

**GCSE
DANCE
8236/W**

Component 2 Dance appreciation

Mark scheme

June 2023

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

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 © 2023 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.

General Annotations:	Specific Annotations:
E = Example/Exemplification	 + insert letters DS = Dance Style
C = Contribution to ...	Au = Aural Setting
PI = Personal Interpretation	W ₁ = Work One
	W ₂ = 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.

You are choreographing a **trio** (a dance for three dancers) using the images below as a stimulus.

All answers to **Questions 01–06.2** must relate to this stimulus.

Three photographs of a sculpture of Stephanie Tubbs Jones by Michael Murphy (2020)



Qu	Part	Marking guidance	Total marks
01		<p>Outline a choreographic intent for your trio, which refers to the stimulus and the use of three dancers.</p> <p>Choreographic intent: mood(s); meaning(s); idea (s); theme(s); style/style fusion(s).</p> <ul style="list-style-type: none"> • Answer indicates 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 features of the image informed the chosen choreographic intent). • Refers to the use of three dancers/a trio (1). <p>eg: My dance deals with the different aspects (1) of one person's character (1). One dancer represents confidence, one represents pride and the third (1) represents hope.</p>	3

Qu	Part	Marking guidance	Total marks
02	1	<p>Identify two relationships you could use in your trio.</p> <p>1 mark awarded for each appropriate relationship, including:</p> <p>Lead and follow, mirroring, action and reaction, accumulation, complement and contrast, counterpoint, contact, formations.</p> <p>Where dependent relationships are cited (lead and follow, action and reaction) one mark will be awarded.</p> <p>Accept unison and canon.</p>	2

	Part	Marking guidance	Total marks
02	2	<p>Describe one way you could use one relationship identified in Question 02.1 to support the choreographic intent outlined in Question 01.</p> <p>1 mark awarded for a simple description which indicates how the choice supports the choreographic intent outlined in Question 01.</p> <p>eg: I would choose leading and following to show different personalities (1).</p> <p>2 marks for a more detailed description which indicates how the choice supports the choreographic intent outlined in Question 01.</p> <p>eg: I would have my dancers do completely different movements (1) to show that they are different aspects of one person's character (1).</p>	2

Qu	Part	Marking guidance	Total marks
03		<p>Describe one way you could use action content to support the choreographic intent outlined in Question 01.</p> <p>Action content includes: travel, turn, elevation, gesture, stillness, use of different body parts, floor work, transfer of weight.</p> <p>1 mark for a simple description of action content. eg: I would have each dancer perform a reach (1) one at a time.</p> <p>2 marks for a more detailed answer which indicates how the action choice supports the choreographic intention outlined in Question 01. eg: I would have my three dancers perform a strong deep pli�� (1) in second position to support the idea of my dancers being together in a team and dancing as one (1).</p>	2

Qu	Part	Marking guidance	Total marks
04		<p>Describe one way you could use choreographic devices to support the choreographic intent outlined in Question 01.</p> <p>Choreographic devices include: motif and development, repetition, contrast, highlights, climax, manipulation of number, unison and canon.</p> <p>1 mark for a simple description of chosen choreographic device outlined in Question 01. eg: I would use manipulation of number (1).</p> <p>2 marks for a more detailed answer which indicates how the choice supports the choreographic intent outlined in Question 01. eg: I would use manipulation of number (1) by having each of the three dancers performing a solo one at a time to show the different sides to a character (1).</p>	2

Qu	Part	Marking guidance	Total marks
05	1	<p>Identify a location for a site-sensitive performance environment you could use for your trio.</p> <p>1 mark for identifying a site-sensitive environment. eg: a concrete environment in a park (1). eg: a castle (1).</p>	1

Qu	Part	Marking guidance	Total marks
05	2	<p>Describe one way your choice of site-sensitive performance environment supports the choreographic intent outlined in Question 01.</p> <p>1 mark for a simple description of how site-sensitive performance environment identified supports choreographic intent outlined in Question 01. eg: The concrete environment shows strength (1).</p> <p>2 marks for a more detailed answer which indicates how the choice supports choreographic intent outlined in Question 01. eg: The concrete environment shows the strength of the character shown in the image (1) and the contrast of the trees show a different aspect of the character (1).</p>	2

Qu	Part	Marking guidance	Total marks
06	1	<p>Name a type of aural setting you could use for your trio.</p> <p>1 mark for correctly naming a type of aural setting, including: eg: song, instrumental, orchestral, spoken word, silence, natural sound, found sound, body percussion.</p>	1

Qu	Part	Marking guidance	Total marks
06	2	<p>Describe one way your choice of aural setting supports the choreographic intent outlined in Question 01.</p> <p>This answer can stand alone and can be awarded if 06.1 is incorrect.</p> <p>1 mark for simple description of a type of aural setting. eg: I would use spoken word to show power (1).</p> <p>2 marks for a more detailed answer which indicates how the choice supports the choreographic intent outlined in Question 01. eg: I would choose the Maya Angelou poem 'Still I Rise' to support my theme of the strength of women (1) and emphasise some of the lyrics (1) in the choreography.</p>	2

Questions 07–10.2 refer to your knowledge and understanding of performance skills.

Qu	Part	Marking guidance	Total marks
07		<p>What is the correct definition of ‘rhythmic content’?</p> <p>Tick (✓) one box.</p> <p>Dance that tells a story <input type="checkbox"/></p> <p>Important moments of a dance <input type="checkbox"/></p> <p>Repeated patterns of sound or movement <input checked="" type="checkbox"/></p> <p>The way energy is distributed in the execution of a movement phrase <input type="checkbox"/></p>	1

Qu	Part	Marking guidance	Total marks
08	1	<p>Name two mental skills and attributes.</p> <p>1 mark for each correct mental skill and attribute, including: movement memory, commitment, concentration, confidence, systematic repetition, mental rehearsal, rehearsal discipline, planning of rehearsal, response to feedback, capacity to improve.</p>	2

Qu	Part	Marking guidance	Total marks
08	2	<p>Give two reasons why mental skills are important for a dancer.</p> <p>1 mark for each appropriate answer. eg: To help me go over a dance and improve my accuracy (1) eg: Movement memory helps me to remember the dance so that I can think about my performing skills (1).</p> <p>eg: Allows me to perform to my fullest ability (1).</p> <p>eg: They contribute to the safety of other dancers (1).</p> <p>eg: To ensure safe execution of movement (1).</p>	2

Qu	Part	Marking guidance	Total marks
09	1	<p>Define the dance term ‘flexibility’.</p> <p>The range of movement in the joints (involving muscles, tendons and ligaments). Must mention range (1) (or suitable synonym) and joints (1) (or suitable synonym). eg: The amount of movement (1) a dancer has in the shoulder (1).</p>	2

Qu	Part	Marking guidance	Total marks
09	2	<p>Name one physical skill and attribute other than flexibility.</p> <p>1 mark for correct naming of a physical skill and attribute, including: Posture, alignment, balance, coordination, control, mobility, strength, stamina, extension, isolation.</p>	1

Qu	Part	Marking guidance	Total marks
09	3	<p>Describe an exercise you can do to improve the physical skill you have named in Question 09.2.</p> <p>1 mark for a simple description of an exercise eg: I could practise pliés (1).</p> <p>2 marks for a more detailed description of an exercise to improve named physical skill/attribute eg: I could do a plank (1) with my hands shoulder distance apart, my stomach muscles gently held in and my body in a straight line with my head in line with my spine and hold and increase the time each day (1).</p>	2

Qu	Part	Marking guidance	Total marks
10	1	<p>Define the dance term ‘expressive skills’.</p> <p>Expressive skills, including: Aspects that contribute to performance artistry (1) and that engage the audience (1). Must mention performance artistry (1) (or suitable synonym) and audience (1) (or suitable synonym). eg: Using artistic performing skills (1) to make the audience enjoy the dance (1). eg: Using skills such as projection (1) to engage the audience (1).</p> <p>Do not accept expressive.</p>	2

Qu	Part	Marking guidance	Total marks
10	2	<p>Give one reason why facial expression is important within a dance performance.</p> <p>1 mark for an appropriate reason. eg: helps to communicate a mood (1). helps to communicate a character (1). helps to communicate the choreographic intent (1). helps to communicate what the dancer is feeling (1). enhances audience appreciation (1)</p>	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 to your own GCSE Dance Component 1: Performance.

Qu	Part	Marking guidance	Total marks
11		<p>Explain how your knowledge of safe working practices supported your performance of one of the set phrases.</p> <p>Safe working practices, including: safe execution, appropriate dancewear including footwear, hairstyle, absence of jewellery, warming up, cooling down, nutrition, hydration, safety of dance space (obstacles etc).</p> <p>6 marks Excellent knowledge of safe working practices and how they supported the performance of one of the set phrases. Well-selected examples illustrate this.</p> <p>5 marks Highly developed knowledge of safe working practices and how they supported the performance of one of the set phrases. Good examples illustrate this.</p> <p>4 marks Sound knowledge of safe working practices and how they supported the performance of one of the set phrases. Examples are provided.</p> <p>3 marks Limited knowledge of safe working practices and how they supported the performance of one of the set phrases.</p> <p>2 marks Description of at least two safe working practices and their contribution to the performance of one of the set phrases.</p> <p>1 mark Description of one safe working practice and its contribution to the performance of one of the set phrases.</p> <p>0 marks No evidence or nothing worthy of credit.</p>	6

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

Qu	Part	Marking guidance	Total marks
12		<p>Explain how your use of technical skills contributed to the effectiveness of your duet/trio performance.</p> <p>Technical skills, including:</p> <ul style="list-style-type: none"> • action content (eg travel, turn, elevation, gesture, stillness, use of different body parts, floor work, transfer of weight) • dynamic content (eg fast/slow, sudden/sustained, acceleration/deceleration, strong/light, direct/indirect, flowing/abrupt) • spatial content (eg pathways, levels, directions, size of movement, patterns, spatial design) • relationship content – for duet/trio (eg lead and follow, mirroring, action and reaction, accumulation, complement and contrast, counterpoint, contact, formations) • timing content • rhythmic content • movement in a stylistically accurate way. <p>6 marks Excellent knowledge and understanding of how technical skills contributed to the effectiveness of the duet/trio performance. Well-selected examples illustrate this.</p> <p>5 marks Highly developed knowledge and understanding of how technical skills contributed to the effectiveness of the duet/trio performance. Good examples illustrate this.</p> <p>4 marks Sound knowledge and understanding of how technical skills contributed to the effectiveness of the duet/trio performance. Examples are provided.</p> <p>3 marks Limited explanation of how technical skills contributed to the effectiveness of the duet/trio performance.</p> <p>2 marks Description of at least two technical skills and how they contributed to the effectiveness of the duet/trio performance.</p> <p>1 mark Description of one technical skill and how it contributed to the effectiveness of the duet/trio performance.</p> <p>0 marks No evidence or nothing worthy of credit.</p>	6

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

Qu	Part	Marking guidance	Total marks
13		<p>Explain how your use of dynamic content supported the choreographic intent of your choreography.</p> <p>Dynamic content, including: eg fast/slow, sudden/sustained, acceleration/deceleration, strong/light, direct/indirect, flowing/abrupt.</p> <p>6 marks Excellent knowledge and understanding of how dynamic content supported the choreographic intent of the choreography. Well-selected examples illustrate this.</p> <p>5 marks Highly developed knowledge and understanding of how dynamic content supported the choreographic intent of the choreography. Good examples illustrate this.</p> <p>4 marks Sound knowledge and understanding of how dynamic content supported the choreographic intent of the choreography. Examples are provided.</p> <p>3 marks Limited explanation of how dynamic content supported the choreographic intent of the choreography.</p> <p>2 marks Description of at least two dynamics and their contribution to the choreography.</p> <p>1 mark Description of one dynamic and its contribution to the choreography.</p> <p>0 marks 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*.

Qu	Part	Marking guidance	Total marks
14		Identify one property (prop) used in Artificial Things . Stools (1), headless suit (1), mannequin legs (1), wheelchair (1), paper snow (1).	1

Qu	Part	Marking guidance	Total marks
15		<p>Explain how the use of properties (props) contributes to the choreographic intent of Artificial Things.</p> <p>Responses can include references to:</p> <p>Properties (props): stools, headless suit, mannequin legs, wheelchair, paper snow.</p> <p>Choreographic intent: 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, harmony within the group and how we can rebuild and work together, memories, about the past living with you as you move forward, time moving on with the kind of ticking of the clock, and the portraits, the old fashioned portraits that we see, that sense of family and that sense of being trapped in the past.</p> <p>6 marks Excellent knowledge and understanding of how the use of properties (props) contributes to the choreographic intent. Well selected examples illustrate this.</p> <p>5 marks Highly developed knowledge and understanding of how the use of properties (props) contributes to the choreographic intent. Good examples illustrate this.</p> <p>4 marks Sound knowledge and understanding of how the use of properties (props) contributes to the choreographic intent. Examples are provided.</p> <p>3 marks Limited explanation of how the use of properties (props) contributes to the choreographic intent.</p> <p>2 marks Description of how the use of properties (props) contributes to the choreographic intent.</p> <p>1 mark Limited description of how the use of properties (props) contributes to the choreographic intent.</p> <p>0 marks No evidence or nothing worthy of credit.</p>	6

Qu	Part	Marking guidance	Total marks
16		<p>Identify one dance style used in Emancipation of Expressionism.</p> <p>1 mark for any appropriate dance style. hip hop, street dance, krump, popping, breaking, waacking, animation, locking.</p>	1

Qu	Part	Marking guidance	Total marks
17		<p>Discuss how the dance styles and aural setting contribute to the choreographic intent of Emancipation of Expressionism.</p> <p>Responses can include references to:</p> <p>Dance styles: hip hop, street dance, krumping, popping, breaking, waacking, animation, locking.</p> <p>Aural setting: <i>November</i> composed by Max Richter, <i>Til Enda</i> composed by Olafur Arnalds, the 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, the movements complement the particular instrumentation and accents within the aural setting.</p> <p>Choreographic intent: freedom to express yourself, an emotional journey through the piece and appreciating hip hop dance as an art form, each section is a scene, a moment in life, and the whole work is a journey, the theme of order and chaos highlights the restrictions of an individual style of hip hop dance, Kenrick creates variations within these parameters to create a sense of chaos in contrast with the potential limitations of set styles, often individual dancers split from the ensemble and at other times the ensemble are all in unison, Kenrick uses these contrasts to show different relationships between order and chaos, the importance of being free to express ourselves both as individuals and through the use of hip hop movement vocabulary are central.</p>	12

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 dance styles and aural setting 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 dance styles and aural setting 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>

<p>Level 2 4–6 marks</p>		<p>Discussion is sound: moderately detailed analysis and interpretation with limited evaluation of how dance styles and aural setting contribute to the choreographic intent.</p>	<p>At the top of the level, a student’s response will include more analytical, interpretive and evaluative 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>
<p>Level 1 1–3 marks</p>		<p>Discussion is limited with minimal analysis: simple descriptions of how dance styles and aural setting contribute to the choreographic intent.</p>	<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>
<p>0 marks</p>		<p>Nothing worthy of credit/nothing written.</p>	

Qu	Part	Marking guidance	Total marks
18		<p>Using your knowledge of the similarities and differences in the use of costume in Shadows and Within Her Eyes, discuss how the use of costume enhances our appreciation of these two works.</p> <p>Responses can include references to:</p> <p>Shadows: costumes are clearly gendered, depicting the era of the 1930s–1940s, simple shirts, skirts, trousers and dresses, large overcoats, colours are muted and worn down, no costume changes in the piece, shoes, oversized jackets.</p> <p>Within Her Eyes: Lisa’s character is very vulnerable, fragile and conservative, a shirt that is very thin and delicate which is buttoned up to the top to make it more conservative, Lisa wears a beige shirt and skirt, the costumes have a colour pallet that fitted the environment, Aaron’s colours are dark and earthy whereas Lisa’s were much lighter, linking Lisa to the heavens, costumes are stylised everyday clothes, Aaron wears khaki jumper and jeans, the darkness of Aaron’s costume contrasted with the lightness of Lisa’s adds to the illusion of Lisa just floating on Aaron in the space, the darkness of Aaron’s costume links to the earth whereas the lightness of Lisa’s costume gives a more ethereal and celestial feel.</p> <p>Enhances Appreciation: should be a personal response.</p>	12

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 use of costume 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 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>
Level 3 7–9 marks		Discussion is highly developed: coherent analysis, interpretation and evaluation of the similarities and differences in use of costume 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 use of costume 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, 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>Level 1 1–3 marks</p>		<p>Discussion is limited: simple descriptions of the similarities and differences in use of costume in both works to enhance appreciation.</p>	<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 costume with some detail.</p>
<p>0 marks</p>		<p>Nothing worthy of credit/nothing written.</p>	