

# Script Marks Report

Component

8236/W - DANCE WRITTEN PAPER

Series

6G23

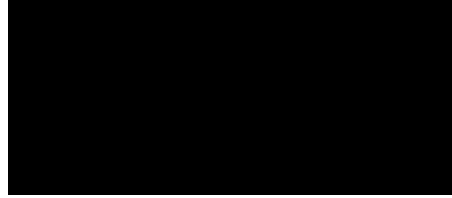
Candidate Name

Candidate Number

Centre Number

Total Mark

Date Generated



This candidate's script has been assessed using On-Screen Marking. The marks are therefore not shown on the script itself, but are summarised in the table below.

Item	Mark
1	3
2.1	2
2.2	2
3	2
4	2
5.1	1
5.2	2
6.1	1
6.2	2
7	1
8.1	2
8.2	2
9.1	2
9.2	1
9.3	2
10.1	1
10.2	1
11	3
12	4
13	6
14	1
15	5
16	1
17	9
18	12
<b>Total Mark</b>	<b>70</b>

Please write clearly in block capitals.

Centre number

Candidate number

Surname

Forename(s)

Candidate signature

I declare this is my own work.

## GCSE DANCE

### Component 2 Dance appreciation

Tuesday 20 June 2023

Morning

Time allowed: 1 hour 30 minutes

#### Materials

You will not need any other materials.

#### Instructions

- Use black ink or black ball-point pen.
- Answer **all** questions.
- Fill in the boxes at the top of this page.
- You must answer the questions in the spaces provided. Do not write outside the box around each page or on blank pages.
- If you need extra space for your answer(s), use the lined pages at the end of this book. Write the question number against your answer(s).
- Do all rough work in this book. Cross through any work you do not want to be marked.

#### Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- You should use examples wherever appropriate to support your responses.
- You may use bullet points, continuous prose or diagrams in your answers.

#### Advice

You should spend about 30 minutes on **Section A**, 25 minutes on **Section B** and 35 minutes on **Section C**.

For Examiner's Use	
Section	Mark
A	
B	
C	
<b>TOTAL</b>	



J U N 2 3 8 2 3 6 W 0 1

IB/G/Jun23/E6

8236/W



**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 **trio** (a dance for three dancers) using the images below as a stimulus.

All answers to Questions 01–06.2 must relate to this stimulus.

**Three photographs of a sculpture of Stephanie Tubbs Jones by Michael Murphy (2020)**



0 1

Outline a choreographic intent for your trio, which refers to the stimulus **and** the use of three dancers.

[3 marks]

My choreographic intent is to show the multiple layers of emotions an individual has in <sup>their</sup> ~~there~~ personality. Each of the 3 dancers will represent: Joy, sadness, anger. This links to the stimulus as there are many layers to the sculpture, but only one ultimate face conveyed.



0 2

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0 2 . 1 Identify **two** relationships you could use in your trio.

[2 marks]

1 Counterpoint ✓

2 Action / reaction. ✓

0 2 . 2 Describe **one** way you could use **one** relationship identified in **Question 02.1** to support the choreographic intent outlined in **Question 01**.

[2 marks]

I would use counterpoint to create feelings  
of chaos and clashes. <sup>All the dancers</sup> This reflects the  
would perform different motifs at different  
times to represent different emotions.

0 3 Describe **one** way you could use action content to support the choreographic intent outlined in **Question 01**.

[2 marks]

One dancer would gesture to their  
heart using their hands, clasping the  
heart area on their chest in slow dynamics  
to represent sadness.

0 4 Describe **one** way you could use choreographic devices to support the choreographic intent outlined in **Question 01**.

[2 marks]

I would use a climax to show the  
emotions at their most heightened  
intensity to represent the clashes in  
the layers of emotion.

Turn over ►



0 3

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0 5 . 1 Identify a location for a site-sensitive performance environment you could use for your trio. [1 mark]

~~A field~~ An open field. ✓

0 5 . 2 Describe **one** way your choice of site-sensitive performance environment supports the choreographic intent outlined in **Question 01**. [2 marks]

The natural environment would have correlation to the human nature of the emotions sadness anger and joy, therefore reflecting my intention.

0 6 . 1 Name a type of aural setting you could use for your trio. [1 mark]

Body percussion. ✓

0 6 . 2 Describe **one** way your choice of aural setting supports the choreographic intent outlined in **Question 01**. [2 marks]

I would use body percussion such as the stamping of feet to represent the emotion anger, <sup>or clapping</sup> and of hands to represent joy, therefore there would be direct correlation between the intention and music.



Questions 07–10.2 refer to your knowledge and understanding of performance skills.

07

What is the correct definition of 'rhythmic content'?

[1 mark]

Tick (✓) **one** box.

Dance that tells a story

Important moments of a dance

Repeated patterns of sound or movement ✓

The way energy is distributed in the execution of a movement phrase

08.1

Name **two** mental skills and attributes.

[2 marks]

1 Confidence ✓

2 Concentration ✓

08.2

Give **two** reasons why mental skills are important for a dancer.

[2 marks]

1 Help convey the choreographic intention to audience if the dancer is confident. ✓

2 Concentration allows better execution of the movement, therefore conveying the choreographic intention more effectively. ✓

Turn over ►



05

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09.1 Define the dance term 'flexibility'.

[2 marks]

Range of movement in a joint.

09.2 Name one physical skill and attribute **other** than flexibility.

[1 mark]

Atix Balance.

09.3 Describe an exercise you can do to improve the physical skill you have named in Question 09.2.

[2 marks]

Perform a plank. <sup>to increase core strength, therefore balance</sup> Extend your legs behind ~~act~~, balancing on the balls of your feet and elbows, body horizontal to floor and hold the position. <sup>to increase intensity, increase trunk plank is held for.</sup>

10.1 Define the dance term 'expressive skills'.

[2 marks]

Skills used by a dancer to convey emotion <sup>to</sup> help tell a story of a dance.

10.2 Give **one** reason why facial expression is important within a dance performance.

[1 mark]

To convey the choreographic intention to the audience and convey emotion.

30



06

**Turn over for Section B**

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ANSWER IN THE SPACES PROVIDED**

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0 7

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R  
S  
D  
E

## 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.

Shift = hair  
Breath = back.  
Appropriate clothes

1 1

Explain how your knowledge of **safe working practices** supported your performance of **one** of the set phrases.

[6 marks]

- E** Dur in Breath, I ~~kept~~ wore appropriate dance wear, a leotard and jazz tights. This tight fitted clothing allowed the examiner to clearly see my correct alignment, allowing access to higher marks when I performed.
- E** I also wore my hair tied back in a low bun so that it would not obstruct my view, allowing me to maintain spatial awareness as well as focus on executing the moves fully such as the Sharp Changes in direction of the head.
- E** Extra space I also ensured that I had warmed up my muscles by performing 20 star jumps before my performance. This ensured I had enough oxygen <sup>in my</sup> muscles so I could maintain stamina & endurance in my performance in order to execute the moves fully to convey moments of breathing all the way to the end for example the final gesture of opening the arms and chest. This allowed my performance to be enhanced.



0 8

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Rooster.  
 -> Action - gestures  
 -> Space - formations =

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

1 2

Explain how your use of **technical skills** contributed to the effectiveness of your duet/trio performance.

[6 marks]

- In my duo/trio performance of 'Rooster,' one technical skill I used was the action, gesture. I did this when I was centre stage, facing forwards, I gestured both my hands to my hair, as if slicing back my hair, as a man would do. This therefore conveyed the choreographer's intention of showing confident men on a night out, to the audience, increasing effectiveness of the performance.
- I also used a range of dynamics, for example sudden to sustained in the middle of the performance where you would slowly perform a sustained handstand before quickly standing and pulling your right knee to chest. This change in dynamic added to the exciting, uplifting nature of the dance, allowing audience to understand the intention of fun.
- Lastly we used a range of spaces including levels. We would perform an elevation before proceeding to perform a seated roll out of it. <sup>The difference</sup> ~~This is~~ levels made the dance interesting and engaging to the audience, <sup>and therefore</sup> ~~also showed a~~ conveyed the intention of fun.

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0 9

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

1 3

Explain how your use of **dynamic content** supported the choreographic intent of your choreography.

acceleration =  
fast/slow

[6 marks]

**E** In my solo I used fast dynamics in the very beginning of the dance where I frantically ran around the perimeter of the room, gesturing to my head in a stressed mannerism before abruptly stopping ~~for~~ centre stage facing forward.

This change in dynamics conveyed the intention of ~~going to~~ <sup>escaping</sup> the stress and anxiety of the

**C** day through a pleasant dream through the ~~sharp~~ <sup>giving</sup> change of dynamics.

**E** I used sustained, slow dynamics in the body of my dance, for example when repeating the key motif or slowly extending my extra space leg in front of me, then stepping on it to perform a held arabesque, then slowly lowering ~~my~~ my relevé, then my leg. These slow dynamics created a peaceful serene atmosphere,

**C** representing the ~~sanctuary~~ <sup>sanctuary</sup> dreams provide us

**C** an escape for internal turmoil, which was part of my choreographic intention.

**E** Lastly, I used accelerated dynamics again in the very end of the dance, when I run off stage frantically again, stressfully gesturing to my head. This completes the ~~piece's~~ structure to my dance, effectively conveying the ~~intention~~ <sup>intention</sup>.

NO FLOW EXTRA SPACE.



1 0

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1 1



### 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*.

1 4

Identify **one** property (prop) used in **Artificial Things**.

[1 mark]

A wheelchair ✓

1 5

Explain how the use of properties (props) contributes to the choreographic intent of **Artificial Things**.

[6 marks]

\* In artificial things opening section, we see a dancer lying next to a wheelchair

**E** in the show. The use of a wheelchair

**C** represents the limitations some face in life, a key choreographic intention of the dance. As well as this, Lucy Bennett had a clear

**C** image of the ~~of~~ a dancer lying in show after falling out of a wheelchair. This image is clearly depicted here

\* further more, Dave used the prop of a headless mannequin in the final ending section when he further more the

**E** Extra space prop of a headless mannequin can be seen on stage. This represents the dancer David's father. It was integral when choreographing this piece to



1 2

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- include dancer's personal experiences -  
 Davido Fatauro is also later depicted in his  
 solo to Sunshine in her suite, but is intro-  
 duced through the mannequin.
- \* There is also a cabinet lying on its side used  
 in artificial things. The cabinet is filled
- with snow, possibly reflecting the intention  
of being trapped inside a snow globe.  
 However the cabinet on its side may also  
 suggest limitations of life, as it is not  
 upright.

Turn over for the next question

Turn over ►



1 3



1 6

Identify **one** dance style used in **Emancipation of Expressionism**.

[1 mark]

hip hop ✓

1 7

Discuss how the dance styles and aural setting contribute to the choreographic intent of **Emancipation of Expressionism**. <sup>Range of hip crumping. Get audience appreciate as art form + individuality</sup> <sub>↳ Electronic beats</sub>

[12 marks]

ds

E of E uses a range of hip hop styles such as crumping, popping, locking, woogie. These are shown in section 4, when a dancer breaks out of the tight formation of rows facing the audience. <sup>to perform their individual style.</sup> ~~The music~~ This therefore <sup>the audience</sup> draws attention to this particular style, <sup>dance</sup> as they are the only ~~one~~ performing it in that moment. This links to the intention of representing hip hop as an art form, as it allows the audience to experience and admire different types of hip hop they may not have seen before, therefore enhancing their appreciation of hip hop as an art form.

Au

In Genesis, the aural setting ~~is~~ contains many electronic noises ~~which are~~ including a heavy bass like sound that appears in structured intervals. ~~These~~ These sounds create a perfect opportunity for unison, <sup>a group of</sup> for example when ~~the~~ dancers all perform ninja walks to the beat.



1 4

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This effectively represents the rituals  
 [C] of showing order, as the structured,  
 periodic electronic beats ~~are~~ have direct  
 Extra space correlation to the structured  
 movement, suggesting uniformity and ~~entirely~~  
 to the audience.

In section 3 of E of T, there is a  
 Ballet performed by a male and female  
 dancer. The aural setting contains  
 [Au] emotive ~~&~~ music with layers of strings  
cello and bass. ~~It~~ It heavily juxtaposes  
 the previous electronic sounds with its  
 beautiful melody. This change in  
 music reflects the intention of taking

[C] the audience on a journey through life.

The movement is more intimate and highlighting  
 [C] displaying a human reaction <sup>to the audience</sup> in another  
intention. The classical music also  
 could represent hip hop as an art form,  
 as traditionally we don't see hip hop  
 to classical traditional music for other  
~~that~~ ~~more~~ already respected styles such  
 as ballet.

The different styles of hip hop shown  
 by individual dancers also reflect  
 the intention of showing individuality  
 The dancers each \*

Turn over ►



1 5

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Shadows - O mother = floral, A line, 1940s fashion. Afro Arte Frat  
Christopher Bruce  
WtE → Dark colours = Earth, Beige to Ethereal = love story w +  
S ⊕ Oversized = poverty = doom.

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1 8

Using your knowledge of the similarities and differences in the use of costume in **Shadows** and **Within Her Eyes**, discuss how the use of costume enhances our appreciation of these two works.

[12 marks]

X

\*ref W2  
by her  
constant  
action  
towards  
the sky  
or away  
from him,  
as if trying  
to be free.

One feature of the costume in ~~Shadows~~ **Within Her Eyes** is that the colour ~~scheme~~ <sup>scheme</sup> has a direct link to the choreographic intention.

The male wears a darker brown. His trousers are a dark brown as well as his khaki shirt, however the female dancer wears a beige top with a beige short skirt and shorts underneath. This could link to how the male is more connected and rooted to earth.

Earth, also reflected by the action carried out as he never leaves the floor. The female wearing lighter colours ~~gives~~ gives her a

more ethereal, other worldly sense, suggesting that the two are separated and different and will not ever be able to be together because of it. Viewers understand this tragic truth through the colour scheme of the clothes, and our appreciation is enhanced.

Similarly, in ~~the~~ **Shadows**, the costume plays a vital part in ~~and~~ the audience understanding the concept <sup>behind</sup> behind the dance.

The costumes are gender specific for each dancer.



1 6

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- Extra space as well as accurate to the style of the
- C** 1940s. The mother wears a long, flowidress  
with an A line cut, reflecting her maternal
- W1** nature through the floral print as well as  
the traditional fashion in the 1940s, a
- C** ~~is~~ in Eastern Europe, a key concept inspired  
by the stimulus, of Auro's part frames, as  
Christopher Bruce was <sup>reminded of</sup> ~~inspired~~ by this  
~~period of time~~ through the music. ~~There~~
- One difference however is that in Shadows,
- W1** the costumes are oversized and worn, with  
muted colours for example the daughters  
grey skirt and the sons worn, distressed  
shirt and trousers. This enhanced the  
performance as the audience understand the
- C** characters are living in poverty, conveying  
the intention of an Eastern European family  
in WWII. The coats put at at the very  
final moment of the performance are  
oversized, and again suggesting poverty, but also  
the imminent doom the family will undergo,
- C** as the coats suggest they have to leave the  
family home, and face <sup>the danger of</sup> what's lies outside  
the door, an intention behind Shadows it
- C** also conveys a feeling of anxiety and suspense.

**END OF QUESTIONS**

32



17



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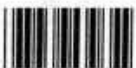
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1 8



Question number	Additional page, if required. Write the question numbers in the left-hand margin.
i 3 C	<p>that I have woken up and <sup>retuned</sup> returned to a <del>stress</del> stressful day, by repeating the dynamics in the opening section, there for emphasising the peace and stress relief dreams provide from the day.</p>
16 * as she wears a skirt with tight shorts W2 C	<p>In the audience, as we gain a sense of depressing finality therefor enhancing appreciation.</p> <p>16 Contrastingly, within her eyes contain more tight fitted clothing, on the female dancer therefor drawing attention to her beautiful <u>extentions</u>, and leg strength. This enhances appreciation as it allows the <del>viewer</del> viewer to focus on her beautiful action content, extending away from him while also drawing herself <u>back</u>, conveying the intention of a love story with a twist effectively.</p>
16	<p>have an opportunity to showcase their style, a beautiful appreciation of for the diverse styles that deserve and receive appreciation from the audience. The clashing of styles also reflects the intention of showing order and</p>



Question number	<p style="text-align: center;"><b>Additional page, if required.</b> <b>Write the question numbers in the left-hand margin.</b></p>
	<p>Chaos. In Growth and Struggle, there are 2 groups of dancers in different sections of right, <del>part</del><sup>are</sup> performing the same style - order - the other performing styles in counter point - chaos - which reflects the intention.</p>
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