

**GCSE**  
**DANCE**  
**8236/W**

Component 2 Dance appreciation

---

Mark scheme

June 2022

---

Version: 1.0 Final



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](http://aqa.org.uk)

#### **Copyright information**

AQA retains the copyright on all its publications. However, registered schools/colleges for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to schools/colleges to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Copyright © 2022 AQA and its licensors. All rights reserved.

---

## 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.

<b>General Annotations:</b>	<b>Specific Annotations:</b>
E = Example/Exemplification	Co = Costume
C = Contribution to ...	S = Set + staging
PI = Personal Interpretation	W <sub>1</sub> = Work One
	W <sub>2</sub> = Work Two

**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 scheme 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 **solo** (a dance for one dancer) using a prop: **an umbrella** as a stimulus.

**All** answers to **Questions 01–08** must relate to this stimulus.

Qu	Part	Marking guidance	Total marks
01		<p>Outline a choreographic intent for your solo, which refers to the stimulus <b>and</b> the use of one dancer.</p> <p><b>Choreographic intent:</b> mood(s); meaning(s); ideas(s); theme(s); style/style fusion(s).</p> <ul style="list-style-type: none"> <li>• <b>Answer indicates choreographic intent (1).</b></li> <li>• <b>Makes reference to the stimulus (1)</b> (the answer may not relate directly to the stimulus, but it must make reference to the way in which features of the prop informed the chosen choreographic intent).</li> <li>• <b>Refers to the use of one dancer/a solo (1)</b> (the answer may be a passing reference to one dancer).</li> </ul> <p>eg: I would have my dancer (1) use an open umbrella (1) as a symbol of his/her life in the present and close the umbrella to show a memory from his/her past (1).</p>	3
02	1	<p>Identify <b>two</b> actions you could perform in your solo.</p> <p><b>1 mark awarded for each appropriate action that can be performed with the given prop. It is not necessary to mention the prop in the response.</b></p> <p>eg: open the umbrella (1), hold the umbrella above my head (1), leaping over the umbrella (1), spin (1)</p>	2

02	2	<p>Give <b>two</b> ways you could develop <b>one</b> of the actions you have identified in <b>Question 02.1</b>.</p> <p><b>1 mark for each development of <u>one</u> action identified in 02.1. Both developments must refer to the same action for 2 marks. There needs to be a clear development in the action from 02.1.</b>  eg: I could circle the umbrella over my head as I spin (1). eg: I could spin on one foot rather than two (1).</p>	2
03		<p>Describe <b>one</b> way you could use spatial content to support the choreographic intent outlined in <b>Question 01</b>.</p> <p><b>Spatial content: pathways, levels, directions, size of movement, patterns, spatial design.</b></p> <p><b>1 mark awarded for a simple description of space.</b> eg: I would use a circular pathway (1).</p> <p><b>2 marks for a more detailed description which indicates how the choice supports the choreographic intent.</b>  eg: I would use a circular pathway to show the direction of the wind in my dance about a storm (2).</p>	2
04		<p>Describe <b>one</b> way you could use contrasting dynamics to support the choreographic intent outlined in <b>Question 01</b>.</p> <p><b>1 mark for a simple description of contrasting dynamics.</b>  eg: I would use fast then slow movements (1).</p> <p><b>2 marks for a more detailed description which indicates how the choice supports the choreographic intent.</b>  eg: I perform a strong turn leading with the umbrella open to show the stormy weather followed by gently closing the umbrella to show the storm is over (2).</p>	2
05		<p>Describe <b>one</b> way you could use repetition to support the choreographic intent outlined in <b>Question 01</b>.</p> <p><b>There must be a reference to the use of a specific action etc,</b></p> <p><b>1 mark for a simple description of a use of repetition. Answer may refer to repetition or repetition with variation.</b> eg: I would repeat a jump from earlier in the dance (1).</p> <p><b>2 marks for a more detailed description which indicates how the choice supports choreographic intent.</b>  eg: I would repeat a slow turn from earlier in the dance to show the idea of the calm before the storm and the calm after the storm (2).</p>	2

06		<p>Describe <b>one</b> way you could use highlights to support the choreographic intent outlined in <b>Question 01</b>.</p> <p><b>There needs to be a reference to a specific choreographic use of highlight.</b></p> <p><b>1</b> mark for a simple description of highlights. eg: I would add a jump to the middle of a slow travel phrase (1).</p> <p><b>2</b> marks for a more detailed description which indicates how the choice supports choreographic intent. eg: I would add a jump to the middle of a slow travel phrase which would show the idea of jumping over a huge puddle during the storm (2).</p>	2
07		<p>Describe <b>one</b> way you could use a binary structure to support the choreographic intent outlined in <b>Question 01</b>.</p> <p><b>1</b> mark for a simple description of a binary structure. eg: my solo would have two different sections (1).</p> <p><b>2</b> marks for more detailed description of how the choice supports the choreographic intent. eg: my solo would have one section with soft, flowing actions to show before the storm and the second section would have strong, fast movement to show the storm (2).</p>	2
08	1	<p>Identify an aural setting you could use for your solo.</p> <p><b>This is not an exhaustive list.</b></p> <p><b>1 mark for correctly identifying an aural setting.</b> eg: song, instrumental, orchestral, spoken word, silence, natural sound, found sound, body percussion.</p>	1
08	2	<p>Describe <b>one</b> way your choice of aural setting could be used to support the choreographic intent outlined in <b>Question 01</b>.</p> <p><b>1</b> mark for simple description of an aural setting. eg: I would use the sound effect of rain (1).</p> <p><b>2</b> marks for a more detailed description which indicates how the choice supports the choreographic intent. eg: I would use orchestral music that starts out calm and becomes stronger, before calming down again to show different stages of a stormy day (2).</p>	2

**Questions 09–12 refer to your knowledge and understanding of performance skills.**

09	1	<p>What type of technical skill is 'counterpoint'?</p> <p>Tick (✓) <b>one</b> box.</p> <p>Action</p> <p>Dynamic</p> <p>Relationship</p> <p>Space</p>	1
----	---	--	---

09	2	<p>Define the dance term 'counterpoint'.</p> <p><b>When dancers perform different phrases simultaneously.</b></p> <p>Must mention different (1) (or suitable synonym) and simultaneous (1) (or suitable synonym). eg: dancers doing different (1) movements at the same (1) time.</p>	2
----	---	---	---

10		<p>Give <b>two</b> reasons why it is important to have rehearsal discipline during the rehearsal process.</p> <p><b>1 mark for each appropriate reason.</b></p> <p>eg: it helps the dancer to refine the performance (1)  it brings the dance to performance standard (1)    it  ensures correct timing in a group dance (1)  enhances understanding (1)  maintains focus (1)  increases confidence (1)  increases safety (1)  prevents injury (1).</p>	2
----	--	---	---



11		<p>Give <b>two</b> reasons why it is important for a dancer to have good nutrition.</p> <p><b>1 mark for each appropriate answer.</b></p> <p>eg: can increase energy (1)  helps a dancer to focus (1)  prevents fatigue (1)  prevents injury (1)  helps build muscle (1)  helps develop strength (1)  improves stamina (1)  encourages safe dance practice (1)</p>	2
----	--	--	---

12	1	<p>Define the dance term 'dynamics'.</p> <p><b>The qualities of movement based on variations of speed, strength and flow.</b></p> <p>eg: how quickly the body moves (1), how the body moves (1).</p>	1
----	---	--	---

12	2	<p>Give <b>two</b> ways that the use of dynamics can improve a dance performance.</p> <p><b>1 mark for each appropriate answer.</b></p> <p>eg: adds different moods (1)  can help create different characters (1)  adds contrast (1)  adds interest (1)  hooks audience into performance (1)  helps convey meaning  adds emphasis to movement (1)  complements/contrasts aural setting (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
13		<p>Explain how your use of <b>physical skills and attributes</b> contributed to the overall effectiveness of your solo/duet/trio performance.</p> <p><b>Credit if the response refers to a set phrase for 2022 only.</b></p> <p><b>Physical skills and attributes can refer to:</b> posture, alignment, balance, coordination, control, flexibility, mobility, strength, stamina, extension, isolation.</p> <p><b>6 marks</b> Excellent knowledge and understanding of how physical skills and attributes contributed to the effectiveness of the solo/duet/trio performance. Well-selected examples illustrate this.</p> <p><b>5 marks</b> Highly developed knowledge and understanding of how physical skills and attributes contributed to the effectiveness of the solo/duet/trio performance. Good examples illustrate this.</p> <p><b>4 marks</b> Sound knowledge and understanding of how physical skills and attributes contributed to the effectiveness of the solo/duet/trio performance. Examples are provided.</p> <p><b>3 marks</b> Limited explanation of how physical skills and attributes contributed to the effectiveness of the solo/duet/trio performance.</p> <p><b>2 marks</b> Description of at least two physical skills and attributes and how they contributed to the effectiveness of the solo/duet/trio performance.</p> <p><b>1 mark</b> Description of one physical skill and attribute and how it contributed to the effectiveness of the solo/duet/trio performance.</p> <p><b>0 marks</b> No evidence or nothing worthy of credit.</p>	6

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

14	<p>Explain how your use of <b>action content</b> supported the choreographic intent of your choreography.</p> <p><b>Action content can include references to:</b> travel, turn, elevation, gesture, stillness, use of different body parts, floor work, transfer of weight.</p> <p><b>6 marks</b> Excellent knowledge and understanding of how action content supported the choreographic intent of the choreography. Well-selected examples illustrate this.</p> <p><b>5 marks</b> Highly developed knowledge and understanding of how action content supported the choreographic intent of the choreography. Good examples illustrate this.</p> <p><b>4 marks</b> Sound knowledge and understanding of how action content supported the choreographic intent of the choreography. Examples are provided.</p> <p><b>3 marks</b> Limited explanation of how action content supported the choreographic intent of the choreography.</p> <p><b>2 marks</b> Description of at least two actions and how they supported the choreographic intent.</p> <p><b>1 mark</b> Description of one action and how it supported the choreographic intent.</p> <p><b>0 marks</b> No evidence or nothing worthy of credit.</p>	6
----	--	---

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

15	<p>Explain how your choice of <b>structuring devices and form</b> supported the choreographic intent of your choreography.</p> <p><b>Structuring devices and form can include references to:</b> binary, ternary, rondo, narrative, episodic, beginning/middle/end, unity, logical sequence, transitions.</p> <p><b>This is not an exhaustive list</b></p> <p><b>6 marks</b> Excellent knowledge and understanding of how the use of structuring devices and form supported the choreographic intent of the choreography. Well-selected examples illustrate this.</p> <p><b>5 marks</b> Highly developed knowledge and understanding of how the use of structuring devices and form supported the choreographic intent of the choreography. Good examples illustrate this.</p> <p><b>4 marks</b> Sound knowledge and understanding of how the use of use of structuring devices and form supported the choreographic intent of the choreography. Examples are provided.</p> <p><b>3 marks</b> Limited explanation of how the use of structuring devices and form supported the choreographic intent of the choreography.</p> <p><b>2 marks</b> Description of at least two structuring devices and form and their contribution to the choreographic intent of the choreography.</p> <p><b>1 mark</b> Description of one structuring device and form and its contribution to the choreographic intent of the choreography.</p> <p><b>0 marks</b> 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*.

***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
16		Identify the number of dancers in <b>Artificial Things</b> .  <b>4</b>  (Accept 5 dancers if making reference to scenes 1 and 2)	1

17	<p>Explain how the choice of dancers contributes to the choreographic intent of <b>Artificial Things</b>.</p> <p><b>Responses can include references to:</b>  <b>Choice of dancers: 4 dancers:</b></p> <ul style="list-style-type: none"> <li>• (2 male/2 female)</li> <li>• Two duets</li> <li>• Ground-based contact work involving a dismantled wheelchair</li> <li>• Second duet influenced by the dancers improvising around idea of inviting touch, leading and following, group uniting, whilst dancing with one another and Laura's wheelchair</li> <li>• Dancers watched Laura Jones move in her wheelchair and found ways of echoing her details, style and rhythm, then find their own translations for Laura's movement and create a kind of unison of textures</li> <li>• Following Laura's lead, they explore the movement of the chair</li> <li>• Trio eventually gathers around David Toole, solo</li> <li>• Dave Toole's final solo is very personal to him and there's a track of music that's quite old-fashioned, it's a song that his father used to sing and he always dedicates that solo to his family</li> <li>• Within the tumbling sections there are little details from Laura's movement vocabulary; like her chin or her shoulders that hooks all the dancers in together</li> <li>• Although they've got different physicalities and different ranges of experience, they're blending really nicely in the unison</li> <li>• David returns to the group and is frozen in time with the other characters</li> <li>• In scene one and two there are five dancers, three males, two</li> </ul>	6
----	--	---

	<p>females; what would happen if we took a really strong presence out of scene three and how would the kind of group dynamics change with one person missing; how would they fill that kind of gap, how would the audience sense that kind of sense of loss of one of the dancers who was such a strong part of the company not being in the final scene.</p> <p><b>Choreographic intent:</b> characters coming to terms with life's limitations, living within certain confinements, we are subject to the gaze of 'the other', characters constricted within a snow globe that signifies these ideas, characters find a resolution by coming together, surrender to the fact that we all have to live with individual regrets.</p> <p><b>6 marks</b> Excellent knowledge and understanding of how the choice of dancers contributes to the choreographic intent. Well-selected examples illustrate this.</p> <p><b>5 marks</b> Highly developed knowledge and understanding of how the choice of dancers contributes to the choreographic intent. Good examples illustrate this.</p> <p><b>4 marks</b> Sound knowledge and understanding of how the choice of dancers contributes to the choreographic intent. Examples are provided.</p> <p><b>3 marks</b> Limited explanation of how the choice of dancers contributes to the choreographic intent.</p> <p><b>2 marks</b> Description of how the choice of dancers contributes to the choreographic intent.</p> <p><b>1 mark</b> Limited description of how the choice of dancers contributes to the choreographic intent.</p> <p><b>0 marks</b> No evidence or nothing worthy of credit.</p>	
--	---	--

18	<p>Identify <b>one</b> feature of costume used in <b>A Linha Curva</b>.</p> <p><b>1 mark for any appropriate costume feature.</b> eg: black vests (1) different coloured Lycra shorts (1) metallic disc-shaped collars (1).</p>	1
----	---	---



19	<p>Discuss how costume <b>and</b> staging/set contribute to the choreographic intent of <b>A Linha Curva</b>.</p> <p><b>Responses can include references to:</b></p> <p><b>Costume:</b> black vests, coloured zip in different direction, different coloured Lycra shorts, colours are carnival inspired, shorts are wet-look Lycra, ten different colours, uniform-look, adds to feeling of equality in ensemble sections, the men wear metallic disc-shaped collars.</p> <p><b>Staging/set:</b> no set apart from a raised platform at the back of the stage upon which four percussionists perform, skateboards. Comments on lack of set to highlight lighting/dancer formations/costumes etc should be awarded <b>if</b> they contribute to the choreographic intent entrances and exits</p> <p><b>Choreographic intent:</b> having fun with a few contradictions, as touched upon in the title, large ensemble sections of vibrant Brazilian-inspired movement are performed in regimental straight lines, creating a sense of samba parade, narrative sections that present observations of how Brazilian men communicate with women, for example men in tribes hunting the girls as well as showing off and competing with each other.</p>	12
----	---	----

Mark	AO	Descriptor	How to arrive at a mark
<b>Level 4 10–12 marks</b>	4	<p><b>Discussion is excellent:</b> convincing analysis, interpretation and evaluation of how costume and set and staging contribute to the choreographic intent.</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, interpretive 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, 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><b>Level 3</b> <b>7–9</b> <b>marks</b></p>		<p><b>Discussion is highly developed:</b> coherent analysis, interpretation and evaluation of how costume and set and staging contribute to the choreographic intent.</p>	<p><b>At the top of the level,</b> 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><b>At the bottom of the level,</b> 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><b>Level 2</b> <b>4–6</b> <b>marks</b></p>		<p><b>Discussion is sound:</b> moderately detailed analysis and interpretation with limited evaluation of how costume and set and staging contribute to the choreographic intent.</p>	<p><b>At the top of the level,</b> a student's response will include more analytical and interpretive 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><b>At the bottom of the level,</b> 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><b>Level 1</b> <b>1–3</b> <b>marks</b></p>		<p><b>Discussion is limited with minimal analysis:</b> simple descriptions of how costume and set and staging 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><b>Nothing worthy of credit/nothing written.</b></p>	

20	<p>Using your knowledge of the similarities and differences in the use of aural setting in <b>Emancipation of Expressionism</b> and <b>Infra</b>, discuss how the use of aural setting enhances our appreciation of these <b>two</b> works.</p> <p><b>Responses can include references to:</b></p> <p><b>Emancipation of Expressionism:</b> <i>November</i> by Max Richter, <i>Til Enda</i> by Olafur Arnalds, music shifts from two urban pieces utilising powerful drum beats and electronic sounds, to a modern classical composition (<i>November</i>), to a fusion piece of music (<i>Til Enda</i>) that incorporates urban percussive elements and classical string instrumentation, accents in the accompaniment are complex and multi-layered, instrumentation and accents within the aural setting, the stimulus for the choreography</p> <p><b>Infra:</b> by Max Richter, score mixes melancholy string melodies with electronic sounds and everyday sounds such as train whistles, live instruments, as well as, manipulation of sound, taps into, memory, evocations in sounds that make you think about other things, emotional territory that we all share, very wide screen, working from a T.S. Elliot poem 'The Wasteland'.</p> <p><b>Enhances Appreciation:</b> should be a personal response.</p>	12
----	--	----

Mark	AO	Descriptor	How to arrive at a mark
<b>Level 4</b> <b>10–12</b> <b>marks</b>	4	<p><b>Discussion is excellent:</b> convincing analysis, interpretation and evaluation of the similarities and differences in use of aural setting in both works to enhance our appreciation.</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, interpretive 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, 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><b>Level 3</b> <b>7–9 marks</b></p>		<p><b>Discussion is highly developed:</b> coherent analysis, interpretation and evaluation of the similarities and differences in use of aural setting in both works to enhance our appreciation.</p>	<p><b>At the top of the level,</b> 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><b>At the bottom of the level,</b> 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><b>Level 2</b> <b>4–6 marks</b></p>		<p><b>Discussion is sound:</b> moderately detailed analysis and interpretation with limited evaluation of the similarities and differences in use of aural setting in both works to enhance our appreciation.</p>	<p><b>At the top of the level,</b> 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><b>At the bottom of the level,</b> 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><b>Level 1</b> <b>1–3 marks</b></p>		<p><b>Discussion is limited:</b> simple descriptions of the similarities and differences in use of aural setting in both works to enhance appreciation.</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 aural setting with some detail.</p>
<p><b>0 marks</b></p>		<p><b>Nothing worthy of credit/nothing written.</b></p>	