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**GCSE  
DANCE  
8236**

**DANCE APPRECIATION**

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**Mark scheme**

**Specimen 2018**

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V 1.2

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)

## 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 mark

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**

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

You are choreographing a **group dance for four dancers** using the text below as a stimulus. All answers in questions 1 to 7 must relate to this stimulus:

**“With friends like these...?”**

Qu	Part	Marking guidance	Total marks
01		<p>Outline a dance idea or theme that you could consider from this stimulus.</p> <p><b>One mark for appropriate response to a theme or idea that is linked to the starting point eg I would consider the idea of the four dancers appearing to being friends but the friendship could be troubled.</b></p>	1
02		<p>Give <b>two</b> ways you could use relationships to communicate your dance idea.</p> <p><b>One mark for each appropriate use of relationships.</b></p> <ul style="list-style-type: none"> <li>• <b>eg One dancer would lead and the others follow to show that s/he is in control (1 mark) then they split into pairs and use action and reaction (1 mark) to show conflict.</b></li> </ul>	2

Qu	Part	Marking guidance	Total marks
03		<p>Describe a motif you could choreograph for this dance. Your answer should refer to actions, space <b>and</b> dynamics.</p> <p><b>One mark each awarded for accurate description of actions, space and dynamics within a sequential motif.</b></p> <ul style="list-style-type: none"> <li>• <b>eg I would walk (action) smoothly and slowly (dynamic) along a diagonal pathway (space).</b></li> </ul>	3
04		<p>Give <b>four</b> ways you could develop the motif you have described.</p> <p><b>One mark for each appropriate motif development and can include developments of actions/space/dynamics/relationships. Responses must either show a comparison with the original motif.</b></p> <ul style="list-style-type: none"> <li>• <b>eg Instead of walking slowly I would walk quickly (1 mark).</b></li> </ul> <p><b>or use an accurate choreographic device that is self-explanatory</b></p> <ul style="list-style-type: none"> <li>• <b>eg I would use retrograde, fragmentation etc (1 mark).</b></li> </ul>	4
05	1	<p>Identify the type of structure you would use when choreographing this dance.</p> <p><b>One mark for any appropriate structure. Marks can be awarded for citing the appropriate term.</b></p> <ul style="list-style-type: none"> <li>• <b>eg binary, ternary, or for describing structure</b></li> <li>• <b>eg AB, ABA, etc.</b></li> </ul>	1

Qu	Part	Marking guidance	Total marks
05	2	<p>Give <b>two</b> ways in which this structure links to your chosen dance idea.</p> <p><b>One mark for each appropriate response that links the structure to the idea given in question 1.</b></p> <ul style="list-style-type: none"> <li>• <b>eg For binary: I would have all four dancers in close proximity to show they are close friends in the first section of my dance (1 mark) and would then have three dancers moving together with one dancer using a different space on stage to suggest a difference between them in the second section (1 mark).</b></li> </ul>	2
06	1	<p>Describe the ending you would choreograph for the dance.</p> <p><b>One mark for each appropriate action, space, dynamic, relationship reference to the ending of the dance – up to two marks.</b></p> <p><b>One mark, for a simple response:</b></p> <p><b>eg Three dancers would stay on stage and the other would walk off (action 1 mark)</b></p> <p><b>Or two marks for a more detailed answer:</b></p> <p><b>eg One dancer would walk off stage left (space 1 mark) and the others would stay on stage standing close together in a group (relationship 1 mark) with their backs towards the single dancer.</b></p>	2

Qu	Part	Marking guidance	Total marks
06	2	<p>Describe how this choice of ending supports your chosen dance idea.</p> <p><b>One mark for each appropriate response that links the ending to the idea given in question 1.</b></p> <p><b>One mark for a simple response</b></p> <p><b>e.g. This shows the single dancer is different to the others (1 mark)</b></p> <p><b>Or two marks for a more detailed answer</b></p> <p><b>e.g. This suggests that they chose to stay together (1 mark) and are facing a different direction to the single dancer which makes him/her stand out (1 mark)</b></p>	2

Qu	Part	Marking guidance	Total marks
07	1	<p>Describe the type of aural setting you would use to accompany this dance.</p> <p><b>One mark for appropriate description of accompaniment and can include:</b></p> <ul style="list-style-type: none"> <li>• eg found sound, natural sound, style/genre, spoken word, lyrics, instrumentation, audible aspects of the dancers etc.</li> </ul>	1
07	2	<p>Give <b>two</b> ways in which this could enhance your chosen dance idea.</p> <p><b>One mark for each appropriate explanation of how the accompaniment enhances the theme/idea of the choreography and can make reference to:</b></p> <ul style="list-style-type: none"> <li>• eg climax, highlights, sections, tone, pitch, volume, mood, structure, dynamic contrast, relationship between the music and the action content, spatial content, relationship content but must relate to the theme eg moving in different directions, standing out etc.</li> </ul>	2

The following questions refer to students' knowledge and understanding of performing skills.

08		<p>Define the dance term '<b>elevation</b>'.</p> <p><b>For example: An upwards action, or responses with the same meaning.</b></p>	1
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09		<p>Describe <b>one</b> exercise a dancer could do to improve their elevation.</p> <p><b>One mark for appropriate exercise linked to elevation and could be related to strengthening feet and ankles; developing muscles in the legs for a more explosive take-off etc. The second mark must make reference to improvement so must suggest either increasing the number of repetitions, increasing load if using weights etc.</b></p>	2
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Qu	Part	Marking guidance	Total marks
10		<p>Describe a short movement phrase that includes <b>elevation</b>. Your answer should refer to actions, space <b>and</b> dynamics.</p> <p><b>One mark each for description of action, space and dynamic of a sequential motif</b></p> <ul style="list-style-type: none"> <li>eg from a crouched position at medium/low level (space 1 mark) I would spring (action 1 mark) from 2 feet to 2 feet in an explosive (dynamic 1 mark) jump.</li> </ul>	3
11		<p>What advice would you give to a dancer who wants to move safely from standing into floor work?</p> <p><b>One mark awarded for an appropriate response and can include eg bending knees in preparation for moving into the floor (1), putting hands down before reaching the floor (1), successive transfer of weight onto the floor (1).</b></p>	1
12		<p>Place a ✓ in the box next to the correct definition of the <b>use of focus</b> in a dance performance.</p> <p>Tick (✓) <b>one</b> box.</p> <p>how and where a dancer looks <input data-bbox="1038 1350 1102 1402" type="checkbox"/></p> <p>lifting another dancer with confidence <input data-bbox="1038 1420 1102 1471" type="checkbox"/></p> <p>being in time with other dancers <input data-bbox="1038 1489 1102 1541" type="checkbox"/></p> <p>concentrating really hard <input data-bbox="1038 1592 1102 1644" type="checkbox"/></p> <p><b>✓ how and where a dancer looks</b></p>	1

Qu	Part	Marking guidance	Total marks
13		<p>Give <b>two</b> different ways in which dancers can rehearse for effective <b>use of focus</b>.</p> <p><b>One mark awarded for each appropriate response up to two marks eg film a rehearsal and watch back to check focus; use mirrors to check everyone has the same eye-line; ask a peer/teacher to watch rehearsal and give feedback on performance.</b></p>	2

**Section B – Critical appreciation of own work**

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

With reference to your own GCSE Dance Component 1: Choreography.

Qu	Part	Marking guidance	Total marks
14		<p>Explain how your use of <b>dynamics</b> supported your choreographic intent.</p> <p>6 marks      Excellent knowledge and understanding of how dynamics 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 dynamics 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 dynamics support the choreographic intent with sound explanation of effectiveness of choice. Examples are provided.</p> <p>3 marks      Limited explanation of how dynamics support the choreographic intention.</p> <p>2 marks      Description of at least 2 aspects of dynamics to support the choreographic intention.</p> <p>1 mark      Description of one aspect of dynamics to support the choreographic intention</p> <p>0 marks      No evidence or nothing worthy of credit.</p>	6

Qu	Part	Marking guidance	Total marks
15		<p>Explain how your use of <b>space</b> contributed to the overall effectiveness of your choreography.</p> <p>6 marks      Excellent knowledge and understanding of the use of space with excellent explanation of effectiveness of choice. Well-selected examples illustrate this.</p> <p>5 marks      Highly developed knowledge and understanding of the use of space with very good explanation of effectiveness of choice. Good examples illustrate this.</p> <p>4 marks      Sound knowledge and understanding of the use of space with sound explanation of effectiveness of choice. Examples are provided.</p> <p>3 marks      Limited explanation of use of space and the choices made.</p> <p>2 marks      Description of at least two aspects of space and why they were chosen.</p> <p>1 mark      Description of one aspect of space and why chosen.</p> <p>0 marks      No evidence or nothing worthy of credit.</p>	6

With reference to your own GCSE Dance Component 1: Performance.

16		<p>Explain how your use of <b>expressive skills</b> contributed to the overall effectiveness of your duet/trio performance.</p> <p>(Expressive skills include: projection, use of focus, spatial awareness, musicality, phrasing, facial expression, sensitivity to other dancers and interpretation of mood/meaning/intent/style.)</p> <p>6 marks      Excellent knowledge and understanding of how expressive skills contribute to the effectiveness of the duet/trio performance. Well-selected examples illustrate this.</p> <p>5 marks      Highly developed knowledge and understanding of how expressive skills contribute to the overall effectiveness of the performance. Good examples illustrate this.</p>	6
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		<p>4 marks    Sound knowledge and understanding of how expressive skills contribute to the effectiveness of the performance. Examples are provided.</p> <p>3 marks    Limited explanation of how expressive skills contribute to the performance.</p> <p>2 marks    Description of at least two expressive skills and their contribution to performance.</p> <p>1 mark     Description of one expressive skill and its contribution to performance.</p> <p>0 marks    No evidence or nothing worthy of credit.</p>	
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**Section C – Critical appreciation of professional works**

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

Please note, the professional works referenced in Section C – Critical appreciation of professional works, are fictional and will not appear in live series of the question paper. All other features of Section C remain the same.

The professional works that will be referenced in Section C of live papers are identified in section 3.3.2 (page 18) of the specification.

Qu	Part	Marking guidance	Total marks
17		<p>Name a choreographic device used in <b>Richly Dipsly</b> that helps create the mood of anger.</p> <p><b>One mark for any appropriate choreographic device and can include motif and development, repetition, contrast, transitions, highlights, climax, manipulation of number, unison and canon.</b></p>	1

Qu	Part	Marking guidance	Total marks
18		<p>Explain how the choreographic device you have named in question 17, helps the audience's understanding of the theme of anger in <b>Richly Dipsly</b>.</p> <p>6 marks      Excellent knowledge and understanding of how the choreographic device helps the audience's understanding of the theme of anger. Well-selected examples illustrate this.</p> <p>5 marks      Highly developed knowledge and understanding of how the choreographic device helps the audience's understanding of the theme of anger. Good examples illustrate this.</p> <p>4 marks      Sound knowledge and understanding of how the choreographic device helps the audience's understanding of the theme of anger. Examples are provided.</p> <p>3 marks      Limited explanation of how the choreographic device helps the audience's understanding of the theme of anger.</p> <p>2 marks      Description of how the choreographic device helps the audience's understanding of the theme of anger.</p>	6

		<p>1 mark      Limited description of how the choreographic device helps the audience’s understanding of the theme of anger.</p> <p>0 marks      No evidence or nothing worthy of credit.</p>	
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Qu	Part	Marking guidance	Total marks
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19		<p>Name the type of performance environment used in <b>Total Recall</b>.</p> <p><b>One mark for accurately naming the performance environment eg For Total Recall: proscenium or end-stage</b></p>	1
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20		<p>Discuss how the staging/set <b>and</b> the lighting in <b>Total Recall</b> contribute to the mood of the work.</p>	12
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**Levels of response**

Mark	AO	Descriptor	How to arrive at a mark
<p>Level 4</p> <p><b>10–12 marks</b></p>	4	<p>Discussion is excellent: convincing analysis, interpretation and evaluation of both production features and how they contribute to the mood.</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 both production features. Subject terminology is used throughout with accuracy and effect.</p> <p>eg The lighting at the beginning of <b>Total Recall</b> is stark, with a white overhead light and side lights. This, together with an empty stage, suggests that the main character is in a cell or an institution as it has a very harsh, clinical feel. Towards the end of the dance the lighting dims and still images of an event unfold on the back screen as the dancer gains his memory and realises what he has done making the mood change to one that is frightening. At this point in the dance, a gauze screen comes down to split the stage vertically in two. Another dancer, dressed identically to the main dancer, performs on the other side of the screen. The second dancer echoes the actions of the main character helping the audience to understand the frightening realisation of what he has done wrong.</p>



			<p>This helps the audience's understanding of the idea of memory creating shock as he comes to this realisation. At the very end of the dance a bright spotlight is shone directly down on the dancer, which suggests the moment of realisation. We are left with a mood of horror. The emptiness of the stage before the gauze screen drops creates a mood of uncertainty-</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 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	4	Discussion is highly developed: coherent analysis, interpretation and evaluation of both production features and how they contribute to mood.	<p><b>At the top of the level</b>, a student's response will include coherent analytical, 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, 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	4	Discussion is sound: moderately detailed analysis and interpretation with limited evaluation of both production features and how they contribute to mood.	<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/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>4</p>	<p>Discussion is limited: simple descriptions of one or both production features with minimal analysis of how they contribute to the mood.</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. eg The set is bare and the lighting is dark to create a scary mood.</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. eg The lighting is dark for most of the dance and is bright at the end.</p>
<p><b>0 marks</b></p>	<p>Nothing worthy of credit/nothing written</p>		

Responses can induce reference to:

- social context
- define space
- support narrative
- support theme/idea
- identifies main dancer/other dancer
- complements other components ie costume and aural setting
- is incorporated into the dance action
- supports the structure of the dance
- creates a climax
- links to the stimulus.

Qu	Part	Marking guidance	Total marks
21		Using your knowledge of the similarities and differences in the costumes used in <b>Frantic</b> and <b>Boldly Go</b> , discuss how costume is used to enhance our appreciation of these two works.	12

Mark	AO	Descriptor	How to arrive at a mark
Level 4 <b>10–12 marks</b>	4	Discussion is excellent: convincing analysis, interpretation and evaluation of similarities and differences in how costume is used to enhance appreciation of the two works.	<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 the choreographic intent of both works. Subject terminology is used throughout with accuracy and effect.</p> <p>eg The female dancers in <b>Frantic</b> wear short red dresses. The colour red highlights the theme of <b>Frantic</b> suggesting panic. In contrast, the costumes worn in <b>Boldly Go</b> are dull browns and greys. These suggest a particular time and place and remind us of the uniforms worn by soldiers in the trenches of World War 1.</p> <p>In <b>Frantic</b> the dresses are short which enhance the actions of the dancers, particularly the leg actions, which gradually become sharper and more abandoned, highlighting the idea of the characters becoming more frantic.</p> <p>The loose jackets and trousers worn in <b>Boldly Go</b> cover the body but allow freedom of movement such as crawling, trudging and climbing. These costumes blend with the painted backdrop so that when they remain still the dancers are camouflaged. However, the vibrant red dresses of <b>Frantic</b> stand out against the black backdrop and contribute to the energy of the piece.</p> <p>The dresses in <b>Frantic</b> reinforce the gender of the dancers showing that the women have a different level of emotion than the men. In <b>Boldly Go</b> all the dancers are male and all wear similar costumes to show uniformity.</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 the choreographic intent 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 <b>7-9 marks</b></p>	<p>4</p>	<p>Discussion is highly developed: coherent analysis, interpretation and evaluation of similarities and differences in how costume is used to enhance 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 <b>4-6 marks</b> some</p>	<p>4</p>	<p>Discussion is sound: moderately detailed analysis and interpretation with limited evaluation of similarities and differences in how costume is used to enhance 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 <b>1-3 marks</b></p>	<p>4</p>	<p>Discussion is limited: simple description of costumes in one and both works with minimal analysis of how costume 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. eg The women in <b>Frantic</b> wear short red dresses and all the dancers in <b>Boldly Go</b> wear brown and grey jackets and trousers.</p> <p><b>At the bottom of the level</b>, a student's response will be a simple description of one costume with some detail. eg The women in <b>Frantic</b> wear short red dresses.</p>
<p><b>0 marks</b></p>	<p>Nothing worthy of credit/nothing written</p>		

**Responses can include reference to:**

- **historical context**
- **social context**
- **geographical context**
- **supports narrative**
- **supports theme/idea**
- **suggests an era**
- **defines a character**
- **identifies main dancer**
- **identifies groups of dancers**
- **supports mood/atmosphere**
- **sculpts body**
- **enhances the flow of the action**
- **defines gender**
- **enhances the line of the body**
- **complements other components i.e. aural setting, lighting, staging/set**
- **suggests age of dancer**
- **supports genre**
- **incorporated into the dance action**
- **links to stimulus**

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