

Commentary on candidate evidence

The candidate evidence has achieved the following marks for each question of the question paper.

Candidate 1

Section 1

Question 1

The candidate was awarded **3 marks** because they have evaluated their use of stamina in some detail within their jazz solo.

The candidate has made a judgement about their stamina being weak and highlighted the impact that this has had on their overall performance of their solo.

They have used evaluative language such as negatively, weak, not enough, floppy, not as enjoyable, unaesthetically pleasing and boring to watch which makes the judgement that their stamina was weak.

The first example highlights the impact weak stamina had on their energy levels was that they could not get enough height off the floor to reach a full split position; this was a detailed evaluation. However, the next two examples, linking to executing movements correctly and facial expressions, lacked evaluative language and judgement.

Therefore, when marking the response holistically the candidate was awarded 3/4 marks.

Question 2

The candidate was awarded **3 marks** because they have provided some detailed explanation of their use of turnout in their jazz solo.

Through the response the candidate has related cause and effect and explained the relationship between turnout and the impact that this has on their dance performance.

It is clear from the response that the candidate understands turnout and the impact that it can have on their performance. The first example provides detail stating that turnout allows them to perform the kick properly (it doesn't give any further clarity) and without turnout from the hips their legs would be in parallel position and look unaesthetically pleasing. They then go on to say that a lack of turnout would lead to injury due to incorrect alignment.

The second example, states that lack of turnout will prevent them getting their legs high in kicks and could cause them to bend their knee but they do not give

further clarity on why this happens. There are places where we need the why to give further clarity.

Therefore, when marking the response holistically the candidate was awarded 3/4 marks because they have provided some detail, but the clarity is missing for 4/4.

Question 3

The candidate was awarded **4 marks**.

The jazz response was awarded 2/3 because the candidate has provided some detail about their use of spatial awareness and the impact that it had on their solo performance. The impact of the use of space is lacking in this response and is linked more to the choreographer's choice of space. For example, the candidate states that they change from a low level to a high level, and this made it exciting to watch but they don't discuss what they added through their own performance and use of spatial awareness to impact on their solo rather than just performing the choreographed movements.

For the contemporary response the candidate was awarded 2/3. This candidate provides some detailed discussion of the ways in which their spatial awareness impacted their performance in contemporary. They discuss their use of general space and having to adapt movements to make sure they leave enough space to perform a backwards roll after a bison jump but again clarity is missing for higher marks.

There is additional information within the response where the candidate refers to the use of space within the solo such as levels, but they do not link it to how they have made best use of this to impact their solo performance therefore this part does not gain marks.

Question 4

The candidate was awarded **5 marks** because they have made clear and detailed comparisons of their use of performance skills in jazz to that of a model performer.

Three clear comparisons between the candidate and the model performer have been made throughout the response using language such as contrastingly.

The candidate has made a good comparison of their use of musicality and timing in their jazz solo to that of a model performer. Some of the points are very clear and detailed, however, to have gained 6/6 we would be looking for the candidate to expand on points such as, '*made it very enjoyable to watch*', '*look rushed*'.

Question 5

The candidate was awarded **3 marks** because they have explained the way an influential dance company has impacted on jazz dance in some detail.

The first half of the response lacks clarity in the explanation and linking to the impact and at times can be descriptive.

For example, the candidate says that *'Alvin Ailey combined styles such as ballet, jazz, modern and many other styles to create a unique and diverse style, which has impacted jazz as it is still travels the world today. Many musicals such as Billy Elliot and Matilda the Musical still contain many of these movements'*. This lacks clarity as we do not know what the movements are, just that they can be seen in musicals and that it travels the world but again we are unclear as to what travels the world.

The second half of the response is detailed, and the candidate has made clear impact statements. Holistically marking this response, it gains 3/4 marks.

Section 2

Question 6

The candidate was awarded **4 marks** because they have provided a clear detailed explanation of the choreographer's use of music and/or sound in one section of Swansong to communicate the intentions of the piece.

The candidate's response is clear and detailed. They have explained the use of silence and the guard's tapping sounds to show that they are questioning the prisoner and the impact that it has on communicating the intentions of him being a prisoner of conscience clearly and in detail. They have also explained the effectiveness of silence as the background in creating an atmosphere of unease and suspension of what is going to happen next. The candidate then goes on to explain the impact of the loud crash, highlighting to the audience that the prisoner has been left alone in the cell further communicating the intentions of him being a prisoner of conscience.

Question 7

The candidate was awarded **2 marks** because they have provided a straightforward evaluation of the choreographer's use of levels to communicate the intentions of Swansong. They have not evaluated the choreographers use of proximity. Therefore, they are only able to achieve a maximum of 4 marks.

Their evaluation of Bruce's use of levels uses some evaluative language *'very effective'* and *'good use of'* therefore this is a straightforward evaluation of the use of levels.

Whilst the candidate has provided good information relating to the choreographers' use of proximity within Swansong, they have not used any evaluative language therefore this does not meet the requirements of the question and they are unable to gain marks for this section.

Question 8

The candidate was awarded **3 marks** because they have given a response that analyses the choreographers use of two choreographic devices to communicate the choreographic intentions in some detail.

The candidate has identified reverting canon and question and answer as their two chosen devices and for each they have established the connections between the use of the device to communicate the choreographic intentions and the impact this has on the audiences understanding of the intentions. They have shown cause and effect through their response. Summative statements have been used to link each part of the answer back to the question.

Throughout the response there is some detail shown, however there is a lack of understanding of reverting canon and how the device is used within the choreography to communicate the choreographic intentions.

Total marks – 27/40

Candidate 2

Section 1

Question 1

The candidate was awarded **0 marks** because they have not given a response that evaluates their use of stamina in their dance solo.

The candidate doesn't refer to any specific examples of what happened as a result of their poor stamina and the response is vague.

Question 2

The candidate was awarded **0 marks** because they have not given an explanation of **their** use of turnout and/or parallel in one of their solo performances.

The candidate does not provide any examples to help explain their use of turnout/parallel. They don't show in their response that they know what turnout/parallel is.

Question 3

The candidate was awarded **0 marks** because there is no discussion of the ways in which their spatial awareness impacted their performance in two dance solos.

The candidate refers to hitting other dancers but the question is based on a solo performance so this wouldn't be a valid response. In other examples the candidate refers to the dance space being big allowing them to go full out. The candidate needs to reference the choices they have made and how this has impacted their performance.

Question 4

The candidate was awarded **0 marks** because there is no comparison of their performance skills in one chosen dance style to that of a model performer.

Some information has been given however the candidate doesn't make any points of comparison therefore they cannot access the marks.

Question 5

The candidate was awarded **1 mark** because there is a limited explanation of the way in which an influential choreographer and/or dance company has impacted **one** chosen dance style.

The candidate explains the use of turned in knees and refers to this being seen in jazz today. There is some understanding as to where this came from and the impact it had on the dance style but this is limited. The candidate also makes mention of the bowler hats but there is no clear impact on how this was influential to the dance style.

Section 2

Question 6

The candidate was awarded **2 marks** because they explain the choreographer's use of music and/or sound in one section of the piece to communicate the intentions in some detail.

The candidate breaks the music down and explains how three aspects have communicated the intentions. The use of the silence creating an eerie atmosphere create a feel of worry. The use of the wind sounds suggesting the ghost dancers are there but can't be seen emphasises that death is unexpected. A final point is made about instrumental music coming in gradually, giving off the feel of the ghosts coming and being unsettling for the Chilean folk.

The response goes beyond straightforward as there is some detail, therefore 2/4 is the correct judgement for this candidate.

Question 7

The candidate was awarded **2 marks** because they have given a straightforward evaluation of the choreographer's use of levels and proximity to communicate the intentions.

The candidate makes some evaluative judgements including 'effectively'. The use of low levels and high levels are evaluated making links to the intentions. There is an example of the ghost dancers being in close proximity, emphasising they are a team and that the government have more power which links back to the intentions. The response is straightforward and requires more detail to access the upper brackets.

Question 8

The candidate was awarded **2 marks** because there is a straightforward analysis; the choreographer's use of two choreographic devices to communicate the choreographic intentions in some detail.

The candidate analyses the use of contact work and cumulative canon. In the contact work section there are some good examples given and reference made to things like 'power' although not always explicit in the intentions. The final example of how the ghost dancers use each other to create height makes a good point about superiority of the government. Cumulative canon is analysed but the first example doesn't provide an understanding of joining in and sounds more like a reverting canon. The second example also sounds like they are following in canon rather than joining in therefore the clarity is not there to demonstrate the candidates understanding of this device.

Total marks – 7/40

Candidate 3

Section 1

Question 1

The candidate was awarded **1 mark** because they have given a limited evaluation of their stamina in one solo performance.

The candidate refers to looking '*sloppy and messy*' and the impact on power to do a leap towards the end of the solo. Limited detail is given.

Question 2

The candidate was awarded **1 mark** because they have given a limited response that explains their use of turnout and/or parallel in one of their solo performances.

The candidate gives examples of a plie and chasse into a leap. The plie example doesn't explain how the use of turnout helps however the chasse refers to providing the momentum needed to prepare for the leap. This is a limited response therefore awarded 1 mark.

Question 3

The candidate was awarded **2 marks** because there is a discussion of the ways in which their spatial awareness impacted their performance in two dance solos in limited detail.

1 mark out of **3** for jazz

1 mark out of **3** for contemporary

The candidate refers to both dance styles and provides one example for each. The impact links to being seen clearly, not getting too close to the edges and the negative impact of marking if becoming too close to the edges. There is limited detail given with specific examples.

Question 4

The candidate was awarded **2 marks** because they have given a straightforward response that compares their performance skills in one chosen dance style to that of a model performer.

The candidate compares their use of both self-expression and body projection to that of a model performer. They compare both differences and similarities and provides straightforward examples such as '*really good facial expressions*', '*really tell a story with her face*', compared to '*my facial expressions aren't good as I am too shy to give a full out performance*'.

Question 5

The candidate was awarded **1 mark** because there is a limited explanation of the way in which an influential choreographer and/or dance company has impacted one chosen dance style.

A good discussion about Fosse's use of slouched posture, where it came from and how it impacted the dance style and where we can see his style today. The candidate refers to hats and gloves but no detail is given within this response.

Section 2**Question 6**

The candidate was awarded **1 mark** because there is a limited response that explains the choreographer's use of music and/or sound in one section of the piece to communicate the intentions.

Reference made to the word 'go' being shouted but they need to explain how this links back to communicate the intentions. The use of increased speed of music also mentioned but impact again doesn't make clear links between increase in speed and intentions.

Question 7

The candidate was awarded **3 marks** because they have given an evaluation of the choreographer's use of levels and proximity to communicate the intentions in some detail.

The candidate uses evaluative language of 'good'. There are examples given for both levels and proximity, but the impacts are often brief. The candidate makes some attempt to describe how the choreographer uses these and links to some ideas of how it communicated the intentions.

Question 8

The candidate was awarded **1 mark** because there is a straightforward analysis; the choreographer's use of two choreographic devices to communicate the choreographic intentions in some detail.

The candidate analyses the use of juxtaposition and motif development. The motif development discussed the use of levels changing which cause the movement to now become a crawl rather than the original walk. They link this to the idea of showing that they are 'torn and broken'. The explanation of juxtaposition doesn't make clear that the candidate knows what the device means so no marks were allocated for this part of the response.

Total marks – 12/40

Candidate 4

Section 1

Question 1

The candidate was awarded **3 marks** because they have given some detailed evaluation of their stamina in their jazz performance.

They have used evaluative language throughout their response such as '*poor*', '*bad*', '*not enough*'. The language used is basic, but it still allows them to provide some detail within their evaluation of their stamina which we know is poor and impacts on their performance. They have supported their judgements with clear examples throughout the response, however these lack detail and clarity for higher marks.

Question 2

The candidate was awarded **2 marks** because they have given a straightforward explanation of their use of turnout and parallel positions in their contemporary solo.

They have given two examples of their use of turnout and parallel within their contemporary solo. The first example is detailed and highlights a good understanding of turnout from the hip and the impact that not being able to turnout has on their performance; in this example it resulted in the leg not being able to go as high as they would have liked. The second example is very limited with inaccuracies and no clear explanation as to why their parallel position is poor. Therefore, holistically this response is allocated 2/4 marks.

Question 3

The candidate was awarded **4 marks**. This response is marked separately for each style.

For jazz the candidate was awarded 2/3. They have given some detail within their response of their use of spatial awareness in their jazz solo; discussing the need to consider where they start on the stage to allow them space to fit all the required steps in, and the impact of not doing this. They then give a further example, which again provides some detail but lacks further detail and clarity for 3/3.

For contemporary candidate was awarded 2/3. They have given some detail relating to their use of general space and personal space however it lacks the clarity and further detail for more marks. the response is quite descriptive and lacks clarity and detail to gain more marks.

Question 4

The candidate is awarded **3 marks** because they have provided some detail in their comparison of their performance skills within their jazz solo to that of a model performer.

The candidate has only compared their use of facial expression to that of a model performer. Therefore, they are only able to access a maximum of 4 marks, which is stated on the marking instructions for comparing one skill. However, the response does not merit the full 4 marks as it lacks clarity and detail therefore is awarded 3.

Question 5

The candidate has been awarded **1 mark** because they have given a straightforward explanation of the way in which Bob Fosse has impacted jazz dance.

Much of the response is descriptive, therefore there is a lack of explanation and the link between the information given and the impact that Fosse has had on jazz dance. There is a limited explanation given throughout the response for example, *'unique style which we see today, famous jazz hand...worldwide association to jazz dance.'* This is a limited response therefore awarded 1 mark.

Section 2

Question 6

The candidate was awarded **2 marks** because they have given a straightforward explanation of the choreographers' use of music and/or sound in one section of Swansong to communicate the intentions.

The candidate makes quite a few straightforward points about the choreographers' use of music to show his intentions. For example, *'hear for the first time 'ch-pah-cha' which sounds as though someone is whispering adding to the prisoner's anxiousness and worry as he many think people are talking about him'*.

More detail would have been needed within the explanation to have gained more marks.

Question 7

The candidate was awarded **3 marks** because they have given some detailed evaluation of the choreographers' use of levels and proximity to communicate the intentions.

The candidate has used evaluative language throughout the response, however the response for levels needs more detail and clarity for us to gain a full understanding of their response. Their response for proximity provides a more detailed evaluation of Bruce's use of this spatial element within his choreography. Their judgement is supported by clear examples that highlight that proximity has been used well within the piece to show the choreographic intentions.

Question 8

The candidate was awarded **1 mark** because they have given a straightforward response that analyses the choreographers use of two choreographic devices to communicate the choreographic intentions.

Within the candidate's response they do not show an understanding of what canon is and there is no analysis of its use. Their response for partner work provides very limited analysis therefore, holistically the response is awarded 1/6 marks.

Total marks – 19/40