
AS
DANCE

Component 2 – Critical engagement
Report on the Examination

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General

For the most part, students attempted all questions.

However, time management appeared to be a challenge for some students. Some students presented lengthy responses in 'identify' questions in Sections A and B which reduced the amount of time available to answer longer questions. There was a lot of time spent responding to six and seven mark questions in Sections A and B and at times some responses were longer than the responses in Section C. For the majority of responses, there was a balance between the length of the two essays in Section C.

Section A – Own Practice

Question 01 – 3 marks

This was an accessible question and many students achieved full marks. It is important to note that 'identify' requires the student to give the briefest possible information which clearly separates the idea or element from all other ideas or elements. Many students were mindful of time management and wrote appropriate short answers. However, some students wrote lengthy descriptions of ways to develop a motif which were not necessary.

Question 02 – 6 marks

Responses to this question were varied as the question required specific explanation that related to the use of motif and motif development of their solo choreographic task in relation to their choreographic intention/presentation.

The more successful responses clearly linked movement examples from their own choreography to their presentation/interpretation and gave the reasons as to why the choices were made. Students who performed well clearly explained how the motif and development enabled them to enhance their dance idea. In these cases, both the dance idea and the rationale were clear and linked. Explanations of the use of development were the most successful.

The less successful responses tended to offer limited links to their presentation/interpretation or were simply a description of movements that they had choreographed for their Component 1 solo choreographic task. They did not provide any information about the presentation/interpretation and some provided generic examples of motif development.

Question 03 – 6 marks

This question was the most challenging in Section A and there was a wide range of responses. The majority of students demonstrated an understanding of spatial awareness through description of their duet and trios from Component 1. However, few students explained the link between the skill of spatial awareness and the development within the context of their duet/trio.

Students who gained the highest marks provided clear explanations that moved beyond detailed description of how spatial awareness was demonstrated. There was reasoning as to how and why they had used a range of methods to develop their duet/trio and they gave relevant and clear examples to inform their explanations.

The less successful responses described how they had demonstrated space choreographically and there was limited explanation linked to the development of their duet/trio. Many students listed methods such as videoing and peer feedback, although did not go into detail about how these methods developed the skill of spatial awareness in their dance.

Section B – Compulsory area of study

Question 04.1 – 2 marks

Many students achieved full marks for their answers to this question. The majority of students identified clear influences on their identified practitioner and the links became clear when followed in the next question.

Some students identified ambiguous and tenuous links to their identified practitioner and although there was some validity in their influence, it was not always clear when discussed in the next question.

Some students also did not 'identify' the influences and gave lengthy descriptions of the influence which were not necessary.

Question 04.2 – 6 marks

The question asked students to describe how each influence identified in 04.1 is reflected in the chosen work, rather than describing an example from the work.

The more successful responses discussed how the influence was reflected in the work through detailed connections between content and context. Examples were used to inform the explanation rather than be the base of the response.

The less successful responses described examples of constituent features/themes without any link to the influence. A small number of students discussed works that were not in the specified timeline or were in fact not in the repertoire of Rambert Dance Company (formerly Ballet Rambert) 1966 - 2002.

Question 05 – 7 marks

This question was the most challenging of the paper as students were required to explain a range of aspects in relation to the development of Rambert Dance Company during the 1980s and provide reasons and rationale for how the name change reflected the development.

The vast majority of students knew facts in relation to the company and how it has changed since Norman Morrice travelled to the USA, although discussion in relation to the 1980s was challenging for most.

The less successful responses identified key practitioners, focusing on Richard Alston with the identification of works. The change of style was also attempted to be discussed identifying Martha Graham and Merce Cunningham, although there was limited discussion that followed.

The most successful students covered a range of key features in relation to the 1980s and used appropriate examples and related the name change to the context of Rambert Dance Company.

Section C – Essays on the compulsory and optional areas of study

All 25 marks

The more successful responses provided a focus on the question with detailed knowledge and understanding of the area of study, clear supporting evidence, a coherent structure and clarity in the written expression. Connections were made between content and context, where appropriate, with detailed examples.

The less successful responses did not maintain focus on the question. Although some knowledge was demonstrated, there was still a tendency to make general points focusing on identification and description. There were often inaccuracies in the content. Examples were limited and usually lacked sufficient detail to support the point.

Question 06 Compulsory Area of Study: Rambert Dance Company (formerly Ballet Rambert) 1966 -2002

The question focused on how Marie Rambert's vision informed the development of Rambert Dance Company. The analysis needed to bring the discussion back to Marie Rambert's vision which incorporated all the features such as styles, music, design and emerging choreographers.

The more successful responses showed a clear knowledge and understanding of how Rambert Dance Company developed, incorporating all the features and gave clear and detailed examples to support the discussion. Appropriate detailed knowledge was apparent with specific examples that supported the discussion. Analysis was detailed and students gave perceptive judgements about how the features identified developed the company.

The less successful responses gave a timeline of events with some appropriate examples, although this was not always focused and there was limited reference to the question. Some responses only focussed on one feature, in particular practitioners such as Christopher Bruce who had emerged from within the company and then gave a detailed outline of his career without reference to the development of Rambert Dance Company.

The balance between AO3 and AO4 was generally of equal weighing.

Question 07 The romantic ballet period

This question focussed on the development of the romantic ballet period and required students to consider and discuss which factors contributed to this development.

The more successful responses identified a wide range of factors and gave illuminating connections between the content and context. Detailed examples were given and were specific. The less successful responses focussed on works such as *Giselle* (Jean Coralli and Jules Perrot, 1841) and did not relate to the context of the romantic ballet period.

Many responses showed confidence in using analytical and interpretative skills (AO4).

Question 08 The origins of American modern dance 1900 - 1945.

This was the least popular question and knowledge was mainly based on Isadora Duncan and Martha Graham. Overall, the knowledge was clear and evident, although some students found it difficult to use detail; and these responses did not progress to the higher levels of response, particularly in AO3. Statements were generalised and although many students attempted to contextualise their responses, this was less successful. Factors in determining the development of American modern dance were not always clear in responses to this question. Therefore, not allowing the AO4 discussion to be a strength and so not accessing the higher end of the levels of response.

Question 09 American jazz dance 1940 - 1975

This was a popular question, although, overall, students did not always focus on the question. Many responses discussed the development of American musicals and failed to discuss key features such as movement, aural/physical setting, dancers and intention/subject matter. For many, the focus was on Gene Kelly and his contribution to the use of the camera and how this attracted audiences with a lack of focus on American jazz dance. Discussion of Bob Fosse was also a popular choice, although many students discussed *Chicago*, the 2000 version, which was not relevant to the question.

Question 10 The independent contemporary dance scene in Britain 2000-current

This was the most popular question from the optional areas of study and the responses were varied. Many students engaged with the question and discussed the development of the scene, confidently giving clear examples and supporting this by detailed analysis pertinent to the present time. These responses were extremely successful and created clear discussions between content and context. Less successful responses gave an analysis of popular practitioners such as Matthew Bourne and Akram Khan and then discussed their works in detail, rather than placing them in the development of the scene. This was an analysis of their works, but lacked focus on the question, therefore, inhibiting the response from achieving higher marks for AO4.

Mark Ranges and Award of Grades

Grade boundaries and cumulative percentage grades are available on the [Results Statistics](#) page of the AQA Website.