 24 marks

- 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 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.

#### Band 3 13 – 18 marks

- A sound 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 coherent piece of work, though at times clarity may be lost
- A considered 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.

**Band 4 7 – 12 marks**

- Some attempt will have been made, 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 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 expression of the dance idea.

**Band 5 1 – 6 marks**

- 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 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 expression of the dance idea.

**Mark bands for Performance of the Solo Choreography****Band 1 25 – 30 marks**

- 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 19 – 24 marks**

- 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 13 – 18 marks**

- Efficient use of bodily skill
- The use of space has been considered but sometimes control and eloquence may be erratic
- 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 7 – 12 marks**

- The use of bodily skill sometimes shows efficiency and clarity
- The use of space has been considered but more often than not the performer demonstrates an erratic sense of 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 1 – 6 marks**

- Extremely limited efficiency in the use of bodily skill, showing very little evidence of articulation
- The performer has very limited 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.

**Section A: Solo Choreography mark schemes (question-specific)**

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

**1 Choreograph and perform a dance based on the act of stone balancing.**

Consideration and exploration of the act of stone balancing through appropriate selection of action and spatial elements	<i>6 marks</i>
Consideration and exploration of the act of stone balancing through appropriate selection of dynamic elements	<i>6 marks</i>
Originality (or appropriate adaptation) and manipulation of movement material through choreographic devices	<i>6 marks</i>
Coherence, structure of dance	<i>6 marks</i>
Appropriateness and use of music/sound/silence	<i>6 marks</i>

***Total 30 marks***

---

**2 Choreograph and perform a dance using the musical accompaniment *Ya Oud*, performed by Elizabeth Ayoub.**

Embodiment of the structure, rhythm and phrasing of the accompaniment through appropriate selection of action and dynamic elements 6 marks

Establishment of appropriate style in relation to the musical accompaniment 6 marks

Use of spatial pattern 6 marks

Originality (or appropriate adaptation) and manipulation of movement material through choreographic devices 6 marks

Coherence, structure of dance 6 marks

**Total 30 marks**

**3 Choreograph and perform a dance based on and using an umbrella of your choice.**

Establishment and development of theme(s) through appropriate selection of action, dynamic and spatial elements 6 marks

Exploration and manipulation of the umbrella in relation to the theme(s) 6 marks

Originality (or appropriate adaptation) and manipulation of movement material through choreographic devices 6 marks

Coherence, structure of dance 6 marks

Appropriateness and use of music/sound/silence 6 marks

**Total 30 marks**

**4 Choreograph and perform a dance based on the photographs entitled *Teenage Girl talking on the telephone*, first published in LIFE Magazine, 1944.**

Consideration and exploration of the photographs, eg: character, theme(s), gesture, through appropriate selection of action 6 marks

Consideration and exploration of the photographs, eg: form, mood, theme(s), gesture, through appropriate selection of dynamic and spatial elements 6 marks

Originality (or appropriate adaptation) and manipulation of movement material through choreographic devices 6 marks

Coherence, structure of dance 6 marks

Appropriateness and use of music/sound/silence 6 marks

**Total 30 marks**

## Section A: Solo Performance mark scheme

Precision and control of bodily skill: alignment, flexion, extension, rotation, whole body participation and/or isolation	6 marks
Precision and control of bodily skill: locomotion, transference of weight, balance	6 marks
Spatial control and eloquence (in individual space and in stage space as used)	6 marks
Rhythmic control and eloquence, embodying the chosen dynamics	6 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 30 marks**

## Section B – Performance in a Duo/Trio

### Question 5

Perform, in a duo or trio, a dance in any genre or style. The dance should be between three and four minutes in duration and must allow you to demonstrate the following:

- clear spatial awareness between yourself and the other dancer(s)
- clear demonstration and presentation of a range of choreographic devices within a duo/trio, for example: unison, canon, counterpoint, variation, contrast, contact
- clear and accurate timing with other dancers in relation to the choreographic and structuring devices
- clear and appropriate focus between yourself and the other dancer(s)
- clear understanding of the group performance context and your individual role within it
- clear understanding of safe practice within the context of a duo/trio.

### Mark Bands for Performance in a Duo/Trio

#### Band 1 25 – 30 marks

- Carefully considered and very controlled use of space in relation to other performers
- Extremely clear demonstration and presentation of a range of choreographic devices
- Extremely accurate timing in relation to other performers and the choreographic devices used
- Extremely effective and very clear use of focus within the context of a duo/trio
- Sophisticated presentation of the dance idea, showing insightful understanding of individual role within a duo/trio performance context.

#### Band 2 19 – 24 marks

- Considered and controlled use of space in relation to other performers
- Very clear demonstration and presentation of a range of choreographic devices
- Accurate timing in relation to other performers and the choreographic devices used
- Effective and clear use of focus within the context of a duo/trio
- Very clear presentation of the dance idea, showing understanding of individual role within a duo/trio performance context.

**Band 3 13 – 18 marks**

- The use of space in relation to other performers has been considered but sometimes this may be erratic
- Competent demonstration and presentation of a range of choreographic devices
- Some accuracy of timing in relation to other performers and the choreographic devices used
- An attempt to be effective in the use of focus within the context of a duo/trio
- Clear presentation of the dance idea, showing some understanding of individual role within a duo/trio performance context.

**Band 4 7 – 12 marks**

- The use of space in relation to other performers has been considered but more often than not the performer demonstrates an erratic sense of spatial awareness
- Adequate demonstration and presentation of a range of choreographic devices
- An attempt to demonstrate accurate timing in relation to other performers and the choreographic devices used, but at times this is inconsistent
- An attempt to be effective in the use of focus within the context of a duo/trio, but at times this is inconsistent
- Adequate presentation of the dance idea, showing some understanding of individual role within a duo/trio performance context.

**Band 5 1 – 6 marks**

- The performer demonstrates very little spatial awareness in the context of a duo/trio
- Limited demonstration and presentation of a range of choreographic devices
- Limited accuracy of timing in relation to other performers and the choreographic devices used
- The use of focus is limited within the context of a duo/trio
- Limited presentation of the dance idea, showing some understanding of individual role within a duo/trio performance context.

**Section B mark scheme – Performance in a Duo/Trio**

Spatial awareness within the context of a duo/trio	<i>6 marks</i>
Demonstration and presentation of a range of choreographic devices within a duo/trio, eg: unison, canon, counterpoint, variation, contrast, contact	<i>6 marks</i>
Timing in relation to other performers and choreographic devices	<i>6 marks</i>
Use of focus within the context of a duo/trio	<i>6 marks</i>
Demonstration of understanding of the group performance context and individual role within it.	<i>6 marks</i>

***Total 30 marks*****DANC2 Individual Marking Sheet (IMS)**

**Photocopy the appropriate pages of the form which follows, to allow the teacher to complete one per candidate. Each candidate needs either page 8, 9, 10 or 11, with page 12 copied on the reverse.**

The choreography mark schemes are **confidential** and **must not be shared with candidates**.

After marking each candidate's work according to the mark schemes on the IMSs, teachers must transfer candidates' overall marks to the Candidate Record Forms (CRFs).

**DANC2 Individual Marking Sheet (IMS)**

Centre number: \_\_\_\_\_ Candidate number: \_\_\_\_\_

Candidate's full name: \_\_\_\_\_

Title of dance: \_\_\_\_\_

1 Choreograph and perform a dance based on the act of stone balancing.	Impression mark:	
	Mark awarded	Maximum mark
Consideration and exploration of the act of stone balancing through appropriate selection of action and spatial elements		6 marks
Consideration and exploration of the act of stone balancing through appropriate selection of dynamic elements		6 marks
Originality (or appropriate adaptation) and manipulation of movement material through choreographic devices		6 marks
Coherence, structure of dance		6 marks
Appropriateness and use of music/sound/silence		6 marks
<b>Total</b>		<b>30 marks</b>

**Section A: Solo Performance**

	Impression mark:	Mark awarded	Maximum mark
Precision and control of bodily skill: alignment, flexion, extension, rotation, whole body participation and/or isolation			6 marks
Precision and control of bodily skill: locomotion, transference of weight, balance			6 marks
Spatial control and eloquence (in individual space and in stage space as used)			6 marks
Rhythmic control and eloquence, embodying the chosen dynamics			6 marks
Interpretation/embodiment of the candidate's dance idea with use of focus (imaginative or actual) to project the interpretation with clarity			6 marks
<b>Total</b>			<b>30 marks</b>

Teacher's Signature: \_\_\_\_\_

Date: \_\_\_\_\_



**DANC2 Individual Marking Sheet (IMS)**

Centre number: \_\_\_\_\_ Candidate number: \_\_\_\_\_

Candidate's full name: \_\_\_\_\_

Title of dance: \_\_\_\_\_

2 Choreograph and perform a dance using the musical accompaniment <i>Ya Oud</i> , performed by Elizabeth Ayoub.	Impression mark:	
	Mark awarded	Maximum mark
Embodiment of the structure, rhythm and phrasing of the accompaniment through appropriate selection of action and dynamic elements		6 marks
Establishment of appropriate style in relation to the musical accompaniment		6 marks
Use of spatial pattern		6 marks
Originality (or appropriate adaptation) and manipulation of movement material through choreographic devices		6 marks
Coherence, structure of dance		6 marks
<b>Total</b>		<b>30 marks</b>

**Section A: Solo Performance**

	Impression mark:	Mark awarded	Maximum mark
Precision and control of bodily skill: alignment, flexion, extension, rotation, whole body participation and/or isolation			6 marks
Precision and control of bodily skill: locomotion, transference of weight, balance			6 marks
Spatial control and eloquence (in individual space and in stage space as used)			6 marks
Rhythmic control and eloquence, embodying the chosen dynamics			6 marks
Interpretation/embodiment of the candidate's dance idea with use of focus (imaginative or actual) to project the interpretation with clarity			6 marks
<b>Total</b>			<b>30 marks</b>

Teacher's Signature: \_\_\_\_\_

Date: \_\_\_\_\_

**DANC2 Individual Marking Sheet (IMS)**

Centre number: \_\_\_\_\_ Candidate number: \_\_\_\_\_

Candidate's full name: \_\_\_\_\_

Title of dance: \_\_\_\_\_

<b>3 Choreograph and perform a dance based on and using an umbrella of your choice.</b>	<b>Impression mark:</b>	
	<b>Mark awarded</b>	<b>Maximum mark</b>
Establishment and development of theme(s) through appropriate selection of action, dynamic and spatial elements		<b>6 marks</b>
Exploration and manipulation of the umbrella in relation to the theme(s)		<b>6 marks</b>
Originality (or appropriate adaptation) and manipulation of movement material through choreographic devices		<b>6 marks</b>
Coherence, structure of dance		<b>6 marks</b>
Appropriateness and use of music/sound/silence		<b>6 marks</b>
<b>Total</b>		<b>30 marks</b>

**Section A: Solo Performance**

	<b>Impression mark:</b>	<b>Mark awarded</b>	<b>Maximum mark</b>
Precision and control of bodily skill: alignment, flexion, extension, rotation, whole body participation and/or isolation			<b>6 marks</b>
Precision and control of bodily skill: locomotion, transference of weight, balance			<b>6 marks</b>
Spatial control and eloquence (in individual space and in stage space as used)			<b>6 marks</b>
Rhythmic control and eloquence, embodying the chosen dynamics			<b>6 marks</b>
Interpretation/embodiment of the candidate's dance idea with use of focus (imaginative or actual) to project the interpretation with clarity			<b>6 marks</b>
<b>Total</b>			<b>30 marks</b>

Teacher's Signature: \_\_\_\_\_

Date: \_\_\_\_\_

**DANC2 Individual Marking Sheet (IMS)**

Centre number: \_\_\_\_\_ Candidate number: \_\_\_\_\_

Candidate's full name: \_\_\_\_\_

Title of dance: \_\_\_\_\_

4 Choreograph and perform a dance based on the photographs entitled <i>Teenage Girl talking on the telephone</i> , first published in LIFE Magazine, 1944.	Impression mark:	
	Mark awarded	Maximum mark
Consideration and exploration of the photographs, eg: character, theme(s), gesture, through appropriate selection of action		6 marks
Consideration and exploration of the photographs, eg: form, mood, theme(s), gesture, through appropriate selection of dynamic and spatial elements		6 marks
Originality (or appropriate adaptation) and manipulation of movement material through choreographic devices		6 marks
Coherence, structure of dance		6 marks
Appropriateness and use of music/sound/silence		6 marks
<b>Total</b>		<b>30 marks</b>

**Section A: Solo Performance**

	Impression mark:	Mark awarded	Maximum mark
Precision and control of bodily skill: alignment, flexion, extension, rotation, whole body participation and/or isolation			6 marks
Precision and control of bodily skill: locomotion, transference of weight, balance			6 marks
Spatial control and eloquence (in individual space and in stage space as used)			6 marks
Rhythmic control and eloquence, embodying the chosen dynamics			6 marks
Interpretation/embodiment of the candidate's dance idea with use of focus (imaginative or actual) to project the interpretation with clarity			6 marks
<b>Total</b>			<b>30 marks</b>

Teacher's Signature: \_\_\_\_\_

Date: \_\_\_\_\_

**DANC2 Individual Marking Sheet (IMS)**

Centre number: \_\_\_\_\_ Candidate number: \_\_\_\_\_

Candidate's full name: \_\_\_\_\_

**Section B: Performance in a Duo/Trio**

	<b>Impression mark:</b>	<b>Mark awarded</b>	<b>Maximum mark</b>
Spatial awareness within the context of a duo/trio			<b>6 marks</b>
Demonstration and presentation of a range of choreographic devices within a duo/trio, eg: unison, canon, counterpoint, variation, contrast, contact			<b>6 marks</b>
Timing in relation to other performers and choreographic devices			<b>6 marks</b>
Use of focus within the context of a duo/trio			<b>6 marks</b>
Demonstration of understanding of the group performance context and individual role within it			<b>6 marks</b>
	<b>Total</b>		<b>30 marks</b>

<b>Total Unit 2 mark</b>		<b>90 marks</b>
--------------------------	--	-----------------

**Notes:**

Teacher's Signature: \_\_\_\_\_

Date: \_\_\_\_\_