

A-level

Dance

DANC3 – Dance Appreciation: Content and Context
Mark scheme

2230
June 2015

Version/Stage: 1.0 Final

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 Consider how the practitioners you have studied contributed to the development of the Royal Ballet during the period 1956 to 1977. You should refer to at least two appropriate practitioners.

- Identification of the practitioners
- For each practitioner reference to his/her role in developing the company
- For each practitioner specific reference (where appropriate) to the key features of his/her contribution to the development of the company, eg company organisation, administration, promotion, structure, touring; style, dance structure, subject matter, movement content, choice and use of dancers, use of physical setting, use of aural setting
- Discussion of how these features contributed to the development of the Royal Ballet during the period 1956 to 1977.

or

02 Discuss the key features of the works you have studied from the repertoire of the Royal Ballet during the period 1956 to 1977.

- Identification of works from the repertoire of the Royal Ballet during the period 1956 to 1977
- For each work reference (where appropriate) to elements of the content and creative process, eg genre, style, dance structure, subject matter, movement content, use of dancers, use of physical setting, use of aural setting
- Explanation of these elements as key features of the works.

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

03 Consider how the practitioners you have studied contributed to the development of the Alvin Ailey American Dance Theater during the period 1958 to the current time. You should refer to at least two appropriate practitioners.

- Identification of the practitioners
- For each practitioner reference to his/her role in developing the company
- For each practitioner specific reference (where appropriate) to the key features of his/her contribution to the development of the company, eg company organisation, administration, promotion, structure, touring; style, dance structure, subject matter, movement content, choice and use of dancers, use of physical setting, use of aural setting
- Discussion of how these features contributed to the development of the Alvin Ailey American Dance Theater during the period 1958 to the current time.

or

04 Discuss the key features of the works you have studied from the repertoire of the Alvin Ailey American Dance Theater during the period 1958 to the current time.

- Identification of works from the repertoire of the Alvin Ailey American Dance Theater during the period 1958 to the current time
- For each work reference (where appropriate) to elements of the content and creative process, eg genre, style, dance structure, subject matter, movement content, use of dancers, use of physical setting, use of aural setting
- Explanation of these elements as key features of the works.

Netherlands Dance Theatre 1959 - 1999

Either

05 Consider how the practitioners you have studied contributed to the development of the Netherlands Dance Theatre during the period 1959 to 1999. You should refer to at least two appropriate practitioners.

- Identification of the practitioners
- For each practitioner reference to his/her role in developing the company
- For each practitioner specific reference (where appropriate) to the key features of his/her contribution to the development of the company, eg company organisation, administration, promotion, structure, touring; style, dance structure, subject matter, movement content, choice and use of dancers, use of physical setting, use of aural setting
- Discussion of how these features contributed to the development of the Netherlands Dance Theatre during the period 1959 to 1999.

or

06 Discuss the key features of the works you have studied from the repertoire of the Netherlands Dance Theatre during the period 1959 to 1999.

- Identification of works from the repertoire of the Netherlands Dance Theatre during the period 1959 to 1999
- For each work reference (where appropriate) to elements of the content and creative process, eg genre, style, dance structure, subject matter, movement content, use of dancers, use of physical setting, use of aural setting
- Explanation of these elements as key features of the works.

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 The character of the Prodigal Son develops throughout the ballet. Analyse the development of this character through the choreography. You should provide clear examples from *The Prodigal Son* to support your answer.

- Identification of dances relating to the development of the character of the Prodigal Son
- Analysis of the dances through action, space and dynamics
- Analysis of other constituent features used to support the development of the Prodigal Son's character, eg use of costume and props
- Explanation of the features of the development of the Prodigal Son's character through the choreography, eg rebellion, desire for independence, the need to be accepted, temptation, seduction, betrayal, remorse, desire for forgiveness, redemption.

or

08 Discuss the influences on the choreography and movement content of *The Prodigal Son*. You should provide clear examples from *The Prodigal Son* to support your discussion.

- Identification of the influences on the choreography and movement content of *The Prodigal Son*
- Details of each influence relating to aspects of the choreography and movement content, eg genre, style, technique, subject matter, structure, movement content, dancers, physical setting, aural setting
- Examples from *The Prodigal Son* to show the link between the influences and aspects of the choreography and/or movement content
- Explanation of the links established.

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

09 Discuss how the themes of *Zero Degrees* are communicated through the choreography. You should provide clear examples from *Zero Degrees* to support your answer.

- Identification of the themes of *Zero Degrees*, eg Khan's journey to Bangladesh, personal identity, cross-cultural exchange, cloning/duality, oppositions, tension between two points, the centre point of two places, the in-between space.
- Analysis of examples from the choreography which reflect these themes
- Explanation of the interpretations which are conveyed through the choreography.

or

10 Discuss the influences on the choreography and movement content of *Zero Degrees*. You should provide clear examples from *Zero Degrees* to support your discussion.

- Identification of the influences on the choreography and movement content of *Zero Degrees*
- Details of each influence relating to aspects of the choreography and movement content, eg genre, style, technique, subject matter, structure, movement content, dancers, physical setting, aural setting
- Examples from *Zero Degrees* to show the link between the influences and aspects of the choreography and/or movement content
- Explanation of the links established.

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

11 Examine how the camera and location are used to enhance the choreographic presentation in *West Side Story*. You should provide clear examples from the choreographed sections of *West Side Story* to support your answer.

- Identification of the different ways the camera is used, eg close-up, medium, low, overhead, panoramic and long distance shots, bird's-eye view, different camera angles, moving and static camera, panning
- Identification of locations, eg Manhattan, playground, street, alleyway, demolition site, gym, dress shop, rooftop, under the highway, parking garage
- Discussion of aspects of the choreography which are enhanced by the use of the camera
- Discussion of aspects of the choreography which are enhanced by the use of location
- Examples from the choreography of *West Side Story* to show how the use of the camera and/or location enhances the presentation.

or

12 Discuss the influences on the choreography and movement content of *West Side Story*. You should provide clear examples from the choreographed sections of *West Side Story* to support your discussion.

- Identification of the influences on the choreography and movement content of *West Side Story*
- Details of each influence relating to aspects of the choreography and movement content, eg genre, style, technique, subject matter, structure, movement content, dancers, physical setting, aural setting
- Examples from *West Side Story* to show the link between the influences and aspects of the choreography and/or movement content
- Explanation of the links established.

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.