



---

# AS Dance

7236/W Component 2 - Critical engagement

Mark scheme

---

7236

June 2018

---

Version/Stage: 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 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](http://aqa.org.uk)

## 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

### 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.

### 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 awarded.

### Essay Questions

The essay questions (Section C) 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 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. 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

#### Section A and Section B

**D** description  
**Ex** explanation  
**KU** knowledge and understanding

#### Section C

**KU** knowledge and understanding  
**F** key features  
**Ex** explanation  
**An** analysis  
**V** valid  
**?** ideas unclear  
**Eg** an example is needed  
**Λ** More required  
**I** irrelevant

### Use of brackets and ticks

The use of brackets and ticks is only applicable to Section A.  
If the incorrect skills are identified underlining must be used.

---

**Section A: Own practice**Answer **all** questions in this section

| <b>Q</b>  | <b>Marking guidance</b>  | <b>Marks</b>                    |
|-----------|--|---------------------------------|
| <b>01</b> | <p>Identify <b>three</b> physical/technical skills required for a dance performance.</p> <p><b>Guidance for examiners</b></p> <p><b>One mark to be awarded for one identification</b></p> <p><b>For example:</b></p> <ul style="list-style-type: none"><li>• extension</li><li>• elevation</li><li>• balance.</li></ul> <p>Marks are linked to AO3</p> <p>If incorrect skills are identified underlining must be used.</p> | <b>3 marks</b><br><b>AO3: 3</b> |

| Q                             | Marking guidance   | Marks  |
|-------------------------------|--|--|
| <b>02</b>                     | <p>With reference to the solo performance you completed for Component 1, explain how you developed <b>two</b> physical/technical skills in preparation for this performance.</p> <p><b>Guidance for Examiners</b></p> <p><b>Candidates may refer to the following in their explanation:</b></p> <ul style="list-style-type: none"> <li>• explanation of rehearsal strategies in relation to each physical/technical skill</li> <li>• explanation of rehearsal techniques in relation to each physical/technical skill</li> <li>• relevant specific examples from the solo to inform explanations.</li> </ul> | <b>6 marks</b><br><br><b>AO3: 3</b><br><b>AO4: 3</b> |
| <b>Marks</b>                  | Marks are linked to AO3 and AO4  |  |
| 5 - 6<br><br>AO4: 2           | <p>A detailed explanation linking development of <b>two</b> physical/technical skills to demonstration within the context of the solo performance.</p> <p>Relevant, detailed examples from the solo to inform explanations of development of <b>two</b> skills.</p>  |  |
| 3 - 4<br><br>AO4: 1<br>AO3: 1 | <p>A competent explanation linking development of <b>two</b> physical/technical skills to demonstration within the context of the solo performance.</p> <p>Relevant examples from the solo to inform explanations of development of <b>two</b> skills.</p> <p>Or</p> <p>A detailed explanation linking development of <b>one</b> physical/technical skill to demonstration within the context of the solo performance.</p> <p>Relevant, detailed examples from the solo to inform explanations of development of <b>one</b> skill.</p>   |  |
| 1 - 2<br><br>AO3: 2           | <p>A limited explanation linking development of <b>one</b> or <b>two</b> physical/technical skills to demonstration within the context of the solo performance.</p> <p>Or</p> <p>A competent explanation linking development of <b>one</b> physical/technical skill to demonstration within the context of the solo performance.</p> <p>Relevant examples from the solo to inform explanations of development of <b>one</b> skill.</p> <p>Few, if any, examples from the solo to inform explanations of development of <b>one</b> or <b>two</b> skills.</p> <p>More description is evident.</p>              |  |

| Q                             | Marking guidance   | Marks  |
|-------------------------------|--|--|
| <b>03</b>                     | <p>With reference to the solo choreographic task you completed for Component 1, explain how you structured the movement material in order to communicate your dance idea(s).</p> <p><b>Guidance for examiners</b></p> <p><b>Candidates may refer to the following in their explanation:</b></p> <ul style="list-style-type: none"> <li>• explanation/rationale for the structure of movement material</li> <li>• explanation of how the choice of different aspects of the dance structure communicates the dance idea(s)</li> <li>• relevant specific examples from the solo to inform explanations.</li> </ul> | <b>6 marks</b><br><br><b>AO3: 3</b><br><b>AO4: 3</b> |
| <b>Marks</b>                  | Marks are linked to AO3 and AO4  |  |
| 5 - 6<br><br>AO4: 2           | <p>A detailed explanation/rationale linking the structuring of movement material to the communication of the dance idea(s).</p> <p>Relevant, detailed examples from the solo choreography to inform explanations.</p>  |  |
| 3 - 4<br><br>AO4: 1<br>AO3: 1 | <p>A competent explanation/rationale linking the structuring of movement material to the communication of the dance idea(s).</p> <p>Relevant examples from the solo choreography to inform explanations.</p>   |  |
| 1 - 2<br><br>AO3: 2           | <p>A limited explanation/rationale linking the structuring of movement material to the communication of the dance idea(s).</p> <p>Few, if any, examples from the solo choreography.<br/>                     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**

| Q  | Marking guidance   | Marks                                      |
|----|--|--|
| 04 | <p>Describe <b>two</b> changes Norman Morrice encouraged Marie Rambert to make to Ballet Rambert in 1966.</p> <p><b>Guidance of examiners</b></p> <ul style="list-style-type: none"> <li>• <b>Clear description of the <u>two</u> changes</b></li> <li>• <b>For <u>each</u> change award 1 mark for simple description and 2 marks for a detailed description</b></li> </ul> <p><b>Candidates may refer to the following in their description:</b></p> <p>Description of two changes relating to: size, scale of company, technique, training of dancers, style, choreographers, repertoire, subject matter, collaborations, touring.</p> <p><b>For example</b></p> <p>Morrice encouraged Marie Rambert to downsize the company.<br/>[1 mark]</p> <p>Morrice encouraged Marie Rambert to downsize the company. Morrice encouraged this because he wanted everyone to be of the same standard, encouraging the change from a corps de ballet to an ensemble.<br/>[2 marks]</p> <p>Marks are linked to AO3</p> | <p><b>4 marks</b></p> <p><b>AO3: 4</b></p> |

| Q  | Marking guidance  | Marks                                      |
|----|---|--|
| 05 | <p>Identify <b>one</b> work choreographed by a named practitioner from the repertoire of the Rambert Dance Company 1966–2002. Describe how <b>two</b> choreographic devices have been used in this work.</p> <p><b>Guidance of examiners</b></p> <ul style="list-style-type: none"> <li>• <b>Two</b> clear relevant devices from the dance work</li> <li>• For <b>each</b> of the two devices award 1 mark for simple description and 2 marks for a detailed description</li> </ul> <p><b>Candidates may refer to the following in their description:</b></p> <ul style="list-style-type: none"> <li>• motif and motif and development, variation, repetition, contrast, highlights, climax, transitions.</li> </ul> <p>For example:</p> <p>In ‘Soda Lake’ Richard Alston has included the sentinel motif which is repeated later on at the end of section 3.</p> <p style="text-align: right;">[1 mark]</p> <p>In ‘Soda Lake’ Richard Alston has included the sentinel motif which is repeated later on at the end of section 3. The motif consists of the dancer kneeling facing DSL. This is repeated in the final section but this time is facing USR.</p> <p style="text-align: right;">[2 marks]</p> <p>Marks are linked to AO3</p> | <p><b>4 marks</b></p> <p><b>AO3: 4</b></p> |

| Q                         | Marking guidance   | Marks  |
|---------------------------|--|--|
| 06                        | <p>Identify another work choreographed by a named practitioner from the repertoire of the Rambert Dance Company 1966–2002. Explain how the aural setting supports the choreographic presentation/intention of this work.</p> <p><b>Candidates may refer to the following in their explanation:</b></p> <ul style="list-style-type: none"> <li>• <b>description of aural setting (music/sound/spoken word/silence)</b></li> <li>• <b>explanation of choice of aural setting linked to the choreographic presentation/intention of this work</b></li> <li>• <b>explanation of how the aural setting supports the choreographic presentation/intention of this work ( tempo, rhythm, mood and atmosphere where appropriate, relationship of dance with aural setting).</b></li> </ul> | <p><b>7 marks</b></p> <p><b>AO3: 3</b><br/><b>AO4: 4</b></p> |
| <b>Marks</b>              | Marks are linked to AO3 and AO4  |  |
| 5- 7<br>AO4: 3            | A detailed explanation of how the aural setting supports the choreographic presentation/intention of the work, providing clear and accurate analysis of information and reasons/rationale.   |  |
| 3 - 4<br>AO3: 1<br>AO4: 1 | A competent explanation of how the aural setting supports the choreographic presentation/intention of the work, which attempts to analyse the information provided to give reasons/rationale. There may be some inaccuracies.  |  |
| 1 - 2<br>AO3: 2           | <p>A limited explanation of how the aural setting supports the choreographic presentation/intention of the work. There will be inaccuracies and limited detail shown.</p> <p>More description is evident.</p>  |  |

**Levels of response marking grids**

**(AO3: 10 marks, AO4: 15 marks)**

**Levels of response (AO3 and AO4)**

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

| <b>A04 Critically appreciate and assess performance and choreography, through making analytical, interpretative and evaluative judgements.</b> |  |
|--|--|
| <b>Marks</b>   |  |
| <b>13–15</b>   | <ul style="list-style-type: none"> <li>• A very detailed and coherent response which fully answers the question</li> <li>• Very detailed and rational analysis and interpretation</li> <li>• Perceptive judgements are made based on the available evidence</li> <li>• Cogent, well-structured and logical argument</li> <li>• Specific, detailed and illuminating connections are made between content and context where appropriate</li> </ul> |
| <b>10–12</b>   | <ul style="list-style-type: none"> <li>• A clear and relevant response to the question</li> <li>• Detailed analysis and interpretation are demonstrated</li> <li>• Judgements are made based on the available evidence</li> <li>• A clear and well-structured argument</li> <li>• Detailed connections between content and context where appropriate</li> </ul>  |
| <b>7–9</b>   | <ul style="list-style-type: none"> <li>• The content maintains focus on the question</li> <li>• Analysis and interpretation are demonstrated with some detail</li> <li>• Judgements are made but may be unsubstantiated</li> <li>• The line of argument has clarity</li> <li>• Connections are made between content and context where appropriate</li> </ul>   |
| <b>4–6</b>   | <ul style="list-style-type: none"> <li>• There is an attempt to answer the question. Some points are relevant</li> <li>• Analysis and interpretation are demonstrated to some extent. More description is evident</li> <li>• Limited evidence of making judgements. Statements are general or superficial</li> <li>• The line of argument is unclear</li> <li>• Limited reference to context</li> </ul>  |
| <b>1–3</b>   | <ul style="list-style-type: none"> <li>• The answer has limited relevance to the question</li> <li>• Very limited evidence of analysis. Interpretations are unsubstantiated</li> <li>• Little evidence of making judgements</li> <li>• No line of argument is evident</li> <li>• No reference to context</li> </ul>  |
| <b>0</b>   | No work submitted or nothing worthy of credit  |

**Section C: Question-specific mark scheme**

Answer **two** questions in this section.

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**

Answers need not include all the bullet points, nor do the points need to be in the order shown below. The bullet points are aspects of answers which might be expected. Other answers which approach the question differently may be equally valid and should be rewarded appropriately.

**Rambert Dance Company (formerly Ballet Rambert) 1966–2002**

| Q  | Marking guidance   | Marks   |
|----|--|---|
| 07 | <p>Discuss the role played by the Rambert Dance Company (formerly Ballet Rambert) in the development of contemporary dance in Britain during the period 1966–2002.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> <li>• <b>Identification of the role played by Rambert Dance company 1966–2002 (choreographers, artistic directors, repertoire, style, techniques and training of dancers, genre, subject matter, collaborations, education)</b></li> <li>• <b>Details of the role played by Rambert Dance company 1966–2002 (choreographers, artistic directors, repertoire, style, techniques and training of dancers, genre, subject matter, collaborations, education)</b></li> <li>• <b>Examples to support the points made</b></li> <li>• <b>Discussions of the connections made between the role played by Rambert Dance Company and the development of contemporary dance in Britain during the period 1966–2002.</b></li> </ul> | <p><b>25 marks</b></p> <p><b>AO3: 10</b><br/><b>AO4: 15</b></p> |

### Optional areas of study

Answers need not include all the bullet points, nor do the points need to be in the order shown below. The bullet points are aspects of answers which might be expected. Other answers which approach the question differently may be equally valid and should be rewarded appropriately.

#### The Romantic Ballet period

|           |  |   |
|-----------|--|---|
| <b>08</b> | <p>Discuss the influences on the choreographic style of <b>one</b> named practitioner that you have studied during the Romantic Ballet period. You should provide clear examples from works you have studied to support your answer.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> <li>• <b>Identification of the influences on one named practitioner’s choreographic style (the key features, movement content, aural/physical setting, dancers, intention/subject matter)</b></li> <li>• <b>Details of the influences (the key features, movement content, aural/physical setting, dancers, intention/subject matter)</b></li> <li>• <b>Examples from works studied to support the points made</b></li> <li>• <b>Discussion of the connections made between the features of the named practitioner’s choreographic style and the influences.</b></li> </ul> | <p><b>25 marks</b></p> <p><b>AO3: 10</b><br/><b>AO4: 15</b></p> |
|-----------|--|---|

#### The Origins of American modern dance 1900–1945

|           |  |   |
|-----------|--|---|
| <b>09</b> | <p>Discuss the influences on the choreographic style of <b>one</b> named practitioner that you have studied from the American modern dance period 1900–1945. You should provide clear examples from works you have studied to support your answer.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> <li>• <b>Identification of the influences on one named practitioner’s choreographic style (the key features, movement content, aural/physical setting, dancers, intention/subject matter)</b></li> <li>• <b>Details of the influences (the key features, movement content, aural/physical setting, dancers, intention/subject matter)</b></li> <li>• <b>Examples from works studied to support the points made</b></li> <li>• <b>Discussion of the connections made between the features of the named practitioner’s choreographic style and the influences.</b></li> </ul> | <p><b>25 marks</b></p> <p><b>AO3: 10</b><br/><b>AO4: 15</b></p> |
|-----------|--|---|

**American jazz dance 1940–1975**

|           |  |   |
|-----------|--|---|
| <b>10</b> | <p>Discuss the influences on the choreographic style of <b>one</b> named practitioner that you have studied from the American jazz dance period 1940–1975. You should provide clear examples from works you have studied to support your answer.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> <li>• <b>Identification of the influences on one named practitioner’s choreographic style (the key features, movement content, aural/physical setting, dancers, intention/subject matter)</b></li> <li>• <b>Details of the influences (the key features, movement content, aural/physical setting, dancers, intention/subject matter)</b></li> <li>• <b>Examples from works studied to support the points made</b></li> <li>• <b>Discussion of the connections made between the features of the named practitioner’s choreographic style and the influences.</b></li> </ul> | <p><b>25 marks</b></p> <p><b>AO3: 10</b><br/><b>AO4: 15</b></p> |
|-----------|--|---|

**The Independent contemporary dance scene in Britain 2000–current**

|           |   |   |
|-----------|---|---|
| <b>11</b> | <p>Discuss the influences on the choreographic style of <b>one</b> named practitioner that you have studied from the independent contemporary dance scene during the period 2000 to the current time. You should provide clear examples from works you have studied to support your answer.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> <li>• <b>Identification of the influences on one named practitioner’s choreographic style (the key features, movement content, aural/physical setting, dancers, intention/subject matter)</b></li> <li>• <b>Details of the influences (the key features, movement content, aural/physical setting, dancers, intention/subject matter)</b></li> <li>• <b>Examples from works studied to support the points made</b></li> <li>• <b>Discussion of the connections made between the features of the named practitioner’s choreographic style and the influences.</b></li> </ul> | <p><b>25 marks</b></p> <p><b>AO3: 10</b><br/><b>AO4: 15</b></p> |
|-----------|---|---|