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# GCSE

# DANCE

Component 2 Dance appreciation  
Report on the Examination

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**General comments:**

It was pleasing to see that the majority of questions in the exam paper were attempted. There were relatively few questions left partially answered or unanswered. Section A was answered particularly well, with some very creative responses to the given image. Section C was generally answered well. Section B was the least successful of the three with very few full mark responses. Some very long and detailed descriptions of costume, aural setting and lighting were included in section C, which were unnecessary. A concise description with a focus on analysis, interpretation and evaluation of the effect of the features answered these questions more effectively. Familiarity with and use of the terminology in the specification is recommended for answers throughout the paper.

**Section A****Question 01**

There were some very creative responses to the image with many students achieving the full three marks. Where fewer marks were awarded, comments on the use of three dancers or a direct/indirect reference to the image were omitted. Many responses focused on the idea of being trapped, with two dancers representing the building and the third dancer the statue.

**Question 02.1**

This question was answered well when a sequential motif was described that included a range of actions, space and dynamics. Some responses were vague, referring to actions/space/dynamics in a very general way e.g using lots of space with big jumps. At times, responses referred to a motif that the single dancer might perform with a second motif for the other two dancers. Only one of the two motifs in such cases was marked as the question asked for a description of a motif.

**Question 02.2**

Fewer than 30% of responses achieved full marks for this question. Marks were awarded for spatial developments that referred to the use of space described in 02.1. Many of the responses related to levels, direction and pathways with fewer referring to size of movement/pattern or spatial design. Weaker responses confused space with action developments. Where answers referred to two motifs from question 02.1, only one mark was awarded.

**Question 03**

The majority of responses achieved full marks for this question. Marks were awarded for naming relationships using the specific terminology listed in the specification.

**Question 04**

Most responses could identify a dynamic contrast, and linked that contrast to the choreographic intent given in question 01. Weaker answers did not include a dynamic contrast or referred to actions rather than dynamics.

**Question 05.1**

Only 38% of the responses achieved the mark, with many either describing music or referring to a genre/style of music rather than a type. Marks were awarded for the use of terminology as stated in the specification. Weaker responses referred to physical setting.

**Question 05.2**

Successful responses referred to features of the named aural setting in question 05.1, e.g. soft piano, and linked the qualities of the music to the choreographic intent.

**Question 06.1**

82.7% of students answered this question correctly by citing projection as an expressive skill.

**Question 06.2**

42% of students achieved one mark, making reference to an audience in their answer. The use of energy was less frequently mentioned with 20% achieving full marks.

**Question 06.3**

This question was poorly answered, with almost 40% achieving no marks. Answers often referred to physical skills such as stretching to improve flexibility or doing planks to improve core strength rather than making reference to feedback or raising the eye level or looking at the audience etc.

**Question 07**

This was a well-answered question with 66% achieving full marks. Many answers made reference to health and safety, but also included references to audience understanding/perception of choreographic intent. There was a clear understanding of why appropriate clothing is important for dance.

**Question 08**

Again, this was well answered with 56% of students giving two reasons for the importance of hydration when dancing. Dehydration was not accepted as an answer, neither was reference to the word hydration without an understanding of the meaning of the term.

**Question 09**

The majority of students achieved one mark for this question, with movement/muscle memory being the most common answer. Where two marks were awarded, comments included improving confidence in performance and improving timing.

**Question 10.1**

Again, one mark was achieved by over 50%, with answers such as the ability to keep dancing for longer periods of time being the most commonly cited. Stamina was quite regularly confused with strength.

**Question 10.2**

Correct responses for question 10.1 which showed a clear understanding of stamina, correctly cited an exercise and a way to improve e.g running increasingly long distances over time. Where stamina was confused with strength, incorrect exercises such as sit-ups or plank were cited.

## Section B

### Question 11

The majority of students achieved four marks for this question. It was either fully answered or only one or two of eleven possible physical skills were discussed. Full answers were best answered if one physical skill was named at a time with a detailed example of how that skill featured in a set phrase and how that physical skill contributed to the final performance. There were some very well described moments from the set phrases included in answers. Terminology from the specification should be used when answering questions on physical skills, the best answers featured a wide range of these physical skills.

Many students did not read the question carefully, and rather than reference the set phrases, referenced either their own choreography or their performance within a duet/trio. It is vital that time is taken to read the questions carefully as the full mark scheme cannot be accessed unless clear examples from one of the four set phrases is described.

### Question 12

Again, terminology from the specification was expected in this question. Very few answers achieved full marks, with many naming mental skills but failing to give examples or explain how these skills contributed to the effectiveness of their performances. Weaker responses confused mental skills with expressive skills making references to focus and communication of choreographic intent. As with question 11, better answers named one mental skill at a time, gave an example of how that skill featured in their performance of a duet/trio and explained how that skill contributed to the effectiveness of their performance. Popular responses included: movement memory, commitment, confidence, concentration, mental rehearsal, systematic rehearsal. Less popular responses: rehearsal discipline, planning of rehearsal, response to feedback, capacity to improve. Some answers included phrases such as remembering movement but not using terminology from the specification.

### Question 13

This was the least well-answered question in the paper. Most achieved one mark for stating one structuring device/form and its contribution to choreographic intent. Some answers did not use terminology from the specification answering with AB, ABA, Arch, Cyclical structure, A1 B1 C1. Examples were poor and many interpreted ternary as ABC. Very few responses referred to unity, logical sequence and transitions.

## Section C

### Question 14

This was a well-answered question with 89% of students being awarded a mark. A list of properties (props) was often given when the question asked for one. Incorrect answers included coat hanger, chairs, brief cases, coat rack and piano.

### Question 15

There were some really creative responses to this question, including detailed examples and personal opinions of how the properties and items of furniture help the audience's understanding of the choreographic intent. Answers that named one property at a time, provided an example of its use and explained its contribution were very effective. The best answers named several of the properties/items of furniture featured in the work. Weaker responses included reference to briefcases/ piano and many were incorrect in saying how the boy threw the stools or table when he actually places them.

### Question 16

As in question 05.1, many responses included either a description of an aural setting or naming a style/genre rather than a type.

### Question 17

The better responses to this question limited the descriptions of costume and aural setting, focusing more on analysis, interpretation and evaluation. Comments for costume were generally better and more detailed than aural setting. Weaker responses focused on description, limiting marks to within level 1 as a level of response unless further analysis interpretation and evaluation are included. Better answers named one feature of the lighting at a time and then analysed, interpreted and evaluated its contribution to A Linha Curva. There was an occasional reference to the wrong work; some students referred to Shadows, others to Artificial Things.

### Question 18

Again, better responses to this question limited the descriptions of lighting, focusing more on analysis, interpretation and evaluation of both Emancipation of Expressionism and Within Her Eyes. Answers often contained more information for Emancipation of Expressionism however there were some very good personal opinions of the lighting effects in Within Her Eyes, which did not feature in the anthology information. There was an occasional reference to the wrong work; some students referred to Infra. Students should be encouraged to explore their own personal thoughts on the works.

## Mark Ranges and Award of Grades

Grade boundaries and cumulative percentage grades are available on the [Results Statistics](#) page of the AQA Website.