



General Certificate of Education

Dance DANC3

Unit 3

Dance Appreciation: Content and Context

Mark Scheme

Specimen mark scheme for examinations in June 2010 onwards
This mark scheme uses the [new numbering system](#)

The specimen assessment materials are provided to give centres a reasonable idea of the general shape and character of the planned question papers and mark schemes in advance of the first operational exams.

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Dr Michael Cresswell, Director General

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

Questions are marked out of 40 according to the generic banding schemes.

Examiners should be positive in their marking, rewarding points that candidates make rather than penalising them for omissions.

All candidates' work must be marked against the criteria, not against the last script marked.

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.

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)

- An understanding of the key features of the area of study is demonstrated
- A competent response to the question
- 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
 - An attempt at 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 to gain full marks, 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 The choreography in the works of the Ballets Russes represented a significant change from previous classical conventions. With reference to appropriate practitioners, discuss their contribution to this choreographic development.

- Identification of previous conventions
- Identification of the key choreographic features in the works of the Ballets Russes, which challenged previous conventions
- Specific reference to two practitioners: characteristics of their style, dance structure, choice of theme, movement content, use of music and physical setting
- Discussion and evaluation of the effect of the work of the practitioners in terms of innovation while still relating to classical roots.

02 Discuss the importance of the union between choreography, music and design in the works of the Ballets Russes. You should refer to appropriate works in your answer.

- Details of Diaghilev's choice of choreographers, composers and designers.
- Discussion of the link between choreography, music and design, and its use in creating a theatrical spectacle
- Description of choice of theme, structure and movement content in the works chosen
- Description of the music in the works chosen
- Description of the design in the works chosen
- Examples from the works chosen to show the link between the choreography, music and design
- Discussion of why this union was innovative.

Modern Dance in Britain 1965 - 1985

03 In what ways did the practitioners you have studied contribute to the development of modern dance in Britain? Your answer should include reference to appropriate practitioners from the period 1965 to 1985.

- Identification of the practitioners
- The characteristics of each practitioner's style
- The influences which contributed to the style of each practitioner
- The practitioner's role in developing modern dance in Britain
- Examples of movement content
- Discussion and evaluation of the importance of each contribution.

04 Discuss the range of influences which contributed to the origins of modern dance in Britain. You should refer to appropriate works from the period 1965 to 1985 to illustrate these influences.

- Identification of the range of influences: techniques, choreographers, companies
- Reference to how the influences were introduced
- Reference to specific features of each influence
- Examples from at least two works to provide evidence of themes, movement content, style used in the early development of modern dance in Britain
- Overview and discussion of the company style developed and its adherence to its origins.

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

05 Examine the characteristics of the range of choreography seen in the American musicals of the 1930s and 1940s. You should refer to the work of appropriate practitioners in your answer.

- Overview of the range of choreography
- Identification of practitioners
- Characteristics of the choreography performed by the practitioners
- The influences which contributed to the choreographic styles identified
- Examples of movement content
- Evaluation of the effectiveness of the work discussed.

06 To what extent are the dances you have studied a response to issues in society in the 1930s and 1940s? You should include examples from appropriate musicals in your answer.

- Identification of social issues e.g. the Depression, World War II
- Identification of dances relating to these issues
- Identification of dances unrelated to social issues
- Examples of movement content from the dances chosen
- Interpretation of these examples
- Discussion of these examples in relation to the question.

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)

- An understanding of the features and form of the dance
- A competent answer to the question
- 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
- 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
- An attempt at 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 to gain full marks, 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 Discuss the use of comedy in *Cinderella*. You should provide examples of the movement vocabulary used to portray the comic characterisations and situations.

- Analysis of comic characterisations through action, shape, dynamics e.g. the stepsisters, the jester
- Analysis of comic situations through dynamic contrasts, distance/proximity, etc e.g. preparations for the ball, encounter with the old beggar-woman, dancing lessons, performance at the ball, trying on the slipper
- Possible discussion of the other constituent features, eg use of costume and props.

08 Consider the place of *Cinderella* in the context of Ashton's work in terms of movement material and subject matter. You should refer to a range of his work in your answer.

- Identification of early choreographic phase 1920s – 1930s
- Identification of next choreographic phase 1940s – early 1960s
- Identification of final choreographic phase 1960s – 1980s
- Discussion of characteristic movement material relating to each phase
- Discussion of characteristic subject matter relating to each phase
- Discussion of movement material in *Cinderella* and in other work – similarities/differences
- Discussion of subject matter in *Cinderella* and in other work – similarities/differences
- Reasoned summary of findings.

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

09 Discuss the use of setting, costume design and accompaniment in *Beach Birds for Camera*. You should consider how these components support the choreographic ideas.

- Identification of video locations: Industria Superstudio, New York City; Kaufman Astoria Studios, Queens, New York
- Identification of costume designer: Marsha Skinner
- Identification of composer: John Cage
- Discussion of use of locations
- Discussion of relationship of locations to choreographic ideas
- Discussion of the costume
- Discussion of the relationship of costume to choreographic ideas
- Discussion of the accompaniment
- Discussion of relationship of accompaniment to choreographic ideas.

10 Discuss the extent to which *Beach Birds for Camera* can be said to be typical of Cunningham's choreographic style. You should provide examples from *Beach Birds for Camera* and a range of Cunningham's other work to support your view.

- Discussion of movement characteristics of Cunningham's choreography
- Discussion of characteristic subject matter of Cunningham's choreography
- Discussion of other elements which might be characteristic relating to accompaniment, décor, costume, location, use of film
- Examples from *Beach Birds for Camera* to support the discussion
- Supporting examples from other work with appropriate identification
- Points of comparison
- Reasoned summary of findings.

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

11 Analyse the movement content of the three dances in the first section (*Pilgrim of Sorrow*) in *Revelations*. You should consider how the movement content supports the choreographic intention.

- Analysis of first dance (*I Been Buked*) through action, space, dynamics
- Analysis of second dance (*Didn't my Lord Deliver Daniel*) through action, space, dynamics
- Analysis of third dance (*Fix Me Jesus*) through action, space, dynamics
- Discussion of interpretations relating to the movement content.

12 Discuss the significance of *Revelations* in the context of Ailey's choreographic career. You should refer to a range of his work in your answer.

- Identification of first phase with Horton
- Identification of next phase 1953 to 1957.
- Identification of period as Director of the Alvin Ailey American Dance Theatre

- Discussion of original version and later productions of *Revelations*
- Discussion of themes in *Revelations* and in other work - similarities/differences
- Discussion of the structure and recurrent movement vocabulary in *Revelations* and in other work – similarities/differences
- Identification and discussion of collaborators (designers, musicians, etc)
- Identification of companies (other than the Alvin Ailey American Dance Theatre) for which works have been made
- Reasoned summary of findings.