



A-level
DANCE
7237/W

Component 2 Critical engagement

Mark scheme

June 2019

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.

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 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 – a wavy line is drawn under the word/phrase queried

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

Ques' n	Marking guidance	Total marks
01	<p>Describe two motifs from the first dance ‘Little Red Rooster’.</p> <ul style="list-style-type: none"> • Clear description of the two examples • For each example described, award 1 mark for simple description and 2 marks for a detailed description <p>For example:</p> <p>The male soloist takes long slow walks with his upper body leaning forward and his head jerking forwards and backwards. His arms are held low in front of his body with relaxed wrists. (2 marks)</p> <p>The male dancer struts like a rooster from stage right. (1 mark)</p> <p>Using his hands the male dancer adjusts his cuffs and his tie, smooths his hair down and shrugs his shoulders into his jacket. (2 marks)</p> <p>The male dancer grooms his hair and adjusts his tie. (1 mark)</p> <p>All marks are linked to AO3.</p>	<p style="text-align: center;">4</p> <p style="text-align: center;">AO3: 4</p>

<p>02</p>	<p>Explain how social dance styles are used to show the relationship between the two dancers in the third dance 'Not Fade Away'.</p> <p>Students may refer to the following in their explanation of how social dance styles are used to show the relationship between the two dancers:</p> <ul style="list-style-type: none"> • identification of social dance styles, eg Lindy Hop, jive, ballroom • details of these social dance styles, eg close proximity partner work, rhythmic coordination in unison, contact between partners, dynamics • identification of aspects of the relationship between the two dancers, eg playful, boisterous, man trying to impress his partner • examples to show the connections between the use of the social dance styles and aspects of the relationship of the two dancers. <p>Any other relevant information which explains how the social dance styles are used to show the relationship between the two dancers.</p>	<p>5</p>
<p>Marks</p>	<p>All marks are linked to AO3</p>	<p>AO3: 5</p>
<p>3–5 AO3: 3</p>	<p>A clear explanation which is supported by relevant examples. The response demonstrates knowledge of the dance and understanding of how social dance styles are used to show the relationship between the two dancers.</p>	
<p>1–2 AO3: 2</p>	<p>A limited explanation. The response demonstrates some knowledge of the dance but the connections between the use of social dance styles and the relationship of the two dancers are unclear.</p>	
<p>0</p>	<p>Nothing worthy of credit.</p>	

<p>03</p>	<p>Explain how the choreographic use of space in the fifth dance ‘Paint It Black’ communicates the mood.</p> <p>Students may refer to the following in their explanation of how the choreographic use of space communicates the mood of the dance:</p> <ul style="list-style-type: none"> • identification of aspects of the mood, eg depression, self-loathing, self-obsession, aggression • 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 aspects of the mood. <p>Any other relevant information which explains how the choreographic use of space communicates the mood of the dance.</p>	<p>5</p>
<p>Marks</p>	<p>All marks are linked to AO3</p>	<p>AO3: 5</p>
<p>3–5 AO3: 3</p>	<p>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 the mood of the dance.</p>	
<p>1–2 AO3: 2</p>	<p>A limited explanation. The response demonstrates some knowledge of the dance but the connections between the choreographic use of space and the mood of the dance are unclear.</p>	
<p>0</p>	<p>Nothing worthy of credit.</p>	

<p>04</p>	<p>Explain how the lyrics of the song ‘Play with Fire’ are reflected in the movement content of the seventh dance.</p> <p>Students may refer to the following in their explanation of how the lyrics of the song are reflected in the movement content:</p> <ul style="list-style-type: none"> • identification of the lyrics of the song, eg relating to wealth, class, lifestyle, freedom, warning, London location • examples of the movement content which relate to the lyrics of the song, eg action, spatial elements, dynamic elements. <p>Any other relevant information which explains how the lyrics of the song are reflected in the movement content.</p>	<p>5</p>
<p>Marks</p>	<p>All marks are linked to AO3</p>	<p>AO3: 5</p>
<p>3–5 AO3: 3</p>	<p>A clear explanation which is supported by relevant examples. The response demonstrates knowledge of the dance and understanding of how the lyrics of the song are reflected in the movement content.</p>	
<p>1–2 AO3: 2</p>	<p>A limited explanation. The response demonstrates some knowledge of the dance but connections between the lyrics of the song and the movement content are unclear.</p>	
<p>0</p>	<p>Nothing worthy of credit.</p>	

<p>05</p>	<p>Discuss how the use of costume in ‘Rooster’ relates to the subject matter.</p> <p>Students may refer to the following in their discussion of how the use of costume relates to the subject matter:</p> <ul style="list-style-type: none"> • identification of aspects of the subject matter, eg the songs, male-female relationships, historical location, fashion, popular culture, chauvinism, uniformity, individuality • details of the costume, eg bold colours, jackets, ties, shirts, fitted dresses, box pleats, mini-skirts, tights, long dress with flowing skirt, red scarves, red feather boa • analysis of the connections between the use of costume and the subject matter to inform the discussion. 	<p>6</p>
<p>Marks</p>	<p>All marks are linked to AO3 and AO4</p>	<p>AO3: 1 AO4: 5</p>
<p>5–6 AO4: 2</p>	<p>A detailed discussion with accurate reference to the use of costume in relation to the subject matter of ‘Rooster’. The response reveals insight into the connections between the use of costume and the subject matter.</p>	
<p>3–4 AO4: 2</p>	<p>A competent discussion with adequate reference to the use of costume in relation to the subject matter of ‘Rooster’. The response reveals understanding of the connections between the use of costume and the subject matter.</p>	
<p>1–2 AO3: 1 AO4: 1</p>	<p>A limited discussion with reference to the use of costume in relation to the subject matter of ‘Rooster’. The response reveals some understanding of the use of costume. There may be some inaccuracy.</p>	
<p>0</p>	<p>Nothing worthy of credit.</p>	

06	<p>Discuss how the Rambert Dance Company (formerly Ballet Rambert) developed during the period 1986 to 1994 through the changes in directorship.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none">• identification of features of Ballet Rambert in 1986, eg relating to company policy, organisation, artistic directors, choreographers, dancers, composers, designers, genre, style, repertoire• details of these features, eg relating to company policy, organisation, artistic directors, choreographers, dancers, composers, designers, genre, style, repertoire• analysis of the development of these features of the Rambert Dance Company (formerly Ballet Rambert) during the period 1986 to 1994, eg relating to company policy, organisation, artistic directors, choreographers, dancers, composers, designers, genre, style, repertoire• evidence to support the points made• evaluation of the development within the company during the period 1986 to 1994 through the changes in directorship.	25 AO3: 10 AO4: 15
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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 studyAnswer **two** questionsSelect **one** optional set work and its related area of study and answer **both** questions.**Option 1: The set work ‘Giselle’ (Jean Coralli and Jules Perrot, 1841) within the context of the Romantic Ballet period**

Ques' n	Marking guidance	Total marks
07	<p>Discuss how the themes of the ballet ‘Giselle’ are communicated through the choreography. You should provide clear examples from ‘Giselle’ to support your answer.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • identification of the themes of the ballet ‘Giselle’, eg relating to role, scenario, structure, location, time period, mood • details of these themes, eg relating to role, scenario, structure, location, time period, mood • analysis of examples from the choreography of ‘Giselle’ which reflect these themes, eg genre, style, structure, movement content, dancers, aural setting, physical setting • evaluation of the interpretations which are communicated through the choreography. 	<p>25</p> <p>AO3: 10 AO4: 15</p>
08	<p>Consider the importance of the works you have studied in the context of the Romantic Ballet period.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • identification of works • identification of features of the works, eg relating to choreographer, composer, designer, dancers, genre, style, structure, subject matter, constituent features • details of these features and their connections to the context of the Romantic Ballet period, eg relating to choreographer, composer, designer, dancers, genre, style, structure, subject matter, constituent features • reasoned summary of findings in relation to the question. 	<p>25</p> <p>AO3: 10 AO4: 15</p>

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

Ques' n	Marking guidance	Total marks
09	<p>Discuss how the themes of ‘Appalachian Spring’ are communicated through the choreography. You should provide clear examples from ‘Appalachian Spring’ to support your answer.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • identification of the themes of ‘Appalachian Spring’, eg relating to symbolism, role, scenario, structure, location, time period, mood • details of these themes, eg relating to symbolism, role, scenario, structure, location, time period, mood • analysis of examples from the choreography of ‘Appalachian Spring’ which reflect these themes, eg genre, style, structure, movement content, dancers, aural setting, physical setting • evaluation of the interpretations which are communicated through the choreography. 	<p>25</p> <p>AO3: 10 AO4: 15</p>
10	<p>Consider the importance of the works you have studied in the context of American modern dance from 1900 to 1945.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • identification of works • identification of features of the works, eg relating to choreographer, composer, designer, dancers, genre, style, structure, subject matter, constituent features • details of these features and their connections to the context of American modern dance from 1900 to 1945, eg relating to choreographer, composer, designer, dancers, genre, style, structure, subject matter, constituent features • reasoned summary of findings in relation to the question. 	<p>25</p> <p>AO3: 10 AO4: 15</p>

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

Ques' n	Marking guidance	Total marks
11	<p>Discuss how the themes of ‘Singin’ in the Rain’ are communicated through the choreography. You should provide clear examples from the choreographed sections of ‘Singin’ in the Rain’ to support your answer.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • identification of the themes of ‘Singin’ in the Rain’, eg relating to role, scenario, structure, location, time period, mood • details of these themes, eg relating to role, scenario, structure, location, time period, mood • analysis of examples from the choreography of ‘Singin’ in the Rain’ which reflect these themes, eg genre, style, structure, movement content, dancers, aural setting, physical setting • evaluation of the interpretations which are communicated through the choreography. 	<p>25</p> <p>AO3: 10 AO4: 15</p>
12	<p>Consider the importance of the works you have studied in the context of American jazz dance from 1940 to 1975.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • identification of works • identification of features of the works, eg relating to choreographer, composer, designer, dancers, genre, style, structure, subject matter, constituent features • details of these features and their connections to the context of American jazz dance from 1940 to 1975, eg relating to choreographer, composer, designer, dancers, genre, style, structure, subject matter, constituent features • reasoned summary of findings in relation to the question. 	<p>25</p> <p>AO3: 10 AO4: 15</p>

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

Ques' n	Marking guidance	Total marks
13	<p>Discuss how the themes of ‘Sutra’ are communicated through the choreography. You should provide clear examples from ‘Sutra’ to support your answer.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • identification of the themes of ‘Sutra’, eg relating to symbolism, role, scenes, structure, location, mood • details of these themes, eg relating to symbolism, role, scenes, structure, location, mood • analysis of examples from the choreography of ‘Sutra’ which reflect these themes, eg genre, style, structure, movement content, dancers, aural setting, physical setting • evaluation of the interpretations which are communicated through the choreography. 	<p>25</p> <p>AO3: 10 AO4: 15</p>
14	<p>Consider the importance of the works you have studied in the context 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 works • identification of features of the works, eg relating to choreographer, composer, designer, dancers, genre, style, structure, subject matter, constituent features • details of these features and their connections to the context of the independent contemporary dance scene in Britain from 2000 to the current time, eg relating to choreographer, composer, designer, dancers, genre, style, structure, subject matter, constituent features • reasoned summary of findings in relation to the question. 	<p>25</p> <p>AO3: 10 AO4: 15</p>