

A-level DANCE

Component 2 Critical engagement

Tuesday 23 May 2023

Morning

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
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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.

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

- 0 1** Describe **two** examples of the use of the feather boa in the seventh dance *Play With Fire*. **[4 marks]**
- 0 2** Explain how the choreographic use of the dancers in the fourth dance *As Tears Go By* communicates the themes of this dance. **[5 marks]**
- 0 3** Explain how motif and motif development are used in the first dance *Little Red Rooster*. **[5 marks]**
- 0 4** Compare the structure of the fifth dance *Paint It Black* with the structure of the sixth dance *Ruby Tuesday*. **[5 marks]**
- 0 5** Discuss the importance of the final dance *Sympathy For The Devil* within the context of the set work *Rooster*. **[6 marks]**
- 0 6** 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.
Christopher Bruce can be included in your choice of practitioners. **[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

Analyse the use of the sources in the choreography of the ballet *Giselle*.

[25 marks]

0 8

Discuss the subject matter used in the choreography of the practitioners you have studied from the Romantic Ballet period.

You should provide clear examples from the works of the practitioners to show how the subject matter is communicated.

[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

Analyse the use of the sources in the choreography of *Appalachian Spring*.

[25 marks]

1 0

Discuss the subject matter used in the choreography of the practitioners you have studied from American modern dance during the period 1900 to 1945.

You should provide clear examples from the works of the practitioners to show how the subject matter is communicated.

[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

Analyse the use of the sources in the choreography of the musical *Singin' in the Rain*.

[25 marks]

1 2

Discuss the subject matter used in the choreography of the practitioners you have studied from American jazz dance during the period 1940 to 1975.

You should provide clear examples from the works of the practitioners to show how the subject matter is communicated.

[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

Analyse the use of the sources in the choreography of *Sutra*.

[25 marks]

1 4

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.

You should provide clear examples from the works of the practitioners to show how the subject matter is communicated.

[25 marks]

END OF QUESTIONS

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