



A-level DANCE

Component 2 Critical engagement

Tuesday 20 May 2025 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

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|---|---|---|------------|
| 0 | 1 | Describe two examples of interaction between dancers in the final dance <i>Sympathy for the Devil</i> . | [4 marks] |
| 0 | 2 | Explain how the choreographic use of space in the second dance <i>Lady Jane</i> reflects features of the relationships between the dancers. | [5 marks] |
| 0 | 3 | Explain how the use of the aural setting in the third dance <i>Not Fade Away</i> enhances the choreography. | [5 marks] |
| 0 | 4 | Explain how the movement content of the male dancer in the fifth dance <i>Paint It Black</i> communicates his mood. | [5 marks] |
| 0 | 5 | Discuss the similarities and/or differences between the choice of costumes in <i>Rooster</i> and the choice of costumes in one work by a named practitioner from the Rambert Dance Company (formerly Ballet Rambert) 1966–2002. | [6 marks] |
| 0 | 6 | Examine the stylistic features of the Rambert Dance Company (formerly Ballet Rambert) during the period 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 role of the Wilis within the choreography of the ballet *Giselle*. You should provide clear examples from the ballet *Giselle* to support your answer.

[25 marks]

0	8
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Discuss the influences on the choreographic approach of the practitioners you have studied from the Romantic Ballet period.

Jean Coralli and Jules Perrot can be included in your choice of practitioners.

[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 role of the Pioneer Woman within the choreography of *Appalachian Spring*. You should provide clear examples from *Appalachian Spring* to support your answer.

[25 marks]

1	0
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Discuss the influences on the choreographic approach of the practitioners you have studied from American modern dance during the period 1900 to 1945.

Martha Graham can be included in your choice of practitioners.

[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 role of Cosmo Brown within the choreography of the musical *Singin' in the Rain*. You should provide clear examples from the choreographed sections of the musical *Singin' in the Rain* to support your answer.

[25 marks]

1	2
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Discuss the influences on the choreographic approach of the practitioners you have studied from American jazz dance during the period 1940 to 1975.

Stanley Donen and Gene Kelly can be included in your choice of practitioners.

[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 role of the Child Monk within the choreography of *Sutra*. You should provide clear examples from *Sutra* to support your answer.

[25 marks]

1	4
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Discuss the influences on the choreographic approach of the practitioners you have studied from the independent contemporary dance scene in Britain during the period 2000 to the current time.

Sidi Larbi Cherkaoui can be included in your choice of practitioners.

[25 marks]

END OF QUESTIONS

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