

A-level DANCE

Component 2 Critical engagement

Time allowed: 2 hours 30 minutes

Materials

For this paper you must have:

- an AQA 12-page Answer Book.

Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Paper Reference** is 7237/W.
- Do all rough work in the answer book. Cross through any work you do not want to be marked.
- In **Section A**, answer **all** questions.
- In **Section B**, answer **two** questions.

Either Questions

0	7
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 and

0	8
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or Questions

0	9
---	---

 and

1	0
---	---

or Questions

1	1
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 and

1	2
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or Questions

1	3
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 and

1	4
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Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 100.
- You should use examples wherever appropriate to support your explanations or argument.

Advice

You are advised to read through the questions carefully.

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

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|---|---|--|------------|
| 0 | 1 | Describe two examples of contact work in the third dance <i>Not Fade Away</i> . | [4 marks] |
| 0 | 2 | Explain how everyday gestures and mime are used to communicate the themes of the second dance <i>Lady Jane</i> . | [5 marks] |
| 0 | 3 | Explain how the imagery in the song of the sixth dance <i>Ruby Tuesday</i> is reflected in the movement content. | [5 marks] |
| 0 | 4 | Explain how the choreography of the fifth dance <i>Paint It Black</i> reflects features of popular culture in the 1960s. | [5 marks] |
| 0 | 5 | Discuss Christopher Bruce's choice of aural setting for his dance works. | [6 marks] |
| 0 | 6 | Discuss the influences that contributed to the repertoire of the Rambert Dance Company (formerly Ballet Rambert) during the period 1966 to 2002. | [25 marks] |

Section B

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

0	7
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Discuss how the ballet *Giselle* reflects the choreographic style of **either** Jean Coralli **or** Jules Perrot.

[25 marks]

0	8
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Examine the stylistic features of the Romantic Ballet period.

[25 marks]

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

0	9
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Discuss how *Appalachian Spring* reflects the choreographic style of Martha Graham.

[25 marks]

1	0
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Examine the stylistic features of American modern dance from 1900 to 1945.

[25 marks]

Section B continues on the next page

Turn over ►

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

1	1
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Discuss how the musical *Singin' in the Rain* reflects the choreographic style of **either** Stanley Donen **or** Gene Kelly.

[25 marks]

1	2
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Examine the stylistic features of American jazz dance from 1940 to 1975.

[25 marks]

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

1	3
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Discuss how *Sutra* reflects the choreographic style of Sidi Larbi Cherkaoui.

[25 marks]

1	4
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Examine the stylistic features of the independent contemporary dance scene in Britain from 2000 to the current time.

[25 marks]

END OF QUESTIONS

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