



A-level

DANCE

Component 2 Critical engagement

Tuesday 12 June 2018

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.
- 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' (Bruce, 1991) within the context of the Rambert Dance Company (formerly Ballet Rambert) 1966–2002

- 0 1** Describe **two** examples of the choreographic use of the dancers in the second dance 'Lady Jane'.
[4 marks]
- 0 2** Explain how the choreography of the fourth dance 'As Tears Go By' shows the themes of rejection and isolation.
[5 marks]
- 0 3** Explain how the movement content of the female dancer in the sixth dance 'Ruby Tuesday' communicates features of her personality.
[5 marks]
- 0 4** Explain how the movement material of the final dance 'Sympathy for the Devil' is structured.
[5 marks]
- 0 5** Discuss the similarities and differences between **one** feature of the movement style of Christopher Bruce and **one** feature of the movement style of a named practitioner from the Rambert Dance Company (formerly Ballet Rambert) 1966–2002.
[6 marks]
- 0 6** Discuss the variety of the dance works in the repertoire of the Rambert Dance Company (formerly Ballet Rambert) from 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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Analyse the use of the physical setting in ‘Giselle’. You should provide clear examples from ‘Giselle’ to show how the use of the physical setting enhances the choreographic presentation and intention.

[25 marks]

0	8
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Romanticism emphasised subjectivity, an interest in nature, the supernatural and the desire for the unattainable.

Discuss the relevance of this statement to the choreography of the practitioners you have studied from 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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Analyse the use of the physical setting in ‘Appalachian Spring’. You should provide clear examples from ‘Appalachian Spring’ to show how the use of the physical setting enhances the choreographic presentation and intention.

[25 marks]

1	0
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The early modern dancers looked at movement and its context in new ways, creating their own individual techniques and choreography.

Discuss the relevance of this statement to the choreography of the practitioners you have studied from the American modern dance period 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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Analyse the use of the physical setting in the choreography of ‘Singin’ in the Rain’. You should provide clear examples from the choreographed sections of ‘Singin’ in the Rain’ to show how the use of the physical setting enhances the choreographic presentation and intention.

[25 marks]

1	2
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Discuss how the practitioners you have studied contributed to the development of a variety of styles in the choreography 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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Analyse the use of the physical setting in ‘Sutra’. You should provide clear examples from ‘Sutra’ to show how the use of the physical setting enhances the choreographic presentation and intention.

[25 marks]

1	4
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Discuss how the practitioners you have studied have contributed to the development of a variety of styles and cultural features in the choreography of the independent contemporary dance scene in Britain from 2000 to the current time.

[25 marks]

END OF QUESTIONS

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