



**General Certificate of Education (A-level)  
June 2012**

**Dance**

**DANC3**

**(Specification 2230)**

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

**Post-Standardisation**

***Mark Scheme***

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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 events which all examiners 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 examiner understands and applies it in the same correct way. As preparation for standardisation each examiner 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, examiners encounter unusual answers which have not been raised 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 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.

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## Introduction

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### 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.

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

### 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
Int	interpretation
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 – a wavy line is drawn under the word/phrase queried
–	inaccuracy – a straight line is drawn under the word/phrase queried

### **Banding for Section A**

- denotes descriptors which are specific to the higher bands only

#### **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.

### Section A: question specific mark scheme

All questions carry 40 marks.

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.

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#### Diaghilev's Ballets Russes 1909 – 1929

Either

**01 Discuss how the works you have studied from the period 1909 to 1929 reflect the features of the choreography of Diaghilev's Ballets Russes.**

- Identification of the works
- Identification of the features of the choreography of Diaghilev's Ballets Russes
- For each work reference (where appropriate) to elements of the content and creative process: genre, style, dance structure, subject matter, movement content, dancers, use of physical setting and aural setting
- Discussion of how these elements reflect/link to the features of the choreography of Diaghilev's Ballets Russes.

Or

**02 Explain how Diaghilev's Ballets Russes evolved during the period 1909 to 1929.**

- Identification of changes and/or development in ballet relating to the company, style, practitioners, repertoire
- Details of the changes and/or development
- Reasons (where appropriate) for the changes and/or development
- Consideration of the evolution of Diaghilev's Ballets Russes through the duration of the period.

#### Modern Dance in Britain 1965 – 1985

Either

**03 Discuss how the works you have studied from the period 1965 to 1985 reflect the features of the choreography of modern dance in Britain during that time.**

- Identification of the works
- Identification of the features of the choreography of modern dance during that time
- For each work reference (where appropriate) to elements of the content and creative process: genre, style, dance structure, subject matter, movement content, dancers, use of physical setting and aural setting
- Discussion of how these elements reflect/link to the features of the choreography of the period.

Or

**04 Explain how modern dance evolved in Britain during the period 1965 to 1985.**

- Identification of the introduction and development of modern dance relating to companies, training, style, practitioners and their techniques, repertoire
- Details of the changes and development in the period 1965 to 1985
- Reasons (where appropriate) for the changes and development
- Consideration of the evolution of modern dance through the duration of the period.

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

### **Either**

**05 Discuss how the dances you have studied from the American musicals of the 1930s and 1940s reflect the features of the choreography of that period.**

- Identification of the dances
- Identification of the features of the choreography of the period
- For each dance specific reference (where appropriate) to the elements of the content and creative process: genre, style, dance structure, subject matter, movement content, dancers, use of physical setting and aural setting
- Discussion of how these elements reflect/link to the features of the choreography of the period.

### **Or**

**06 Explain how dance in the American musicals evolved during the 1930s and 1940s.**

- Identification of changes and/or development in dance relating to style, practitioners and their techniques, the choreography of the dances, the film industry and technology
- Details of the changes and/or development in the 1930s and 1940s
- Reasons (where appropriate) for the changes and/or development
- Consideration of the evolution of dance through the duration of the period.

## **Banding for Section B**

- denotes descriptors which are specific to the higher bands only

### **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.



## Section B: question specific mark scheme

All questions carry 40 marks.

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.

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

Either

**07 Analyse the use of props in *Cinderella*. You should consider how they support the choreographic ideas.**

- Identification of the props
- Analysis of the use of the props
- Examples from *Cinderella* in support of the analysis
- Discussion of interpretations which are conveyed through the use of the props.

Or

**08 Discuss the influences on the movement and choreographic styles of Sir Frederick Ashton. You should provide examples from *Cinderella* and from other works by Ashton to support your discussion.**

- Identification of the influences on the movement style of Ashton
- Details of these influences
- Identification of the influences on the choreographic style of Ashton
- Details of these influences
- Examples from *Cinderella* to show the link between the influences and aspects of the movement and choreographic styles of Ashton
- Examples from other works by Ashton to show the link between the influences and aspects of his movement and choreographic styles
- Discussion of the links established.

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

Either

**09 ‘Even when a Cunningham work incorporates an element from the natural world, it’s invariably transformed in ways that make it virtually unrecognizable.’**

**Consider the extent to which the choreography of *Beach Birds for Camera* supports this statement. You should provide clear examples from *Beach Birds for Camera* to illustrate your answer.**

- Identification of elements from the natural world which have influenced the choreography of *Beach Birds for Camera*
- Clear examples of the choreography from *Beach Birds for Camera* to show a link to these elements
- Clear examples of the choreography from *Beach Birds for Camera* where the link to these elements is almost unrecognisable
- Evaluation of the extent to which the evidence supports the statement.

Or

**10 Discuss the influences on the movement and choreographic styles of Merce Cunningham. You should provide examples from *Beach Birds for Camera* and from other works by Cunningham to support your discussion.**

- Identification of the influences on the movement style of Cunningham
- Details of these influences
- Identification of the influences on the choreographic style of Cunningham
- Details of these influences
- Examples from *Beach Birds for Camera* to show the link between the influences and aspects of the movement and choreographic styles of Cunningham
- Examples from other works by Cunningham to show the link between the influences and aspects of his movement and choreographic styles
- Discussion of the links established.

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

Either

**11 Discuss the connection between the music and the movement content in *Revelations*. You should provide clear examples from *Revelations* to illustrate your answer.**

- Identification of aspects of the music used for *Revelations*
- Details of these aspects
- Clear examples of movement content which link to the music
- Discussion of the connection between the music and movement shown by the examples.

Or

**12 Discuss the influences on the movement and choreographic styles of Alvin Ailey. You should provide examples from *Revelations* and from other works by Ailey to support your discussion.**

- Identification of the influences on the movement style of Ailey
- Details of these influences
- Identification of the influences on the choreographic style of Ailey
- Details of these influences
- Examples from *Revelations* to show the link between the influences and aspects of the movement and choreographic styles of Ailey
- Examples from other works by Ailey to show the link between the influences and aspects of his movement and choreographic styles
- Discussion of the links established.