

# A-LEVEL DANCE

DANC3 – Dance Appreciation: Content and Context  
Mark scheme

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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](http://aqa.org.uk)

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## 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.

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## 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.<br>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.

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**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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**The Royal Ballet 1956 - 1977*****Either*****01 Examine the stylistic features of the Royal Ballet from 1956 to 1977.**

- Identification of the stylistic features of the company, eg genre, subject matter, movement style, choreographic style, dancers, physical setting, aural setting
- Details of each stylistic feature
- Reference to relevant examples to show evidence of the stylistic features
- Reference to progression/change/development in the stylistic features where appropriate
- Appreciation of how these features contribute to the style of the company.

***Or*****02 Discuss the influences which affected the contribution of one practitioner you have studied to the development of dance in the Royal Ballet during the period 1956 to 1977. You should refer to appropriate examples from the works of the practitioner to support your answer.**

- Identification of one practitioner
- Identification of the specific influences affecting the contribution of the practitioner to the development of dance in the company
- Details of each influence relating to aspects of the contribution, eg genre, style, technique, subject matter, structure, movement content, use of dancers, physical setting, aural setting
- Discussion of the effect of each influence on the contribution of the practitioner
- Examples from the works of the practitioner to support the points made.

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**Alvin Ailey American Dance Theater 1958 - current*****Either***

**03 Examine the stylistic features of the Alvin Ailey American Dance Theater from 1958 to the current time.**

- Identification of the stylistic features of the company, eg genre, subject matter, movement style, choreographic style, dancers, physical setting, aural setting
- Details of each stylistic feature
- Reference to relevant examples to show evidence of the stylistic features
- Reference to progression/change/development in the stylistic features where appropriate
- Appreciation of how these features contribute to the style of the company.

***Or***

**04 Discuss the influences which affected the contribution of one practitioner you have studied to the development of dance in the Alvin Ailey American Dance Theater during the period 1958 to the current time. You should refer to appropriate examples from the works of the practitioner to support your answer.**

- Identification of one practitioner
- Identification of the specific influences affecting the contribution of the practitioner to the development of dance in the company
- Details of each influence relating to aspects of the contribution, eg genre, style, technique, subject matter, structure, movement content, use of dancers, physical setting, aural setting
- Discussion of the effect of each influence on the contribution of the practitioner
- Examples from the works of the practitioner to support the points made.

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**Netherlands Dance Theatre 1959 - 1999*****Either*****05 Examine the stylistic features of the Netherlands Dance Theatre from 1959 to 1999.**

- Identification of the stylistic features of the company, eg genre, subject matter, movement style, choreographic style, dancers, physical setting, aural setting
- Details of each stylistic feature
- Reference to relevant examples to show evidence of the stylistic features
- Reference to progression/change/development in the stylistic features where appropriate
- Appreciation of how these features contribute to the style of the company.

***Or*****06 Discuss the influences which affected the contribution of one practitioner you have studied to the development of dance in the Netherlands Dance Theatre during the period 1959 to 1999. You should refer to appropriate examples from the works of the practitioner to support your answer.**

- Identification of one practitioner
- Identification of the specific influences affecting the contribution of the practitioner to the development of dance in the company
- Details of each influence relating to aspects of the contribution, eg genre, style, technique, subject matter, structure, movement content, use of dancers, physical setting, aural setting
- Discussion of the effect of each influence on the contribution of the practitioner
- Examples from the works of the practitioner to support the points made.



**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.

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

**07 Analyse the use of the set and costume in *The Prodigal Son*. You should provide clear examples from *The Prodigal Son* to show how these components support the choreographic ideas.**

- Analysis of the use of the set
- Analysis of the use of costume
- Examples from *The Prodigal Son* in support of the analysis
- Discussion of interpretations which are conveyed through the use of the set and costume.

***Or***

**08 ‘Balanchine was both a traditionalist and an experimenter. He drew on ballet’s classical traditions, while also pushing dance into new and modern directions.’**

**Discuss this statement, providing clear examples from *The Prodigal Son* and from other works by Balanchine to support the points made.**

- Identification of features of classical ballet traditions evident in Balanchine’s works
- Details of each feature
- Identification of features of Balanchine’s modern approach to the content of his works
- Details of each feature
- Examples from *The Prodigal Son* to support the points made
- Examples from other works by Balanchine to support the points made
- Reasoned summary of findings in relation to the statement.

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

**09 Examine the range of movement and dance styles used in *Zero Degrees*. You should provide clear examples from *Zero Degrees* to show how the different styles enhance the choreographic presentation and intention.**

- Identification of the movement and dance styles, eg contemporary dance, martial arts, use of gesture, pedestrian movement, physical theatre, Kathak, Irish dance, tap dance, flamenco dance
- Details of each style
- Examples from the choreography of *Zero Degrees* to show the use of the styles
- Discussion of aspects of the choreographic presentation and intention which are enhanced through the use of the styles.

**Or**

**10 The use of collaboration is a feature of the choreographic process for both Akram Khan and Sidi Larbi Cherkaoui.**

**Discuss this statement, providing clear examples from *Zero Degrees* and from other works by Khan and/or Cherkaoui to support the points made.**

- Identification of collaborators with whom Khan and Cherkaoui have worked
- Details of the collaborators relating to background, eg genre, training, cultural disciplines, style
- Aspects of the collaborative process leading to the creation of the works
- Examples from *Zero Degrees* showing evidence of the collaborative process
- Examples from other works by Khan and/or Cherkaoui showing evidence of the collaborative process
- Reasoned summary of findings in relation to the statement.

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

**11** Discuss how the subject matter of *West Side Story* is conveyed through the choreography. You should provide clear examples from the choreographed sections of *West Side Story* to illustrate your answer.

- Identification of aspects of the subject matter of *West Side Story*, eg narrative, theme, context
- Analysis of examples from the choreography which reflect these aspects
- Discussion of the interpretations which are conveyed through the choreography.

**Or**

**12** *West Side Story* represents a landmark in the development of the film musical.

**Discuss this statement, providing clear examples from the choreographed sections of *West Side Story* to support the points made.**

- Identification of elements of *West Side Story* which show a development in the film musical, eg relating to subject matter, characters, structure, style, movement content, dancers, physical setting, aural setting, collaborators
- Details of these elements
- Reference to relevant examples from the choreographed sections of *West Side Story* to show evidence of these elements
- Appreciation of how these elements represented a change and/or progression in the development of the film musical
- Reasoned summary of findings in relation to the statement.

**TERMINOLOGY USED IN WRITTEN EXAMINATIONS**

| <b>Command Word</b> | <b>Application</b>   |
|---------------------|--|
| 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.                             |