



A-level DANCE 7237/W

Component 2 Critical engagement

Mark scheme

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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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

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

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Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The 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, Question 06 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
AO3	knowledge and understanding
AO4	analytical, interpretative and evaluative judgements
BD	benefit of doubt
V	vague
Eg	an example is needed
NR	Not relevant
?	ideas unclear/incorrect

Section AAnswer **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	Describe two examples of interaction between dancers in the final dance <i>Sympathy for the Devil</i>. • Clear description of the two examples. • For each example described, award 1 mark for a simple description and 2 marks for a detailed description. For example: A male dancer performs low level walks sitting on his heels while a second male dancer pushes his hands down on the head of this dancer. (2 marks) Two male dancers move together at different levels with the hands of one dancer on the head of the other. (1 mark) The Rooster dancer and a female dancer join hands and step towards and away from each other. He supports her across his back while she performs a kick. (2 marks) A male dancer and a female dancer face each other and he supports her as she performs a kick. (1 mark)	4 AO3: 4

Q	Marking guidance	Marks
02	Explain how the choreographic use of space in the second dance <i>Lady Jane</i> reflects features of the relationships between the dancers. Students may refer to the following in their explanation: • identification of features of the relationships between the dancers, eg flirtation, shyness, coyness, jealousy, possessiveness, sexuality, romance, intimacy, formality, support • identification of features of the choreographic use of space (spatial elements), eg spatial design in the body, location in stage space, pathways, levels, directions, facings • examples to show the connections between the choreographic use of space and features of the relationships between the dancers. Credit should be given to any other information relevant to this question.	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 space and features of the relationships between the dancers.	
1–2 AO3: 2	A limited explanation. The response demonstrates some knowledge of the dance but the connections between the choreographic use of space and features of the relationships between the dancers are unclear.	
0	Nothing worthy of credit.	

Q	Marking guidance	Marks
03	Explain how the use of the aural setting in the third dance <i>Not Fade Away</i> enhances the choreography. Students may refer to the following in their explanation: • identification of features of the aural setting, eg relating to sound, genre, style, structure, tempo, rhythm, lyrics, mood • identification of features of the choreography, eg relating to social dance styles, role, partner work, dynamic variation, unison, individuality • examples to show the connections between the use of the aural setting and the choreography. Credit should be given to any other information relevant to this question.	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 use of the aural setting and the choreography.	
1–2 AO3: 2	A limited explanation. The response demonstrates some knowledge of the dance but the connections between the use of the aural setting and the choreography are unclear.	
0	Nothing worthy of credit.	

Q	Marking guidance	Marks
04	Explain how the movement content of the male dancer in the fifth dance <i>Paint It Black</i> communicates his mood. Students may refer to the following in their explanation: • identification of features of the mood of the male dancer, eg relating to depression, self-loathing, self-obsession, aggression • how the movement content of the male dancer communicates features of his mood, eg through the use of action, spatial elements, dynamic elements. Credit should be given to any other information relevant to this question.	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 of the male dancer and features of his mood.	
1–2 AO3: 2	A limited explanation. The response demonstrates some knowledge of the dance but the connections between the movement content of the male dancer and features of his mood are unclear.	
0	Nothing worthy of credit.	

Q	Marking guidance	Marks
05	Discuss the similarities and/or differences between the choice of costumes in <i>Rooster</i> and the choice of costumes in one work by a named practitioner from the Rambert Dance Company (formerly Ballet Rambert) 1966–2002. Students may refer to the following in their discussion: • identification of one work by a named practitioner from the Rambert Dance Company (formerly Ballet Rambert) 1966–2002 • details of the choice of costumes in <i>Rooster</i>, eg relating to designer, style, colour, role, character, gender, historical location, popular culture • details of the choice of costumes in one work by a named practitioner from the Rambert Dance Company (formerly Ballet Rambert) 1966–2002, eg relating to designer, style, colour, role, character, gender, historical location, popular culture • analysis of the similarities and/or differences between the choice of costumes for both works to inform discussion. Credit should be given to any other information relevant to this question.	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 work by a named practitioner from the Rambert Dance Company (formerly Ballet Rambert) 1966–2002. The response reveals insight into the choice of costumes for 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 work by a named practitioner from the Rambert Dance Company (formerly Ballet Rambert) 1966–2002. The response reveals understanding of the choice of costumes for 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 work by a named practitioner from the Rambert Dance Company (formerly Ballet Rambert) 1966–2002. The response reveals some understanding of the choice of costumes for 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	Examine the stylistic features of the Rambert Dance Company (formerly Ballet Rambert) during the period 1966 to 2002. Extended responses may include: • identification of the stylistic features of the Rambert Dance Company (formerly Ballet Rambert) during the period 1966 to 2002, eg relating to company policy, artistic directors, practitioners, genre, technique, subject matter, structure, constituent features • details of these stylistic features, eg relating to company policy, artistic directors, practitioners, genre, technique, subject matter, structure, constituent features • evidence relating to the stylistic features • evaluation of how these features have contributed to the style of the Rambert Dance Company (formerly Ballet Rambert) during the period 1966 to 2002. Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.	25 AO3: 10 AO4: 15
	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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	Analyse the role of the Wilis within the choreography of the ballet <i>Giselle</i>. You should provide clear examples from the ballet <i>Giselle</i> to support your answer. Extended responses may include: • identification of features of the role of the Wilis in the ballet <i>Giselle</i>, eg relating to character, interaction with other characters/dancers, themes of the dance and their development, symbolism • details of these features, eg relating to character, interaction with other characters/dancers, themes of the dance and their development, symbolism • examples from the choreography of the ballet <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 the Wilis is communicated through the choreography. Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.	25 AO3: 10 AO4: 15

Q	Marking guidance	Marks
08	Discuss the influences on the choreographic approach of the practitioners you have studied from the Romantic Ballet period. Jean Coralli and Jules Perrot can be included in your choice of practitioners. Extended responses may include: • identification of relevant practitioners • identification of the influences on the choreographic approach of the practitioners, eg relating to genre, style, technique, subject matter, structure, constituent features; political, social, economic and cultural factors • details of these influences, eg relating to genre, style, technique, subject matter, structure, constituent features; political, social, economic and cultural factors • evidence from the choreographic approach of the practitioners which reflects these influences • evaluation of the connections established between the influences and the choreographic approach of the practitioners. Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.	25 AO3: 10 AO4: 15
	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	Analyse the role of the Pioneer Woman within the choreography of <i>Appalachian Spring</i>. You should provide clear examples from <i>Appalachian Spring</i> to support your answer. Extended responses may include: • identification of features of the role of the Pioneer Woman in <i>Appalachian Spring</i>, eg relating to character, interaction with other characters/dancers, themes of the dance and their development, symbolism • details of these features, eg relating to character, interaction with other characters/dancers, themes of the dance and their development, symbolism • 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 Pioneer Woman is communicated through the choreography. Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.	25 AO3: 10 AO4: 15

Q	Marking guidance	Marks
10	Discuss the influences on the choreographic approach of the practitioners you have studied from American modern dance during the period 1900 to 1945. Martha Graham can be included in your choice of practitioners. Extended responses may include: • identification of relevant practitioners • identification of the influences on the choreographic approach of the practitioners, eg relating to genre, style, technique, subject matter, structure, constituent features; political, social, economic and cultural factors • details of these influences, eg relating to genre, style, technique, subject matter, structure, constituent features; political, social, economic and cultural factors • evidence from the choreographic approach of the practitioners which reflects these influences • evaluation of the connections established between the influences and the choreographic approach of the practitioners. Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.	25 AO3: 10 AO4: 15
	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	Analyse the role of Cosmo Brown within 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. Extended responses may include: • identification of features of the role of Cosmo Brown in the musical <i>Singin' in the Rain</i>, 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 Cosmo Brown is communicated through the choreography. Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.	25 AO3: 10 AO4: 15

Q	Marking guidance	Marks
12	Discuss the influences on the choreographic approach of the practitioners you have studied from American jazz dance during the period 1940 to 1975. Stanley Donen and Gene Kelly can be included in your choice of practitioners. Extended responses may include: • identification of relevant practitioners • identification of the influences on the choreographic approach of the practitioners, eg relating to genre, style, technique, subject matter, structure, constituent features; political, social, economic and cultural factors • details of these influences, eg relating to genre, style, technique, subject matter, structure, constituent features; political, social, economic and cultural factors • evidence from the choreographic approach of the practitioners which reflects these influences • evaluation of the connections established between the influences and the choreographic approach of the practitioners. Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.	25 AO3: 10 AO4: 15
	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	Analyse the role of the Child Monk within the choreography of <i>Sutra</i>. You should provide clear examples from <i>Sutra</i> to support your answer. Extended responses may include: • identification of features of the role of the Child Monk in <i>Sutra</i>, eg relating to character, interaction with other characters/dancers, themes of the dance and their development, symbolism • details of these features, eg relating to character, interaction with other characters/dancers, themes of the dance and their development, symbolism • 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 of the Child Monk is communicated through the choreography. Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.	25 AO3: 10 AO4: 15

Q	Marking guidance	Marks
14	Discuss the influences on the choreographic approach of the practitioners you have studied from the independent contemporary dance scene in Britain during the period 2000 to the current time. Sidi Larbi Cherkaoui can be included in your choice of practitioners. Extended responses may include: • identification of relevant practitioners • identification of the influences on the choreographic approach of the practitioners, eg relating to genre, style, technique, subject matter, structure, constituent features; political, social, economic and cultural factors • details of these influences, eg relating to genre, style, technique, subject matter, structure, constituent features; political, social, economic and cultural factors • evidence from the choreographic approach of the practitioners which reflects these influences • evaluation of the connections established between the influences and the choreographic approach of the practitioners. Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.	25 AO3: 10 AO4: 15
	Total marks	50