

A



A-level

DANCE

Component 2 Critical engagement

7237/W

Monday 10 June 2019

Morning

Time allowed: 2 hours 30 minutes

For this paper you must have:
• **an AQA 12-page answer book.**

[Turn over]

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
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 and

1	0
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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.

DO NOT TURN OVER UNTIL TOLD TO DO SO

SECTION A

Answer ALL questions in this section.

COMPULSORY: The set work 'Rooster' (Bruce, 1991) within the context of the Rambert Dance Company (formerly Ballet Rambert) 1966–2002

- 0 1** Describe TWO motifs from the first dance 'Little Red Rooster'. [4 marks]
- 0 2** Explain how social dance styles are used to show the relationship between the two dancers in the third dance 'Not Fade Away'. [5 marks]
- 0 3** Explain how the choreographic use of space in the fifth dance 'Paint It Black' communicates the mood. [5 marks]
- 0 4** Explain how the lyrics of the song 'Play with Fire' are reflected in the movement content of the seventh dance. [5 marks]
- 0 5** Discuss how the use of costume in 'Rooster' relates to the subject matter. [6 marks]

06

Discuss how the Rambert Dance Company (formerly Ballet Rambert) developed during the period 1986 to 1994 through the changes in directorship. [25 marks]

[Turn over]

SECTION B

Answer TWO questions.

Select ONE of the options on pages 6–9 and answer BOTH questions.

OPTION 1: The set work ‘Giselle’ (Jean Coralli and Jules Perrot, 1841) within the context of the Romantic Ballet period

07 Discuss how the themes of the ballet ‘Giselle’ are communicated through the choreography. You should provide clear examples from ‘Giselle’ to support your answer. [25 marks]

08 Consider the importance of the works you have studied in the context 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 Discuss how the themes of 'Appalachian Spring' are communicated through the choreography. You should provide clear examples from 'Appalachian Spring' to support your answer. [25 marks]

1 0 Consider the importance of the works you have studied in the context of American modern dance from 1900 to 1945. [25 marks]

[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** Discuss how the themes of 'Singin' in the Rain' are communicated through the choreography. You should provide clear examples from the choreographed sections of 'Singin' in the Rain' to support your answer. [25 marks]
- 1 | 2** Consider the importance of the works you have studied in the context 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 Discuss how the themes of 'Sutra' are communicated through the choreography. You should provide clear examples from 'Sutra' to support your answer. [25 marks]

1 4 Consider the importance of the works you have studied in the context of the independent contemporary dance scene in Britain from 2000 to the current time. [25 marks]

END OF QUESTIONS

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