

A-Level

DANCE

7237

COMPONENT 2: CRITICAL ENGAGEMENT

Mark scheme

Specimen 2018

Version 1.0

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 question. 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

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 descriptor 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: 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, Q5 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 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.

Section A: Compulsory set work and the related area of study

Answer all questions in section A

The set work ‘Rooster’ (Bruce, 1991) within the context of the Rambert Dance Company (formerly Ballet Rambert) 1966 – 2002.

Ques'n	Part	Marking guidance	Total marks
01	01	<p>Describe two movement phrases performed by the male soloist in the opening moments of the first dance ‘Little Red Rooster’.</p> <ul style="list-style-type: none"> • Clear description of the two movement phrases • For each movement phrase described, award 1 mark for simple description and 2 marks for a detailed description <p>For example: In the opening moments of the first dance the male dancer takes long sliding strides with a sharp jutting head movement (2 marks)</p> <p>The male dancer circles his knee outwards and then rotates his arms inwards while gripping the lapels of his jacket. (2 marks)</p> <p>All marks are linked to AO3</p>	<p>4</p> <p>AO3: 4</p>

01	02	<p>Explain how the theme of male chauvinism is established through the choreographic use of dancers in the opening dance 'Little Red Rooster'.</p> <p>Candidates may refer to the following in their explanation of how the theme of chauvinism is established:</p> <ul style="list-style-type: none"> • how gender of dancers (eg male and female) is reflected in their choreographic use • how the number of dancers (eg total and ratio of males to female) is used • how the use of spatial relationships (eg. 'lead' male dancer at front/stage right, four males behind him – 'gang', levels used when female dancing with males, distance between dancers) is used • how the use of choreographic devices (eg contact, counterpoint) is used <p>Any other relevant use relating to how the theme of male chauvinism is established through the choreographic use of dancers in this dance.</p>	4
Marks		All marks are linked to AO3	AO3:4
3 - 4		A clear explanation, with logical links, demonstrating knowledge and understanding of the theme of the dance.	
1 – 2		Limited explanation, relevant points are made but not precisely. Response includes some knowledge of the key theme of the dance.	
		AO3: 2	
		AO3: 2	

01	03	<p>Explain how the design of the dancers' costumes in the opening dance 'Little Red Rooster' references fashion of the 1960s.</p> <p>Candidates may refer to the following aspects of the design in their explanation of how it references the 1960s:</p> <ul style="list-style-type: none"> • how the costumes' style (e.g. sleeveless dresses 'shift' in appearance, box pleats, high necklines, shirt/tie/jacket combination for the males, shirts tucked in to trousers, belts) references 60s fashion • how the costumes' shape (e.g. single breasted jackets, above the knee dresses) references 60s fashion • how the costumes' colour (e.g. bold/block, contrasting tie/shirt/jacket combination for males) references 60s fashion <p>Any other relevant aspect of the design which references fashion of the 1960s.</p>	4
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Marks	All marks are linked to AO3	AO3:4
3 - 4 AO3: 2	A clear explanation, with logical links, demonstrating knowledge of the costume design and understanding of how the costume references the fashion of the 1960s.	
1 – 2 AO3: 2	Limited explanation, relevant points are made but not precisely. Response includes some knowledge but the connections between costume design and references to fashion of the 1960s are unclear.	

02	<p>Explain how the movement material in the second dance 'Lady Jane' relates to the specific themes of this dance.</p> <p>Candidates may refer to the following in their explanation of how the movement material relates to the themes:</p> <ul style="list-style-type: none"> • identification of relevant themes (eg correlation to the aural setting, courtship) • how the choice and style of movement material (eg more balletic, graceful, fluid) relates to the themes • how gender-specific movement material and relationships (eg female's hand on male's shoulder/male's hand on female's waist, males lifting/supporting females) relates to the themes • how movement material linked to courting rituals (eg bowing, holding hands, kissing of the hand) relates to the themes • how the use of gestures (eg licking of lips, slapping) relates to the themes • how historical social dance/status (eg male/female partner work with positioning/placement of the arms/bodies) relates to the themes • how links to the aural setting (eg lyrics, instruments, mood) relates to the themes <p>Any other relevant features explaining how the movement material relates to the student's interpretation of specific themes of this dance.</p>	5
Marks	All marks are linked to AO3	AO3:5
3 - 5 AO3: 3	A clear explanation which is exemplified with relevant examples. Students demonstrate knowledge of the dance and understanding of the themes.	
1 – 2 AO3: 2	Limited explanation. Response demonstrates some knowledge of the movement material, which is described but the connections between the movement material and the themes are unclear.	

Ques'n	Part	Marking guidance	Total marks
03		<p>Describe the transition from the dance 'As Tears Go By' into the next dance 'Paint It Black'.</p> <ul style="list-style-type: none"> • Clear description of the transition • Award 1 mark for simple description and 2 marks for a detailed description <p>For example At the end of 'As Tears Go By' the remaining male dancer places the female dancer over his shoulder and walks off stage right. The male dancer in the next dance enters stage right, walking backwards.</p> <p>All marks are linked to AO3</p>	<p>2</p> <p>AO3:2</p>

04		<p>Discuss the similarities and differences between the subject matter of 'Rooster' and the subject matter of one other work by Christopher Bruce.</p> <p>Students may refer to the following in their discussion of similarities and differences in subject matter</p> <ul style="list-style-type: none"> • Identification of one other work by Christopher Bruce • Knowledge of the subject matter of both works • Analysis of similarities and differences in subject matter of both works to inform discussion, eg <ul style="list-style-type: none"> ○ autobiographical element/personal response to a source ○ multi-layered imagery, open to multiple interpretations and responses from the audience ○ different kinds of statements (eg political, social, ecological) ○ Different approach (eg narrative, thematic, plotless) ○ the 'human condition'/people/relationships ○ linked to a range of external sources (eg music, poetry, prose). 	6
Marks		Marks are linked to AO3 and AO4	AO3:1 AO4:5
5 - 6 AO4: 2		A detailed discussion with accurate reference to one other work, revealing insight into the subject matter of 'Rooster' and the similarities, differences and artistic intention.	
3 - 4 AO4: 2		A competent discussion with adequate reference to one other work, revealing understanding of the subject matter of 'Rooster' and the similarities, differences and artistic intention.	

1 – 2 AO3: 1 AO4: 1	Limited discussion with reference to one other work, revealing some understanding of the subject matter of 'Rooster' and the other work re similarities, differences, artistic intention. There may be some inaccuracy.	
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Ques' n	Part	Marking guidance	Total marks
05		<p>Examine the development of the Rambert Dance Company under the associate and artistic directorship of Christopher Bruce.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • Identification of features of Ballet Rambert prior to 1975 when Christopher Bruce became associate director • Identification of features of the Rambert Dance Company prior to 1994 when Christopher Bruce returned as artistic director • Examination of the key features of Christopher Bruce's contribution to the development of Ballet Rambert/Rambert Dance Company during his directorship e.g. policies, structure, dance styles, teaching styles, touring, repertoire, dancers • Examination of how these features contributed to the development of Ballet Rambert/Rambert Dance Company • Examples to support the points made. <p>See levels of response grid below for full marking instructions.</p>	<p>25</p> <p>AO3:10 AO4:15</p>

A-level Dance: Component 2: Critical engagement
Extended Responses - Levels of response marking grids
(AO3:10 marks, AO4:15 marks)
Section A: Question 5
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** optional set work and its related area of study and answer **both** questions.

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

Ques'n	Part	Marking guidance	Total marks
06		<p>Analyse the role of Myrthe, the Queen of Wilis, in 'Giselle'. You should provide clear examples from the work to support your answer.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none">• Identification of dances involving Myrthe• Analysis of the dances through action, space, dynamics• Analysis of other constituent features (eg dancers, aural setting, physical setting) used to support the role• Explanation of the features of the role conveyed through the choreography.	25 AO3:10 AO4:15

07		<p>Discuss how the ballets you have studied relating to the Romantic Ballet reflect the features of the choreography of that period.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • Identification of the features of the choreography of the Romantic Ballet period • Identification of the ballets • For each ballet reference (where appropriate) to elements of the content and creative process: genre, style, dance structure, subject matter, movement content, dancers, use of physical setting and aural setting • Discussion of how these elements reflect/link to the features of the choreography of the Romantic Ballet period. 	<p>25</p> <p>AO3:10 AO4:15</p>
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The set work ‘Appalachian Spring’ (Martha Graham, 1944) within the context of the origins of American modern dance 1900 – 1945.

Ques'n	Part	Marking guidance	Total marks
08		<p>Analyse the choreography of the Revivalist Preacher in ‘Appalachian Spring’. You should provide clear examples from the work to support your analysis.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • Identification of dances involving the Revivalist Preacher • Analysis of the dances through action, space, dynamics • Analysis of other constituent features used to support the characterisation (eg dancers, aural setting, physical setting) • Explanation of the features of the Revivalist Preacher conveyed through the choreography. 	<p>25</p> <p>AO3:10 AO4:15</p>

09		<p>Discuss how the works you have studied from the period 1900 to 1945 reflect the features of the choreography of American modern dance.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • Identification of the features of the choreography of American modern dance • Identification of the works • For each work reference (where appropriate) to elements of the content and creative process: genre, style, dance structure, subject matter, movement content, dancers, use of physical setting and aural setting • Discussion of how these elements reflect/link to the features of the choreography of American modern dance. 	<p>25</p> <p>AO3:10 AO4:15</p>
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The set work 'Singin' in the Rain' (Stanley Donen and Gene Kelly, 1952) within the context of American jazz dance 1940 – 1975

Ques'n	Part	Marking guidance	Total marks
10		<p>Analyse the connection between the music and the movement content in the choreographed sections of 'Singin' in the Rain'. You should provide clear examples from the choreographed sections to show how this connection enhances the choreographic presentation and intention.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • Identification of aspects of the music used in 'Singin' in the Rain' • Details of these aspects • Analysis of the connection between the music and the movement content in the choreographed sections, eg relating to rhythm, tempo, form, structure, lyrics, mood/atmosphere, narrative/theme, style(s)/genre. • Explanation of aspects of the choreographic presentation and intention which are enhanced by the connection of the music to movement content. 	<p>25</p> <p>AO3:10 AO4:15</p>

11		<p>Discuss how the works you have studied from the period 1940 to 1975 reflect the features of the choreography of American jazz dance.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • Identification of the features of the choreography of American jazz dance • Identification of the works • For each work reference (where appropriate) to elements of the content and creative process: genre, style, dance structure, subject matter, movement content, dancers, use of physical setting and aural setting • Discussion of how these elements reflect/link to the features of the choreography of American jazz dance. 	<p>25</p> <p>AO3:10 AO4:15</p>
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The set work 'Sutra' (Sidi Larbi Cherkaoui, 2008) within the context of the independent contemporary dance scene in Britain 2000 – current

Ques'n	Part	Marking guidance	Total marks
12		<p>Analyse the use of movement and dance styles in the choreography of 'Sutra'. You should provide clear examples from the work to show how the different styles enhance the choreographic presentation and intention.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • Identification of the movement and dance styles, eg contemporary dance, martial arts, use of gesture, pedestrian movement • Details of each style identified • Analysis of the use of movement and dance styles in the choreography of 'Sutra', eg relating to form, structure, dancers, aural setting, physical setting • Explanation of aspects of the choreographic presentation and intention which are enhanced through the use of the styles. 	<p>25</p> <p>AO3:10 AO4:15</p>

13		<p>Discuss how the works you have studied from the period 2000 to the current time reflect the features of the independent contemporary dance scene in Britain.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • Identification of the features of the choreography of independent contemporary dance in Britain • Identification of the works • For each work reference (where appropriate) to elements of the content and creative process: genre, style, dance structure, subject matter, movement content, dancers, use of physical setting and aural setting • Discussion of how these elements reflect/link to the features of the choreography of independent contemporary dance in Britain. 	<p>25</p> <p>AO3:10 AO4:15</p>
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