

GCSE
Dance
8236/W

Report on the examination

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General Comments

As with previous years, it is encouraging to see that most students are attempting to answer all questions and containing their answers within the answer booklet. There were some questions which were not attempted; questions 07, 11, 12.1 and 12.2 in Section A and question 19 in Section C.

Section A was generally answered well, particularly answers related to choreographic processes. There was a range of interesting and creative choreographic intents for question 01, including: poverty, corruption, gambling, money not buying happiness and corporate greed. The performing skills questions proved to be more challenging this year.

Section B was also generally answered well, particularly Q13 and Q15. Responses for Q14 were not always so successful with some responses describing choreographic processes rather than explaining how these processes contributed to their choreography. It is important to remember in Section B that the mark scheme used is a hybrid mark scheme. To achieve 1 mark, one example and one contribution must be given. To achieve 2 marks, two examples and two contributions must be given. To achieve 3+ marks more examples are expected and interesting and varied contributions lead to the higher mark bands. Students should be encouraged to identify more than two skills and offer varied contributions in order to achieve the higher mark bands.

The 1-mark and 6-mark questions in **Section C** were answered well. It is important to remember that the mark scheme for Q17 is a levels of response mark scheme. To achieve 1 or 2 marks, description only is required. To achieve 3+ marks contributions to the professional dance work are required. Q20 was generally answered well as students could identify features of lighting in both dance works. Q19 was the question most likely to not be attempted, although when successful students mentioned duets, action, dynamic and spatial content for choreographic content as well as a wide range of features of the stage/set.

Section A

Question 01

A well answered question with the majority of students achieving all 3 marks. Where 1 or 2 marks were awarded, students either did not mention one dancer or added their own prop rather referring to the one given in the question paper: a coin.

Question 02.1

Very well answered. The majority of students could identify two dynamics. Where marks were not awarded students generally confused dynamics with actions.

Question 02.2

This question was not answered very well. Many incorrect answers included adding an action to the dynamic named in 02.1. Students achieved both marks when they included the dynamic from the previous question and added a change of that dynamic e.g., instead of smoothly I would repeat the action sharply.

Question 03

The majority of students achieved both marks in this question. Students clearly identified an aspect of spatial content and linked that use of space to their choreographic intent.

Question 04

Students who identified a specific example of choreographic contrast in e.g. levels – low/high, dynamics – sharp/soft or space – large/small and linked this use to their choreographic intent achieved both marks for this question.

Question 05

This question was well answered. Students identified a good range of actions and linked those actions to their choreographic intent. The vast majority of students achieved both marks.

Question 06

This was also well answered. Many students identified a three-part ternary structure and clearly linked that to their choreographic intent. Where students were not awarded marks their responses described a binary structure or did not indicate three sections.

Question 07

There were some very interesting responses to the use of both end-stage and proscenium performance environments including: use of wings, backdrops, having the audience all see the same perspective and again linked this use to their choreographic intent. It is assumed that students who did not understand the meaning of these performance environments did not attempt the question.

Question 08

The majority of students achieved 1 mark for this question.

Question 09.1

This was a reasonably well answered question. Responses that included 'range' (or suitable synonym) or 'fluently' (or suitable synonym) achieved the mark.

Question 09.2

A well answered question with a wide range of reasons why mobility is important for a dancer.

Question 10.1

A generally well-answered question. Most students achieved 1 or 2 marks. Incorrect answers included prevents injury, relaxes muscles, relaxes the body,

Question 10.2

The majority of students achieved 1 mark for naming an exercise e.g., stretching. Students who included more detail of the exercise were awarded the second mark.

Question 11

This was a less successfully answered question and in some cases was not attempted. Sensitivity to other dancers is an expressive skill, therefore responses that included an awareness of other dancers whilst dancing e.g., use of peripheral vision, agreeing a focus/eyeline, having a sense of spatial awareness whilst dancing was awarded marks. Many incorrect answers included the use of mirrors, video etc.

Question 12.1

This was a less successful answered question and often not attempted. Many students confused phrasing with phrases or sections of movement and responses referred to phrase in choreographic terms rather than as an expressive skill.

Question 12.2

Many of the students who did not answer 12.1 correctly also answered this question incorrectly. This, however, was a stand-alone question so students had the opportunity to achieve 2 marks if they correctly identified the importance of phrasing in a dance performance. Examples of responses that achieved marks were e.g., helps create a mood/atmosphere, helps the audience understand the theme/choreographic intent, helps create an engaging performance.

Section B

Question 13

This question was well answered. Many students were able to identify technical skills, cited very specific examples of the skills within one of the set phrases and explained how that skill contributed to the effectiveness of the set phrase. Some students confused technical skills with physical or mental skills so did not achieve marks. Occasionally students mentioned two set phrases so could only be awarded marks for one where appropriate. Many responses only identified two or three skills, which could limit application of the mark scheme. Many responses referred to a choreographic intent for the set phrase described. It should be noted that the set phrases do not have a choreographic intent.

Question 14

This question was answered reasonably well. Many students identified the stages of the choreographic process and then explained how that stage of the process informed their choreography. There were students who could identify the stages but did not explain how they helped in the creative process of their choreography.

Question 15

This was again a very well answered question. Majority of students achieved 4 or 5 marks. Knowledge of action content was very secure and there were some very detailed explanations of how the choice of action supported the choreographic intent of their choreography.

Section C

Question 16

A well answered question. Almost all students identified a dance relationship in *Within Her Eyes*. Where students did not achieve marks, they either named an action such as a lift or identified a dance relationship that does not feature in the Anthology resources.

Question 17

This question was answered well. Many students identified a range of dance relationships and explained how these relationships contributed to the choreographic intent. Some high mark responses identified only one dance relationship but described a number of very detailed movement examples of that relationship from *Within Her Eyes* and related each movement example to a different aspect of the choreographic intent. Other high mark responses identified several dance relationships with movement examples and contributory comments.

Question 18

This question was answered well. Many students could correctly identify a feature of the staging/set of *Artificial Things*. Incorrect answers included a snow globe, tables and chairs. Some students offered end-stage or proscenium arch as answers which are not features of the set, but performance environments so were incorrect.

Question 19

The majority of responses were in Level 2. There was often an imbalance between the staging/set and choreographic content. Many students focused more on staging/set than choreographic content. There was also an imbalance between contributions and personal interpretation. Many students confused choreographic intent with the stimuli, e.g. paintings by Djurovic, an urban landscape with an isolated figure for the works and personal interpretation was often implausible. Very occasionally students confused *Artificial Things* with *Shadows* or *Within Her Eyes*.

Question 20

Again, the majority of responses were within Level 2. There were some very detailed descriptions of lighting states for *Infra*, notably the six white rectangles of light and the green, amber and blue coloured washes. There were some interesting personal interpretations for these lighting states. Again, there was some confusion between the choreographic intent e.g., seeing below the surface, pedestrian language, relationships, and the stimuli e.g., the London bombings, *The Wasteland* for *Infra*. For *Shadows* the white overhead lights and the shaft of white light featured heavily in responses with strong links to the choreographic intent as well

as mood and atmosphere. There were some inaccuracies in lighting states that were not awarded marks e.g., the LED figures in *Infra*. The LED screen is part of the staging/set as stated in the Anthology and is therefore not classed as lighting. For both works, spotlights were often referred to for lighting at moments in the work when overhead lights were used. Again, for both works some of the personal interpretation comments were implausible.

Mark Ranges and Award of Grades

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