



A-level
DANCE
7237/W

Component 2 Critical engagement

Mark scheme

June 2020

Version: 1.0 Final Mark Scheme

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, Q6 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 interaction between the female dancer and the male dancers in the sixth dance <i>Ruby Tuesday</i>.</p> <p>For each example described, award 1 mark for a simple description and 2 marks for a detailed description.</p> <p>For example:</p> <p>The female dancer runs towards the men and jumps. She is caught by the men and then thrown into the air to be caught again before the men carry her to downstage left. (2 marks)</p> <p>She is caught by the men and then thrown up into the air. (1 mark)</p> <p>The female dancer is lifted by two men with her legs high and moving in an arc shape in the air before she is lowered to the ground and turned by one of the men. (2 marks)</p> <p>Ruby Tuesday is lifted in an arabesque by one of the men before being passed to another man. (1 mark)</p> <p>All marks are linked to AO3</p>	<p>4 AO3: 4</p>

Q	Marking guidance	Marks
02	<p>Explain how the choreography involving the female dancer in the first dance <i>Little Red Rooster</i> communicates the intention of this dance.</p> <p>Students may refer to the following in their explanation:</p> <ul style="list-style-type: none"> • identification of aspects of the intention, eg chauvinism, male narcissism, female behaviour, aggression, treatment of women, animalistic behaviour • how the movement content communicates the intention, eg male actions linked to their appearance; the sensual hip circling actions of the female dancer; a male dancer raises his knee to knock the female dancer out of his way and then struts away from her • how the use of dancers communicates the intention, eg the number and gender of the dancers; the use of solos, duets and trios • how the use of the physical setting communicates the intention, eg relating to the costumes • how the use of the aural setting communicates the intention, eg mood, the meaning of the song. <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 choreography and the intention of the dance.	
1–2 AO3: 2	A limited explanation. The response demonstrates some knowledge of the dance but the connections between the choreography and the intention of the dance are unclear.	
0	Nothing worthy of credit.	

Q	Marking guidance	Marks
03	<p>Explain how the movement content in the fourth dance <i>As Tears Go By</i> communicates features of children’s behaviour.</p> <p>Students may refer to the following in their explanation:</p> <ul style="list-style-type: none"> • identification of features of children’s behaviour, eg play fighting, group identity, peer approval or rejection, teasing, embarrassment • how the choice and style of the movement content communicates features of children’s behaviour, eg relating to pedestrian movement and use of gesture • how the spatial elements communicate features of children’s behaviour, eg relating to spatial relationships, spatial design in the body, location in stage space, levels, facings • how the dynamic elements communicate features of children’s behaviour, eg relating to dynamic variation. <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 movement content and features of children’s behaviour.	
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 children’s behaviour are unclear.	
0	Nothing worthy of credit.	

Q	Marking guidance	Marks
04	<p>Explain how Christopher Bruce uses transitions between the different dances in the choreographic structure of the set work <i>Rooster</i>.</p> <p>Students may refer to the following in their explanation of the use of transitions:</p> <ul style="list-style-type: none"> • the entries and exits of dancers • location in stage space • the repetition and/or development of motifs • lighting changes • musical changes. <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 transitions between the different dances are used in the choreographic structure of <i>Rooster</i> .	
1–2 AO3: 2	A limited explanation. The response demonstrates some knowledge of the dance but the connections between the transitions from dance to dance and their use in the choreographic structure of <i>Rooster</i> are unclear.	
0	Nothing worthy of credit.	

Q	Marking guidance	Marks
05	<p>Discuss the starting points which Christopher Bruce uses for the choreography of his dance works.</p> <p>Students may refer to the following in their discussion:</p> <ul style="list-style-type: none"> • identification of starting points used by Christopher Bruce, eg literature, history, popular culture, music, autobiographical experiences, films/images, childhood, the human condition; social, ecological and political situations • details of the starting points identified • evidence of the use of these starting points in the choreography of the dance works of Christopher Bruce. <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 the starting points which Christopher Bruce uses for the choreography of his dance works. The response reveals insight into the connections between the starting points and their use in his choreography.	
3–4 AO4: 2	A competent discussion with adequate reference to the starting points which Christopher Bruce uses for the choreography of his dance works. The response reveals understanding of the connections between the starting points and their use in his choreography.	
1–2 AO3: 1 AO4: 1	A limited discussion with reference to the starting points which Christopher Bruce uses for the choreography of his dance works. The response reveals some understanding of the starting points. There may be some inaccuracy.	
0	Nothing worthy of credit.	

Q	Marking guidance	Marks
06	<p>Discuss the contribution of the Rambert Dance Company (formerly Ballet Rambert) to the development of dance in Britain during the period 1966 to 2002.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • identification of features of the contribution of the Rambert Dance Company (formerly Ballet Rambert) to the development of dance in Britain during the period 1966 to 2002, eg relating to artistic policies, choreographers, dancers, composers, designers, genre, style, technique, subject matter, movement content, aural setting, physical setting • details of these features, eg relating to artistic policies, choreographers, dancers, composers, designers, genre, style, technique, subject matter, movement content, aural setting, physical setting • analysis of the connection between these features and the development of dance in Britain • evidence to support the points made • evaluation of the contribution of the Rambert Dance Company (formerly Ballet Rambert) to the development of dance in Britain 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 6
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>Analyse the role of Albrecht within the choreography of <i>Giselle</i>. You should provide clear examples from <i>Giselle</i> to support your answer.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • identification of the features of the role of Albrecht, eg relating to character, interaction with other characters/dancers, themes of the dance and their development • details of these features, eg relating to character, interaction with other characters/dancers, themes of the dance and their development • examples from the choreography of <i>Giselle</i> which reflect these features, eg relating to genre, style, movement content, dancers, aural setting, physical setting • evaluation of how the role of Albrecht is communicated through the choreography. 	<p>25</p> <p>AO3: 10 AO4: 15</p>

Q	Marking guidance	Marks
08	<p>Discuss the influences which contributed to the choreography of the Romantic Ballet period.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • identification of the influences which contributed to the choreography of the Romantic Ballet period, eg relating to genre, style, technique, subject matter, structure, movement content, use of dancers, aural setting, physical setting; political, social, economic and cultural factors • details of these influences, eg relating to genre, style, technique, subject matter, structure, movement content, use of dancers, aural setting, physical setting; political, social, economic and cultural factors • analysis of examples from the choreography of the Romantic Ballet period which reflect these influences • evaluation of the connections established between the influences and the choreography of the Romantic Ballet period. 	<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>Analyse the role of the Husband within 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 the features of the role of the Husband, eg relating to character, interaction with other characters/dancers, themes of the dance and their development • details of these features, eg relating to character, interaction with other characters/dancers, themes of the dance and their development • examples from the choreography of <i>Appalachian Spring</i> which reflect these features, eg relating to genre, style, movement content, dancers, aural setting, physical setting • evaluation of how the role of the Husband is communicated through the choreography. 	<p>25</p> <p>AO3: 10 AO4: 15</p>

Q	Marking guidance	Marks
10	<p>Discuss the influences which contributed to the choreography of American modern dance from 1900 to 1945.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • identification of the influences which contributed to the choreography of American modern dance from 1900 to 1945, eg relating to genre, style, technique, subject matter, structure, movement content, use of dancers, aural setting, physical setting; political, social, economic and cultural factors • details of these influences, eg relating to genre, style, technique, subject matter, structure, movement content, use of dancers, aural setting, physical setting; political, social, economic and cultural factors • analysis of examples from the choreography of American modern dance from 1900 to 1945 which reflect these influences • evaluation of the connections established between the influences and the choreography of American modern dance from 1900 to 1945. 	<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>Analyse the role of Don Lockwood within the choreography of <i>Singin' in the Rain</i>. You should provide clear examples from the choreographed sections of <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 the features of the role of Don Lockwood, eg relating to character, interaction with other characters/dancers, themes of the dance and their development • details of these features, eg relating to character, interaction with other characters/dancers, themes of the dance and their development • examples from the choreographed sections of <i>Singin' in the Rain</i> which reflect these features, eg relating to genre, style, movement content, dancers, aural setting, physical setting • evaluation of how the role of Don Lockwood is communicated through the choreography. 	<p>25</p> <p>AO3: 10 AO4: 15</p>

Q	Marking guidance	Marks
12	<p>Discuss the influences which contributed to the choreography of American jazz dance from 1940 to 1975.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • identification of the influences which contributed to the choreography of American jazz dance from 1940 to 1975, eg relating to genre, style, technique, subject matter, structure, movement content, use of dancers, aural setting, physical setting; political, social, economic and cultural factors • details of these influences, eg relating to genre, style, technique, subject matter, structure, movement content, use of dancers, aural setting, physical setting; political, social, economic and cultural factors • analysis of examples from the choreography of American jazz dance from 1940 to 1975 which reflect these influences • evaluation of the connections established between the influences and the choreography of American jazz dance from 1940 to 1975. 	<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>Analyse the role performed by Sidi Larbi Cherkaoui within 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 the features of the role performed by Sidi Larbi Cherkaoui, eg relating to character, interaction with other dancers, themes of the dance and their development • details of these features, eg relating to character, interaction with other dancers, themes of the dance and their development • examples from the choreography of <i>Sutra</i> which reflect these features, eg relating to genre, style, movement content, dancers, aural setting, physical setting • evaluation of how the role performed by Sidi Larbi Cherkaoui is communicated through the choreography. 	<p>25</p> <p>AO3: 10 AO4: 15</p>

Q	Marking guidance	Marks
14	<p>Discuss the influences which have contributed to the choreography of the independent contemporary dance scene in Britain from 2000 to the current time.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • identification of the influences which have contributed to the choreography of the independent contemporary dance scene in Britain from 2000 to the current time, eg relating to genre, style, technique, subject matter, structure, movement content, use of dancers, aural setting, physical setting; political, social, economic and cultural factors • details of these influences, eg relating to genre, style, technique, subject matter, structure, movement content, use of dancers, aural setting, physical setting; political, social, economic and cultural factors • analysis of examples from the choreography of the independent contemporary dance scene in Britain from 2000 to the current time which reflect these influences • evaluation of the connections established between the influences and the choreography of the independent contemporary dance scene in Britain from 2000 to the current time. 	<p>25</p> <p>AO3: 10 AO4: 15</p>
	Total marks	50