



GCSE
Dance

8236/W Dance appreciation

Report on the Examination

8236
June 2024

Version: 1.0

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General

Once again it was encouraging to see the majority of students attempting the entire question paper with a large number containing their answers within the answer booklet. Examiners found the handwriting on some scripts very difficult to read which can lead to difficulty in awarding marks. There was a slightly higher number of not attempted questions, particularly in Section A compared to previous years as there were some questions that had not previously been asked. There was confusion amongst a large number of students in questions 2.1, 09.1 and 09.2 which were poorly answered, but on the whole students performed well in this section.

Section B was answered well, it is important to remember that Section B uses a hybrid mark scheme. To achieve 1 mark a student had to name one of the skills asked in the question and describe how that skill contributed to the effectiveness of their overall performance or choreography, or 2 marks where a student had to name two of the skills asked in the question and describe how each of those skills contributed to the effectiveness of their overall performance. To achieve 3+ marks, more skills should be named, specific movement examples given and contributions to effectiveness explained. Students gained more marks when they offered a range of contributions for each skill. Q11 in particular showed that students were secure in their knowledge and understanding of mental skills and attributes. Very occasionally students wrote about more than one set phrase for Q11, only one set phrase was awarded marks, or gave the same choreographic intent for Q12 and Q13. As Q12 referred to performance of the duet/trio and Q13 referred to their own choreography, only one of these two questions could be awarded marks as the choreographic intent could not be the same for both. The answer with the most marks was the one awarded.

Section C was generally well answered, particularly Q14 and 15. Most students showed a clear understanding of the aural setting for A Linha Curva and could identify and explain the use of aural setting well. There were some personal interpretive comments made in some answers for Q15 which were not awarded marks as this was not a discursive question. The mark scheme for the 6-mark question in Section C is a levels of response mark scheme. Where students include one contribution of a feature, 3 marks are automatically awarded. There were some factually incorrect responses to Q16; the costumes are not torn or ragged, worn out, dirty and the son character does not wear shorts and the only reference to oversized clothing is the coats that the dancers put on towards the end of the dance. There were also some inaccuracies describing lighting. Where factually incorrect, these answers were not awarded marks. There were some very balanced answers for both 12-mark questions where contributions from the Anthology and plausible personal interpretations were well thought through and considered.

Section A

Question 01

Most students achieved all 3 marks. Where students achieved 2 marks often there was no reference to two dancers. Very occasionally a student did not include a choreographic intent, which had an impact on being able to achieve marks in later questions that link to the original choreographic intent.

Question 02.1

A poorly answered question. Students who did not achieve full marks usually did not describe a motif or omitted to include a dynamic in that motif. In the SSV a motif is described as ‘A movement phrase encapsulating an idea that is repeated and developed throughout the dance.’ Students often described a single action and therefore did not achieve marks as examiners looked for a phrase. Many students described a different motif for each of the two dancers, which led to complications in the next question and did not fully answer the question as it asked for a description of a motif.

Question 02.2

Students who had clearly described a sequential phrase that included actions, space and dynamics achieved well in this question. Students who gave a way of developing a dynamic for each dancer were only awarded 1 mark. Students who did not include a dynamic in their motif for 02.1 achieved no marks.

Question 03.1

This question was answered very well. Most students correctly identified a dance relationship. Where no marks were awarded, students offered either offered a relationship such as mother and daughter or offered actions such as counterbalance or lifts.

Question 03.2

In order to achieve marks in this question students had to either give a movement example or a description of the named relationship for 1 mark and then describe how that named relationship supported their choreographic intent for 2 marks. Very few students achieved both marks.

Question 04

The majority of students answered this question incorrectly. Many identified logical sequence as a structuring device but could not fully explain how they would use it in choreography. Answers that referred to flow or progression between sections achieved well. Many described a narrative structure or offered a beginning, middle and end. Many did not attempt to answer the question.

Question 05.1

Many students correctly identified an in-the-round performance environment. Students who did not achieve marks in this question often mentioned a circular or rotating stage. Quite a high number of students did not attempt to answer the question.

Question 05.2

Many answers clearly related performing in-the-round to their choreographic intent. Some answers did not mention the performance environment.

Question 06

Very well answered.

Question 07.1

The majority of students achieved 1 mark for this question.

Question 07.2

Again, well answered, with the majority of students achieving both marks, which showed a good understanding of studio practice, and gave a range of answers such as filming a performance and looking back, counting out loud, using mirrors to check accuracy. Incorrect answers such as being on the beat were not awarded a mark.

Question 08.1

A very well answered question. Most students gave one or two good reasons for the importance of balance.

Question 08.2

Most students achieved 1 mark for this question. To achieve the second mark the answer had to include either a very detailed exercise or a comment about improvement over time.

Question 09.1

This question was poorly answered. The majority of answers confused focus, an expressive skill with concentration, a mental skill. Marks were awarded for eyes, eyeline, where the dancer looks.

Question 09.2

Where 09.1 was answered accurately students often achieved both marks with good examples of the importance of focus that included demonstration of choreographic intent, mood, character etc.

Question 10.1

Most students achieved 1 mark for this question and related their answer to executing action or movement. A small number commented on safety of the dance environment.

Question 10.2

This question was misunderstood with most students achieving 0 or 1 mark despite often answering 10.1 accurately. Many of the responses to this question referred to safe dance practice; appropriate clothing, no jewellery etc rather than safely executing an action. Correct answers referred to putting a flat hand down before moving into the floor or bending the knees when landing from a jump.

Section B

Question 11

Many students achieved 4 or more marks for this question. They showed clear understanding of mental skills and could give examples within their set phrase when they demonstrated the skill. It is very helpful to examiners if there is a concluding statement for each skill explaining the contribution and students who add this comment do well in this section. As this is a hybrid mark scheme many students achieved 2 marks which was due to either naming two mental skills and attributes or naming more than two but not including a contribution. Many students again incorrectly named focus as a mental skill and attribute and continued to describe concentration.

Question 12

This question performed similarly to Q11 with many students naming facial expression, focus (used correctly) and projection. Some students named musicality, sensitivity to other dancers, phrasing and spatial awareness but struggled to explain how these helped their performance as expressive skills.

Question 13

This question performed less well than Q11 and Q12. Many of the answers referred only to stage directions and many incorrectly included formations. Many students referred to pathways, levels and size of movement and successfully explained how they supported their choreographic intent.

Section C

Question 14

The majority of students achieved a mark for identifying a feature of the aural setting. Spoken word was not awarded marks. Most students clearly understood the term aural setting, but a few mistook this for lighting or costume and described features of either or both.

Question 15

Most students achieved 3 or more marks for this question. There were references to drums, vocal chants, percussion and samba style music. Some of the higher responses made reference to berimbau, whistles, Tum Takkara Tum, Percossa, live band.

Question 16

Most students achieved this mark. References to dull, torn, ripped, old, worn out were not awarded.

Question 17

Most of the marks awarded for this question were in the level 2-mark band achieving between 4-6 marks. There were some well-balanced responses where both features were discussed equally and where there was a balance between contributions as evidenced from the Anthology and Personal Interpretations. There were some factually incorrect features named for both costume and lighting which could not be

awarded marks and there were some personal interpretations that were not related to the work. Some of the responses were very general, discussing the choreographic intent of the work in detail but not offering any information about a feature of the work and how that feature contributes to the choreographic intent of the work. Other general responses included detailed descriptions of the costumes or lighting without a contribution to the choreographic intent. Answers that included a balance of the information from the Anthology with credible personal interpretations for costume and lighting achieved the higher levels of response in the mark scheme.

Question 18

This was a more challenging question and most of the marks awarded were in the level 2-mark band achieving between 4-5 marks. The answers to this question were a little more repetitive. Students described the features of the staging/set and performance environment of both works in detail but often didn't offer a discussion of how the staging/set and performance environment enhanced our appreciation. Again, some of the personal interpretation comments were unrelated to the work and in some cases, there was an imbalance of personal interpretation comments over information from the Anthology which results in students not being able to achieve the higher marks.

Mark Ranges and Award of Grades

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