
**GCSE
DANCE
8236**

DANCE APPRECIATION

Mark scheme

Draft Specimen 2018

V 0.1

Draft

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 Assessment Writer.

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

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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.

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

15% (30 marks) – you should spend about 30 minutes on this section

You are choreographing a **group dance for four dancers** using the text below as a stimulus. All answers in questions 1 to 7 must relate to this stimulus:

“The way to stand out is to go in the other direction to everybody else”

Qu	Part	Marking guidance	Total marks
01		<p>Outline a dance idea or theme that you could consider from this stimulus.</p> <p>One mark for appropriate response to a theme or idea that is linked to the starting point.</p> <ul style="list-style-type: none"> • e.g. I would consider the idea of three dancers against one as the title suggests one person being different from others. 	1
02		<p>How would you use space and relationships to link your dance idea to this stimulus?</p> <p>One mark each for an appropriate use of space and relationships.</p> <ul style="list-style-type: none"> • e.g. space – everyone going in one direction apart from one dancer • e.g. relationships – three dancers vs one dancer 	2
03		<p>Describe a motif you could choreograph to link your dance idea to this stimulus. Your answer should refer to actions, space and dynamics.</p> <p>One mark each awarded for accurate description of actions, space and dynamics within a sequential motif.</p> <ul style="list-style-type: none"> • e.g. I would walk (action) smoothly (dynamic) and slowly (dynamic) in a diagonal pathway (space) towards upstage right (space) 	3

Qu	Part	Marking guidance	Total marks
04		<p>Give four ways you could develop the motif you have described</p> <p>One mark for each appropriate motif development and can include developments of actions/space/dynamics/relationships. Responses must either show a comparison with the original motif.</p> <ul style="list-style-type: none"> • e.g. Instead of walking slowly I would repeat it/walk quickly (1 mark) <p>or use an accurate choreographic device that is self-explanatory</p> <ul style="list-style-type: none"> • e.g. I would use retrograde, fragmentation etc. (1 mark) 	4
05	1	<p>Comment on the type of structure you would use when choreographing this dance.</p> <p>One mark for any appropriate structure. Marks can be awarded for citing the appropriate term.</p> <ul style="list-style-type: none"> • e.g. narrative, episodic, binary, ternary or description of structure • e.g. AB, ABA, ABC etc. 	1
	2	<p>Give two ways in which this structure links to your chosen dance idea.</p> <p>One mark for each appropriate response that links the structure to the idea and can include reference to use of actions, space, dynamics, relationships (including numbers of dancers).</p> <ul style="list-style-type: none"> • e.g. AB structure. I would have all four dancers dancing in close proximity using unison in the first section (e.g. A) of my dance and would then have three of my dancers moving together with one dancer using a different space on stage to suggest a difference between the others (e.g. B) <p>NB: Awarded two marks for space and relationships in description of two sections.</p>	2
06	1	<p>Describe how you would choreograph the ending of the dance.</p> <p>Marks can be awarded for product and/or process responses.</p>	2

		<p>Product: One mark for each appropriate action, space, dynamic, relationship reference to the ending of the dance – up to two marks.</p> <p>Process: Marks for reference to the process of choreography (1 mark) in relation to an ending (1 mark). E.g. I would involve the dancers in creating an end (1 mark) which complements the beginning (1 mark).</p>	
06	2	<p>Explain how this choice supports your chosen dance idea.</p> <p>One mark for a simple response – THERE MUST BE REFERENCE TO THE IDEA OR THEME OUTLINED IN Q1</p> <p>One mark answer</p> <ul style="list-style-type: none"> e.g. One dancer would walk off stage left and the others would stay onstage to show that she/he is standing out <p>or 2 marks for a detailed answer</p> <ul style="list-style-type: none"> e.g. One dancer would walk off stage left and the others would stay onstage standing closely together in a group with their backs to the single dancer. This suggests that they choose to stay together and are standing facing a different direction (1 mark) to the single dancer which makes him/her stand out (1 mark) 	2
07	1	<p>Describe the type of aural setting you could use to accompany your dance. One mark for appropriate description of accompaniment and can include:</p> <p>e.g. found sound, natural sound, style/genre, spoken word, lyrics, instrumentation, audible aspects of the dancers etc.</p>	1
	2	<p>Give two ways in which this would enhance your chosen dance idea.</p> <p>One mark for each appropriate explanation of how the accompaniment enhances the theme/idea of the choreography and can make reference to:</p> <ul style="list-style-type: none"> e.g. climax, highlights, sections, tone, pitch, volume, structure, dynamic contrast, relationship between the music and the action content, spatial content, relationship content but must relate to the theme e.g. moving in different directions, standing out etc. 	2

Qu	Part	Marking guidance	Total marks
08		<p>Which is the correct definition of elevation in a dance performance?</p> <p>Tick (✓) one box.</p> <p>Dancing with a feeling of joy <input data-bbox="1067 510 1131 562" type="checkbox"/></p> <p>Placing your hands on your hips <input data-bbox="1067 591 1131 642" type="checkbox"/></p> <p>An upwards action <input data-bbox="1067 672 1131 723" type="checkbox"/></p> <p>✓ An upwards action</p>	1
09		<p>Describe one exercise a dancer could do when working to improve their elevation.</p> <p>One mark for appropriate exercise linked to elevation and could be related to strengthening feet and ankles; developing muscles in the legs for a more explosive take-off etc. The second mark must make reference to improvement so must suggest either increasing the number of repetitions, increasing load if using weights etc.</p>	2

Qu	Part	Marking guidance	Total marks
10		<p>Describe a short movement phrase where you used elevation in your performance for your GCSE Dance Component 1: Performance in a duet or trio dance.</p> <p>Your answer should refer to actions, space and dynamics.</p> <p>One mark each for description of action, space and dynamic of a sequential motif</p> <ul style="list-style-type: none"> • e.g. I perform a strong (dynamic) step-ball-change (action) starting on my right leg in a diagonal pathway (space) towards downstage right (space) and leap (action) onto my left leg then take a smooth (dynamic) step (action) backwards (space) and turn (action). 	3
11		<p>What is the best advice you could give to a dancer who wants to move safely to the floor in a dance phrase?</p> <p>Tick (✓) one box.</p> <p>“drop onto your knees” <input data-bbox="1067 1137 1134 1189" type="checkbox"/></p> <p>“bend your knees and put your hand down” <input data-bbox="1067 1211 1134 1263" type="checkbox"/></p> <p>“keep your shoulders down and your back straight” <input data-bbox="1067 1285 1134 1337" type="checkbox"/></p> <p>“go as fast as you can and don’t think about it” <input data-bbox="1067 1359 1134 1411" type="checkbox"/></p> <p>✓ “bend your knees and put your hand down”</p>	1

Qu	Part	Marking guidance	Total marks
12		<p>Which is the correct definition of the use of focus in a dance performance?</p> <p>Tick (✓) one box.</p> <p>how and where a dancer looks <input data-bbox="1042 521 1106 573" type="checkbox"/></p> <p>lifting another dancer with confidence <input data-bbox="1042 591 1106 642" type="checkbox"/></p> <p>being in time with other dancers <input data-bbox="1042 660 1106 712" type="checkbox"/></p> <p>concentrating really hard <input data-bbox="1042 730 1106 781" type="checkbox"/></p> <p>✓ how and where a dancer looks</p>	1
13		<p>Give two examples of ways in which you rehearsed for effective use of focus in your performance for your GCSE Dance Component 1: Performance in a duet or trio dance?</p> <p>One mark awarded for each appropriate response and a second mark for its effectiveness.</p> <ul style="list-style-type: none"> • e.g. filming a rehearsal (1 mark) and watching back to check focus (1 mark) • e.g. asking a peer/teacher to watch rehearsal (1 mark) and receive feedback on performance (1 mark) • e.g. deciding with group members where the focus is (1 mark) and checking that everyone has the same eye line (1 mark) 	2

Section B – Critical appreciation of own work

5% (10 marks) – you should spend about 15 minutes on this section

Thinking about your GCSE Dance component 1: Choreography

Qu	Part	Marking guidance	Total marks								
14		<p>Explain how you used dynamics to support your dance idea.</p> <p>One mark for each simple statement up to a maximum of 4 marks (four examples).</p> <ul style="list-style-type: none"> • e.g. I used strong dynamics as my dance idea was freedom from slavery (one plus three additional responses) OR • Two marks for a detailed response up to a maximum of 4 marks (two examples) e.g. I used very controlled dynamics (1) at the beginning of my dance and changed to strong, free dynamics (1) in the second part to show my idea of freedom from slavery <table border="1" data-bbox="445 1081 1283 1357"> <tr> <td>Simple responses</td> <td>4 x 1 marks</td> </tr> <tr> <td>Detailed responses</td> <td>2 x 2 marks</td> </tr> <tr> <td>Combination detailed responses</td> <td>1 x 2 marks</td> </tr> <tr> <td>Simple responses</td> <td>2 x 1 marks</td> </tr> </table>	Simple responses	4 x 1 marks	Detailed responses	2 x 2 marks	Combination detailed responses	1 x 2 marks	Simple responses	2 x 1 marks	4
Simple responses	4 x 1 marks										
Detailed responses	2 x 2 marks										
Combination detailed responses	1 x 2 marks										
Simple responses	2 x 1 marks										
15		<p>Evaluate how your use of space contributed to the overall effectiveness of your choreography.</p> <p>Full and detailed response 5–6 marks Includes all of the below plus the effectiveness of the choices made i.e. why the contribution named was an effective choice in the overall.</p> <p>Detailed response 3–4 marks Includes below plus how the space contributes to the idea of the dance.</p>	6								

		Basic response 1–2 marks	Mostly description; may include personal, environmental, use of dancers etc.	
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Section C – Critical appreciation of professional works

20% (40 marks) – you should spend about 45 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
16		Name the choreographer of Richly Dipsly . One mark for accurate citation of choreographer.	1
17	1	Name a dance style that features in Richly Dipsly . One mark for accurately naming a dance style within chosen work e.g. ballet, tap, contemporary.	1
	2	Describe two features of that style. One mark for each appropriate description of features distinctive to the style named: <ul style="list-style-type: none"> • e.g. ballet – use of turn out • e.g. contemporary – use of floor • e.g. urban – use of isolation 	2
18		Describe a movement phrase from Richly Dipsly that demonstrates the theme of anger. Your answer should refer to actions, space and dynamics. In the red section the male dancer jumps (action) up (space) in the air and shakes his arms aggressively (dynamic).	3

Qu	Part	Marking guidance	Total marks
19		<p>Explain how the movement phrase you have described in question 3 helps the audience's understanding of the theme of anger in Richly Dipsly.</p> <p>Full and detailed response 5- 6 marks</p> <p>Detailed response 3 – 4 marks</p> <p>Basic response 1 – 2 marks</p>	6
		<p>Responses will be linked to actions, space and dynamics and will explain in detail how each aspect of the phrase (action, space, dynamics) relates to the idea of anger.</p> <p>Includes all of below and may include detailed explanation of two of the three aspects of the phrase (action or space or dynamic).</p> <p>Will include a detailed response to either one aspect of the phrase or short reference to one or more.</p>	
20		<p>Name the type of performance environment used in Total Recall.</p> <p>One mark for accurately naming a performance environment e.g. site-specific, proscenium, in the round, end-stage, thrust, dance for camera etc.</p>	1
21		<p>Discuss how the performance environment and the lighting in Total Recall contribute to the mood of the work.</p>	12

Mark	AO	Typical features	How to arrive at a mark
Level 4 11 – 12 marks <i>convincing and evaluative responses</i>	4	Thoughtful and convincing analysis, interpretive and evaluative responses of both production features.	At the top of the level , a candidate's response is likely to be well structured and will include detailed evaluative commentary that references both production features. Subject terminology is used throughout with accuracy and effect. E.g. The lighting at the beginning of Total

			<p>Recall is stark, with a white overhead light and side lights. This suggests that the main character is in hospital and has a very harsh, clinical feel. Towards the end of the dance the lighting dims and still images of an event unfold on the back screen as the dancer gains his memory and realises what he has done making the mood change to one that is frightening. At this point in the dance, a gauze screen comes down to split the stage vertically in two. Another dancer performs who is dressed identically to the main dancer. The second dancer echoes the actions of the main character helping the audience to understand the frightening realisation of what he has done wrong. This helps the audience's understanding of the idea of memory creating shock as he comes to this realisation. At the very end of the dance a bright spotlight is shone directly down on the dancer, which suggests the moment of realisation. We are left with a mood of horror. The emptiness of the stage before the gauze screen drops creates a mood of uncertainty, the dancer does not yet realise what has happened.</p> <p>At the bottom of the level, a candidate's response will include level 3 and is developing into a structured piece of writing. The response will include evaluative commentary that references production features in some detail or details one of the production features in more detail than the other. Subject terminology is used throughout with accuracy.</p>
<p>Level 3 8 – 10 marks <i>thoughtful, developed responses</i></p>	<p>4</p>	<p>Thoughtful interpretive responses to both dance works with detailed analysis of specific aspects of production features.</p>	<p>At the top of the level, a candidate's response will include detailed analytical/interpretive 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 candidate's response will include level 2 and include some detailed analytical/interpretive responses specific to both production features. There may be some specific references to particular aspect of one production feature more</p>

			than the other. Subject terminology is used well but is not always accurate.
Level 2 4 – 7 marks <i>some analysis, interpretive comments</i>	4	Simple interpretive responses to both production features with some analysis.	<p>At the top of the level, a candidate's response will include more analytical/interpretive detail of both production features. Responses are supported by some explanation but may be very general. Subject terminology is used with some accuracy.</p> <p>At the bottom end of the level, a candidate's response will include level 1 and have some analytical/interpretive responses to the work. One production feature may have more analytical/interpretive detail than the other or both production features may have a little analytical/interpretive detail. There may be little reference to subject terminology or it may be inaccurate.</p>
Level 1 1 – 3 marks <i>simple, descriptive comments</i>	4	Simple descriptions of one or both production features. No evidence of analytical, interpretive or evaluative responses.	<p>At the top of the level, a candidate's response is likely to be descriptive in its approach. There may no reference to subject terminology. E.g. the set is bare which scares the audience and the lighting is dark to create a scary mood.</p> <p>At the bottom of the level, a candidate's response will be a simple description of one production feature with some detail. E.g. <i>The lighting is dark creating a scary mood.</i></p>
0 marks	Nothing worthy of credit/nothing written		

Responses can include reference to:

- Time of day
- Season
- Climate
- Geographical context
- Historical context
- Social context
- Defines space
- Supports narrative
- Supports theme/idea
- Suggests an era
- Defines a character
- Identifies main dancer
- Identifies groups of dancers
- Supports mood/atmosphere

- **Sculpts body**
- **Complements other components**
- **Adds humour**
- **Supports genre**
- **Incorporated into the dance action**
- **Supports the structure of the dance**
- **Creates a climax**
- **Links to stimulus**

Qu	Part	Marking guidance	Total marks
22		<p>Describe two features of the male dancer's costume in Frantic.</p> <p>Up to two marks awarded for accurate description of features of the costume and can include:</p> <ul style="list-style-type: none"> • e.g. He wears black shorts in a shiny fabric. 	2

Responses can include:

Length, texture, colour, shape, pattern, footwear, style, named items of clothing – shorts, trousers etc.

Qu	Part	Marking guidance	Total marks
23		Using your knowledge of the similarities and differences in the costumes used in Frantic and Boldly Go , discuss how costume is used to enhance our appreciation of these two works.	12

Mark	AO	Typical features	How to arrive at a mark
Level 4 11 - 12 marks convincing and evaluative responses	4	Thoughtful and convincing analysis, interpretive and evaluative responses of both works.	<p>At the top of the level, a candidate's response is likely to be well structured and will include detailed evaluative commentary that references the choreographic intent of both works. Subject terminology is used throughout with accuracy and effect.</p> <p>E.g. the female dancers in Frantic wear short red dresses. The colour red highlights the theme of Frantic suggesting panic. The dresses are short which enhance the actions of</p>

			<p>the dancers, particularly the leg actions, which gradually become sharper and more abandoned, highlighting the idea of the characters becoming more frantic. The dresses reinforce the gender of the dancers, telling the audience that the women have a different level of emotion than the men in the dance.</p> <p>With a similar level of content regarding the other dance work.</p> <p>At the bottom of the level, a candidate's response will include level 3 and is developing into a structured piece of writing. The response will include evaluative commentary that references in some detail the choreographic intent of one work in more detail than the other or both works in some detail. Subject terminology is used throughout with accuracy.</p>
<p>Level 3 8 – 10 marks thoughtful, developed responses</p>	4	<p>Thoughtful interpretive responses to both dance works with detailed analysis of specific aspects of both works.</p>	<p>At the top of the level, a candidate's response will include detailed analytical/interpretive 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 candidate's response will include level 2 and include some detailed analytical/interpretive responses specific to both works. There may be some specific references to particular aspect of one work more than the other. Subject terminology is used well but is not always accurate.</p>
<p>Level 2 4 – 7 marks some analysis, interpretive comments</p>	4	<p>Simple interpretive responses to both dance works with some analysis.</p>	<p>At the top of the level, a candidate's response will include more analytical/interpretive detail of both works. Responses are supported by some explanation but may be very general. Subject terminology is used with some accuracy.</p> <p>At the bottom end of the level, a candidate's response will include</p>

			level 1 and have some analytical/interpretive responses to the works. One work may have more analytical/interpretive detail than the other or both works may have a little analytical/interpretive detail. There may be little reference to subject terminology or it may be inaccurate.
Level 1 1 – 3 marks simple, descriptive comments	4	Simple descriptions of one or both dance works. No evidence of analytical, interpretive or evaluative responses.	At the top of the level , a candidate's response is likely to be descriptive in its approach. There may be no reference to subject terminology. E.g. The women in Frantic wear short red dresses and all the dancers in Boldly Go wear black ankle length trousers and black vest tops. At the bottom of the level , a candidate's response will be a simple description of one costume with some detail. E.g. The women in Frantic wear short red dresses.
0 marks	Nothing worthy of credit/nothing written		

Responses can include reference to:

- Historical context
- Social context
- Geographical context
- Supports narrative
- Supports theme/idea
- Suggests an era
- Defines a character
- Identifies main dancer
- Identifies groups of dancers
- Supports mood/atmosphere
- Sculpts body
- Enhances the flow of the action
- Defines gender
- Enhances the line of the body
- Complements other components
- Suggests age of dancer
- Adds humour
- Supports genre
- Incorporated into the dance action
- Links to stimulus

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