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# GCSE DANCE

8236/W - Component 2 Dance appreciation  
Mark scheme

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8236

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Version/Stage: 1.0 Final

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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)

**General Annotations:**

K = Knowledge and Understanding

C = Contribution to ...

E = Example/Exemplification

R = Relationship to ...

V = Value judgement or evaluation

**Specific Annotations:**

Co = Costume

Au = Aural

W<sup>1</sup> = Work One

W<sup>2</sup> = Work Two

## Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

### Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

### Step 2 Determine a specific mark within that level

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

**Section A – Knowledge and understanding of choreographic processes and performing skills**

**You must answer all questions in this section.**

37.5% (30 marks) – you should spend about 30 minutes on this section.

You are choreographing a **trio** (a dance for three dancers) using **Image 1** below as a stimulus.

All answers in questions 1–5.2 must relate to this stimulus:

**Image 1**



Qu	Part	Marking Guidance	Total marks
01		<p>Outline a choreographic intent for your trio, which refers to <b>Image 1</b> and the use of three dancers.</p> <p><b>Choreographic intent:</b> mood(s); meaning(s); idea(s); theme(s); style/style fusion(s)</p> <p><b>Answer indicates</b></p> <ul style="list-style-type: none"> <li>• <b>a choreographic intent (1)</b></li> <li>• <b>makes reference to the stimulus (1)</b> (the answer might not relate directly to the image, but it must make reference to the way in which the image informed the chosen choreographic intent)</li> <li>• <b>refers to the use of three dancers/a trio (1)</b></li> </ul> <p><b>example 1; an internal power struggle (1) in the mind of a person represented by the sculpture (1) the two other dancers (1) represent different facets of his personality as mirrored in the walls of the buildings around him.</b></p> <p><b>example 2; the mirrored walls make me think of someone looking in a mirror and seeing something different to reality (1). My dance is about someone with anorexia (1) and the two other dancers represent good and evil in her mind (1).</b></p>	3
02	1	<p>Describe a motif you could choreograph for your dance. Your answer should refer to actions, space <b>and</b> dynamics.</p> <p><b>One mark awarded for each accurate description of an action, a space and a dynamic within a sequential motif.</b></p> <p><b>eg walking (action 1 mark) slowly (dynamic 1 mark) and heavily forwards (space 1 mark) with fists clenched and arms across chest to show power (total 3 marks).</b></p>	3
02	2	<p>Give <b>two</b> ways you could develop the use of space in the motif you have described.</p> <p><b>eg the dancers could change direction whilst walking (1) and they could raise their arms above their heads (1).</b></p>	2

03		<p>Give <b>two</b> ways you could use relationships in your trio.</p> <p><b>Relationships:</b> lead and follow; mirroring; action and reaction; accumulation; complement and contrast; counterpoint; contact; formations.</p> <p>Reference to unison and canon will also be accepted.</p> <p>Response must give two examples but does not need to be two different types of relationship.</p> <p>eg Dancers side by side (1) and using action and reaction (1)</p> <p>OR Dancers side by side (1) and two v one (1). NB no marks for duet on its own</p>	2
04		<p>Describe <b>one</b> way you could use contrasting dynamics to support the choreographic intent outlined in <b>Question 1</b>.</p> <p><b>One mark for a simple description of contrasting dynamic content:</b> eg I would have a fast section contrasting with slow motion section.</p> <p><b>Two marks for more detailed answer which indicates how the choice supports choreographic intent:</b> eg I would have two contrasting sections one in slow motion and the other one fast and energetic to show how the power has shifted.</p>	2
05	1	<p>Name the type of aural setting you would use in your dance.</p> <p><b>Types of aural setting:</b> song, instrumental, orchestral, spoken word, silence, natural sound, found sound, body percussion.</p> <p><b>Identification of type (1 mark).</b></p>	1
05	2	<p>Describe <b>one</b> way in which your choice of aural setting could support the communication of choreographic intent outlined in <b>Question 1</b>.</p> <p><b>Effects on outcome: mood and atmosphere; contrast and variety; structure; relationship to theme/idea</b></p> <p><b>One mark for simple response</b> eg loud and aggressive then calm and quiet at the end.</p> <p><b>Two marks for more detailed answer which refers to how it supports choreographic intent</b> eg I would have dynamically different sections to inform the binary structure of the dance which represents the acquisition of power from humble beginnings.</p>	2

The following questions refer to your knowledge and understanding of performing skills

06	1	<p>What type of dance skill is 'projection'?</p> <p>Tick (✓) <b>one</b> box.</p> <p>Expressive <input checked="" type="checkbox"/></p> <p>Mental <input type="checkbox"/></p> <p>Physical <input type="checkbox"/></p> <p>Technical <input type="checkbox"/></p>	1
06	2	<p>Define the dance term 'projection'.</p> <p><b>The energy (1) a dancer uses to connect with and draw in the audience (1).</b></p> <p>(must mention <b>energy</b> (or suitable synonym) and <b>audience</b> (or suitable synonym) for both marks).</p>	2
06	3	<p>Give <b>two</b> ways a dancer can improve projection.</p> <p><b>One mark for each correct reason (max 2 marks): eg raise eye level (1) look directly at audience from time to time (1) emphasize a movement (1) get feedback from someone (1) film self and review (1) empathise with choreographic intent (1) use of mirror to check energy (1)</b></p>	2
07		<p>Give <b>two</b> reasons why it is important to wear appropriate clothing for dance.</p> <p><b>Response can include reference to clothing, footwear, hairstyle, absence of jewellery. Both marks could come from the same category but must be different reasons. Response must relate to health and safety or audience understanding/perception.</b></p> <p><b>One mark for each correct reason eg close fitting fabrics help the audience see the lines of the dancer (1 mark) and stretchy fabrics help the dancer move more easily (2<sup>nd</sup> mark).</b></p>	2

08		<p>Give <b>two</b> reasons why it is important for a dancer to stay hydrated during a rehearsal.</p> <p><b>Broadly, answers should relate to cognitive, physical or thermoregulation. One mark for each correct reason (max 2 marks): eg helps prevent build-up of lactic acid (1), helps to avoid cramp (1) keeps muscles working at optimum (1) helps to prevent potential dizziness (1) etc.</b></p> <p><b>Do not accept 'to avoid dehydration' or similar mention of hydration without demonstration of understanding of the word.</b></p>	2
09		<p>Give <b>two</b> reasons why you would use systematic repetition in the rehearsal process?</p> <p><b>One mark for each correct reason (max 2 marks): eg helps you remember what to do (1) helps to keep in time (1) improves movement/muscle memory (1) builds rapport with other dancers (1) helps with correct placement (1) improves confidence in performance (1) helps ability to project (1) builds endurance (1) helps to reduce possibility of injury (1).</b></p>	2
10	1	<p>Give <b>two</b> reasons why having good stamina is important to a dancer.</p> <p><b>Must be two different reasons. One for each correct reason (max 2 marks): eg allows you to keep going to the end of the dance (1), reduces possibility of injury (1), sustain performance skills (1).</b></p>	2
10	2	<p>Describe <b>one</b> exercise or activity a dancer could do to improve stamina.</p> <p><b>One mark for a simple suitable response eg a dancer could go on a run every day.</b></p> <p><b>Two marks for more detailed response which refers to improvement of stamina eg a dancer could do a run every day over the period of a month and the run would gradually get longer and include more hills to build up stamina.</b></p>	2



**Section B Critical appreciation of own work**

**You must answer all questions in this section**

22.5% (18 marks) – you should spend about 25 minutes on this section

With reference to your own GCSE Dance Component 1: Performance

11	<p>Explain how you used <b>physical skills and attributes</b> to contribute to your final performance of <b>one</b> of the set phrases.</p> <p><b>Physical skills and attributes can include references to:</b> posture, alignment, balance, coordination, control, flexibility, mobility, strength, stamina, extension, isolation.</p> <p>6 Marks    Excellent knowledge and understanding of how physical skills and attributes contributed to the effectiveness of the performance. Well-selected examples illustrate this.</p> <p>5 Marks    Highly developed knowledge and understanding of how physical skills and attributes contributed to the overall effectiveness of the performance. Good examples illustrate this.</p> <p>4 Marks    Sound knowledge and understanding of how physical skills and attributes contributed to effectiveness of the performance. Examples are provided.</p> <p>3 Marks    Limited explanation of how physical skills and attributes contributed to the performance.</p> <p>2 Marks    Description of at least two physical skills and attributes and their contribution to the performance.</p> <p>1 Mark     Description of one physical skill and attribute and its contribution to the performance.</p> <p>0 Marks    No evidence or nothing worthy of credit.</p> <p>References to more than one set phrase will be accepted.</p>	6
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We are testing **K**nowledge and understanding of physical skills and attributes, and how they **C**ontribute to performance, as **E**xemplified in a set phrase(s).

12	<p>Explain how your use of <b>mental skills and attributes</b> contributed to the overall effectiveness of your duet/trio performance.</p> <p><b>Mental Skills and Attributes can include reference to:</b></p> <p><b>(In Preparation for Performance):</b> systematic repetition, mental rehearsal, rehearsal discipline, planning of rehearsal, response to feedback, capacity to improve.</p> <p><b>(During Performance):</b> movement muscle memory, commitment, concentration, confidence in the performance.</p> <p><b>All levels of answer can reference either <i>Preparation for Performance</i> or <i>During Performance</i>, or both.</b></p> <p>6 Marks    Excellent knowledge and understanding of how mental skills and attributes contributed to the effectiveness of the performance. Well-selected examples illustrate this.</p> <p>5 Marks    Highly developed knowledge and understanding of how mental skills and attributes contributed to the overall effectiveness of the performance. Good examples illustrate this.</p> <p>4 Marks    Sound knowledge and understanding of how mental skills and attributes contributed to effectiveness of the performance. Examples are provided.</p> <p>3 Marks    Limited explanation of how mental skills and attributes contributed to the performance.</p> <p>2 Marks    Description of at least two mental skills and attributes and their contribution to the performance.</p> <p>1 Mark    Description of one mental skill and attribute and its contribution to the performance.</p> <p>0 Marks    No evidence or nothing worthy of credit.</p>	6
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We are testing **K**nowledge and understanding of mental skills, and how they **C**ontribute to effectiveness, as **E**xemplified in the duet/trio.

With reference to your own GCSE Dance Component 1: Choreography

Qu	Part	Marking Guidance	Total marks
13		<p>Explain how your use of <b>structuring devices and form</b> supported your choreographic intent.</p> <p><b>Structuring Devices and Form: can include references to:</b> binary, ternary, rondo, narrative, episodic, beg/mid/end, unity, logical sequence, transitions, answers must relate to choreographic intent.</p> <p>6 Marks    Excellent knowledge and understanding of how structuring devices and form support the choreographic intent with excellent explanation of effectiveness of choice. Well-selected examples illustrate this.</p> <p>5 Marks    Highly developed knowledge and understanding of how structuring devices and form support the choreographic intent with very good explanation of effectiveness of choice. Good examples illustrate this.</p> <p>4 Marks    Sound knowledge and understanding of how structuring devices and form support the choreographic intent with sound explanation of effectiveness of choice. Examples are provided.</p> <p>3 Marks    Limited explanation of how structuring devices and form support the choreographic intention.</p> <p>2 Marks    Description of at least two aspects of structuring devices and form to support the choreographic intention.</p> <p>1 Mark    Description of one aspect of structuring devices and form to support the choreographic intention.</p> <p>0 Marks    No evidence or nothing worthy of credit.</p>	6

We are testing **K**nowledge and understanding of structuring devices and form, and how they **R**elate to choreographic intent, as **E**xemplified in the choreography.

**Section C – Critical appreciation of professional works**

**You must answer all questions in this section**

40% (32 marks) – you should spend about 35 minutes on this section.

In this section, all questions refer to the professional dance works in the GCSE Dance anthology.

14	<p>Identify <b>one</b> property (prop) or item of furniture used in <b>Shadows</b>.</p> <p><b>One mark for any appropriate prop or item of furniture</b> eg table (1); bench (1); stool(s) (1); a coat-stand (1); suitcases (1); hat (1); bundle(1); coat(1); shoes (1). (do not accept coat-hanger)</p>	1
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15	<p>Explain how the properties (props) and items of furniture help the audience's understanding of the choreographic intent of <b>Shadows</b>.</p> <p><b>Responses can include references to:</b></p> <p><b>Props/furniture: wooden table; wooden bench; two wooden stools; a coat-stand; suitcases; hat (1); bundle(1); coat(1); shoes (1).</b></p> <p><b>Choreographic Intent:</b> hardship; deprivation; poverty; simplicity; being in the heart of a family home; being in a room possibly the kitchen; intimacy; security; fear of something inevitable that lurks outside; a hint of narrative.</p> <p>6 marks    Excellent knowledge and understanding of how the props and items of furniture help the audience's understanding of the choreographic intent. Well-selected examples illustrate this.</p> <p>5 marks    Highly developed knowledge and understanding of how the props and items of furniture help the audience's understanding of the choreographic intent. Good examples illustrate this.</p> <p>4 marks    Sound knowledge and understanding of how the props and items of furniture help the audience's understanding of the choreographic intent. Examples are provided.</p> <p>3 marks    Limited explanation of how the props and items of furniture help the audience's understanding of the choreographic intent.</p> <p>2 marks    Description of how the props and items of furniture help the audience's understanding of the choreographic intent.</p> <p>1 mark    Limited description of how the props and items of furniture help the audience's understanding of the choreographic intent.</p> <p>0 marks    No evidence or nothing worthy of credit.</p>	6
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We are testing **K**nowledge and understanding of props and furniture, and how they **R**elate to choreographic intent, as **E**xemplified in *Shadows*.

16	<p>Name <b>one</b> type of aural setting used as an accompaniment in <b>A Linha Curva</b>.</p> <p><b>One mark for any appropriate type of aural setting.</b> Any one of instrumental (1), vocal/spoken word (1), found sound (1), body percussion (1), silence (1) percussion (1).</p>	1
17	<p>Discuss how costume <b>and</b> the different types of aural setting contribute to the choreographic intent of <b>A Linha Curva</b>.</p> <p><b>Choreographic intent can include, mood, meaning, idea, theme, style, style fusion:</b> eg communication, showing off, having fun, light-hearted, Brazilian life and culture, interacting with others, being part of a group, competing with each other, contradictions (such as in the title), celebration, carnival, regimental straight lines, samba parades, energy, vibrancy, narratives that present observations of how Brazilian men communicate with women, men in tribes hunting girls</p> <p><b>Aural settings can include references to:</b> vocal sounds; percussion; linked to lighting; whistles and bells; vocal sounds from dancers; shout-outs; narrative conversations between dancers; vocal sounds from band; dynamic variations, influenced by Brazilian samba music, use of traditional Brazilian instruments; live band/percussionists on stage, written by Percossa a percussion group based in Holland.</p> <p><b>Costumes can include references to:</b> colour, texture, material, flow, shape line weight, decoration, how they define character/gender, identify dancers, enhance or sculpt the body, enhance the action eg brightly coloured; black tops with flashes of colour and coloured zips in different directions; wet-look lycra /shiny shorts; ten carnival inspired colours; costumes enhance impact of lighting; metal disc-shaped collars for men in the opening section which reflect the light; male and female costumes look similar, uniform adds to the feeling of equality in ensemble sections</p>	12

We are testing knowledge and understanding of **C**ostume and **A**ural settings and their **C**ontributions to choreographic intent as **V**alued in *A Linha Curva*.

Mark	AO	Descriptor	How to arrive at a mark
Level 4 10–12 marks	4	Discussion is excellent: convincing analysis & interpretation and evaluation of how the costumes and the aural settings contribute to the choreographic intent.	<p><b>At the top of the level</b>, a student's response is likely to be well structured and will include convincing analytical, interpretative and evaluative commentary that references both production features. Subject terminology is used throughout with accuracy and effect.</p> <p><b>At the bottom of the level</b>, a student's response will include level 3 and is developing into a structured piece of writing. The response will include analytical &amp; interpretative and evaluative commentary that references production features in some detail or details one of the production features in more detail than the other. Subject terminology is used throughout with accuracy.</p>
Level 3 7–9 marks		Discussion is highly developed: coherent analysis & interpretation and evaluation of how the costumes and aural settings contribute to the choreographic intent.	<p><b>At the top of the level</b>, a student's response will include coherent analytical &amp; interpretative and evaluative responses specific to both production features. There will be specific references to particular aspects of both production features. Subject terminology is used well and is almost always accurate.</p> <p><b>At the bottom of the level</b>, a student's response will include level 2 and include some detailed analytical &amp; interpretative and evaluative responses specific to both production features. There may be some specific references to particular aspects of one production feature more than the other. Subject terminology is used well but is not always accurate.</p>
Level 2 4–6 marks		Discussion is sound: moderately detailed analysis and interpretation with limited evaluation of how the costumes and the aural settings contribute to the choreographic intent.	<p><b>At the top of the level</b>, a student's response will include more analytical, interpretative and detail of both production features. Responses are supported by some evaluative explanation but may be very general. Subject terminology is used with some accuracy.</p> <p><b>At the bottom of the level</b>, a student's response will include level 1 and have some analytical and interpretative and evaluative responses to the work. One production feature may have more analytical and interpretative and evaluative detail than the other or both production features may have limited analytical/interpretative and evaluative detail. There may be limited use of subject terminology or it may be inaccurate.</p>

<p>Level 1 <b>1–3 marks</b></p>		<p>Discussion is limited: simple descriptions of the costumes and/or aural settings with minimal analysis of how they contribute to the choreographic intent.</p>	<p><b>At the top of the level</b>, a student’s response is likely to be descriptive in its approach. There may be no use of subject terminology.</p> <p><b>At the bottom of the level</b>, a student’s response will be a simple description of one production feature with some detail.</p>
<p><b>0 marks</b></p>		<p>Nothing worthy of credit/nothing written.</p>	

18	<p>Using your knowledge of the similarities and differences in the lighting in <b>Emancipation of Expressionism</b> and <b>Within Her Eyes</b>, discuss how lighting enhances our appreciation of these <b>two</b> works.</p> <p><b>Responses can include references to:</b></p> <p><b>Within Her Eyes:</b> daylight; stormy lighting; daytime to evening; setting sun; light filtering through trees; overcast; creates different moods.</p> <p><b>Emancipation of Expressionism:</b> directional; from above; highlights aspects of choreography; highlights transitions; directs audience viewpoint; matches accompaniment; edges of stage unlit; use of colour vs white light; central focus; creates different moods; fades and snaps to black; variable intensity.</p> <p><b>Enhances Appreciation:</b> should be a personal response</p>	12
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We are testing knowledge and understanding of lighting in Work One (**W1**) and Work Two (**W2**) and the ways in which it **C**ontributes, and enhances appreciation (**V**alue) of the work.

Mark	AO	Descriptor	How to arrive at a mark
Level 4 <b>10–12 marks</b>	<b>4</b>	<p>Discussion is excellent: convincing analysis, interpretation and evaluation of the similarities and differences in how lighting is used to enhance our appreciation of the two works.</p>	<p><b>At the top of the level</b>, a student’s response is likely to be well structured and will include convincing analytical, interpretative and evaluative commentary that references appreciation of both works. Subject terminology is used throughout with accuracy and effect.</p> <p><b>At the bottom of the level</b>, a student’s response will include level 3 and is developing into a structured piece of writing. The response will include analytical, interpretative and evaluative commentary that references in some detail appreciation of one work in more detail than the other or both works in some detail. Subject terminology is used throughout with accuracy.</p>



<p>Level 3 7–9 marks</p>		<p>Discussion is highly developed: coherent analysis, interpretation and evaluation of the similarities and differences in how lighting is used to enhance our appreciation of the two works.</p>	<p><b>At the top of the level</b>, a student’s response will include coherent analytical, interpretative and evaluative responses specific to both works. There will be specific references to particular aspects of both works. Subject terminology is used well and is almost always accurate.</p> <p><b>At the bottom of the level</b>, a student’s response will include level 2 and include some detailed analytical, interpretative and evaluative responses specific to both works. There may be some specific references to particular aspects of one work more than the other. Subject terminology is used well but is not always accurate.</p>
<p>Level 2 4–6 marks</p>		<p>Discussion is sound: moderately detailed analysis and interpretation with limited evaluation of the similarities and differences in how lighting is used to enhance our appreciation of the two works.</p>	<p><b>At the top of the level</b>, a student’s response will include more analytical, interpretative and evaluative detail of both works. Responses are supported by some explanation but may be very general. Subject terminology is used with some accuracy.</p> <p><b>At the bottom of the level</b>, a student’s response will include level 1 and have some analytical/ interpretative responses to the works. One work may have more analytical, interpretative and evaluative detail than the other or both works may have a limited analytical, interpretative and evaluative detail.</p> <p>There may be limited use of subject terminology or it may be inaccurate.</p>
<p>Level 1 1–3 marks</p>		<p>Discussion is limited: simple descriptions of lighting in one or both works with minimal analysis of how lighting is used to enhance appreciation of the two works.</p>	<p><b>At the top of the level</b>, a student’s response is likely to be descriptive in its approach. There may be no use of subject terminology.</p> <p><b>At the bottom of the level</b>, a student’s response will be a simple description of one lighting state or effect with some detail.</p>
<p>0 marks</p>		<p>Nothing worthy of credit/nothing written.</p>	