

GCSE

Dance

42302 Set dance
Mark scheme

4230
June 2013

Version 1.0 Post-Standardisation

Final

Mark Scheme

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

Introduction

The Set Dance unit tests students in all three Assessment Objectives for this qualification:

- AO1** Recall, select and communicate their knowledge, understanding and appreciation of dance performance and choreography.
- AO2** Apply skills, knowledge and understanding to communicate choreographic/artistic intention through dance performance.
- AO3** Analyse and evaluate dance to bring about improvement.

Mark allocations for the Set Dance are given below:

Assessment Objective	Maximum Mark for AO	Weighting (%)
1	15	50%
2	10	33.33%
3	5	16.66%

Section 3.2 of the specification states:

Students will demonstrate their physical competence and effectiveness as performers and their knowledge of safe working practice.

Key principles (see Section 3, Subject Content):

- the physical, technical and mental skills necessary for effective performance the expressive skills necessary for effective performance
- understanding how to achieve high quality performance
- knowledge and understanding of health, fitness and safe working practice.

Students will perform one of two solo dances that will be set for the duration of the specification. The dances are choreographed by professional dancers in styles from within the contemporary dance genre.

With AQA approval, teachers may adapt either set dance to meet the specific needs of a particular student. Examiners will be notified if a centre has submitted an adaptation which has been approved by the Principal Examiner.

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Assessment Grid for Unit 2 Set Dance - 2013

30 marks	Set Dance	Mark
technical ability underpinning the performance(AO2)		
posture, alignment, co-ordination balance, strength, flexibility, core-stability control	excellent technical ability	5
	good technical ability	4
	sustained evidence of technical ability	3
	some attempt to evidence technical ability	2
	limited technical ability	1
	no evidence of technical ability (nothing or hardly anything completed)	0
accuracy of reproduction of action, timing and spatial content (AO1)		
with reference to the choreography of the particular chosen dance	entirely accurate execution of action, timing and spatial content	5
	mostly accurate execution of action, timing and spatial content	4
	some sustained accuracy of action, timing and spatial content	3
	occasional moments of accuracy of action, timing and spatial content	2
	limited accuracy of action, timing and spatial content	1
	inaccurate reproduction (almost unrecognisable or very little completed)	0
interpretation (AO2)		
of dynamic and expressive qualities	sensitive interpretation of dynamic and expressive qualities throughout	5
	good interpretation of dynamic and expressive qualities throughout	4
	some dynamic and expressive qualities sustained throughout the piece	3
	occasional moments of dynamic and expressive awareness	2
	limited dynamic and expressive awareness	1
	no evidence of dynamic and expressive awareness	0
demonstration of style (AO1)		
ability to emulate the style and mood of the original choreography	excellent sensitivity to the style and mood of the original piece	5
	good sensitivity to the style and mood of the original piece	4
	some sense of style and mood sustained throughout the piece	3
	a sense of style and mood evidenced occasionally	2
	limited understanding of style and mood	1
	no evidence of understanding of style and mood	0
safe practice as a performer (AO1)		
a) choice of appropriate attire, hairstyle, jewellery, footwear etc. demonstrating safe practice (up to 2 marks) b) safe execution of specific moments (up to 3 marks)	all aspects of safe practice evidenced and applied appropriately	5
	most aspects of safe practice evidenced and applied appropriately	4
	some aspects of safe practice evidenced and applied appropriately	3
	some aspects of safe practice evidenced but choices not entirely appropriate	2
	limited evidence of safe practice and inappropriate choices made	1
	no understanding of safe dance practice evidenced	0

overall sense of performance (AO3)		
focus, projection, musicality, sensitivity, communication, energy, commitment	completely engaging performance (draws you in)	5
	most performance skills evidenced	4
	some performance skills evidenced throughout (internalised)	3
	occasional moments of performance	2
	limited performance skills evidenced	1
	no evidence of performance skill	0

General Comments Applicable to Both Dances

Use zero marks only when there is very little to assess

Three of the criteria assess the dance as choreographed (Accuracy and Style and three of the Safe Practice marks). All other criteria are marked using the dance as a medium for the assessment of those performing skills.

1) Technical Ability Indicators

- In this criteria you are looking for technical ability indicators that **underpin** the ability to perform the dance.
- Refer to the indicative content – these are what you are looking for irrespective of what the student is performing ie s/he could perform a totally different dance but there would **still be** technical ability indicators.
- See notes for each dance to see examples of some of the specific places where these indicators might be apparent. However, you should be looking for indicators overall and throughout the whole dance.

2) Accuracy

- In this criteria you are looking to see how accurately the student performs the dance in terms of action content, spatial content and timing.
- Accurate action content = is the dancer doing the right thing cleanly?
- Timing = is the dancer on time?
- Spatial = is the dancer facing where s/he is supposed to be and following the correct spatial patterns?
- **Students should not be disadvantaged for minor inaccuracies** such as a movement which is one count out of time; particularly if in a continuous phrase which is correct in its entirety, or if the focus is not quite orientated correctly although the overall phrasing is spatially accurate. If one movement in the dance has a minor inaccuracy the student could still be considered to be entirely accurate.
- There are permitted variables which do not count as inaccuracies. These should be checked against the individual dance notes.
- Significant whole centre inaccuracies CAN be penalised
- Beware of the angle the film is taken from and DO NOT penalise spatially for camera angles. It should be obvious where the performing front is intended to be.

3) Interpretation: Dynamic and Expressive Ability

- You are looking for evidence of dynamic and expressive ability ie light and shade.
- There could be evidence of interpretation which is at odds with the style – you can still value this.
- Students may well execute a varied and exciting range of dynamics that **do not** necessarily reflect the choreographer’s original intention. Students should be rewarded for any dynamic and expressive variation within this criterion.

4) Demonstration of Style

These are the **Characteristic Features** of the dance and should not be confused with Interpretation. You must mark these two criteria independently – sometimes students achieve a similar mark in these two but equally they could have very different marks.

5) Safe Practice

You are marking two aspects of safe practice:

- a) 2 marks for what the student wears - marks must only be deducted if the attire is **INHERENTLY UNSAFE**. Untidy, or not aesthetically pleasing, **does not** warrant deduction of marks in this criterion. eg a fringe over the eyes obscuring vision **IS** unsafe if there has been no decision to secure it when the dance starts, a gap between the trousers and the top is **NOT** unsafe but if the student pulls the top down during the performance it should be accounted for under Overall Performance.
- b) 3 marks for the demonstration of safe practice in action during the performance – see the individual dance notes to establish where these are evidenced. Do aim to award at least one mark unless there is clear evidence that the dancer is performing the identified moments in a completely unsafe manner or not performing them at all. Ballet shoes/trainers etc. are not inherently unsafe but may affect overall performance or technical ability, unless the student is slipping, in which case it is a safe practice issue. Socks on carpet is not unsafe and should **NOT** therefore be penalised.

6) Overall Performance

- Commitment to the performance
- Performance energy
- Focus
- Projection
- The ability to “communicate” with the camera/audience

Adapted Dances

All adaptations should have been cleared with the Principal Examiner (PE) and a copy of the clearance form CEN/ADA (signed at the bottom by the PE) should be attached to the CRF. You should also have received the original DVD which accompanied the request from AQA under separate cover. **If you come across an adaptation that has not been cleared or where a form is included but has not been countersigned by the PE, you should NOT mark the work and you should notify your team leader immediately.**

All work which has been adapted and marked by you should be over marked by your team leader as an addition to the second phase sample. All wheelchair adaptations should be over marked by the PE. You should mark the work and then send the DVD to the PE before uploading the agreed mark.



Approval for Adapted Set Dance

Please complete the following form and send with required material to AQA Dance Department if you are applying for an adaptation to the Unit 2 Set Dance.

Centre Name: _____ Centre Number: _____

Candidate Name: _____ Candidate Number: _____

Approval sought:

An adaptation to the content An adaptation to the music

Dance:

Impulse Find It

Description of Adaptation:

Rolls across the floor on back adapted to roll across bottom. Also, (first roll) right/left arm reach before roll has been kept close to chest to enable her to 'push up' to roll across bottom instead of back.

Reason for Request:

Student has had correctional spinal surgery and now has fused vertebrae in her lower spine which limits movement + is painful if pressure is applied to the area.

You should include a DVD of an accomplished dancer demonstrating the intended adaptation wherever possible plus any supporting medical documentation or evidence if available.

Name of teacher: _____

Telephone contact: _____

Email Contact: _____

Office Use

Date received: 22/3/12 Received by PE: _____
 Date sent to PE: 22/3/12 Approved by PE: [Signature] Date: 1st April 2012

1.

Find It!

Technical Ability Indicators

- The opening section – Control in the centre during isolated actions.
- Correct alignment in pli  (2nd positions) and use of turnout
- Control in the centre and balance in section 2, when turning upstage and in leg articulations in Bars 6 & 7
- Strength and control in the torso during free time section, whilst allowing freer rotation in the spine.
- Strength to elevate whilst travelling and from static starting points.
- Maintaining posture whilst executing floor work in final section - no hunched shoulders.
- Flexibility in hip and extension of legs in Bar 12.

2. Accuracy – permitted variables

- **Bar Four, Counts 7 and 8** –The roll upstage out of the arrow position can be either across the back or across the bottom.
- **Bar Eleven, Count 1** – The step forwards into the gallop can be initiated by either the right or left foot. Arabesque- the leg can be bent or straight. Other leg can be out or in.
- **Bar Twelve, Count 6-8** – The right leg swing can be lifted over the body and placed on the floor, or swung around maintaining contact with the floor. In both cases the right hand must remain in contact with the right knee.

3. Interpretation: Dynamic and Expressive Ability

There are opportunities for contrasts between strength/ power and fluidity/ resistance. The areas below are specific places where you might find dynamic variation

- **The opening section up to the roll on the floor** – A strong dynamic with a real sense of attack. Clean and crisp movements, a flowing, resisted dynamic on the twist and turn in bars 2 and 3, counts 6-2.
- **The diagonal travel section** – Variation between smooth resisted fluid motion in bar 5 and a staccato robotic dynamic in bar 6.
- **The arabesque and pli ** – resisted but fluid
- **The final section** –clean, clear and crisp, a sense of attack through to the end of the piece.

4. Demonstration of Style

- Direct, linear pathways
- Clear, clean shapes
- Sense of attack, power and energy with a low centre of gravity
- Skimming over the floor – travel has explosive power
- Control in the balances
- Quirky playful gestures
- A hint of narrative in the performance
- Sudden, arrested motion at the end of the dance

The very short free time section requires students to evidence stylistic features and the dynamic quality chosen by the student should not impact the demonstration of style in this section.

5. Safe practice moments – up to three marks available for the following

1. **Bar Three, Counts 7 and 8** –Controlled plank position with controlled lowering and no drop in hips, whole body contacts floor simultaneously into **Bar Four, Counts 7 and 8** – Strong, stable rise off the floor out of the arrow roll
2. **Bar Eleven, Counts 5 and 6** Controlled slide to the floor in last section, right hand makes contact with floor before slide initiated into **Bar Twelve, Count 2** - The step to the side in the crouched position. Left knee not pushed outwards and ankles not stressed. Control and lift in core into **Bar Twelve, Count 5** –Left knee placed on the floor prior to right leg swing.
3. **Bar Fourteen, Counts 5 -8** –No overflexion of hip on end position. Back knee straight, front knee aligned over left foot.

Impulse

1. Technical Ability Indicators

- Correct alignment in plié (demi, full, 1st position parallel and turn out)
- Strength and control in the torso in static moments and travelling patterns
- Mobility of the spine showing full range of movement, particularly in lateral articulations
- Control and balance in turning (during free time and in pirouette in Bar 16, counts 3,4)
- Lunges – alignment in plié of front leg, lengthening of back leg, flexibility.
- Leg extensions and elevation in gallop, step hop (bar 4/5 and bar 15)
- Arm / shoulder mobility - above, across and to the side of the body

2. Accuracy – permitted variables

- **Bar 6, counts 5 & 6** – both arms lift through the centre above the head – acceptable in a true fifth position with hands slightly apart or with hands closed together (as seen in video interpretation)
- **Free time section** – slide to the floor may be executed with a lunge followed by a slide in of left leg behind, or a smooth continuous slide where weight is taken by left hand and legs move to the floor and overtake the hand together (as seen in video interpretation)
- **Bar 15, counts 5,6,7,8** – four or six steps are permitted
- **Bar 16, counts 1 - 6** – timing may have slight variables from those in the notes, it may be executed without the first 2 counts in stillness having a more sustained continuous motion. There may also be some slight variations with leg positions, these are allowable.
- The free time section allows students to interpret the timing in their own way.

3. Interpretation – Dynamic Variation

The areas below are places where you might look for dynamic variation

- **Section 1 – Bars 1-8** – a contrast between fluidity in the lateral and forward motions of the spine to the arrest of the torso in the still moments seen in the lunges in bars 4 and 5. Evidence of the torso melting and ‘popping’ back into place (bar 3, counts 3,4,5) and the sense of lifting and falling (bars 1&2 and bars 6&7). Arms extended and expanded into space, creating length right through to the fingertips, when they move above the head, to the sides of the body and across the chest. Energy through the fingertips to initiate the darting movements of the arm (bar 3, counts 7&8 and bar 6, count1). Softening in the curves of the torso at the end of the section as the dancer moves into the floor.
- **Section 3 – after free time to the end** – an energetic opening into the star shape, contrasting with the tilting roll into the ball-shaped stillness at the end of free time. A surprising moment before the dynamic content returns to the free, fluidity of the following floor work and curling up from the floor. “Impulse” in the final bar (bar 17, count 1) with the sudden reach away of the arms leading into the gradual lifting of the torso into neutral.

4. Demonstration of Style

Does it look like the choreographer's intention for *Impulse*? The following vocabulary used by the choreographer helps to consider interpretation of the stylistic qualities of the study - 'peaks and troughs', 'pause' and 'go', 'darting' arm, sustaining a flux in speed.

Are the characteristic features evident?

- travel sequences elevated with hops
- spatial awareness demonstrated through variety of pathways
- moments of stillness as choreographed
- gestural shifts through the body
- use of impulse to initiate movement
- control in the centre and sideways use of torso
- contrasts between expansive movements that engulf the space and gestural shifts through the body
- an ability to 'shift' or journey in and out of the qualitative changes

The long free time section allows students to interpret the phrasing and rhythmic qualities in their own way which could mean they look different stylistically in this section but you should not penalise students for this.

5. Safe practice moments – up to three marks available for the following

1. **Whole of Bar 7** –transference from first parallel to first turned out initiated from pelvis not knee; correct alignment of knee joint in the full pli  , control on the drop (no sitting); knees over balls of feet as knee closes; hands take weight into backwards slide, roll through spine to lying.
2. **Free time section** –weight taken into left hand from run round, pelvis lowered close to the floor; weight is shared between left hand and left shin in smooth slide; weight on left leg in kneel with right leg in parallel knee and ankle joint aligned, weight shifts to buttocks to ensure safe movement into floor.
3. **Elevation and landing - Bar 4/5, counts 8, 1,2 and Bar 15, counts 2,3,4** - supporting leg bent to take off with knee and ankle aligned; core control avoiding hyperextension of spine in hop with leg behind; bent knee aligned with ankle on landing

Do not penalise SP3 twice – if one of the opportunities for showing this is performed safely and is appropriately elevated then award the mark

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