



GCSE
DANCE
8236/W

Component 2 Dance appreciation

Mark scheme

June 2020

Version: 1.1 Final Mark Scheme

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 Examiner.

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

General Annotations:	Specific Annotations:
E = Example/Exemplification	Au = Aural Settings
C = Contribution to ...	SD = Structuring Devices
PI = Personal Interpretation	W ₁ = Work One
	W ₂ = Work Two

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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

Answer **all** questions in this section.

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

The content described in the mark schemes below is not intended to be exhaustive. You must credit other valid points. If you are unsure whether a response is valid contact your team leader.

You are choreographing a **group dance** for **four dancers** using a topical issue: **global warming** as a stimulus.

All answers to **Questions 01–06** must relate to this stimulus.

Qu	Part	Marking guidance	Total marks
01		<p>Outline a choreographic intent for your group dance, which refers to the stimulus and the use of four dancers.</p> <p>Choreographic intent: mood(s); meaning(s); theme(s); style/style fusion(s).</p> <ul style="list-style-type: none"> • Answer indicates choreographic intent (1). • Makes reference to the stimulus (1) (the answer may not relate directly to the stimulus, but it must make reference to the way in which the topical issue: global warming informed the chosen choreographic intent). • Refers to the <u>use</u> of four dancers/a quartet (1). <p>eg: my dance is about the greenhouse effect (1) due to global warming (1) with one dancer representing the earth and the other three each representing gases; carbon dioxide, methane, nitrous oxide (1).</p> <p>Or</p> <p>eg: my dance shows the effects of global warming (1) on earth (1) with one dancer representing the earth, one representing sea levels rising, one representing air getting hotter and the fourth representing plastics (1).</p>	3

02	1	<p>Describe a motif you could choreograph for your dance. Your answer should refer to actions, space and dynamics.</p> <p>1 mark awarded for each accurate description of an action, a space and a dynamic within a sequential motif.</p> <p>eg: crawling (action 1 mark) slowly and smoothly (dynamic 1 mark) in a diagonal line (space 1 mark) (total 3 marks).</p>	3
02	2	<p>Give two ways you could develop the dynamics of the motif described in Question 02.1.</p> <p>1 mark awarded for each relevant development given</p> <p>eg: instead of crawling slowly, I could crawl quickly (1). instead of crawling smoothly, I could crawl heavily (1).</p>	2
03	1	<p>Describe one way you could use levels to support the choreographic intent outlined in Question 01.</p> <p>1 mark for a simple description of levels to support the choreographic intent.</p> <p>eg: I could use a high level by adding a jump, to show the earth's temperature rising (1).</p> <p>2 marks for a more detailed description of levels to support the choreographic intent.</p> <p>eg: I would begin on a high level with lots of high jumps and lifts symbolising the height of glaciers and gradually move to low level rolling across the floor to show the glacier melting (2).</p>	2
03	2	<p>Describe one use of space other than levels you could use to support the choreographic intent outlined in Question 01.</p> <p>1 mark for a simple description of a use of space other than levels.</p> <p>eg: I would make my dancers change direction (1).</p> <p>2 marks for a more detailed answer which indicates how the choice supports choreographic intent.</p> <p>eg: I would have my dancers travel on a diagonal pathway from USR to DSL in unison to show the sea levels rising due to global warming (2).</p>	2

04	<p>Describe one way you could use manipulation of number to support the choreographic intent outlined in Question 01.</p> <p>Manipulation of number: How the number of dancers in a group is used.</p> <p>1 mark for a simple description of manipulation of four dancers.</p> <p>eg: I would use three dancers versus one (1).</p> <p>2 marks for a more detailed answer which indicates how the choice supports choreographic intent.</p> <p>eg: the three dancers representing gases would work together against the other dancer to show that they are the cause of global warming (2).</p>	2
05	<p>Describe one way you could use transitions to support the choreographic intent outlined in Question 01.</p> <p>Transitions: links between dance phrases or sections.</p> <p>1 mark for a simple description of a transition.</p> <p>eg: the dancers all drop to the floor in between two phrases (1).</p> <p>2 marks for more detailed description of how transitions support choreographic intent.</p> <p>eg: two dancers leave the stage at the end of a section to show the ice melting then the other two dancers come on (2).</p>	2
06	<p>Describe one way you could create a climax to support the choreographic intent outlined in Question 01.</p> <p>Climax: The most significant moment of the dance</p> <p>1 mark for simple description of a climax.</p> <p>eg: I would include a big jump (1) I would use the climax of the music (1).</p> <p>2 marks for a more detailed answer which indicates how the choice supports the choreographic intent.</p> <p>eg: I would have all four dancers dancing in unison to show the tsunami that is caused by global warming (2).</p>	2

Questions 07–10 refer to your knowledge and understanding of performance skills.

07		<p>What does the dance term 'coordination' mean?</p> <p>Tick (✓) one box.</p> <p>An independent movement of part of the body <input type="checkbox"/></p> <p>Efficient combination of body parts <input checked="" type="checkbox"/></p> <p>Knowledge of where you are in space <input type="checkbox"/></p> <p>Rehearsing a dance <input type="checkbox"/></p>	1
08	1	<p>Define the dance term 'posture'.</p> <p>The way the body is held (or suitable synonym). eg: upright, aligned.</p>	1
08	2	<p>Give two reasons why it is important for a dancer to have good posture.</p> <p>1 mark for each correct reason (max 2 marks).</p> <p>eg: keeps bones and joints in correct alignment (1), muscles are being used properly (1), helps decrease the wearing of joint surfaces (1), decreases the stress on the spine (1), prevents tiredness as muscles are being used more efficiently (1) prevents backache and muscular pain (1), makes the body look better (1).</p>	2
08	3	<p>Give two ways a dancer could improve their posture.</p> <p>1 mark for each correct way (max 2 marks).</p> <p>eg: a dancer could check posture in a dance mirror and correct (1), practice the elbow plank (1), look at images or videos of good posture and copy (1), stand tall (1), draw abdominals in gently (1), visualise a vertical line through the body and out through the top of the head (1), video record and watch back (1).</p>	2

09	1	<p>Name two 'mental skills and attributes'.</p> <p>Any two of: movement memory (1), commitment (1), concentration (1), confidence (1) systematic repetition (1), mental rehearsal (1), rehearsal discipline (1), planning of rehearsal (1), response to feedback (1), capacity to improve (1).</p>	2
09	2	<p>Give two ways a dancer can use mental skills to improve a performance.</p> <p>1 mark for each correct way to use mental skills to improve performance and can relate to process OR during performance.</p> <p>eg: I could perform each move with confidence (1). I would make sure I worked really hard in all rehearsals (1).</p>	2
10		<p>Give two reasons why spatial awareness is important during a performance.</p> <p>Spatial awareness: Consciousness of the surrounding space and its effective use</p> <p>Answers can include: pathways, levels, directions, size of movements, patterns, spatial design, prevent injury.</p> <p>eg: it is important to have spatial awareness so that you don't bump into other dancers (1). I want to make all my actions big so that the audience can see them clearly (1).</p>	2

Section B – Critical appreciation of own work

Answer **all** questions in this section.

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

The content described in the mark schemes below is not intended to be exhaustive. You must credit other valid points. If you are unsure whether a response is valid contact your team leader.

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

Qu	Part	Marking Guidance	Total marks
11		<p>Explain how your knowledge of safe working practices supported your preparation for the duet/trio performance.</p> <p>Safe working practices can refer to: (During performance): safe execution of movement, appropriate dancewear including footwear, hairstyle, absence of jewellery. (Process): warming up, cooling down, nutrition, hydration, hazards in the dance space.</p> <p>6 marks Excellent knowledge and understanding of how safe working practices supported preparation for the duet/trio performance. Well-selected examples illustrate this.</p> <p>5 marks Highly developed knowledge and understanding of how safe working practices supported preparation for the duet/trio performance. Good examples illustrate this.</p> <p>4 marks Sound knowledge and understanding of how safe working practices supported preparation for the duet/trio performance. Examples are provided.</p> <p>3 marks Limited explanation of how safe working practices supported preparation for the duet/trio performance.</p> <p>2 marks Description of at least two forms of safe working practices and how they supported preparation for the duet/trio performance.</p> <p>1 mark Description of one form of safe working practices and how it supported the duet/trio performance.</p>	6

	0 marks No evidence or nothing worthy of credit.	
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With reference to your own GCSE Dance Component 1: Performance.

12	<p>Explain how you used technical skills to contribute to the overall effectiveness of one of your set phrases.</p> <p>Technical skills can include references to: action content, dynamic content, spatial content, timing content, style or rhythmic content.</p> <p>6 marks Excellent knowledge and understanding of how the use of technical skills contributed to the overall effectiveness of one of the set phrases. Well-selected examples illustrate this.</p> <p>5 marks Highly developed knowledge and understanding of how the use of technical skills contributed to the overall effectiveness of one of the set phrases. Good examples illustrate this.</p> <p>4 marks Sound knowledge and understanding of how the use of technical skills contributed to the overall effectiveness of one of the set phrases. Examples are provided.</p> <p>3 marks Limited explanation of how the use of technical skills contributed to the overall effectiveness of one of the set phrases.</p> <p>2 marks Description of at least two technical skills and their contribution to the overall effectiveness of one of the set phrases.</p> <p>1 mark Description of one technical skill and its contribution to the overall effectiveness of one of the set phrases.</p> <p>0 marks No evidence or nothing worthy of credit.</p>	6
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With reference to your own GCSE Dance Component 1: Choreography.

13	<p>Explain how your choice of aural setting supported the choreographic intent of your choreography.</p> <p>Aural setting can include references to: song, instrumental, orchestral, spoken word, silence, natural sound, found sound, body percussion; tempo, volume and effects on choreographic outcomes – mood and atmosphere, contrast and variety, structure, relationship to theme/idea. Answers must relate to choreographic intent.</p> <p>6 marks Excellent knowledge and understanding of how aural setting supported the choreographic intent of the choreography. Well-selected examples illustrate this.</p> <p>5 marks Highly developed knowledge and understanding of how aural setting supported the choreographic intent of the choreography. Good examples illustrate this.</p> <p>4 marks Sound knowledge and understanding of how aural setting supported the choreographic intent of the choreography. Examples are provided.</p> <p>3 marks Limited explanation of how aural setting supported the choreographic intent of the choreography.</p> <p>2 marks Description of at least two aural settings and how they supported the choreographic intent of the choreography.</p> <p>1 mark Description of one aural setting and how it supported the choreographic intent the choreography.</p> <p>0 marks No evidence or nothing worthy of credit.</p>	6
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Section C – Critical appreciation of professional works

Answer **all** questions in this section.

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

All questions in this section refer to the professional dance works in the GCSE *Dance Anthology*.

The content described in the mark schemes below is not intended to be exhaustive. You must credit other valid points. If you are unsure whether a response is valid contact your team leader.

Qu	Part	Marking Guidance	Total marks
14		<p>Name a choreographic approach used in <i>Within Her Eyes</i>.</p> <p>1 mark for any appropriate choreographic approach.</p> <p>eg: using choreography from stage production, narrative theme, emotional theme, physical idea of keeping Lisa off the floor, working collaboratively with dancers, improvisation, Lisa not facing Aaron.</p>	1
15		<p>Explain how the choreographic approaches contribute to the choreographic intent in <i>Within Her Eyes</i>.</p> <p>Responses can include references to:</p> <p>Choreographic approaches: using choreography from stage production, narrative theme, emotional theme, physical idea of keeping Lisa off the floor, working collaboratively with dancers, improvisation, Lisa not facing Aaron.</p> <p>Choreographic Intent:</p> <ul style="list-style-type: none"> • visceral energy of live stage production • abstract love story open to interpretation • Lisa reaching, wrapping, balancing, falling on/around Aaron • pulling away to highlight the pull Lisa feels towards a late lover whilst trying to move on with a new relationship • Aaron never initiates or manipulates, merely responds to Lisa’s every move • Aaron is devoted to Lisa • mutual need • mood is very tender, emotional and sombre • dancers perform in complete contact • totally dependent on each other, with Lisa never once touching the floor throughout the entire duet • shows a dark, emotional heart, two people’s friendship growing out of a grief-stricken situation and the journey of them becoming closer and falling in love over time 	6

	<ul style="list-style-type: none"> • inability to give into those feelings due to the awareness they have on their past which they don't feel they can betray. <p>6 marks Excellent knowledge and understanding of how the choreographic approaches contribute to the choreographic intent. Well-selected examples illustrate this.</p> <p>5 marks Highly developed knowledge and understanding of how the choreographic approaches contribute to the choreographic intent. Good examples illustrate this.</p> <p>4 marks Sound knowledge and understanding of how the choreographic approaches contribute to the choreographic intent. Examples are provided.</p> <p>3 marks Limited explanation of how the choreographic approaches contribute to the choreographic intent.</p> <p>2 marks Description of how the choreographic approaches contribute to the choreographic intent.</p> <p>1 mark Limited description of how the choreographic approaches contribute to the choreographic intent.</p> <p>0 marks No evidence or nothing worthy of credit.</p>	
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16	<p>Name a feature of the aural setting used in <i>Emancipation of Expressionism</i>.</p> <p>1 mark for naming any appropriate feature of the aural setting.</p> <p>and can include: drum beats, electronic sounds, modern classical (November), fusion (Til Enda) incorporates urban percussive and classical strings, complex multi-layered accents.</p>	1
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17	<p>Discuss how the aural setting and structuring devices in the choreography contribute to the choreographic intent of <i>Emancipation of Expressionism</i>.</p> <p>Responses can include references to:</p> <p>Aural setting: drum beats, electronic sounds, modern classical (<i>November</i>), fusion (<i>Til Enda</i>) incorporates urban percussive and classical strings, complex multi-layered accents.</p> <p>Structuring devices: binary, ternary, rondo, narrative, episodic, beginning/middle/end, unity/logical sequence/transitions.</p> <p>Choreographic intent can include references to: moods, meanings, ideas, themes, styles, style fusions.</p>	12
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Mark	Descriptor	How to arrive at a mark
<p>Level 4 10–12 marks</p>	<p>Discussion is excellent: convincing analysis, interpretation and evaluation of how aural setting and structuring devices contribute to the choreographic intent.</p>	<p>At the top of the level, a student’s response is likely to be well structured and will include convincing analytical, interpretive and evaluative commentary that references both production features. Subject terminology is used throughout with accuracy and effect.</p> <p>At the bottom of the level, a student’s response will include level 3 and is developing into a structured piece of writing. The response will include analytical, interpretive and evaluative commentary that references production features in some detail or details of one of the production features in more detail than the other. 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 how aural setting and structuring devices contribute to the choreographic intent.</p>	<p>At the top of the level, a student’s response will include coherent analytical, interpretive 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>At the bottom of the level, a student’s response will include level 2 and include some detailed analytical, interpretive 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>
<p>Level 2 4–6 marks</p>	<p>Discussion is sound: moderately detailed analysis and interpretation with limited evaluation of how aural setting and structuring devices contribute to the choreographic intent.</p>	<p>At the top of the level, a student’s response will include more analytical, interpretive and details 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>At the bottom of the level, a student’s response will include level 1 and have some analytical and interpretive and evaluative responses to the work. One production feature may have more analytical/interpretive and evaluative detail than the other or both production features may have limited analytical/interpretive and evaluative detail. 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 with minimal analysis: simple descriptions of how aural setting and structuring devices contribute to the choreographic intent.</p>	<p>At the top of the level, a student’s response is likely to be descriptive in its approach. There may be no use of subject terminology.</p> <p>At the bottom of the level, a student’s response will be a simple description of one production feature with some detail.</p>
<p>0 marks</p>	<p>Nothing worthy of credit/nothing written.</p>	

18	<p>Using your knowledge of the similarities and differences of the use of costume in <i>Artificial Things</i> and <i>Shadows</i>, discuss how the use of costume enhances our appreciation of these two works.</p> <p>Responses can include references to:</p> <p><i>Artificial Things:</i> a wash of blue and green, looks as if paint is running from them, washed out, sparse, lots of skin on show, vest top, short sleeved shirt, trousers, short dress, suit worn by a headless dummy.</p> <p><i>Shadows:</i> gendered, depict eras of 1930s/40s, simple shirts, skirts, trousers and dresses, large overcoats, colours muted, worn down, shoes.</p> <p>Enhances appreciation: should be a personal response.</p>	12
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Mark	Descriptor	How to arrive at a mark
<p>Level 4 10–12 marks</p>	<p>Discussion is excellent: convincing analysis, interpretation and evaluation of the similarities and differences in use of costume in both works to enhance our appreciation.</p>	<p>At the top of the level, a student’s response is likely to be well structured and will include convincing analytical, interpretive and evaluative commentary that references appreciation of both works. Subject terminology is used throughout with accuracy and effect.</p> <p>At the bottom of the level, a student’s response will include level 3 and is developing into a structured piece of writing. The response will include analytical, interpretive 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 use of costume in both works to enhance our appreciation.</p>	<p>At the top of the level, a student’s response will include coherent analytical, interpretive 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>At the bottom of the level, a student’s response will include level 2 and include some detailed analytical, interpretive 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 use of costume in both works to enhance our appreciation.</p>	<p>At the top of the level, a student’s response will include more analytical, interpretive and evaluative detail of both works. Responses are supported by some evaluative explanation but may be very general. Subject terminology is used with some accuracy.</p> <p>At the bottom of the level, a student’s response will include level 1 and have some analytical and interpretive and evaluative responses to the works. One work may have more analytical/interpretive and evaluative detail than the other or both works may have a limited analytical/interpretive and evaluative detail. 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 the similarities and differences in use of costume in both works to enhance appreciation.</p>	<p>At the top of the level, a student’s response is likely to be descriptive in its approach. There may be no use of subject terminology.</p> <p>At the bottom of the level, a student’s response will be a simple description of one aural setting with some detail.</p>
<p>0 marks</p>	<p>Nothing worthy of credit/nothing written.</p>	