



**General Certificate of Education (A-level)
June 2011**

Dance

DANC3

(Specification 2230)

**Unit 3: Dance Appreciation: Content and
Context**

Report on Examination

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This was the second year of entry for the new A2 specification and the second examination of the written paper, DANC3.

General comments

For Section A and Section B each question required a response in the form of an essay. Two questions were selected by the candidate, one from each section. Each question was marked out of forty. A banding system, involving five bands covering forty marks, determined the mark awarded for each essay.

As in 2010, the more successful responses showed a focus on the question with detailed knowledge and understanding, a coherent structure and clarity in the written expression. Connections were made between content and context with detailed supporting examples. In some responses diagrammatic form was used effectively to support the written analysis.

The less successful responses did not maintain focus on the question. Although some knowledge was demonstrated, there was a tendency to make general points focusing on identification and description. Examples were limited and usually lacked sufficient detail to support the point. Written expression was marred by poor spelling and a lack of clarity in the use of English.

Section A

The questions in Section A focused on the three areas of study and required the candidates to show a relevant response to the question through the demonstration of:

- a knowledge and understanding of the key features of the area of study and of the different approaches;
- a knowledge of contextual factors;
- supporting evidence through the use of appropriate examples;
- a clarity in the line of argument and in the written expression.

This year there was a tendency for the less successful essays to show pre-prepared responses to the previous year's questions. Some essays included everything that was known generally about the area of study with limited reference to the focus of the question. Although forty marks are available for each question, the use of the banding system means that the assessment relates to the quality of response rather than to the number of points or length of the essay.

Questions 1, 3 and 5

Each of these questions focused on the examination of a range of factors which contributed to the creation, introduction or development of dance in relation to the chosen area of study. This involved the identification and detailed explanation of the factors in order to show understanding. In addition, each question required supporting evidence from the choreography of relevant works and an appreciation of

how these examples showed a response to the factors. It should also be noted that the inclusion of the word ‘creation’ for Diaghilev’s Ballets Russes, and the word ‘introduction’ for modern dance in Britain, needed to be considered when answering the question.

The successful responses showed a sound knowledge of several factors, e.g. historical, political, social, economic, cultural, and an understanding of how each factor contributed to or affected the introduction or development of dance in the area of study (depending on the question). Appropriate works were cited with clear examples showing a relevant response to each factor.

The less successful responses did not really address ‘range of factors’ and focused on the identification of different practitioners and their contribution. This was particularly the case for modern dance in Britain. Works were identified but general statements were made about the choreography rather than clear examples showing a response to the factors.

Questions 2, 4 and 6

Each of these questions focused on the need to identify and discuss the influences on the development of the movement styles of two practitioners from the chosen area of study. Aspects of the influences and their link to features of the movement styles needed to be supported by examples from relevant works of the two practitioners.

Successful responses showed a knowledge and detailed explanation of a number of influences. Connections were made between aspects of each influence and how they were manifested in each practitioner’s movement style. Relevant examples from appropriate works by each practitioner in the time period were used in support.

Less successful responses focused on accounts of the practitioners’ backgrounds with limited reference to influences. Influences were identified with little or no explanation. There were often inaccuracies in the knowledge. General statements were made about movement features. Examples, if given, usually lacked sufficient detail to establish a connection with the influence or movement style feature. Sometimes works were used which were not created or performed in the time period of the area of study. Occasionally the opening paragraph showed that the question had been misunderstood and was seen as the practitioners’ influences on others rather than the influences on the practitioners’ movement styles.

Section B

The questions in Section B focused on the three set works and the choreographers. The candidates were required to show a relevant response to the question through a demonstration of:

- a knowledge and understanding of the features and form of each set work and of the style of the choreographer;
- a knowledge of contextual factors;
- the ability to analyse and interpret dances, providing **clear** examples;
- a clarity in the line of argument and in the written expression.

Question 7

The focus of the question was the consideration of how Ashton's choreography showed the development of love between Cinderella and the Prince, and the obstacles encountered.

Responses achieving marks in the higher bands indicated appropriate stages in the development of their love and identification of the obstacles. Analytical ability was demonstrated, with accurate detailed examples and a clear connection between example and interpretation.

Responses with marks in the lower bands showed limited evidence of analysis. They often focused on the love aspect with limited reference to the obstacles. Supporting evidence consisted of general statements or lists of actions with no specific detail or clear location of the example. Some essays merely told the story of *Cinderella* with little reference to the focus of the question. There were sometimes inaccuracies in the knowledge of the work.

Question 9

This question required the examination of how the camera is used to enhance the choreographic presentation in *Beach Birds for Camera*.

Responses achieving higher marks identified the different ways the camera is used in the set work, discussed how these different uses added to the presentation and gave clear examples from the choreography to illustrate the points.

Responses achieving lower marks showed a limited knowledge of the work. The filming process was mentioned and reference to the camera did not always recognise the need to examine its use. Sometimes the response strayed from the question and talked hypothetically of how the camera might be used, involving general statements and limited reference to the set work. Examples were often vague and lacked clarity in terms of content and location in the work.

Question 11

This was a popular question focusing on the analysis of the use of the lighting, costumes and props. The analysis of these components needed to relate to their support of the choreographic ideas, and therefore detailed examples from the choreography of *Revelations* were required.

The more successful responses gave details of the components from appropriate parts of the set work and analysed their use. Clear examples from the choreography were given, with appropriate interpretations.

The weaker responses merely described the components, often with some inaccuracy. Interpretations were given which did not always show a clear connection to what had been described. There were few examples from the choreography to illustrate the use of the components.

Questions 8, 10 and 12

The focus of each of these questions was the sources used by the choreographer in the creation of the set work. Identification and discussion of the sources were required, supported by clear examples from the set work.

The more successful responses showed a sound knowledge of the sources with accurate identification and detailed discussion. There were clear examples from the set work to show the connection to the source or how the source was used.

The less successful responses identified some sources but with limited discussion. These sources were often limited to themes. In some essays there was confusion about the difference between a source and an influence. There were inaccuracies in the knowledge and sometimes features were credited to the wrong sources. Examples from works were limited and frequently expressed in general terms.

Mark Ranges and Award of Grades

Grade boundaries and cumulative percentage grades are available on the [Results Statistics](#) page of the AQA Website.

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