



AS Level
DANCE
7236

COMPONENT 2: CRITICAL ENGAGEMENT

Example Mark scheme
Draft Specimen 2017

Version 0.1

Draft

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from aqa.org.uk

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Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptors for the level show the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptors for that level. The descriptors for the level indicate the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptors and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Component 2

Marking Guidance

The questions for component 2 have been designed to fulfil the requirements and weighting of the assessment objectives AO3 and AO4:

- AO3 Demonstrate knowledge and understanding of performance and choreography from different genres
- AO4 Critically appreciate and assess performance and choreography, through making analytical, interpretative and evaluative judgements.

Short Answer Questions

The bullet points below each question indicate the relevant points which responses might be expected to contain. Answers which take a different but relevant approach may be equally valid and will be rewarded.

Essay Questions

The essay questions are marked out of 25 according to generic levels of response specific to each assessment objective. Ten marks are allocated to assessment objective AO3 with five levels of two marks each. Fifteen marks are allocated to assessment objective AO4 with five levels of three marks each. The mark awarded for AO3 will be added to the mark awarded for AO4 to provide an overall mark out of 25.

The bullet points below each essay question indicate the relevant points which responses might be expected to contain. Answers which take a different but relevant approach may be equally valid and will be rewarded.

The mark awarded will reflect the quality of the answer, not simply the number of points made.

Section A Own Practice

Answer all questions in this section

01	<p>Identify two features of a safe dance environment when participating in rehearsal activities.</p> <p>Examples of features of a safe dance environment may include:</p> <ul style="list-style-type: none"> • no obstacles in the space • the floor should be sprung • the floor should be even/flat • the space should be ventilated • the temperature should be between 18° and 23°. <p>Guidance for examiners: One mark to be awarded for one identification</p>	2
		AO3: 2

02	<p>With reference to the solo choreographic task you completed for component 1, explain how the choice and use of the aural setting helped you to communicate your dance idea(s) effectively</p> <p>Marks will be awarded for comments linked to:</p> <ul style="list-style-type: none"> • explanation of rationale for choice of the aural setting as it relates to the dance idea(s) • explanation of the relationship between aural setting and the choreography, e.g. creating mood/atmosphere; leitmotif to reinforce character; creates contrast; provides structure/form • explanation of how the aural setting supports the choreographic ideas/intention • relevant specific examples from the solo to inform explanations. 	7
		AO3: 3 AO4: 4

Marks	
5 - 7	A detailed explanation linking process to outcome re choice and use of aural setting in relation to the communication of the dance idea(s)
AO4: 3	Relevant, detailed examples from the choreography to inform explanations
3 – 4	A competent explanation linking process to outcome re choice and use of aural setting in relation to the communication of the dance idea(s)
AO4: 1 AO3: 1	Relevant examples from the choreography to inform explanations
1 – 2	Limited explanation linking process to outcome re choice and use of aural setting in relation to the communication of the dance idea(s)
AO3: 2	Few, if any, examples from the choreography presented More description is evident

03	<p>With reference to the solo task you completed for component 1, explain how you developed the following interpretative skills in order to communicate the choreographic intention:</p> <ul style="list-style-type: none"> • musicality • projection of the dance idea(s). <p>Marks will be awarded for comments linked to:</p> <ul style="list-style-type: none"> • explanation of rehearsal strategies/techniques in relation to the specific interpretative skills • explanation of generic rehearsal strategies/techniques applicable to both interpretative skills • relevant specific examples from the solo to inform explanations. 	<p>6</p> <p>AO3: 3 AO4: 3</p>
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Marks	
<p>5 - 6</p> <p>AO4: 2</p>	<p>A detailed explanation linking process to outcome re the development of the two interpretative skills in relation to the communication of the choreographic intention</p> <p>Relevant, detailed examples from the dance to inform explanations</p>
<p>3 – 4</p> <p>AO4: 1 AO3: 1</p>	<p>A competent explanation linking process to outcome re the development of the two interpretative skills in relation to the communication of the choreographic intention</p> <p>Relevant examples from the dance to inform explanations or</p> <p>A detailed explanation linking process to outcome re the development of <u>one</u> interpretative skill in relation to the communication of the choreographic intention</p> <p>Relevant, detailed examples of <u>one</u> interpretative skill from the dance to inform explanations</p>
<p>1 – 2</p> <p>AO3: 2</p>	<p>Limited explanation linking process to outcome re the development of the two interpretative skills in relation to the communication of the choreographic intention</p> <p>Few, if any, examples from the dance presented More description is evident</p>

Section B Compulsory area of study

Answer all questions in this section

The area of study: Rambert Dance Company (formerly Ballet Rambert) 1966 - 2002

04		<p>Identify one practitioner you have studied from the Rambert Dance Company 1966 to 2002 and describe two features of the movement style of the practitioner you have identified.</p> <ul style="list-style-type: none"> • Clear description of the <u>two</u> features • For <u>each</u> of the two features, award 1 mark for simple description and 2 marks for a detailed description <p>For example Identification of practitioner: Richard Alston</p> <p>Description of two features of his movement style: First feature - Movement outwards through space showing full extension through the limbs. (2 marks)</p> <p>Second feature - The influence of Cunningham technique through the directional changes and using the torso to twist, curve and tilt. (2 marks)</p>	4	AO3:4
05	.1	<p>Identify one dance work from the repertoire of the Rambert Dance Company 1966 to 2002 and describe the subject matter of the dance work you have identified.</p> <p>For example Identification of one dance work: 'Sergeant Early's Dream' by Christopher Bruce.</p> <p>Subject matter: the dance focuses on the idea of being uprooted and the situation of people having to travel to another land. It shows their sadness, happiness and the problems they experience. (2 marks)</p> <ul style="list-style-type: none"> • Award 1 mark for a simple description • Award 2 marks for a detailed description 	2	AO3:2

05	.2	<p>Give two clear examples from this dance work which relate to the subject matter you have described in 05.1.</p> <ul style="list-style-type: none"> • Two clear relevant examples from the dance work <p>For example First example – in the fourth dance called ‘Geordie’, the song tells the story of a woman grieving for her husband who is to be hanged for stealing. At one point she picks up a scarf and, while turning, wraps it around her neck. She finishes the turn in a tilt with one leg raised to the side and her arms extended to second position, with one hand holding the scarf, to show the act of hanging. (2 marks)</p> <p>Second example – the fifth dance called ‘Love will you marry me’ shows flirtation and humour. Four men all want to marry the same girl. At one point one of the men picks her up by her waist and she ‘walks’ her legs in the air as if trying to get away from him and his proposal. (2 marks)</p> <ul style="list-style-type: none"> • Award 1 mark for brief content and 2 marks for detailed content for each example 	4 AO3:4
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06		<p>Discuss the changes which took place in 1966 in the Rambert Dance Company (formerly Ballet Rambert).</p> <ul style="list-style-type: none"> • Identification of the changes which took place, eg relating to genre, style, structure, repertoire, training • Details of the changes identified • Reasons for the changes • Evaluation of these changes <p>2 marks for AO3 3 marks for AO4</p>	5 AO3: 2 AO4: 3
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Marks	
5 AO4: 1	A detailed discussion which provides clear and accurate description of the changes which took place in 1966, reasons for them and an evaluation of these changes
3 – 4 AO4: 2	A competent discussion which attempts to provide reasons for the changes in 1966 and an evaluation of these changes
1 – 2 AO3: 2	<p>Clear identification of changes which took place in 1966 with some attempt to provide more detail and/or reasons for these changes</p> <p>or</p> <p>Clear description of the changes which took place in 1966 is evident</p>

Section C Essay questions

Levels of response (AO3 and AO4)

AO3 Demonstrate knowledge and understanding of performance and choreography from different genres.	
Marks	
9 – 10	<ul style="list-style-type: none">• A very detailed knowledge and understanding is demonstrated• Key features are identified with some explanation of their relevance• Statements are supported by appropriate examples• A fluent use of appropriate specialist vocabulary
7 – 8	<ul style="list-style-type: none">• A detailed knowledge and understanding is demonstrated• Key features are identified• Statements are supported by examples• Appropriate use of specialist vocabulary
5 – 6	<ul style="list-style-type: none">• A competent knowledge and understanding is demonstrated• Some key features are identified• Statements are not always supported by examples• Evidence of specialist vocabulary
3 – 4	<ul style="list-style-type: none">• Some knowledge and understanding is demonstrated• Reference to key features is limited• Statements are general or superficial. Examples, if used, are not always in support of the content• Some evidence of specialist vocabulary
1 - 2	<ul style="list-style-type: none">• Limited knowledge and understanding is demonstrated and is not always correct or relevant• Little reference, if any, to key features• The points made are general and unfocused, with little reference, if any, to supporting examples• Little evidence of specialist vocabulary
0	No work submitted or nothing worthy of credit

AO4 Critically appreciate and assess performance and choreography, through making analytical, interpretative and evaluative judgements.	
Marks	
13 - 15	<ul style="list-style-type: none"> • A clear and relevant response to the question • Detailed analysis and interpretation • Sound judgements are made based on the available evidence
10 - 12	<ul style="list-style-type: none"> • A clear response to the question • Analysis and interpretation are demonstrated with some detail • Judgements are made but may be unsupported or imprecise
7 - 9	<ul style="list-style-type: none"> • The content maintains focus on the question • Analysis and interpretation are demonstrated to some extent • Some evidence of making judgements
4 - 6	<ul style="list-style-type: none"> • There is an attempt to answer the question. Some points are relevant • Analysis and interpretation are limited. More description is evident • Limited evidence of making judgements. Statements, if any, are general or superficial
1 - 3	<ul style="list-style-type: none"> • The answer has limited relevance to the question • Very limited analysis. Interpretations, if any, are unsupported • Little evidence of making judgements
0	No work submitted or nothing worthy of credit

DRAFT

Question-specific mark scheme

Answer two questions. Answer the essay question on the compulsory area of study and one essay question chosen from one of the four optional areas of study.

Compulsory area of study

Rambert Dance Company (formerly Ballet Rambert) 1966 – 2002

07	<p>Discuss the characteristic features of the Rambert Dance Company 1966 – 2002.</p> <ul style="list-style-type: none">• Identification of the characteristic features of the company, eg genre, subject matter, movement style, choreographic style, dancers, physical setting, aural setting• Details of each feature• Reference to progression/change/development in the characteristic features where appropriate• Supporting evidence relating to the characteristic features• Appreciation of how these features contribute to the identity of the company.	25 AO3:10 AO4:15
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Optional areas of study

The Romantic Ballet period

08	<p>Examine the contribution of one named practitioner you have studied to the development of ballet during the Romantic Ballet period.</p> <ul style="list-style-type: none">• Identification of one practitioner• The characteristics of the style of the practitioner• The influences which contributed to the style of the practitioner• The practitioner's role in developing ballet during the Romantic Ballet period• Examples to support the points made• Discussion of the importance of the contribution made by the practitioner.	25 AO3:10 AO4:15
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The Origins of American Modern Dance 1900 - 1945

09	<p>Examine the contribution of one named practitioner you have studied to the origins of American Modern Dance.</p> <ul style="list-style-type: none"> • Identification of one practitioner • The characteristics of the style of the practitioner • The influences which contributed to the style of the practitioner • The practitioner's role in contributing to the origins of American Modern Dance • Examples to support the points made • Discussion of the importance of the contribution made by the practitioner. 	<p>25</p> <p>AO3:10 AO4:15</p>
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American Jazz Dance 1940 - 1975

10	<p>Examine the contribution of one named practitioner you have studied to the development of American jazz dance</p> <ul style="list-style-type: none"> • Identification of one practitioner • The characteristics of the style of the practitioner • The influences which contributed to the style of the practitioner • The practitioner's role in developing American jazz dance • Examples to support the points made • Discussion of the importance of the contribution made by the practitioner. 	<p>25</p> <p>AO3:10 AO4:15</p>
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The Independent Contemporary Dance Scene in Britain 2000 – current

11	<p>Examine the contribution of one named practitioner you have studied to the development of contemporary dance in Britain during the period 2000 to the current time.</p> <ul style="list-style-type: none"> • Identification of one practitioner • The characteristics of the style of the practitioner • The influences which contributed to the style of the practitioner • The practitioner's role in developing contemporary dance in Britain during 2000 to the current time • Examples to support the points made • Discussion of the importance of the contribution made by the practitioner. 	<p>25</p> <p>AO3:10 AO4:15</p>
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