



Surname _____

Other Names _____

Centre Number _____

Candidate Number _____

Candidate Signature _____

I declare this is my own work.

GCSE

DANCE

Component 2 Dance appreciation

8236/W

Time allowed: 1 hour 30 minutes

There are no other materials for this paper.

At the top of the page, write your surname and other names, your centre number, your candidate number and add your signature.

[Turn over]



INSTRUCTIONS

- Use black ink or black ball-point pen.
- Answer ALL questions.
- You must answer the questions in the spaces provided. Do NOT write on blank pages.
- If you need extra space for your answer(s), use the lined pages at the end of this book. Write the question number against your answer(s).
- Do all rough work in this book. Cross through any work you do not want to be marked.



INFORMATION

- **The marks for questions are shown in brackets.**
- **The maximum mark for this paper is 80.**
- **You should use examples wherever appropriate to support your responses.**
- **You may use bullet points, continuous prose or diagrams in your answers.**

ADVICE

- **You should spend about 30 minutes on SECTION A, 25 minutes on SECTION B and 35 minutes on SECTION C.**

DO NOT TURN OVER UNTIL TOLD TO DO SO



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 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.

0 1

Outline a choreographic intent for your solo, which refers to the stimulus AND the use of one dancer. [3 marks]





[Turn over]



02.1

Identify TWO actions you could perform in your solo.
[2 marks]

Action 1 _____

Action 2 _____

02.2

Give TWO ways you could develop ONE of the actions you have identified in QUESTION 02.1. [2 marks]

1 _____

2 _____



0	3
---	---

Describe ONE way you could use spatial content to support the choreographic intent outlined in QUESTION 01. [2 marks]

[Turn over]



0	4
---	---

Describe ONE way you could use contrasting dynamics to support the choreographic intent outlined in QUESTION 01. [2 marks]



0	5
---	---

Describe ONE way you could use repetition to support the choreographic intent outlined in QUESTION 01. [2 marks]

[Turn over]



0	6
---	---

Describe ONE way you could use highlights to support the choreographic intent outlined in QUESTION 01. [2 marks]



0	7
---	---

Describe ONE way you could use a binary structure to support the choreographic intent outlined in QUESTION 01. [2 marks]

[Turn over]



08.1

**Identify an aural setting you could use for your solo.
[1 mark]**

08.2

Describe ONE way your choice of aural setting could be used to support the choreographic intent outlined in QUESTION 01. [2 marks]



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[Turn over]



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

09.1

What type of technical skill is ‘counterpoint’? [1 mark]

Tick (✓) ONE box.

Action

Dynamic

Relationship

Space



09.2

Define the dance term 'counterpoint'. [2 marks]

[Turn over]



1 0

Give TWO reasons why it is important to have rehearsal discipline during the rehearsal process. [2 marks]

1 _____

2 _____

1 1

Give TWO reasons why it is important for a dancer to have good nutrition. [2 marks]

1 _____

2 _____



1 2 . 1

Define the dance term 'dynamics'. [1 mark]

1 2 . 2

Give TWO ways that the use of dynamics can improve a dance performance. [2 marks]

1

2

30

[Turn over]





[Turn over]



18



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’.

1	6
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**Identify the number of dancers in ARTIFICIAL THINGS.
[1 mark]**

[Turn over]



1 8

Identify ONE feature of costume used in A LINHA CURVA. [1 mark]

1 9

Discuss how the costume AND staging / set contribute to the choreographic intent of A LINHA CURVA. [12 marks]

[Turn over]



20

Using your knowledge of the similarities and differences in the use of aural setting in EMANCIPATION OF EXPRESSIONISM and INFRA, discuss how the use of aural setting enhances our appreciation of these TWO works. [12 marks]

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For Examiner's Use	
Section	Mark
A	
B	
C	
TOTAL	

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