
GCSE
DANCE
8236/W

Component 2 Dance appreciation

Mark scheme

June 2024

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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

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 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	Co = Costume
C = Contribution to ...	L = Lighting
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 **duet** (a dance for two dancers) using an everyday activity: **making a phone call** as a stimulus.

All answers to **Questions 01–05.2** must relate to this stimulus.

Qu	Part	Marking guidance	Total marks
01		Outline a choreographic intent for your duet, which refers to the stimulus and the use of two dancers. Choreographic intent: idea(s); mood(s); meaning(s); theme(s); style/style fusion(s). 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 an everyday activity: making a phone call has informed the chosen choreographic intent). Refers to the use of two dancers/a duet (1). eg: My duet shows the importance of staying in touch (1) as dancer one is making the phone call (1) and dancer two (1) is answering the phone call. eg: My dance is about the technology (1) of mobile phones (1) so one dancer will represent the camera on a phone and the other dancer (1) will be the different apps on a mobile phone.	3

Qu	Part	Marking guidance	Total marks
02	1	Describe a motif you could choreograph for your dance. Your answer should refer to actions, space and dynamics. 1 mark awarded for each accurate description of an action, a space and a dynamic within a sequential motif. eg: Turn slowly (1) to the floor to a sitting position facing DSR (1). Push (1) one hand forwards quickly followed by the other hand.	3

Qu	Part	Marking guidance	Total marks
02	2	Give two ways you could develop the dynamics of the motif described in Question 02.1. 1 mark awarded for each relevant dynamic development given. Responses must show a clear development from the dynamics(s) given in Q2.1. eg: Instead of turning slowly I could turn quickly (1). eg: Push the hand slowly (1).	2

Qu	Part	Marking guidance	Total marks
03	1	Name a relationship you could use in your duet. 1 mark for an appropriate relationship. Relationships: lead and follow; mirroring; action and reaction; accumulation; complement and contrast; counterpoint; contact; formations. Accept unison and canon. Accept complement and contrast as stand-alone relationships. Action/reaction and lead/follow need both as they are not stand-alone relationships. eg Counterpoint (1).	1

Qu	Part	Marking guidance	Total marks
03	2	Describe one way your choice of relationship could be used to support the choreographic intent outlined in Question 01. 1 mark for either a movement example or a description of the relationship in 03.1. eg: One dancer performs a phrase at the same time as the other dancer performs a different phrase (1). eg: One dancer performs a jump at the same time as the other dancer performs a roll on the floor (1). 2 marks for a more detailed answer which indicates how the choice of relationship supports the choreographic intent. eg: The first dancer performs a phrase to show they are swiping through apps at the same time as the second dancer performs a different phrase (1) to show they are listening to music. This shows the technology of	2

		mobile phones as the phone does more than one thing at the same time (1).	
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Qu	Part	Marking guidance	Total marks
04		Describe one way you could use logical sequence to support the choreographic intent outlined in Question 01. Logical sequence: The flow of phrases or sections of a dance. 1 mark for a simple description of logical sequence. eg: I would make sure the sections followed on from each other (1). 2 marks for more detailed description of how logical sequence supports the choreographic intent. eg: The different phrases in my dance would flow (1) to show the swiping between screens which is part of the technology of mobile phones (1).	2

Qu	Part	Marking guidance	Total marks
05	1	Define the performance environment 'in-the-round'. A performing area with the audience seated on all sides.	1

Qu	Part	Marking guidance	Total marks
05	2	Describe one way performing 'in-the-round' could support the choreographic intent outlined in Question 01. 1 mark for a simple description of how performing in-the-round supports the choreographic intent. eg: When the audience is all around it shows that technology is all around us (1). 2 marks for more detailed description of how performing in-the-round supports the choreographic intent. eg: When the audience is in-the-round they see the dance from different viewpoints (1) which is like everyone seeing and using the technology of mobile phones in different ways (1).	2

Questions 06–10.2 refer to your knowledge and understanding of performance skills.

Qu	Part	Marking guidance	Total marks
06		What does the dance term ‘movement memory’ mean? Tick (✓) one box. Carrying out actions with the required intention ☐ Repeating something in an arranged or ordered way ☐ The art of creating dance ☐ The automatic recall of learned movement material, without conscious thought ☒	1

Qu	Part	Marking guidance	Total marks
07	1	Define the dance term ‘timing’. The use of time or counts when matching movements to sound and/or other dancers. Mark awarded for reference to counts, sound or dancers.	1

Qu	Part	Marking guidance	Total marks
07	2	Give two ways timing could be improved in a group dance. 1 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), listen to accompaniment (1), film and feedback (1), peer feedback (1), teacher feedback (1), using mirrors (1),rehearse (1).	2

Qu	Part	Marking guidance	Total marks
08	1	Give two reasons why the physical skill ‘balance’ is important to a dancer. 1 mark for each correct reason (max 2 marks) eg: allows positions to be held (1), stops falling (1), reduces risk of injury (1), maintains accuracy (1), makes the dance look effortless (1), allows difficult actions to be performed (1) etc.	2

Qu	Part	Marking guidance	Total marks
08	2	Describe one exercise or activity a dancer could do to improve balance. 1 mark for a simple suitable response. eg: Stand on one leg (1). 2 marks for a more detailed response. eg: To improve my balance I would work on increasing my core strength by performing the plank every day and then gradually increasing the time I hold it for (2).	2

Qu	Part	Marking guidance	Total marks
09	1	Define the dance term ‘focus’. Use of the <u>eyes</u> to enhance performance or interpretative qualities.	1

Qu	Part	Marking guidance	Total marks
09	2	Give two reasons why the use of focus is important during a performance. 1 mark for each correct reason (max 2 marks) eg: shows the mood (1), meaning (1), idea (1), choreographic intent (1) style (1), style fusion (1), shows the character (1), engages the audience (1), enhances actions (1), shows the audience where to look (1), shows the audience who to look at (1), <i>makes the dancers look more confident (1)</i> etc.	2

Qu	Part	Marking guidance	Total marks
10	1	Define the dance term 'safe execution'. Carrying out actions safely. Must mention action (or suitable synonym).	1

Qu	Part	Marking guidance	Total marks
10	2	Give two examples of safe execution during performance. 1 mark for each correct response (max 2 marks) which refers to safely executing actions. eg: putting a hand down when moving to the floor (1), holding wrists in a counterbalance (1), bending knees when landing from a jump (1), landing through the feet after a jump (1), knee in line with the ankle in a lunge (1), having a wide stance when lifting (1) etc.	2

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		Explain how your use of mental skills and attributes contributed to the overall effectiveness of one of your set phrases. Mental skills and attributes can include references to: (During performance): movement memory, commitment, concentration, confidence. (Process): systematic repetition, mental rehearsal, rehearsal discipline, planning of rehearsal, response to feedback, capacity to improve. 6 marks Excellent knowledge and understanding of how the use of mental skills and attributes contributed to the overall effectiveness of one of the set phrases. Well-selected examples illustrate this. 5 marks Highly developed knowledge and understanding of how the use of mental skills and attributes contributed to the overall effectiveness of one of the set phrases. Good examples illustrate this. 4 marks Sound knowledge and understanding of how the use of mental skills and attributes contributed to overall effectiveness of one of the set phrases. Examples are provided. 3 marks Limited explanation of how the use of mental skills and attributes contributed to the overall effectiveness of one of the set phrases. 2 marks Description of at least two mental skills and attributes and their contribution to the overall effectiveness of one of the set phrases. 1 mark Description of one mental skill and attribute and its contribution to the overall effectiveness of one of the set phrases. 0 marks No evidence or nothing worthy of credit.	6

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

Qu	Part	Marking guidance	Total marks
12		Explain how your use of expressive skills contributed to the overall effectiveness of your duet/trio performance. Expressive skills can include references to: projection, focus, spatial awareness, facial expression, phrasing, musicality, sensitivity to other dancers, communication of choreographic intent, including mood(s), meaning(s), idea(s), theme(s) and/or style/style fusion(s). 6 marks Excellent knowledge and understanding of how the use of expressive skills contributed to the overall effectiveness of the duet/trio performance. Well-selected examples illustrate this. 5 marks Highly developed knowledge and understanding of how the use of expressive skills contributed to the overall effectiveness of the duet/trio performance. Good examples illustrate this. 4 marks Sound knowledge and understanding of how the use of expressive skills contributed to the overall effectiveness of the duet/trio performance. Examples are provided. 3 marks Limited explanation of how the use of expressive skills contributed to the overall effectiveness of the duet/trio performance. 2 marks Description of at least two expressive skills and their contribution to the overall effectiveness of the duet/trio performance. 1 mark Description of one expressive skill and its contribution to the overall effectiveness of the duet/trio performance. 0 marks No evidence or nothing worthy of credit.	6

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

Qu	Part	Marking guidance	Total marks
13		Explain how your use of spatial content supported the choreographic intent of your solo/group choreography. Spatial content, including: pathways levels directions size of movement patterns spatial design 6 marks Excellent knowledge and understanding of how spatial content supported the choreographic intent of the solo/group choreography. Well-selected examples illustrate this. 5 marks Highly developed knowledge and understanding of how spatial content supported the choreographic intent of the solo/group choreography. Good examples illustrate this. 4 marks Sound knowledge and understanding of how spatial content supported the choreographic intent of the solo/group choreography. Examples are provided. 3 marks Limited explanation of how spatial content supported the choreographic intent of the solo/group choreography. 2 marks Description of at least two features of spatial content and how it supported the choreographic intent of the solo/group choreography. 1 mark Description of one feature of spatial content and how it supported the choreographic intent of the solo/group choreography. 0 marks No evidence or nothing worthy of credit.	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 feature of the aural setting used in A Linha Curva . eg: percussion (1), vocal sounds (1), chants (1), Brazilian samba music (1), berimbau (1) live band (1), played by Percossa (1), whistles (1), body percussion (1). Do not accept spoken word.	1

Qu	Part	Marking guidance	Total marks
15		Explain how the use of aural setting contributes to the choreographic intent of A Linha Curva. Responses can include references to: Aural setting: Percussion group Includes vocal sounds Played live by four percussionists Influenced by Brazilian samba music The dancers also contribute to the vocal sounds Choreographic intent: A sense of fun and celebration to the audience A sense of the samba parades that you might see in Brazil Some more narrative scenes which are an observation of Brazilian society and how men and women might interact with each other How men might interact with each other, perhaps showing off to each other or competing with each other 6 marks Excellent knowledge and understanding of how the use of aural setting contributes to the choreographic intent. Well-selected examples illustrate this. 5 marks Highly developed knowledge and understanding of how the use of aural setting contributes to the choreographic intent. Good examples illustrate this. 4 marks Sound knowledge and understanding of how the use of aural setting contributes to the choreographic intent. Examples are provided. 3 marks Limited explanation of how the use of aural setting contributes to the choreographic intent. 2 marks Description of how the use of aural setting contributes to the choreographic intent. 1 mark Limited description of how the use of aural setting contributes to the choreographic intent. 0 marks No evidence or nothing worthy of credit.	6

Qu	Part	Marking guidance	Total marks
16		Identify one feature of costume used in Shadows. 1 mark for any appropriate feature of costume. eg; Clearly gendered Depict the era of the 1930s–1940s Simple shirts, skirts, trousers, waistcoats and dresses Colours are muted and worn Shoes Oversized coats Hat Hairstyles	

Qu	Part	Marking guidance	Total marks
17		Discuss how costume and lighting contribute to the choreographic intent of Shadows. Responses can include references to: Costume: eg: Costumes are clearly gendered Age of characters Depict the era of the 1930s–1940s Simple shirts, skirts, trousers, waistcoats and dresses Colours are muted and worn down No costume changes in the piece Shoes Oversized coats Hat Hairstyles Lighting: Eg: Lights being obscured for a moment as though someone has passed in front of a light. Lighting used to create an intimate space on stage depicting the feeling of ‘a room’ Indicates what is waiting for the family outside that they are so reluctant to step into Choreographic intent: ‘Politically aware’ References to past or current political events happening across the world, exploring their effect on human life Audience invited into the world of a small family, possibly set in Eastern Europe (though this is left up to individual interpretation) coming to terms with deprivation, poverty, and the realities of what lies outside their intimate family home “a darker work, with a sort-of narrative” Marrying the ideas of the history of Eastern Europe and particularly the 20th century, the Second World War, the horrors that Europe has gone through Influenced by the horrors of the Second World War in Europe under the Nazis or what happened under the Russians later or back to the pogroms’ of the 18th/19th century ‘It’s about a family, a group of people waiting for the knock on the door because they know they are going to be on the next train, if not the next train, the train after, on a way to a concentration camp’.	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 costume and lighting contribute to the choreographic intent.	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. 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.
Level 3 7–9 marks		Discussion is highly developed: coherent analysis, interpretation and evaluation of how costume and lighting contribute to the choreographic intent.	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. 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.

Level 2 4–6 marks		Discussion is sound: moderately detailed analysis and interpretation with limited evaluation of how costume and lighting contribute to the choreographic intent.	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. 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.
Level 1 1–3 marks		Discussion is limited with minimal analysis: simple descriptions of how costume and lighting contribute to the choreographic intent.	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. At the bottom of the level, a student's response will be a simple description of one production feature with some detail.
0 marks		Nothing worthy of credit/nothing written.	

Qu	Part	Marking guidance	Total marks
18		Using your knowledge of the similarities and differences in the use of staging/set and performance environment in Artificial Things and Within Her Eyes, discuss how the use of staging/set and performance environment enhances our appreciation of these two works. Responses can include references to: Artificial Things: Proscenium arch Influenced by several paintings from the '<i>Unknown Secrets</i>' collection by Goran Djurovic A crudely painted heavy backdrop; paint looks as if it is running down the canvas A vitrine on its side with a snowdrift inside the cabinet Paper snow is scattered on the ground in a diagonal from the vitrine to Laura who is downstage right In front of the vitrine there are two stools and a headless suit on mannequin legs perched on a third stool Wheelchair The dance floor is a light grey; around the edge is a wooden frame reflecting the colour, shape and restriction of the vitrine. Within Her Eyes: Site sensitive Set in remote locations Locations progress from very open landscapes to more intimate settings Reflects the very tense and delicate mood and atmosphere that the stage show evokes Landscapes that felt bare, open and vast Locations that help reflect and develop the relationship of the characters A forest, where they're surrounded by trees A field where the grass is all around them Enhances Appreciation: should be a personal response.	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 the use of staging/set and performance environment in both works to enhance our appreciation.	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. 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.
Level 3 7–9 marks		Discussion is highly developed: coherent analysis, interpretation and evaluation of the similarities and differences in the use of staging/set and performance environment in both works to enhance our appreciation.	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. 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.
Level 2 4–6 marks		Discussion is sound: moderately detailed analysis and interpretation with limited evaluation of the similarities and differences in the use of staging/set and performance environment in both works to enhance our appreciation.	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. 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.

Level 1 1–3 marks		Discussion is limited: simple descriptions of the similarities and differences in the use of staging/set and performance environment in both works to enhance appreciation.	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. At the bottom of the level , a student's response will be a simple description of one staging/set and performance environment with some detail.
0 marks		Nothing worthy of credit/nothing written.	