
AS
DANCE

Component 2 - Critical Engagement
Report on the Examination

7236/W
June 2018

Version: 1.0

Further copies of this Report are available from aqa.org.uk

Copyright © 2018 AQA and its licensors. All rights reserved.

AQA retains the copyright on all its publications. However, registered schools/colleges for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to schools/colleges to photocopy any material that is acknowledged to a third party even for internal use within the centre.

General

For the most part, students attempted all questions.

Time management skills appeared to be used effectively this year with all three sections well addressed, allowing sufficient time for students to answer both essays in Section C.

Section A – Own Practice

Question 01 – 3 marks

This was an accessible question and many students achieved full marks. It is important to note that 'identify' requires the student to give the briefest possible information which clearly separates the idea or element from all other ideas or elements. Some students were unable to identify what was meant by physical/technical skill or got confused with interpretative/performance skills.

Question 02 – 6 marks

This question was the most challenging in Section A, and there was a wide range of responses as the question required specific explanation that related to the development of two physical/technical skills with reference to their solo performance from Component 1.

The more successful responses clearly linked detailed movement examples from their solo performance to the development of skills in order to prepare for their performance. Students who performed well clearly explained how they developed skills to perform specific movements from their Component 1 solo performance and how this enabled them to enhance their dance idea.

The less successful responses did not always make links to their solo performance, and at times the response was quite generic, making it unclear which solo task had been selected. These answers did not provide any information about the solo performance and provided generic examples of developing skills. Some students only discussed one skill and therefore could not access the higher levels of response. Many students listed methods such as filming and use of mirrors, although did not go into detail about how these methods were developed in preparation for their performance.

Question 03 – 6 marks

The majority of students demonstrated an understanding of structure through description of their solo choreographic task for Component 1. Examples were clear for the majority of the responses and AO3 marks were easily accessible. However, few students explained the link between the structure and the explanation/rationale linked to their dance idea.

Students who gained the highest marks provided clear explanations that moved beyond detailed description of how structure was demonstrated. There was reasoning as to how and why they had used a range of structuring methods within their solo and they gave relevant and clear examples to inform their explanations. The less successful responses described how they had demonstrated the structure of their solo, although there was a limited explanation linked to communicating their dance idea.

Section B – Compulsory area of study**Question 04 – 4 marks**

The majority of students described two clear changes, although detail was needed for students to gain full marks. It is important to note that 'describe' requires the student to give a detailed account, as some students described ambiguous changes and the response lacked sufficient detail.

Question 05 – 4 marks

This question asked students to describe how two choreographic devices had been used in a work of their choice from the Rambert repertoire..

The more successful responses clearly described how two choreographic devices were used and appropriate detail was discussed in order to gain the full marks available.

The less successful responses only described one example and lacked sufficient detail in relation to the selected movement. Some students described ambiguous phrases of movement and some students did not identify the chosen work or selected dances from the repertoire of Rambert Dance Company.

Question 06 – 7 marks

This question was accessed by the majority of students and there was an understanding of how the aural setting supported the choreography of their chosen work. Detail was used to describe the aural setting and the knowledge of works from the repertoire of Rambert was clearly evident. The challenge for most was explaining the reasoning for the use and choice of aural setting.

The most successful students covered a range of features of the aural setting and made sophisticated links as to how the aural setting supported the choreographic presentation/intention. Descriptions were detailed and there was depth in the explanation of the relationship of dance with the music.

The less successful responses identified a work choreographed by a named practitioner, but the relationship to the aural setting was confused, describing the incorrect relationship. Description was the focus of the response rather than an explanation of how the aural setting supported the choreography. Descriptions needed further detail, and how the aural setting supported the choreographic presentation/intention was missing. Some students discussed physical setting rather than aural setting, therefore not gaining any marks.

Section C – Extended response questions on the compulsory and optional areas of study**All 25 marks questions**

The more successful responses provided a focus on the question with detailed knowledge and understanding of the area of study, clear supporting evidence, a coherent structure and clarity in the written expression. Connections were made between content and context, where appropriate, with detailed examples.

The less successful responses did not maintain focus on the question. Although some knowledge was demonstrated, there was still a tendency to make general points focusing on identification and description. There were often inaccuracies in the content. Examples were limited and usually lacked sufficient detail to support the point.

Question 07 Compulsory Area of Study: Rambert Dance Company (formerly Ballet Rambert) 1966 -2002

The question focused on how Rambert Dance Company had developed during the period 1966 to 2002 and allowed students to draw upon a range of factors to build their discussion. Students could discuss a range of features focussing on the breadth of the company or alternatively go into depth by choosing just a few features. The analysis needed to bring the discussion back to the development of the company.

The more successful responses showed a clear knowledge and understanding of how Rambert Dance Company developed, incorporating a range of features and gave clear and detailed examples to support the discussion. Appropriate detailed knowledge was apparent with specific examples that supported the discussion. Analysis was detailed and students gave perceptive judgements about how the features identified developed the company. Some students discussed how their chosen features impacted Contemporary Dance in Britain in the present day, which was highly relevant.

The less successful responses gave a timeline of Rambert Dance Company or focussed on one feature such as choreographers/practitioners. Some students focussed on one individual choreographer such as Bruce and his journey through Rambert. Thus, the focus of the question was lost as it became an analysis of his work and there was limited reference to the question.

The balance between AO3 and AO4 was generally of equal weighing and full marks were accessed by some students.

Question 08 The romantic ballet period

This question focussed on the influences on the choreographic style of a named practitioner of the romantic ballet period and required students to consider and discuss which key features contributed to their development.

This question was the most successfully answered of all the optional areas of study as students identified a range of influences on mainly Taglioni and Perrot and gave clear, precise and illuminating connections between their influences and the choreographic style. The examples were specific to support the discussion and students confidently analysed the impact of the influence on both style and specific works.

Many students showed confidence in using analytical and interpretative skills (AO4).

Question 09 The origins of American modern dance 1900 - 1945.

This was the least popular question and knowledge was mainly based on Isadora Duncan. Overall, the knowledge of the choreographic style was clear, although students found it difficult to use detail in the examples; and these responses did not progress to the higher levels of response, particularly in AO3. Statements were generalised and although many students attempted to contextualise their responses, this was less successful. At times some strong AO4 discussion was seen with successful analysis of choreographic style, although this needed to be supported by detailed examples.

Question 10 American jazz dance 1940 – 1975

This was a popular question, although, overall, students lacked detail in the knowledge and understanding of choreographic style in relation to certain practitioners. The most commonly discussed practitioners were Fosse and Kelly and the examples used to support the discussion at times lacked detail. Examples mainly came from one professional work only, which allowed students to engage with the question but did not always show an overall understanding of their style, which was needed to achieve the higher levels of response.

Identification of key influences was not always clear in responses to this question. Therefore, this prohibited the AO4 discussion and thus limiting accessing to the higher mark bands.

Question 11 The independent contemporary dance scene in Britain 2000-current

This was the most popular question from the optional areas of study and the responses were varied. The full range of practitioners was discussed from the named practitioners list and therefore offered a range of works for discussion. The knowledge of works with clear examples from the practitioner's repertoire was the most successful element of this question, with the majority of marks being awarded for AO3. These examples still needed further detail with an explanation of their relevance. Students were not so successful in supporting their discussion with interpretation and analysis and did not always create clear discussions between content and context, inhibiting the response from achieving higher marks for AO4.

Mark Ranges and Award of Grades

Grade boundaries and cumulative percentage grades are available on the [Results Statistics](#) page of the AQA Website.