



A-level DANCE 7237/X

Component 1 Performance and Choreography

Mark scheme

June 2025

Version: 1.0 Final



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 Examiner.

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.

No student should be disadvantaged on the basis of their gender identity and/or how they refer to the gender identity of others in their exam responses.

A consistent use of 'they/them' as a singular and pronouns beyond 'she/her' or 'he/him' will be credited in exam responses in line with existing mark scheme criteria.

Further copies of this mark scheme are available from [aqa.org.uk](https://www.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 are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show 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.

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 the movement style of a specified practitioner [20 marks]

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

The practitioner must be either the choreographer of one of the prescribed set works or a named practitioner within one of the set areas of study.

The assessment objective is assessed through the following:

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

Performance within the context of a quartet [20 marks]

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

The assessment objective is assessed through the following:

- demonstration of physical/technical skills
- spatial awareness (including sensitivity to other dancers)
- interpretative/performance skills (including 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)

Mark	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 and 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 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)
- manipulation of the movement components through the use of choreographic devices
- structuring of movement material and sectional use of choreographic structures
- use of other constituent features: the aural setting (and physical setting where appropriate)
- use of the other constituent features: dancers.

Set tasks

0	1
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 Choreograph a dance based on an exploration of the themes and imagery within the poem ***Deepest Me*** by Ruth Eggins.

0	2
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 Choreograph a dance based on an exploration of the art exhibition ***Jurassic Plastic*** by Hiroshi Fuji (born 1960).

0	3
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 Choreograph a dance based on an exploration of the cause and effect relationship within **one** of the following contexts:

- History
- Nature
- Science

The above tasks are sources for the choreographic process and outcome. 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 (40 marks)

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

Question-specific mark scheme**Section A**

0	1
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Choreograph a dance based on an exploration of the themes and imagery within the poem *Deepest Me* by Ruth Eggins.

[40 marks]

Choreography**Group choreography in relation to the chosen task and related dance idea(s)**

Selection of three movement components (ie action, spatial and dynamic elements)

[8 marks]

Manipulation of movement components through the use of choreographic devices

[8 marks]

Structuring of movement material and sectional use of choreographic structures

[8 marks]

Use of other constituent features: the aural setting (and physical setting where appropriate)

[8 marks]

Use of other constituent features: dancers

[8 marks]

Total

[40 marks]

0 2

Choreograph a dance based on an exploration of the art exhibition ***Jurassic Plastic*** by Hiroshi Fuji (born 1960).

[40 marks]

Choreography

Group choreography in relation to the chosen task and related dance idea(s)

Selection of three movement components (ie action, spatial and dynamic elements)

[8 marks]

Manipulation of movement components through the use of choreographic devices

[8 marks]

Structuring of movement material and sectional use of choreographic structures

[8 marks]

Use of other constituent features: the aural setting (and physical setting where appropriate)

[8 marks]

Use of other constituent features: dancers

[8 marks]

Total**[40 marks]**

0 3

Choreograph a dance based on an exploration of the cause and effect relationship within **one** of the following contexts:

- History
- Nature
- Science

[40 marks]

Choreography

Group choreography in relation to the chosen task and related dance idea(s)

Selection of three movement components (ie action, spatial and dynamic elements)

[8 marks]

Manipulation of movement components through the use of choreographic devices

[8 marks]

Structuring of movement material and sectional use of choreographic structures

[8 marks]

Use of other constituent features: the aural setting (and physical setting where appropriate)

[8 marks]

Use of other constituent features: dancers

[8 marks]

Total**[40 marks]**

Section B

0 4

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

The practitioner must be either the choreographer of one of the prescribed set works or a named practitioner within one of the set areas of study.

The dance must be in a live setting and last for a **minimum** of **two** and a **maximum** of **three** minutes.

[20 marks]

Solo performance in relation to the chosen specified practitioner

Precision and control of physical/technical skills [4 marks]

Spatial control (personal and stage space) [4 marks]

Use of dynamics [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]

0 5

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

The quartet must be in a live setting. **Your** performance must last for a **minimum** of **three minutes** and the **maximum** duration of the complete dance must be no longer than **four** minutes.

[20 marks]

Performance within the context of a quartet linked to the chosen style/genre

Demonstration of physical/technical skills [5 marks]

Spatial awareness (including sensitivity to other dancers) [5 marks]

Interpretative/performance skills (timing and musicality) [5 marks]

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

Total [20 marks]