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# A-level

# **DANCE**

7237/W Component 2 Critical engagement  
Mark scheme

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7237

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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 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](http://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 <b>two</b> examples of the choreographic use of the dancers in the second dance ‘Lady Jane’.</p> <ul style="list-style-type: none"> <li>• Clear description of the two examples</li> <li>• For each example described, award 1 mark for simple description and 2 marks for a detailed description</li> </ul> <p>For example: Near the end of the dance the dancers perform in canon when each female dancer turns and lunges towards her male partner as he places his hands on her shoulders. <span style="float: right;">[2 marks]</span></p> <p>Different spatial relationships are used when early in the dance one couple performs in the centre of the stage while the other couples are in a line side by side across the back of the stage. <span style="float: right;">[2 marks]</span></p> <p>All marks are linked to AO3</p>	<p><b>4</b> <b>AO3: 4</b></p>

<b>02</b>	<p>Explain how the choreography of the fourth dance ‘As Tears Go By’ shows the themes of rejection and isolation.</p> <p>Candidates may refer to the following in their explanation of how the themes of rejection and isolation are shown:</p> <ul style="list-style-type: none"> <li>• how the movement content shows the themes, eg one male forcefully pushes the shoulder of another male; six dancers move in unison while the other two perform individually; a female slaps the face of a male; a male snatches his hand away from another male</li> <li>• how the use of dancers shows the themes, eg the number of males and females; two dancers (one male and one female) represent the focus of the isolation and the rejection</li> <li>• how spatial relationships show the themes, eg one female is crouching down and three other females form a circle next to her, facing inwards, with their arms around each other’s shoulders</li> <li>• how the use of the physical setting shows the themes, eg at the beginning of the dance a spotlight highlights a single female</li> <li>• how the use of the aural setting shows the themes, eg lyrics; mood; the song’s narrative of a lonely man.</li> </ul> <p>Any other relevant features which explain how the choreography shows the themes of rejection and isolation.</p>	<b>5</b>
<b>Marks</b>	All marks are linked to AO3	<b>AO3: 5</b>
<b>3 - 5</b> <b>AO3: 3</b>	A clear explanation which is supported by relevant examples. The response demonstrates knowledge of the dance and understanding of how the themes of rejection and isolation are shown in the choreography.	
<b>1 - 2</b> <b>AO3: 2</b>	A limited explanation. The response demonstrates some knowledge of the dance but the connections between the choreography and the themes of rejection and isolation are unclear.	
<b>0</b>	Nothing worthy of credit.	

<b>03</b>	<p>Explain how the movement content of the female dancer in the sixth dance 'Ruby Tuesday' communicates features of her personality.</p> <p>Candidates may refer to the following in their explanation of how the movement content relates to the features of the personality of the female dancer:</p> <ul style="list-style-type: none"> <li>• identification of features of the personality of the female dancer, eg carefree, self-possessed, mercurial, graceful, childlike, pensive</li> <li>• the connection between the choice and style of the movement content and features of her personality, eg balletic, naturalistic, fluid</li> <li>• the use of gesture to communicate features of her personality, eg winding hair around finger; wrists held together with open cupped hands</li> <li>• links between the movement content and the aural setting which relate to the features of her personality. eg lyrics, mood.</li> </ul> <p>Any other relevant points which explain how the movement content relates to the student's interpretation of specific features of the personality of the female dancer.</p>	<b>5</b>
<b>Marks</b>	All marks are linked to AO3	<b>AO3: 5</b>
<b>3 - 5</b> <b>AO3: 3</b>	A clear explanation which is supported by relevant movement examples. The response demonstrates knowledge of the dance and understanding of the connections between the movement content and the features of the personality of the female dancer.	
<b>1 - 2</b> <b>AO3: 2</b>	A limited explanation. The response demonstrates some knowledge of the movement content but the connections between the movement content and the features of the personality of the female dancer are unclear.	
<b>0</b>	Nothing worthy of credit.	

<b>04</b>	<p>Explain how the movement material of the final dance ‘Sympathy for the Devil’ is structured.</p> <p>Candidates may refer to the following in their explanation of how the movement material of the final dance is structured:</p> <ul style="list-style-type: none"> <li>• the use of dancers, eg relating to entries and exits of dancers</li> <li>• the use of spatial relationships, eg relating to different formations</li> <li>• the use of choreographic devices, eg relating to the repetition of movement/motifs used in the previous seven dances; repetition of movement content within the final dance; climax</li> <li>• connections to the aural setting, eg relating to chorus; increase in tempo.</li> </ul> <p>Any other relevant information which explains how the movement material of the final dance is structured.</p>	<b>5</b>
<b>Marks</b>	All marks are linked to AO3	<b>AO3: 5</b>
<b>3 - 5</b> <b>AO3: 3</b>	A clear explanation which is supported by relevant examples. The response demonstrates knowledge of the movement material of the final dance and understanding of how it is structured.	
<b>1 - 2</b> <b>AO3: 2</b>	A limited explanation. The response demonstrates some knowledge of the movement material of the final dance but connections between the movement material and the structure of the final dance is unclear.	
<b>0</b>	Nothing worthy of credit.	



<b>05</b>	<p>Discuss the similarities and differences between <b>one</b> feature of the movement style of Christopher Bruce and <b>one</b> feature of the movement style of a named practitioner from the Rambert Dance Company (formerly Ballet Rambert) 1966–2002.</p> <p>Candidates may refer to the following in their discussion of the similarities and differences between the two features:</p> <ul style="list-style-type: none"> <li>• identification of one feature of the movement style of Christopher Bruce, eg relating to genre, style, technique, movement components</li> <li>• identification of one feature of the movement style of a named practitioner from the Rambert Dance Company (formerly Ballet Rambert) 1966–2002, eg relating to genre, style, technique, movement components</li> <li>• details of these two features, eg principles of genre/style/technique, action content, dynamics, spatial elements</li> <li>• analysis of the similarities and differences between the two features of the movement styles to inform discussion, eg relating to genre, style, technique, movement components.</li> </ul>	<b>6</b>
<b>Marks</b>	All marks are linked to AO3 and AO4	<b>AO3: 1</b> <b>AO4: 5</b>
<b>5 – 6</b> <b>AO4: 2</b>	A detailed discussion with accurate reference to one feature of the movement style of Christopher Bruce and one feature of the movement style of a named practitioner. The response reveals insight into the similarities and differences between the two features.	
<b>3 – 4</b> <b>AO4: 2</b>	A competent discussion with adequate reference to one feature of the movement style of Christopher Bruce and one feature of the movement style of a named practitioner. The response reveals understanding of the similarities and differences between the two features.	
<b>1 – 2</b> <b>AO3: 1</b> <b>AO4: 1</b>	A limited discussion with reference to one feature of the movement style of Christopher Bruce and one feature of the movement style of a named practitioner. The response reveals some understanding of the similarities and differences. There may be some inaccuracy.	
<b>0</b>	Nothing worthy of credit.	

<b>06</b>	<p>Discuss the variety of the dance works in the repertoire of the Rambert Dance Company (formerly Ballet Rambert) from 1966 to 2002.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"><li>• identification of features of the dance works reflecting the variety in the repertoire of the Rambert Dance Company (formerly Ballet Rambert) from 1966 to 2002, eg relating to choreographers, genre, style, form, dance structure, subject matter, movement content, dancers, physical setting, aural setting</li><li>• analysis of the dance works reflecting the variety in the repertoire, eg relating to choreographers, genre, style, form, dance structure, subject matter, movement content, dancers, physical setting, aural setting</li><li>• evaluation of how the features shown in the dance works contributed to variety in the repertoire of the Rambert Dance Company (formerly Ballet Rambert) from 1966 to 2002.</li><li>• examples from specific works to support the points made.</li></ul>	<b>25</b> <b>AO3: 10</b> <b>AO4: 15</b>
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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**

<b>AO3 Demonstrate knowledge and understanding of performance and choreography from different periods and genres.</b>	
<b>Marks</b>	
<b>9 – 10</b>	<ul style="list-style-type: none"> <li>• Very detailed and comprehensive knowledge and understanding is demonstrated</li> <li>• Key features identified are provided with a very clear and convincing explanation of their relevance</li> <li>• Statements are valid and supported by detailed examples</li> <li>• A fluent use of specialist vocabulary where appropriate</li> </ul>
<b>7 – 8</b>	<ul style="list-style-type: none"> <li>• Detailed knowledge and understanding is demonstrated</li> <li>• Key features identified are provided with a clear explanation of their relevance</li> <li>• Statements are valid supported by examples but which at times lack detail</li> <li>• Use of specialist vocabulary where appropriate</li> </ul>
<b>5 – 6</b>	<ul style="list-style-type: none"> <li>• Competent knowledge and understanding is demonstrated</li> <li>• Key features identified are provided with a moderately clear explanation of their relevance</li> <li>• Statements are valid but not always supported by examples</li> <li>• Specialist vocabulary is used where appropriate, but may be inaccurate</li> </ul>
<b>3 – 4</b>	<ul style="list-style-type: none"> <li>• Adequate knowledge and understanding is demonstrated, though there are some inaccuracies</li> <li>• Key features identified are provided with limited and sometimes unclear explanation of their relevance</li> <li>• Statements are not always valid, and are typically general and are often unsupported</li> <li>• Limited specialist vocabulary is used, and may be inaccurate or misplaced</li> </ul>
<b>1 – 2</b>	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding is demonstrated and is not always correct or relevant</li> <li>• Key features are identified with very little worthwhile explanation of their relevance</li> <li>• Statements are often invalid, and are typically unfocused, superficial and unsupported</li> <li>• There is little evidence of the use of specialist vocabulary</li> </ul>
<b>0</b>	No work submitted or nothing worthy of credit.

**A-level Dance: Component 2: Critical engagement**  
**Extended Responses – Levels of response marking grid**

<b>AO4 Critically appreciate and assess performance and choreography, through making analytical, interpretative and evaluative judgements.</b>	
<b>Marks</b>	
<b>13-15</b>	<ul style="list-style-type: none"> <li>• A very detailed and coherent response which fully answers the question</li> <li>• Very detailed and rational analysis and interpretation</li> <li>• Perceptive judgements are made based on the available evidence</li> <li>• Cogent, well-structured and logical argument</li> <li>• Specific, detailed and illuminating connections are made between content and context where appropriate</li> </ul>
<b>10-12</b>	<ul style="list-style-type: none"> <li>• A clear and relevant response to the question</li> <li>• Detailed analysis and interpretation are demonstrated</li> <li>• Judgements are made based on the available evidence</li> <li>• A clear and well-structured argument</li> <li>• Detailed connections between content and context where appropriate</li> </ul>
<b>7-9</b>	<ul style="list-style-type: none"> <li>• The content maintains focus on the question</li> <li>• Analysis and interpretation are demonstrated with some detail</li> <li>• Judgements are made but may be unsubstantiated</li> <li>• The line of argument has clarity</li> <li>• Connections are made between content and context where appropriate</li> </ul>
<b>4-6</b>	<ul style="list-style-type: none"> <li>• There is an attempt to answer the question. Some points are relevant</li> <li>• Analysis and interpretation are demonstrated to some extent. More description is evident</li> <li>• Limited evidence of making judgements. Statements are general or superficial</li> <li>• The line of argument is unclear</li> <li>• Limited reference to context</li> </ul>
<b>1-3</b>	<ul style="list-style-type: none"> <li>• The answer has limited relevance to the question</li> <li>• Very limited evidence of analysis. Interpretations are unsubstantiated</li> <li>• Little evidence of making judgements</li> <li>• No line of argument is evident</li> <li>• No reference to context</li> </ul>
<b>0</b>	No work submitted or nothing worthy of credit.

**Section B: Optional set works and their related areas of study**Answer **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
<b>07</b>	<p>Analyse the use of the physical setting in ‘Giselle’. You should provide clear examples from ‘Giselle’ to show how the use of the physical setting enhances the choreographic presentation and intention.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> <li>• identification of aspects of the physical setting used in ‘Giselle’, eg relating to costume, properties, set, lighting design</li> <li>• details of these aspects</li> <li>• analysis of the use of the physical setting in the choreography of ‘Giselle’, eg relating to form, structure, dancers, symbolism, spatial design, characterisation, mood, aural setting</li> <li>• examples from ‘Giselle’ in support of the analysis</li> <li>• evaluation of the use of the physical setting in enhancing the choreographic presentation and intention.</li> </ul>	<p><b>25</b></p> <p><b>AO3: 10</b> <b>AO4: 15</b></p>
<b>08</b>	<p>Romanticism emphasised subjectivity, an interest in nature, the supernatural and the desire for the unattainable.</p> <p>Discuss the relevance of this statement to the choreography of the practitioners you have studied from the Romantic Ballet period.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> <li>• identification of relevant practitioners</li> <li>• identification of features of Romanticism evident in the choreography of the practitioners, eg relating to genre, style, technique, form, subject matter, movement content, dancers, physical setting, aural setting</li> <li>• analysis of these features, eg relating to genre, style, technique, form, subject matter, movement content, dancers, physical setting, aural setting</li> <li>• reasoned evaluation of findings in relation to the statement.</li> </ul>	<p><b>25</b></p> <p><b>AO3: 10</b> <b>AO4: 15</b></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
<b>09</b>	<p>Analyse the use of the physical setting in ‘Appalachian Spring’. You should provide clear examples from ‘Appalachian Spring’ to show how the use of the physical setting enhances the choreographic presentation and intention.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> <li>• identification of aspects of the physical setting used in ‘Appalachian Spring’, eg relating to costume, properties, set, lighting design</li> <li>• details of these aspects</li> <li>• analysis of the use of the physical setting in the choreography of ‘Appalachian Spring’, eg relating to form, structure, dancers, symbolism, spatial design, characterisation, mood, aural setting</li> <li>• examples from ‘Appalachian Spring’ in support of the analysis</li> <li>• evaluation of the use of the physical setting in enhancing the choreographic presentation and intention.</li> </ul>	<p><b>25</b></p> <p><b>AO3: 10</b> <b>AO4: 15</b></p>
<b>10</b>	<p>The early modern dancers looked at movement and its context in new ways, creating their own individual techniques and choreography.</p> <p>Discuss the relevance of this statement to the choreography of the practitioners you have studied from the American modern dance period 1900 to 1945.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> <li>• identification of relevant practitioners</li> <li>• identification of features of the techniques and choreography of the practitioners, eg relating to genre, style, form, subject matter, movement content, dancers, physical setting, aural setting</li> <li>• analysis of these features, eg relating to genre, style, form, subject matter, movement content, dancers, physical setting, aural setting</li> <li>• reasoned evaluation of findings in relation to the statement.</li> </ul>	<p><b>25</b></p> <p><b>AO3: 10</b> <b>AO4: 15</b></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
<p><b>11</b></p>	<p>Analyse the use of the physical setting in the choreography of ‘Singin’ in the Rain’. You should provide clear examples from the choreographed sections of ‘Singin’ in the Rain’ to show how the use of the physical setting enhances the choreographic presentation and intention.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> <li>• identification of aspects of the physical setting used in the choreography of ‘Singin’ in the Rain’, eg relating to costume, properties, set, lighting design, film</li> <li>• details of these aspects</li> <li>• analysis of the use of the physical setting in the choreography of ‘Singin’ in the Rain’, eg relating to form, structure, dancers, spatial design, comedy, characterisation, mood, aural setting</li> <li>• examples from the choreographed sections of ‘Singin’ in the Rain’ in support of the analysis</li> <li>• evaluation of the use of the physical setting in enhancing the choreographic presentation and intention.</li> </ul>	<p><b>25</b></p> <p><b>AO3: 10</b> <b>AO4: 15</b></p>
<p><b>12</b></p>	<p>Discuss how the practitioners you have studied contributed to the development of a variety of styles in the choreography of American jazz dance from 1940 to 1975.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> <li>• identification of practitioners</li> <li>• for each practitioner, details of the features of his/her contribution, eg relating to genre, style, technique, form, subject matter, movement content, dancers, physical setting, aural setting</li> <li>• analysis of the connection between these features and the development of a variety of styles</li> <li>• evaluation of the contributions of the practitioners.</li> </ul>	<p><b>25</b></p> <p><b>AO3: 10</b> <b>AO4: 15</b></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
<p><b>13</b></p>	<p>Analyse the use of the physical setting in ‘Sutra’. You should provide clear examples from ‘Sutra’ to show how the use of the physical setting enhances the choreographic presentation and intention.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> <li>• identification of aspects of the physical setting used in ‘Sutra’, eg relating to costume, properties, set, lighting design</li> <li>• details of these aspects</li> <li>• analysis of the use of the physical setting in the choreography of ‘Sutra’, eg relating to form, structure, dancers, symbolism, spatial design, characterisation, mood, aural setting</li> <li>• examples from ‘Sutra’ in support of the analysis</li> <li>• evaluation of the use of the physical setting in enhancing the choreographic presentation and intention.</li> </ul>	<p><b>25</b></p> <p><b>AO3: 10</b> <b>AO4: 15</b></p>
<p><b>14</b></p>	<p>Discuss how the practitioners you have studied have contributed to the development of a variety of styles and cultural features in 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"> <li>• identification of practitioners</li> <li>• for each practitioner, details of the features of his/her contribution, eg relating to genre, style, technique, form, subject matter, movement content, dancers, physical setting, aural setting</li> <li>• analysis of the connection between these features and the development of a variety of styles and cultural features</li> <li>• evaluation of the contributions of the practitioners.</li> </ul>	<p><b>25</b></p> <p><b>AO3: 10</b> <b>AO4: 15</b></p>