

Version 1.0



**General Certificate of Education
June 2010**

Dance DANC3

**Unit 3 – Dance Appreciation: Content
and Context**

Mark Scheme

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' 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.

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Introduction

The Assessment Objectives

Unit 3 assesses Assessment Objectives 3, 4ii and 5ii.

- AO3 communicate clearly through writing the knowledge, understanding and insight appropriate to dance study.
- AO4ii analyse specific dance works leading to informed interpretation and evaluation of dance performance and comment on relationships and comparisons between dances.
- AO5ii show detailed understanding of the contexts in which dance is created and comment perceptively and critically on the significance of contextual influences upon dance performance and choreography.

All questions assess all three of the assessment objectives, none of which can be assessed discretely in this unit.

Guidance on the use of the Mark Scheme

Examiners should be positive in their marking, rewarding candidates' knowledge and understanding of dance. Candidates may express their answers in words, specialist vocabulary, notation or diagrammatic form.

Questions are marked out of 40 according to the generic banding schemes. The bullet points below each question indicate the relevant points which responses might be expected to contain. Answers which take a different approach may be equally valid and should be rewarded.

All candidates' work must be marked against the criteria, not against the last script marked. The final mark awarded will reflect the quality of the answer, not simply the number of points made.

Note that Band 1 criteria refer to very good, not exceptional, work. Marks in this band are available for a very good answer written in examination conditions from an A2 level student.

As well as using all of the five mark bands as appropriate, examiners should use the full range of marks available within any one mark band. Aspects of the work marked may reflect descriptors in different bands. However, the chosen band should contain the majority of the descriptors which reflect the work most accurately. The degree to which the content fits the descriptors will determine the mark within the chosen band.

Marking Annotation

The following abbreviations should be used to indicate the type of knowledge, skill and understanding that the candidate is demonstrating:-

Id	identification
D	description on its own
K	knowledge
An	analysis
Bod	benefit of the doubt awarded
[.....]	identifies a piece of writing that connects to another piece of writing which together are worthy of credit. Use an arrow to link the two extracts.
I	irrelevant
Eg	an example is required to support the point
V	vague
R	repetition
^	more is needed
?	ideas unclear – wavy line under word/phrase queried
-	inaccuracy – straight line under word/phrase queried

Candidates answer one question from Section A and one question from Section B. If a candidate answers more than one question from either section, mark all answers and use the highest of the marks for that section.

Banding for Section A

Band 1 (33 - 40 marks)

- A detailed and comprehensive knowledge and understanding of the area of study, demonstrating a clear overview of the key features
- The content clearly answers the question set
- Detailed identification of distinctive approaches to the performance material
- A clear understanding and explanation of the differences between the approaches
 - Specific detailed and illuminating connections between content and context
 - A detailed knowledge of contextual factors with an assessment of their importance
- Statements are supported by detailed examples
- A fluent use of appropriate specialist vocabulary
- Cogent, well structured argument in a mature writing style with few, if any, errors in spelling, grammar and punctuation.

Band 2 (25 - 32 marks)

- A very sound knowledge and understanding of the area of study, demonstrating an overview of the key features
- The content shows a relevant response to the question
- Identification of distinctive approaches to the performance material
- An explanation of the different approaches
 - Detailed connections between content and context
- Statements are supported by examples
- Appropriate use of specialist vocabulary
- A clear line of argument which is written with a sense of style and few errors in spelling, grammar and punctuation.

Band 3 (17 - 24 marks)

- A competent knowledge and understanding of the key features of the area of study are demonstrated
- The content maintains focus on the question. Some parts of the answer may not be relevant
- Some identification of distinctive approaches to the performance material
- Limited discussion of the differences between the approaches
- Statements are not always supported by examples; depth of discussion is variable
- Evidence of specialist vocabulary
- Some clarity in the line of argument; written expression shows some inaccuracies in spelling, grammar and punctuation.

Band 4 (9 - 16 marks)

- Some understanding of the features of the area of study
- Some points are relevant to the question
- Limited identification of approaches to performance material
- An understanding of the differences between the approaches is not always demonstrated
- Statements are general or superficial. Examples, if used, are not always in support of the content
- Some evidence of specialist vocabulary
- Inaccuracies in written expression which affect the communication of the content to the reader.

Band 5 (1 - 8 marks)

- Limited understanding of the features of the area of study
 - The answer has limited relevance to the question
 - The points made are general and unfocused, with little reference, if any, to supporting examples
 - Little evidence of specialist vocabulary
 - Limited vocabulary hinders expression. Many errors in spelling, grammar and punctuation.
- o denotes descriptors which are specific to the higher bands only

Section A: question specific mark scheme

Answers need not include all the bullet points, nor do the points need to be in the order shown below. The bullet points are aspects of answers which might be expected. Other answers which approach the question differently may be equally valid and should be rewarded.

Diaghilev's Ballets Russes 1909 – 1929

01 Compare the contribution of two practitioners you have studied to the development of the work of the Ballets Russes in the period 1909 to 1929.

- Identification of two practitioners
- For each practitioner specific reference (where appropriate) to the key features of his/her contribution: style, dance structure, choice of theme, movement content, use of physical setting and aural setting
- Discussion of how these features contributed to the development of the work of the Ballets Russes in the period 1909 to 1929
- Examples from the work of the two practitioners to support the points made
- Comparison of similarities and differences (if any) in the contribution of the two practitioners.

02 Diaghilev's ability to recognise and develop the skills of dancers, choreographers, composers and designers enabled the production of works which challenged the audience's perception of ballet.

Discuss this statement, referring to examples from works you have studied to support your answer.

- Identification of dancers, choreographers, composers and designers nurtured by Diaghilev
- Details of the audience's perception of ballet based on previous conventions
- The key features of the choreography, design and music of the works of the Ballets Russes, which were different to these conventions
- Examples from the works which reflected the challenge to previous conventions
- Discussion of this challenge and of its effect on the audience's appreciation of ballet.

Modern Dance in Britain 1965 - 1985

03 Compare the contribution of two practitioners you have studied to the development of modern dance in Britain in the period 1965 to 1985.

- Identification of two practitioners
- For each practitioner specific reference (where appropriate) to the key features of his/her contribution: style, dance structure, choice of theme, movement content, use of physical setting and aural setting
- Discussion of how these features contributed to the development of modern dance in Britain in the period 1965 to 1985

- Examples from the work of the two practitioners to support the points made
- Comparison of similarities and differences (if any) in the contribution of the two practitioners.

04 Modern dance in Britain evolved through the influence of American modern dance combined with classical traditions.

Discuss the extent to which the works you have studied from the period 1965 to 1985 demonstrated these influences.

- Identification of the influences from American modern dance
- The specific features of each influence
- Identification of classical traditions
- The specific features of these classical traditions
- Examples from different works to provide evidence of the use of the influences from American modern dance and/or from classical traditions
- Discussion of the extent to which these works reflect the influences from American modern dance and from classical traditions.

Dance in the American Musicals of the 1930s and 1940s

05 Compare the contribution of two practitioners you have studied to the development of dance in the American musicals of the 1930s and 1940s.

- Identification of two practitioners
- For each practitioner specific reference (where appropriate) to the key features of his/her contribution: style, dance structure, choice of theme, movement content, use of physical setting and aural setting
- Discussion of how these features contributed to the development of dance in the American musicals of the 1930s and 1940s
- Examples from the work of the two practitioners to support the points made
- Comparison of similarities and differences (if any) in the contribution of the two practitioners.

06 Discuss the range of influences which contributed to the choreography of the American musicals of the 1930s and 1940s. You should refer to appropriate works and practitioners from the period to illustrate the use and development of these influences.

- Identification of the range of influences
- Reference to how the influences were introduced
- The specific features of each influence
- Examples from works to provide evidence of style, themes, movement content, physical setting, aural setting reflecting the use and/or development of the influences
- Examples from practitioners to provide evidence of style, themes, movement content, physical setting, aural setting reflecting the use and/or development of the influences
- Overview and discussion of the original influences used and their development within the practitioners' works.

Banding for Section B

Band 1 (33 - 40 marks)

- A detailed and comprehensive knowledge and understanding of the features and form of the dance
- The content clearly answers the question set
- The ability to analyse, interpret and evaluate dances in a rational and detailed manner
- Specific detailed and illuminating connections between content and context
- A detailed knowledge of contextual factors with an assessment of their importance
- Statements are supported by detailed examples
- A fluent use of appropriate specialist vocabulary
- Cogent, well structured argument in a mature writing style with few, if any, errors in spelling, grammar and punctuation.

Band 2 (25 - 32 marks)

- A very sound knowledge and understanding of the features and form of the dance
- The content shows a relevant response to the question
- Coherent analysis and interpretation of the dances
- Detailed connections between content and context
- Statements are supported by examples
- Appropriate use of specialist vocabulary
- A clear line of argument which is written with a sense of style and few errors in spelling, grammar and punctuation.

Band 3 (17 - 24 marks)

- A competent knowledge and understanding of the features and form of the dance
- The content maintains focus on the question. Some parts of the answer may not be relevant
- Some evidence of the ability to analyse and interpret the dances
- Statements are not always supported by examples; depth of discussion is variable
- Evidence of specialist vocabulary
- Some clarity in the line of argument; written expression shows some inaccuracies in spelling, grammar and punctuation.

Band 4 (9 - 16 marks)

- Some understanding of the features of the dance
- Some points are relevant to the question
- A limited ability to analyse and interpret dances. More description is evident
- Statements are general or superficial. Examples, if used, are not always in support of the content
- Some evidence of specialist vocabulary
- Inaccuracies in written expression which affect the communication of the content to the reader.

Band 5 (1 - 8 marks)

- Limited understanding of the dance
 - The answer has limited relevance to the question
 - Little or no evidence of analysis and interpretation. Some description is evident
 - The points made are general and unfocused, with little reference, if any, to supporting examples
 - Little evidence of specialist vocabulary
 - Limited vocabulary hinders expression. Many errors in spelling, grammar and punctuation.
- o denotes descriptors which are specific to the higher bands only

Section B: question specific mark scheme

Answers need not include all the bullet points, nor do the points need to be in the order shown below. The bullet points are aspects of answers which might be expected. Other answers which approach the question differently may be equally valid and should be rewarded.

***Cinderella* (Ashton, 1948)**

07 Analyse the choreography of the two stepsisters in *Cinderella* and explain how their individual characters emerge.

- Identification of dances involving the two stepsisters
- Analysis of the dances through action, space, dynamics
- Analysis of other constituent features used to support the characterisation e.g. use of costume and props
- Discussion of the features of the characters of the stepsisters conveyed through the choreography.

08 Analyse the choreographic style of Sir Frederick Ashton. You should provide examples from *Cinderella* and from other works by Ashton to support your analysis.

- Reference to the movement characteristics of Ashton's choreography
- Reference to the characteristic subject matter in Ashton's choreography
- Reference to other elements which might be characteristic relating to genre, structure, use of dancers, physical setting and aural setting
- Reference to characteristic use of structuring and/or choreographic devices in Ashton's choreography
- Identification of the influences which have contributed to the choreographic style of Ashton
- Examples from *Cinderella* to support the analysis of Ashton's choreographic style
- Examples from other works by Ashton to support the analysis of his choreographic style.

***Beach Birds for Camera* (Cunningham, 1991)**

09 Analyse the use of solo and partner work within *Beach Birds for Camera*. You should provide clear movement examples to illustrate your answer.

- Reference to specific features of the use of solo work within *Beach Birds for Camera*
- Clear examples of movement content to support the analysis of the use of solo work
- Reference to specific features of the use of partner work in *Beach Birds for Camera*
- Clear examples of movement content to support the analysis of the use of partner work.

10 Analyse the choreographic style of Merce Cunningham. You should provide examples from *Beach Birds for Camera* and from other works by Cunningham to support your analysis.

- Reference to the movement characteristics of Cunningham's choreography
- Reference to the characteristic subject matter in Cunningham's choreography
- Reference to other elements which might be characteristic relating to genre, structure, use of dancers, physical setting, location, use of film and aural setting
- Reference to characteristic use of structuring and/or choreographic devices in Cunningham's choreography
- Identification of the influences which have contributed to Cunningham's choreographic style
- Examples from *Beach Birds for Camera* to support the analysis of Cunningham's choreographic style
- Examples from other works by Cunningham to support the analysis of his choreographic style.

***Revelations* (Ailey, 1960)**

11 Discuss how the themes of *Revelations* are conveyed through the movement content. You should provide clear examples to illustrate your answer.

- Identification of the themes in *Revelations*
- Analysis of examples of movement content which reflect these themes
- Discussion of the interpretations which are conveyed through the movement content.

12 Analyse the choreographic style of Alvin Ailey. You should provide examples from *Revelations* and from other works by Ailey to support your analysis.

- Reference to the movement characteristics of Ailey's choreography
- Reference to the characteristic subject matter in Ailey's choreography
- Reference to other elements which might be characteristic relating to genre, structure, use of dancers, physical setting and aural setting
- Reference to characteristic use of structuring and/or choreographic devices in Ailey's choreography
- Identification of the influences which have contributed to the choreographic style of Ailey
- Examples from *Revelations* to support the analysis of Ailey's choreographic style
- Examples from other works by Ailey to support the analysis of his choreographic style.