



General Certificate of Education
Advanced Subsidiary Examination
June 2009

Dance

DANC2/TN

Unit 2 Choreography and Performance

Teachers' Notes

Confidential

To be given immediately to the teacher(s) responsible for AS Dance and to the Examinations Officer

Open on receipt

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Instructions for the moderation and assessment of GCE Dance Unit 2 practical coursework

These instructions are for the teacher responsible for the Dance coursework assessment, as well as the Examinations Officer. The Dance teacher should also be given a copy of the question paper DANC2.

1 Instructions and advice to the teacher

Assessment criteria for Unit 2 are printed in the specification and in this document. Question-specific mark schemes are included in this document on the form DANC2 Mark Sheet. The appropriate pages of the form must be **photocopied** and used to record the breakdown of marks for every candidate.

Both the candidate and the teacher must complete the standard Candidate Record Form (CRF) for DANC2. Completed CRFs must be retained with recordings of the assessments. In signing the form, the candidate and teacher are declaring that the work is the candidate's own (see Specification 6.1). CRFs are available from your Examinations Officer or through the AQA website www.aqa.org.uk

A visiting moderator will be allocated by AQA's Dance Department. He/she will contact the centre to arrange a visit date and time. If the centre is also entering A2 candidates (DAN4 and DAN5) the moderator will act as external examiner and all assessments will be completed during one visit unless numbers do not allow. Confirmed dates and times cannot be altered without agreement from the moderator/examiner.

Moderation visits will take place within normal school hours. They may take place at other times only if the moderator agrees to this.

If your centre has only a small number of candidates, assessments may be held at a local host centre. Your centre may nominate a host centre or the moderator may suggest one. You will then be responsible for the arrangements to transport your candidates to the venue. There will be:

- an appropriate performance space
- a separate space for warming up and running through dances (although this may not be the full size of the performance space and may need to be shared with candidates from other centres)
- changing rooms and a waiting room.

Teachers must not assess candidates' work prior to the moderation visit.

2 Preparing the candidates

Most candidates will work with other candidates for the duo/trio performance but they may work with non-examinees. The Dance teacher or a trainee Dance teacher may **not** take part as a co-performer.

Candidates should write a programme note for the choreography question. This should be more than 150 words on a single side of A4 paper. The candidate should select and include appropriate information to enable the moderator to appreciate and assess the work. The programme note will not be assessed. The appropriate format is as follows:

| | |
|---|----------------------------------|
| DANC2 Solo choreography and performance | centre number / candidate number |
| Question number: | |
| Duration of dance (in mins, secs) | |
| Title of music | |
| Name(s) of musician(s) | |
| | Title of Dance |
| | Candidate's name |
| Programme note* | |

* Not more than 150 words, giving an insight into the dance.

3 Preparation for the moderation visit

The teacher must make sure that the moderator has clear instructions and/or a **map** detailing how to get to the centre. The moderator also needs a **contact number** at the centre and if an out-of-hours visit is planned, he/she will need a contact number for the Dance teacher.

The moderator will see a **sample** of 10 candidates' work, or all work where entries are below 10. For each sample candidate, both Unit 2 tasks will be assessed. All solo sample work will be seen first, followed by all duo/trio sample pieces. See section 5 below for details.

The moderator will assess each sample candidate's work at the same time as the teacher. There will be up to 5 minutes' **discussion** after each assessment, to align the teacher's marking with the moderator's. The teacher must draw up a **timetable** for the moderation event and **send a copy** to arrive with the moderator at least **a week before the visit**. Bear in mind that each sample candidate's assessments and moderation discussion will total up to 20 minutes. Breaks must also be built into the timetable (see next paragraph).

It is essential that the moderator and teacher take a break every two hours. If the moderator is staying to examine A2 candidates there must be a break between the AS and A2 assessments.

A **dancing area** of 10 metres wide by 7.5 metres from front to back is required. If the space is larger than this it is helpful for candidates to have the dancing area marked out with floor tape. The moderator and teacher need to be seated separately, at least two metres back from this dancing area, so the whole space needs to be at least 10 x 10 metres so that the moderator and teacher can view the whole performance space.

Mirrors and windows must be **covered** to prevent distraction and assessments must take place in an atmosphere of surrounding **quiet**.

The moderator and teacher will each need a **table and chair**; the tables are equally necessary where the seating is tiered. If stage lighting which includes blackouts is used, both tables must have independent lighting.

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Sound equipment is needed for playing each candidate's accompaniment.

It is important for dancers' safety that the temperature at which warming up, preparation and performance take place is **between 18 and 24 degrees Celsius**, and that performance is on a properly sprung floor.

Centres must **video-record** all assessments to provide AQA with a record if needed. Ideally, a single camera in 'wide shot' should be used, to capture the entire dance. If space is limited and a static camera will not capture all the performance area, the operator (not the teacher) may film the performances to follow the dancer(s). The operator must **not** use the zoom facility. He/she will need to **start and stop the camera for each dance**, so the moderator-teacher discussions will not be recorded.

Work which is assessed by the teacher after the moderator's departure must likewise be filmed. Recordings must be kept securely at the centre with an **accurate running order**.

Applications for **re-moderation** will be considered only if the centre has made a video recording of the actual moderation and internal assessments. Where recordings are not in VHS, domestic DVD or mini-DV format it is unlikely that re-moderation will be possible.

4 Special Consideration and Access Arrangements

If a candidate's work has been affected by **illness or injury** the centre should apply to AQA Candidate Services for special consideration. It may be possible for compensatory or estimated marks to be awarded.

You are advised to **film interim work** throughout the course, in case video evidence is required.

5 Sample work for the moderation visit

The work of 10 candidates (or fewer if entries are less than 10) will be assessed by both moderator and teacher during the visit. The work is selected in advance by the teacher as follows:

- (a) the Unit 2 work expected to gain the **highest total marks**
- (b) the Unit 2 work expected to gain the **lowest total marks**
- (c) a further eight candidates' work which is expected to represent a range of marks between (a) and (b) above. The selection should cover a **range** of work being submitted by candidates at the centre.

6 The day of moderation

The moderator will need a **running order** of sample candidates, showing name and number for each. The teacher must arrange the running order in advance of the visit, minimising quick changes to ensure a smooth-running moderation. Programme notes for Section A, in the running order, should be placed on the moderator's table in time for his/her arrival.

Under AQA's Child Protection Policy a teacher and/or technician must be present at all times when the visiting moderator is present and candidates are in the room.

Only **one** teacher may be present for the moderation assessments and discussions.

The moderator and teacher must have complete privacy for their discussions, so no audience is allowed. If there is a camera operator, he/she must leave the room between recordings, returning with the next candidate.

For each sample candidate, both Unit 2 tasks will be assessed. All solo sample work will be seen first, followed by all duo/trio sample pieces.

After each assessment the moderator discusses the marks with the teacher to bring the teacher's marks in line with the standards set by AQA for Unit 2. Each discussion may last up to 5 minutes.

The moderator will take away from the visit both a record of the centre's marks and his/her own, for the sample candidates' work.

7 After the moderation visit

After the visit, the teacher assesses the work of any candidates not included in the moderation sample. All assessments must be completed **within three weeks of the visit** and in time to submit marks to AQA (using Centre Mark Forms) by **31 May**. (Remember to film all assessments – see section 3 above).

When all assessments are complete, you must send to the moderator:

- the pink copy of the DANC2 Centre Mark Form (CMF) showing marks for all candidates (CMFs are sent by AQA to your Examinations Officer in April/May).

Since the moderator will have seen the work expected to gain the highest and lowest marks, assessments made after the visit should fall within that mark range. If any candidates are awarded marks outside the range set at the visit a full explanation must be sent, in writing, to the moderator with the copy of the CMF.

AQA may contact you to request recordings of your candidates' work if the moderator has identified this as being suitable for awarding or future teacher standardisation purposes.

Should you have any queries about these instructions, please contact AQA Dance on aqadance@qa.org.uk

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Weighting of Assessment Objectives for GCE Dance Unit 2 (DANC2)

| 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.

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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 architecture of the Guggenheim Museum, Bilbao, designed by Frank Gehry in 1997.

Consideration and exploration of form and structure, eg: curves, lines, contours, allusions to sea imagery (ship, fish scales), interconnections between component parts, levels, height, scale of the building, use of space, through appropriate selection of action, dynamic and spatial elements 6 marks

Consideration and exploration of materials, eg: glass, titanium, limestone – images, relationships and sensations which they evoke, through appropriate selection of action, 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

2 Choreograph and perform a dance using the musical accompaniment *Prelude 2* (2007) by Dustin O'Halloran.

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

Establishment of appropriate style in relation to the music 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 the following poem by Emily Jane Brontë

Expression of theme/establishment of mood/atmosphere, eg: storm, alone, the night, magical, spiritual, religious, 'depression', 'threatening' atmosphere, conflict, through appropriate selection of action, dynamic and spatial elements 6 marks

Evocation of imagery, eg: the elements – clouds, wind, cold/mental state, love of nature, compelling feeling – closing in, 'heaven and hell' repetition, rhythm, through appropriate selection of action, 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

4 Choreograph and perform a dance based on the following phrase: *In someone else's shoes.*

Establishment of character/contrast/change through appropriate selection of posture, action, dynamic and spatial elements 6 marks

Evocation and/or establishment of place / situation / incident / mood / atmosphere, through appropriate selection of action, 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

Turn over ►

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 shows efficiency and clarity at times
- 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

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

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Section B – Performance in 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.

Question 5 Perform, in a duo or trio, a dance in any genre or style. The dance should be between three and four minutes' duration and must allow you to demonstrate the following:

- clear spatial awareness between yourself and other dancers
- 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 other dancers
- 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.

Performance in a Duo/Trio Mark Scheme

| | |
|---|------------------------------|
| 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> |
| | <i>Total 30 marks</i> |

DANC2 Mark Sheet

The appropriate pages of this form must be photocopied to allow the teacher to complete one per candidate entered for GCE Dance Unit 2: Choreography and Performance.

The mark schemes below relate to the DANC2 2009 questions. Teachers must record overall marks for candidates on the Candidate Record Forms (CRFs), having marked each candidate's choreography according to the question-specific mark schemes below.

Centre number: _____ Candidate number: _____

Candidate's full name: _____

Question number: _____ Title of dance: _____

| 1 Choreograph and perform a dance based on the architecture of the Guggenheim Museum, Bilbao, designed by Frank Gehry in 1997. | Impression mark | Maximum mark |
|---|-----------------|-----------------|
| | Mark awarded | |
| Consideration and exploration of form and structure, eg: curves, lines, contours, allusions to sea imagery (ship, fish scales), interconnections between component parts, levels, height, scale of the building, use of space through appropriate selection of action, dynamic and spatial elements | | 6 marks |
| Consideration and exploration of materials, eg: glass, titanium, limestone – images, relationships and sensations which they evoke through appropriate selection of action, 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 |

| 2 Choreograph and perform a dance using the musical accompaniment <i>Prelude 2</i> (2007) by Dustin O'Halloran. | Impression mark | Maximum mark |
|---|-----------------|-----------------|
| | Mark awarded | |
| Embodiment of the musical structure, rhythm and phrasing through appropriate selection of action and dynamic elements | | 6 marks |
| Establishment of appropriate style in relation to the music | | 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 |

DANC2 Mark Sheet

Centre number: _____ Candidate number: _____

Candidate's full name: _____

Question number: _____ Title of dance: _____

| 3 Choreograph and perform a dance based on the following poem by Emily Jane Brontë. | Impression mark | Maximum mark |
|--|-----------------|-----------------|
| | Mark awarded | |
| Expression of theme/establishment of mood/atmosphere, eg: storm, alone, the night, magical, spiritual, religious, 'depression', 'threatening' atmosphere, conflict through appropriate selection of action, dynamic and spatial elements | | 6 marks |
| Evocation of imagery, eg: the elements – clouds, wind, cold/mental state, love of nature, compelling feeling – closing in, 'heaven and hell' repetition, rhythm through appropriate selection of action, 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 |

| 4 Choreograph and perform a dance based on the following phrase: <i>In someone else's shoes.</i> | Impression mark | Maximum mark |
|--|-----------------|-----------------|
| | Mark awarded | |
| Establishment of character/contrast/change through appropriate selection of posture, action, dynamic and spatial elements | | 6 marks |
| Evocation and/or establishment of place/situation/incident/mood/atmosphere through appropriate selection of action, 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 |

DANC2 Mark Sheet

Centre number: _____ Candidate number: _____

Candidate's full name: _____

Question number: _____ Title of dance: _____

Solo Performance Mark Scheme

| 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 |
| Total | | 30 marks |

Performance in a Duo/Trio Mark Scheme

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