

A level **Dance**

DANC3 Dance Appreciation: Content and Context
Mark scheme

2230
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Version 1.0 Post-Standardisation

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 for Examiners 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.

The Royal Ballet 1956 - 1977

Either

01 Examine the development of the Royal Ballet under the artistic directorship of Sir Frederick Ashton.

- Identification of features of the Royal Ballet prior to 1963 when Sir Frederick Ashton became Artistic Director
- Specific reference to the key features of Sir Frederick Ashton's contribution to the development of the Royal Ballet during his directorship, eg policies, structure, dance styles, teaching styles, touring, repertoire, dancers
- Discussion of how these features contributed to the development of the Royal Ballet
- Analysis of examples to support the points made.

Or

02 Discuss the subject matter used in the choreography of the Royal Ballet 1956 to 1977. You should refer to examples from the works of at least two practitioners to show how the subject matter is communicated.

- Identification of the subject matter used in the choreography of the company
- Details of the subject matter
- Analysis of relevant examples from the works of two or more practitioners
- Consideration of how the subject matter is communicated through the examples.

Alvin Ailey American Dance Theater 1958 - current

Either

03 Consider how the origins of the Alvin Ailey American Dance Theater contributed to the early development of the company.

- Identification of the origins of the Alvin Ailey American Dance Theater
- Details of these origins
- Specific reference to features of the company in its early years, eg policies, structure, dance styles, teaching styles, venues, touring, repertoire, dancers
- Explanation of the connection between the origins and the features of the company's early development.

Or

04 Discuss the subject matter used in the choreography of the Alvin Ailey American Dance Theater 1958 to the current time. You should refer to examples from the works of at least two practitioners to show how the subject matter is communicated.

- Identification of the subject matter used in the choreography of the company
- Details of the subject matter
- Analysis of relevant examples from the works of two or more practitioners
- Consideration of how the subject matter is communicated through the examples.

Netherlands Dance Theatre 1959 - 1999

Either

05 Examine the development of the Netherlands Dance Theatre under the artistic directorship of Jiří Kylián.

- Identification of features of the Netherlands Dance Theatre prior to 1975 when Jiří Kylián became Artistic Director
- Specific reference to the key features of Jiří Kylián's contribution to the development of the Netherlands Dance Theatre during his directorship, eg policies, structure, dance styles, teaching styles, touring, repertoire, dancers
- Discussion of how these features contributed to the development of the Netherlands Dance Theatre
- Analysis of examples to support the points made.

Or

06 Discuss the subject matter used in the choreography of the Netherlands Dance Theatre 1959 to 1999. You should refer to examples from the works of at least two practitioners to show how the subject matter is communicated.

- Identification of the subject matter used in the choreography of the company
- Details of the subject matter
- Analysis of relevant examples from the works of two or more practitioners
- Consideration of how the subject matter is communicated through 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 George Balanchine based *The Prodigal Son* on a biblical story. Discuss how the different aspects of the story are conveyed through the movement content. You should provide clear examples from *The Prodigal Son* to illustrate your answer.

- Identification of aspects of the biblical story
- Analysis of examples of movement content which reflect these aspects
- Consideration of possible interpretations which are conveyed through the examples of movement content.

Or

08 Consider the significance of *The Prodigal Son* in the context of the choreographic career of George Balanchine. You should provide examples from *The Prodigal Son* and from other works by Balanchine to support your answer.

- Identification of phases in George Balanchine's choreographic career
- Location of *The Prodigal Son* in relation to these phases
- Discussion of subject matter/themes in *The Prodigal Son* and in other works by Balanchine – similarities/differences
- Discussion of the structure and constituent features in *The Prodigal Son* and in other works by Balanchine – similarities/differences
- Identification and discussion of collaborators, eg designers, musicians, dancers, etc
- Identification of companies for which works have been made
- Reasoned summary of findings.

Zero Degrees (Khan and Cherkaoui, 2005)**Either**

09 Explain the significance of the body casts used in *Zero Degrees* and comment on how they influence the movement content. You should provide clear examples from *Zero Degrees* to illustrate your answer.

- Details of the body casts, eg Antony Gormley, their creation
- Reference to the significance of the body casts and the reasons for their use
- Examples of movement content which show the influence and/or use of the body casts
- Evaluation of these examples.

Or

10 Consider the significance of *Zero Degrees* in the context of the choreographic career of either Akram Khan or Sidi Larbi Cherkaoui. You should provide examples from *Zero Degrees* and from other works by either Khan or Cherkaoui to support your answer.

- Identification of phases in either Akram Khan's or Sidi Larbi Cherkaoui's choreographic career
- Location of *Zero Degrees* in relation to these phases
- Discussion of subject matter/themes in *Zero Degrees* and in other works by either Khan or Cherkaoui – similarities/differences
- Discussion of the structure and constituent features in *Zero Degrees* and in other works by either Khan or Cherkaoui – similarities/differences
- Identification and discussion of collaborators, eg designers, musicians, dancers, etc
- Identification of companies for which works have been made
- Reasoned summary of findings.

West Side Story (Robbins, 1961)**Either**

11 Discuss how the movement content in *West Side Story* reveals the various aspects of the relationship between the Jets and the Sharks. You should provide clear examples from the choreographed sections of *West Side Story* to illustrate your answer.

- Identification of dances involving the Jets and/or the Sharks
- Analysis of relevant examples of movement content
- Consideration of possible aspects of the relationship between the Jets and the Sharks conveyed through the examples of movement content.

Or

12 Consider the significance of *West Side Story* in the context of the choreographic career of Jerome Robbins. You should provide examples from the choreographed sections of *West Side Story* and from other works by Robbins to support your answer.

- Identification of phases in Jerome Robbins' choreographic career
- Location of *West Side Story* in relation to these phases
- Discussion of subject matter/themes in *West Side Story* and in other works by Robbins – similarities/differences
- Discussion of the structure and constituent features in *West Side Story* and in other works by Robbins – similarities/differences
- Identification and discussion of collaborators, eg designers, musicians, dancers, etc
- Identification of companies for which works have been made
- Reasoned summary of findings.