



General Certificate of Secondary Education

Performing Arts: Dance 3231 2010

Material accompanying this Specification

- Specimen and Past Papers and Mark Schemes
- Teachers' Guide

SPECIFICATION

This specification will be published annually on the AQA Website (www.aqa.org.uk). If there are any changes to the specification centres will be notified in print as well as on the Website. The version on the Website is the definitive version of the specification.

| Vertical black lines indicate a significant change or addition to the specification published for 2009.

Further copies of this specification booklet are available from:

AQA Logistics Centre, Unit 2, Wheel Forge Way, Ashburton Park, Trafford Park, Manchester, M17 1EH.
Telephone: 0870 410 1036 Fax: 0161 953 1177

or

can be downloaded from the AQA Website: www.aqa.org.uk

Copyright © 2009 AQA and its licensors. All rights reserved.

COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

Contents

Background Information

- | | | |
|---|--|---|
| 1 | The Revised General Certificate of Secondary Education | 5 |
| 2 | Specification at a Glance | 6 |
| 3 | Availability of Assessment Units and Entry Details | 7 |

Scheme of Assessment

- | | | |
|---|-----------------------|----|
| 4 | Introduction | 8 |
| 5 | Aims | 9 |
| 6 | Assessment Objectives | 9 |
| 7 | Scheme of Assessment | 10 |

Subject Content

- | | | |
|---|----------------------------|----|
| 8 | Summary of Subject Content | 12 |
| 9 | Subject Content | 14 |

Key Skills and Other Issues

- | | | |
|----|---|----|
| 10 | Key Skills – Teaching, Developing and Providing Opportunities for Generating Evidence | 19 |
| 11 | Spiritual, Moral, Ethical, Social, Cultural and Other Issues | 23 |

Centre-Assessed Component

12	Nature of the Centre-Assessed Component	26
13	Guidance on Setting the Centre-Assessed Component	28
14	Assessment Criteria	29
15	Supervision and Authentication	34
16	Standardisation	34
17	Administrative Procedures	35
18	Moderation	36

Awarding and Reporting

19	Grading, Shelf-Life and Re-Sits	37
----	---------------------------------	----

Appendices

A	Grade Descriptions	38
B	Record Forms	39
C	Overlaps with Other Qualifications	40

Background Information

1

The Revised General Certificate of Secondary Education

Following a review of the National Curriculum requirements, and the establishment of the National Qualifications Framework, all the unitary awarding bodies revised their GCSE syllabuses for examination as from 2003.

1.1 Changes at GCSE

Key Skills

All GCSE specifications must identify, as appropriate, opportunities for generating evidence on which candidates may be assessed in the “main” Key Skills of communication, application of number and information technology at the appropriate level(s). Also, where appropriate, they must identify opportunities for developing and generating evidence for addressing the “wider” Key Skills of working with others, improving own learning and performance and problem solving (Para 10.2).

Spiritual, moral, ethical, social, cultural, environmental, health and safety and European Issues

All specifications must identify ways in which the study of the subject can contribute to an awareness and understanding of these issues (Para 11.1).

ICT

The national curriculum requires that students should be given opportunities to apply and develop their ICT capacity through the use of ICT tools to support their learning. In each specification candidates will be required to make effective use of ICT in ways appropriate to the needs of the subject. For this Specification, para.11.7 indicates such an opportunity for the application and development of ICT skills.

Tiering

In most subjects, but not Performing Arts: Dance, the scheme of assessment must include question papers, targeted at two tiers of grades, ie A* - D and C - G.

A safety net of an allowed Grade E will be provided for candidates entered for the higher tier who just fail to achieve Grade D. The questions will still be targeted at A* - D.

There is no requirement for tiering in Performing Arts: Dance.

Citizenship


From 2002, students in England were required to study Citizenship as a national curriculum subject. Each GCSE specification must signpost, where appropriate, opportunities for developing citizenship knowledge, skills and understanding (Para 11.4).

2

Specification at a Glance

Performing Arts: Dance

This is the only specification in the subject available nationally.
The Scheme of Assessment is not tiered.

<table border="1"> <tr> <td>GCSE</td> </tr> <tr> <td>3231</td> </tr> </table> 	GCSE	3231	GCSE Performing Arts: Dance	
	GCSE			
	3231			
Written Paper	20% of the total marks			
2 hours Short and extended answer questions				
Practical Examination	20% of the total marks			
Set Study				
Performance of a dance of approximately one minute				
Performance & Choreography				
Coursework	60% of the total marks			
Performance of Duo/Group Dance	20%			
Choreography	30%			
Expanded Programme Note	10%			

3

Availability of Assessment Units and Entry Details

- | | |
|---|--|
| 3.1 Availability of Assessment Units / Papers | Examinations based on this Specification are available in the June examination series only. |
| 3.2 Entry Codes | <p>Normal entry requirements apply, but the following information should be noted.</p> <p>The Subject Code for entry to the GCSE award is 3231.</p> |
| 3.3 Classification Codes | <p>Each specification is assigned to a national classification code, indicating the subject area to which it belongs.</p> <p>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.</p> <p>The classification code for this specification is 7230.</p> |
| 3.4 Private Candidates | <p>This specification is available to private candidates under certain conditions. Candidates must be attending an AQA centre which will supervise and assess the practical components. (see also paras 19.3 and 19.5 and http://www.aqa.org.uk/admin/p_private.php on the AQA Website).</p> |
| 3.5 Access Arrangements and Special Consideration | <p>AQA pays due regard to the provisions of the Disability Discrimination Act 1995 in its administration of this specification.</p> <p>Arrangements may be made to enable candidates with disabilities or other difficulties to access the assessment. An example of an access arrangement is the production of a Braille paper for a candidate with a visual impairment. Special consideration may be requested for candidates whose work has been affected by illness or other exceptional circumstances.</p> <p>Further details can be found in the Joint Council for Qualifications (JCQ) document:
<i>Access Arrangements, Reasonable Adjustments and Special Consideration: General and Vocational Qualifications.</i></p> <p>This document is published on the JCQ website (http://www.jcq.org.uk) or you can follow the link from the AQA web site (www.aqa.org.uk).</p> <p>Applications for access arrangements and special consideration should be submitted to AQA by the Examinations Officer at the centre.</p> |
| 3.6 Language of Examinations | <p>All assessment will be through the medium of English. Assessment materials will not be provided in Welsh or Gaeilge.</p> |

Scheme of Assessment

4

Introduction

4.1 National Criteria

This AQA GCSE Performing Arts: Dance Specification complies with the following:

the GCSE, GCE and AEA Code of Practice April 2008;

the GCSE Qualification Specific Criteria;

the Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria.

Reference has been made to the GCSE Subject Criteria for Music and Physical Education.

Whilst the specification takes account of the requirements for National Curriculum Key Stage 4 Dance, it cannot be used to deliver National Curriculum Physical Education in England without adaptation.

4.2 Rationale

This specification focuses on the aesthetic and artistic qualities of dance and the use of dance movement as a medium of expression and communication in the performance, creation and appreciation of dance.

The content has been chosen for the way in which it enables candidates to develop knowledge, skills and understanding of creating and interpreting images/ideas/concepts embodied in dance development. The study of dance works, including those of the professional repertoire, within artistic and social contexts, is an essential component in the development of this understanding.

It is the specification's emphasis on the study of how movement can be designed/formed to communicate and/or evoke responses that places it within the realms of Performing Arts. It is not anticipated that a dance can be used for assessment purposes in both GCSE Physical Education and GCSE Performing Arts: Dance because of the significant difference in stated assessment criteria. In GCSE Expressive Arts, candidates are required to integrate two art forms.

4.3 Prior level of attainment and recommended prior learning

Candidates need to demonstrate the potential to engage in a study of dance which is broadly-based. This includes the ability to develop knowledge, skills and understanding of performance, choreography and appreciation of dance to levels appropriate for the award of GCSE. Some candidates will show this ability through their achievements at Key Stage 3; others will have certificates from the Private Dance Sector, for example, Children's Grades 2/3; others will have no formal recognition of attainment but through their own dancing and their ability to talk about the dance of others, show the potential to achieve the necessary standard.

4.4 Progression

This qualification is a recognised part of the National Qualifications framework. As such GCSE provides progression from Key Stage 3 to post-16 studies.

It lays an appropriate foundation for further study of Performing Arts: Dance or related subjects.

In addition it provides a worthwhile course for candidates of various ages and from diverse backgrounds in terms of general education and lifelong learning.

5

Aims

A course based on this specification should encourage candidates to:

- a. develop understanding and appreciation of a range of dance styles;
- b. develop aesthetic and artistic sensibility to dance works;
- c. develop the knowledge, skills and understanding needed to perform, choreograph and appreciate dance including an awareness of its artistic contexts;
- d. develop life-skills and attributes including decision making, critical and creative thinking, aesthetic sensitivity and the ability to co-operate with others.

6

Assessment Objectives

6.1 Assessment Objectives

The scheme of assessment will require candidates to demonstrate :

- a. knowledge, skills and understanding of dance appreciation including social and artistic contexts;
- b. knowledge of skills of the technical nature of performance, performance skills and interpretation of dance ideas/concepts and apply this information in evaluating and improving performance;
- c. knowledge, skills and understanding of choreography and apply this information in improving and evaluating choreography.

6.2 Quality of Written Communication

Where candidates are required to produce extended written material in English, they will be assessed on the quality of written communication. Candidates will be required to:

present relevant information in a form that suits its purposes;
ensure that text is legible and that spelling, punctuation and grammar are accurate, so that meaning is clear.

Quality of written communication will be assessed in the written paper.

7

Scheme of Assessment

7.1 Assessment Units

The Scheme of Assessment comprises three components.

Written Paper	2 hours
20% of the total marks	100 Marks

Section A comprises short-answer questions which focus on the syllabus content section.

Section B comprises questions based on the study of a set work and comparison and contrast with at least four other professional dance works, in at least two different styles. Details of the set work are given in Para 8.5.

Section C comprises one question based on the Area of Study notified to centres in the Spring Term during the year of the examination. It will require candidates to use their knowledge and understanding of both the set work and a minimum of four other professional dance works which embrace at least two different styles.

The written examination will be set by AQA and marked externally.

Practical Examination (Set Study)	
20% of the total marks	20 Marks

AQA will provide a written description of the requirements and a recording of the accompanying music. A video recording of the study will be available. Detailed information is given in Para 12.2.

Candidates will be required to perform the set study which will be of approximately one minute's duration. The performance will be marked by the teacher and moderated by AQA.

Coursework	Performance and Choreography
60% of the total marks	60 marks

Performance (20%)

Candidates are required to perform in one duo / group dance. The dance should last 2½-3 minutes, be marked by the teacher and moderated by AQA. Detailed information is given in Para 12.3.

Choreography (30% + 10%)

Candidates must choreograph one dance. This may be a solo lasting 1½-2 minutes or a group dance of between 2½-3 minutes. The choreography will be marked by the teacher and moderated by AQA. In addition, an expanded programme note is required. Detailed information is given in Paras 12.4 and 12.5.

7.2 Weighting of Assessment Objectives

The approximate relationship between the relative percentage weighting of the Assessment Objectives (AOs) and the overall Scheme of Assessment is shown in the following table:

Assessment Objectives	Component Weightings (%)			Overall Weighting of AOs (%)
	1 Written paper	2 Set Study	3 Coursework	
(a) Appreciation	20		10	30
(b) Performance		20	20	40
(c) Choreography			30	30
Overall Weighting of Components (%)	20	20	60	100

Candidates' marks for each assessment component are scaled to achieve the correct weightings.

Subject Content

8

Summary of Subject Content

8.1 Introduction

This specification focuses on the aesthetic and artistic qualities of dance and the use of dance movement as a medium of expression and communication in the performance, creation and appreciation of dance.

The particular way in which the creator's intent, working methods, dance vocabulary, design and structure are combined, determines dance style. Study of different choreographic styles enables candidates to develop a breadth of vocabulary and an understanding of dance form that will enrich their own artistic endeavours. Candidates should therefore experience a range of choreographic styles while being allowed to develop those particularly relevant to their own stylistic and social background.

The knowledge, skills and understanding of dance performance, choreography and appreciation are best developed when learning occurs in a holistic rather than a fragmented way. Candidates create dances which are then performed and presented to others. The ability to reflect upon achievement both throughout the process, and at its end, is a determining factor in facilitating both improvement and success. Candidates acquire understanding to inform this reflection both from their own dance experiences and from viewing and appreciating dances in the professional repertoire. For example, candidates might analyse the movement content of one of the dances in the set work and could then pursue a choreographic task utilising this knowledge; or, they might learn and perform a traditional dance and then compare it with the way in which the same dance may be used in the set work. In both examples the ability to analyse and appraise movement content and performance will be integral in achieving success in their own performance and choreography.

It is important that candidates are aware of, understand, and in practice work with respect for, the health and safety requirements implicit in all dance work. Particular care should be taken when working with others. Candidates should be taught to recognise and assess hazards and take steps to control the risks to themselves and others. They should be able to use information for risk assessment and be able to manage their own environment to ensure the health and safety of themselves and others.

8.2 Performance

This will include a study of:

- good studio practice
- the technical nature of dance skills
- the expressive nature of dance skills
- factors which influence the achievement of high quality dance performance.

8.3 Choreography

This will include a study of:

- the process of creating choreography
- choreographic structure
- constituent features of a dance.

8.4 Appreciation

This will include a study of:

- analysis and interpretation of dances
- the historical and social context of dances
- the set work.

8.5 Set Work

Details of the set work will be issued annually in the Spring term and will provide the information needed for forthcoming courses. In addition, details will be posted on the Website.

| The set work in **2010** is *Bird Song* (2004) by Siobhan Davies. (See 9.11)

Subject Content

Candidates should apply knowledge and understanding of the content identified below in performance, choreography and the appreciation of dance. During the acquisition of this learning, candidates are also engaged in experiences and activities that have the potential to develop life-skills. For example, group performance and choreography requires social interaction and care for others (Para 11.1).

Improvement and success are most likely to occur when candidates are able to reflect on achievement, evaluate strengths and weaknesses and then make appropriate modifications. Knowledge and understanding of the specified content, when applied within the context of selected tasks, will inform this evaluation and help candidates to succeed.

Knowledge, skill and understanding of subject content will be enhanced by the use of Information and Communication Technology. It is expected that candidates will have access to video equipment in order to help analysis and evaluation of performance and choreography, and to view and re-view professional dance repertoire. Use of the Internet will inform study of the set work and other professional dance repertoire (Para 11.7).

The practical nature of dance study makes demands on candidates in terms of health and safety. They should not only have knowledge and understanding of the risks involved but also apply these in practice. In particular, care should be taken when working in the group situation so that physical demands are appropriate for all those involved (Para 11.6).

Performance

Candidates should have experience of performing in at least two different styles.

9.1 Good studio practice

- a. Personal care: nutrition, warm up and cool down including basic physiological effects on the body.
- b. Safe practice in the performance of dance skills especially that associated with differing dance techniques, for example, landing after elevation or taking weight in contact work.
- c. Safe practice when working or taking rehearsals with others, for example, appropriateness of preparation for rehearsal and of movement demands for all involved.
- d. Avoidance of and care of injury.
- e. Health and safety in the performing space, for example, appropriateness of the floor, temperature, obstructions, nature and placement of set design and props.

-
- 9.2 The technical nature of dance skills** Candidates should study not only the movement itself but also the way its use enhances and expresses that which is intended. This knowledge and understanding should be applied, by candidates, to specific tasks.
- a. Basic principles: posture, alignment, the flow of energy, co-ordination, balance, strength, flexibility, control and mobility.
 - b. The body: body action involving combinations of flexion, extension and rotation, locomotion, turning, gesture, elevation and stillness, whole and part body movement, simple co-ordination of body parts to complex phrases of movement.
 - c. Dynamics: speed, energy and continuity as qualitative aspects of dance, contrast, variation and development of these to give accent, rhythm and phrasing.
 - d. Spatial aspects: body shape, shaping and orientation of the body in space through variation of size, level, direction and pathway orientation in the stage space.
 - e. Relationship: body part to body part, movement to movement, person to person, inter-action between and sensitivity to other dancers, complementary and contrasting relationships.
-
- 9.3 The expressive nature of dance skills**
- a. Focus
 - b. Projection
 - c. Sense of style
 - d. Musicality
 - e. Communication of choreographic intention.
-
- 9.4 Factors which influence the achievement of high quality dance performance**
- a. Planning, and agreement by participants, of an appropriate rehearsal schedule.
 - b. Commitment, by all, to group rehearsal.
 - c. Identification of technical and expressive skills and evaluation of needs.
 - d. Rehearsal of technical and expressive skills, analysis of and evaluation of strengths including mental rehearsal.
 - e. Analysis of strengths and weaknesses, e.g. through use of video, or viewing peers.
 - f. Systematic repetition (i.e. form, refine/evaluate, perform again) of technical and expressive skills to enhance performance.
 - g. Presentation to an audience.

Choreography

Study of different choreographic styles enables candidates to develop a breadth of vocabulary and an understanding of dance form that will enrich their own artistic endeavours.

- 9.5 The process of creating and improving choreography**
- Movement vocabulary (Paras 9.2 – 9.3): technical and expressive nature of dance skills.
 - Composing solo and group dances.
 - Developing initial movement ideas into the form of the final choreography through selecting and developing action, dynamic, rhythmic and spatial content.
 - Using choreographic devices, e.g. motif, variation and development, phrasing, chance, addition, repetition, visual and rhythmic design, complementary or contrast, unison, canon, climax.
 - Forming the overall shape of the dance, e.g. AB, ABA, Rondo, Theme and Variations, Narrative.
 - Structuring appropriate relationships between content and form in the expression of a dance idea.
 - Communicating artistic intention and the expression of dance ideas/concepts.
-
- 9.6 The craft of choreography**
- Exploring dance ideas/concepts in response to a variety of resource material, e.g. kinaesthetic, poetry, prose, visual art, music, contemporary issues, repertoire, styles and traditions (Para 11.1).
 - Investigating the potential of chosen ideas/concepts through, for example, choreographing solos and group dances, discussion with others, searching and selecting for information on the Internet, use of web sites of dance companies, examination of professional repertoire live or on video (Para 11.7), comparison with other art forms.
 - Improvising, and then making decisions/judgements about what movement material is to be selected or rejected, so that which is chosen best suits the initial dance/concept and dance style and enables a personal response.
 - Structuring, reflecting on the structure and refining/improving the movement material into a form appropriate for the initial dance/concept and dance style.
 - Appraising/evaluating throughout the process, dance effectiveness, revising and refining movement material to enable the response to best suit the selected task.
 - Presenting the dance in performance for example, at a school assembly or an event hosted by a local charity.
 - Appraisal/evaluation of the complete work in respect of the degree to which it is successful in meeting the demands of the selected task (Para 12.5).

9.7 The constituent features of the dance

a. **Aural Setting**

e.g. silence, voice, words, spoken poetry or prose, sound (natural and found), music in a range of styles.

The relationship of dance to music – correlation, visualisation, identification or enhancement of mood or character, narrative, mutual coexistence, disassociation, juxtaposition.

Features: e.g. tone, texture, timbre, dynamics, style, structure, orchestration, rhythm.

b. **Physical setting**

Set Design, Lighting and Props

e.g. realistic, abstract, site-specific, backdrop/cyclorama and their advantages and disadvantages.

The relationship between set design, lighting and props and dance content.

Features: e.g. colour, material, texture, shape, size, levels, entrances and exits, decoration, placement, cost.

c. **Costume**

e.g. realistic, abstract, characterised and their advantages and disadvantages.

The relationship between costume design and dance content.

Features: e.g. practical aspects, allowing and restricting movement, cost, formal, flow, line, size, weight, colour, texture, decoration.

d. For all the above, consideration should be given to the use within the specified dance.

e.g. to enhance understanding of atmosphere, era, social/historical setting, event, location, character/role as well as the effectiveness of the relationship within any specified dance.

Appreciation

Candidates should study the set work and a minimum of four other professional dance works which embrace at least two dance styles.

9.8 Analysis and interpretation

Appreciation should be seen as an integral part of all elements of the specification.

Candidates should study the meaning and significance of dances, both professional and their own, through description, analysis, interpretation and evaluation.

This should involve consideration of the following:

- Dance style.
 - Number, gender and role of dancers.
 - Dance idea/concept.
 - Action, dynamic, spatial and relationship content (Paras 9.2-9.3: technical and expressive skills of dance).
 - Structure and choreographic devices (Para 9.6).
 - Design, set, costume, lighting (Para 9.7).
 - Accompaniment (Para 9.7).
 - Expanded Programme Note (Para 12.5).
-

9.9 The historical and social context of dances

In addition to looking at the features listed above the dances should be studied in their historical and social context.

- Purposes, intentions or reasons for existence.
 - Important dancers, choreographers, designers, composers.
 - Distinctive features of the style.
 - Influences from or of other dance, and / or art forms.
-

9.10 The Set Work

Candidates should be able to discuss the above in relation to the set work and be able to make comparison and contrast with a minimum of four other professional dance works which embrace at least two different styles.

9.11 Set Work details

Details of the set work will be issued annually in the Spring Term and will provide the information needed for forthcoming courses. In addition, the details will be posted on the Website.

The set work for the **2010** examination is *Bird Song* (2004) by Siobhan Davies. Students should study the entire work, with particular reference to the following sections:

Four Corners 1 (6a) and *Four Corners 2* (6b)
Snake 1 (4a) and *Snake 2* (4b)
Gill Clarke's Solo 1 (2a) and *Gill Clarke's Solo 2* (2b).

Key Skills and Other Issues

10

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

10.1 Introduction

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

The units for 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, but they do not form part of the Key Skills Qualification.

Copies of the Key Skills Units may be down loaded from the QCA web site (www.qca.org.uk/keyskills).

The units for each Key Skill comprise three sections:

- A What you need to know.
- B What you must do.
- C Guidance.

Candidates following a course of study based on this Specification for GCSE Performing Arts: Dance can be offered opportunities to develop and generate evidence of attainment in aspects of the Key Skills of *Communication*, *Information Technology*, *Improving own Learning and Performance*, *Working with Others* and *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 the units, are signposted below.

Opportunities for developing and generating evidence of attainment in *Application of Number* are not readily available in this Specification.

10.2 Key Skills Opportunities in
Performing Arts: Dance

Communication Level 1

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	9.1- 9.4	9.5 - 9.7	9.8 - 9.10	9.11
C1.1 Take part in discussions	✓	✓	✓	✓
C1.2 Read and obtain information	✓	✓	✓	✓
C1.3 Write different types of documents		✓	✓	

Communication Level 2

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	9.1- 9.4	9.5 - 9.7	9.8 - 9.10	9.11
C2.1a Contribute to discussions	✓	✓	✓	✓
C2.1b Give a short talk	✓	✓	✓	✓
C2.2 Read and summarise information			✓	✓
C2.3 Write different types of documents		✓	✓	

Information Technology Level 1

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	9.1- 9.4	9.5 - 9.7	9.8 - 9.10	9.11
IT1.1 Find, explore and develop information	✓	✓	✓	✓
IT1.2 Present information, including text, numbers and images		✓	✓	✓

Information Technology Level 2

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	9.1- 9.4	9.5 - 9.7	9.8 - 9.10	9.11
IT2.1 Search for and select information	✓	✓	✓	✓
IT2.2 Explore and develop information and derive new information				

IT2.3 Present combined information, including text, numbers and images		✓		
---	--	---	--	--

Improving own Learning and Performance Level 1

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	9.1 - 9.4	9.5 - 9.7	9.8 – 9.10	9.11
LP1.1 Confirm short-term targets and plan how these will be met	✓	✓	✓	✓
LP1.2 Follow plan to meet targets and improve performance	✓	✓		
LP1.3 Review progress and achievements	✓	✓	✓	✓

Improving own Learning and Performance Level 2

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	9.1 - 9.4	9.5 - 9.7	9.8 – 9.10	9.11
LP2.1 Help set short-term targets and plan how these will be met	✓	✓	✓	
LP2.2 Use plan and support from others, to meet targets	✓	✓		
LP2.3 Review progress and identify evidence of achievements	✓	✓	✓	✓

Working with Others Level 1

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	9.1 - 9.4	9.5 - 9.7	9.8 – 9.10	9.11
WO1.1 Confirm what needs to be done and who is to do it	✓	✓		
WO1.2 Work towards agreed objectives	✓	✓		
WO1.3 Identify progress and suggest improvements	✓	✓		

Working with Others Level 2

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	9.1 - 9.4	9.5 - 9.7	9.8 – 9.10	9.11
WO2.1 Plan work and confirm working arrangements	✓	✓		
WO2.2 Work co-operatively towards achieving identified objectives	✓	✓		
WO2.3 Exchange information on progress and agree ways of improving work with others	✓	✓		

Problem Solving Level 1

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	9.1 - 9.4	9.5 - 9.7	9.8 – 9.10	9.11
PS1.1 Confirm understanding of given problems	✓	✓	✓	✓
PS1.2 Plan and try out ways of solving problems	✓	✓		
PS1.3 Check if problems have been solved and describe the results	✓	✓		

Problem Solving Level 2

What you must do ...	Signposting of Opportunities for Generating Evidence in Subject Content			
	9.1 - 9.4	9.5 - 9.7	9.8 – 9.10	9.11
PS2.1 Identify problems and come up with ways of solving them	✓	✓		
PS2.2 Plan and try out options	✓	✓		
PS2.3 Apply given methods to check if problems have been solved and describe the results		✓		

10.3 Further Guidance

More specific guidance and examples of tasks that can provide evidence of single Key Skills, or composite tasks that can provide evidence of more than one Key Skill are given in the AQA specification support material, particularly the Teachers' Guide.

Spiritual, Moral, Ethical, Social, Cultural and Other Issues

11.1 Spiritual, Moral, Ethical, Social, Cultural and Other Issues

The study of the professional dance repertoire (Paras 9.8 – 9.11) requires candidates to make artistic judgements in relation to the natural world and the human achievement of choreographers.

It also requires candidates to reflect on the creative ability of the choreographer/dancers and to discuss how what is communicated through the dance has relevance to their own work and to themselves as people. The summary of content encourages recognition and understanding of candidates' own individual worth and the value of other individuals or communities (Paras 9.4e).

Ideas/concepts for choreographic study include moral/ethical issues (Para 9.6a). The process of composing requires that the potential of the ideas/concepts is explored and developed (Para 9.6b). To create a dance candidates have to consider their own stance in relation to the issue (Para 9.6c).

The current professional dance repertoire frequently has its stimulus in issues of a moral/ethical nature, for example the work of Bruce or Newson. Dance appreciation (Para 9.9) requires candidates to interpret and make judgements about dances, including the treatment of the underlying thematic material as well as encouraging candidates to consider socially accepted codes of behaviour and express personal views.

The whole of the Performing Arts: Dance specification makes demands on the pupils' ability to inter-relate (coursework performance and Paras 9.4a, 9.4b and 9.6b) and in the process of doing this it is inevitable that they need to explore issues relating to current social values.

Study of the historical and social context of dance is a requirement for dance appreciation (Para 9.9). The promotion of the skill of enquiry (Paras 9.6b) and the communication of issues is inherent in the process of choreography and the study of dance appreciation (Para 9.8).

11.2 European Dimension

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

Throughout the specification, candidates are required to study dance within artistic and social contexts, including the European context. There is a requirement to study at least four professional dance works, incorporating two different styles and this provides an opportunity to study the work of European choreographers such as Jirí Kylián or Maurice Béjart.

11.3 Environmental Issues

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 papers.

Contemporary issues are an important source of stimulus for dance.

In their own performance and choreography candidates are encouraged to explore a wide range of ideas with potential for dance and have the opportunity to use environmental issues as stimuli for their work.

11.4 Citizenship

The nature of dance is essentially that of a group enterprise even though assessment focus is on an individual’s knowledge, skills and understanding. The specification requires a group approach in the assessment of performance and this develops Citizenship skills of participation and responsible action (Para 9.4). The presentation of dance makes an important contribution to the life of the school and surrounding community (Para 9.4g). In the process of rehearsing for this presentation, candidates have the opportunity to negotiate, decide and take part responsibly in activities that have value not only for themselves but also for others.

In considering the choreographic and performance endeavours of both their peers and the professional repertoire, candidates have to evaluate the experiences, and make judgements about the views, of others. For example, how does Christopher Bruce convey images of victims and oppressors in *Swansong*?

In all work related to the choreographic task (Paras 9.5 and 9.6) and in discussions related to developing knowledge and understanding of the set work, candidates have the opportunity to develop the skills of enquiry and communication by researching topics, by engagement in group and exploratory discussions and by expressing and justifying personal opinions.

Courteous and caring behaviour is an essential part of the ongoing training and performance process (Para 9.1c). Central to this is respect for self and others.

11.5 Avoidance of Bias

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

The facility is available to study dance irrespective of age, gender, race or disability.

11.6 Health and Safety

Attention must be paid to the knowledge and understanding of the physical basis of movement and the health and safety aspects associated with different techniques (Subject Content introduction and Paras 9.1 – 9.2).

11.7 ICT

Knowledge and Understanding of Dance will be enhanced, in a variety of ways, through the use of ICT.

The use of video recordings and/or digital camera shots of their own and others' performances will aid the analysis of dance movement and provide a foundation for improvement. This can be seen, for example, in the development of competence in the technical and expressive nature of dance skills (Para 9.2 and 9.3) and in the acquisition of the detailed knowledge, skills, and understanding of the style of the set study.

The use of video recording will also provide access to the professional repertoire required for dance appreciation (Para 9.10). Whilst video is not a substitute for live performance, it has the advantage of enabling re-view of the work, and thus its use makes detailed analysis, interpretation and evaluation more securely based. This also enables candidates to have a wider perspective on choreography which will enable their own work to be better informed.

Investigation of the potential of stimulus requires candidates to carry out research from a variety of sources and these investigations will be enhanced by use of the internet. Appraisal of dance works will be better informed by reference to dance company web sites. In particular, this will help an understanding of the dance context (Para 9.9). A comparison of research from different web sites will help to promote skills of enquiry and the ability to discern accuracy, bias and plausibility. The use of computers has potential for generating, sequencing, editing, recording and evaluating both dance material and structure for candidates' own choreographic tasks especially in the study of "chance" methods of choreography.

The presentation of dance can be enhanced by the use of lighting and sound which has been electronically devised, programmed into computer controlled systems and then produced in theatrical context (Para 9.7).

The production of the Extended Programme Note (Para 12.5) provides an opportunity for the use of ICT in generating images, recording, reviewing, modifying and evaluating the choreographic task.

Centre-Assessed Component

12

Nature of the Centre-Assessed Component

12.1 Introduction

There are three areas of work which will be centre-assessed, i.e. the Set Study, the Group Performance and Choreography (including the Expanded Programme Note).

12.2 Set Study

AQA will provide a written description of the requirements and a recording of the accompanying music. A video recording of the study will be available. Criteria for the assessment of any set study will be made available at the time the study is published. The criteria specified in Para 14.1 identify general features of the expectations.

Evidence must be available during a moderation visit by a live performance.

12.3 Performance in a Duo or Group Dance

Work must enable the candidate to demonstrate the criteria to be assessed. A group is defined as consisting of a maximum of 5 candidates. The dance length should be between 2½ and 3 minutes' duration.

Each candidate must present one performance for the assessment of this element of the coursework. The work may be presented in any dance style but must provide evidence of the knowledge, skills and understanding outlined in Paras 9.2 and 9.3.

The performance may result from work choreographed by the teacher/dance artist or following the study of a particular dance work or style. Alternatively, it may be the result of collaboration between teacher and candidate.

Evidence must be made available on the day of moderation by a live performance, or if this is not possible, by means of a video recording of the dance.

12.4 Choreography

Practical Choreography

Each candidate must choreograph a solo, duo or group dance to be submitted for assessment as part of the coursework component. A group is defined as consisting of a maximum of 5 candidates. It is suggested that this work should be carried out towards the end of the course. The choreography may be completed in any style. The idea/concept for the dance should be selected by each candidate or result from discussion between a candidate and the teacher. The choreography may be set to music, although this is not a requirement of the specification. The choreography should be of a

length which best allows the candidate to display knowledge, understanding and skills of choreography (outlined in Para 9.6) and also be commensurate with the maximum mark available for the element. Normally 1½ - 2 minutes should suffice for a solo choreography and 2½ - 3 minutes for a duo/group choreography. Evidence must be available during a moderation visit by a live performance. A candidate may dance in his/her own choreography but the same dance should not be used for assessment of his/her Performance in a Duo/Group Dance.

12.5 Expanded Programme Note

This should include:

- a. **Title and/or brief statement** (20 words) describing the dance idea/concept for the dance.
- b. **Title and composer** of any accompaniment:
acknowledgement of additional sources e.g. prose, visual art, professional dance work.
- c. **Description** – 150 words or equivalent:
the initial movements (motif) which form the basis of the dance action, dynamics, space and relationships (if used);
the major choreographic devices used.
This may involve the use of words, diagrams, photographs or video.
- d. **Appraisal** (interpretation and evaluation) – 500 words or equivalent:
an explanation of how the dance idea/concept relates to the dance movement;
a reflection on the effectiveness of the completed dance.
This may involve the use of words, annotated diagrams, photographs or video.

13

Guidance on Setting the Centre-Assessed Component

13.1 Duo / Group performance

Candidates are assessed on their own individual performance within the context of a duo / group dance. There is no mark allocation for contribution during the process of creating the dance, nor for any collaboration effort.

13.2 Group choreography

The responsibility for choreographing a group dance lies with an individual candidate. There is no mark allocation for contribution during the process of creating the dance, nor for any collaborative effort.

13.3 Coursework advisers

Coursework Advisers will be available to assist centres with any matters relating to coursework.

Assessment Criteria

14.1 Set Study Criteria

Criteria for the assessment of any one year's set study will be made available at the time the study is published. These criteria will specify in more detail what is expected in terms of the general statements below.

- 17-20 The candidate successfully combines excellence in body co-ordination, skilful execution of the technical requirements of the study and sensitive interpretation of dynamic and expressive qualities. There is, in the performance, a sense of individuality and artistry within the constraints of the given study.
- 13-16 The candidate shows good body co-ordination, competence in the execution of the technical requirements of the study and ability to interpret the dynamic and expressive qualities. There is evidence of ability to bring some personal contribution to the performance of the dance within the constraints of the given study.
- 9-12 There is evidence of body co-ordination and some ability to control the technical requirements of the study. There is differentiation of the dynamic and expressive qualities of the dance. Presentation of the whole is given some sense of performance
- 5-8 There is evidence of some body co-ordination and some ability to control the action requirements of the study. There is some evidence of dynamic and expressive qualities in the dance but these are not sustained throughout. At times there is some sense of performance.
- 0-4 There is evidence of limited body co-ordination which is not sustained throughout the piece. The action content of the work shows some degree of control but dynamic and expressive awareness is limited. There is little sense of performance.

- 14.2 Performance in a Duo / Group dance Criteria** The criteria for the assessment of the duo/group dance are given below.
- 17-20 The candidate achieves a high degree of technical competence by successfully performing the action, dynamic and spatial elements, so that dance phrases are performed with musicality and an appropriate sense of style. The candidate establishes and maintains a significant rapport with the audience whilst a high level of sensitivity to other dancers is demonstrated. The artistic meaning of the dance is communicated with confidence and personal artistry.
 - 13-16 The candidate has a good level of technical competence which is demonstrated by skilful use of the body in action/dynamic and spatial aspects, leading to rhythmicity and clear spatial design. Communication with the audience is effective and sustained throughout the dance and there is marked sensitivity to other dancers. There is evidence of imagination and commitment in the communication of the character/idea/theme of the dance.
 - 9-12 The candidate performs with technical competence which is demonstrated by clarity in the use of action dynamics and space. The performance communicates with the audience and there is sensitivity to other dancers. There is some degree of individuality and artistry in the communication of the meaning of the dance.
 - 5-8 Technical competence is evident but is not sustained throughout the piece. Action content is controlled but dynamic and spatial awareness are only intermittently apparent. The performance is presented to the audience and there is some evidence of the ability to relate to others in the group dance situation. The meaning of the dance is communicated.
 - 0-4 There is evidence of limited technical competence but this is not sustained throughout the piece. The action content of the work shows some degree of control but dynamic and spatial awareness are limited. The candidate demonstrates some relationship between self and others within the dance. At times there is evidence of the ability to communicate through performance.

14.3 Duo / Group Choreography Criteria

- 25-30 The candidate demonstrates an articulate, original, and highly refined response to the original idea. The use of rhythmic and spatial design is exceptionally well realised for the group of dancers. Relationships between dancers make effective use of contrast, climax and logical sequence, the whole showing considerable understanding of group relationships within the choreographic form. The result is an exceptionally well realised work which communicates the artistic intent.
- 19-24 The candidate demonstrates the ability to manipulate dancers and movement material in an effective manner in response to the chosen idea. There is evidence of some pleasing interplay of rhythmic, dynamic and spatial elements between dancers. Knowledge of group relationships and choreographic form is clearly evident in the sensitive use of, development, climax and contrast within a unified whole. The dance works well and is effective in communicating the artistic intent.
- 13-18 The candidate shows the ability to apply knowledge of dance vocabulary and group relationships in response to the chosen idea. There is evidence of some ability to use of action, rhythmic, dynamic and spatial elements in respect of a group of dancers. Choreographic devices, repetition with change, contrast and some variety, are used effectively between the dancers. The chosen idea is communicated.
- 7-12 Movement material, and use of dancers, can be seen to be a response to the original idea. The dance relationships show clear use of action, rhythm, dynamics, and use of space. There is evidence of repetition and some contrast. The quality of the overall dance is uneven, communication is, at times, more or less effective.
- 0-6 At times movement material and use of dancers are seen to be a response to the original idea. There is evidence of change in the use of action content and relationships between dancers. The whole has an overall structure and uses a limited range of choreographic devices, there are dance phrases and evidence of repetition. Ability to use movement to communicate is limited.

14.4 Solo Choreography Criteria

- 25-30 The candidate demonstrates an articulate, original, and highly refined response to the original idea and in addition shows a sophisticated use of rhythmic and spatial design. There is evidence of extremely effective use of contrast, climax and logical sequence, the whole showing considerable understanding and choreographic form. The result is an exceptionally well realised work which communicates the artistic intent.
- 19-24 The candidate demonstrates the ability to manipulate the movement material in an effective manner in response to the chosen idea. There is evidence of some pleasing use of rhythmic, dynamic and spatial interest. Knowledge of choreographic form is clearly evident in the sensitive use of, development, climax and contrast within a unified whole. The dance works well and is effective in communicating the artistic intent.
- 13-18 The candidate shows the ability to apply knowledge of dance vocabulary in response to the chosen idea. There is evidence of some interest in the use of action, rhythmic, dynamic and spatial elements. Choreographic devices, repetition with change, and contrast and some variety, are used effectively within a unified whole. The chosen idea is clearly communicated.
- 7-12 Movement material can be seen to be a response to the original idea. Action, rhythm, dynamics, and use of space are evident within the dance phrases. Repetition and contrast are evident within a well structured whole. The quality of the overall dance is uneven, communication is, at times, more and less effective.
- 0-6 At times movement material is seen to be a response to the original idea. There is evidence of change in the use of action content but evenness of dynamic content and limited spatial awareness. The whole has a simple overall structure and uses a limited range of choreographic devices; there are some dance phrases and evidence of repetition. Ability to use movement to communicate is limited.

- 14.5 Expanded Programme Note Criteria**
- 9-10 Action, dynamic and spatial content of the initial movement, and the overall dance form, is described in detail. Interpretation is closely linked to the chosen movements that are, in turn, explicitly linked to the intention. Evaluation of own choreography is perceptive and shows marked ability to make judgements that are supported by reference to features, especially movement, within the work. The whole is presented in a logical format which is easy to access and uses the chosen medium exceptionally well.
- 7-8 Action, dynamic and spatial content of the initial movement, and the overall dance form, is clearly described. In interpretation, clear links are made with the chosen movements, this information is related back to the original idea. There is evidence of the ability to make evaluation of own choreography supported by reference to features, especially movement, within the work. The whole is presented in a logical format, which is easy to access, and uses the chosen medium well.
- 5-6 Action, dynamic and spatial content of the initial movement, and the overall dance form, is clearly described. In interpretation a link is made with the chosen movements, this information is mostly related back to the original idea. There is evidence of the ability to make evaluation of own choreography mostly supported by reference to features, especially movement, within the work. The whole is presented in a clear format, which is easy to access and uses the chosen medium appropriately.
- 3-4 Action, dynamic and spatial content of the initial movement, and the overall dance form, is described. There is evidence of some ability to make links between the chosen movements and what it is intended to communicate, some reference is made back to the original idea. There is evidence of some ability to make judgements about own choreography but this is only sometimes supported by reference to features within the work. Presentation enables the reader to understand what is intended.
- 0-2 There is limited evidence of knowledge and understanding of action dynamic and spatial content of the initial movement, and of the overall dance form. There is occasionally evidence of some ability to make links between the chosen movements and what it is intended to communicate, some reference is made back to the original idea. There is limited evidence of ability to make judgements about own choreography and these are only occasionally supported by reference to features, especially movement, within the work. Presentation is acceptable.

14.6 Evidence to Support the Award of Marks

Teachers should keep records of their assessments during the course, in a form which facilitates the complete and accurate submission of the final assessments at the end of the course.

When the assessments are complete, the marks awarded under each of the assessment criteria must be entered on the Candidate Record Form, with supporting information given in the spaces provided. Candidate Record Forms are available on the AQA website in the Administration area. They can be accessed via the following link http://www.aqa.org.uk/admin/p_course.php

15

Supervision and Authentication

- | | | |
|------|------------------------------------|---|
| 15.1 | Supervision of Candidates' Work | Candidates' work for assessment must be undertaken under conditions which allow the teacher to supervise the work and enable the work to be authenticated. If it is necessary for some assessed work to be done outside the centre, sufficient work must take place under direct supervision to allow the teacher to authenticate each candidate's whole work with confidence. |
| 15.2 | Guidance by the Teacher | The work assessed must be solely that of the candidate concerned. Any assistance given to an individual candidate which is beyond that given to the group as a whole must be recorded on the Candidate Record Form. |
| 15.3 | Unfair Practice | At the start of the course, the supervising teacher is responsible for informing candidates of the AQA Regulations concerning malpractice. Candidates must not take part in any unfair practice in the preparation of coursework to be submitted for assessment, and must understand that to present material copied directly from books or other sources without acknowledgement will be regarded as deliberate deception. Centres must report suspected malpractice to AQA. The penalties for malpractice are set out in the AQA Regulations. |
| 15.4 | Authentication of Candidates' Work | Both the candidate and the teacher are required to sign declarations on the Candidate Record Form confirming that the work submitted for assessment is the candidate's own. The teacher declares that the work was conducted under the specified conditions, and records details of any additional assistance. |

16

Standardisation

- | | | |
|------|-----------------|---|
| 16.1 | Standardisation | <p>Annual standardising meetings will be held, usually in the Autumn and Spring terms preceding the examination. Centres entering candidates for the first time must send a representative to the meetings. Attendance is also mandatory in the following cases:</p> <ul style="list-style-type: none">• where there has been a serious misinterpretation of the specification requirements;• where the nature of coursework tasks set by a centre has been inappropriate;• where a significant adjustment has been made to a centre's marks in the previous year's examination. <p>At these meetings support will be provided for centres in the development of appropriate coursework tasks and assessment procedures. Video material from the previous year's examination will be available to demonstrate how the assessment criteria are to be applied.</p> <p>Early entry information is required to ensure that invitations can be sent to centres for standardising meetings.</p> |
|------|-----------------|---|

16.2 Internal Standardisation of Marking

The centre is required to standardise the assessments across different teachers and teaching groups to ensure that all candidates at the centre have been judged against the same standards. If two or more teachers are involved in marking a component, one teacher must be designated as responsible for internal standardisation. Common pieces of work must be marked on a trial basis and differences between assessments discussed at a training session in which all teachers involved must participate. The teacher responsible for standardising the marking must ensure that the training includes the use of reference and archive materials such as work from a previous year or examples provided by AQA. The centre is required to send to the moderator the Centre Declaration Sheet, duly signed, to confirm that the marking of centre-assessed work at the centre has been standardised. If only one teacher has undertaken the marking, that person must sign this form.

A specimen Centre Declaration Sheet appears in Appendix B.

17**Administrative Procedures****17.1 Recording Assessments**

The candidates' work must be marked according to the assessment criteria set out in Paras 14.1 – 14.5. The marks and supporting information must be recorded in accordance with the instructions in Section 14.6. The completed Candidate Record Form for each candidate must be made available to AQA on request.

17.2 Submitting Marks and Sample Work for Moderation

The centre must send their moderator the marks of all candidates, prior to moderation. Centres will then be informed which candidates' work is to be sampled.

The total component mark for each candidate must be submitted to AQA on the mark sheets provided or by Electronic Data Interchange (EDI) by the specified date.

17.3 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 assessments.

Special consideration should be requested for candidates whose work has been affected by illness or other exceptional circumstances. Information about the procedure is issued separately.

If work is lost, AQA should be notified immediately of the date of the loss, how it occurred, and who was responsible for the loss. AQA will advise on the procedures to be followed in such cases.

Where special help which goes beyond normal learning support is given, AQA must be informed so that such help can be taken into account when assessment and moderation take place.

Candidates who move from one centre to another during the course sometimes present a problem for a scheme of internal assessment.

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 assessment. If it occurs late in the course it may be possible to accept the assessments made at the previous centre. Centres should contact AQA at the earliest possible stage for advice about appropriate arrangements in individual cases.

17.4 Retaining Evidence and Re-Using Marks

The centre must retain the work of all candidates under secure conditions, from the time it is assessed, to allow for the possibility of an enquiry upon results. Candidate Record Forms should be attached to Extended Programme Notes. For practical elements, the work retained should include a video recording of internal assessments as well as a video recording of the work seen at moderation. A post-results re-moderation will only be possible if the latter recording is available. Work may be returned to candidates after the issue of results provided that no enquiry upon result is to be made which will include re-moderation of either of the practical components. If an enquiry upon result is to be made, the work must remain under secure conditions until requested by AQA.

18

Moderation

18.1 Moderation Procedures

On receipt of the centre's recommended marks, moderators will identify the work of candidates required for the moderation process.

Moderators will visit centres, normally in April and May and the teacher and moderator will assess candidates' work independently, at the same time. A comparison of these marks will enable the moderator to determine whether the centre's original marks can be validated. Where a visit is not possible, the centre will be required to send a video recording of the sample candidates' performances to the moderator.

In some cases it may be necessary for the moderator to call for the work of other candidates. Centres must ensure that appropriate arrangements are made to cater for this possibility. Mark adjustments will normally preserve the centre's order of merit but, where major discrepancies are found, AQA reserves the right to alter the order of merit.

18.2 Post-Moderation Procedures

On publication of the GCSE results, the centre is supplied with details of the final marks for the coursework component. Included in this despatch is a report form from the moderator giving feedback to the centre on the accuracy of the assessments made, and the reasons for any adjustments to the marks.

The candidates' work is returned to the centre after the examination. Some candidates' work may be retained by AQA for archive purposes.

Awarding and Reporting

19

Grading, Shelf-Life and Re-Sits

19.1	Qualification Titles	The qualification based on this specification has the following title: AQA GCSE in Performing Arts: Dance.
19.2	Grading System	The qualification will be graded on an 8 point grade Scale A*, A, B, C, D, E, F, 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.
19.3	Re-Sits	Candidates may retake either or both centre-assessed components only in conjunction with the written examination. The written examination may be retaken on its own.
19.4	Minimum Requirements	Candidates will be graded on the basis of work submitted for assessment.
19.5	Carrying Forward of Centre-Assessed Marks	Candidates retaking the examination may carry forward their moderated marks for Performance and Coursework components (3231/P and 3231/C respectively). These marks have a shelf-life which is limited only by the shelf-life of the specification, and they may be carried forward an unlimited number of times within this shelf-life.
19.6	Awarding and Reporting	This specification complies with the grading, awarding and certification requirements of the current GCSE, GCE and AEA Code of Practice April 2009 and will be revised in the light of any subsequent changes for future years.

Appendices

A

Grade Descriptions

The following grade descriptors indicate the level of attainment characteristic of the given grade at GCSE. They give a general indication of the required learning outcomes at each specific grade. The descriptors 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 (as in Section 6) overall. Shortcomings in some aspects of the examination may be balanced by better performances in others.

- Grade A The candidate responds to the chosen task in an informed, imaginative and sensitive manner. There is evidence of highly refined and articulate work which, in addition, shows imaginative and sensitive personal interpretation and evaluation. There is sophistication in combining excellence in body control with full exploration of personal artistry. Performance is sincere and convincing with a high level of sensitivity to other dancers. In choreography work, there will be a complex use of rhythms, dynamic and spatial combinations. There is evidence of extremely effective use of contrast, climax and logical sequencing. The whole work demonstrates considerable understanding of choreographic form. The Expanded Programme Note is perceptive and evaluative. In dance appreciation, the candidate is able to show informed opinion, detailed knowledge and perceptive understanding within relevant historical and social contexts.
- Grade C The candidate responds to show understanding of the chosen task. There is evidence of imagination and sensitivity, interpretation and evaluation within well-structured work. There is, in performance, competent technical skill and a degree of individuality and artistry in expressing the essence of the dance. Choreographic work shows logical form with a variety of structural elements. There is evidence of some pleasing aspects of rhythmic, dynamic and spatial interest in the developments of the original idea. The whole work shows unity. The Expanded Programme Note demonstrates the inter-relatedness of purpose and dance content. In dance appreciation the candidate makes links between movement and meaning, and makes informed judgements with reference to historical and social contexts.
- Grade F The candidate responds at a minimal level to provide work of a sufficient length which is recognisable as the candidate's own invention or making. Interpretation and evaluation are only occasionally demonstrated. In performance, the basic meaning of the dance is communicated. At times, there is some degree of technical awareness. There is, in choreographic work, a response to the initial idea, evidence of limited structure and simple dance vocabulary. The Expanded Programme Note identifies dance purpose and some content. The candidate shows slight knowledge and understanding of dance appreciation.

B

Record Forms

Candidate Record Forms and Centre Declaration Sheets are available on the AQA website in the Administration area. They can be accessed via the following link http://www.aqa.org.uk/admin/p_course.php

C

Overlaps with other Qualifications

There is the possibility of some overlap in the content of performance and choreography for candidates entering for GCSE Performing Arts: 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 Performing Arts: 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 Performing Arts: 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 Performing Arts: Dance, work is informed by the study of one prescribed set work and at least four other professional dance works which provide a foundation for appreciation, performance and choreography.

In addition, there is a degree of overlap with some GCSE Applied Performing Arts.