

# GCSE

# Dance

42301 Critical appreciation of dance  
Mark scheme

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4230  
June 2013

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Version 1.0 Post-Standardisation

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# Final

# 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)

## **Introduction**

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Examiners must read all answers carefully and make every effort to look positively for achievement through the ability range. They must annotate the scripts in order to show subsequent readers what evidence they have found for the award of marks and should give a mark for each answer.

### **Deciding on a mark**

Examiners must use the full range of marks. Work exhibiting the highest skills should be considered for full marks.

### **Annotation of answers**

It is important that while they are marking, examiners note answers where they have found specific evidence of candidates having achieved a mark. It is likely that examiners will be making more extensive annotations at the beginning of the marking period than at the end, but every mark must be justified. Ticks should not be used randomly but should identify evidence of particular skills.

### **Quality of Written Communication**

Quality of Written Communication (QWC) will be assessed in questions of 6 marks or more.

Written answers may be expressed in bullet points or in continuous prose. For some questions, equally valid responses may be in diagrammatic or tabular form. Wherever communication of the response is clear, in whatever form, the full range of marks is available.

In this examination, you will answer questions about your own dance experience and **two** professional dance works (referred to as dance work 1 and dance work 2 throughout the paper).

### Dance work 1

Name your choice of dance work 1 and the choreographer of that work.

Dance work 1:

Choreographer:

- 1 (a) Identify a dance idea, concept or subject matter of dance work 1. (1 mark)

**1 mark for accurate description of a dance idea, concept or subject matter of the dance work. Can include starting points/stimulus.**

***eg Faultline – youth culture (1), city life (1), gang culture (1)***

**N.B Rosas Danst Rosas is not about frustration or mental health**

- 1 (b) (i) Name a dance style used in dance work 1. (1 mark)

**1 mark for correct identification of style**

**e.g. ballet, contemporary, post-modern**

- 1 (b) (ii) Describe **two** features of the dance style that you have named in **1(b)(i)**. (2 marks)

**Up to 2 marks for each accurate description of the style**

**Answers should be action, space or dynamic based specific to the style eg (1) characterisation. eg (2) floor work for contemporary dance.**

**For example, in Rosas Danst Rosas, the dancers perform repetitive (1), every-day (1), pedestrian (1) gestures such as running their hands through their hair and pulling their tops off their shoulders. This shows a post-modern style of dance.**

**N.B. (1) Can award marks in b (ii) if no marks in b(i) or b(i) is blank.**

**N.B. (2) No generic terms eg turns.**

- 1 (c) (i) Describe a motif or short phrase performed by a **group** of dancers in dance work 1. Use actions, space, dynamics and relationships in your answer. (4 marks)

**Question refers to a group. Cannot award for eg Zebra motif as it is a solo.**

Descriptor	Mark	Assessment Objective
Describes all four features	4	AO1
Describes 3 of 4	3	
Describes 2 of 4	2	
Describes 1 of 4	1	
No description	0	

**Must have 1 each action, space, dynamic, relationship.**

**1 mark available for accurate description of action, space, dynamic and relationships of a motif**

**For example in Swansong, the guards are on either side (space – 1) of the prisoner and tap out a stepball change series of steps (action – 1) in unison (relationship – 1). The tap steps become gradually faster (dynamics – 1).**

**Annotate ASDR**

**If we can visualise the example from a group of dancers, award the marks.**

- 1 (c) (ii) Explain how the motif or short phrase that you have described in 1 (c) (i) relates to the meaning or choreographic intent of dance work 1. (2 marks)

**Up to 2 marks for explanation of how the motif relates to the meaning/choreographic intention of the dance work**

**eg the guards tapping suggests that they are interrogating (1) the prisoner, and they speed up as they try to intimidate him more and more (1).**

**N.B.(1) no marks in c (ii) if c (i) is blank.**

**N.B (2) If c (i) has been described as a solo motif or short phase, award marks in c (ii) if correct.**

**N.B (3) Can award marks in c (ii) if c (i) is incorrect but it must be a clear sequential motif.**

Name your choice of dance work 2 and the choreographer of that work.

Dance work 2:

Choreographer:

- 2 (a) Name a composer or sound artist for dance work 2. (1 mark)

**1 mark for accurate citation of the composer/sound artist.**

**N.B name must be phonetically accurate.**

- 2 (b) (i) What type of accompaniment is used in dance work 2 (1 mark)

**1 mark for correct identification.**

**eg electronic, folk, classical, narration, orchestral, silence, spoken word, song, instruments, eg Panpipes, keyboard, natural sound, found sound, minimalism etc.**

- 2 (b) (ii) Describe the accompaniment for dance work 2. (2 marks)

**Up to 2 marks for each accurate description of the accompaniment and can include**

**eg instruments used (1), use of vocal (1), lyrics (1), natural sound (1), found sound (1), audible aspects of the dancer (1), use of sections (1) eerie(1), sad (1), fast (1) etc.**

**N.B. no marks awarded for repetition from 2b(i).**

- 2 (b) (iii) Explain how the accompaniment helps the audience to understand the meaning/ choreographic intent of dance work 2. (3 marks)

**Up to 3 marks available for explanation of the relationship between the accompaniment and the theme of the dance**

**eg the calls during the prisoner's solo in Swansong could suggest that other prisoners are being tortured (1). The tapping sounds could suggest that the prisoner is being interrogated by the guards (1). The loud, clashing electronic sounds give the dance a sense of violence relating to the theme of human rights abuses (1).**

**Candidates should qualify their answer with an example to show how the link is made.**

- 2 (b) (iv) **Apart** from the meaning/choreographic intent, explain other ways the accompaniment contributes to the audience's understanding of dance work 2. (3 marks)

**Up to 3 marks for appropriate suggestions**

**eg context – geographical (1), social (1), historical (1), structure (1), mood/atmosphere (1), narrative (1), suggests character (leitmotif) (1), creates highlights (1), climax (1) complements other components (1) etc.**

**Answer for part (iv) must be different to part (iii).**

**Candidates should qualify their answer with an example.**

## Both Dance Works

- 3 (a) Describe the physical setting of both dance works.

Description of physical setting of dance work 1 (2 marks)

**Up to 2 marks for accurate description of named work and can include eg features (1), colour (1), lighting (1), camera effects (1), type of setting eg cyclorama (1) etc.**

Description of physical setting of dance work 2: (2 marks)

**Up to 2 marks for accurate description of named work and can include eg features (1), colour (1), lighting (1), camera effects (1), type of setting eg cyclorama (1) etc.**

**Check that dance work 1 and 2 is the same here as previously identified for other questions. If not marked wrong**

- 3 (b) Explain how the physical setting is used effectively in both dance work 1 and dance work 2. You may refer to camera effects, lighting, or projection where relevant. (10 marks)

**Up to 5 marks can be available for each contribution related to each dance work and can include:**

**eg entrance/exits (1), set incorporated with action (1), complements other components (1), creates levels (1), suggests a context – historical (1), geographical (1), social (1), era (1), mood/atmosphere (1), bare stage so that the focus is on the action content (1), lighting divides the stage (1), symbolic (1), enhances structure (1), helps narrative (1), theme (1) set used/incorporated by the dancers (1) climate (1), contrast (1) etc.**

**Each contribution can be awarded once and can only be awarded if the contribution relates to the chosen dance work.**

**However:**

**2 marks can be available for general evaluative comments related to either work. 2 marks could be awarded for separate evaluative comments on the same work eg the shaft of light from upstage left in Swansong suggests freedom as the prisoner constantly dances/reaches towards it (1)**

**N.B. NO marks are awarded for description and candidates should qualify their answers with an example.**

**NO MORE THAN SEVEN MARKS FOR ONE DANCE**

<b>Eg SWANSONG</b>	<b>Eg PERFECT</b>
5X CONTRIBUTION	5X CONTRIBUTION
4X CONTRIBUTION 1X EVALUATION	4X CONTRIBUTION 1X EVALUATION
5X CONTRIBUTION 2X EVALUATION	3X CONTRIBUTION
4X CONTRIBUTION 2X EVALUATION	4X CONTRIBUTION

**Own work**

- 4 (a) (i) Strength and alignment are technical performing skills. Explain what these terms mean. (2 marks)

**1 mark for correct identification of each skill. Candidate speak acceptable.**

**eg Strength means bodily or muscular power.**

**Accept control, power, strong muscles/strength in muscles, ability to lift.  
Do not accept strong.**

**eg alignment means linearity arranged in a straight line.**

**Do not accept posture independently.**

**N.B you must be able to visualise a line in the answer to award the mark.**

- 4 (a) (ii) Explain why it is important to develop strength and alignment in order to be an effective performer. (4 marks)

**eg alignment puts less stress on joints (1) which helps reduce injury (1), helps posture.**

**Up to 2 marks for appropriate statement for each skill**

**eg if a dancer develops his/her strength, s/he can be more in control of his/her body (1) and can execute more technically demanding actions (1), perform more safely (1) movement can be held (1) makes it look better/effortless(1).**

**No repetition**

- 4 (a) (iii) Describe an effective exercise to develop each of these technical performing skills. (4 marks)

**eg 1 mark for relevant named exercise – sit ups to develop core strength**

**Alignment eg yoga tree pose allows you to extend your movement creating clean lines(1).**

**If I step into an arabesque (1) and lift leg behind me can check in the mirror (1) to see if it is line with my arm.**

**Strength needs to reference progression: alignment needs to reference feedback**

**Second mark must then reference the way in which the exercise informs alignment/strength.**

- 4 (b) (i) What does the term projection mean as a performing skill in dance? (2 marks)

**1 mark for appropriate definition.**

**eg projection is when a dancer creates a convincing character (1) stays in role (1), shows focus (1), energy (1), communicates the choreographic intent (1) confidence (1) powerful (1), extension (1) exaggerate (1) etc.**

**Second mark should be awarded if the audience is mentioned**

**eg the dancer uses focus/energy (1) to communicate with the audience/draw the audience into the performance (1)**

- 4 (b) (ii) Name two expressive performing skills other than projection that you can use to create an engaging performance in a group dance. (2 marks)

**Up to 2 marks for each correct expressive performing skill**

**eg musicality, focus, sensitivity/awareness to other dancers, communication of choreographic intent, facial expression, sense of style, characterisation.**

- 4 (b) (iii) Explain how you would use one of the skills you have named in **4(b)(ii)** in a group dance with the title 'Friends and Enemies'. (2 marks)

**One mark for simple explanation of how a skill would be used in a group dance  
eg *within the group the dancers could use focus, look at each other to show the idea of being friends (1) and then look away from each other to suggest enemies (1)***

**Two marks for detailed explanation**

**N.B. Answers must refer to a group and must relate to the title 'Friends and Enemies'**

**No marks in 4b (iii) if nothing written or incorrect in 4b (ii)  
4b (ii) and 4b (iii) must correlate and link.**