



**General Certificate of Education**

**Dance 2230**

**DANC3**

**Dance Appreciation: Content and Context**

**Report on the Examination**

*2010 examination - June series*

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## Report on the Examination DANC3 2010

This was the first year of entry for the new A2 specification. The written paper, DANC3, was therefore examined for the first time in this series.

### General Comments

For Section A and Section B each question required a response in the form of an essay. Two questions were selected by the candidate, one from each section. A banding system, involving five bands covering forty marks, determined the mark awarded for each essay.

The more successful responses showed a focus on the question with detailed knowledge and understanding, and a clarity of structure and written expression. Connections were made between content and context with detailed supporting examples.

The less successful responses did not maintain focus on the question. Although some knowledge was demonstrated, there was a tendency to make general points focusing on identification and description. Examples were limited and usually lacked sufficient detail to support the point. Written expression was marred by poor spelling and a lack of clarity in the use of English.

### Section A

The questions in Section A focused on the three areas of study and required the candidates to show a relevant response to the question through the demonstration of:

- a knowledge and understanding of the key features of the area of study and of the different approaches;
- a knowledge of contextual factors;
- supporting evidence through the use of appropriate examples;
- a clarity in the line of argument and in the written expression.

### Questions 1, 3 and 5

These were popular questions for all three areas of study, requiring the selection of two practitioners and a comparison of the contribution which each had made to the development of dance. The opportunity for the candidate to select the practitioners from the area of study allowed for a wide range of combinations and consequently many different ways in which those chosen may have contributed to the development of dance. For question 3 the practitioners chosen needed to have made a clear contribution to dance in Britain in the period 1965 to 1985. Occasionally candidates chose practitioners who were an influence on those working in Britain. Although consideration in the marking was given to the features of their influence, the possibility of higher marks depended on the extent to which their influence on others was discussed and supported by relevant examples from the period.

The question required comparison as well as identification of the contribution of each practitioners. Responses gaining higher marks showed a detailed knowledge of the key features of each practitioner's contribution, a discussion of the similarities and differences (if any) between the two, and a clear reference to examples to illustrate the features.

Responses achieving lower marks did not really identify the contribution, but listed factual knowledge of the two practitioners with little or no comparison. A list of facts about one practitioner often preceded a list about a second practitioner. If a comparison occurred, it was usually in the final paragraph. Works were cited but examples from them were limited

and expressed in general terms. There were often inaccuracies in the knowledge. Sometimes works were used, which were not created or performed in the time period of the area of study. Examples from these works could not be given credit in the marking.

### **Questions 2 and 4**

Each of these questions began with an opening statement which required consideration and discussion, together with support from examples from the works studied.

The successful responses addressed both of these requirements. They demonstrated a sound knowledge of the features of the area of study in relation to the statement, together with a knowledge of what had gone before. There were accurate citations of works with clear examples to show the connections with the features.

The less successful responses only considered some features of the area of study and did not fully address all aspects of the statement. There was little consideration of what had gone before. The need to use examples from works was not always identified, resulting in reference to practitioners and no examples in support.

### **Question 6**

This question focused on the need to identify and discuss a range of influences which had contributed to the development of dance in the area of study. The use and development of these influences needed to be supported by examples from relevant works and practitioners.

Successful responses recognised the requirement to consider and discuss a number of influences. Clear connections were made between the influences and how they were used and/or developed by practitioners and in different works. Examples were detailed with accurate information.

Less successful responses saw the question as requiring all that was known about different practitioners. There was limited identification of influences and little discussion. Connections between an influence and its use or development were minimal. Knowledge was often inaccurate, and comments about practitioners and works were often general.

### **Section B**

The questions in Section B focused on the three set works and the choreographers. The candidates were required to show a relevant response to the question through a demonstration of:

- a knowledge and understanding of the features and form of each set work and of the style of the choreographer;
- a knowledge of contextual factors;
- the ability to analyse and interpret dances, providing clear examples;
- a clarity in the line of argument and in the written expression.

### **Question 7**

The focus of the question was the analysis of the choreography of the two stepsisters and the individual character traits conveyed through the choreography.

Responses achieving marks in the higher bands showed analytical ability with accurate detailed examples and a clear connection between example and interpretation.

Responses with marks in the lower bands showed limited evidence of analysis. There was identification of features of the stepsisters' characters, but these features were often unsupported by examples. There were inaccuracies in the knowledge of the work and the sequence of events. The sisters were not always considered separately.

### **Question 9**

This question focused on the analysis of the use of solo and partner work, supported by movement examples.

The more successful responses showed a clear knowledge of the content and structure of both sections of the work. The examples provided details of the movement for solos and duos, together with a consideration of the features of their use.

Less successful responses showed a limited knowledge of the work. The need to give examples of solo and partner work was not always identified, resulting in comments relating to group work of varying numbers. Some responses strayed from the question, focusing on the imagery and themes of the work with limited reference to movement. Examples were often vague or expressed in general terms relating to levels and/or dynamics.

### **Question 11**

This was a popular question focusing on the themes of *Revelations* and their link to clear movement examples.

The responses achieving higher marks identified and discussed the themes and recognised the need for **movement** examples. There was a sound knowledge of the content and structure of the work. Examples were detailed and relevant.

The weaker responses identified some themes but often gave details of Ailey's stylistic features or background. The points mentioned were often irrelevant to the question. Similarly, examples from the work of music, props, costume and lighting were irrelevant unless they included reference to movement. The examples often lacked detail and a clear connection to the themes. In some essays any examples given focused on a general reference to the use of armlines.

### **Questions 8, 10 and 12**

The focus of each of these questions was the choreographic style of the choreographer. An analysis of the features of the style was required, supported by examples from the set work and from other works by the choreographer.

The more successful responses showed a knowledge of characteristics relating to the constituent features and choreographic process and a recognition of the influences contributing to the style. There were clear examples from the works to support the points. The less successful responses identified some features of the choreographic style. Connections between the features and the influences were not usually made or considered. Examples from works were limited and frequently expressed in general terms.

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