

A-level DANCE

Component 2 Critical engagement

Tuesday 21 May 2024

Morning

Time allowed: 2 hours 30 minutes

Materials

For this paper you must have:

- an AQA 12-page answer book.

Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Paper Reference** is 7237/W.
- Do all rough work in the answer book. Cross through any work you do not want to be marked.
- In **Section A**, answer **all** questions.
- In **Section B**, answer **two** questions.

Either Questions

0	7
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 and

0	8
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or Questions

0	9
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 and

1	0
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or Questions

1	1
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 and

1	2
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or Questions

1	3
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 and

1	4
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Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 100.
- You should use examples wherever appropriate to support your explanations or argument.

Advice

You are advised to read through the questions carefully.

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

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| 0 | 1 |
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1

 Describe the group position at the end of the second dance *Lady Jane*. **[2 marks]**
- | | |
|---|---|
| 0 | 1 |
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2

 Describe the transition from the group position at the end of the second dance *Lady Jane* into the third dance *Not Fade Away*. **[2 marks]**
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|---|---|
| 0 | 2 |
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 Explain how the choreographic use of the dancers in the first dance *Little Red Rooster* communicates the themes of this dance. **[5 marks]**
- | | |
|---|---|
| 0 | 3 |
|---|---|

 Explain how the use of costume in the sixth dance *Ruby Tuesday* enhances the choreographic presentation. **[5 marks]**
- | | |
|---|---|
| 0 | 4 |
|---|---|

 Explain how motif and motif development are used in the final dance *Sympathy for the Devil*. **[5 marks]**
- | | |
|---|---|
| 0 | 5 |
|---|---|

 Discuss the similarities **and/or** differences between the aural setting of *Rooster* and the aural setting of **one** other work by Christopher Bruce. **[6 marks]**
- | | |
|---|---|
| 0 | 6 |
|---|---|

 Discuss how the use of collaboration has contributed to the development of the repertoire of the Rambert Dance Company (formerly Ballet Rambert) during the period 1966 to 2002. **[25 marks]**

Section B

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

0	7
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Analyse the use of the set and properties (props) in the ballet *Giselle*. You should provide clear examples from the ballet *Giselle* to support your answer.

[25 marks]

0	8
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Discuss the movement styles of the practitioners you have studied from the Romantic Ballet period. You should provide examples from the works of the practitioners to support your answer.

Jean Coralli and/or Jules Perrot can be included in your choice of practitioners.

[25 marks]

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

0	9
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Analyse the use of the set and costume in *Appalachian Spring*. You should provide clear examples from *Appalachian Spring* to support your answer.

[25 marks]

1	0
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Discuss the movement styles of the practitioners you have studied from American modern dance during the period 1900 to 1945. You should provide examples from the works of the practitioners to support your answer.

Martha Graham can be included in your choice of practitioners.

[25 marks]

Section B continues on the next page

Turn over ►

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

1 1

Analyse the use of the set and properties (props) in the musical *Singin' in the Rain*. You should provide clear examples from the choreographed sections of the musical *Singin' in the Rain* to support your answer.

[25 marks]

1 2

Discuss the movement styles of the practitioners you have studied from American jazz dance during the period 1940 to 1975. You should provide examples from the works of the practitioners to support your answer.

Stanley Donen and/or Gene Kelly can be included in your choice of practitioners.

[25 marks]

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

1 3

Analyse the use of the set and properties (props) in *Sutra*. You should provide clear examples from *Sutra* to support your answer.

[25 marks]

1 4

Discuss the movement styles of the practitioners you have studied from the independent contemporary dance scene in Britain during the period 2000 to the current time. You should provide examples from the works of the practitioners to support your answer.

Sidi Larbi Cherkaoui can be included in your choice of practitioners.

[25 marks]

END OF QUESTIONS

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