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# GCSE

# DANCE

8236/W: Dance appreciation  
Report on the Examination

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8236  
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## General Comments

Overall the exam paper performed well. It was pleasing to see that most students attempted the whole paper resulting in few questions/sections not being attempted.

Section A was well-attempted with the majority of students attempting both the choreographic and performance elements of the section. In the choreographic part of Section A, the vast majority of students could identify a choreographic intent from the stimulus given and could apply that to the use of one dancer. The most common choreographic intents were protection from negative elements in life, bringing shelter and safety from fear and hurt, protection from emotions etc. There were a few other choreographic intents referring to protection from the rain which led to some interesting responses in later questions linking to choreographic intent.

It was pleasing to see that Section B improved greatly on previous years, particularly in Q13 and 14 where there were some very high level responses to the questions. Students were clear on mental skills and attributes for performance and action content for choreography. There was less clarity on structuring devices and form in Q15.

For 2022 **only** students who referred to a set phrase rather than their solo/duet/trio performance were awarded marks as it was clear from the responses given that there was confusion between the two tasks.

Section C was the least well-answered section with some students confusing aural setting with staging and/or lighting. Although information on the works was released in advance of the exam, there were occasionally some responses which referred to other works from the Anthology, so could not access the full range of marks in the 6- and 12-mark questions. Q17 was answered either particularly well with reference to the solo, duet and group work and how that choice contributed to the choreographic intent of the work, or with very limited descriptive responses of the choice of dancers without linking that choice to the choreographic intent of the work. The use of costume for Question 19 was answered better than staging. Q20 was less successfully answered than Q19 with most responses analysing and interpreting *Emancipation of Expressionism* rather than *Infra*, but it was good to see some responses which balanced analysis, interpretation and evaluation of both work and sat easily at Level 3 or 4 within the Levels of Response mark scheme.

## Section A

### Q01

This was generally answered very well with the majority of responses being awarded all 3 marks. Where 2 marks were awarded either the use of one dancer was omitted or there was no clear choreographic intent.

### Q02.1

Very well answered with the vast majority of responses achieving full marks. Students can clearly identify actions.

### Q02.2

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This question was less well-answered with most responses achieving 1 mark. Students who achieved both marks had clear action developments. Where students achieved 1 mark there was either a development of both named actions from the previous question, where the question asks for 2 developments of the same action or there was no clear development from 02.1, for example, in 02.1, if the answer stated 'turn' and in 02.2 stated 'turn slowly' then no mark was given as it was not made clear what the dynamic of the original jump was. If students added an action 'jump and turn', or embellished the original action 'jump and raise arms over head' then this was awarded as there was a clear action development. Terms such as 'repeat' and 'retrograde' were awarded as these terms clearly refer to actions.

#### Q03

This was well-answered with a high percentage of responses achieving both marks. Students can clearly link spatial content to a choreographic intent. Where 1 mark was awarded there was either no reference to choreographic intent or the choreographic intent changed from question 01. The latter occurred more frequently than in previous years.

#### Q04

Well answered with students generally understanding dynamics and how contrast in dynamics supported the choreographic intent. Where 1 or fewer marks were awarded the responses showed a lack of knowledge of dynamics, omitted to use contrasting dynamics or did not link dynamics to the choreographic intent.

#### Q05

Many students clearly identified a choreographic use of repetition, eg, repeating an action or repeating travelling to a particular area of the stage, and linked that use to the choreographic intent. The majority of students achieved at least 1 mark. A very small percentage did not attempt a response to the question.

#### Q06

As in Q05, where there was an identified choreographic highlight and a link to the choreographic intent, full marks were awarded. Many responses identified lighting or sound as a highlight and were not awarded marks for this. A fair percentage of students did not attempt a response to this question.

#### Q07

A reasonably well-answered question. Many responses did not clearly describe two sections and could not be awarded marks. There was the occasional answer that confused a binary with a ternary structure. A higher number of students did not attempt to answer this question.

#### Q08.1

A very well-answered question with almost all students being able to identify an aural setting.

#### Q08.2

A well-answered question with most responses achieving either 1 or 2 marks.

Q09.1

Well answered with most students recognising that counterpoint is a relationship.

Q09.2

The majority of responses for this question achieved no marks. Many of the responses given confused counterpoint with counterbalance or did not attempt the question.

Q10

A very well-answered question with most students achieving 1 or 2 marks. Some of the responses to this question were excellent, ranging from improving movement memory to respecting their teachers and other group/class members, showing a clear understanding of the importance of rehearsal discipline during the rehearsal process.

Q11

Generally well-answered with students achieving either 1 or 2 marks. Responses included energy, strength, stamina, preventing fatigue etc.

Q12.1

Most students achieved a mark for this question. Where responses suggested 'how' a movement was performed, a mark was awarded. If the response stated 'the way a movement was performed', no mark was awarded unless there was an example of a dynamic given afterwards. Where only dynamic examples were given with no attempt to define the term then no marks were awarded. Some students confused dynamics with space or actions.

Q12.2

Most students were awarded either 1 or 2 marks for this question. There were some insightful responses.

## **Section B**

Q13

There were some very pleasing responses to this question with students demonstrating clear knowledge and understanding of physical skills and attributes. There were some excellent examples where students named a physical skill, gave an example from their solo and then followed that with a range of varied and articulate contributions to the overall effectiveness of the solo/duet/trio performance. A high number of students achieved between 4 and 6 marks. Students were also credited if their response referred to a set phrase. This concession was made for this year only.

Q14

A well-answered question. Students could clearly identify action content and explain how that action content supported the choreographic intent of their choreography. Some well-chosen examples were evident that clearly linked to the choreographic intent.

Q15

This question was less well-answered. It is the first time that the question has appeared in this section of the paper. The majority of the responses achieved around 3-4 marks as more students referred to one or more of; binary, ternary, rondo, narrative, episodic, beginning/middle/end and few referred to transitions, logical sequence or unity.

**Section C**

Q16

A very well-answered question with almost all students achieving a mark.

Q17

Most students achieved either 3 or 4 marks for this question. There were lots of examples describing the choice of dancer, for example, different abilities, male, female, solo, duet, group combinations etc but fewer contributions of how these choices supported the choreographic intent of the work. There was a small percentage of students who did not attempt to answer this question, and very few who confused *Artificial Things* with *A Linha Curva*.

Q18

A very well-answered question with almost all students achieving a mark.

Q19

The question was answered reasonably well with the majority of marks within the Level 2 level descriptor. There was generally a slight imbalance between analysis and evaluation of costume and staging/set with costume being answered more fully and with greater understanding. There were a few responses that included detailed analytical and evaluative comments on both features which achieved marks within Level 4. Some of the students confused the work with *Shadows* and therefore did not accurately describe or analyse costume or setting. There was a small percentage of students who did not attempt this question.

Q20

This question was not answered as successfully as Q19 but there was a small percentage of students who analysed and evaluated the aural setting of both dance works in detail and achieved marks within the top level descriptor. Where there was an imbalance, comments tended to be more successful for *Emancipation of Expressionism* than for *Infra*. A number of students confused aural setting with lighting or costume, sometimes commenting on all three areas, and therefore could not access the full mark range. There was a slightly larger percentage of students who did not attempt this question.

### **Mark Ranges and Award of Grades**

Grade boundaries and cumulative percentage grades are available on the [Results Statistics](#) page of the AQA Website.