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A-level  
**DANCE**  
**7237/W**

Component 2 Critical engagement

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Mark scheme

June 2023

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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.

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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
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 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
<b>01</b>	<p>Describe <b>two</b> examples of the use of the feather boa in the seventh dance <i>Play With Fire</i>.</p> <ul style="list-style-type: none"> <li>• Clear description of the two examples.</li> <li>• For each example described, award 1 mark for a simple description and 2 marks for a detailed description.</li> </ul> <p>For example:</p> <p>The male dancer is kneeling on the floor facing the female dancer. She throws the feather boa over his head and it lands on his lower back. (2 marks)</p> <p>The female dancer throws the boa over the male dancer. (1 mark)</p> <p>He takes the feather boa from the female dancer and wraps it around his neck. (2 marks)</p> <p>The male dancer puts the feather boa around his neck. (1 mark)</p> <p>All marks are linked to AO3</p>	<p><b>4</b></p> <p><b>AO3: 4</b></p>

Q	Marking guidance	Marks
02	<p>Explain how the choreographic use of the dancers in the fourth dance <i>As Tears Go By</i> communicates the themes of this dance.</p> <p>Students may refer to the following in their explanation:</p> <ul style="list-style-type: none"> <li>• identification of relevant themes, eg rejection, isolation, group identity, peer approval, children’s behaviour</li> <li>• identification of features of the choreographic use of dancers, eg number, gender, role, physique</li> <li>• examples to show the connections between the choreographic use of the dancers and the themes of the dance.</li> </ul> <p>Credit should be given to any other information relevant to this question.</p>	5
<b>Marks</b>	All marks are linked to AO3	<b>AO3: 5</b>
3–5 <b>AO3: 3</b>	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 <b>AO3: 2</b>	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
<p><b>03</b></p>	<p>Explain how motif and motif development are used in the first dance <i>Little Red Rooster</i>.</p> <p>Students may refer to the following in their explanation of the use of motif and motif development:</p> <ul style="list-style-type: none"> <li>• the purpose of the device</li> <li>• ways of developing the motif</li> <li>• the entrances and exits of the dancers</li> <li>• action, spatial and dynamic elements</li> <li>• use of dancers</li> <li>• the aural setting</li> <li>• use of costume.</li> </ul> <p>Credit should be given to any other information relevant to this question.</p>	<p><b>5</b></p>
<p><b>Marks</b></p>	<p>All marks are linked to AO3</p>	<p><b>AO3: 5</b></p>
<p><b>3–5</b> <b>AO3: 3</b></p>	<p>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>Little Red Rooster</i>.</p>	
<p><b>1–2</b> <b>AO3: 2</b></p>	<p>A limited explanation. The response demonstrates some knowledge of the dance but the connections between motif and motif development and their use in <i>Little Red Rooster</i> are unclear.</p>	
<p><b>0</b></p>	<p>Nothing worthy of credit.</p>	

Q	Marking guidance	Marks
04	<p>Compare the structure of the fifth dance <i>Paint It Black</i> with the structure of the sixth dance <i>Ruby Tuesday</i>.</p> <p>Students may refer to the following in their comparison:</p> <ul style="list-style-type: none"> <li>• the use of dancers, eg relating to number, gender, entrances and exits</li> <li>• the use of spatial relationships, eg relating to different pathways, formations, levels</li> <li>• the use of choreographic devices, eg repetition of movement/motifs</li> <li>• connections to the aural setting, eg relating to chorus, lyrics</li> <li>• the use of the physical setting, eg props.</li> </ul> <p>Credit should be given to any other information relevant to this question.</p>	5
<b>Marks</b>	All marks are linked to AO3	<b>AO3: 5</b>
<b>3–5</b>  <b>AO3: 3</b>	A clear comparison which is supported by relevant examples. The response demonstrates knowledge of the two dances and understanding of the similarities and/or differences between the structure of <i>Paint It Black</i> and the structure of <i>Ruby Tuesday</i> .	
<b>1–2</b>  <b>AO3: 2</b>	A limited comparison. The response demonstrates some knowledge of the two dances but the connections between the similarities and/or differences of the structures of the two dances are unclear.	
0	Nothing worthy of credit.	

Q	Marking guidance	Marks
<b>05</b>	<p>Discuss the importance of the final dance <i>Sympathy For The Devil</i> within the context of the set work <i>Rooster</i>.</p> <p>Students may refer to the following in their discussion:</p> <ul style="list-style-type: none"> <li>• identification of features of the final dance <i>Sympathy For The Devil</i>, eg subject matter, structure, choreographic devices, use of dancers, aural setting, physical setting, genre, style</li> <li>• details of these features of the final dance <i>Sympathy For The Devil</i>, eg subject matter, structure, choreographic devices, use of dancers, aural setting, physical setting, genre, style</li> <li>• analysis of the connections of these features to the context of the set work <i>Rooster</i>.</li> </ul> <p>Credit should be given to any other information relevant to this question.</p>	<b>6</b>
<b>Marks</b>	All marks are linked to AO3 and AO4	<b>AO3: 1</b> <b>AO4: 5</b>
<b>5–6</b> <b>AO4: 2</b>	A detailed discussion with accurate reference to the final dance <i>Sympathy For The Devil</i> . The response reveals insight into the connections between the final dance and the context of the set work <i>Rooster</i> .	
<b>3–4</b> <b>AO4: 2</b>	A competent discussion with adequate reference to the final dance <i>Sympathy For The Devil</i> . The response reveals understanding of the connections between the final dance and the context of the set work <i>Rooster</i> .	
<b>1–2</b> <b>AO3: 1</b> <b>AO4: 1</b>	A limited discussion with reference to the importance of the final dance <i>Sympathy For The Devil</i> within the context of the set work <i>Rooster</i> . The response reveals some understanding of the final dance. There may be some inaccuracy.	
<b>0</b>	Nothing worthy of credit.	

Q	Marking guidance	Marks
06	<p>Discuss the movement styles of the practitioners you have studied from the Rambert Dance Company (formerly Ballet Rambert) 1966–2002. You should provide examples from the repertoire of the company to support your answer.</p> <p>Christopher Bruce can be included in your choice of practitioners.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> <li>• identification of relevant practitioners</li> <li>• identification of features of the movement styles of the practitioners, eg relating to genre, style, technique, movement content</li> <li>• details of these features, eg relating to genre, style, technique, movement content</li> <li>• examples from the repertoire of the company to support the points made</li> <li>• evaluation of the connections established between the features of the movement styles and the examples.</li> </ul> <p>Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.</p>	<p><b>25</b></p> <p><b>AO3: 10</b> <b>AO4: 15</b></p>
	<b>Total marks</b>	<b>50</b>

**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**

<b>AO3 Demonstrate knowledge and understanding of performance and choreography from different periods and genres.</b>	
<b>Marks</b>	
<b>9–10</b>	<ul style="list-style-type: none"> <li>• Very detailed and comprehensive knowledge and understanding is demonstrated</li> <li>• Key features identified are provided with a very clear and convincing explanation of their relevance</li> <li>• Statements are valid and supported by detailed examples</li> <li>• A fluent use of specialist vocabulary where appropriate</li> </ul>
<b>7–8</b>	<ul style="list-style-type: none"> <li>• Detailed knowledge and understanding is demonstrated</li> <li>• Key features identified are provided with a clear explanation of their relevance</li> <li>• Statements are valid supported by examples but which at times lack detail</li> <li>• Use of specialist vocabulary where appropriate</li> </ul>
<b>5–6</b>	<ul style="list-style-type: none"> <li>• Competent knowledge and understanding is demonstrated</li> <li>• Key features identified are provided with a moderately clear explanation of their relevance</li> <li>• Statements are valid but not always supported by examples</li> <li>• Specialist vocabulary is used where appropriate, but may be inaccurate</li> </ul>
<b>3–4</b>	<ul style="list-style-type: none"> <li>• Adequate knowledge and understanding is demonstrated, though there are some inaccuracies</li> <li>• Key features identified are provided with limited and sometimes unclear explanation of their relevance</li> <li>• Statements are not always valid, and are typically general and are often unsupported</li> <li>• Limited specialist vocabulary is used, and may be inaccurate or misplaced</li> </ul>
<b>1–2</b>	<ul style="list-style-type: none"> <li>• Limited knowledge and understanding is demonstrated and is not always correct or relevant</li> <li>• Key features are identified with very little worthwhile explanation of their relevance</li> <li>• Statements are often invalid, and are typically unfocused, superficial and unsupported</li> <li>• There is little evidence of the use of specialist vocabulary</li> </ul>
<b>0</b>	No work submitted or nothing worthy of credit.

**A-level Dance: Component 2: Critical engagement**  
**Extended Responses – Levels of response marking grid**

<b>AO4 Critically appreciate and assess performance and choreography, through making analytical, interpretative and evaluative judgements.</b>	
<b>Marks</b>	
<b>13–15</b>	<ul style="list-style-type: none"> <li>• A very detailed and coherent response which fully answers the question</li> <li>• Very detailed and rational analysis and interpretation</li> <li>• Perceptive judgements are made based on the available evidence</li> <li>• Cogent, well-structured and logical argument</li> <li>• Specific, detailed and illuminating connections are made between content and context where appropriate</li> </ul>
<b>10–12</b>	<ul style="list-style-type: none"> <li>• A clear and relevant response to the question</li> <li>• Detailed analysis and interpretation are demonstrated</li> <li>• Judgements are made based on the available evidence</li> <li>• A clear and well-structured argument</li> <li>• Detailed connections between content and context where appropriate</li> </ul>
<b>7–9</b>	<ul style="list-style-type: none"> <li>• The content maintains focus on the question</li> <li>• Analysis and interpretation are demonstrated with some detail</li> <li>• Judgements are made but may be unsubstantiated</li> <li>• The line of argument has clarity</li> <li>• Connections are made between content and context where appropriate</li> </ul>
<b>4–6</b>	<ul style="list-style-type: none"> <li>• There is an attempt to answer the question. Some points are relevant</li> <li>• Analysis and interpretation are demonstrated to some extent. More description is evident</li> <li>• Limited evidence of making judgements. Statements are general or superficial</li> <li>• The line of argument is unclear</li> <li>• Limited reference to context</li> </ul>
<b>1–3</b>	<ul style="list-style-type: none"> <li>• The answer has limited relevance to the question</li> <li>• Very limited evidence of analysis. Interpretations are unsubstantiated</li> <li>• Little evidence of making judgements</li> <li>• No line of argument is evident</li> <li>• No reference to context</li> </ul>
<b>0</b>	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
<b>07</b>	<p>Analyse the use of the sources in the choreography of the ballet <i>Giselle</i>.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> <li>• identification of the sources used to choreograph the ballet <i>Giselle</i>, eg relating to origins, genre, style, subject matter, structure, movement content, use of dancers, aural setting, physical setting</li> <li>• details of these sources, eg relating to origins, genre, style, subject matter, structure, movement content, use of dancers, aural setting, physical setting</li> <li>• analysis of the connections between the sources and their use in the choreography of the ballet <i>Giselle</i></li> <li>• examples to support the points made.</li> </ul> <p>Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.</p>	<p><b>25</b></p> <p><b>AO3: 10</b> <b>AO4: 15</b></p>

Q	Marking guidance	Marks
<b>08</b>	<p>Discuss the subject matter used in the choreography of the practitioners you have studied from the Romantic Ballet period.</p> <p>You should provide clear examples from the works of the practitioners to show how the subject matter is communicated.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> <li>• identification of relevant practitioners</li> <li>• identification of the subject matter used in the choreography of the practitioners</li> <li>• details of the subject matter</li> <li>• analysis of how the subject matter is communicated through the choreography, eg choreographic devices, structure, movement content, use of dancers, aural setting, physical setting</li> <li>• examples from the works of the practitioners to support the points made.</li> </ul> <p>Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.</p>	<p><b>25</b></p> <p><b>AO3: 10</b> <b>AO4: 15</b></p>
	<b>Total marks</b>	<b>50</b>

**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	<p>Analyse the use of the sources in the choreography of <i>Appalachian Spring</i>.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> <li>• identification of the sources used to choreograph <i>Appalachian Spring</i>, eg relating to origins, genre, style, subject matter, structure, movement content, use of dancers, aural setting, physical setting</li> <li>• details of these sources, eg relating to origins, genre, style, subject matter, structure, movement content, use of dancers, aural setting, physical setting</li> <li>• analysis of the connections between the sources and their use in the choreography of <i>Appalachian Spring</i></li> <li>• examples to support the points made.</li> </ul> <p>Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.</p>	<p><b>25</b></p> <p><b>AO3: 10</b> <b>AO4: 15</b></p>

Q	Marking guidance	Marks
10	<p>Discuss the subject matter used in the choreography of the practitioners you have studied from American modern dance during the period 1900 to 1945.</p> <p>You should provide clear examples from the works of the practitioners to show how the subject matter is communicated.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> <li>• identification of relevant practitioners</li> <li>• identification of the subject matter used in the choreography of the practitioners</li> <li>• details of the subject matter</li> <li>• analysis of how the subject matter is communicated through the choreography, eg choreographic devices, structure, movement content, use of dancers, aural setting, physical setting</li> <li>• examples from the works of the practitioners to support the points made.</li> </ul> <p>Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.</p>	<p><b>25</b></p> <p><b>AO3: 10</b> <b>AO4: 15</b></p>
	<b>Total marks</b>	<b>50</b>

**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	<p>Analyse the use of the sources in the choreography of the musical <i>Singin' in the Rain</i>.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> <li>• identification of the sources used to choreograph the musical <i>Singin' in the Rain</i>, eg relating to origins, genre, style, subject matter, structure, movement content, use of dancers, aural setting, physical setting</li> <li>• details of these sources, eg relating to origins, genre, style, subject matter, structure, movement content, use of dancers, aural setting, physical setting</li> <li>• analysis of the connections between the sources and their use in the choreographed sections of the musical <i>Singin' in the Rain</i></li> <li>• examples to support the points made.</li> </ul> <p>Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.</p>	<p><b>25</b></p> <p><b>AO3: 10</b> <b>AO4: 15</b></p>

Q	Marking guidance	Marks
12	<p>Discuss the subject matter used in the choreography of the practitioners you have studied from American jazz dance during the period 1940 to 1975.</p> <p>You should provide clear examples from the works of the practitioners to show how the subject matter is communicated.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> <li>• identification of relevant practitioners</li> <li>• identification of the subject matter used in the choreography of the practitioners</li> <li>• details of the subject matter</li> <li>• analysis of how the subject matter is communicated through the choreography, eg choreographic devices, structure, movement content, use of dancers, aural setting, physical setting</li> <li>• examples from the works of the practitioners to support the points made.</li> </ul> <p>Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.</p>	<p><b>25</b></p> <p><b>AO3: 10</b> <b>AO4: 15</b></p>
	<b>Total marks</b>	<b>50</b>

**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	<p>Analyse the use of the sources in the choreography of <i>Sutra</i>.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> <li>• identification of the sources used to choreograph <i>Sutra</i>, eg relating to origins, genre, style, subject matter, structure, movement content, use of dancers, aural setting, physical setting</li> <li>• details of these sources, eg relating to origins, genre, style, subject matter, structure, movement content, use of dancers, aural setting, physical setting</li> <li>• analysis of the connections between the sources and their use in the choreography of <i>Sutra</i></li> <li>• examples to support the points made.</li> </ul> <p>Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.</p>	<p><b>25</b></p> <p><b>AO3: 10</b> <b>AO4: 15</b></p>

Q	Marking guidance	Marks
14	<p>Discuss the subject matter used in the choreography of the practitioners you have studied from the independent contemporary dance scene in Britain during the period 2000 to the current time.</p> <p>You should provide clear examples from the works of the practitioners to show how the subject matter is communicated.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> <li>• identification of relevant practitioners</li> <li>• identification of the subject matter used in the choreography of the practitioners</li> <li>• details of the subject matter</li> <li>• analysis of how the subject matter is communicated through the choreography, eg choreographic devices, structure, movement content, use of dancers, aural setting, physical setting</li> <li>• examples from the works of the practitioners to support the points made.</li> </ul> <p>Answers which take a different but relevant approach may be equally valid and will be rewarded appropriately.</p>	<p><b>25</b></p> <p><b>AO3: 10</b> <b>AO4: 15</b></p>
	<b>Total marks</b>	<b>50</b>