GCSE

WJEC GCSE Dance

Approved by Qualifications Wales

Sample Assessment Materials

Unit 3: Dance Appreciation

Teaching from 2026
For award from 2028



This Qualifications Wales regulated qualification is not available to centres in England.

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WJEC would like to thank the students and teachers of Fitzalan High School, Cardiff and Llanwern High School, Newport for their participation in the creation of these covers.

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Unit 3: Dance Appreciation

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Guidance for accessing the online Sample Assessment Materials is detailed in the following steps:

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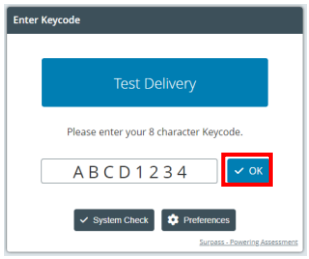
<tr><td>2. Click ‘OK’:</td><td>
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<tr><td>3. Click ‘Yes’:</td><td>
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<tr><td>5. To navigate through the assessment, click ‘Back’ or ‘Next’ at the bottom of the screen:</td><td>
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MARK SCHEME

Guidance for examiners

Generic marking principles

- Marks awarded are always whole marks (not half marks, or other fractions).
- Answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.
- Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).
- Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Positive marking

It should be remembered that candidates are writing under examination conditions and credit should be given for what the candidate writes, rather than adopting the approach of penalising candidates for any omissions. It should be possible for a very good response to achieve full marks and a very poor one to achieve zero marks. Marks should not be deducted for a less than perfect answer if it satisfies the criteria of the mark scheme.

For questions that are objective or points-based, the mark scheme should be applied precisely. Marks should be awarded as indicated and no further subdivision made.

Mark schemes often list points which may be included in candidates' answers. The list is not exhaustive. The inclusion of *'Credit any other valid response.*' (or similar instruction) within mark schemes allows for the possible variation in candidates' responses. Credit should be given according to the accuracy and relevance of candidates' answers.

Appropriate terminology is reflected in exemplar responses in mark schemes. However, unless there is a specific requirement within a question, candidates may be awarded marks where the answer is accurate but expressed in their own words.

Banded mark schemes

For band marked questions, mark schemes are in two parts: the indicative content and the assessment grid.

The indicative content suggests the range of points and issues which may be included in candidates' answers. It can be used to assess the quality of the candidate's response. As noted above, indicative content is not intended to be exhaustive, and candidates do not have to include all the indicative content to reach the highest level of the mark scheme.

However, to reach the highest level of the mark scheme a candidate must meet the requirements of the highest mark band. Where a response is not creditworthy, that is, it contains nothing of any significance to the mark scheme, or where no response has been provided, no marks should be awarded.

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The marking of banded mark questions should always be positive. This means that, for each candidate's response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding they are not deducted from a maximum on the basis of errors or omissions.

Examiners should first read and annotate the candidate's answer to pick out the evidence that is being assessed in that question. The mark scheme can then be applied. This is done as a two-stage process.

Stage 1 – Deciding on the band

Beginning at the lowest band, examiners should look at the candidate's answer and check whether it matches the descriptors for that band. If the descriptors at the lowest band are satisfied, examiners should move up to the next band and repeat this process for each band until the descriptors most closely match the work.

Stage 2 – Deciding on the mark

Having determined the appropriate band, deciding on the mark within a band will be made on the basis of a 'best fit' procedure, weaknesses in some areas being compensated for by strengths in others.

Examiners should use the full range of marks available to them. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria, and all responses must be marked according to the banded levels provided for each question.

Standardising material that has already been awarded a mark will be provided during standardising and this should be used as a reference material when assessing work. Examiners are reminded of the need to revisit the standardising material as they apply the mark scheme in order to confirm that the band and the mark allocated is appropriate to the work submitted.

This mark scheme instructs examiners to look for and reward valid alternatives where indicative content is suggested for an answer. This is not a checklist for expected content in an answer, or set out as a 'model answer', as responses must be marked in the banded levels of response provided for each question. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement to determine the validity of the response in light of the task and reward as directed by the bands. Candidates are free to choose any approach that is relevant to the set task. Candidates can (and will most likely) incorporate ideas other than those mentioned in the mark scheme.

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SECTION A

Rygbi – National Dance Company Wales

Question			Answer	AO1	AO3	Total Mark
1.	***Rygbi: Annwyl / Dear*** by Fearghus Ó Conchúir					
	(a)		Name **one** theme of ***Rygbi: Annwyl / Dear*** by Fearghus Ó Conchúir for National Dance Company Wales.	1		1
			Award **one** mark for stating a suitable answer from below: • Celebrates Rugby in Wales • Explores the hopes, glory, and passion of Rugby • Explores how a team of Rugby players rally together on and off the pitch. • Team sports in Wales • The pride of Welsh teams. *These are examples only and all valid alternatives should be considered and marked appropriately.*			
	(b)	(i)	What section does this extract come from?	1		1
			Award **one** mark for stating a suitable answer from below: • Section 1 • The Warmup • The Preparation.			
		(ii)	In the section noted above, identify a dance movement and briefly describe **how** it is inspired by the game of rugby.	2		2
			*Award **1 mark** for identification and **1 mark** for brief description (maximum of two marks) for example:* • Running, in straight lines (1 mark) as if training for a match (1 mark). • Stretching (1 mark) as if preparing to play a game of rugby (1 mark). • Kicking with a flexed foot (1 mark) as if kicking the ball (1 mark). • Falling into the ground/floor (1 mark) as if being tackled in rugby (1 mark). • Changing direction quickly (1 mark) as if chasing the ball/players around the pitch (1 mark). • Reaching up with both arms (1 mark) as if catching a ball (1 mark). • Making contact with another dancer (1 mark) as if tackling during the game (1 mark). *These are examples only and all valid alternatives should be considered and marked appropriately.* **N.B. The whole group scrum and line up does not appear in this section.**			

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Question		Answer	AO1	AO3	Total Mark
1.	(c)	Briefly describe **one** motif that is repeated within the **whole dance** piece.	1		1
		Award **one** mark for example: • One female dancer facing upstage in a deep second position. She walks around one hand on the floor. This is repeated twice in section 1 (1 mark). • One female dancer turns moving upwards and out of the floor as she curves and ripples through her spine. She repeats this facing stage right (1 mark). • The seven dancers travel in a group running, changing direction, jumping, and kicking out one leg with a flexed foot in unison (1 mark). *These are examples only and all valid alternatives should be considered and marked appropriately.*			
	(d)	Discuss **two** ways that ***Rygbi: Annwyl / Dear*** shows feelings of passion, joy and glory within the movement of the **whole dance** piece. Use examples in your answer.		2 x 2	4
		Award up to **two** marks for **each** way discussed. (**One** mark for an example and **one** mark for how it shows feelings of passion, joy, and glory). For example: • The dancers perform expansive and fluid movements (1 mark) that give a feeling of passion (1 mark). • Use of the dancers' facial expressions and use of eye contact (1 mark) shows joy (1 mark). • The use of uplifting gestures and jumps, (1 mark) that mirror the joy of scoring a try (1 mark). • Use of high-level movements, jumps and lifts (1 mark) as these convey a sense of glory (1 mark). • Dancers move in unison (1 mark), symbolises the collective passion of the team (1 mark). • Moments of stillness and slow-motion (1 mark) shows the joy of a victory (1 mark). • Lifting or supporting each other (1 mark) which shows the passion of working together (1 mark). • Contrasting movements (1 mark) to show the highs and lows of the sport (1 mark). *These are examples only and all valid alternatives should be considered and marked appropriately.*			

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	(e)	(i)	Identify **two** dynamics and briefly discuss how they are used in the clip.	2 x 2		4
			Award a maximum of **two** marks **per** dynamic: (**One** mark for identification and **one** mark for how it is used). For example: A dancer falls to the floor and rolls onto her back (sudden fall) (1 mark). This suggests the dancer is tired or injured (1 mark). The running and fast paced training and travelling actions (1 mark) give the feel of teamwork (1 mark). Use of stillness/suspension (1 mark) to show dancers waiting to join in (1 mark). There are fast-paced rhythmic steps/runs (1 mark) that add interest/contrast to the piece (1 mark). There are moments of stillness (1 mark) that add interest (1 mark). Big jumps and sudden falls (1 mark) to show contrast (1 mark). *These are examples only and all valid alternatives should be considered and marked appropriately*.			

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Question			Answer	AO1	AO3	Total Mark
1.	(e)	(ii)	Discuss how the use of **space and relationships** vary through the **whole dance** piece. Use examples in your answer.	6		6

Indicative Content

Suitable answers could include:

- **The use of relationships** (lifts, unison, canon, following, focus towards each other, arms on shoulders, duet lifts, scrum, pushing, pulling, grabbing, whole group lifting one dancer up horizontally).
- **The use of space** (low floor work, middle level running, pathways, lifts to a high level, implied space of a ball, personal space, formations: scrum, lines, using downstage left for slow motion audience response).

Examples of movements:

- Section 1: Running in groups, spaced formations of 4,5,6 and 7 dancers, the dancers accumulate. Repeating motifs in groups and lines in different facings.
- Section 2: Sudden contact in pairs, unison, slow falling, using middle and low level as the dancers fall into the floor.
- Section 3: They start to slowly move to downstage right as a group getting closer. They gather into a line their arms on each other's shoulders.
- Section 4: Partner supported into a jump which lifts them straight up to a high level.
- Section 6: Traveling in pairs, in trios and moving in unison.
- Section 7: Close group in a huddle, one dancer is lifted to a high level.
  Section 8: Lifts, unison, group formations, line formation facing front.

Band	AO1
3	**5-6 marks** • A very good consideration of how space is used throughout the work • A perceptive understanding of the relationships between dancers • Highly appropriate knowledge, understanding and use of dance terminology.
2	**3-4 marks** • A good consideration of how space is used throughout the work • A good understanding of the choreographic relationships between dancers • Generally relevant knowledge, understanding and use of dance terminology.
1	**1-2 marks** • Basic consideration of how space is used throughout the work • Basic understanding of the choreographic relationships between dancers • Some relevant knowledge, understanding and limited use of dance terminology.
0	**0 marks** No response attempted or nothing worthy of credit.

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SECTION B

Question			Answer	AO1	AO3	Total Mark
1.	***The Mad Hatters Tea Party*** – ZooNation The Kate Prince Company					
	(a)		Select the dance style of **The Mad Hatter's Tea Party** *Drop down box* Contemporary Dance Dance Circus Hip Hop	1		1
			Award **one** mark for Hip Hop			
	(b)	(i)	State **two** actions/movements the **Queen of Hearts** performs in the solo in Act 1.	2		2
			Award **one** mark for each action/movement, for example: The Queen of Hearts uses: • Wacking (1 mark) • Tango style movements (1 mark) • lots of gestures of pointing (1 mark) • making fists (1 mark).			
		(ii)	Name a **dynamic** the **Queen of Hearts** uses in the solo in Act 1.	1		1
			Award **one** mark from example: • focus (1 mark) • grounded movements (1 mark) • strong gestures (1 mark) • abrupt stops (1 mark).			

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Question		Answer		AO1	AO3	Total Mark
1.	(b)	(iii)	Describe how **actions/movements** and **dynamics** are used to communicate the meaning and intention of this solo.	6		6

Indicative Content

Candidates must describe actions/movements and dynamic from the **Queen of Hearts** and how these movements are used to communicate meaning.

For the **Queen of Hearts,** learners could choose actions/movements and dynamic for example:

- Strong, fast moments
- Fast gestural wacking style movements with her arms
- She uses stomps
- She uses strong gestures, circling her arms and using her fists
- She performs lots of spins and turns on one leg that then abruptly stops
- Downward grounded movements.

How the movements communicate meaning for the **Queen of Hearts** for example:

- Emphasises her anger
- There are moments when she is elegant but these turn into where she can look like an angry bully
- She comes across as feisty
- She has intense and anger
- Demonstrate that she has sass and control
- Shows that she focuses her attention on Ernest.

Band	AO1
3	**5-6 marks** • Very good description of how the actions/movements and dynamics are used to communicate the meaning and intention of this solo. • Relevant knowledge, understanding and use of dance terminology.
2	**3-4 marks** • Good description of how the actions/movements and dynamics are used to communicate the meaning and intention of this solo. • Some relevant knowledge, understanding and use of dance terminology.
1	**1-2 marks** • Basic description of how the actions/movements or dynamics are used to communicate the meaning and intention of this solo. • Basic knowledge, understanding and use of dance terminology.
0	**0 marks** Response not credit worthy / not attempted.

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Question	Answer		AO1	AO3	Total Mark
1.	(c)	Give **two** examples of how the set design used in The Mad Hatters Tea Party shows they are in an institution.	2		2
		*Award **one** mark for each example (maximum of **two** marks).* Set Design: • There is a small gothic model of the outside of the institution (1 mark). • Use of grey with towers/clock tower (1 mark). • An arch that reads 'Ladrington Brook' Institute (1 mark). • A towering gothic building (1 mark). • High walls that you can't see over (1 mark). • Giraffe puppets head comes out of a roof (1 mark). **The Doctors Chambers** • Doctors coat hanging up (1 mark). • The flooring is made up of a black and white squares in a chessboard style (1 mark). • Labelled brown folders on table (1 mark). **The Therapy Room** • White laboratory coats hanging up on hooks (1 mark). • There is a four-draw tall filing cabinet (1 mark). • Big wooden double doors with a clock above (1 mark). • The walls are white painted brick (1 mark). • Chairs in muted colours that look like they come from a hospital waiting room (1 mark).			

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Question		Answer	AO1	AO3	Total Mark
1.	(d)	Analyse the ideas and techniques used in the duet by the choreographer to communicate meaning and intentions. In your answer refer to: • the use of ideas and techniques in the duet • how the choreographer uses these ideas and techniques to communicate meaning and intentions • examples for the duet.		8	8

Indicative Content

Candidates should analyse the ideas and techniques used in the duet and how these communicate meaning. For example, how some of the following ideas and techniques communicate meaning:

- The use of **characters and narrative** to communicate meaning? For example:
  - both characters are dressed the same to show that they are the same person
  - the dancers throw their hats upstage as if they mean business
  - the dancers are engaged in a humours battle for their rattle, but Earnest takes it away. They become distressed as this is an object of comfort.

- How do the different **dance styles** communicate meaning? For example, use of Break Dance, Charleston, Lindy Hop, Contact Improv, Tango.

- How does the use of **movements/dance actions** communicate meaning? For example:
  - The dancers throw their hats off upstage as if they 'mean business'.
  - Both dancers start steeping around the stage clapping their hands, looking at the audience to try and encourage them to join in.
  - They briefly fold their arms as if happy with that movement, then in unison perform a barrel jump into the floor.

- How does the use of **space** communicate meaning?
  - They mainly dance close together, sometimes far apart but the action takes place centre stage as they are the main focus.
  - They perform low falls, perform high lifts, so there are contrast of levels to draw the audience attention to the duet.

- How does the use of **humour** communicate meaning? For example:
  - they use high voices
  - gestures
  - facial expressions
  - slap stick falls and lifts
  - the big, bellied costumes, and rosy cheeks, both dressed the same
  - fight over the rattle in comic ways such as holding it up so the other can't reach.

- How do **Relationships** communicate meaning? For example:
  - travel in unison
  - lifts

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- hold hands
- make eye contact
- support each other's weight
- manipulate each other into turns
- gesture towards at each other.

Candidates should analyse how the examples identified help to communicate meaning.

Band	AO3
4	**7-8 marks** • A detailed analysis and evaluation of the use of ideas and techniques in the duet. • A perceptive analysis and evaluation of how the choreographer uses these ideas and techniques to communicate meaning and intentions. • Detailed examples from the duet. • Relevant knowledge, understanding and use of dance terminology to analyse ideas and techniques.
3	**5-6 marks** • A good analysis and evaluation of the use of ideas and techniques in the duet. • Good analysis and evaluation of how the choreographer uses these ideas and techniques to communicate meaning and intentions. • Good examples from the duet. • Generally relevant knowledge, understanding and use of dance terminology to analyse ideas and techniques.
2	**3-4 marks** • Basic analysis and evaluation of the use of ideas and/or techniques in the duet. • Basic analysis and evaluation, but lacks detail, of how the choreographer uses these ideas and techniques to communicate meaning and intentions. • Some examples from the duet • Some relevant knowledge, understanding and use of dance terminology to analyse ideas and techniques.
1	**1-2 marks** • Limited analysis and evaluation of the use of ideas and/or techniques in the duet. • Limited analysis and evaluation with little detail of how the choreographer uses these ideas and techniques to communicate meaning and intentions. • Limited examples from the duet. • Little or no use of dance terminology to analyse ideas and techniques.
0	**0 marks** No response attempted or nothing worthy of credit.

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Question		Answer		AO1	AO3	Total Mark
2.	***Pinocchio*** – Jasmin Vardimon Dance Company					
	(a)	Select the dance style of ***Pinocchio*** *Drop down box* Dance Theatre Dance Circus Hip Hop		1		1
		Award **one** mark for Dance Theatre				
	(b)	(i)	State **two** actions/movements **Pinocchio** performs in the first two sections.	2		2
			Award **one** mark for each action/movement, for example: The **Pinocchio** uses: • Puppet like actions (1 mark) • Angular movements (1 mark) • Unsteady footwork (1 mark) • Collapsing actions (1 mark) • Facial expressions (1 mark).			
		(ii)	Name a **dynamic** that **Pinocchio** uses in the first two sections.	1		1
			Award **one** mark from example: • Off balances (1 mark) • Stumbles (1 mark) • Grounded (1 mark) • Weighted movements (1 mark) • Jerky (1 mark) • Sharp (1 mark) • Stiff (1 mark).			

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Question			Answer	AO1	AO3	Total Mark
2.	(b)	(iii)	Describe how **actions/movements** and **dynamics** are used to communicate the meaning and intention behind the characters of Pinocchio.	6		6

Indicative Content

Candidates must describe actions/movements and dynamic of **Pinnochio** and how these movements are used to communicate meaning.

For **Pinnochio,** learners could choose actions/movements and dynamic for example:
- Isolated
- Mechanical arm and leg movements.
- Jerky motions
- Angular gestural motions as if manipulated by invisible strings.
- Sudden collapses or resets.
- Expressive facial expressions
- Hand movements.

How the movements communicate meaning for the **Pinocchio** for example:
- Shows puppet like character, wooden toy quality.
- Lack of control of limbs or learning how to move.
- Floorwork shows clumsiness.
- Gestures and facial expressions show confusion, curiosity and yearning.
- Copying and mimicking to show learning.

Pinnochios movements explore his awakening, his confusion, and first experiences as a puppet discovering how he moves and his own identity.

Band	AO1
3	**5-6 marks** • Very good description of how the actions/movements and dynamics are used to communicate the meaning and intention of this character. • Relevant knowledge, understanding and use of dance terminology.
2	**3-4 marks** • Good description of how the actions/movements and dynamics are used to communicate the meaning and intention of this character. • Some relevant knowledge, understanding and use of dance terminology.
1	**1-2 marks** • Basic description of how the actions/movements or dynamics are used to communicate the meaning and intention of this character. • Basic knowledge, understanding and use of dance terminology.
0	**0 marks** Response not credit worthy / not attempted.

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Question	Answer		AO1	AO3	Total Mark
2.	(c)	Give **two** examples of how the set design used in Pinocchio shows they are in a workshop.	2		2
		*Award **one** mark for each example (maximum of **two** marks).* Set Design: • White triangle tent centre stage (1 mark). • Wooden work bench (1 mark). • Silhouette of Geppetto inside the tent (1 mark). • Carving into what appears to be a block of wood (1 mark). • various tools on display (1 mark). • Puppet can be seen sitting on the carpenters bench (1 mark). • Geppetto is holding an oil lamp (1 mark).			

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Question		Answer	AO1	AO3	Total Mark
2.	(d)	Analyse the ideas and techniques used in the duet by the choreographer to communicate meaning and intentions. In your answer refer to: • the use of ideas and techniques in the duet • how the choreographer uses these ideas and techniques to communicate meaning and intentions • examples for the duet.		8	8

Indicative Content

Candidates should analyse the ideas and techniques used in the duet and how these communicate meaning. For example, how some of the following ideas and techniques communicate meaning:

The use of **characters and narrative** to communicate meaning? For example:
- Shows puppet coming to life.
- Geppetto looking after Pinocchio's demonstrates love, care, frustration, longing, support and the bond between maker and creation.
- Geppetto repeatedly fixing Pinocchio's limbs. This could be to show the challenges of parenting, learning, and growth.

How does the use of **physical manipulation and contact work communicate meaning?** For example:
- Geppetto uses contact work with the duet with Pinocchio, he takes his weight, lifting, pulling, and shaping him like a puppet or piece of wood.
- Geppetto's physical manipulation of the puppet shows his role as creator and Pinocchio's early stage of dependence.
- The manipulation often shifts from rough to tender, reflecting both craftsmanship and fatherly care.

How does the use of **movements/dance actions** communicate meaning? For example:
- As Pinocchio tilts his head to the side Geppetto appears startled and steps back.
- Geppetto lifts and turns Pinocchio as if exploring what movement he is capable of.
- Pinocchio's movement becomes much less rigid and stiff the more he moves to show more independence.

How does the use of **dynamics and quality of actions** communicate meaning?
- **The duet contrast between stiff and fluid movement** actions to show Pinocchio's development.
- Pinocchio's movement often starts stiff, robotic, or jerky (like a puppet), while Geppetto's is more fluid and human to show contrast.
- As the duet progresses, Pinocchio's movement sometimes softens or becomes more independent, perhaps showing his journey toward becoming 'real'.

How does the use of **humour** communicate meaning? For example:
- Pinocchio pretending that he can't move, then starts moving as soon as Geppetto leaves
- How do **Relationships** communicate meaning? For example:

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- Lifts: Geppetto lifts and turns him side to side into various balances and catches him when he falls to show fatherly support and care.
- Dressing: Geppetto sits Pinocchio back on the carpenter's bench and puts his coat on showing fatherly care.

Candidates should analyse how the examples identified help to communicate meaning.

Band	AO3
4	**7-8 marks** • A detailed analysis and evaluation of the use of ideas and techniques in the duet. • A perceptive analysis and evaluation of how the choreographer uses these ideas and techniques to communicate meaning and intentions. • Detailed examples from the duet. • Relevant knowledge, understanding and use of dance terminology to analyse ideas and techniques.
3	**5-6 marks** • A good analysis and evaluation of the use of ideas and techniques in the duet. • Good analysis and evaluation of how the choreographer uses these ideas and techniques to communicate meaning and intentions. • Good examples from the duet. • Generally relevant knowledge, understanding and use of dance terminology to analyse ideas and techniques.
2	**3-4 marks** • Basic analysis and evaluation of the use of ideas and/or techniques in the duet. • Basic analysis and evaluation, but lacks detail, of how the choreographer uses these ideas and techniques to communicate meaning and intentions. • Some examples from the duet. • Some relevant knowledge, understanding and use of dance terminology to analyse ideas and techniques.
1	**1-2 marks** • Limited analysis and evaluation of the use of ideas and/or techniques in the duet. • Limited analysis and evaluation with little detail of how the choreographer uses these ideas and techniques to communicate meaning and intentions. • Limited examples from the duet. • Little or no use of dance terminology to analyse ideas and techniques.
0	**0 marks** No response attempted or nothing worthy of credit.

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Question		Answer		AO1	AO3	Total Mark
3.	***Fagin's Twist*** – Avant Garde Dance Company					
	(a)	Select the dance style of ***Fagin*** *Drop down box* Ballet Dance Dance Circus Hip Hop and Contemporary		1		1
		Award **one** mark for Hip Hop and Contemporary				
	(b)	(i)	State **two** actions/movements **Fagin** performs in Act 1.	2		2
			Award **one** mark for each action/movement, for example: The **Fagin** uses: • Fast turns (1 mark) • Changes of direction (1 mark) • Rhythmic gestures (1 mark) • Falls (1 mark) • Slides (1 mark) • Grabbing actions (1 mark) • Isolations (1 mark) • Facial expressions (1 mark).			
		(ii)	Name a **dynamic** that **Fagin** uses in Act 1.	1		1
			Award **one** mark from example: • Sudden contractions (1 mark) • Grounded movements (1 mark) • Weighted rolls (1 mark) • Fluid extensions (1 mark) • Sharp and sudden (1 mark) • Rhythmic gestures (1 mark).			

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Question			Answer	AO1	AO3	Total Mark
3.	(b)	(iii)	Describe how **actions/movements** and **dynamics** are used to communicate the meaning and intention behind the character of Fagin.	6		6

Indicative Content

Candidates must describe actions/movements and dynamic of **Fagin** and how these movements are used to communicate meaning.

For the **Fagin,** learners could choose actions/movements and dynamic for example:

- Rhymical gestures
- Fast changes of direction
- Sudden contractions
- Spins onto a knee
- Slow extension with hand on stomach
- Pained expression
- Laying down rolling from side to side
- Expressive facial expressions
- Hand movements
- Moving on a low level grabbing for pocket watches that appear around him
- Sharp and small gestures.

How the movements communicate meaning for the **Fagin** for example:

- In the workhouse he is completing work chores as quickly as he can.
- He performs actions on the floor that show he is unsettled and hungry.
- Agitated floorwork shows that he can’t sleep on the wooden floor.
- Gestures and facial expressions show yearning to escape and that he is thinking up a cunning plan.
- He has a desire to own a pocket watch and imagines they are around him.
- He looks like he is trying to undo doors and windows with small gestures like mime.

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Band	AO1
3	**5-6 marks** • Very good description of how the actions/movements and dynamics are used to communicate the meaning and intention of this character. • Relevant knowledge, understanding and use of dance terminology.
2	**3-4 marks** • Good description of how the actions/movements and dynamics are used to communicate the meaning and intention of this character. • Some relevant knowledge, understanding and use of dance terminology.
1	**1-2 marks** • Basic description of how the actions/movements or dynamics are used to communicate the meaning and intention of this character. • Basic knowledge, understanding and use of dance terminology.
0	**0 marks** Response not credit worthy / not attempted.

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Question	Answer		AO1	AO3	Total Mark
3.	(c)	Give **two** examples of how the set design used in Fagin's Twist shows they are in Victorian London.	2		2
		*Award **one** mark for each example (maximum of **two** marks).* Larger panels create a sense of confinement (1 mark) Movable wooden panels (1 mark) Different level to show the skyline (1 mark) The rough texture of the panels (1 mark) Cramped, dilapidated spaces (1 mark) Minimalistic nature of the set (1 mark) Dark colours (1 mark).			

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Question		Answer	AO1	AO3	Total Mark
3.	(d)	This image is from Act 1 where Fagin and Bill Sykes perform a duet as Fagin finds himself a Lair/Den. Analyse the ideas and techniques used in the duet by the choreographer to communicate meaning and intentions. In your answer refer to: • the use of ideas and techniques in the duet • how the choreographer uses these ideas and techniques to communicate meaning and intentions • examples for the duet.		8	8

Indicative Content

Candidates should analyse the ideas and techniques used in the duet and how these communicate meaning. For example, how some of the following ideas and techniques communicate meaning:

The use of **characters and narrative** to communicate meaning? For example:
- Bill is staring forwards out to the audience after drinking something from a flask which suggests he is under a spell.
- Fagin waves his hand in front of Bill's face to try and snap him out of a spell.

How does the use of **physical manipulation and contact work communicate meaning?** For example:
- Fagin runs up behind him and pulls a yellow cloth from his pocket as if pick pocketing him to show him how they will get these things.
- Fagin teases Bill by throwing and catching the cloth, turns and circles his arm so that Bill cannot reach it.
- Fagin places the cloth hanging out of his pocket inviting Bill to take it. He pretends that he doesn't know that Bill has pulled it out then gestures to him that it was a good move.
- They both run back to the platform and Bill places his hand on Fagin's shoulder and he turns under it to show his authority.

How does the use of **movements/dance actions** communicate meaning? For example:
- Fagin plays with pushing windows out of the wooden backdrop, disappearing and climbing through them to show he is sneaky.
- Fagin walks downstage left and in a lunge position looks like he is taking measurements by quickly moving his hands together and out.
- Bill gets caught up in the actions and Fagin turns and steps to face stage right in a lunge, his hands out and parallel to the floor, looking at Bill as if he is showing him something in the Lair.

How does the use of **dynamics and quality of actions** communicate meaning? For example:
- Bill falls into the floor and offers an arm to Fagin who takes it, bends it and throws it into a circle, which suggests he doesn't really want to help Bill.
- They stand up together and Fagin walks away from Bill towards stage left. He turns and travels fast towards Bill and as Bill bends down he kicks over him to show the conflict between them.
- Bill grabs and stops Fagin for a moment of stillness to suggest he is concerned about food and money, then walks away from him.

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How does the use of **humour** communicate meaning? For example:

- When Fagin is coming in and out of the doors, Bill puts up his fists as if fighting facing one window waiting for Fagin to appear.
- Fagin hangs out of another window and smacks him on the behind making him jump.
- Fagin slaps Bill on the head with his hands in a playful way which surprises him.

How do **Relationships** communicate meaning? For example:

- Together in unison to a rhythmic piece of music that has just started they gesture both arms to the right, circle their arms and jump. They are pleased with the idea of pick pocketing.
- They step off the platform and facing each other perform a rhythmic almost folk style step pattern to show joy.
- They perform a handshake with slaps then both perform a backwards roll away from each other. It is clear they are excited to start this life of crime together.

Candidates should analyse how the examples identified help to communicate meaning.

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Band	AO3
4	**7-8 marks** • A detailed analysis and evaluation of the use of ideas and techniques in the duet. • A perceptive analysis and evaluation of how the choreographer uses these ideas and techniques to communicate meaning and intentions. • Detailed examples from the duet. • Relevant knowledge, understanding and use of dance terminology to analyse ideas and techniques.
3	**5-6 marks** • A good analysis and evaluation of the use of ideas and techniques in the duet • Good analysis and evaluation of how the choreographer uses these ideas and techniques to communicate meaning and intentions. • Good examples from the duet. • Generally relevant knowledge, understanding and use of dance terminology to analyse ideas and techniques.
2	**3-4 marks** • Basic analysis and evaluation of the use of ideas and/or techniques in the duet. • Basic analysis and evaluation, but lacks detail, of how the choreographer uses these ideas and techniques to communicate meaning and intentions. • Some examples from the duet. • Some relevant knowledge, understanding and use of dance terminology to analyse ideas and techniques.
1	**1-2 marks** • Limited analysis and evaluation of the use of ideas and/or techniques in the duet. • Limited analysis and evaluation with little detail of how the choreographer uses these ideas and techniques to communicate meaning and intentions. • Limited examples from the duet. • Little or no use of dance terminology to analyse ideas and techniques.
0	**0 marks** No response attempted or nothing worthy of credit.

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SECTION C

Question			Answer	AO1	AO3	Total Mark
1.	Question 1 – ***Dust*** – Akram Khan for English National Ballet					
	(a)		Select the dance style that best describes ***Dust*** *Drop down box* Contemporary Kathak Chinese Contemporary Dance Circus	1		1
			Award **one** mark for Contemporary Kathak			
	(b)		State **two** stimuli used by Khan for this dance.	2		2
			*Award up to **two** marks for example:* • soldiers digging (1 mark) • trenches (1 mark) • men in the First World War (1 mark) • living in trenches (1 mark) • huge social shift towards women (1 mark) • empowerment of women in war (1 mark • women working in war (1 mark) • commemorating the First World War (1 mark) • the poem called *The Soldier* by Rupert Brooke (1 mark). *These are examples only and all valid alternatives should be considered and marked appropriately.*			
	(c)	(i)	Outline **two** reasons why this dance work is titled ***Dust***.	2		2
			Award up to **two** marks for example: • Many of the images from WW1 people are covered in dust (1 mark) • As a human we came from dust (1 mark) • As a human we return to dust (1 mark) • Dust in the air during conflict (1 mark). *These are examples only and all valid alternatives should be considered and marked appropriately.*			

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Question			Answer	AO1	AO3	Total Mark
1.	(c)	(ii)	Give **one** example of how dust is used within the props and movement.	1		1
			*Award **one** mark for example:* • They clap their hands together to create a cloud of dust (1 mark) • One dancer falls in the cloud of dust (1 mark) • The dancers show the palms of their white dust covered hands (1 mark) • Move the dust as they dance (1 mark) • The dancers interact with the chalk dust (1 mark) • Chalk dust marks the bodies of the dancers (1 mark). *These are examples only and all valid alternatives should be considered and marked appropriately.*			
	(d)	(i)	Identify **two** of the group formations used in **Dust**. Briefly describe these formations.	2 x 2		4
			For each group formation, award **one** mark for identifying a group formation and **one** mark for a brief description of this formation. For example: • The dancers form a line horizontally across the stage (1 mark). They clap their hands together to create a cloud of dust (1 mark). • All the dancers form a horizontal line from stage right to stage left (1 mark). All the dancers connect to the central dancer with their arms (1 mark). • All the dancers form a horizontal line from stage right to stage left (1 mark). They move from this central point like a snake (1 mark). • A scattered formation (1 mark) they dance together performing a slicing action in unison (1 mark). • The female dancers form a diagonal line formation from upstage left to down stage right (1 mark), performing two different unison phrases (1 mark). *These are examples only and all valid alternatives should be considered and marked appropriately. Other formations:* • Circular Patterns • Two groupings of dancers • Column/row from upstage to downstage • Diagonal lines • Clustered formation • Grouping of duets on stage.			

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Question			Answer	AO1	AO3	Total Mark
1.	(d)	(ii)	Using the group formations in question 1d(i), outline **how** the formation contributes to the overall theme of the section.	2		2
			*Award up to **two** marks for example:* • to show that they are unified (1 mark) • showing a strong relationship (1 mark) • shows the line of the trench (1 mark). • women working together (1 mark) • to show support (1 mark) • demonstrates strength and power (1 mark) • recalling (1 mark) • show support and comfort (1 mark). *These are examples only and all valid alternatives should be considered and marked appropriately.*			

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Question		Answer	AO1	AO3	Total Mark
1.	(e)	Describe Khan's choreographic characteristics and how they are used in this piece.	6		6

Indicative Content

Choreographer's characteristics could include:

- Khan always uses stories within his dance works
- Khans work often explores human relationships and emotions
- Khan uses hand gestures, especially from South Asian dance
- Khan combines traditional South Asian classical dance (Kathak) with contemporary dance
- Khan's choreography often explores personal emotions
- Khans' choreography has a strong use of rhythm, either of steps or of actions.

Candidates should describe **how the choreographer's characteristics have been used in the piece** for example:

- the women in section 2 performing a cutting, slicing sharp action with their hands show the use of hand gestures
- the chakkar style turns the female dancers perform in section 2 show the combination of traditional and contemporary
- the women perform fast turns together hand gestures with a strong sense of rhythm
- the emotional depth in section 1 The Remembering Solo, where a dancer falls out of the line and tries to push himself out of the floor using his elbows and feet, he twitches whilst his head and shoulders are on the floor
- in the Remembering Solo the dancer is falling, reaching, turning, lifting his body off the floor to show emotions
- in section 3, The Reconnecting Duet is an emotional duo where the two dancers are moving together portraying love and support
- in section 3, The Reconnecting Duet is an emotional duet with the dancers moving away and resisting.

These are examples only and other valid responses should be marked appropriately.

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Band	AO3
3	**5-6 marks** • Detailed description of the choreographer's characteristics. • Perceptive knowledge and understanding of how the characteristics have been used in the piece. • Highly appropriate references to the piece.
2	**3-4 marks** • Good description of the choreographer's characteristics. • Good knowledge and understanding of how the characteristics have been used in the piece. • Appropriate references to the piece.
1	**1-2 marks** • Basic description of the choreographer's characteristics. • Some knowledge and understanding of how the characteristics have been used in the piece. • Some appropriate references to the piece.
0	**0 marks** No response attempted or nothing worthy of credit.

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Question		Answer	AO1	AO3	Total Mark
2.	Question 1 – ***Ripple*** – Xie Xin for The Ballet Boyz				
	(a)	Select the dance style that best describes ***Ripple*** *Drop down box* Contemporary Kathak Chinese Contemporary Dance Circus	1		1
		Award **one** mark for Chinese Contemporary			
	(b)	State **two** stimuli used by Xie Xin for this dance.	2		2
		*Award up to **two** marks for example:* • connections through the body (1 mark) • natural sounds (1 mark) • the sound of wind (1 mark) • the idea of falling (1 mark) • leaves falling from a tree (1 mark) • the feeling of falling in love (1 mark). *These are examples only and all valid alternatives should be considered and marked appropriately.*			
	(c)	(i) Outline **two** reasons why this dance work is titled ***Ripple***.	2		2
		Award up to **two** marks for example: • ripples through the body (1 mark) • ripples into the space (1 mark) • ripple seen in the unison (1 mark) • ripple seen in canon (1 mark) • fluid actions (1 mark). *These are examples only and all valid alternatives should be considered and marked appropriately.*			

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Question			Answer	AO1	AO3	Total Mark
2.	(c)	(ii)	Give **one** example of how ripple is used within the costumes and movement.	1		1
			*Award **one** mark for example:* • The costumes are loose fitting (1 mark) • Outfits move with the dancers (1 mark) • Soft, lightweight materials (1 mark) • Can see the limbs through the fabric (1 mark) • Fabric moves like waves (1 mark) • All wearing similar costumes look like waves (1 mark). *These are examples only and all valid alternatives should be considered and marked appropriately.*			
	(d)	(i)	Identify **two** of the group formations used in **Ripple**. Briefly describe these formations.	2 x 2		4
			For each group formation, award **one** mark for identifying a group formation and **one** mark for a brief description of this formation. For example: • All five dancers move into a horizontal line facing the front (1 mark). The dancers place their hands into front of their bodies moving them slightly. (1 mark). • The full group come together, in a circles formation (1 mark), performing movements in cannon or wave-like patterns. (1 mark) *These are examples only and all valid alternatives should be considered and marked appropriately. Other formations:* • Large whole group circular patterns • Scattered formations • Small and tight circular patterns • Small groupings of dancers that break apart • Column/row from upstage to downstage • Clustered formation • Grouping of duets and trios on stage.			

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Question		Answer		AO1	AO3	Total Mark
2.	(d)	(ii)	Using the group formations in question 2d(i), outline **how** the formation contributes to the overall theme of the section.	2		2
			*Award up to **two** marks for example:* • ripple-like movements (1 mark) • physical wave moving through the group (1 mark) • sense of continuous flow (1 mark) • organic motion (1 mark) • mirroring the natural patterns like water currents or whirlpools (1 mark) • movements like drops of water (1 mark). *These are examples only and all valid alternatives should be considered and marked appropriately.*			

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Question		Answer	AO1	AO3	Total Mark
2.	(e)	Describe Xie Xin's choreographic characteristics and how they are used in this piece.	6		6

Indicative Content

Choreographer's characteristics could include:

- Xin always uses fluidity and continuous flow.
- Xin uses grounded actions and use of weight or falling.
- Xin uses contact work and strong special awareness of other dancers.
- Xin uses subtle use of internal focus and awareness of movements coming from a place inside the body.
- There is a focus on the organic and natural elements of life and nature references.

Fluidity and continuous flow could include:

- Xie Xin places emphasis on the smooth, uninterrupted movement that often looks like water or air currents.
- Movements cascade and flow through the dancers' bodies as they pass through the dancers like waves.
- There is a fluidity of actions and the quality has a feeling of breath.
- There is a feeling that each motion sets off another action, creating a chain reaction across the ensemble.

Grounded actions and use of weight or falling could include:

- Xin Xie's choreography often explores gravity and how a dancer falls.
- The dancers explore using their body weight, falling into the floor, rolling, and rebounding.
- The dancers have a weighted connection to the floor.
- The dancers frequently slide, spiral, and fold into the floor, not just dancing on it but using it almost as a partner.

Use of contact work / Awareness of other dancers could include:

- Xie Xin uses close partnering where dancers are highly responsive to one another.
- The piece uses supporting actions where the dancers support each other's weight by leaning, or counterbalancing.
- In Xie Xin's choreography the dancers flow into and out of each other's personal space, sharing weight and momentum with great sensitivity.
- The dancers are aware of where they are in the space and where other dancers are section 3 Group Ripple as they seem to pass the ripple action to each other in canon.

Subtle use of internal focus could include:

- In Xie Xin's choreography there is a sense that the power of the movement comes from within rather than from exaggerated gestures or facial expression.
- There's an emotional undercurrent, but it's not theatrical or over exaggerated, it's carried in the movement's intensity and sensitivity.

A focus on the Organic and the natural elements could include:

- Xie Xin is inspired by natural elements such as water, wind, or waves.
- This can be seen in the spiralling, rippling, and undulating movements in Ripple especially in the use of the arms in section 1/The Subtle Ripple.

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- You can see a feeling of natural imagery in her work where a piece feels like it is a living organism or a water system.
- The dancers perform in group sections like surging and subsiding tides or currents as in section 3/The Group Ripple where the dancers move across the stage.

These are examples only and other valid responses should be marked appropriately.

Band	AO3
3	**5-6 marks** • Detailed description of the choreographer's characteristics. • Perceptive knowledge and understanding of how the characteristics have been used in the piece. • Highly appropriate references to the piece.
2	**3-4 marks** • Good description of the choreographer's characteristics. • Good knowledge and understanding of how the characteristics have been used in the piece. • Appropriate references to the piece.
1	**1-2 marks** • Basic description of the choreographer's characteristics. • Some knowledge and understanding of how the characteristics have been used in the piece. • Some appropriate references to the piece.
0	**0 marks** No response attempted or nothing worthy of credit.

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Question		Answer	AO1	AO3	Total Mark
3.	Question 1 – ***Henge – Motionhouse***				
	(a)	Select the dance style that best describes ***Henge*** *Drop down box* Contemporary Kathak Chinese Contemporary Dance Circus	1		1
		Award **one** mark for Dance Circus			
	(b)	State **two** stimuli used by Motionhouse for this dance.	2		2
		*Award up to **two** marks for example:* • Celebrates the stones from Wales (1 mark) • Explores how the stones were transported (1 mark) • The stones that were used to create Stonehenge (1 mark) • Welsh origin of the stones (1 mark) • Preseli Bluestones (1 mark) • Stonehenge (1 mark) • Myths, and legends (1 mark). *These are examples only and all valid alternatives should be considered and marked appropriately.*			
	(c)	(i) Outline **two** reasons why this dance work is titled ***Henge***.	2		2
		Award up to **two** marks for example: • Reflects the circle of standing stones or timber (1 mark) • Henge is about the stones used to create Stonehenge (1 mark) • Some of the Stonehenge stones are from the Preseli Hills (1 mark) • The giant blocks look like the pillars of stone from Stonehenge (1 mark) • The myths and stories that surround these stones. (1 mark). *These are examples only and all valid alternatives should be considered and marked appropriately.*			

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Question			Answer	AO1	AO3	Total Mark
3.	(c)	(ii)	Give **one** example of how the set relate to Henge.	1		1
			*Award **one** mark for example:* • Giant grey blocks like stones (1 mark) • Blocks that look like the pillars from Stonehenge (1 mark) • The set design often mimics the shapes/forms of stone circles (1 mark). *These are examples only and all valid alternatives should be considered and marked appropriately.*			
	(d)	(i)	Identify **two** of the group formations used in **Henge**. Briefly describe these formations.	2 x 2		4
			For each group formation, award **one** mark for identifying a group formation and **one** mark for a brief description of this formation. For example: • All dancers form a horizontal line (1 mark) with their heads showing above the stone blocks (1 mark). • The dancers form two lines horizontally across the stage (1 mark) in where they jump onto the two rows of stones as it they are keys of a piano (1 mark). • The dancers form two vertical rows (1 mark) with the stones creating another column through centre stage (1 mark). • In two columns of dancers (1 mark) they push the blocks in unison to be caught by the other row in section 3 (1 mark). • The dancers are in a tight cluster formation (1 mark) where they are reaching and gesturing in unison (1 mark). *These are examples only and all valid alternatives should be considered and marked appropriately. Other formations:* • Horizontal lines • Horizontal rows facing front • Vertical Rows • Two groupings of dancers, a group and a duet • Column/row from upstage to downstage • A V shaped formation • Clustered formation • Grouping of duets on stage • Duets with one dancer standing on the other's shoulders.			

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Question			Answer	AO1	AO3	Total Mark
3.	(d)	(ii)	**Using the group formations in question 3d(i),** outline **how** the formation contributes to the overall theme of the section.	2		2
			*Award up to **two** marks for example:* • create a sense of ritual (1 mark) • create a sense of unity (1 mark) • create a sense of timeless gathering (1 mark) • sense of community (1 mark) • sense of coming together (1 mark) • sense of protection (1 mark) • resembles the standing stones of a henge (1 mark) • adds a sculptural/architectural dimension to the movement (1 mark) • show a break with the past (1 mark) • show the passing of time (1 mark). *These are examples only and all valid alternatives should be considered and marked appropriately.*			

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Question		Answer	AO1	AO3	Total Mark
3.	(e)	Describe Motionhouse's choreographic characteristics and how they are used in this piece.	6		6

Indicative Content

The company's characteristics could include:

- Motionhouse use **a daring sense of physicality and athleticism.**
- Motionhouse use **contact and partnering work,** with lifts, catches, supporting and weight baring partner and group work.
- Motionhouse use **the integration of set, props, and environment that are used by dancers to move, around, with and through.**
- Motionhouse use **thematic storytelling.**
- Motionhouse use **rhythm, repetition, and spatial patterning of ensemble sections.**

Physicality and athleticism for example:

- Athletic movement with lifts, jumps, falls, and weight sharing.
- Dancers climb, lift, and build human structures that reflect the strength and endurance of the stones
- Physical and athletic movements with high energy
- Lots of running, jumping, and weight-bearing movement.
-

Contact and partnering work for example:

- The dancers often rely on intense physical contact using lifting, counterbalancing, and supporting each other. The dancers support, balance, and lift each other, creating human "stones" and shared structures.

Integration of set, props, and environment for example:

- The dancers interact with the boxes by climbing, hanging, and balancing on them as well as moving them.
- The choreography often interacts with large-scale sets, objects, or props, blending dance with dance circus.

Thematic storytelling for example:

- Draws on themes of ancient ritual
- Draws on themes of community
- Draws on themes of mystery of prehistoric sites.

Use of rhythm, repetition, and patterning

- The dancers often move in repeated circles, waves, or pulses
- Movements create a hypnotic, ritual-like atmosphere
- Movements mirrors the cyclical patterns of nature and ancient ceremonies
- Repeated movement patterns/rhythms to build intensity, energy, or ritualistic feeling.

These are examples only and other valid responses should be marked appropriately.

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Band	AO3
3	**5-6 marks** • Detailed description of the choreographer's characteristics. • Perceptive knowledge and understanding of how the characteristics have been used in the piece. • Highly appropriate references to the piece.
2	**3-4 marks** • Good description of the choreographer's characteristics. • Good knowledge and understanding of how the characteristics have been used in the piece. • Appropriate references to the piece.
1	**1-2 marks** • Basic description of the choreographer's characteristics. • Some knowledge and understanding of how the characteristics have been used in the piece. • Some appropriate references to the piece.
0	**0 marks** No response attempted or nothing worthy of credit.

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SECTION D

Question		Answer	AO1	AO3	Total Mark
4.	Unseen clip from a performance of ***Windrush: Movement of the People*** choreographed by Sharon Watson for Phoenix Dance Company				
	(a)	Select the dance style. *Drop down box* Contemporary Dance Dance Circus Hip Hop	1		1
		Award **one** mark for Contemporary Dance.			
	(b)	Based on the clip, give **two** reasons for your choice of performance style	2		2
		Award up to **two** marks for example: • Feet in parallel and all parts of the feet used sensitively (1 mark) • Trunk/centre of body important in all movements (1 mark) • Weight shifts into and out of balances (1 mark) • Contractions and release with upward focus (1 mark) • Tipping into and out of movements (1 mark) • Hips initiating moves (1 mark) • Extending beyond the centre line (1 mark) • Floor work – moves into, across on and out of the floor (1 mark) • Natural opposition of arms and legs as in walking (1 mark) • Emphasis on qualities of swing (1 mark) • Emphasis on qualities of impulse (1 mark) • Emphasis on qualities of impact (1 mark) • Length of phrases (1 mark) • Rhythmic patterning (1 mark). *These are examples only and all valid alternatives should be considered and marked appropriately.* Including: use of turnout, pointed feet, arabesques, lifts and contact work, use of breath.			

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	(c)	Consider **one** way the newspaper is used in the clip to communicate meaning. Use an example in your answer.		2	2
		Award **one** mark for the meaning, for example: • share news (1 mark) • look as though reading the news (1 mark) • tease each other (1 mark) • react to the news (1 mark). Award **one** mark for an appropriate example for the meaning such as: • One dancer opens newspaper to show another dancer that has entered (1 mark) • Both dancers look at it with an interested facial expression (1 mark) • Two dancers hold the newspaper whilst performing a step pattern (1 mark) • Two dancers are looking as though they are reading (1 mark) • Two dancers look at each other (1 mark) • One dancer takes the newspaper and steps away (1 mark) • One dancer places their hands on another dancer's shoulders trying to see the newspaper over their shoulder (1 mark) • The dancer grabs the newspaper back and runs (1 mark) • Dancer slides into the floor and lays the newspaper on the floor (1 mark) • The first dancer circles the newspaper around his body (1 mark) • The first dancer throws the newspaper on the floor and joins the other dancers (1 mark). *These are examples only and all valid alternatives should be considered and marked appropriately.*			
	(d)	Analyse how the choreographer uses structural devices in this clip. In your answer refer to: • the structural devices and how they are used • why you think the choreographer has used the structural devices to communicate meaning • how effective you think the structural devices are in piece.		10	10

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Indicative Content
Learners should name the structural devices and how they are used. Examples could include: Use of **unison:** • The first duet takes a step into floor together in unison on one knee • The upstage duet dance in unison whilst performing a heel steps pattern touching their opposite shoulders. • The trio upstage perform a hop, step, jump, and kick travelling together towards stage left in unison. • The trio perform an angular arm gesture and step into the floor on one knee is a diagonal line in unison. Use of **lifts:** • In the **duet** (two dancers) one dancer jumps up onto the back of another dancer giving his weight. • In the ensemble three dancers perform a counterbalance with a central dancer, whilst the third dancer supports the weight of the central dancer in an arabesque position. • Two dancers lift one dancer by supporting him under the arm as he jumps, whilst the fourth dancer slides underneath on a low level to contrast the action. Use of **contact moments:** • The first duet has their arms on each other's shoulders, making contact, as they read the Newspaper and step together. • One dancer places his hands on the shoulders of two other dancers to be able to push down to enable him to jump higher. *These are examples only and all valid alternatives should be considered and marked appropriately.* **Use of structural devices to communicate meaning** Learners should analyse why they think the choreographer has used the structural devices to communicate meaning, for example, for impact, to demonstrate happiness, to demonstrate togetherness and unison. **Response to the effectiveness of the structural devices on the piece** Learners should consider how effective they think the structural devices are and why.

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Band	AO3
5	**9-10 marks** • Excellent analysis of how the choreographer has used structural devices including naming the devices, giving a clear description of who, where and what is happening. • A highly detailed analysis of why the choreographer has used the structural devices to communicate meaning. • Perceptive analysis and evaluation of the effectiveness of the structural devices. • Excellent knowledge, understanding and use of dance terminology to reflect and evaluate.
4	**7-8 marks** • Good analysis of how the choreographer has used structural devices including naming the devices, giving a description of who, where and what is happening. • Good analysis of why the choreographer has used the structural devices to communicate meaning • Good analysis and evaluation of the effectiveness of the structural devices. • Good knowledge, understanding and use of dance terminology to reflect and evaluate.
3	**5-6 marks** • Satisfactory analysis of how the choreographer has used structural devices including naming the devices, giving a description of who, where and what is happening. • Satisfactory analysis of why the choreographer has used some of the structural devices to communicate meaning • Satisfactory analysis and evaluation of the effectiveness of some of the structural devices. • Satisfactory knowledge, understanding and use of dance terminology to reflect and evaluate.
2	**3-4 marks** • Basic analysis of how the choreographer has used structural devices including naming the devices and giving a basic description of who, where and what is happening. • Basic analysis of why the choreographer has used some of the structural devices to communicate meaning. • Basic analysis and evaluation of the effectiveness of some of the structural devices. • Basic knowledge, understanding and use of dance terminology to reflect and evaluate.
1	**1-2 marks** • Limited analysis of how the choreographer has used any structural devices. • Limited analysis of why the choreographer has used any structural devices to communicate meaning. • Limited analysis and evaluation of the effectiveness of any of the structural devices. • Limited knowledge, understanding and use of dance terminology to reflect and evaluate.
0	**0 marks** No response attempted or nothing worthy of credit.

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Mapping of questions to specification content and assessment objectives: Unit 3

Question			Mark allocation					
			Topic and Section			Total Marks	AO1 Marks	AO3 Marks
			3.1.1	3.1.2	3.1.3			
1	(a)			✓		1	1	
	(b)	(i)			✓	1	1	
		(ii)		✓		2	**2**	
	(c)		✓			1	1	
	(d)			✓		4		**4**
	(e)	(i)	✓		✓	4	4	
		(ii)	✓		✓	6	6	
2	(a)		✓			1	1	
	(b)	(i)	✓			2	2	
		(ii)	✓			1	1	
		(iii)	✓	✓		6	6	
	(c)		✓	✓		2	2	

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	(d)		✓	✓	✓	8		8
3	(a)		✓			1	1	
	(b)			✓		2	2	
	(c)	i		✓		2	2	
		ii		✓		1	1	
	(d)	i	✓		✓	4	4	
		ii		✓		2	2	
	(e)		✓		✓	6	6	
4	(a)		✓			1	1	
	(b)		✓			2	2	
	(c)			✓		2		2
	(d)				✓	10		10
Total marks						**72**	**48**	**24**

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Source Acknowledgements

Set Work 1	Rygbi: Annwyl i mi / Dear to Me was commissioned by National Dance Company Wales and first performed in August 2019 at the 2019 National Eisteddfod of Wales in Conwy. **Choreographer and artistic director:** Fearghus Ó Conchúir **Composer:** Tic Ashfield **Designer:** Carl Davies **Lightening designer:** Sinead Wallace Chris Ricketts contacted for copyright permission.
Set Work 2	'The Mad Hatters Tea Party' – ZooNation the Kate Prince Company **Director and Writer:** Kate Prince **Choreography:** Kate Prince and Members of the Original 2014 Company Chantal Spiteri contacted for copyright permission.
Set Work 3	'Pinnochio' – Jasmin Vardimon **Concept, direction and choreographer:** Jasmin Vardimon MBE Sophie Stone contacted for copyright permission
Set Work 4	'Fagins Twist' – Avant Garde Dance **Director/ Choreographer:** Tony Adigun Tony Adigun contacted for copyright permission
Set Work 5	'Henge' – MotionHouse **Conceived and directed by:** Kevin Finnan Copyright © MotionHouse 2022. All Rights Reserved.
Set Work 6	'Ripple' – BalletBoyz **Choreographer:** Xie Xin Copyright © BalletBoyz 2020. All Rights Reserved.
Set Work 7	'Dust' – English National Ballet **Direction and Choreography:** Akram Khan Copyright © English National Ballet 2014. All Rights Reserved.
Unseen Work	'Windrush' – Phoenix Dance Theatre **Choreographer:** Sharon Watson Rachel Thomson contacted for copyright.

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