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**AS Level**  
**DANCE**  
**7236**

**COMPONENT 1: PERFORMANCE AND CHOREOGRAPHY**

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**Mark scheme**

**Draft Specimen 2017**

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Version 0.1

Draft

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)

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## 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**

#### **Performance linked to solo choreography**

**20 marks**

The assessment objective is divided into the following categories:

- precision and control of physical skill
- spatial control
- rhythmic control embodying the chosen dynamics
- interpretation/embodyment of the dance idea(s).

The guidance given in the specification:

‘This aspect of the course requires students to apply embodied knowledge and understanding of technical principles, physical and interpretative skills to their own choreographed work.’

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

**20 marks**

The assessment objective is divided into the following categories:

- spatial awareness within the context of a duet/trio
- timing and musicality within the context of a duet/trio
- use of focus within the context of a duet/trio
- understanding of the group performance context.

The guidance in the specification:

‘This aspect of the specification requires students to work alongside one/two fellow dancers to develop a performance which investigates characteristics of style within a genre(s).’

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

### Performance of solo choreography (20 marks)

Marks	Physical skill	Spatial elements	Dynamic elements	Interpretative 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/ embodiment of the student's dance idea(s)
4	Articulate and safe demonstration of precision and control of physical/ technical skills	Articulate demonstration of spatial control (in individual space and in stage space as used)	Articulate demonstration of rhythmic control, embodying the chosen dynamics	Articulate demonstration of the interpretation/ embodiment of the student's dance idea(s)
3	Efficient and safe demonstration of precision and control of physical/ technical skills	Efficient demonstration of spatial control (in individual space and in stage space as used)	Efficient demonstration of rhythmic control, embodying the chosen dynamics	Efficient demonstration of the interpretation/ embodiment of the student's dance idea(s)
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/ embodiment of the student's dance idea(s)
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/ embodiment of the student's dance idea(s)
0	No work submitted or nothing worthy of credit			

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

<b>Marks</b>	<b>Spatial awareness</b>	<b>Timing and musicality</b>	<b>Use of focus</b>	<b>Group performance context</b>
<b>5</b>	Highly articulate demonstration of spatial awareness within the context of a duet/trio	Highly articulate demonstration of timing and musicality within the context of a duet/trio	Highly articulate demonstration of the use of focus within the context of a duet/trio	Highly articulate demonstration of understanding of the group performance context
<b>4</b>	Articulate demonstration of spatial awareness within the context of a duet/trio	Articulate demonstration of timing and musicality within the context of a duet/trio	Articulate demonstration of the use of focus within the context of a duet/trio	Articulate demonstration of understanding of the group performance context
<b>3</b>	Efficient demonstration of spatial awareness within the context of a duet/trio	Efficient demonstration of timing and musicality within the context of a duet/trio	Efficient demonstration of the use of focus within the context of a duet/trio	Efficient demonstration of understanding of the group performance context
<b>2</b>	Adequate demonstration of spatial awareness within the context of a duet/trio	Adequate demonstration of timing and musicality within the context of a duet/trio	Adequate demonstration of the use of focus within the context of a duet/trio	Adequate demonstration of understanding of the group performance context
<b>1</b>	Limited demonstration of spatial awareness within the context of a duet/trio	Limited demonstration of timing and musicality within the context of a duet/trio	Limited demonstration of the use of focus within the context of a duet/trio	Limited demonstration of understanding of the group performance context
<b>0</b>	No work submitted or nothing worthy of credit			

## Choreographic task linked to AO2

### Solo choreography linked to solo performance

40 marks

The assessment objective is divided into the following categories:

- selection of the three movement components in relation to the chosen task and related dance idea(s)
- manipulation of dance material through the use of choreographic devices in relation to solo choreography
- structuring of movement material in relation to solo choreography
- use of the aural setting to enhance the communication of the choreographic intention.

The guidance given in the specification:

'This aspect of the specification requires students to create an original piece of choreography in response to a set task. Students must therefore acquire understanding and awareness of how to translate ideas into dance through:

- the experimentation with movement material within the rehearsal studio
- the development, manipulation and structuring of ideas using choreographic devices
- utilising the aural setting to enhance the choreographic intention.'

### 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 movement components</b>	<b>Manipulation of movement material</b>	<b>Structuring of movement material</b>	<b>Use of other constituent features (aural setting)</b>
<b>9 - 10</b>	Highly developed ability to select movement components appropriately in relation to the dance idea	Highly developed ability to manipulate the movement components through the use of choreographic devices in relation to solo choreography	Highly developed ability to structure movement material in a coherent way in relation to solo choreography	Highly developed ability to use the aural setting appropriately in relation to the dance idea
<b>7 - 8</b>	Proficient ability to select movement components appropriately in relation to the dance idea	Proficient ability to manipulate the movement components through the use of choreographic devices in relation to solo choreography	Proficient ability to structure movement material in a coherent way in relation to solo choreography	Proficient ability to use the aural setting appropriately in relation to the dance idea
<b>5 - 6</b>	Sound ability to select movement components appropriately in relation to the dance idea	Sound ability to manipulate the movement components through the use of choreographic devices in relation to solo choreography	Sound ability to structure movement material in a coherent way in relation to solo choreography	Sound ability to use the aural setting appropriately in relation to the dance idea
<b>3 - 4</b>	Some ability to select movement components appropriately in relation to the dance idea	Some ability to manipulate the movement components through the use of choreographic devices in relation to solo choreography	Some ability to structure movement material in a coherent way in relation to solo choreography	Some ability to use the aural setting appropriately in relation to the dance idea
<b>1 - 2</b>	Limited ability to select movement components appropriately in relation to the dance idea	Limited ability to manipulate the movement components through the use of choreographic devices in relation to solo choreography	Limited ability to structure movement material in a coherent way in relation to solo choreography	Limited ability to use the aural setting appropriately 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

Selection of movement components	10 marks
Manipulation of movement material	10 marks
Structuring of movement material	10 marks
Use of other constituent features: aural setting	10 marks
<b>Total</b>	<b>40 marks</b>

##### Performance

Precision and control of physical skill	5 marks
Spatial control	5 marks
Rhythmic control embodying the chosen dynamics	5 marks
Interpretation/embodiment of the dance idea(s)	5 marks
<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

Selection of movement components	10 marks
Manipulation of movement material	10 marks
Structuring of movement material	10 marks
Use of other constituent features: aural setting	10 marks
<b>Total</b>	<b>40 marks</b>

##### Performance

Precision and control of physical skill	5 marks
Spatial control	5 marks
Rhythmic control embodying the chosen dynamics	5 marks
Interpretation/embodiment of the dance idea(s)	5 marks
<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**

Selection of movement components	10 marks
Manipulation of movement material	10 marks
Structuring of movement material	10 marks
Use of other constituent features: aural setting	10 marks
<b>Total</b>	<b>40 marks</b>

**Performance**

Precision and control of physical skill	5 marks
Spatial control	5 marks
Rhythmic control embodying the chosen dynamics	5 marks
Interpretation/embodiment of the dance idea(s)	5 marks
<b>Total</b>	<b>20 marks</b>

**Section B**

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

Spatial awareness within the context of a duet/trio	5 marks
Timing and musicality within the context of a duet/trio	5 marks
Use of focus within the context of a duet/trio	5 marks
Understanding of group performance context in relation to the specific style and the dance idea(s)	5 marks
<b>Total</b>	<b>20 marks</b>