

# GCSE

Specification

## Dance

For exams June 2010 onwards

For certification June 2011 onwards



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*Dr Michael Cresswell Director General.*

# Contents

<b>1</b>	<b>Introduction</b>	<b>3</b>
1.1	Why choose AQA?	3
1.2	Why choose Dance?	3
1.3	How do I start using this specification?	4
1.4	How can I find out more?	5
<b>2</b>	<b>Specification at a Glance</b>	<b>6</b>
<b>3</b>	<b>Subject Content</b>	<b>7</b>
3.1	Unit 1: Critical appreciation of dance – written examination	9
3.2	Unit 2: Set dance – practical examination	9
3.3	Unit 3: Performance in a duo/group dance – controlled assessment	10
3.4	Unit 4: Choreography – controlled assessment	13
<b>4</b>	<b>Scheme of Assessment</b>	<b>19</b>
4.1	Aims and learning outcomes	19
4.2	Assessment Objectives	19
4.3	National criteria	20
4.4	Prior learning	20
4.5	Access to assessment: diversity and inclusion	20
<b>5</b>	<b>Administration</b>	<b>21</b>
5.1	Availability of certification	21
5.2	Entries	21
5.3	Private candidates	21
5.4	Access arrangements and special consideration	21
5.5	Language of examinations	22
5.6	Qualification titles	22
5.7	Awarding grades and reporting results	22
5.8	Re-sits and shelf-life of unit results	24
<b>6</b>	<b>Controlled Assessment Administration</b>	<b>25</b>
6.1	Authentication of controlled assessment work	25
6.2	Malpractice	25
6.3	Teacher standardisation	26
6.4	Internal standardisation of marking	26
6.5	Annotation of controlled assessment work	26
6.6	Submitting marks and sample work for moderation	26
6.7	Factors affecting individual candidates	27
6.8	Retaining evidence	27

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7	Moderation	28
7.1	Moderation procedures	28
7.2	Consortium arrangements	29
7.3	Post-moderation procedures	29

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Appendices		30
A	Grade Descriptions	30
B	Spiritual, Moral, Ethical, Social, Legislative, Sustainable Development, Economic and Cultural Issues, and Health and Safety Considerations	31
C	Overlaps with other Qualifications	32
D	Key Skills	33

# 1 Introduction

## 1.1 Why choose AQA?

AQA is the UK's favourite exam board and more students receive their academic qualifications from AQA than from any other board. But why is AQA so popular?

AQA understands the different requirements of each subject by working in partnership with teachers. Our GCSEs:

- enable students to realise their full potential
- contain engaging content
- are manageable for schools and colleges
- are accessible to students of all levels of ability
- lead to accurate results, delivered on time
- are affordable and value for money.

AQA provides a comprehensive range of support services for teachers:

- access to subject departments
- training for teachers including practical teaching strategies and approaches that really work presented by senior examiners
- personalised support for Controlled Assessment
- 24 hour support through our website and online *Ask AQA*
- past question papers and mark schemes
- comprehensive printed and electronic resources for teachers and students

AQA is an educational charity focused on the needs of the learner. All our income goes towards operating and improving the quality of our specifications, examinations and support services. We don't aim to profit from education – we want you to.

If you are an existing customer then we thank you for your support. If you are thinking of moving to AQA then we look forward to welcoming you.

## 1.2 Why choose Dance?

*“Dance is vital, an activity both exhilarating and liberating to watch or do. The instinct to dance is fundamentally joyous and no matter how hard you try you can't get away from that for long. It can also be a huge force for good, effectively drawing people together and levelling everyone through sheer hard work. It can speed up your heart rate, it can enliven your being, it can change your life”.*

Richard Alston CBE

AQA has enjoyed a long and successful association with dance at both GCSE and GCE levels. The popular GCSE specification has played a significant part in developing the subject, providing challenge and raising standards and expectations in dance in different educational contexts across the country. GCSE Dance provides a route to further study in school, further and higher education in dance, performing arts or PE as well as vocational or professional training and community activities.

Dance uses movement symbolically as a fundamental form of human expression. It is both empowering and powerful as a form of non-verbal communication. The intrinsic value of dance is the development of creative, imaginative, physical, emotional and intellectual capacities. Dance is both physical and expressive – this is what makes it similar to and different from other art forms and physical activities.

The specification acknowledges the important role that dance plays in young people's lives. Most students will bring some previous experience of dance to the course and the specification aims to value that experience and help students to build on it. Students of GCSE Dance are encouraged to develop their previous dance experience within the two-year course. This experience may be of formal training in dance classes, or students may bring skills acquired in devising and performing dance in more informal, social contexts. GCSE candidates may perform in and choreograph work in any style of their choice, provided it allows them to access the full range of assessment criteria.

The study of dance as an art form contributes to students' aesthetic and social development. As a physical activity it promotes fitness and well-being. Dance also supports learning across a range of subjects. As performers, students develop confidence and self-esteem. They develop self and body awareness as well as sensitivity to others and team-working skills. Effective performance requires physical effort and the determination to succeed and improve. As choreographers, students employ the skills of problem-solving and creativity. Effective choreography requires imagination and the ability to synthesise a number of elements. In directing others, students develop their interpersonal and communication skills. As critics, students make informed decisions about

the dances they see. They articulate their knowledge, opinions and preferences. Viewing professional dances fulfils students' cultural entitlement and broadens their artistic experience.

## Rationale

This specification focuses on the aesthetic and artistic qualities of dance and the use of movement to express and communicate ideas and concepts through the interrelated processes of performance, choreography and critical appreciation.

The holistic study of selected professional dance works provides the context for learning through performance, choreography and critical appreciation and enables candidates to experience different cultural influences and styles of dance. The study of professional works also enables candidates to develop a broad vocabulary and enrich their own artistic achievement. The practical emphasis of 80% will enable candidates to actively and physically demonstrate their knowledge and experience in all three roles. The balance between performance and choreography is equally weighted at 40% each.

A course based on this specification will:

- provide progression from Key Stage 3, where a significant proportion of students will have experienced dance as part of the Programme of Study for Physical Education
- provide a strong foundation for progression to further Level 2 or Level 3 courses in dance and performing arts such as GCE, BTEC and Creative and Media Diplomas
- enable the teaching of a substantial element of the Key Stage 4 Physical Education Programme of Study

- provide curriculum opportunities for the implementation of aspects of the PSHE: Personal Wellbeing Programme of Study for Key Stage 4
- provide opportunities to explore work-related learning within and beyond school, for example in planning and organising public performances of dance.

We have retained:

- the set study, which provides challenge, quality assurance, bench-marking and a tool for differentiation;
- the performance in a dance, which enables dancers to work with others to develop and refine their presentation and performance skills;
- the choice of a solo or group choreography, which encourages independent learning and creativity.

## What is new?

- A prescribed list of professional dance works from which centres select at least two to study in detail. These will help teachers to structure the course and will inform three particular submissions: the performance in a dance, the solo composition task and the written paper.
- A short and concise written paper that focuses on critical analysis and perceptive understanding of two professional works selected by the centre.
- A solo composition task in which candidates select and develop specific motifs from a professional work.
- A choice of two set dances.
- A range of starting points or stimuli for the solo/group choreography.

## 1.3 How do I start using this specification?

### Already using the existing AQA Performing Arts: Dance specification?

- Register to receive further information, such as mark schemes, past question papers, details of teacher support meetings, etc, at <http://www.aqa.org.uk/rn/askaqa.php> Information will be available electronically or in print, for your convenience.
- Tell us that you intend to enter candidates. Then we can make sure that you receive all the material you need for the examinations. This is particularly important where examination material is issued before the final entry deadline. You

can let us know by completing the appropriate Intention to Enter and Estimated Entry forms. We will send copies to your Exams Officer and they are also available on our website ([http://www.aqa.org.uk/admin/p\\_entries.php](http://www.aqa.org.uk/admin/p_entries.php)).

### Not using the AQA specification currently?

- Almost all centres in England and Wales use AQA or have used AQA in the past and are approved AQA centres. A small minority are not. If your centre is new to AQA, please contact our centre approval team at [centreapproval@aqa.org.uk](mailto:centreapproval@aqa.org.uk)

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## 1.4 How can I find out more?

### Ask AQA

You have 24-hour access to useful information and answers to the most commonly-asked questions at **<http://www.aqa.org.uk/rn/askaqa.php>**

If the answer to your question is not available, you can submit a query for our team. Our target response time is one day.

### Teacher Support

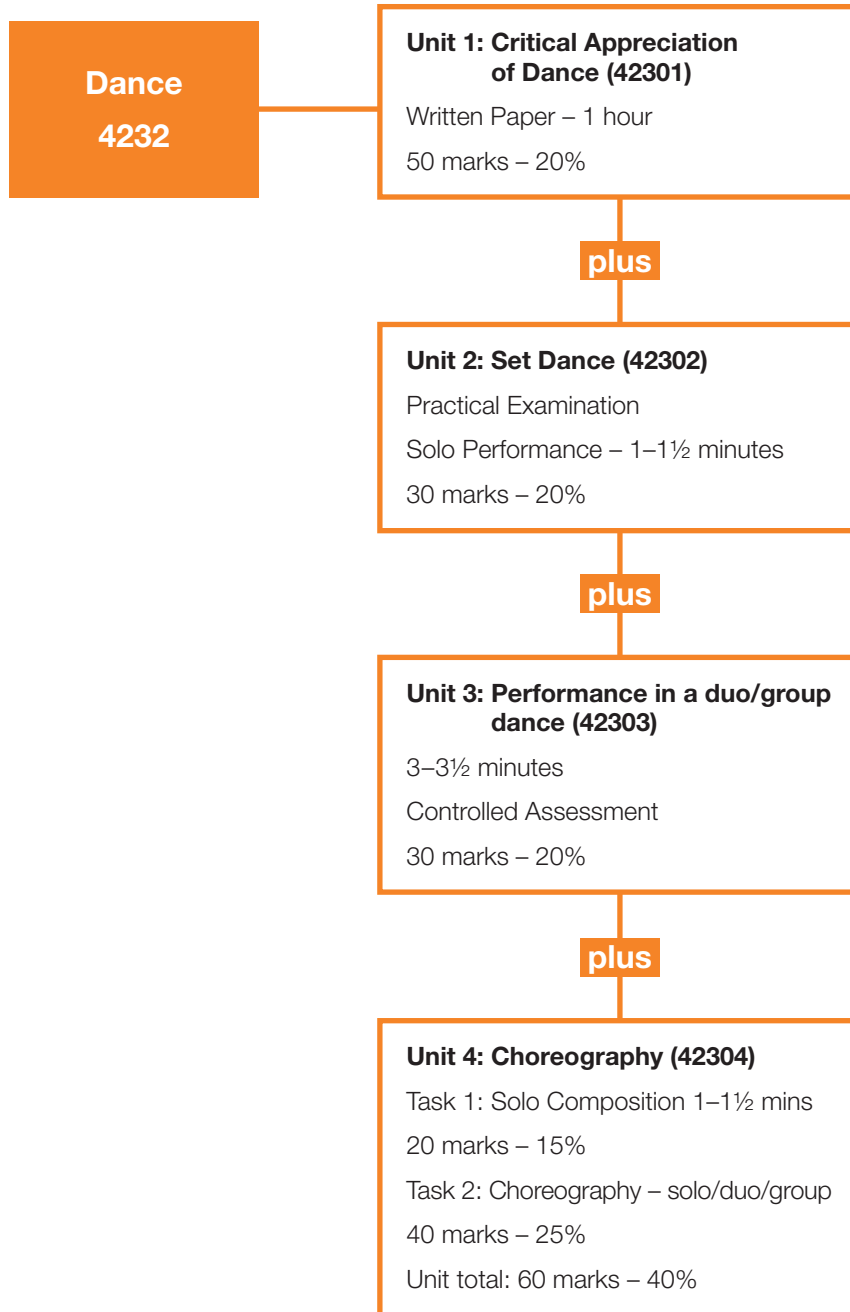
Details of the full range of current Teacher Support meetings are available on our website at **<http://www.aqa.org.uk/support/teachers.php>**

There is also a link to our fast and convenient online booking system for Teacher Support meetings at **<http://events.aqa.org.uk/ebooking>**

If you need to contact the Teacher Support team, you can call us on 01483 477860 or email us at **[teachersupport@aqa.org.uk](mailto:teachersupport@aqa.org.uk)**

## 2 Specification at a Glance

2



# 3 Subject Content

A course based on this specification will enable candidates to develop skills, knowledge and understanding of dance as choreographer, performer and critic through:

- applying and adapting a wide range of skills and techniques effectively in performing and choreographing dance, including the ability to improve
- creating dances for a range of purposes and in response to different stimuli
- developing the ability to analyse, evaluate and appreciate dance.

Candidates will also appreciate the contribution of dance to their personal and social health, fitness and wellbeing and be aware of the range of opportunities and pathways available in dance.

## Performance

Candidates must demonstrate their increasing physical competence and effectiveness as a performer through the following.

1. The physical, technical and mental skills necessary for effective performance:
  - the basic principles of: posture, alignment, co-ordination, balance, strength, stamina, flexibility, mobility and control
  - mental capacity: focus, concentration, confidence, determination to succeed
  - the body: body parts in isolation and co-ordination, successive and simultaneous movement
  - action: flexion, extension, rotation, locomotion, turning, gesture, elevation and stillness
  - dynamics: the qualities of speed, energy and continuity and the combination, contrast, development and variation of these to produce accent, rhythm and phrasing
  - space: variation in shape, size, level, direction, pathway, design and orientation in space
  - relationship: body part to body part, movement to movement, dancer to dancer.
2. The expressive skills necessary for effective performance:
  - focus: the dancer's sightline; how and where the dancer looks
  - projection: the clarity, energy and power of the performance
  - sense of style: sensitivity to the distinctive actions and qualities of the dance
  - musicality: timing, phrasing and sensitivity to other musical elements such as rhythm, timbre and texture
  - communication of choreographic intention: empathy with the mood or meaning of the dance and ability to interpret and communicate this

- relationships: sensitivity to other dancers in space and time; ability to demonstrate different dance relationships and group formations.

3. Understanding how to achieve high quality performance:
  - planning the rehearsal schedule
  - commitment to rehearsal
  - identification of the technical and expressive skills necessary for effective performance
  - awareness of the characteristic features of the dance
  - analysis of strengths and weaknesses of their own and others' performance and capacity to improve
  - systematic repetition to enhance performance
  - using ICT (for example, digital camera and video) to monitor and evaluate performance.

## Safe Practice

Candidates must develop their knowledge and understanding of health, fitness and safe working practices relevant to performing and choreographing dances through knowledge of:

- personal care, nutrition, hydration and health for dancers
- how to warm up and cool down effectively, and basic prevention and treatment of injury
- safe practice in techniques such as elevation and landing and of taking a partner's weight
- personal presentation: dress, footwear, jewellery, hair
- safety in the dance space: flooring, temperature, ventilation, obstructions.

## Choreography

Candidates must demonstrate their increasing effectiveness as a choreographer through the following.

1. Exploring and synthesising ideas, thoughts and meaning through movement by:
  - imaginatively exploring dance ideas in response to a variety of starting points and stimuli including kinaesthetic, ideational, verbal, visual and musical
  - investigating the potential of the ideas through research, discussion, mind-mapping and planning
  - improvising and generating original movement material and selecting that which best suits the dance idea
  - selection and use of accompaniment that is appropriate to the dance idea and that enhances the movement content
  - experiencing and selecting the most appropriate type of dance to communicate the intention to the audience, for instance, abstract, comic, narrative or lyrical.

2. The use and selection of actions, dynamics, space and relationships to convey artistic intention by:
- developing and expanding their movement vocabulary
  - exploring, selecting and developing these in order to successfully communicate ideas, meaning and mood.
3. The use of the following choreographic principles to shape the dance:
- choreographic devices such as motif and development, repetition, contrast, transitions, highlights and climax
  - choreographic approaches such as chance, contact, collage
  - dance relationships such as unison, canon, complementary, contrast, symmetry, accumulation, counterpoint
  - group formations, spatial design and the manipulation of number
  - structuring devices, such as binary, ternary, rondo, theme and variation, narrative, episodic.

### Critical Appreciation

Candidates must demonstrate their ability to appreciate and critique dance through the following.

1. Developing critical, perceptual, evaluative and reflective skills in response to their own work and the work of others:
  - describe, analyse, interpret and evaluate the following features of dances, using appropriate terminology:
    - style
    - starting point
    - number, gender and role of dancers
    - subject matter/idea/concept
    - action, dynamic, spatial and relationship content
    - technical and expressive features
    - form and structure
    - choreographic principles
    - setting, set design, lighting and costume
    - accompaniment
  - evaluate the effectiveness of the choreography throughout the process by revising and refining the movement material
  - engage emotionally and imaginatively with dances
  - evaluate the overall effectiveness of dances.
2. Developing knowledge and understanding of the work of different choreographers and professional dance works:
  - recall and communicate knowledge and understanding of dances in different styles and contexts
  - identify the defining characteristics of different dance styles and, where appropriate, influences from other cultures
  - recognise similarities and differences between different dance styles and dances.
3. Appreciating the relationship between choreography, performance and production and how these enhance understanding of time, place, character, mood and meaning:
  - a. Aural setting:
    - silence and accompaniment, for example, song, spoken word, natural/found sound, music from different times and places
    - features such as: tone, texture, rhythm, dynamics, style, structure, orchestration, leitmotif
    - the relationship between music and dance content.
  - b. Physical setting:
    - staging, for example: proscenium, in-the-round, site-specific, naturalistic, symbolic, abstract
    - set design, lighting, props, projection
    - features: colour, material, texture, decoration, shape, size, levels, placement
    - the relationship between the physical setting and dance content.
  - c. Costume:
    - realistic, abstract
    - features: colour, texture, flow, shape, weight, decoration, line
    - accessories, footwear, masks and make-up
    - the relationship between costume and dance content.
  - d. dance for camera:
    - placement, angle, distance/proximity
    - special effects
    - the relationship between the camera and the dance content.
  - e. pathways and opportunities:
    - understanding the different roles of those involved in dance production.
4. Knowledge and understanding of the physical, cultural, aesthetic and artistic contexts in which dance is created and performed:
  - purposes and reasons for existence
  - distinctive features of the style
  - influences from or on other dance and art forms
  - the contribution of dance to health, fitness and wellbeing.

### Prescribed professional works

Candidates will answer questions on two of the following works in the written paper (see Section 3.1). The Performance in a Duo/Group Dance (see Section 3.3) and the Solo Composition task (see Section 3.4.1) will each be informed by one of the following works. These requirements will therefore involve teachers and candidates choosing between two and four of these professional works over the course of study. The list may be added to in future if appropriate new works become available.

*Ghost Dances or Swansong*, Christopher Bruce  
*"Still Life" at the Penguin Café*, David Bintley  
*Romeo and Juliet*, Kenneth MacMillan  
*Overdrive*, Richard Alston  
*Perfect*, Motionhouse  
*Rosas Danst Rosas*, Anne Teresa de Keersmaeker  
*Faultline*, Shobana Jeyasingh  
*Bird Song*, Siobhan Davies  
*Nutcracker!*, Matthew Bourne  
*Dance Tek Warriors*, Union Dance

(The above are subject to confirmation, depending on future availability of recordings and resources).

## 3.1 Unit 1: Critical appreciation of dance – written examination, externally assessed (20%)

Candidates should study a minimum of two of the prescribed professional works.

- Candidates will answer a short and concise written paper focusing on critical analysis and perceptive understanding of two professional works selected by the centre from the list above. Questions may also refer to the candidate's own performance and/or choreography.

Key principles (see Section 3, Subject Content):

- describe, analyse, interpret and evaluate features of dance using appropriate terminology
- compare and contrast different choreographers, dance works, styles and cultural influences
- understand the relationship between choreography, performance and production including aural and physical settings, costume and dance for camera
- understand the physical, aesthetic and artistic contexts of dance.

### Criteria for assessment

- accurate description, evaluation and analysis of the constituent features of two professional dance works
- accurate description, evaluation and analysis of action, dynamic, spatial and relationship content of the chosen works
- ability to use appropriate dance terminology
- ability to reflect on own performance and choreographic work.

## 3.2 Unit 2: Set dance – practical examination, externally assessed (20%)

Candidates will demonstrate their physical competence and effectiveness as performers and their knowledge of safe working practice.

Key principles (see Section 3, Subject Content):

- the physical, technical and mental skills necessary for effective performance
- the expressive skills necessary for effective performance
- understanding how to achieve high quality performance

- knowledge and understanding of health, fitness and safe working practice.

Candidates will perform one of two solo dances that will be set for the duration of the specification. The dances are choreographed by professional dancers in styles from within the contemporary dance genre.

With AQA approval, teachers may adapt either set dance to meet the specific needs of a particular candidate.

Submission for the external assessment of all candidates must be on DVD, video or e-portfolio – requirements for recording the set dance will be made explicit to centres. Centres must keep a back-up copy.

### Criteria for assessment

- technical ability: posture, alignment, co-ordination, balance, strength, flexibility, mobility and control
- accurate reproduction of action and spatial content, with reference to the choreography and the characteristic features of the particular chosen dance

- interpretation of dynamic and expressive qualities
- demonstration of style: ability to emulate the style and mood of the original choreography
- safe practice as a performer: execution of movements, clothing, jewellery, hair, footwear, appropriateness of choice of same
- overall sense of performance: focus, projection, musicality, sensitivity, communication, energy, commitment.

## 3.3 Unit 3: Performance in a duo/group dance – controlled assessment (20%)

Candidates will demonstrate their physical competence and effectiveness as performers and their knowledge of safe working practice.

Key principles (see Section 3, Subject Content):

- the physical, technical and mental skills necessary for effective performance
- the expressive skills necessary for effective performance
- understanding how to achieve high quality performance
- knowledge and understanding of health, fitness and safe working practice.

### Task setting

The task is designed by centre teaching staff according to the criteria set by AQA, as described below. The task is open-ended, allowing candidates to answer the task in a variety of ways, depending on the resources available.

Candidates will perform in a group dance that relates to a professional work from the prescribed list (see section 3.1).

The group size must be between 2, 3, 4 or 5 dancers.

The performance must last between 3 and 3½ minutes, with each candidate dancing for a minimum of 2 minutes.

**Three** clear links with the chosen professional work must be demonstrated, for instance:

- choreographic style
- dance style
- subject matter
- accompaniment
- recognisable action content or motifs
- characterisation
- similar costume, props, staging or setting.

Where dance style is not chosen as a link, the performance may be in any style, for example tap, ballet, jazz, streetdance, contact improvisation, contemporary, folk.

The performance should be choreographed by a teacher/dance artist in collaboration with the candidates. Controlled Assessment Advisors will be available to provide guidance to centres.

### Task taking

The recommended time for candidates to prepare their performance of the specific dance for this unit is 15 hours. During this time, candidates should be informally supervised. Candidates with a disability which means they cannot learn the movements in 15 hours may be given extra preparation time as appropriate.

During these rehearsals, candidates may receive feedback from the teacher and peers in the form of guidance and advice as to how they might improve their performance skills.

### Task marking

Final performances must be assessed live by the teacher. Assessments take place during moderation; if numbers require it, assessments are completed after moderation. The assessments must be video-recorded and the recording should not be made by the teacher who is making the assessments.

### Criteria for assessment:

- technical ability: posture, alignment, co-ordination, balance, strength, flexibility, mobility and control
- accuracy of action, dynamic and spatial content within the context of the group
- communication of choreographic intent: empathy with the mood or meaning of the dance and ability to interpret and communicate this

- sensitivity to other dancers in a range of dance relationships: in time and space and in group formations and dance relationships
- safe practice as a performer within a group context: execution of movements, clothing, jewellery, hair, footwear, appropriateness of choice of same
- overall sense of performance within a group context: focus, projection, musicality, sensitivity, communication, energy, commitment.

### 3.3.1 Assessment grid for Performance in a Duo/Group Dance

30 marks	Performance in a Duo/Group Dance	Mark
<b>technical ability (AO2)</b>		
posture, alignment, co-ordination balance, strength, flexibility, mobility, control	excellent technical ability	5
	good technical ability	4
	sustained evidence of technical ability	3
	some attempt to evidence technical ability	2
	very limited technical ability	1
	no evidence of technical ability	0
<b>accuracy of action, dynamic and spatial content (AO2) within the context of the group</b>		
in relation to the demands of the choreography of the piece	accurate execution of action, dynamic and spatial requirements	5
	mostly accurate execution of action, dynamic and spatial requirements	4
	some accuracy in execution of the action AND dynamic AND spatial requirements	3
	some accuracy in execution of action OR dynamic OR spatial requirements	2
	limited accuracy in execution of action, dynamic and spatial requirements	1
	inaccurate action, dynamic and spatial content throughout	0
<b>communication of choreographic intent (AO2)</b>		
empathy with the mood or meaning of the dance and the ability to interpret and communicate this	sensitive interpretation of the mood and meaning of the dance communicated throughout	5
	good interpretation of mood and meaning communicated throughout	4
	some interpretation of mood and meaning communicated throughout the piece	3
	interpretation of mood and meaning sometimes communicated but not sustained throughout	2
	limited communication of mood and meaning	1
	no communication of mood and meaning	0
<b>sensitivity to other dancers in a range of dance relationships (AO3)</b>		
in time and space and in group formations and dance relationships	highly sensitive to other dancers throughout	5
	relates to other dancers with sensitivity	4
	relates to other dancers	3
	some attempt to relate to other dancers but not sustained throughout the piece	2
	limited ability to relate to other dancers	1
	no evidence of sensitivity to other dancers	0

<b>safe practice as a performer (AO1) within a group context</b>		
execution of movements, clothing, jewellery, hair, footwear, appropriateness of choice of same	all aspects of safe practice applied appropriately	5
	most aspects of safe practice applied appropriately	4
	some aspects of safe practice applied appropriately	3
	some aspects of safe practice but choices not entirely appropriate	2
	limited understanding of safe practice and inappropriate choices made	1
	no understanding of safe practice evidenced	0
<b>overall sense of performance (AO3) within a group context</b>		
focus, projection, musicality, sensitivity, communication, energy, commitment	completely engaging and communicates sense of performance energy to the audience	5
	a committed performance which communicates well with the audience	4
	some sense of performance and commitment throughout	3
	some sense of performance but lacking commitment and not sustained throughout	2
	limited sense of performance and commitment	1
	no evidence of sense of performance or commitment	0

Mark range: Band 1 (25–30) Band 2 (19–24) Band 3 (13–18) Band 4 (7–12) Band 5 (1–6)

### 3.3.2 Mark bands for Performance in a Duo/Group Dance

#### Band 1: 25–30 marks

The candidate demonstrates excellent technical ability and accurate execution of action, dynamic and spatial content in relation to the demands of the choreography. There is sensitive interpretation of the mood and meaning of the dance and this is communicated throughout the performance. The candidate is highly sensitive to other performers and produces a completely engaging performance which communicates a real sense of performance energy to the audience. All aspects of safe practice are evidenced and applied appropriately.

#### Band 2: 19–24 marks

The candidate demonstrates good technical ability and mostly accurate execution of action, dynamic and spatial content in relation to the demands of the choreography. There is good interpretation of the mood and meaning of the dance and this is communicated throughout the performance. The candidate relates to other performers with sensitivity and produces a committed performance which communicates well with the audience. Most aspects of safe practice are evidenced and applied appropriately.

#### Band 3: 13–18 marks

The candidate shows sustained evidence of technical ability and some accuracy in execution of action, dynamic and spatial content in relation to the demands of the choreography. There is some interpretation of the mood and meaning of the dance and this is communicated throughout the

piece. The candidate relates to other performers and demonstrates some sense of performance and commitment throughout. Some aspects of safe practice are evidenced and applied appropriately.

#### Band 4: 7–12 marks

The candidate makes some attempt to evidence technical ability and there is some accuracy in execution of action or dynamic or spatial content in relation to the demands of the choreography. The mood and meaning of the dance are sometimes communicated but not sustained throughout the piece. At times the candidate makes an attempt to relate to other performers and there is some sense of the requirements of a performance but overall it lacks commitment and is not wholly sustained. Some aspects of safe practice are evidenced but choices made are not entirely appropriate.

#### Band 5: 1–6 marks

The candidate shows very limited technical ability and there is limited accuracy in the execution of action or dynamic or spatial content. The mood and meaning of the dance are barely communicated and the candidate shows limited ability to relate to other performers. There is limited evidence of performance and commitment to the piece. Few aspects of safe practice are evidenced and choices made are inappropriate.

#### 0 marks

The candidate's work shows no evidence of the skills being assessed in this unit.

## 3.4 Unit 4: Choreography – controlled assessment (40%)

### 3.4.1 Solo Composition Task (15%)

Candidates will demonstrate their increasing effectiveness as a choreographer and their ability to appreciate dance.

Key principles (see Section 3, Subject Content):

- explore and synthesise ideas, thoughts and meaning through movement
- select and use actions, dynamics, space and relationships to convey artistic intention
- create and structure dances.

#### Task setting

The task is set by AQA, as described below. The task is open-ended, allowing candidates to answer the task in a variety of ways, depending on the resources available.

Under the guidance of their teacher candidates select 3 **motifs** from one of the selected professional works from the prescribed list (see Section 3.1). This should be a different work to that selected for the Performance in a Duo/Group Dance (unit 3).

The motifs must be developed by the candidate to create a short solo dance, with clear form and structure, of between 1 and 1½ minutes. Controlled Assessment Advisors will be available to provide guidance to centres.

#### Task taking

Candidates need not work under direct supervision when researching for this task. The recommended time for preparation of submissions is 11–12 hours, during which candidates must be informally supervised. Candidates with a disability which prohibits them completing their submission in 11–12 hours may be given extra time as appropriate.

The candidate may receive suggestions regarding choice of musical accompaniment but will make the final decision him/herself. The candidate will make any editing decisions about the music but need not carry out the edits him/herself.

The teacher may offer feedback and general guidance but may not suggest movement material for the candidate to use. Candidates should be encouraged to offer peer-group feedback but each candidate's response must be an individual one.

#### Task marking

This task could be completed at the end of Year 10 or the start of Year 11. Final performances must be assessed live by the teacher. Assessments take place during moderation; if numbers require it, assessments are completed after moderation. Assessments must be video-recorded and the recording should not be made by the teacher who is making the assessments.

#### Criteria for assessment

- imaginative development of selected or given material through action, space and dynamics
- successful integration and linking of the motifs into the composition
- structuring and use of choreographic devices and principles
- analysis and evaluation to bring about improvement during the progress of the piece.

## 3.4.2 Assessment Grid for the Solo Composition Task

20 marks	Solo Composition Task	Mark
<b>imaginative development of selected or given material (AO2)</b>		
through action, space and dynamics	inspired, creative and original development of material	5
	development of material is good and shows some originality	4
	material has been developed using action, space and dynamics	3
	material has been developed using some aspects of action, space or dynamics	2
	initial motifs have not been developed	1
	no evidence of use of motifs	0
<b>successful integration and linking of motifs into composition (AO2)</b>		
	all three motifs integrated in an inspired, creative and original manner	5
	all three motifs integrated well and with originality	4
	all three motifs integrated appropriately	3
	some motifs have been integrated appropriately	2
	some motifs are evidenced	1
	no clear evidence of motifs or integration	0
<b>structuring and use of choreographic devices and principles (AO2)</b>		
Beginning/ middle/end, logical sequence, unity, contrast, climax, repetition, to augment choreographic form	structure is highly appropriate and use of choreographic devices very effective – the piece has unity	5
	good use of choreographic devices and structure – the piece has unity	4
	structure is sound and some choreographic devices used appropriately	3
	structure is uneven but there has been an attempt to use some choreographic devices	2
	limited use of structure and choreographic devices	1
	no use of structure or choreographic devices evidenced	0
<b>analysis and evaluation to bring about improvement (AO3)</b>		
during the progress of the piece (process)	highly developed analytical and evaluative skills evidenced during the realisation of the task	5
	good analytical and evaluative skills evidenced during the realisation of the task	4
	some analytical and evaluative skills evidenced during the realisation of the task	3
	some analytical and evaluative skills evidenced but not fully implemented	2
	limited analytical and evaluative skills	1
	no evidence of analytical or evaluative skills	0

Mark range: Band 1 (17–20) Band 2 (13–16) Band 3 (9–12) Band 4 (5–8) Band 5 (1–4)

### 3.4.3 Mark bands for the Solo Composition Task

#### Band 1: 17–20 marks

The candidate shows an inspired, creative and original response in developing the material and integrating all three motifs. The structure of the piece is highly appropriate and the use of choreographic devices very effective. The whole piece has unity. The candidate demonstrates highly developed analytical and evaluative skills to bring about improvement during the realisation of the task.

#### Band 2: 13–16 marks

The candidate's development of the material and integration of all three motifs is good and shows some originality. There is good use of choreographic devices and structure and the piece has unity. The candidate demonstrates good analytical and evaluative skills to bring about improvement during the realisation of the task.

#### Band 3: 9–12 marks

The candidate has developed the material using action, space and dynamics and all three motifs are integrated appropriately. Some choreographic devices are used appropriately and the structure of the piece is sound. The candidate demonstrates some analytical and evaluative skills to bring about improvement during the realisation of the task.

#### Band 4: 5–8 marks

The candidate has developed the material using some aspects of action, space and dynamics and some of the motifs are integrated appropriately. There is an attempt to use choreographic devices but the structure of the piece is uneven. The candidate demonstrates some analytical and evaluative skills to bring about improvement but these are not fully implemented during the realisation of the task.

#### Band 5: 1–4 marks

The material is not developed but some of the original motifs are apparent. Evidence of structure and the use of choreographic devices is limited. The candidate demonstrates limited analytical and evaluative skills to bring about improvement during the realisation of the task.

#### 0 marks

The candidate's work shows no evidence of the skills being assessed in this task.

### 3.4.4 Choreography for Solo or Group (25%)

Candidates will demonstrate their increasing effectiveness as a choreographer.

Key principles (see Section 3, Subject Content):

- explore and synthesise ideas, thoughts and meaning through movement
- use and select actions, dynamics, space and relationships to convey artistic intention
- create and structure dances.

#### Task setting

The task is designed in the centre according to the following criteria set by AQA.

Candidates must select a starting point or stimulus from the following prescribed list:

- words, a poem or piece of text (can include instructions, etc)
- a photograph or a piece of 2-D or 3-D art
- a prop, accessory or piece of fabric
- a feature of the natural world
- a piece of music composed before 1970\*
- an everyday activity, topical or historical event.

The dance can be in any style that fully addresses the criteria. Controlled Assessment Advisors can give advice as to how the assessment criteria may be met.

Candidates may choose to choreograph a solo, or a group dance for 2, 3, 4 or 5 dancers.

A solo dance must be between 1½ to 2 minutes; a group dance must be between 2½ to 3 minutes.

Candidates may perform in their own choreographies.

A group dance must be the outcome of the work of one choreographer.

A brief programme note detailing the title, accompaniment and selected starting point should be provided by the candidate and attached to the Candidate Record Form.

#### Task taking

Candidates need not work under direct supervision when researching for this task. The recommended time for preparation of submissions for this task is 24–25 hours. Candidates must be informally supervised during this time. Candidates with a disability which prohibits them from completing the work in 24–25 hours may be given extra time as appropriate.

The candidate may be given general ideas regarding choice of musical accompaniment but these must not be specific and the candidate must make the final decision him/herself. The candidate will make any editing decisions about the music but need not carry out the edits him/herself.

The teacher may offer feedback and general guidance but may not suggest specific movement material for the candidate's dance. Candidates should be encouraged to offer peer-group feedback but each candidate's response must be an individual one.

\*Candidates may use accompaniment from any time or place, unless they are using pre-1970 music as a stimulus.

## Task marking

Final performances must be assessed live by the teacher. Assessments take place during moderation; if numbers require it, assessments are completed after moderation. The assessments must be video-recorded and the recording should not be made by the teacher who is making the assessments.

## Criteria for assessment

- creative and imaginative response to selected stimulus/starting point

- selection of action content and its application to relationships where appropriate
- selection of dynamic content and its application to relationships where appropriate
- selection of spatial content and relationships content where appropriate
- overall form and structure
- use of choreographic devices and principles
- choice of aural setting
- overall communication of dance idea.

### 3.4.5 Assessment grid for Solo or Group Choreography

40 marks	Choreography for Solo or Group	Mark
<b>creative and imaginative response to selected stimulus/starting point (AO3)</b>		
response to the stimulus and how well it has been realised (process)	an inspired and original response	5
	a creative response to the stimulus	4
	an appropriate response to stimulus	3
	a simple response	2
	an attempt to respond to the stimulus	1
	no response to the stimulus is evidenced	0
<b>selection of action content and its application to relationships where appropriate (AO2)</b>		
to help convey dance idea	original, well-realised and varied, adding significance to the dance idea	5
	good and varied content which adds interest to the dance idea	4
	action content is varied and adds some interest to the dance idea	3
	some variety in action content but not obviously chosen for specific purpose	2
	limited evidence of variety of action content	1
	no evidence of variety of action content	0
<b>selection of dynamic content and its application to relationships where appropriate (AO2)</b>		
to help convey dance idea	exceptionally well-realised and adds variety and interest to the dance idea	5
	use of dynamics is good and adds variety and interest to the dance idea	4
	dynamic content is varied and adds some interest to the dance idea	3
	some dynamic interest but not obviously chosen for specific purpose	2
	limited evidence of dynamic interest	1
	no evidence of selection of dynamic content	0
<b>selection of spatial content and relationships content where appropriate (AO2)</b>		
to help convey dance idea	use of space (and relationships) is exceptionally well-realised and enhances artistic intent	5
	use of space (and relationships) is good and supports dance idea	4
	choices have clearly been made in use of space (and relationships) and they contribute to the dance idea	3
	some choices made in use of space (and relationships) not always contributing to dance idea	2
	limited attention to use of space (and relationships)	1
	no evidence of consideration of spatial content or relationships	0

<b>overall form and structure (AO3)</b>		
beginning/middle/ end, unity, etc	structure is highly appropriate and very effective giving unity to the piece	5
	structure is good and the piece has unity	4
	the structure is apparent	3
	An attempt to use some elements of structure	2
	limited use of structure	1
	no evidence of consideration of structure	0
<b>use of choreographic devices and principles (AO2)</b>		
such as repetition, contrast, climax, logical sequence, etc to augment choreographic form	highly effective use of choreographic devices	5
	good use of choreographic devices	4
	appropriate use of some choreographic devices	3
	an attempt to use some choreographic devices	2
	limited use of choreographic devices	1
	no evidence of the use of choreographic devices	0
<b>choice of aural setting (AO2)</b>		
appropriate to artistic intent	highly appropriate and insightful choice of aural setting	5
	appropriate choice of aural setting – works well with the piece	4
	a choice which works with parts of the dance but is not sustained throughout	3
	a choice made but it may not enhance the dance idea	2
	a choice made which does not enhance the idea and may detract from it	1
	no consideration of the aural setting is evidenced	0
<b>overall communication of dance idea (AO2)</b>		
mood or meaning of the dance and the ability to realise this through choreography (product)	highly sensitive communication of the mood and meaning of the dance idea	5
	good communication of the mood and meaning of the dance idea	4
	the mood and meaning of the dance idea is communicated	3
	the mood and meaning of the dance idea is sometimes communicated but not sustained	2
	the dance idea is occasionally apparent	1
	no communication of dance idea	0

Mark Range: Band 1 (33–40) Band 2 (25–32) Band 3 (17–24) Band 4 (9–16) Band 5 (1–8)

### 3.4.6 Mark bands for Solo or Group Choreography

#### Band 1: 33–40 marks

The candidate shows an inspired and original response to the stimulus or starting point. The selection of action, dynamic, spatial and where appropriate, relationships content, is original, well-realised and varied, adding significance and interest to the dance idea and enhancing artistic intent. The overall structure is highly appropriate and very effective in giving unity to the piece. The candidate makes highly effective use of a range of choreographic devices and principles and the choice of aural setting is highly appropriate and

insightful. The mood and meaning of the dance is communicated in a highly sensitive manner.

#### Band 2: 25–32 marks

The candidate shows a creative response to the stimulus or starting point. The selection of action, dynamic, spatial and where appropriate, relationships content, is good and varied, adding interest to and supporting the dance idea. The overall structure is good and the piece has unity. The candidate makes good use of a range of choreographic devices and principles and there is an appropriate choice of aural setting which works well with the piece. Communication of the mood and meaning of the dance is very clear.

**Band 3: 17–24 marks**

The candidate shows an appropriate response to the stimulus or starting point. The selection of action, dynamic and where appropriate, relationships content, is varied, and adds some interest to the dance idea. Choices are clearly made about the use of space and where appropriate relationships, and they contribute to the dance idea. The overall structure is sound and the candidate makes appropriate use of some choreographic devices and principles. The choice of aural setting works with parts of the dance but is not sustained throughout. The mood and meaning of the dance is communicated.

**Band 4: 9–16 marks**

The candidate responds to the stimulus or starting point in a simplistic manner. There is some variety in action, dynamic, spatial and where appropriate, relationships content, but they are not obviously chosen for specific purpose and do not always

contribute to the dance idea. The candidate makes an attempt to use some elements of structure and some choreographic devices and principles. A choice of aural setting is made but it may not enhance the dance idea. The mood and meaning of the dance is sometimes communicated but not sustained.

**Band 5: 1–8 marks**

The candidate makes an attempt to respond to the stimulus or starting point. There is limited evidence of variety in action, dynamic, spatial and where appropriate, relationships content, and limited use of structure and choreographic devices. A choice of aural setting is made but it does not enhance the dance idea and may even detract from it. The mood and meaning of the dance is occasionally apparent.

**0 marks**

The candidate's work shows no evidence of the skills being assessed in this task.

# 4 Scheme of Assessment

## 4.1 Aims and learning outcomes

GCSE courses based on this specification should encourage candidates to be inspired, moved and changed by following a broad, coherent, satisfying and worthwhile course of study. They should prepare learners to make informed decisions about further learning opportunities and career choices.

GCSE specifications in dance must enable learners to:

- actively engage in the process of dance in order to develop as effective and independent learners and as critical and reflective thinkers with enquiring minds
- develop their skills, knowledge and understanding of a range of dance styles through the interrelated processes of performing, creating and appreciating dances
- develop physical, technical and expressive skills through which they are able to communicate choreographic intention and develop their individual qualities as performers
- develop the skills, knowledge and understanding of choreography through which they are able to communicate ideas, thoughts and meaning drawn from a range of dance styles
- develop a critical appreciation of dance in its physical, artistic, aesthetic and cultural contexts
- develop their knowledge and understanding of health, fitness and safe working practices relevant to performing and choreographing dances.

## 4.2 Assessment Objectives (AOs)

The following assessment objectives will be assessed in the context of the content and skills set out in Section 3 (Subject Content).

Assessment Objectives (AOs)	
AO1	Recall, select and communicate their knowledge, understanding and appreciation of dance performance and choreography
AO2	Apply skills, knowledge and understanding to communicate choreographic/artistic intention through dance performance
AO3	Analyse and evaluate dance to bring about improvement

### Quality of Written Communication (QWC)

In GCSE specifications which require candidates to produce written material in English, candidates must:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear
- select and use a form and style of writing appropriate to purpose and to complex subject matter
- organise information clearly and coherently, using specialist vocabulary when appropriate.

In this specification QWC will be assessed in Unit 1 through designated questions. Candidates will be notified, on the question paper, as to which questions incorporate this assessment.

## Weighting of Assessment Objectives for GCSE Full Course

The table below shows the approximate weighting of each of the Assessment Objectives in the GCSE units.

Assessment Objectives	Unit Weightings (%)				Overall Weighting of AOs (%)
	Unit 1 Written paper	Unit 2 (Set Dance)	Controlled Assessment (Performance)	Controlled Assessment (Choreography)	
AO1	20	7	3		30
AO2		7	10	28	45
AO3		6	7	12	25
Overall weighting of Units (%)	20	20	20	40	100

### 4.3 National criteria

This specification complies with the following.

- The Subject Criteria for Dance including the rules for Controlled Assessment
- Code of Practice
- The GCSE Qualification Criteria
- The Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria
- The requirements for qualifications to provide access to Levels 1 and 2 of the National Qualification Framework.

### 4.4 Prior learning

There are no prior learning requirements.

However, any requirements set for entry to a course following this specification are at the discretion of centres.

### 4.5 Access to assessment: diversity and inclusion

GCSEs often require assessment of a broader range of competences. This is because they are general qualifications and, as such, prepare candidates for a wide range of occupations and higher level courses.

The revised GCSE qualification and subject criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any candidates regardless of their ethnic origin, religion, gender, age, disability or sexual orientation. If this was the case, the situation was

reviewed again to ensure such competences were included only where essential to the subject. The findings of this process were discussed with groups who represented the interests of a diverse range of candidates.

Reasonable adjustments are made for disabled candidates in order to enable them to access the assessments. For this reason, very few candidates will have a complete barrier to any part of the assessment. Further details are given in Section 5.4.

# 5 Administration

## 5.1 Availability of certification

Examinations and certification for this specification are available as follows:

	Unit 1	Unit 2	Unit 3	Unit 4	Availability of Certification
June 2010	x	✓	x	x	x
June 2011 onwards	✓	✓	✓	✓	✓

## 5.2 Entries

Please refer to the current version of *Entry Procedures and Codes* for up to date entry procedures. You should use the following entry codes for this qualification.

GCSE certification – 4230.

Unit 1: Critical appreciation of dance – 42301

Unit 2: Set dance – 42302

Unit 3: Performance in a duo/group – 42303

Unit 4: Choreography – 42304

QCA's 40% terminal rule means that 40% of the assessment must be taken in the examination series in which the qualification is awarded. This rule is not dependent on the size of the qualification. Therefore, all GCSE candidates, whether taking short course, single and double awards, must have 40% of their assessment taken at the end.

## 5.3 Private candidates

This specification is available to private candidates under certain conditions. Because of the nature of the controlled assessment, candidates must be attending an AQA centre which will supervise and assess the

controlled assessment. Private candidates should write to AQA for a copy of *Supplementary Guidance for Private Candidates*.

5

## 5.4 Access arrangements and special consideration

We have taken note of the provisions of the Disability Discrimination Act (DDA) 1995 in developing and administering this specification.

We follow the guidelines in the Joint Council for Qualifications (JCQ) document: *Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examination GCSE, GCE, AEA, Entry Level, Basic Skills & Key Skills. Access Arrangements and Special Consideration*. This is published on the JCQ website

([http://www.jcq.org.uk/exams\\_office/access\\_arrangements/](http://www.jcq.org.uk/exams_office/access_arrangements/))

or you can follow the link from our website ([http://www.aqa.org.uk/admin/p\\_special\\_3.php](http://www.aqa.org.uk/admin/p_special_3.php)).

### Access arrangements

We can make arrangements so that candidates with special needs can access the assessment. These arrangements must be made **before** the examination. For example, we can produce a Braille paper for a candidate with a visual impairment.

### Special consideration

We can give special consideration to candidates who have had a temporary illness, injury or indisposition at the time of the examination. Where we do this, it is given **after** the examination.

Applications for access arrangements should be submitted to AQA by the Examinations Officer at the centre.

## 5.5 Language of examinations

We will provide assessments for this specification in English only. Centres where teaching is conducted in Welsh may apply to AQA Processing and Examining Department (Question Papers), Devas Street, Manchester, M15 6EX.

## 5.6 Qualification titles

A qualification based on this specification is:

- AQA GCSE in Dance.

## 5.7 Awarding grades and reporting results

The GCSE qualification will be graded on an eight-grade scale: A\*, A, B, C, D, E, F and G. Candidates who fail to reach the minimum standard for grade G will be recorded as U (unclassified) and will not receive a qualification certificate.

We will publish the minimum raw mark for each grade, for each unit, when we issue candidates' results. We will report a candidate's unit results to centres in terms of uniform marks and qualification results in terms of uniform marks and grades.

For each unit, the uniform mark corresponds to a grade as follows.

### Critical appreciation of dance (maximum uniform mark = 60)

Grade	Uniform Mark Range
A*	54–60
A	48–53
B	42–47
C	36–41
D	30–35
E	24–29
F	18–23
G	12–17
U	0–11

### Set dance (maximum uniform mark = 60)

Grade	Uniform Mark Range
A*	54–60
A	48–53
B	42–47
C	36–41
D	30–35
E	24–29
F	18–23
G	12–17
U	0–11

**Performance in a duo/group dance**

(maximum uniform mark = 60)

Grade	Uniform Mark Range
A*	54–60
A	48–53
B	42–47
C	36–41
D	30–35
E	24–29
F	18–23
G	12–17
U	0–11

**Choreography**

(maximum uniform mark = 120)

Grade	Uniform Mark Range
A*	108–120
A	96–107
B	84–95
C	72–83
D	60–71
E	48–59
F	36–47
G	24–35
U	0–23

We calculate a candidate's total uniform mark by adding together the uniform marks for the units. We convert this total uniform mark to a grade as follows.

**GCSE Dance**

(maximum uniform mark = 300)

Grade	Uniform Mark Range
A*	270–300
A	240–269
B	210–239
C	180–209
D	150–179
E	120–149
F	90–119
G	60–89
U	0–59

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## 5.8 Re-sits and shelf-life of unit results

Unit results remain available to count towards certification within the shelf-life of the specification whether or not they have already been used.

Candidates may re-sit a unit once only. The better result for each unit will count towards the final qualification. Candidates may re-sit the qualification an unlimited number of times.

Candidates will be graded on the basis of the work submitted for assessment.

Candidates must take units comprising at least 40% of the total assessment in the series in which they enter for certification.

# 6 Controlled Assessment Administration

The Head of Centre is responsible to AQA for ensuring that controlled assessment work is conducted in accordance with AQA's instructions and JCQ instructions.

## 6.1 Authentication of controlled assessment work

In order to meet the requirements of the Code of Practice AQA requires:

- **candidates** to sign the Candidate Record Form to confirm that the work submitted is their own
- **teachers/assessors** to confirm on the Candidate Record Form that the work assessed is solely that of the candidate concerned and was conducted under the conditions laid down by the specification
- **centres** to record marks of zero if candidates cannot confirm the authenticity of work submitted for assessment.

The completed Candidate Record Form for each candidate should accompany recordings of work. All teachers who have assessed the work of any candidate entered for each unit must sign the declaration of authentication.

If teachers/assessors have reservations about signing the authentication statements, the following points of guidance should be followed.

- If it is believed that a candidate has received additional assistance and this is acceptable within the guidelines for the relevant specification, the teacher/assessor should award a mark which represents the candidate's unaided achievement. The authentication statement should be signed and information given on the relevant form.
- If the teacher/assessor is unable to sign the authentication statement for a particular candidate, then the candidate's work cannot be accepted for assessment.

If during the external moderation process, there is no evidence that the work has been properly authenticated, AQA will set the associated mark(s) to zero.

## 6.2 Malpractice

Teachers should inform candidates of the AQA Regulations concerning malpractice.

Candidates must **not**:

- submit work which is not their own
- lend work to other candidates
- allow other candidates access to, or the use of, their own independently-sourced source material (this does not mean that candidates may not lend their books to another candidate, but candidates should be prevented from plagiarising other candidates' research)
- include work copied directly from books, the internet or other sources without acknowledgement and attribution
- submit work typed or word-processed by a third person without acknowledgement.

These actions constitute malpractice, for which a penalty (for example disqualification from the examination) will be applied.

If malpractice is suspected, the Examinations Officer should be consulted about the procedure to be followed.

Where suspected malpractice in controlled assessment is identified by a centre after the candidate has signed the declaration of authentication, the Head of Centre must submit full details of the case to AQA at the earliest opportunity. The form JCQ/M1 should be used. Copies of the form can be found on the JCQ website (<http://www.jcq.org.uk/>).

Malpractice in controlled assessments discovered prior to the candidate signing the declaration of authentication need not be reported to AQA, but should be dealt with in accordance with the centre's internal procedures. AQA would expect centres to treat such cases very seriously. Details of any work which is not the candidate's own must be recorded on the Candidate Record Form or other appropriate place.

## 6.3 Teacher standardisation

AQA will hold annual standardising meetings for teachers, usually in the autumn term, for controlled assessment. At these meetings we will provide support in developing appropriate controlled assessment tasks and using the marking criteria.

If your centre is new to this specification, you must send a representative to one of the meetings. If you have told us you are a new centre, either by submitting an estimate of entry or by contacting the subject team, we will contact you to invite you to a meeting.

AQA will also contact centres if

- the moderation of controlled assessment work from the previous year has identified a serious misinterpretation of the controlled assessment requirements.
- inappropriate tasks have been set *or*
- a significant adjustment has been made to a centre's marks.

In these cases, centres will be expected to send a representative to one of the meetings. For all other centres, attendance is optional. If a centre is unable to attend and would like a copy of the written materials used at the meeting, they should contact the subject administration team at **aqadance@aqa.org.uk**

## 6.4 Internal standardisation of marking

Centres must standardise marking to make sure that all candidates at the centre have been marked to the same standard. One person must be responsible for internal standardisation. This person should sign the Centre Declaration Sheet to confirm that internal standardisation has taken place.

Internal standardisation may involve:

- all teachers marking some trial pieces of work and identifying differences in marking standards
- discussing any differences in marking at a training meeting for all teachers involved in the assessment
- referring to reference and archive material such as previous work or examples from AQA's teacher standardising meetings.

## 6.5 Annotation of controlled assessment work

The Code of Practice states that the awarding body must require internal assessors to show clearly how the marks have been awarded in relation to the marking criteria defined in the specification and that the awarding body must provide guidance on how this is to be done.

The annotation will help the moderator to see as precisely as possible where the teacher considers

that the candidates have met the criteria in the specification.

The requirement for annotation of controlled assessment work will be met in GCSE Dance by the teacher writing summative comments on the Candidate Record Form referencing precise sections in the practical work.

## 6.6 Submitting marks and sample work for moderation

The total mark for each candidate must be submitted to AQA and the moderator on the mark forms provided, by Electronic Data Interchange (EDI) or through the e-Portfolio system (only available for

certain units) by the specified date (see **<http://www.aqa.org.uk/deadlines.php>**). Details about the selection of sample work may be found in section 7.1.

## 6.7 Factors affecting individual candidates

Teachers should be able to accommodate the occasional absence of candidates by ensuring that the opportunity is given for them to make up missed controlled assessments. An alternative supervised time session may be organised for candidates who are absent at the time which the centre originally arranged.

If recorded work to be moderated is lost, AQA should be notified immediately of the date of the loss, how it occurred, and who was responsible for the loss. Centres should use the JCQ form JCQ/LCW to inform AQA Candidate Support of the circumstances. AQA Dance must also be notified.

Where special help which goes beyond normal learning support is given, AQA must be informed

through comments on the Candidate Record Form so that such help can be taken into account when moderation takes place.

Candidates who move from one centre to another during the course sometimes present a problem for a scheme of controlled assessment work. Possible courses of action depend on the stage at which the move takes place. If the move occurs early in the course the new centre should take responsibility for controlled assessment work. If it occurs late in the course it may be possible to arrange for the moderator to assess the work through the 'Educated Elsewhere' procedure. Centres should contact AQA at the earliest possible stage for advice about appropriate arrangements in individual cases.

## 6.8 Retaining evidence and re-using marks

The centre must retain recordings of the practical work of all candidates, with Candidate Record Forms, under secure conditions, from the time it is assessed, to allow for the possibility of an enquiry about results.

Recordings may be returned to candidates after the deadline for enquiries about results. If an enquiry about a result has been made, the work must remain under secure conditions in case it is required by AQA.

# 7 Moderation

## 7.1 Moderation procedures

Units 3 and 4 are moderated by either a moderation visit or postally, by a video recording sent to the Moderator. The method of moderation for each centre will be decided by AQA. The moderation period runs from 1 March to the beginning of the May half-term in the year of examination. Centres which have submitted estimated entries will be allocated a Moderator.

### Moderation by visit

Moderators will make contact to set a mutually convenient date for a visit.

A sample of ten candidates' work for each unit is marked by the Moderator and teacher simultaneously, each marking independently, without discussion and recording their own marks. When these assessments are complete, the Moderator compares his/her marks with the teacher's marks to determine whether an adjustment is needed, to bring the centre's assessments into line with the national standard. The Moderator discusses the application of the assessment criteria with the teacher, and the reasons for any differences between them. Only one teacher may be present for the moderation discussions for each unit.

Where the moderation outcome is to adjust marks, the teacher must adjust the centre marks accordingly and assess any remaining unmarked work in line with the moderated standard. These assessments must be completed in time to meet the deadline for the submission of coursework marks to AQA.

The minimum sample for moderation for each of units 3 and 4 will be the work of **ten** candidates (or all candidates where the entry is fewer than ten). Sample work comprises **both** tasks answered by the candidate for unit 4. The sample work is selected by the teacher according to the following criteria:

- the work expected to gain the highest total mark
- the work expected to gain the lowest total non-zero mark
- a further eight samples covering the range of skills being offered within the centre.

Since the Moderator will have seen the work expected to gain the highest and the lowest marks, he/she will expect assessments of work undertaken before and after the visit to fall within that mark range. If a centre awards candidates marks outside that range, details of these assessments, giving full explanation of the reasons, must be sent in writing to the Moderator when copy of the Centre Mark Forms (CMFs) is forwarded.

### Moderation by video recording

Where it is not possible to allocate a visiting Moderator, moderation will be by video recording, sent by post to the Moderator. The experienced Moderators who carry out video moderation are given guidance and training on making assessments from video evidence. AQA recognises that candidates have a greater sense of occasion when moderation is by a visit and we will therefore allocate a visiting moderator wherever possible. Video evidence is also useful in cases where candidates are unable to perform owing to illness or injury, and in the event of an enquiry about results.

Any centres asked to make a video recording for moderation purposes will be sent instructions and guidance about filming, in the Spring term.

For both visiting and postal moderation, it may be necessary in some cases for the Moderator to re-mark the work of other candidates in the centre. In order to meet this possible request, centres must keep securely the recorded work and Candidate Record Forms of every candidate and be ready to provide them on demand.

Mark adjustments will normally preserve the centre's rank order, but where major discrepancies are found, we reserve the right to alter the rank order.

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## 7.2 Consortium arrangements

If there is a consortium of centres with joint teaching arrangements (i.e. where candidates from different centres have been taught together but where they are entered through the centre at which they are on roll), the centres must inform AQA by completing the JCQ/CCA form.

The centres concerned must nominate a consortium co-ordinator who undertakes to liaise with AQA on behalf of all centres in the consortium. If there are different co-ordinators for different specifications, a copy of the JCQ/CCA form must be submitted for each specification.

AQA will allocate the same moderator to each centre in the consortium and the candidates will be treated as a single group for the purpose of moderation. For this purpose, centres should notify AQA Dance in the Autumn term if they require consortium arrangements.

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## 7.3 Post-moderation procedures

On publication of the results, we will provide centres with details of the final marks for the two controlled assessment units.

The centre will receive a report giving feedback on the accuracy of the assessments made, and the reasons for any adjustments to the marks.

Recordings of candidates' work will be returned to the centre after the examination. We may retain some candidates' work for archive or standardising purposes.

# Appendices

## A Grade Descriptions

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions should be interpreted in relation to the content outlined in the specification; they are not designed to define that content.

The grade awarded will depend in practice upon the extent to which the candidate has met the assessment objectives (see Section 4) overall. Shortcomings in some aspects of the candidates' performance may be balanced by better performances in others.

Grade	Description
A	<p>Candidates recall, select and communicate detailed knowledge and thorough understanding of the characteristics of dance styles and performance in a range of contexts, and of the work of different choreographers and dance works. They understand and use appropriate dance terminology effectively.</p> <p>They apply and adapt effectively an extensive range of skills, techniques and original ideas in choreographing and performing dance with a high level of competence. They show considerable imagination and sensitive personal interpretation to communicate the intention clearly and effectively. They demonstrate considerable understanding of choreographic and dance composition principles.</p> <p>They critically analyse and evaluate their own and others' performances, demonstrating a clear understanding of how fundamental dance principles, dance practice, composition and fitness impact on the quality and effectiveness of performance and choreography. They identify the strengths and weaknesses and the significant priorities and practices for improvement. They show a critical understanding of how to develop the physical and mental capacity to respond to the demands of dance.</p>
C	<p>Candidates recall, select and communicate sound knowledge and understanding of the main characteristics of dance styles and performance in different contexts, and of the work of choreographers and dance works. They use appropriate dance terminology effectively.</p> <p>They demonstrate their ability to apply and adapt a good range of skills, techniques and ideas in performing and choreographing dance with a good degree of competence. They show a good degree of individuality and artistry to communicate intention. They demonstrate a good understanding of choreographic and dance composition principles.</p> <p>They analyse and comment on their own and others' performances, showing a good understanding of the factors that affect the quality and effectiveness of performance. They identify most strengths and weaknesses and the significant priorities and practices for improvement. They identify a good range of ideas as they plan ways to improve their own and others' dance. They have a good understanding of how to improve their physical and mental capacity to respond to the demands of dance.</p>
F	<p>Candidates recall, select and communicate basic knowledge of different dance styles and performance, and of the work of choreographers and dance works. They use basic dance terminology appropriately.</p> <p>They demonstrate their ability to select and apply a small range of skills, and a basic degree of technical awareness in performance and choreographing dance with a sound degree of competence. They use a small range of individual ideas and communicate the basic meaning of the dance.</p> <p>They provide a basic analysis of their own and others' performance, and can identify some major strengths and weaknesses. They identify a limited range of solutions and can make basic modifications and refinements to skills and techniques in order to improve their dance. They have a basic understanding of how to improve their physical and mental capacity to respond to the demands of dance.</p>

## B Spiritual, Moral, Ethical, Social, Legislative, Sustainable Development, Economic and Cultural Issues, and Health and Safety Considerations

AQA has taken great care to ensure that any wider issues, including those particularly relevant to the education of students at Key Stage 4, have been identified and taken into account in the preparation of this specification. They will only form part of the assessment requirements where they relate directly to the specific content of the specification and have been identified in Section 3: Content.

### European dimension

AQA has taken account of the 1988 Resolution of the Council of the European Community in preparing this specification and associated specimen units.

### Environmental education

AQA has taken account of the 1988 Resolution of the Council of the European Community and the Report “Environmental Responsibility: An Agenda for Further and Higher Education” 1993 in preparing this specification and associated specimen units.

### Avoidance of bias

AQA has taken great care in the preparation of this specification and specimen units to avoid bias of any kind.

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## C Overlaps with other Qualifications

There is the possibility of some overlap in the content of performance and choreography for candidates entering for GCSE Dance and GCSE Expressive Arts. However, there is a significant difference in the emphasis placed on the assessment of the three strands of a single art form in GCSE Dance and that given to work which essentially involves the integration of two art forms for GCSE Expressive Arts. Although some of the work could be common to both examinations, the assessment criteria are fundamentally different.

There could also be some overlap in the content of performance and choreography for candidates entering for GCSE Dance and also wishing to take

the Dance activity for practical coursework in GCSE Physical Education. However, this activity carries a small weighting for GCSE Physical Education. In addition, there is a significant difference in the content of work, as for GCSE Dance, work is informed by the study of prescribed set works which provide a foundation for appreciation, performance and choreography.

In addition, there is a degree of overlap with some GCSE Applied Performing Arts and with the Creative and Media Diploma.

## D Key Skills – Teaching, Developing and Providing Opportunities for Generating Evidence

### Introduction

The Key Skills Qualification requires candidates to demonstrate levels of achievement in the Key Skills of Communication, Application of Number and Information and Communication Technology.

The Wider Key Skills of Improving own Learning and Performance, Working with Others and Problem Solving are also available. The acquisition and demonstration of ability in these 'wider' Key Skills is deemed highly desirable for all candidates.

Copies of the Key Skills Standards may be downloaded from QCA's website:

**[www.qca.org.uk/qca\\_6444.aspx](http://www.qca.org.uk/qca_6444.aspx)**

The units for each Key Skill comprise three sections:

- What you need to know
- What you must do
- Guidance.

Candidates following a course of study based on this specification for Dance can be offered opportunities to develop and generate evidence of attainment in aspects of the Key Skills of:

- Communication
- Information and Communication Technology
- Working with Others
- Improving own Learning and Performance
- Problem Solving.

Areas of study and learning that can be used to encourage the acquisition and use of Key Skills, and to provide opportunities to generate evidence for Part B of units, are provided in the Teachers' Resource Bank for this specification.

The above information is given in the context of the knowledge that Key Skills at levels 1 and 2 will be available until 2010 with last certification in 2012.



## GCSE Dance Teaching from 2009 onwards

**Qualification Accreditation Number: 500/4403/5**

Every specification is assigned a national classification code indicating the subject area to which it belongs. The classification code for this specification is 7230.

Centres should be aware that candidates who enter for more than one GCSE qualification with the same classification code will have only one grade (the highest) counted for the purpose of the School and College Performance Tables.

Centres may wish to advise candidates that, if they take two specifications with the same classification code, schools and colleges are very likely to take the view that they have achieved only one of the two GCSEs. The same view may be taken if candidates take two GCSE specifications that have different classification codes but have significant overlap of content. Candidates who have any doubts about their subject combinations should check with the institution to which they wish to progress before embarking on their programmes.

To obtain free specification updates and support material or to ask us a question register with Ask AQA:

**[www.aqa.org.uk/ask-aqa/register](http://www.aqa.org.uk/ask-aqa/register)**

Free launch meetings are available in 2008 followed by further support meetings through the life of the specification. Further information is available at:

**<http://events.aqa.org.uk/ebooking>**

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*Dr Michael Cresswell*, Director General.

