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# GCSE DANCE

8236/W: Dance appreciation  
Report on the Examination

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8236  
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## General comments

It was pleasing to see that the majority of questions in the exam paper were attempted and a higher proportion of answers were contained within the answer booklet; there was a marked reduction in the use of extra paper, partly due to the extra space given within the booklet. There were relatively few questions left partially answered or unanswered.

Section A was answered well, with some very creative responses to the given stimulus. The choreographic intent for section A was most commonly based on mental health, eruption of feelings or building up and explosion of anger, although there were some more unusual responses such as working hard for something you want to achieve, the flora and fauna around Mount Vesuvius etc, creating some interesting examples in later questions.

Section B was the least successful of the three parts, with few full mark responses, particularly in questions 12 and 13. More marks are awarded where students can clearly understand the connection between their experiential learning in the studio and apply that to their responses in the written exam paper.

Generally, responses in Section C were not as well answered as those of June 2018. Q18 was more successful than Q19. There were many detailed descriptions of features which were not backed up with examples or analysis of the effect on the work. 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 stimulus with the majority achieving the full three marks. Where fewer marks were awarded, comments on the number of dancers or a direct/indirect reference to the stimulus were omitted. Occasionally there was no choreographic intent mentioned, which has an impact in later questions within the section.

### Question 02.1

This question was generally answered well with around half of all responses being awarded full marks. Incorrect responses included references to actions (weight-bearing movement) or references to the same body part for the second example.

### Question 02.2

Just over half of all responses achieved both marks for this question. Where fewer marks were awarded, the question was misread and answers often gave a development for both examples rather than two examples for one gesture, as stated in the question.

### Question 03

The majority of the responses achieved both marks. Spatial content was clearly understood and there was a great variety of examples, from levels to pathways and size of movement. Students who did not achieve both marks generally referred to space but did not include how that use of space supported the choreographic intent. If no choreographic intent was included in Q1, then no mark can be awarded here.

**Question 04**

Less than half of the responses identified a contrast and linked that contrast to the choreographic intent given in question 01. Weaker answers either did not include a clear contrast or did not make a clear link to choreographic intent.

**Question 05.1**

The majority of the responses correctly named structuring device. The most commonly cited structures were binary, ternary, rondo and narrative. Unity, logical sequence and transitions were less frequent. Where no marks were awarded, students were incorrectly naming choreographic devices. Again, understanding of the categorisation and application of the terminology in the specification is recommended.

**Question 05.2**

A minority of responses achieved both marks for this question. Full marks were awarded for a detailed description of how the structuring device supported the choreographic intent, justifying the choice of structuring device with reference to the choreographic intent.

**Question 06.1**

This was a very well answered question with almost all responses achieving a mark. The mark scheme was amended to include any plausible answer. Site sensitive was regularly mentioned but often mis-spelled as sight sensitive.

**Question 06.2**

A minority of responses achieved full marks for this question. Strong responses included a justification of the choice of performance environment and a detailed description of how that environment supported their choreographic intent.

**Question 07**

Almost all of the responses were awarded one mark. There were occasionally some students who did not adhere to the rubric of the question and ticked more than one box resulting in no marks.

**Question 08**

Around half of all responses achieved both marks for this question. Students often confused isolation as a dance term with isolation of the dancer in space. It is recommended that students become familiar with the terminology in the specification and the subject specific vocabulary documents available.

**Question 09**

This was a well-answered question with the majority of responses achieving either one or both marks. Many answers made reference to prevention of build-up of lactic acid, prevent muscle soreness, and returning the heart rate or body temperature to normal. Answers that made reference to 'prevention of injury', 'relaxing muscles' or 'cooling down' did not achieve marks.

**Question 09.2**

The majority of responses achieved one mark giving a simple description of an exercise to cool down e.g. stretching. When specific exercises were described in detail, both marks were awarded.

**Question 10**

A well answered question with the majority of responses achieving both marks. There was a clear sense of understanding how to improve timing.

**Question 11.1**

Most students achieved one mark with either a reference to artistry OR the audience. A significant minority mentioned both in the response.

**Question 11.2**

A very small percentage of answers were awarded full marks. In order to achieve this, a detailed description identifying qualities of the accompaniment and evidencing these qualities in the performance should have been included. A minority of responses achieved one mark with a simple description.

**Section B****Question 12**

The majority of the cohort achieved either zero or one mark for this question. Many could identify and outline the feedback they were given, could describe the steps they took to respond to that feedback but did not make the connection on how that response improved the performance of the set phrases.

Where students achieved full marks, there were references to eg improving confidence or improving their ability to execute a specific movement in response to the feedback given. As with the June 2018 paper, 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 are described.

**Question 13**

The majority of the answers to this question indicated the use of research and improvising, although this terminology was not always used. Other choreographic processes such as structuring, refining and synthesising were very infrequently used. Very few answers achieved full marks. Many answers described the choreographic processes used but did not always make the link to how and why these processes helped in the creation of the choreography. Occasionally an answer referred to the plural term 'we', suggesting the answer was referring to the duet/trio rather than choreography. When students referred to their choreographic intent at the beginning of the question there was often a clear link to how each choreographic process named informed the choreographic intent. Many of the choreographic intents related to violence, mental health, forced marriage, anger etc. although there were some interesting choreographic intents based on recipes, the rise of The Beatles etc.

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**Question 14**

Again, a very small percentage of answers gained full marks for this question. When answered well students made reference to a choreographic device, gave an example of how it was used in their choreography and then explained how that linked to their choreographic intent. Climax, highlights, repetition and motif and development were the most commonly cited devices. Terms such as accumulation and retrograde were awarded where it was clear that they were developments of motifs.

**Section C****Question 15**

This was a well-answered question with the majority of responses being awarded a mark. Answers such as the Robson motif were not given marks as they do not refer to a single action.

**Question 16**

There were some very creative responses to this question. Many answers clearly referenced action content and gave some excellent examples from the work, explaining how they help our understanding of the idea of having fun. Choreographic devices and structuring devices were less common, often being used in answers that achieved full marks. Occasionally answers incorrectly referred to costume, lighting and aural setting.

**Question 17**

This was generally well answered with the majority of responses achieving a mark. The mark was not awarded when a student named a specific performance environment, eg a graveyard, as there are a number of performance environments in the work.

**Question 18**

Where students did well in this question, their answer included a balance between analysis of both features of the work: what we already know from the fact file and video interviews and their own personal interpretation. The majority of responses achieved four out of twelve marks. This was due to the fact that there was an imbalance in the discussion; performance environment was discussed in more detail than dance for camera which limits the answer to the lower mark bands, and there was often a lack of analysis of how the features contribute to the choreographic intent.

**Question 19**

This was less well answered than question 18. Again, the majority of answers were awarded four marks, but fewer achieved this. There were some incorrect features of aural setting from both works that were mentioned such as footsteps, wind, a knock on the door. Answers often lacked analysis of the aural setting of both works, focusing on personal interpretation where there should be a balance. There were fewer specific examples of the aural setting and how their qualities enhance our appreciation used in discussion. Some answers referred to costume, lighting and features of the physical setting without mentioning the aural setting. Some responses referred to Artificial Things. Some students did not attempt to answer this question.

### **Mark Ranges and Award of Grades**

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