



AS DANCE

Component 2 Critical engagement

Thursday 17 May 2018

Afternoon

Time allowed: 2 hours

Materials

For this paper you must have:

- an AQA 12-page answer book.

Instructions

- Use black ink or black ball-point pen.
- In Section A, answer **all** questions.
- In Section B, answer **all** questions.
- In Section C, answer Question

0	7
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 and **either** Question

0	8
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 or

0	9
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 or

1	0
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 or

1	1
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.
- Do all rough work in your answer book. Cross through any work you do not want to be marked.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- You should use examples wherever appropriate to support your explanations or argument.

Advice

- You are advised to read through the questions carefully.

Section A: Own practice

Answer **all** questions in this section.

- | | |
|---|---|
| 0 | 1 |
|---|---|

 Identify **three** physical/technical skills required for a dance performance. **[3 marks]**
- | | |
|---|---|
| 0 | 2 |
|---|---|

 With reference to the solo performance you completed for Component 1, explain how you developed **two** physical/technical skills in preparation for this performance. **[6 marks]**
- | | |
|---|---|
| 0 | 3 |
|---|---|

 With reference to the solo choreographic task you completed for Component 1, explain how you structured the movement material in order to communicate your dance idea(s). **[6 marks]**

Section B: Compulsory area of study**Rambert Dance Company (formerly Ballet Rambert) 1966–2002**

Answer **all** questions in this section.

- | | |
|---|---|
| 0 | 4 |
|---|---|

 Describe **two** changes Norman Morrice encouraged Marie Rambert to make to Ballet Rambert in 1966. **[4 marks]**
- | | |
|---|---|
| 0 | 5 |
|---|---|

 Identify **one** work choreographed by a named practitioner from the repertoire of the Rambert Dance Company 1966–2002. Describe how **two** choreographic devices have been used in this work. **[4 marks]**
- | | |
|---|---|
| 0 | 6 |
|---|---|

 Identify another work choreographed by a named practitioner from the repertoire of the Rambert Dance Company 1966–2002. Explain how the aural setting supports the choreographic presentation/intention of this work. **[7 marks]**

Turn over for Section C

Turn over ►

Section C: Compulsory and optional area of study

Answer **two** questions in this section.

Answer question **0 7** on the compulsory area of study **and one** question chosen from the four optional areas of study.

Compulsory area of study: Rambert Dance Company (formerly Ballet Rambert) 1966–2002

0 7

Discuss the role played by the Rambert Dance Company (formerly Ballet Rambert) in the development of contemporary dance in Britain during the period 1966–2002.

[25 marks]

Optional areas of study

The Romantic Ballet period

0 8

Discuss the influences on the choreographic style of **one** named practitioner that you have studied during the Romantic Ballet period. You should provide clear examples from works you have studied to support your answer.

[25 marks]

The origins of American modern dance 1900–1945

0 9

Discuss the influences on the choreographic style of **one** named practitioner that you have studied from the American modern dance period 1900–1945. You should provide clear examples from works you have studied to support your answer.

[25 marks]

American jazz dance 1940–1975

1 0

Discuss the influences on the choreographic style of **one** named practitioner that you have studied from the American jazz dance period 1940–1975. You should provide clear examples from works you have studied to support your answer.

[25 marks]

The independent contemporary dance scene in Britain 2000–current

1 1

Discuss the influences on the choreographic style of **one** named practitioner that you have studied from the independent contemporary dance scene during the period 2000 to the current time. You should provide clear examples from works you have studied to support your answer.

[25 marks]

END OF QUESTIONS

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