
A-level
DANCE
7237/W

Component 2 Critical engagement

Mark scheme

June 2024

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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

Further copies of this mark scheme are available from [aqa.org.uk](https://www.aqa.org.uk)

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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, Question 06 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
AO3	knowledge and understanding
AO4	analytical, interpretative and evaluative judgements
BD	benefit of doubt
V	vague
Eg	an example is needed
NR	Not relevant
?	ideas unclear/incorrect

Section AAnswer **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

Q	Marking guidance	Marks
01.1	Describe the group position at the end of the second dance <i>Lady Jane</i>. • Clear description of the group position. • Award 1 mark for a simple description and 2 marks for a detailed description. For example: The female dancers are in a small circle around a female dancer who has her arms raised in a high V position. The male dancers are outside the circle in a deep bow. (2 marks) The dancers are grouped around a female dancer who has her arms in the air. (1 mark)	2 AO3: 2

Q	Marking guidance	Marks
01.2	Describe the transition from the group position at the end of the second dance <i>Lady Jane</i> into the third dance <i>Not Fade Away</i>. • Clear description of the transition. • Award 1 mark for a simple description and 2 marks for a detailed description. For example: The female dancer in the centre claps her hands three times and the group breaks apart, clapping to the rhythm of the next song. They exit, leaving two dancers centre stage. (2 marks) The female dancer starts clapping. The dancers leave the stage and two dancers are left behind. (1 mark)	2 AO3: 2

Q	Marking guidance	Marks
02	Explain how the choreographic use of the dancers in the first dance <i>Little Red Rooster</i> communicates the themes of this dance. Students may refer to the following in their explanation: • identification of relevant themes, eg chauvinism, male narcissism, aggression, treatment of women, animalistic behaviour • identification of features of the choreographic use of the dancers, eg relating to number, gender, role, physique • examples to show the connections between the choreographic use of the dancers and the themes of the dance. Credit should be given to any other information relevant to this question.	5
Marks	All marks are linked to AO3	AO3: 5
3–5 AO3: 3	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 the dancers and the themes of the dance.	
1–2 AO3: 2	A limited explanation. The response demonstrates some knowledge of the dance but the connections between the choreographic use of the dancers and the themes of the dance are unclear.	
0	Nothing worthy of credit.	

Q	Marking guidance	Marks
03	Explain how the use of costume in the sixth dance <i>Ruby Tuesday</i> enhances the choreographic presentation. Students may refer to the following in their explanation: • identification of features of the costumes, eg relating to style, shape, colour, hairstyle, footwear • identification of features of the choreographic presentation, eg relating to gender, role, number; dynamic variation; uniformity, individuality • examples to show the connections between the use of costume and the choreographic presentation. Credit should be given to any other information relevant to this question.	5
Marks	All marks are linked to AO3	AO3: 5
3–5 AO3: 3	A clear explanation which is supported by relevant examples. The response demonstrates knowledge of the dance and understanding of the connections between the use of costume and the choreographic presentation.	
1–2 AO3: 2	A limited explanation. The response demonstrates some knowledge of the dance but the connections between the use of costume and the choreographic presentation are unclear.	
0	Nothing worthy of credit.	

Q	Marking guidance	Marks
04	Explain how motif and motif development are used in the final dance <i>Sympathy for the Devil</i>. Students may refer to the following in their explanation: • the purpose of the device • ways of developing the motif • action, spatial and dynamic elements • use of dancers • the aural setting. Credit should be given to any other information relevant to this question.	5
Marks	All marks are linked to AO3	AO3: 5
3–5 AO3: 3	A clear explanation which is supported by relevant examples. The response demonstrates knowledge of the dance and understanding of how motif and motif development are used in <i>Sympathy for the Devil</i> .	
1–2 AO3: 2	A limited explanation. The response demonstrates some knowledge of the dance but the connections between motif and motif development and their use in <i>Sympathy for the Devil</i> are unclear.	
0	Nothing worthy of credit.	

Q	Marking guidance	Marks
05	Discuss the similarities and/or differences between the aural setting of <i>Rooster</i> and the aural setting of one other work by Christopher Bruce. Students may refer to the following in their discussion: • identification of one other work by Christopher Bruce • identification of features of the aural setting of each work, eg relating to music, sound, the spoken word, the audible aspect of dance, silence • analysis of the similarities and/or differences between the aural settings of both works to inform discussion. Credit should be given to any other information relevant to this question.	6
Marks	All marks are linked to AO3 and AO4	AO3: 1 AO4: 5
5–6 AO4: 2	A detailed discussion with accurate reference to <i>Rooster</i> and to one other work by Christopher Bruce. The response reveals insight into the aural settings of both works and the similarities and/or differences between them.	
3–4 AO4: 2	A competent discussion with adequate reference to <i>Rooster</i> and to one other work by Christopher Bruce. The response reveals understanding of the aural settings of both works and the similarities and/or differences between them.	
1–2 AO3: 1 AO4: 1	A limited discussion with reference to <i>Rooster</i> and to one other work by Christopher Bruce. The response reveals some understanding of the aural settings of both works and the similarities and/or differences between them. There may be some inaccuracy.	
0	Nothing worthy of credit.	

Q	Marking guidance	Marks
06	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. Extended responses may include: • identification of features of collaboration used in the repertoire of the Rambert Dance Company (formerly Ballet Rambert) during the period 1966 to 2002, eg relating to choreographers, composers, designers, dancers; genre, style, subject matter, constituent features • details of these features, eg relating to choreographers, composers, designers, dancers; genre, style, subject matter, constituent features • analysis of the use of these features in the repertoire, eg relating to form, structure, movement components, use of dancers, symbolism, aural setting, physical setting • evidence from the repertoire to support the points made • evaluation of 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. Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.	25 AO3: 10 AO4: 15
	Total marks	50

A-level Dance: Component 2: Critical engagement
Extended Responses – Levels of response marking grids
(AO3:10 marks, AO4:15 marks)
Section A: Question 06
Section B: All questions

AO3 Demonstrate knowledge and understanding of performance and choreography from different periods and genres.	
Marks	
9–10	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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	• 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 study

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

Q	Marking guidance	Marks
07	Analyse the use of the set and properties (props) in the ballet <i>Giselle</i>. You should provide clear examples from the ballet <i>Giselle</i> to support your answer. Extended responses may include: • identification of features of the set and properties (props) used in the ballet <i>Giselle</i> • details of these features • analysis of the use of the set and properties (props) in the choreography of the ballet <i>Giselle</i>, eg relating to form, structure, dancers, symbolism, spatial design, characterisation, mood, aural setting • examples from the ballet <i>Giselle</i> to support the points made. Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.	25 AO3: 10 AO4: 15

Q	Marking guidance	Marks
08	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. Extended responses may include: • identification of relevant practitioners • identification of features of the movement styles of the practitioners, eg relating to genre, style, technique, movement content • details of these features, eg relating to genre, style, technique, movement content • examples from the works of the practitioners to support the points made • evaluation of the connections established between the features of the movement styles and the examples. Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.	25 AO3: 10 AO4: 15
	Total marks	50

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

Q	Marking guidance	Marks
09	Analyse the use of the set and costume in <i>Appalachian Spring</i>. You should provide clear examples from <i>Appalachian Spring</i> to support your answer. Extended responses may include: • identification of features of the set and costume used in <i>Appalachian Spring</i> • details of these features • analysis of the use of the set and costume in the choreography of <i>Appalachian Spring</i>, eg relating to form, structure, dancers, symbolism, spatial design, characterisation, mood, aural setting • examples from <i>Appalachian Spring</i> to support the points made. Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.	25 AO3: 10 AO4: 15

Q	Marking guidance	Marks
10	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. Extended responses may include: • identification of relevant practitioners • identification of features of the movement styles of the practitioners, eg relating to genre, style, technique, movement content • details of these features, eg relating to genre, style, technique, movement content • examples from the works of the practitioners to support the points made • evaluation of the connections established between the features of the movement styles and the examples. Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.	25 AO3: 10 AO4: 15
	Total marks	50

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

Q	Marking guidance	Marks
11	Analyse the use of the set and properties (props) in the musical <i>Singin' in the Rain</i>. You should provide clear examples from the choreographed sections of the musical <i>Singin' in the Rain</i> to support your answer. Extended responses may include: • identification of features of the set and properties (props) used in the musical <i>Singin' in the Rain</i> • details of these features • analysis of the use of the set and properties (props) in the choreography of the musical <i>Singin' in the Rain</i>, eg relating to form, structure, dancers, symbolism, spatial design, comedy, characterisation, mood, aural setting • examples from the choreographed sections of <i>Singin' in the Rain</i> to support the points made. Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.	25 AO3: 10 AO4: 15

Q	Marking guidance	Marks
12	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. Extended responses may include: • identification of relevant practitioners • identification of features of the movement styles of the practitioners, eg relating to genre, style, technique, movement content • details of these features, eg relating to genre, style, technique, movement content • examples from the works of the practitioners to support the points made • evaluation of the connections established between the features of the movement styles and the examples. Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.	25 AO3: 10 AO4: 15
	Total marks	50

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

Q	Marking guidance	Marks
13	Analyse the use of the set and properties (props) in <i>Sutra</i>. You should provide clear examples from <i>Sutra</i> to support your answer. Extended responses may include: • identification of features of the set and properties (props) used in <i>Sutra</i> • details of these features • analysis of the use of the set and properties (props) in the choreography of <i>Sutra</i>, eg relating to form, structure, dancers, symbolism, spatial design, characterisation, mood, aural setting • examples from <i>Sutra</i> to support the points made. Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.	25 AO3: 10 AO4: 15

Q	Marking guidance	Marks
14	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. Extended responses may include: • identification of relevant practitioners • identification of features of the movement styles of the practitioners, eg relating to genre, style, technique, movement content • details of these features, eg relating to genre, style, technique, movement content • examples from the works of the practitioners to support the points made • evaluation of the connections established between the features of the movement styles and the examples. Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.	25 AO3: 10 AO4: 15
	Total marks	50