



AS Level
DANCE
7236

COMPONENT 2: CRITICAL ENGAGEMENT

Mark scheme

Specimen 2017

Version 1.0

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 Assessment Writer.

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.

Further copies of this mark scheme are available from aqa.org.uk

Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptors for the level show 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 descriptors for that level. The descriptors for the level indicate 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 descriptors 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

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.

Short Answer Questions

The bullet points below each question indicate 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.

Essay Questions

The essay questions (Section C) 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 indicate 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.

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.

Section A: Own Practice

Answer **all** questions in this section

01	<p>In relation to choreographic structures, describe what is meant by the term episodic structure.</p> <p>Marks will be awarded for a clear description of the term, for example:</p> <p>A series of sections presented by the choreographer. The sections can be self-contained but when put together will illuminate the overarching theme of the choreographed work.</p> <p>Award 1 mark for a simple description and 2 marks for a detailed description.</p> <p>Marks are linked to AO3</p>	2	AO3: 2
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02	<p>With reference to the solo choreographic task you completed for component 1, explain how the choice and use of the aural setting helped you to communicate your dance idea(s) effectively.</p> <p>Candidates may refer to the following in their explanation:</p> <ul style="list-style-type: none"> • explanation of rationale for choice of the aural setting as it relates to the dance idea(s) • explanation of the relationship between aural setting and the choreography, eg creating mood/atmosphere; leitmotif to reinforce character; creates contrast; provides structure/form • explanation of how the aural setting supports the choreographic ideas/intention • relevant specific examples from the solo to inform explanations. 	7	
Marks	Marks are linked to AO3 and AO4		
5 - 7	A detailed explanation linking process to outcome re choice and use of aural setting in relation to the communication of the dance idea(s)		AO3: 3 AO4: 4
AO4: 3	Relevant, detailed examples from the choreography to inform explanations		
3 – 4	A competent explanation linking process to outcome re choice and use of aural setting in relation to the communication of the dance idea(s)		
AO4: 1 AO3: 1	Relevant examples from the choreography to inform explanations		
1 – 2	Limited explanation linking process to outcome re choice and use of aural setting in relation to the communication of the dance idea(s)		
AO3: 2	Few, if any, examples from the choreography presented More description is evident		

03	<p>With reference to the solo task you completed for component 1, explain how you developed the following interpretative skills in order to communicate the choreographic intention:</p> <ul style="list-style-type: none"> • musicality • projection of the dance idea(s). <p>Candidates may refer to the following in their explanation:</p> <ul style="list-style-type: none"> • explanation of rehearsal strategies/techniques in relation to the specific interpretative skills • explanation of generic rehearsal strategies/techniques applicable to both interpretative skills • relevant specific examples from the solo to inform explanations. 	6
Marks	Marks are linked to AO3 and AO4	AO3: 3
5 - 6	A detailed explanation linking process to outcome re the development of the two interpretative skills in relation to the communication of the choreographic intention	AO4: 3
AO4: 2	Relevant, detailed examples from the dance to inform explanations	
3 – 4	<p>A competent explanation linking process to outcome re the development of the two interpretative skills in relation to the communication of the choreographic intention</p> <p>Relevant examples from the dance to inform explanations or</p> <p>A detailed explanation linking process to outcome re the development of <u>one</u> interpretative skill in relation to the communication of the choreographic intention</p>	
AO4: 1	Relevant, detailed examples of <u>one</u> interpretative skill from the dance to inform explanations	
AO3: 1		
1 – 2	<p>Limited explanation linking process to outcome re the development of the two interpretative skills in relation to the communication of the choreographic intention</p> <p>Few, if any, examples from the dance presented More description is evident</p>	

**Levels of response marking grids
(AO3:10 marks, AO4:15 marks)
Levels of response (AO3 and AO4)**

AO3 Demonstrate knowledge and understanding of performance and choreography from different periods and genres.	
Marks	
9 – 10	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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

AO4 Critically appreciate and assess performance and choreography, through making analytical, interpretative and evaluative judgements.	
Marks	
13 - 15	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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 C: Question-specific mark scheme

Answer **two** questions.

Answer the essay question on the compulsory area of study and one essay question chosen from one of the four optional areas of study.

Compulsory area of study

Rambert Dance Company (formerly Ballet Rambert) 1966 – 2002

07		<p>Discuss the characteristic features of the Rambert Dance Company 1966 – 2002.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none">• Identification of the characteristic features of the company, eg genre, subject matter, movement style, choreographic style, dancers, physical setting, aural setting• Details of each feature• Reference to progression/change/development in the characteristic features where appropriate• Supporting evidence relating to the characteristic features• Discussion of how these features contribute to the identity of the company.	25 AO3:10 AO4:15
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Optional areas of study

The Romantic Ballet period

08		<p>Examine the contribution of one named practitioner you have studied to the development of ballet during the Romantic Ballet period.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none">• Identification of one practitioner• The characteristics of the style of the practitioner• The influences which contributed to the style of the practitioner• The practitioner's role in developing ballet during the Romantic Ballet period• Examples to support the points made• Discussion of the importance of the contribution made by the practitioner.	25 AO3:10 AO4:15
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The Origins of American Modern Dance 1900 - 1945

09	<p>Examine the contribution of one named practitioner you have studied to the origins of American Modern Dance.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • Identification of one practitioner • The characteristics of the style of the practitioner • The influences which contributed to the style of the practitioner • The practitioner's role in contributing to the origins of American Modern Dance • Examples to support the points made • Discussion of the importance of the contribution made by the practitioner. 	<p>25</p> <p>AO3:10 AO4:15</p>
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American Jazz Dance 1940 - 1975

10	<p>Examine the contribution of one named practitioner you have studied to the development of American jazz dance</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • Identification of one practitioner • The characteristics of the style of the practitioner • The influences which contributed to the style of the practitioner • The practitioner's role in developing American jazz dance • Examples to support the points made • Discussion of the importance of the contribution made by the practitioner. 	<p>25</p> <p>AO3:10 AO4:15</p>
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The Independent Contemporary Dance Scene in Britain 2000 – current

11	<p>Examine the contribution of one named practitioner you have studied to the development of contemporary dance in Britain during the period 2000 to the current time.</p> <p>Extended responses may include:</p> <ul style="list-style-type: none"> • Identification of one practitioner • The characteristics of the style of the practitioner 	<p>25</p>
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		<ul style="list-style-type: none">• The influences which contributed to the style of the practitioner• The practitioner's role in developing contemporary dance in Britain during 2000 to the current time• Examples to support the points made• Discussion of the importance of the contribution made by the practitioner.	AO3:10 AO4:15
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