

AS Level  
DANCE  
7236

COMPONENT 1: PERFORMANCE AND CHOREOGRAPHY

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Mark scheme

Specimen 2017

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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](http://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 descriptor for the level shows the average performance for the level. There may be marks in each level.

Before you apply the mark scheme to a student's response write down an 'impression mark' and then write your comments in the box provided on the Individual Mark Sheet (IMS). The comments will show how the student has considered all aspects of the assessment objective and the qualities that are being looked for. You can then apply the mark scheme.

### Step 1 Determine a level/mark for each category of the assessment objective

Start at the lowest level/mark of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level/mark. The descriptor for the level/mark indicates the different qualities that might be seen in the student's answer for that level/mark. If it meets the lowest level/mark then go to the next one and decide if it meets this level/mark, and so on, until you have a match between the level/mark descriptor 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/marks of the mark scheme.

### Step 2 Determine a mark in levels containing two marks (choreographic task)

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 lower mark in the level will be an '**adequate**' response, the upper mark a '**convincing**' response. 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.

Guidance from the specification is provided in this mark scheme as an aide-memoire for examiners.

### Step 3 Determine an overall mark

The marks for each category of the assessment criteria need to be added up to determine the final overall mark for the individual performance/choreography.

Marks for each category can be located in different levels of response.

Individual Mark Sheets (IMSs) will be provided for use in the live examination.

## **Component 1: Performance and choreography**

### **Marking Guidance**

The questions for Component 1 have been designed to fulfil the requirements and weighting of the assessment objectives AO1 and AO2:

AO1: Perform dance through the application of physical, technical, interpretative and performance skills

AO2: Create dance applying choreographic skills to communicate artistic intention

### **Performance tasks linked to AO1**

#### **Solo performance linked to solo choreography**

**20 marks**

The assessment objective is assessed through the following:

- precision and control of physical/technical skills
- spatial elements (personal and stage space)
- dynamic elements
- interpretative/performance skills in order to communicate the dance idea(s), including; (timing, musicality, focus, projection, emphasis and expression)

#### **Performance within a duet/trio**

**20 marks**

#### **Performance within the context of a duet/trio linked to the style/genre**

The assessment objective is assessed through the following.

- demonstration of physical/technical skills
- spatial awareness (including sensitivity to other dancers)
- interpretative/performance skills (timing, musicality, focus, projection, emphasis and expression).

**Both performance tasks are marked out of 20 according to the following levels of response.**

## Performance of solo choreography (20 marks)

Marks	Physical/technical skills	Spatial elements	Dynamic elements	Interpretative/performance skills
5	Highly articulate and safe demonstration of precision and control of physical/technical skills.	Highly articulate demonstration of spatial control (in individual space and in stage space as used).	Highly articulate demonstration of rhythmic control, embodying the chosen dynamics.	Highly articulate demonstration of the interpretation/embodyment of the student's dance idea(s) through the use of interpretative/performance skills.
4	Proficient and safe demonstration of precision and control of physical/technical skills.	Proficient demonstration of spatial control (in individual space and in stage space as used).	Proficient demonstration of rhythmic control, embodying the chosen dynamics.	Proficient demonstration of the interpretation/ embodyment of the student's dance idea(s) through the use of interpretative/performance skills.
3	Sound and safe demonstration of precision and control of physical/technical skills.	Sound demonstration of spatial control (in individual space and in stage space as used).	Sound demonstration of rhythmic control, embodying the chosen dynamics.	Sound demonstration of the interpretation/embodyment of the student's dance idea(s) through the use of interpretative/performance skills.
2	Adequate and safe demonstration of precision and control of physical/technical skills.	Adequate demonstration of spatial control (in individual space and in stage space as used).	Adequate demonstration of rhythmic control, embodying the chosen dynamics.	Adequate demonstration of the interpretation/embodyment of the student's dance idea(s) through the use of interpretative/performance skills.
1	Limited but safe demonstration of precision and control of physical/technical skills.	Limited demonstration of spatial control (in individual space and in stage space as used).	Limited demonstration of rhythmic control, embodying the chosen dynamics.	Limited demonstration of the interpretation/embodyment of the student's dance idea(s) through the use of interpretative/performance skills.
0	No work submitted or nothing worthy of credit.			

## Performance in a duet/trio (20 marks)

<b>Marks</b>	<b>Physical/technical skills</b>	<b>Spatial awareness (including sensitivity to other dancers)</b>	<b>Interpretative skills/performance skills (timing and musicality)</b>	<b>Interpretative/performance skills (focus, projection, emphasis and expression)</b>
<b>5</b>	Highly articulate and safe demonstration of physical/technical skills within the context of a duet/trio and in relation to the chosen style/genre.	Highly articulate demonstration of spatial awareness within the context of a duet/trio and in relation to the chosen style/genre.	Highly articulate demonstration of timing and musicality within the context of a duet/trio and in relation to the chosen style/genre.	Highly articulate demonstration of the use of focus, projection, emphasis and expression within the context of a duet/trio and in relation to the chosen style/genre.
<b>4</b>	Proficient and safe demonstration of physical/technical skills within the context of a duet/trio and in relation to the chosen style/genre.	Proficient demonstration of spatial awareness within the context of a duet/trio and in relation to the chosen style/genre.	Proficient demonstration of timing and musicality within the context of a duet/trio and in relation to the chosen style/genre.	Proficient demonstration of the use of focus, projection, emphasis and expression within the context of a duet/trio and in relation to the chosen style/genre.
<b>3</b>	Sound and safe demonstration of physical/technical skills within the context of a duet/trio and in relation to the chosen style/genre.	Sound demonstration of spatial awareness within the context of a duet/trio and in relation to the chosen style/genre.	Sound demonstration of timing and musicality within the context of a duet/trio and in relation to the chosen style/genre.	Sound demonstration of the use of focus, projection, emphasis and expression within the context of a duet/trio and in relation to the chosen style/genre.
<b>2</b>	Adequate and safe demonstration of physical/technical skills and within the context of a duet/trio and in relation to the chosen style/genre.	Adequate demonstration of spatial awareness within the context of a duet/trio and in relation to the chosen style/genre.	Adequate demonstration of timing and musicality within the context of a duet/trio and in relation to the chosen style/genre.	Adequate demonstration of the use of focus, projection, emphasis and expression within the context of a duet/trio and in relation to the chosen style/genre.

<b>1</b>	Limited but and safe demonstration of physical/technical skills within the context of a duet/trio and in relation to the chosen style/genre..	Limited demonstration of spatial awareness within the context of a duet/trio and in relation to the chosen style/genre.	Limited demonstration of timing and musicality within the context of a duet/trio and in relation to the chosen style/genre.	Limited demonstration of the use of focus, projection, emphasis and expression within the context of a duet/trio and in relation to the chosen style/genre.
<b>0</b>	No work submitted or nothing worthy of credit.			

## Choreographic task linked to AO2

### Solo choreography linked to solo performance

40 marks

Solo choreography linked to solo performance in relation to the chosen task and related dance idea(s)

The assessment objective is assessed through the following:

- selection of the three movement components (ie action, spatial and dynamic elements), in relation to the dance idea(s)
- manipulation of the movement components through the use of choreographic devices, in relation to the dance idea(s)
- structuring of movement material and sectional use of choreographic structures, in relation to the dance idea(s)
- use of other constituent features: the aural setting (and physical setting where appropriate), in relation to the dance idea(s)

### Set tasks

- 1 Choreograph and perform a dance based on the act of stone balancing.
- 2 Choreograph and perform a dance based on an exploration of the themes inherent in the poem 'The Lady of Shalott' (1842 version by Alfred, Lord Tennyson).
- 3 Choreograph and perform a dance based on an analysis of a stock character from the Commedia dell'Arte.

The above tasks are sources for the choreographic process. Student responses can be individual and unique **in relation to the source**.

The choreographic task is marked out of 40 according to the following levels of response.



**Solo choreography (40 marks)**

<b>Marks</b>	<b>Selection of the movement components</b>	<b>Manipulation of the movement components</b>	<b>Structuring of movement material</b>	<b>Use of other constituent features including aural setting (and physical setting where appropriate)</b>
<b>9 - 10</b>	Highly refined ability to select the movement components appropriately in relation to the dance idea.	Highly refined ability to manipulate the movement components through the use of choreographic devices in relation the dance idea.	Highly refined ability to structure movement material in a coherent way in relation to the dance idea.	Highly refined ability to use the aural setting appropriately (and physical setting were appropriate) in relation to the dance idea.
<b>7 - 8</b>	Proficient ability to select the movement components appropriately in relation to the dance idea.	Proficient ability to manipulate the movement components through the use of choreographic devices in relation the dance idea.	Proficient ability to structure movement material in a coherent way in relation to the dance idea.	Proficient ability to use the aural setting appropriately (and physical setting were appropriate) in relation to the dance idea.
<b>5 - 6</b>	Sound ability to select the movement components appropriately in relation to the dance idea.	Sound ability to manipulate the movement components through the use of choreographic devices in relation the dance idea.	Sound ability to structure movement material in a coherent way in relation to the dance idea.	Sound ability to use the aural setting appropriately (and physical setting were appropriate) in relation to the dance idea.
<b>3 - 4</b>	Adequate ability to select the movement components appropriately in relation to the dance idea.	Adequate ability to manipulate the movement components through the use of choreographic devices in relation the dance idea.	Adequate ability to structure movement material in a coherent way in relation to the dance idea.	Adequate ability to use the aural setting appropriately (and physical setting were appropriate) in relation to the dance idea.
<b>1 - 2</b>	Limited ability to select the movement components appropriately in relation to the dance idea.	Limited ability to manipulate the movement components through the use of choreographic devices in relation the dance idea.	Limited ability to structure movement material in a coherent way in relation to the dance idea.	Limited ability to use the aural setting appropriately (and physical setting were appropriate) in relation to the dance idea.
<b>0</b>	No work submitted or nothing worthy of credit.			

## Question-specific mark scheme

### Section A

#### 1 Choreograph and perform a dance based on the act of stone balancing.

##### Choreography

Solo choreography linked to solo performance in relation to the chosen task and related dance idea(s)

Selection of the three movement components (ie action, spatial and dynamic elements), in relation to the dance idea(s)	<b>10 marks</b>
Manipulation of the movement components through the use of choreographic devices, in relation to the dance idea(s)	<b>10 marks</b>
Structuring of movement material and sectional use of choreographic structures, in relation to the dance idea(s)	<b>10 marks</b>
Use of other constituent features: the aural setting (and physical setting where appropriate), in relation to the dance idea(s)	<b>10 marks</b>
<b>Total</b>	<b>40 marks</b>

##### Performance

Precision and control of physical/technical skills	<b>5 marks</b>
spatial elements (personal and stage space)	<b>5 marks</b>
dynamic elements	<b>5 marks</b>
interpretative/performance skills in order to communicate the dance idea(s), including; (timing, musicality, focus, projection, emphasis and expression)	<b>5 marks</b>
<b>Total</b>	<b>20 marks</b>

**2 Choreograph and perform a dance based on an exploration of the themes inherent in the poem 'The Lady of Shalott' (1842 version by Alfred, Lord Tennyson).**

**Choreography**

Solo choreography linked to solo performance in relation to the chosen task and related dance idea(s)

Selection of the three movement components (ie action, spatial and dynamic elements), in relation to the dance idea(s)	<b>10 marks</b>
Manipulation of the movement components through the use of choreographic devices, in relation to the dance idea(s)	<b>10 marks</b>
Structuring of movement material and sectional use of choreographic structures, in relation to the dance idea(s)	<b>10 marks</b>
Use of other constituent features: the aural setting (and physical setting where appropriate), in relation to the dance idea(s)	<b>10 marks</b>
<b>Total</b>	<b>40 marks</b>

**Performance**

Precision and control of physical/technical skills	<b>5 marks</b>
spatial elements (personal and stage space)	<b>5 marks</b>
dynamic elements	<b>5 marks</b>
interpretative/performance skills in order to communicate the dance idea(s), including; (timing, musicality, focus, projection, emphasis and expression)	<b>5 marks</b>
<b>Total</b>	<b>20 marks</b>

**3 Choreograph and perform a dance based on an analysis of a stock character from the Commedia dell'Arte.**

**Choreography**

Solo choreography linked to solo performance in relation to the chosen task and related dance idea(s)

Selection of the three movement components (ie action, spatial and dynamic elements), in relation to the dance idea(s) **10 marks**

Manipulation of the movement components through the use of choreographic devices, in relation to the dance idea(s) **10 marks**

Structuring of movement material and sectional use of choreographic structures, in relation to the dance idea(s) **10 marks**

Use of other constituent features: the aural setting (and physical setting where appropriate), in relation to the dance idea(s) **10 marks**

**Total 40 marks**

**Performance**

Precision and control of physical/technical skills **5 marks**

spatial elements (personal and stage space) **5 marks**

dynamic elements **5 marks**

interpretative/performance skills in order to communicate the dance idea(s), including; (timing, musicality, focus, projection, emphasis and expression) **5 marks**

**Total 20 marks**

## Section B

### 4 Perform in a duet or trio, exploring the key characteristics of style within a genre or genres.

Performance within the context of a duet/trio linked to the style/genre

Demonstration of physical/technical skills **5 marks**

Spatial awareness (including sensitivity to other dancers) **5 marks**

Interpretative skills/performance skills (timing musicality) **5 marks**

Interpretative skills/performance skills (focus, projection, emphasis and expression) **5 marks**

**Total 20 marks**