

A-Level
DANCE
7237

COMPONENT 1: PERFORMANCE AND CHOREOGRAPHY

Mark scheme

Specimen 2018

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 responses not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual responses 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

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

The work must be assessed against each category separately. Start at the lowest level/mark of the mark scheme and use it as a ladder to see whether the response 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 response 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 response. With practice and familiarity you will find that for better responses 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 a response in the standardising materials which will correspond with each level of the mark scheme. This response will have been awarded a mark by the Lead Examiner. You can compare the student's response 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 response 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 in relation to a specified practitioner

20 marks

Perform a **solo** based on the movement style of a specified practitioner.

The dance must be between a **minimum** of **two** minutes in a live setting and the **maximum** duration of the complete dance must be no longer than **three** minutes. The dance must allow you to demonstrate understanding and awareness of the technical principles and stylistic features associated with the chosen practitioner.

The assessment objective is assessed through the following elements:

- 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).

The above elements all link to the movement style **of a specified practitioner**. The practitioner chosen will be:

either

- the choreographer of one of the prescribed set works located within an area of study

or

- a named practitioner within one of the prescribed areas of study.

Compulsory set work	Compulsory area of study
<i>Rooster</i> (Bruce, 1991)	Rambert Dance Company (formerly Ballet Rambert) 1966 - 2002

Optional set work	Corresponding area of study
<i>Giselle</i> (Coralli and Perrot, 1841)	The Romantic Ballet period
<i>Appalachian Spring</i> (Graham, 1944)	The Origins of American Modern Dance 1900 – 1945
<i>Singin' in the Rain</i> (Donen and Kelly, 1952)	American Jazz Dance 1940 – 1975
<i>Sutra</i> (Cherkaoui, 2008)	The Independent Contemporary Dance Scene in Britain 2000 – current

Performance within a quartet

20 marks

Perform as part of a **quartet**, in any dance style, as long as it is relevant to the genres defined in the specification.

The dance must be between a **minimum** of **three** minutes in a live setting and the **maximum** duration of the complete dance must be no longer than **four** minutes. The dance must allow you to demonstrate the following within the context of a quartet linked to a style/genre:

- 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.

Solo performance in relation to a specified practitioner (20 marks)

Mark	Physical/technical skills	Spatial elements	Dynamic elements	Interpretative/ performance skills (timing and musicality)	Interpretative/ performance skills (focus, projection, emphasis and expression)
4	Exceptional and safe demonstration of precision and control of physical/technical skills in relation to a specified practitioner.	Exceptional demonstration of spatial control (personal and stage space) in relation to a specified practitioner.	Exceptional demonstration of the use of dynamics in relation to a specified practitioner.	Exceptional demonstration of the interpretation/ embodiment of the dance idea(s) in relation to a specified practitioner through the use of timing and musicality.	Exceptional demonstration of the interpretation/ embodiment of the dance idea(s) in relation to a specified practitioner through the use of focus, projection, emphasis and expression.
3	Highly articulate and safe demonstration of precision and control of physical/technical skills in relation to a specified practitioner.	Highly articulate demonstration of spatial control (personal and stage space) in relation to a specified practitioner.	Highly articulate demonstration of the use of dynamics in relation to a specified practitioner.	Highly articulate demonstration of the interpretation/ embodiment of the dance idea(s) in relation to a specified practitioner through the use of timing and musicality.	Highly articulate demonstration of the interpretation/embodiment of the dance idea(s) in relation to a specified practitioner through the use of focus, projection, emphasis and expression.
2	Proficient and safe demonstration of precision and control of physical/technical skills in relation to a specified practitioner.	Proficient demonstration of spatial control (personal and stage space) in relation to a specified practitioner.	Proficient demonstration of the use of dynamics in relation to a specified practitioner.	Proficient demonstration of the interpretation/ embodiment of the dance idea(s) in relation to a specified practitioner through the use of timing and musicality.	Proficient demonstration of the interpretation/embodiment of the dance idea(s) in relation to a specified practitioner through the use of focus, projection, emphasis and expression.

1	Adequate and safe demonstration of precision and control of physical/technical skills in relation to a specified practitioner.	Adequate demonstration of spatial control (personal and stage space) in relation to a specified practitioner.	Adequate demonstration of the use of dynamics in relation to a specified practitioner.	Adequate demonstration of the interpretation/ embodiment of the dance idea(s) in relation to a specified practitioner through the use of timing and musicality.	Adequate demonstration of the interpretation/ embodiment of the dance idea(s) in relation to a specified practitioner through the use of focus, projection, emphasis and expression.
0	No work presented or nothing worthy of credit.				

Performance within a quartet (20 marks)

Marks	Physical/technical skills	Spatial awareness (including sensitivity to other dancers)	Interpretative/performance skills (timing and musicality)	Interpretative/performance skills (focus, projection, emphasis and expression)
5	Exceptional and safe demonstration of physical/technical skills within the context of a quartet and in relation to style/genre.	Exceptional demonstration of spatial awareness (including sensitivity to other dancers) within the context of a quartet in relation to style/genre.	Exceptional demonstration of timing and musicality within the context of a quartet and in relation to style/genre.	Exceptional demonstration of the use of focus, projection, emphasis and expression within the context of a quartet and in relation to style/genre.
4	Highly articulate and safe demonstration of physical/technical skills within the context of a quartet and in relation to style/genre.	Highly articulate demonstration of spatial awareness (including sensitivity to other dancers) within the context of a quartet and in relation to style/genre.	Highly articulate demonstration of timing and musicality within the context of a quartet and in relation to style/genre.	Highly articulate demonstration of the use of focus, projection, emphasis and expression within the context of a quartet and in relation to style/genre.
3	Proficient and safe demonstration of physical/technical skills within the context of a quartet and in relation to style/genre.	Proficient demonstration of spatial awareness (including sensitivity to other dancers) within the context of a quartet and in relation to style/genre.	Proficient demonstration of timing and musicality within the context of a quartet and in relation to style/genre.	Proficient demonstration of the use of focus, projection, emphasis and expression within the context of a quartet and in relation to style/genre.
2	Sound and safe demonstration of physical/technical skills within the context of a quartet and in relation to style/genre.	Sound demonstration of spatial awareness (including sensitivity to other dancers) within the context of a quartet and in relation to style/genre.	Sound demonstration of timing and musicality within the context of a quartet and in relation to style/genre.	Sound demonstration of the use of focus, projection, emphasis and expression within the context of a quartet and in relation to style/genre.
1	Adequate safe demonstration of physical/technical skills within the context of a quartet and in relation to style/genre.	Adequate demonstration of spatial awareness (including sensitivity to other dancers) within the context of a quartet and in relation to style/genre.	Adequate demonstration of timing and musicality within the context of a quartet and in relation to style/genre.	Adequate demonstration of the use of focus, projection, emphasis and expression within the context of a quartet and in relation to style/genre.
0	No work presented or nothing worthy of credit.			

Choreographic task linked to AO2

Group choreography

40 marks

The assessment objective is assessed through the following 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)
- 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)
- use of other constituent features: dancers, in relation to the dance idea(s)

Set tasks

- 1 Choreograph a dance based on one of the following board games:
 - Ludo
 - Monopoly
 - Snakes and Ladders.
- 2 Choreograph a dance based on the concept of 'Land art' in relation to a specified artist.
- 3 Choreograph a dance based on the women's suffrage movement in Britain in the early part of the 20th century.

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.

Group choreography

Marks	Selection of movement components	Manipulation of movement components	Structuring of movement material	Use of other constituent features: aural setting (and physical setting where appropriate)	Use of other constituent features: dancers
7 - 8	Exceptional ability to select movement components appropriately in relation to the group choreography and the dance idea.	Exceptional ability to manipulate the movement components through the use of choreographic devices in relation to the group choreography and the dance idea.	Exceptional ability to structure movement material in a coherent way in relation to the group choreography and the dance idea	Exceptional ability to use the aural setting appropriately (and physical setting where appropriate) in relation to the group choreography and the dance idea.	Exceptional ability to utilise the skills and attributes of the selected dancers in relation to the group choreography and the dance idea
5 - 6	Highly refined ability to select movement components appropriately in relation to the group choreography and the dance idea.	Highly refined ability to manipulate the movement components through the use of choreographic devices in relation to the group choreography and the dance idea	Highly refined ability to structure movement material in a coherent way in relation to the group choreography and the dance idea	Highly refined ability to use the aural setting appropriately (and physical setting where appropriate) in relation to the group choreography and the dance idea.	Highly refined ability to utilise the skills and attributes of the selected dancers in relation to the group choreography and the dance idea
3 - 4	Proficient ability to select movement components appropriately in relation to the group choreography and the dance idea.	Proficient ability to manipulate the movement components through the use of choreographic devices in relation to the group choreography and the dance idea	Proficient ability to structure movement material in a coherent way in relation to the group choreography and the dance idea	Proficient ability to use the aural setting appropriately (and physical setting where appropriate) in relation to the group choreography and the dance idea.	Proficient ability to utilise the skills and attributes of the selected dancers in relation to the group choreography and the dance idea
1 - 2	Adequate ability to select movement components appropriately in relation to the group choreography and the dance idea.	Adequate ability to manipulate the movement components through the use of choreographic devices in relation to the group choreography and the dance idea	Adequate ability to structure movement material in a coherent way in relation to the group choreography and the dance idea	Adequate ability to use the aural setting appropriately (and physical setting where appropriate) in relation to the group choreography and the dance idea.	Adequate ability to utilise the skills and attributes of the selected dancers in relation to the group choreography and the dance idea
0	No work presented or nothing worthy of credit.				

**Question-specific mark scheme
Section A**

1	Choreograph a dance based on one of the following board games:	
	<ul style="list-style-type: none"> • Ludo • Monopoly • Snakes and Ladders. 	
	Selection of three movement components (ie action, spatial and dynamic elements, in relation to the dance idea(s))	8 marks
	Manipulation of movement components through the use of choreographic devices, in relation to the dance idea(s)	8 marks
	Structuring of movement material and sectional use of choreographic structures, in relation to the dance idea(s)	8 marks
	Use of other constituent features: the aural setting (and physical setting where appropriate), in relation to the dance idea(s)	8 marks
	Use of other constituent features: dancers, in relation to the dance idea(s)	8 marks
	Total	40 marks
2	Choreograph a dance based on the concept of ‘Land art’ in relation to a specific artist.	
	Selection of three movement components (ie action, spatial and dynamic elements, in relation to the dance idea(s))	8 marks
	Manipulation of movement components through the use of choreographic devices, in relation to the dance idea(s)	8 marks
	Structuring of movement material and sectional use of choreographic structures, in relation to the dance idea(s)	8 marks
	Use of other constituent features: the aural setting (and physical setting where appropriate), in relation to the dance idea(s)	8 marks
	Use of other constituent features: dancers, in relation to the dance idea(s)	8 marks
	Total	40 marks
3	Choreograph a dance based on the women’s suffrage movement in Britain in the early part of the 20th century.	
	Selection of three movement components (ie action, spatial and dynamic elements, in relation to the dance idea(s))	8 marks
	Manipulation of movement components through the use of choreographic devices, in relation to the dance idea(s)	8 marks
	Structuring of movement material and sectional use of choreographic structures, in relation to the dance idea(s)	8 marks
	Use of other constituent features: the aural setting (and physical setting where appropriate), in relation to the dance idea(s)	8 marks
	Use of other constituent features: dancers, in relation to the dance idea(s)	8 marks
	Total	40 marks

Section B

- 4 Students must perform as a soloist in a style of a specified practitioner. The practitioner must be selected from either a choreographer of one of the prescribed set works located within an area of study or a named practitioner within one of the prescribed areas of study.**

Precision and control of physical/technical skills	4 marks
Spatial elements (personal and stage space)	4 marks
Dynamic elements	4 marks
Interpretative/performance skills in order to communicate the dance idea(s) (timing and musicality)	4 marks
Interpretative/performance skills in order to communicate the dance idea(s) (focus, projection, emphasis and expression)	4 marks
Total	20 marks

- 5 Students must learn how to perform as part of a quartet. The dance can be performed in any dance style relevant to the defined genres.**

Demonstration of physical/technical skills	5 marks
Spatial elements (spatial awareness)	5 marks
Interpretative/performance skills (timing and musicality)	5 marks
Interpretative/performance skills (focus, projection, emphasis and expression)	5 marks
Total	20 marks