

**GCSE
DANCE
8236/W**

Component 2 Dance appreciation

Mark scheme

June 2019

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

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 mark

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	DC = Dance for Camera
C = Contribution to ...	PE = Performance Environment
PI = Personal Interpretation	W ₁ = Work One
	W ₂ = Work Two

Section A – Knowledge and understanding of choreographic processes and performing skills.

You must answer all questions in this section.

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

You are choreographing a **solo** using a feature of the natural world: **a volcano** as a stimulus.

All answers in **Questions 01–06** 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 and the use of one dancer.</p> <p>Choreographic intent: mood(s); meaning(s); idea(s) theme(s); style/style fusion(s).</p> <p>Answer indicates</p> <ul style="list-style-type: none"> • A 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 feature of the natural world informed the chosen choreographic intent) • Refers to the use of one dancer/a solo (1). <p>eg 1: a build-up of pressure (1) in the dancer (1), represents the idea of a volcano about to erupt (1).</p> <p>eg 2: my dance is about the stages of activity in a volcano (1). I would perform (1) the volcano being dormant, then gradually building in intensity until there is an eruption (1).</p>	3
02	1	<p>Give two gestures you could choreograph for your dance. Each answer should refer to different body parts.</p> <p>One mark awarded for each accurate naming of a gesture (non-weight bearing) – each gesture must refer to a different body part.</p> <p>eg: I could perform an arm circle (1) I could kick my leg out to the side (1).</p>	2

02	2	<p>Describe two ways you could develop one of the gestures you have given in Question 02.1.</p> <p>eg: Change the speed (1)</p> <p>Change the level (1)</p> <p>I would bring my arms over my head sharply (1) and repeat this twice (1).</p> <p>The answer must be plausible in relation to the answers in 02.1</p>	2
03		<p>Describe one way you could use spatial content to support the choreographic intent outlined in Question 01.</p> <p>Spatial content can include: pathways, levels, directions, size of movements, patterns, spatial design.</p> <p>1 mark for reference to spatial content. 1 mark for relation to choreographic intent.</p> <p>eg: I could change level (1) by adding a jump to show the volcano erupting (1).</p>	2
04		<p>Describe one way you could use contrast to support the choreographic intent outlined in Question 01.</p> <p>One mark for a simple description of contrast eg: I would have two contrasting actions, one on a low level and one using jumps on a high level (1)</p> <p>Two marks for a more detailed answer which indicates how the choice supports choreographic intent. eg: I would have two contrasting actions, one on a low level and one using jumps (1) on a high level to show the stages of volcanic activity from dormant to eruption (1).</p> <p>Accept any plausible contrast e.g. dynamically, structurally etc</p>	2
05	1	<p>Name a structuring device you could use in your solo.</p> <p>Structuring devices e.g: binary, ternary, rondo, narrative, episodic, beginning/middle/end, unity, logical sequence, transitions.</p> <p>E.g. Narrative (1).</p>	1

05	2	<p>Describe one way your choice of structuring device could support the choreographic intent outlined in Question 01.</p> <p>One mark for a simple description of how structuring device supports choreographic intent.</p> <p>eg: I would develop each section of my narrative to show the life of a volcano. (1).</p> <p>or</p> <p>Two marks for a more detailed description of how structuring device supports choreographic intent.</p> <p>eg: In section A small movements show the dormant volcano, in section B the movements increase in size and power to show pressure building and section C includes jumps and travelling as the volcano erupts (2).</p>	2
06	1	<p>Name a performance environment you could use in your solo.</p> <p>Performance environments e.g: proscenium arch, end stage, site-sensitive (ie designed for non-theatre spaces), in-the-round.</p> <p>e.g site sensitive (1).</p>	1
06	2	<p>Describe one way your choice of performance environment could be used to support the choreographic intent outlined in Question 01.</p> <p>One mark for a simple description of how performance environment supports the choreographic intent.</p> <p>eg: I would perform outside using lots of space to show the lava flowing (1).</p> <p>Two marks for a more detailed description which indicates how the choice supports choreographic intent.</p> <p>eg: I would perform outside, in a partially enclosed space to show pressure being confined in the dancer's head, and moving into a more open space to show the build-up and eruption of pressure (2).</p>	2

The following questions refer to your knowledge and understanding of performing skills.

07		<p>What does the term mental rehearsal mean in Dance?</p> <p>Tick (✓) one box.</p> <p>Concentrating hard during dance rehearsals <input data-bbox="836 533 916 611" type="checkbox"/></p> <p>Making mistakes in the dance <input data-bbox="836 629 916 707" type="checkbox"/></p> <p>Rehearsing with a dancer missing <input data-bbox="836 725 916 804" type="checkbox"/></p> <p>Thinking through and visualising the dance <input checked="" data-bbox="836 822 916 900" type="checkbox"/></p>	1
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08		<p>Define the dance term 'isolation'.</p> <p>An independent (1) movement of part of the body (1).</p> <p>(must mention independent (or suitable synonym) and part of the body (or suitable synonym) for both marks.</p>	2
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09	1	<p>Give two reasons for cooling down after a dance class.</p> <p>One mark for each correct reason (max 2 marks): eg: prevent build-up of lactic acid (1), prevent muscle soreness (1), mental preparation for the next class (1) helps heart rate return to normal (1), helps breathing return to normal (1), helps avoid dizziness (1), blood pooling in veins(1), reduce core temperature (1)</p>	2
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09	2	<p>Describe one exercise you could do to cool down.</p> <p>One mark for a simple description that indicates a slower pace or reduction in intensity, eg low intensity static stretching (1), gentle walking (1) gentle jogging (1).</p> <p>Two marks for a more detailed description of a specific cool down eg breathing in and out to a count of eight whilst rolling through the spine.</p>	2
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10		<p>Give two ways timing could be improved in a group dance.</p> <p>One mark for each correct response (max 2 marks) eg: break down action content (1), systematic repetition (1), use of peripheral vision (1), analyse the counts (1), check accuracy of each other's movements (1), check accuracy of actions to the music (1) identify beats in the music (1), rehearse (1), listen to accompaniment (1), film and feedback (1), peer feedback (1), teacher feedback (1), using mirrors (1).</p>	2
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11	1	<p>Define the dance term 'expressive skills'.</p> <p>Can include reference to: projection, focus, spatial awareness, facial expression, phrasing, musicality, sensitivity to other dancers, communication of choreographic intent</p> <p>Aspects that contribute to performance artistry (1) and that engage the audience (1).</p> <p>Must mention artistry (or suitable synonym) and audience (or suitable synonym) for both marks.</p> <p>eg communicating my feelings (1) communicating my feelings to an audience (2).</p>	2
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11	2	<p>Describe one way a dancer can demonstrate musicality in a dance performance.</p> <p>Responding to qualities of accompaniment and evidencing them in the performance.</p> <p>One mark for a simple description that references qualities of the performance and their effect on a performance eg: on a specific count of the music I would hold still to mark the moment (1).</p> <p>Two marks for a more detailed description that references qualities of the accompaniment and their effect on a performance eg: My actions would flow with the dynamics and volume of the music (1) and the feel of the music would add excitement to my performance(1)</p>	2
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Section B – Critical appreciation of own work.

You must 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
12		<p>Explain how you responded to feedback to improve your performance of the set phrases.</p> <p>Response to feedback can refer to: verbal feedback; teacher feedback; peer feedback; using mirrors to check performance aspects, using recording to check performance aspects.</p> <p>6 marks Excellent knowledge and understanding of how feedback improved the performance of the set phrases. Well-selected examples illustrate this.</p> <p>5 marks Highly developed knowledge and understanding of how feedback improved the performance of the set phrases. Good examples illustrate this.</p> <p>4 marks Sound knowledge and understanding of how feedback improved the performance of the set phrases. Examples are provided.</p> <p>3 marks Limited explanation of how feedback improved the performance of the set phrases.</p> <p>2 marks Description of at least two forms of feedback and how they improved performance of the set phrases.</p> <p>1 mark Description of one form of feedback and its contribution to improvement of the set phrases.</p> <p>0 marks No evidence or nothing worthy of credit.</p> <p><i>E</i> = Example of feedback <i>C</i> = Contribution to improvement</p>	6

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

13	<p>Explain how you used choreographic processes in the creation 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 the use of choreographic processes informed the creation of the choreography. Well-selected examples illustrate this.</p> <p>5 marks Highly developed knowledge and understanding of how the use of choreographic processes informed the creation of the choreography. Good examples illustrate this.</p> <p>4 marks Sound knowledge and understanding of how the use of choreographic processes informed the creation of the choreography. Examples are provided.</p> <p>3 marks Limited explanation of how the use of choreographic processes informed the creation 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> <p><i>E = Example of choreographic processes</i> <i>C = Contribution to choreography</i></p>	6
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14	<p>Explain how you used choreographic devices to support the choreographic intent of your choreography.</p> <p>Choreographic devices can include references to: motif and development, repetition, contrast, highlights, climax, manipulation of number, unison and canon. Answers must relate to choreographic intent.</p> <p>6 marks Excellent knowledge and understanding of how choreographic devices supported the choreographic intent of the choreography. Well-selected examples illustrate this.</p> <p>5 marks Highly developed knowledge and understanding of how choreographic devices supported the choreographic intent of the choreography. Good examples illustrate this.</p> <p>4 marks Sound knowledge and understanding of how choreographic devices supported the choreographic intent of the choreography. Examples are provided.</p> <p>3 marks Limited explanation of how choreographic devices supported the choreographic intent of the choreography.</p> <p>2 marks Description of at least two choreographic devices and their contribution to the choreography.</p> <p>1 mark Description of one choreographic device and its contribution to the choreography.</p> <p>0 marks No evidence or nothing worthy of credit.</p> <p><i>E = Example of choreographic devices</i> <i>C = Contribution to choreographic intent</i></p>	6
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Section C – Critical appreciation of professional works.

You must answer all questions in this section.

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

In this section, all questions refer to the professional dance works in the GCSE *Dance Anthology*.

Qu	Part	Marking Guidance	Total marks
15		<p>Identify one action used in A Linha Curva.</p> <p>One mark for any appropriate action eg: jump; turn; travel; hop; wiggle; shimmy.</p>	1
16		<p>Explain how the choreographic content helps the audience's understanding of the idea of 'having fun' in A Linha Curva.</p> <p>Responses can include references to:</p> <p>Choreographic content (movement content, structuring devices and form, choreographic devices)</p> <p>eg: all female; all male; geometric shapes; free use of space; solos; straight lines (idea of samba parade); jumping in and out of lights; call and response; male/female; female/male; contact work; narrative sections; etc .</p> <p>Choreographic Intent: the idea of 'having fun'</p> <p>6 marks Excellent knowledge and understanding of how the choreographic content helps the audience's understanding of the idea of 'having fun'. Well-selected examples illustrate this.</p> <p>5 marks Highly developed knowledge and understanding of how the choreographic content helps the audience's understanding of the idea of 'having fun'. Good examples illustrate this.</p> <p>4 marks Sound knowledge and understanding of how the choreographic content helps the audience's understanding of the idea of 'having fun'. Examples are provided.</p> <p>3 marks Limited explanation of how the choreographic content helps the audience's understanding of the idea of 'having fun'.</p>	6

		<p>2 marks Description of how the choreographic content helps the audience's understanding of the idea of 'having fun'.</p> <p>1 mark Limited description of how the choreographic content helps the audience's understanding of the idea of 'having fun'.</p> <p>0 marks No evidence or nothing worthy of credit.</p> <p>E = Example of choreographic content C = Contribution to idea of having fun</p>	
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17		<p>Name the performance environment used in Within Her Eyes.</p> <p>Site sensitive. Accept site specific or outside/outdoors.</p>	1
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18		<p>Discuss how the performance environment and dance for camera contribute to the choreographic intent of Within Her Eyes.</p> <p>Choreographic intent can include references to: mood, meaning, idea, theme, style, style fusion:</p> <p>eg recreating the emotional intensity and visceral energy of the live stage performance; portrayal of an abstract tragic love story; mood is very tender, emotional and sombre, dancers perform in complete contact; totally dependent on each other, with the female dancer never once touching the floor throughout the entire duet; creating a very unique vocabulary and style both physically and emotionally; it's a story about these two people who can't or won't allow themselves to love each other.</p> <p>Dance for camera can include references to: placement, angle, proximity, special effects, including long shots; zoom; close up; camera on track; hand held; post production darkening.</p> <p>Performance Environment can include references to: features such as colour, texture, shape, materials, weather, light, landscapes.</p> <p>EPE = Example of Performance Environment EDC = Example of Dance for Camera C = Contribution to choreographic intent PI = Personal Interpretation</p>	12
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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 performance environment and dance for camera contribute to the choreographic intent.	<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 performance environment and dance for camera contribute to the choreographic intent.	<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 performance environment and dance for camera contribute to the choreographic intent.	<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 performance environment and dance for camera contribute to the choreographic intent.	<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>
0 marks		Nothing worthy of credit/nothing written.	

19		<p>Using your knowledge of the similarities and differences in the aural settings used in Infra and Shadows, discuss how the aural settings enhance our appreciation of these two works.</p> <p>Responses can include references to:</p> <p>Infra: melancholy string melodies; electronic sounds; everyday sounds such as train-whistles; orchestral; live instruments; manipulation of sound; found sound; evocations in sounds; wide screen; a landscape.</p> <p>Shadows: violin; piano; pre-recorded; no break in tempo, following Part's signature style of composition; broken chords; diatonic scales; in a minor key; dark, solemn atmosphere; correlation between movement vocabulary and accompaniment in speed and dynamics; often used to introduce each character and their emotional response to their environment.</p> <p>Enhances Appreciation: should be a personal response.</p> <p>EW1 = Example of Work 1 EW2 = Example of Work 2 C = Contribution to appreciation PI = Personal Interpretation</p>	12
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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 aural setting 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</p>

			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.
Level 3 7–9 marks		Discussion is highly developed: coherent analysis, interpretation and evaluation of the similarities and differences in aural setting 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 aural settings 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 aural settings in both works to enhance appreciation.	<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>
0 marks		Nothing worthy of credit/nothing written.	