



General Certificate of Education (A-level)
June 2011

Dance

DANC3

(Specification 2230)

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

Pre-Standardisation

Mark Scheme

Mark schemes are prepared by the Principal Examiner 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 examiners participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for standardisation each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' 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.

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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 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.

Diaghilev's Ballets Russes 1909 – 1929

Either

01 Examine the range of factors which contributed to the creation of Diaghilev's Ballets Russes. Explain how the choreography of the works from 1909 to 1929 that you have studied illustrates a response to these factors.

- Identification of the factors contributing to the creation of the Ballets Russes e.g. historical, social, political, economic, cultural
- Details of each factor
- Identification of works
- Specific features of the works relevant to the question e.g. relating to style, structure, subject matter, use of dancers, movement content, physical setting, aural setting
- Explanation of how these features illustrate a response to the factors.

Or

02 Discuss the influences which affected the development of the movement styles of two practitioners from Diaghilev's Ballets Russes 1909 to 1929. You should refer to appropriate examples from the works of the two practitioners to support your answer.

- Identification of two practitioners
- For each practitioner, identification of the specific influences affecting the development of their movement styles
- Details of each influence relating to genre, style and technique
- Discussion of the effect of each influence on the movement style of each practitioner
- Examples from the works of the two practitioners to support the points made.

Modern Dance in Britain 1965 – 1985

Either

03 Examine the range of factors which affected and contributed to the introduction of modern dance in Britain. Explain how the choreography of the works from 1965 to 1985 that you have studied illustrates a response to these factors.

- Identification of the factors affecting and contributing to the introduction of modern dance in Britain e.g. historical, social, political, economic, cultural
- Details of each factor
- Identification of works
- Specific features of the works relevant to the question e.g. relating to style, structure, subject matter, use of dancers, movement content, physical setting, aural setting
- Explanation of how these features illustrate a response to the factors.

Or

04 Discuss the influences which affected the development of the movement styles of two practitioners from the period of modern dance in Britain 1965 to 1985. You should refer to appropriate examples from the works of the two practitioners to support your answer.

- Identification of two practitioners
- For each practitioner, identification of the specific influences affecting the development of their movement styles
- Details of each influence relating to genre, style and technique
- Discussion of the effect of each influence on the movement style of each practitioner
- Examples from the works of the two practitioners to support the points made.

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

Either

- 05 Examine the range of factors which affected and contributed to the development of dance in the American musicals of the 1930s and 1940s. Explain how the choreography of the works that you have studied from this period illustrates a response to these factors.**

- Identification of the factors affecting and contributing to the development of dance in the American musicals of the 1930s and 1940s e.g. historical, social, political, economic, cultural
- Details of each factor
- Identification of works
- Specific features of the works relevant to the question e.g. relating to style, structure, subject matter, use of dancers, movement content, physical setting, aural setting
- Explanation of how these features illustrate a response to the factors.

Or

- 06 Discuss the influences which affected the development of the movement styles of two practitioners from the American musicals of the 1930s and 1940s. You should refer to appropriate examples from the works of the two practitioners to support your answer.**

- Identification of two practitioners
- For each practitioner, identification of the specific influences affecting the development of their movement styles
- Details of each influence relating to genre, style and technique
- Discussion of the effect of each influence on the movement style of each practitioner
- Examples from the works of the two practitioners 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.

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.

***Cinderella* (Ashton, 1948)**

Either

- 07 The ballet *Cinderella* shows the blossoming of love between Cinderella and the Prince, and the obstacles encountered as the story unfolds.**

Discuss how Ashton's choreography supports this view of their journey to love's fulfilment.

- Identification of the stages in the development of love between Cinderella and the Prince
- Identification of the obstacles encountered
- Examples from the choreography to show the development of love
- Examples from the choreography to show the obstacles encountered
- Discussion of interpretations which are conveyed through these examples.

Or

- 08 Discuss the sources which Ashton used to choreograph *Cinderella*. Give clear examples from *Cinderella* to illustrate the use of the sources.**

- Identification of the sources e.g. sources relating to subject matter, style, movement content, design and music
- Details of each source
- Clear examples from *Cinderella* to show the use of each source
- Discussion of the connection between the sources and how they are used in the choreography of *Cinderella*.

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

Either

- 09 Examine how the camera is used to enhance the choreographic presentation in *Beach Birds for Camera*.**

- Identification of the different ways the camera is used
- Discussion of the aspects of the choreography which are enhanced by the use of the camera
- Examples from the choreography of *Beach Birds for Camera* to show how the use of the camera enhances the presentation.

Or

- 10 Discuss the sources which Cunningham used to choreograph *Beach Birds for Camera*. Give clear examples from *Beach Birds for Camera* to illustrate the use of the sources.**

- Identification of the sources e.g. sources relating to subject matter, style, movement content, design and accompaniment
- Details of each source
- Clear examples from *Beach Birds for Camera* to show the use of each source
- Discussion of the connection between the sources and how they are used in the choreography of *Beach Birds for Camera*.

Revelations (Ailey, 1960)

Either

- 11 Analyse the use of lighting, props and costume in *Revelations*. You should consider how these components support the choreographic ideas.**

- Analysis of the use of lighting
- Analysis of the use of props
- Analysis of the use of costume
- Discussion of interpretations which are conveyed through the use of lighting, props and costume.

Or

- 12 Discuss the sources which Ailey used to choreograph *Revelations*. Give clear examples from *Revelations* to illustrate the use of the sources.**

- Identification of the sources e.g. sources relating to subject matter, style, movement content, design and music
- Details of each source
- Clear examples from *Revelations* to show the use of each source
- Discussion of the connection between the sources and how they are used in the choreography of *Revelations*.

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