

**A-level
DANCE
7237/W**

Component 2 Critical engagement

Mark scheme

June 2022

Version: 1.0 Final



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 Examiner.

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.

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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 descriptor for the level shows 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 descriptor for that level. The descriptor for the level indicates 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 descriptor 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: Critical engagement

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 periods and genres.
- AO4 Critically appreciate and assess performance and choreography, through making analytical, interpretative and evaluative judgements.

The essay questions (Section A, Q06 and all questions in Section B) must be marked out of 25 using the levels of response grid specific to each assessment objective in conjunction with the indicative content provided for each question. The indicative content for each essay question indicates 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 appropriately.

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 must be added to the mark awarded for AO4 to provide an overall mark out of 25.

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

Annotation of scripts

- Id identification
- D description
- KU knowledge and understanding
- Ex explanation (for Section A short answer questions only)
- An analysis
- An Bod benefit of doubt for analysis
- V vague
- Eg an example is needed
- ^ more required (inserted in text)
- I irrelevant
- ? ideas unclear

Section A

Answer **all** questions in this section.

Compulsory: The set work *Rooster* (Christopher Bruce, 1991) within the context of the Rambert Dance Company (formerly Ballet Rambert) 1966–2002

Q	Marking guidance	Marks
01	<p>Describe two movement examples which show the theme of rejection in the fourth dance <i>As Tears Go By</i>.</p> <ul style="list-style-type: none"> • Clear description of the two examples. • For each example described, award 1 mark for a simple description and 2 marks for a detailed description. <p>For example:</p> <p>The three female dancers are in a circle with their hands on each other's shoulders. Another female dancer skips towards them and they turn their heads sharply to look at her and she skips away. (2 marks)</p> <p>A female dancer tries to join the circle formed by the other female dancers. They look at her and she skips away. (1 mark)</p> <p>The lone male dancer approaches the other men. One of them holds out his hand to the lone male and then pulls it away quickly when he tries to take it. (2 marks)</p> <p>The lone male dancer tries to interact with the other three men. One of them puts out his hand but then takes it away. (1 mark)</p> <p>All marks are linked to AO3</p>	<p>4</p> <p>AO3: 4</p>

Q	Marking guidance	Marks
02	<p>Explain how the character of Lady Jane is reflected in the choreography of the second dance <i>Lady Jane</i>.</p> <p>Students may refer to the following in their explanation:</p> <ul style="list-style-type: none"> • identification of features of the character of Lady Jane, eg sweetness, elegance, shyness, superiority, flirtatiousness, confidence • how the movement content reflects the character of Lady Jane, eg through the use of action, spatial elements, dynamic elements • how the use of dancers reflects the character of Lady Jane, eg their role, the use of duets, the gender of the dancers • how the use of the aural setting reflects the character of Lady Jane, eg the verses, the lyrics, the mood • how the use of the physical setting reflects the character of Lady Jane, eg relating to the costume. <p>Credit should be given to any other information relevant to this question.</p>	5
Marks	All marks are linked to AO3	AO3: 5
3–5 AO3: 3	A clear explanation which is supported by relevant examples. The response demonstrates knowledge of the dance and understanding of the connections between the character of Lady Jane and the choreography.	
1–2 AO3: 2	A limited explanation. The response demonstrates some knowledge of the dance but the connections between the character of Lady Jane and the choreography are unclear.	
0	Nothing worthy of credit.	

Q	Marking guidance	Marks
03	<p>Explain how the choreographic use of the female dancers in the fifth dance <i>Paint It Black</i> reflects their identity as a group.</p> <p>Students may refer to the following in their explanation:</p> <ul style="list-style-type: none"> • identification of features of their identity as a group, eg unity, solidarity, strength, confidence, support for each other • identification of features of the choreographic use of dancers, eg number, gender, role, physique • examples to show the connections between the choreographic use of the female dancers and their identity as a group. <p>Credit should be given to any other information relevant to this question.</p>	5
Marks	All marks are linked to AO3	AO3: 5
3–5 AO3: 3	A clear explanation which is supported by relevant examples. The response demonstrates knowledge of the dance and understanding of the connections between the choreographic use of the female dancers and their identity as a group.	
1–2 AO3: 2	A limited explanation. The response demonstrates some knowledge of the dance but the connections between the choreographic use of the female dancers and their identity as a group are unclear.	
0	Nothing worthy of credit.	

Q	Marking guidance	Marks
04	<p>Explain how the movement content of the male dancer in the seventh dance <i>Play With Fire</i> communicates features of his personality.</p> <p>Students may refer to the following in their explanation:</p> <ul style="list-style-type: none"> • identification of features of the personality of the male dancer, eg annoyance, superiority, aggression, showing off, egotism, independence • how the movement content communicates features of the personality of the male dancer, eg through the use of action, spatial elements, dynamic elements. <p>Credit should be given to any other information relevant to this question.</p>	5
Marks	All marks are linked to AO3	AO3: 5
3–5 AO3: 3	A clear explanation which is supported by relevant examples. The response demonstrates knowledge of the dance and understanding of how the movement content communicates features of the personality of the male dancer.	
1–2 AO3: 2	A limited explanation. The response demonstrates some knowledge of the dance but the connections between the movement content and features of the personality of the male dancer are unclear.	
0	Nothing worthy of credit.	

Q	Marking guidance	Marks
05	<p>Discuss the similarities and/or differences between the choreographic structure of <i>Rooster</i> and the choreographic structure of one other work by Christopher Bruce.</p> <p>Students may refer to the following in their discussion:</p> <ul style="list-style-type: none"> • identification of one other work by Christopher Bruce • knowledge of the choreographic structure of each work • analysis of the similarities and/or differences between the choreographic structures of the two works to inform discussion, relating to: <ul style="list-style-type: none"> - the use of dancers, eg number, gender, role - the use of spatial relationships, eg pathways, formations, entrances and exits - the use of choreographic devices, eg motif and motif development, repetition of movement content, climax - connections to the aural setting, eg the type of accompaniment; lyrics, chorus, mood - connections to the physical setting, eg set, properties, costume, lighting. <p>Credit should be given to any other information relevant to this question.</p>	6
Marks	All marks are linked to AO3 and AO4	AO3: 1 AO4: 5
5–6 AO4: 2	A detailed discussion with accurate reference to <i>Rooster</i> and to one other work by Christopher Bruce. The response reveals insight into the choreographic structures of both works and the similarities and/or differences between them.	
3–4 AO4: 2	A competent discussion with adequate reference to <i>Rooster</i> and to one other work by Christopher Bruce. The response reveals understanding of the choreographic structures of both works and the similarities and/or differences between them.	
1–2 AO3: 1 AO4: 1	A limited discussion with reference to <i>Rooster</i> and to one other work by Christopher Bruce. The response reveals some understanding of the choreographic structures of both works and the similarities and/or differences between them. There may be some inaccuracy.	
0	Nothing worthy of credit.	

Q	Marking guidance	Marks
06	<p>Discuss how the use of the physical setting enhanced the choreography of the Rambert Dance Company (formerly Ballet Rambert) during the period 1966 to 2002. You should provide examples from the repertoire of the company to support your answer.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • identification of features of the physical setting used in the choreography of the Rambert Dance Company (formerly Ballet Rambert) during the period 1966 to 2002, eg relating to designers, costume, properties, set, lighting, performance environment, film • details of these features, eg relating to designers, costume, properties, set, lighting, performance environment, film • analysis of the use of these features in the choreography, eg relating to form, structure, dancers, symbolism, spatial design, characterisation, mood, aural setting • examples from the repertoire to support the points made • evaluation of the use of the physical setting in enhancing the choreography of the Rambert Dance Company (formerly Ballet Rambert) during the period 1966 to 2002. <p>Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.</p>	<p>25</p> <p>AO3: 10 AO4: 15</p>
	Total marks	50

A-level Dance: Component 2: Critical engagement
Extended Responses – Levels of response marking grids
(AO3:10 marks, AO4:15 marks)
Section A: Question 06
Section B: All questions

AO3 Demonstrate knowledge and understanding of performance and choreography from different periods and genres.	
Marks	
9–10	<ul style="list-style-type: none"> • Very detailed and comprehensive knowledge and understanding is demonstrated • Key features identified are provided with a very clear and convincing explanation of their relevance • Statements are valid and supported by detailed examples • A fluent use of specialist vocabulary where appropriate
7–8	<ul style="list-style-type: none"> • Detailed knowledge and understanding is demonstrated • Key features identified are provided with a clear explanation of their relevance • Statements are valid supported by examples but which at times lack detail • Use of specialist vocabulary where appropriate
5–6	<ul style="list-style-type: none"> • Competent knowledge and understanding is demonstrated • Key features identified are provided with a moderately clear explanation of their relevance • Statements are valid but not always supported by examples • Specialist vocabulary is used where appropriate, but may be inaccurate
3–4	<ul style="list-style-type: none"> • Adequate knowledge and understanding is demonstrated, though there are some inaccuracies • Key features identified are provided with limited and sometimes unclear explanation of their relevance • Statements are not always valid, and are typically general and are often unsupported • Limited specialist vocabulary is used, and may be inaccurate or misplaced
1–2	<ul style="list-style-type: none"> • Limited knowledge and understanding is demonstrated and is not always correct or relevant • Key features are identified with very little worthwhile explanation of their relevance • Statements are often invalid, and are typically unfocused, superficial and unsupported • There is little evidence of the use of specialist vocabulary
0	No work submitted or nothing worthy of credit.

A-level Dance: Component 2: Critical engagement
Extended Responses – Levels of response marking grid

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 very detailed and coherent response which fully answers the question • Very detailed and rational analysis and interpretation • Perceptive judgements are made based on the available evidence • Cogent, well-structured and logical argument • Specific, detailed and illuminating connections are made between content and context where appropriate
10–12	<ul style="list-style-type: none"> • A clear and relevant response to the question • Detailed analysis and interpretation are demonstrated • Judgements are made based on the available evidence • A clear and well-structured argument • Detailed connections between content and context where appropriate
7–9	<ul style="list-style-type: none"> • The content maintains focus on the question • Analysis and interpretation are demonstrated with some detail • Judgements are made but may be unsubstantiated • The line of argument has clarity • Connections are made between content and context where appropriate
4–6	<ul style="list-style-type: none"> • There is an attempt to answer the question. Some points are relevant • Analysis and interpretation are demonstrated to some extent. More description is evident • Limited evidence of making judgements. Statements are general or superficial • The line of argument is unclear • Limited reference to context
1–3	<ul style="list-style-type: none"> • The answer has limited relevance to the question • Very limited evidence of analysis. Interpretations are unsubstantiated • Little evidence of making judgements • No line of argument is evident • No reference to context
0	No work submitted or nothing worthy of credit.

Section B
Optional set works and their related areas of study

Answer **two** questions.

Select **one** of the options below and answer **both** questions.

Option 1: The set work *Giselle* (Jean Coralli and Jules Perrot, 1841) within the context of the Romantic Ballet period

Q	Marking guidance	Marks
07	<p>Discuss how features of the relationship between Giselle and Albrecht are conveyed through the choreography of the ballet <i>Giselle</i>. You should provide clear examples from the ballet <i>Giselle</i> to support your answer.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • identification of features of the relationship between Giselle and Albrecht, eg relating to romance, love, deceit, grief, remorse, support, protection • details of these features, eg relating to romance, love, deceit, grief, remorse, support, protection • analysis of how these features of the relationship between Giselle and Albrecht are conveyed through the choreography of the ballet <i>Giselle</i>, eg choreographic devices, structure, movement content, use of dancers, aural setting, physical setting • examples from the ballet <i>Giselle</i> to support the points made. <p>Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.</p>	<p>25</p> <p>AO3: 10 AO4: 15</p>

Q	Marking guidance	Marks
08	<p>Examine the factors that contributed to the development of the Romantic Ballet period.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • identification of the factors that contributed to the development of the Romantic Ballet period, eg relating to choreographers, composers, designers, dancers, subject matter; political, historical, social, economic and cultural aspects • details of these factors, eg relating to choreographers, composers, designers, dancers, subject matter; political, historical, social, economic and cultural aspects • evidence from the Romantic Ballet period which relates to these factors • evaluation of the connections established between the factors and the development of the Romantic Ballet period. <p>Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.</p>	<p>25</p> <p>AO3: 10 AO4: 15</p>
	Total marks	50

Option 2: The set work *Appalachian Spring* (Martha Graham, 1944) within the context of the origins of American modern dance 1900–1945

Q	Marking guidance	Marks
09	<p>Discuss how features of the relationship between the Revivalist Preacher and his Followers are conveyed through the choreography of <i>Appalachian Spring</i>. You should provide clear examples from <i>Appalachian Spring</i> to support your answer.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • identification of features of the relationship between the Revivalist Preacher and his Followers, eg relating to power, authority, control, manipulation, self-assurance, unity, religious faith, respect, obedience • details of these features, eg relating to power, authority, control, manipulation, self-assurance, unity, religious faith, respect, obedience • analysis of how these features of the relationship between the Revivalist Preacher and his Followers are conveyed through the choreography of <i>Appalachian Spring</i>, eg choreographic devices, structure, movement content, use of dancers, aural setting, physical setting • examples from <i>Appalachian Spring</i> to support the points made. <p>Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.</p>	<p>25</p> <p>AO3: 10 AO4: 15</p>

Q	Marking guidance	Marks
10	<p>Examine the factors that contributed to the development of American modern dance during the period 1900 to 1945.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • identification of the factors that contributed to the development of American modern dance during the period 1900 to 1945, eg relating to choreographers, composers, designers, dancers, subject matter; political, historical, social, economic and cultural aspects • details of these factors, eg relating to choreographers, composers, designers, dancers, subject matter; political, historical, social, economic and cultural aspects • evidence from American modern dance during the period 1900 to 1945 which relates to these factors • evaluation of the connections established between the factors and the development of American modern dance during the period 1900 to 1945. <p>Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.</p>	<p>25</p> <p>AO3: 10 AO4: 15</p>
	Total marks	50

Option 3: The set work *Singin' in the Rain* (Stanley Donen and Gene Kelly, 1952) within the context of American jazz dance 1940–1975

Q	Marking guidance	Marks
11	<p>Discuss how features of the relationship between Cosmo Brown and Don Lockwood are conveyed through the choreography of the musical <i>Singin' in the Rain</i>. You should provide clear examples from the choreographed sections of the musical <i>Singin' in the Rain</i> to support your answer.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • identification of features of the relationship between Cosmo Brown and Don Lockwood, eg relating to their working partnership, friendship, mutual support, sense of humour, confidence, trust • details of these features, eg relating to their working partnership, friendship, mutual support, sense of humour, confidence, trust • analysis of how these features of the relationship between Cosmo Brown and Don Lockwood are conveyed through the choreography of <i>Singin' in the Rain</i>, eg choreographic devices, structure, movement content, use of dancers, aural setting, physical setting • examples from the choreographed sections of <i>Singin' in the Rain</i> to support the points made. <p>Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.</p>	<p>25</p> <p>AO3: 10 AO4: 15</p>

Q	Marking guidance	Marks
12	<p>Examine the factors that contributed to the development of American jazz dance during the period 1940 to 1975.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • identification of the factors that contributed to the development of American jazz dance during the period 1940 to 1975, eg relating to choreographers, composers, designers, dancers, subject matter; political, historical, social, economic and cultural aspects • details of these factors, eg relating to choreographers, composers, designers, dancers, subject matter; political, historical, social, economic and cultural aspects • evidence from American jazz dance during the period 1940 to 1975 which relates to these factors • evaluation of the connections established between the factors and the development of American jazz dance during the period 1940 to 1975. <p>Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.</p>	<p>25</p> <p>AO3: 10 AO4: 15</p>
	Total marks	50

Option 4: The set work *Sutra* (Sidi Larbi Cherkaoui, 2008) within the context of the independent contemporary dance scene in Britain 2000–current

Q	Marking guidance	Marks
13	<p>Discuss how features of the relationship between the Child Monk and the character performed by Sidi Larbi Cherkaoui are conveyed through the choreography of <i>Sutra</i>. You should provide clear examples from <i>Sutra</i> to support your answer.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • identification of features of the relationship between the Child Monk and the character performed by Sidi Larbi Cherkaoui, eg relating to master and pupil, mentoring, guidance, mutual support, friendship, respect, translation • details of these features, eg relating to master and pupil, mentoring, guidance, mutual support, friendship, respect, translation • analysis of how these features of the relationship between the Child Monk and the character performed by Sidi Larbi Cherkaoui are conveyed through the choreography of <i>Sutra</i>, eg choreographic devices, structure, movement content, use of dancers, aural setting, physical setting • examples from <i>Sutra</i> to support the points made. <p>Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.</p>	<p>25</p> <p>AO3: 10 AO4: 15</p>

Q	Marking guidance	Marks
14	<p>Examine the factors that have contributed to the development of the independent contemporary dance scene in Britain during the period 2000 to the current time.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • identification of the factors that have contributed to the development of the independent contemporary dance scene in Britain during the period 2000 to the current time, eg relating to choreographers, composers, designers, dancers, subject matter; political, historical, social, economic and cultural aspects • details of these factors, eg relating to choreographers, composers, designers, dancers, subject matter; political, historical, social, economic and cultural aspects • evidence from the independent contemporary dance scene in Britain during the period 2000 to the current time which relates to these factors • evaluation of the connections established between the factors and the development of the independent contemporary dance scene in Britain during the period 2000 to the current time. <p>Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.</p>	<p>25</p> <p>AO3: 10 AO4: 15</p>
	Total marks	50