

**GCSE
DANCE
8236/W**

Component 2 Dance appreciation

Mark scheme

June 2021

Version: 1.0 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.

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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.

General Annotations:	Specific Annotations:
E = Example/Exemplification	W ₁ = Work One
C = Contribution to ...	W ₂ = Work Two
PI = Personal Interpretation	

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.

You are choreographing a **duet** (a dance for two dancers) using the beginning of a poem: **‘Everybody is doing it’** by **Benjamin Zephaniah** as a stimulus.

All answers to **Questions 01–07** must relate to this stimulus.

In Hawaii they Hula
 They Tango in Argentina
 They Reggae in Jamaica
 And they Rumba down in Cuba,
 In Trinidad and Tobago
 They do the Calypso
 And in Spain the Spanish
 They really do Flamenco.

Qu	Part	Marking guidance	Total marks
01		<p>Outline a choreographic intent for your duet, which refers to the stimulus and the use of two 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 features of the text informed the chosen choreographic intent). • Refers to the <u>use</u> of two dancers/a duet (1). <p>eg: I would have my dancers perform a duet (1) using tango (1) style (1) movements.</p> <p>OR</p> <p>eg: I would have each of my two dancers (1) perform movements from different dance styles (1) to show the idea of dancers from all over the world being united in dance (1).</p>	3

Qu	Part	Marking guidance	Total marks
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: a heavy (1) stamp (1) of one foot followed by the other and at the same time slowly raise one arm to the side and bring over (1) the head whilst the other moves behind the back.</p>	3

Qu	Part	Marking guidance	Total marks
02	2	<p>Give two ways you could develop the action(s) of the motif described in Question 02.1.</p> <p>1 mark awarded for each relevant development given</p> <p>eg: I could repeat the stamps (1) I could bring both arms above my head instead of one (1).</p>	2

Qu	Part	Marking guidance	Total marks
03		<p>Describe one way you could use unison to support the choreographic intent outlined in Question 01.</p> <p>1 mark for a simple description of unison.</p> <p>eg: I would have my dancers turn at the same time (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 my dancers turn at the same time to show that they are united in dance (2).</p>	2

Qu	Part	Marking guidance	Total marks
04		<p>Describe one way you could use canon to support the choreographic intent outlined in Question 01.</p> <p>1 mark for a simple description of a use of canon. eg: I would have my dancers perform a jump one after the other (1).</p> <p>2 marks for a more detailed answer which indicates how the choice supports choreographic intent. eg: I would have my dancers perform a jump one after the other to show that they are individuals but united in dance (2).</p>	2

Qu	Part	Marking guidance	Total marks
05		<p>Describe one way you could use manipulation of number to support the choreographic intent outlined in Question 01.</p> <p>1 mark for a simple description of manipulation of two dancers. eg: Each dancer would dance a solo (1).</p> <p>2 marks for a more detailed answer which indicates how the choice supports choreographic intent. eg: each dancer would dance a solo in their own dance style to show the world of dance (2).</p>	2

Qu	Part	Marking guidance	Total marks
06		<p>Describe one way you could use a narrative structure to support the choreographic intent outlined in Question 01.</p> <p>Choreographic intent: mood; meaning; theme; idea; style/style fusions</p> <p>1 mark for a simple description of a narrative. eg: I would use narrative structure because I want to tell a story. (1).</p> <p>2 marks for more detailed description of how the choice supports the choreographic intent. eg: I would use a narrative to show the journey of different dance styles coming together as a fusion (2).</p>	2

Qu	Part	Marking guidance	Total marks
07	1	<p>Identify a performance environment you could use for your duet.</p> <p>1 mark for correctly identifying a performance environment. eg: proscenium arch (1) end stage (1) site-sensitive (accept site-specific) (1) in-the-round (1).</p>	1

Qu	Part	Marking guidance	Total marks
07	2	<p>Describe one way your choice of performance environment could be used to support the choreographic intent outlined in Question 01.</p> <p>1 mark for simple description of a performance environment. eg: I would choose in-the-round so that my two dancers can be seen from all angles (1).</p> <p>2 marks for a more detailed answer which indicates how the choice supports the choreographic intent. eg: I would choose a proscenium stage (1) with a backdrop of the world to show the idea of people from different countries coming together through dance (1).</p>	2

Questions 08–12 refer to your knowledge and understanding of performance skills.

08	<p>What type of dance skill is ‘movement in a stylistically accurate way’?</p> <p>Tick (✓) one box.</p> <p>Expressive skill <input type="checkbox"/></p> <p>Mental skill <input type="checkbox"/></p> <p>Physical skill <input type="checkbox"/></p> <p>Technical skill <input checked="" type="checkbox"/></p>	1
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Qu	Part	Marking guidance	Total marks
09		<p>Define the spatial dance term ‘patterns’.</p> <p>A repeated design traced in space (on the floor or in the air).</p> <p>Must mention repeated (or suitable synonym). eg: a shape made on the floor several times.</p>	1

Qu	Part	Marking guidance	Total marks
10	1	<p>Give one reason why it is important to warm up at the start of a dance class.</p> <p>1 mark for any correct reason. eg: helps prepare the muscles for intense activity</p> <p style="padding-left: 20px;">prevents injury</p> <p style="padding-left: 20px;">raise the heart rate</p>	1

Qu	Part	Marking guidance	Total marks
10	2	<p>Describe one exercise you could include in a warm-up.</p> <p>One mark for a simple description that indicates a gradual increase in intensity. eg: jogging (1), star jumps (1).</p> <p>Accept stretching only if there is a reference to dynamic stretching/stretchers held for brief periods of time.</p> <p>Two marks for a more detailed description of a warm up exercise. eg: I could begin by walking and gradually increase the speed to running for several minutes (2)</p>	2

Qu	Part	Marking guidance	Total marks
11	1	<p>Define the dance term 'sensitivity to other dancers'.</p> <p>Awareness of and connection to other dancers.</p> <p>Must mention awareness (or suitable synonym) and connection (or suitable synonym) for two marks. eg: knowing where other dancers are on stage (1) and relating to them (1) in the dance.</p> <p>No marks for repeating sensitive or sensitivity.</p>	2

Qu	Part	Marking guidance	Total marks
11	2	<p>Give two reasons why sensitivity to other dancers is important during a group performance.</p> <p>1 mark for each correct reason given eg: helps to communicate choreographic intent (1), helps achieve perfect unison (1), safety of all dancers in the space (1), creates understanding of characters within the dance (1), understand cues from other dancers (1), helps improve timing (1), safety during contact work (1).</p>	2

Qu	Part	Marking guidance	Total marks
12		<p>Give two reasons why spatial awareness is important during a performance.</p> <p>1 mark for each correct reason given</p> <p>Answers can include: pathways, levels, directions, size of movements, patterns, spatial design.</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), pathways look effective to an audience (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.

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

Qu	Part	Marking Guidance	Total marks
13		<p>Explain how your use of expressive skills contributed to the overall effectiveness of your set phrase.</p> <p>Expressive skills can refer to: projection, focus, spatial awareness, facial expression, phrasing.</p> <p>6 marks Excellent knowledge and understanding of how expressive skills contributed to the effectiveness of the set phrase. Well-selected examples illustrate this.</p> <p>5 marks Highly developed knowledge and understanding of how expressive skills contributed to the effectiveness of the set phrase. Good examples illustrate this.</p> <p>4 marks Sound knowledge and understanding of how expressive skills contributed to the effectiveness of the set phrase. Examples are provided.</p> <p>3 marks Limited explanation of how expressive skills contributed to the effectiveness of the set phrase.</p> <p>2 marks Description of at least two expressive skills and how they contributed to the effectiveness of the set phrase.</p> <p>1 mark Description of one expressive skill and how it contributed to the effectiveness of the set phrase.</p> <p>0 marks No evidence or nothing worthy of credit.</p>	6

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

Qu	Part	Marking guidance	Total marks
14		<p>Explain how your use of mental skills and attributes contributed to the overall effectiveness of your solo/duet/trio performance.</p> <p>Mental skills and attributes can include references to:</p> <p>(In Preparation for Performance): systematic repetition, mental rehearsal, rehearsal discipline, planning of rehearsal, response to feedback, capacity to improve.</p> <p>(During Performance): movement muscle memory, commitment, concentration, confidence in the performance.</p> <p>All levels of answer can reference either Preparation for Performance or During Performance, or both.</p> <p>6 marks Excellent knowledge and understanding of how the use of mental skills contributed to the overall effectiveness of the solo/duo/trio performance. Well-selected examples illustrate this.</p> <p>5 marks Highly developed knowledge and understanding of how the use of mental skills contributed to the overall effectiveness of the solo/duo/trio performance. Good examples illustrate this.</p> <p>4 marks Sound knowledge and understanding of how the use of mental skills contributed to the overall effectiveness of the solo/duo/trio performance. Examples are provided.</p> <p>3 marks Limited explanation of how the use of mental skills contributed to the overall effectiveness of the solo/duo/trio performance.</p> <p>2 marks Description of at least two mental skills and their contribution to the overall effectiveness of the solo/duo/trio performance.</p> <p>1 mark Description of one mental skill and its contribution to the overall effectiveness of the solo/duo/trio performance.</p> <p>0 marks No evidence or nothing worthy of credit.</p>	6

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

Qu	Part	Marking guidance	Total marks
15		<p>Explain how your use of choreographic processes supported the choreographic intent of your choreography.</p> <p>Choreographic processes can include references to: researching, improvising, generating, selecting, developing, structuring, refining and synthesising.</p> <p>6 marks Excellent knowledge and understanding of how choreographic processes supported the choreographic intent of the choreography. Well-selected examples illustrate this.</p> <p>5 marks Highly developed knowledge and understanding of how choreographic processes supported the choreographic intent of the choreography. Good examples illustrate this.</p> <p>4 marks Sound knowledge and understanding of how choreographic processes supported the choreographic intent of the choreography. Examples are provided.</p> <p>3 marks Limited explanation of how choreographic processes supported the choreographic intent of the choreography.</p> <p>2 marks Description of at least two choreographic processes and their contribution to the choreography.</p> <p>1 mark Description of one choreographic process and its contribution to the choreography.</p> <p>0 marks No evidence or nothing worthy of credit.</p>	6

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*.

Qu	Part	Marking Guidance	Total marks
16		Identify one action used in Emancipation of Expressionism . 1 mark for any appropriate action. eg: ninja walk, ninja glide, ninja static, chariots of fire, locking, popping, running, gestures	1

Qu	Part	Marking guidance	Total marks
17		Explain how the movement content contributes to the theme of 'order and chaos' in Emancipation of Expressionism . Responses can include references to: Movement content: use of actions, space, dynamics, relationships. eg: everyone is running (ninja walk), within in that someone comes, it moves again, then the next person comes, it moves again. release of individual energy = chaos/contrasts with order of group unison = order b boy, freestyle, popping actions = order/creating variations within those actions = chaos 6 marks Excellent knowledge and understanding of how the movement content contributes to the theme of 'order and chaos". Well-selected examples illustrate this. 5 marks Highly developed knowledge and understanding of how the movement content contributes to the theme of 'order and chaos". Good examples illustrate this. 4 marks Sound knowledge and understanding of how the movement content contributes to the theme of 'order and chaos". Examples are provided.	6

		<p>3 marks Limited explanation of how the movement content contributes to the theme of ‘order and chaos’.</p> <p>2 marks Description of how the movement content contributes to the theme of ‘order and chaos’.</p> <p>1 mark Limited description of how the movement content contributes to the theme of ‘order and chaos’.</p> <p>0 marks No evidence or nothing worthy of credit.</p>	
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Qu	Part	Marking guidance	Total marks
18		<p>Identify one choreographic device used in Infra.</p> <p>1 mark for any appropriate device. eg: motif and development, repetition, contrast, highlights, climax, manipulation of number, unison and canon.</p>	1

Qu	Part	Marking guidance	Total marks
19		<p>Discuss how the choreographic content and staging/set contribute to the theme of 'beneath the surface' in Infra.</p> <p>Responses can include references to:</p> <p>Choreographic content (movement content, structuring devices and form, choreographic devices):</p> <ul style="list-style-type: none"> • Prosaic, pedestrian language, walking, running, sitting, normal actions, moments of very low-key physicality, codified, formal language (ballet) • Different relationships, complex structure • Solos, duets, ensembles, arresting moments, six duets in squares of light, crowd surging across the stage, little vignettes, • Abstract ballet delves beneath the surface to present a moving meditation on human interactions, relationships changing context and evolving over time. <p>Staging/set:</p> <ul style="list-style-type: none"> • Set design by artist Julian Opie • 18m LED screen placed high on the black back wall • Runs the width of the stage, along which there is a mesmerizing flow of electronic walking figures • McGregor wanted to place the whole of the dance underneath • This pedestrian, prosaic street scene looks as if all the bricks had been taken out of the back wall of the theatre at Covent Garden, and you could just see people passing. <p>Theme:</p> <ul style="list-style-type: none"> • What is below the surface of what people present in kind of their everyday life • The emotional territories that run, the river that runs under everybody's lives, that nobody else knows about • What is that internal life, beautiful portraits of individuals and relationships changing context and evolving over time • Human subject matter and is about an emotional content, where people are revealing themselves in ways they haven't done before. 	12

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 choreographic content and costume contribute to the choreographic intent of 'beneath the surface' in Infra .	<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>
Level 3 7–9 marks		Discussion is highly developed: coherent analysis, interpretation and evaluation of how choreographic content and costume contribute to the choreographic intent of 'beneath the surface' in Infra .	<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>
Level 2 4–6 marks		Discussion is sound: moderately detailed analysis and interpretation with limited evaluation of how choreographic content and costume contribute to the choreographic intent of 'beneath the surface' in Infra .	<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>

Level 1 1–3 marks	Discussion is limited with minimal analysis: simple descriptions of how choreographic content and costume contribute to the choreographic intent of 'beneath the surface' in Infra .	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. At the bottom of the level , a student's response will be a simple description of one production feature with some detail.
0 marks	Nothing worthy of credit/nothing written.	

Qu	Part	Marking guidance	Total marks
20		Using your knowledge of the similarities and differences in the use of lighting in A Linha Curva and Within Her Eyes , discuss how the use of lighting enhances our appreciation of these two works. Responses can include references to: A Linha Curva: <ul style="list-style-type: none"> • Different coloured and timed lighting creates a chequer-board effect on stage • Defines the lines and spacing for the dancers in large ensemble sections of the piece • The timing and cues for the lighting is pre-programmed and so dictates the speed and pace of the dancing and music • Dancers are interacting with the lights • The lighting grid defines the structure for the dancers • Regimented, lines are very straight and the grid-like patterns are interchanging, determining where the dancers move in the space • The space opens out and the lighting grid disappears to open up the stage space for the dancers. Within Her Eyes: <ul style="list-style-type: none"> • Natural light of the environment • There is a development from daytime to evening into night to show the passage of time of the relationship • The darker setting towards the end of the duet adds to the intensity and intimacy of the final section • Reliant on the Welsh weather and what it was giving that weekend • It was quite grey • It was perfect in terms of the atmosphere to create for the film. Enhances Appreciation: should be a personal response.	12

Mark	AO	Descriptor	How to arrive at a mark
Level 4 10–12 marks	4	Discussion is excellent: convincing analysis, interpretation and evaluation of the similarities and differences in use of lighting in both works to enhance our appreciation.	<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>
Level 3 7–9 marks		Discussion is highly developed: coherent analysis, interpretation and evaluation of the similarities and differences in use of lighting in both works to enhance our appreciation.	<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>
Level 2 4–6 marks		Discussion is sound: moderately detailed analysis and interpretation with limited evaluation of the similarities and differences in use of lighting in both works to enhance our appreciation.	<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>

Level 1 1–3 marks		Discussion is limited: simple descriptions of the similarities and differences in use of lighting in both works to enhance appreciation.	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. At the bottom of the level , a student's response will be a simple description of one aural setting with some detail.
0 marks		Nothing worthy of credit/nothing written.	