

Please write clearly in	n block capitals.
Centre number	Candidate number
Surname	
Forename(s)	
Candidate signature	I declare this is my own work.

# GCSE DANCE

Component 2 Dance appreciation

Time allowed: 1 hour 30 minutes

### Materials

You will not need any other materials.

#### Instructions

- Use black ink or black ball-point pen.
- Answer all questions.
- Fill in the boxes at the top of this page.
- You must answer the questions in the spaces provided. Do **not** write outside the box around each page or 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.

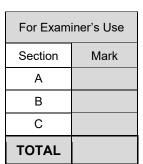
#### Information

- 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**.





# 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.
	eographing a <b>solo</b> (a dance for one dancer) using a prop: <b>an umbrella</b> as a stimulus.  o <b>Questions 01–08</b> 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]
0 2 . 1	Identify <b>two</b> actions you could perform in your solo.  [2 marks]
	Action 1 Action 2
0 2.2	Give <b>two</b> ways you could develop <b>one</b> of the actions you have identified in <b>Question 02.1</b> . [2 marks]
	1
	2



0 3	Describe <b>one</b> way you could use spatial content to support the choreograph intent outlined in <b>Question 01</b> .	
		[2 marks]
0 4	Describe <b>one</b> way you could use contrasting dynamics to support the chointent outlined in <b>Question 01</b> .	
		[2 marks]
0 5		.44
0   5	Describe <b>one</b> way you could use repetition to support the choreographic in outlined in <b>Question 01</b> .	[2 marks]
		[ <b>2</b> marko]
0 6	Describe <b>one</b> way you could use highlights to support the choreographic in	ntent
	outlined in Question 01.	[2 marks]





0 7	Describe <b>one</b> way you could use a binary structure to support the choreograintent outlined in <b>Question 01</b> .	aphic
		[2 marks]
0 8.1	Identify an aural setting you could use for your solo.	[1 mark]
08.2	Describe <b>one</b> way your choice of aural setting could be used to support the choreographic intent outlined in <b>Question 01</b> .	
		[2 marks]



Questions 0	9–12 refer to your knowledge and understanding of performance skills.	
0 9.1	What type of technical skill is 'counterpoint'?	[1 mark]
	Tick (✓) <b>one</b> box.	[1 mark]
	Action	
	Dynamic	
	Relationship	
	Space	
0 9.2	Define the dance term 'counterpoint'.	[2 marks]
1 0	Give <b>two</b> reasons why it is important to have rehearsal discipline during the process.	rehearsal
	2	





30

1 1	Give <b>two</b> 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 <b>two</b> ways that the use of dynamics can improve a dance performance.  [2 marks]	
	1	



## 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	ce to your own GCSE Dance Component 1: Performance.	
1 3	Explain how your use of <b>physical skills and attributes</b> contributed to the over effectiveness of your solo/duet/trio performance.	erall 6 marks]
	Extra space	





With referen	nce to your own GCSE Dance Component 1: Choreography.	
1 4	Explain how your use of <b>action content</b> supported the choreographic intent of you choreography.	
	[6 mail	'ks]
	Extra space	
	•	



5	Explain how your choice of <b>structuring devices and form</b> supported the choreographic intent of your choreography.	[6 ma
		Įo me
	Extra space	



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	Identify the number of dancers in <b>Artificial Things</b> .	[1 mark]
1 7	Explain how the choice of dancers contributes to the choreographic intent of <b>Artificial Things</b> .	[6 marks]
	Extra space	



		Do not write outside the
		box
	Turn over for the next question	
i company and a second a second and a second a second and		

Turn over ▶



Discuss how the costume and staging/set contribute to the choreographic intent of A Linha Curva.  [12 ma	Identify <b>one</b> feature of costume used in <b>A Linha Curva</b> .	[1 m
A Linha Curva.		
	Discuss how the costume <b>and</b> staging/set contribute to the choreogra <b>A Linha Curva</b> .	



Extra space \_

Turn over ▶



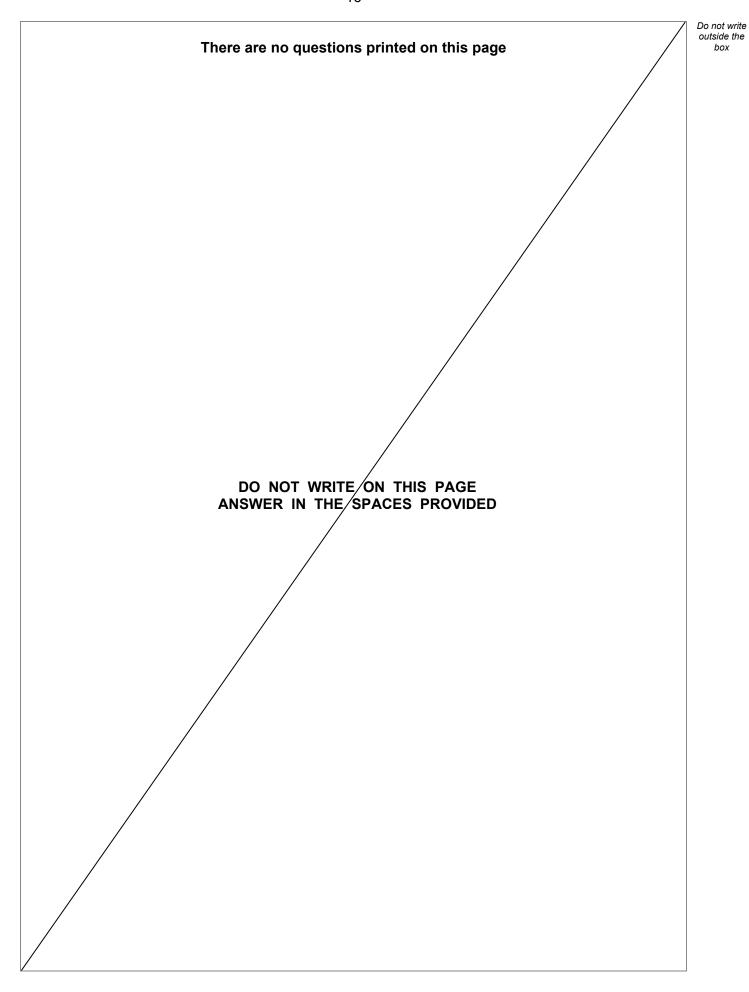
2 0	Using your knowledge of the similarities and differences in the use of aura <b>Emancipation of Expressionism</b> and <b>Infra</b> , discuss how the use of aural enhances our appreciation of these <b>two</b> works.	setting in setting
		[12 marks]



Do not write
 Do not write outside the box

Extra space		
-	_	
-		







Question number	Additional page, if required. Write the question numbers in the left-hand margin.



Question number	Additional page, if required. Write the question numbers in the left-hand margin.



Question number	Additional page, if required. Write the question numbers in the left-hand margin.



Do not write outside the There are no questions printed on this page DO NOT WRITE ON THIS PAGE ANSWER IN THE SPACES PROVIDED

### Copyright information

For confidentiality purposes, all acknowledgements of third-party copyright material are published in a separate booklet. This booklet is published after each live examination series and is available for free download from www.aqa.org.uk.

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders may have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements. If you have any queries please contact the Copyright Team.

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





IB/G/Jun22/8236/W