

A-level
DANCE
7237/W

Component 2 Critical engagement

Mark scheme

June 2021

Version: 0.1 Pre-Standardisation



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.

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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, Q06 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

Section A

Answer **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	Describe two examples of contact work in the third dance <i>Not Fade Away</i>. • Clear description of the two examples. • For each example described, award 1 mark for a simple description and 2 marks for a detailed description. For example: The female dancer is lifted by the male dancer. He puts his hands around her waist and moves her around his torso to land behind him. (2 marks) The male dancer lifts her with her legs bent up beneath her. (1 mark) The two dancers take a close ballroom hold and perform fast step turns together. (2 marks) He holds her as they perform turns together. (1 mark) All marks are linked to AO3	4 AO3: 4

Q	Marking guidance	Marks
02	Explain how everyday gestures and mime are used to communicate the themes of the second dance <i>Lady Jane</i>. Students may refer to the following in their explanation: • identification of relevant themes, eg courtship, aristocratic qualities, the narrative of the song • how the use of everyday gestures and mime communicates the themes, eg relating to slapping, licking of lips, kissing of the hand, a caressing gesture, snatching the arm away, bowing to a partner, a swooning action, male dancer offering hand to partner. 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 everyday gestures and mime 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 use of everyday gestures and mime and the themes of the dance are unclear.	
0	Nothing worthy of credit.	

Q	Marking guidance	Marks
03	Explain how the imagery in the song of the sixth dance <i>Ruby Tuesday</i> is reflected in the movement content. Students may refer to the following in their explanation: • identification of the imagery in the song <i>Ruby Tuesday</i>, eg relating to personality, lifestyle, freedom, vulnerability, mood • how the imagery in the song <i>Ruby Tuesday</i> is reflected in the movement content, eg action, spatial elements, dynamic elements. 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 the imagery in the song <i>Ruby Tuesday</i> is reflected in the movement content.	
1–2 AO3: 2	A limited explanation. The response demonstrates some knowledge of the dance but the connections between the imagery in the song <i>Ruby Tuesday</i> and the movement content are unclear.	
0	Nothing worthy of credit.	

Q	Marking guidance	Marks
04	Explain how the choreography of the fifth dance <i>Paint It Black</i> reflects features of popular culture in the 1960s. Students may refer to the following in their explanation: • identification of features of popular culture in the 1960s, eg fashion, group identity, individuality, social dance, music • how the movement content reflects features of popular culture in the 1960s, eg relating to dance styles, group identity, individuality • how the use of dancers reflects features of popular culture in the 1960s, eg number, gender, role • how the use of the aural setting reflects features of popular culture in the 1960s, eg style, mood, meaning of the song • how the use of the physical setting reflects features of popular culture in the 1960s, eg relating to costume, props. 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 the choreography reflects features of popular culture in the 1960s.	
1–2 AO3: 2	A limited explanation. The response demonstrates some knowledge of the dance but the connections between the choreography and features of popular culture in the 1960s are unclear.	
0	Nothing worthy of credit.	

Q	Marking guidance	Marks
05	Discuss Christopher Bruce's choice of aural setting for his dance works. Students may refer to the following in their discussion: • identification of features of Christopher Bruce's choice of aural setting, eg music, sound, the spoken word, the audible aspect of dance, silence • details of the features identified • analysis of the connections between the features of the aural setting and the dance 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 Christopher Bruce's choice of aural setting for his dance works. The response reveals insight into the connections between features of the aural setting and the dance works.	
3–4 AO4: 2	A competent discussion with adequate reference to Christopher Bruce's choice of aural setting for his dance works. The response reveals understanding of the connections between features of the aural setting and the dance works.	
1–2 AO3: 1 AO4: 1	A limited discussion with reference to Christopher Bruce's choice of aural setting for his dance works. The response reveals some understanding of the aural setting. There may be some inaccuracy.	
0	Nothing worthy of credit.	

Q	Marking guidance	Marks
06	Discuss the influences that contributed to the repertoire of the Rambert Dance Company (formerly Ballet Rambert) during the period 1966 to 2002. Extended responses may include: • identification of the influences that contributed to the repertoire of the Rambert Dance Company (formerly Ballet Rambert) during the period 1966 to 2002, eg relating to artistic policies, choreographers, dancers, composers, designers, genre, style, technique, subject matter; political, social, economic and cultural factors • details of these influences, eg relating to artistic policies, choreographers, dancers, composers, designers, genre, style, technique, subject matter; political, social, economic and cultural factors • analysis of the connections between these influences and the repertoire • evidence 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
	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	Discuss how the ballet <i>Giselle</i> reflects the choreographic style of either Jean Coralli or Jules Perrot. Extended responses may include: - reference to features of the choreographic style of either Jean Coralli or Jules Perrot, eg relating to influences, sources, choreographic devices, structure, subject matter, movement content, use of dancers, aural setting, physical setting - reference to features of the choreography of the ballet <i>Giselle</i>, eg relating to influences, sources, choreographic devices, structure, subject matter, movement content, use of dancers, aural setting, physical setting - analysis of the connections between the features of the choreography of the ballet <i>Giselle</i> and the choreographic style of either Jean Coralli or Jules Perrot - reasoned summary of findings in relation to the question. 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	Examine the stylistic features of the Romantic Ballet period. Extended responses may include: - identification of the stylistic features of the Romantic Ballet period, eg relating to Romanticism, practitioners, genre, technique, subject matter, structure, constituent features - details of these stylistic features, eg relating to Romanticism, practitioners, genre, technique, subject matter, structure, constituent features - supporting evidence relating to the stylistic features - evaluation of how these features contributed to the style of the Romantic Ballet period. 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	Discuss how <i>Appalachian Spring</i> reflects the choreographic style of Martha Graham. Extended responses may include: - reference to features of the choreographic style of Martha Graham, eg relating to influences, sources, choreographic devices, structure, subject matter, movement content, use of dancers, aural setting, physical setting - reference to features of the choreography of <i>Appalachian Spring</i>, eg relating to influences, sources, choreographic devices, structure, subject matter, movement content, use of dancers, aural setting, physical setting - analysis of the connections between the features of the choreography of <i>Appalachian Spring</i> and the choreographic style of Martha Graham - reasoned summary of findings in relation to the question. 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	Examine the stylistic features of American modern dance from 1900 to 1945. Extended responses may include: - identification of the stylistic features of American modern dance from 1900 to 1945, eg relating to practitioners, genre, technique, subject matter, structure, constituent features - details of these stylistic features, eg relating to practitioners, genre, technique, subject matter, structure, constituent features - supporting evidence relating to the stylistic features - evaluation of how these features contributed to the style of American modern dance from 1900 to 1945. 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	Discuss how the musical <i>Singin' in the Rain</i> reflects the choreographic style of either Stanley Donen or Gene Kelly. Extended responses may include: - reference to features of the choreographic style of either Stanley Donen or Gene Kelly, eg relating to influences, sources, choreographic devices, structure, subject matter, movement content, use of dancers, aural setting, physical setting - reference to features of the choreography of the musical <i>Singin' in the Rain</i>, eg relating to influences, sources, choreographic devices, structure, subject matter, movement content, use of dancers, aural setting, physical setting - analysis of the connections between the features of the choreography of the musical <i>Singin' in the Rain</i> and the choreographic style of either Stanley Donen or Gene Kelly - reasoned summary of findings in relation to the question. 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	Examine the stylistic features of American jazz dance from 1940 to 1975. Extended responses may include: - identification of the stylistic features of American jazz dance from 1940 to 1975, eg relating to practitioners, genre, technique, subject matter, structure, constituent features - details of these stylistic features, eg relating to practitioners, genre, technique, subject matter, structure, constituent features - supporting evidence relating to the stylistic features - evaluation of how these features contributed to the style of American jazz dance from 1940 to 1975. 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	Discuss how <i>Sutra</i> reflects the choreographic style of Sidi Larbi Cherkaoui. Extended responses may include: - reference to features of the choreographic style of Sidi Larbi Cherkaoui, eg relating to influences, sources, choreographic devices, structure, subject matter, movement content, use of dancers, aural setting, physical setting - reference to features of the choreography of <i>Sutra</i>, eg relating to influences, sources, choreographic devices, structure, subject matter, movement content, use of dancers, aural setting, physical setting - analysis of the connections between the features of the choreography of <i>Sutra</i> and the choreographic style of Sidi Larbi Cherkaoui - reasoned summary of findings in relation to the question. 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	Examine the stylistic features of the independent contemporary dance scene in Britain from 2000 to the current time. Extended responses may include: - identification of the stylistic features of the independent contemporary dance scene in Britain from 2000 to the current time, eg relating to cultural influences, practitioners, genre, technique, subject matter, structure, constituent features - details of these stylistic features, eg relating to cultural influences, practitioners, genre, technique, subject matter, structure, constituent features - supporting evidence relating to the stylistic features - evaluation of how these features have contributed to the style of the independent contemporary dance scene in Britain from 2000 to the current time. 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