



A-LEVEL

Dance

DANC3 Dance Appreciation: Content and Context
Mark scheme

2230
June 2016

Version 1.0: 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 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 students' knowledge and understanding of dance. Students 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 students' 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.

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

Examiners should be aware that in Section A the questions generally require a broader response and therefore the relevant supporting evidence needs to be clear but not necessarily detailed. In Section B, questions which focus on the set work will require detailed supporting evidence. However, examiners should keep in mind that questions in Section B, which relate to context and/or broader concepts, will not require as much detail in the examples as for the questions specific to the set work. Therefore, depending on the nature and focus of the question, a broader, less detailed response may be of equal quality to a response containing detail and depth.

Marking Annotation

The following abbreviations should be used to indicate the type of knowledge, skill and understanding that the student 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.

The Royal Ballet 1956 - 1977**Either****01 Explain the development of the Royal Ballet during the period 1956 to 1977.**

- Identification of aspects of the company at the beginning of the period, eg policy, structure, organisation, style, practitioners, repertoire
- Identification of changes and/or development in the company relating to policy, structure, organisation, style, practitioners, repertoire
- Details of the changes and/or development
- Reasons (where appropriate) for the changes and/or development
- Consideration of the development of the Royal Ballet through the duration of the period 1956 to 1977.

or

02 Discuss the movement styles of two practitioners you have studied from the Royal Ballet 1956 – 1977. You should refer to appropriate examples from the works of the two practitioners to support your answer.

- Identification of two practitioners
- For each practitioner identification of features of the movement styles relating to genre, style, technique, movement content
- For each practitioner details of the features of the movement styles relating to genre, style, technique, movement content
- Examples from the works of the two practitioners to support the points made
- Explanation of the links between the features of the movement styles and the examples.

Alvin Ailey American Dance Theater 1958 - current**Either****03 Explain the development of the Alvin Ailey American Dance Theater during the period 1958 to the current time.**

- Identification of aspects of the company at the beginning of the period, eg policy, structure, organisation, style, practitioners, repertoire
- Identification of changes and/or development in the company relating to policy, structure, organisation, style, practitioners, repertoire
- Details of the changes and/or development
- Reasons (where appropriate) for the changes and/or development
- Consideration of the development of the Alvin Ailey American Dance Theater through the duration of the period 1958 to the current time.

or**04 Discuss the movement styles of two practitioners you have studied from the Alvin Ailey American Dance Theater 1958 to the current time. You should refer to appropriate examples from the works of the two practitioners to support your answer.**

- Identification of two practitioners
- For each practitioner identification of features of the movement styles relating to genre, style, technique, movement content
- For each practitioner details of the features of the movement styles relating to genre, style, technique, movement content
- Examples from the works of the two practitioners to support the points made
- Explanation of the links between the features of the movement styles and the examples.

Netherlands Dance Theatre 1959 - 1999**Either****05 Explain the development of the Netherlands Dance Theatre during the period 1959 to 1999.**

- Identification of aspects of the company at the beginning of the period, eg policy, structure, organisation, style, practitioners, repertoire
- Identification of changes and/or development in the company relating to policy, structure, organisation, style, practitioners, repertoire
- Details of the changes and/or development
- Reasons (where appropriate) for the changes and/or development
- Consideration of the development of the Netherlands Dance Theatre through the duration of the period 1959 to 1999.

or

06 Discuss the movement styles of two practitioners you have studied from the Netherlands Dance Theatre 1959 – 1999. You should refer to appropriate examples from the works of the two practitioners to support your answer.

- Identification of two practitioners
- For each practitioner identification of features of the movement styles relating to genre, style, technique, movement content
- For each practitioner details of the features of the movement styles relating to genre, style, technique, movement content
- Examples from the works of the two practitioners to support the points made
- Explanation of the links between the features of the movement styles and the examples.

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.

‘The Prodigal Son’ (Balanchine, 1929)**Either**

07 Analyse the movement content of the Siren and the Goons (her followers). You should provide clear examples from ‘The Prodigal Son’ to show how the movement content supports the choreographic ideas.

- Identification of dances involving the Siren and the Goons
- Analysis of relevant examples of movement content
- Explanation of possible interpretations which are conveyed through the examples of movement content.

or

08 Discuss the treatment of the subject matter in ‘The Prodigal Son’ and in other works by Balanchine. You should provide clear examples from ‘The Prodigal Son’ and from other works by Balanchine to support the points made.

- Identification of aspects of the subject matter
- Details of these aspects
- Examples from ‘The Prodigal Son’ to show the treatment of the subject matter
- Examples from other works by Balanchine to show the treatment of the subject matter
- Explanation of the connection between the aspects of the subject matter and how they are treated in ‘The Prodigal Son’ and in other works by Balanchine.

'Zero Degrees' (Khan and Cherkaoui, 2005)

Either

09 Examine the use of choreographic and structuring devices in 'Zero Degrees'. You should provide clear examples from 'Zero Degrees' to show how the use of these devices supports the choreographic presentation and intention.

- Identification of choreographic devices used in 'Zero Degrees'
- Identification of structuring devices used in 'Zero Degrees'
- Details of the choreographic and structuring devices
- Examples from the choreography of 'Zero Degrees' to show the use of these devices
- Discussion of aspects of the choreographic presentation and intention which are supported through the use of these devices.

or

10 Discuss the use of the physical setting in 'Zero Degrees' and in other works by Khan and/or Cherkaoui. You should provide clear examples from 'Zero Degrees' and from other works by Khan and/or Cherkaoui to support the points made.

- Identification of aspects of the physical setting
- Details of these aspects
- Examples from 'Zero Degrees' to show the use of the physical setting
- Examples from other works by Khan and/or Cherkaoui to show the use of the physical setting
- Explanation of the connection between the aspects of the physical setting and how they are used in 'Zero Degrees' and in other works by Khan and/or Cherkaoui.

'West Side Story' (Robbins, 1961)

Either

11 Analyse the movement content through which the romance, comedy and tragedy are presented in 'West Side Story'. You should provide clear examples from the choreographed sections of 'West Side Story' to support the points made.

- Identification of dances reflecting romance, comedy or tragedy
- Analysis of examples of movement content which relate to romance, comedy or tragedy
- Explanation of possible interpretations which are conveyed through the examples of movement content.

or

12 Discuss the use of the aural setting in the choreography of 'West Side Story' and in other works by Robbins. You should provide clear examples from the choreographed sections of 'West Side Story' and from other works by Robbins to support the points made.

- Identification of aspects of the aural setting
- Details of these aspects
- Examples from the choreographed sections of 'West Side Story' to show the use of the aural setting
- Examples from other works by Robbins to show the use of the aural setting
- Explanation of the connection between the aspects of the aural setting and how they are used in the choreography of 'West Side Story' and in other works by Robbins.

TERMINOLOGY USED IN WRITTEN EXAMINATIONS

Command Word	Application
Analyse	Identify the elements and examine in detail in order to explain or interpret.
Comment	Express an opinion and/or response.
Compare	Identify and explain the similarities and differences by placing the points alongside each other and changing the focus from one to the other.
Consider	Think carefully about the idea or statement, taking everything into account when reaching a conclusion.
Define	Give the exact meaning in briefest possible terms.
Describe	Give a detailed account of.
Discuss	Refer to the analysis of the idea or elements and describe and evaluate the parts and the whole.
Evaluate	Pinpoint and describe the strengths and weaknesses, concluding with a judgement of which outweighs the other.
Examine	Analyse and discuss.
Explain	Clarify something by providing more detail and the reason(s) for.
Identify	Give the briefest possible information which clearly separates the idea or element from all other ideas or elements.
Illustrate	Make clear by giving explanation and examples.
Justify	Show the grounds on which a decision or conclusion is made; respond to the objections which are likely to be made.