



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

General Certificate of Education

Dance 5231/6231 2008

Material accompanying this Specification

- Specimen and Past Papers and Mark Schemes
- Reports on Examination
- 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 2007.

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Background Information

1

Advanced Subsidiary and Advanced Level Specifications

1.1 Advanced Subsidiary (AS)

Advanced Subsidiary courses were introduced in September 2000 for the award of the first qualification in August 2001. They may be used in one of two ways:

- as a final qualification, allowing candidates to broaden their studies and to defer decisions about specialism;
- as the first half (50%) of an Advanced Level qualification, which must be completed before an Advanced Level award can be made.

Advanced Subsidiary is designed to provide an appropriate assessment of knowledge, understanding and skills expected of candidates who have completed the first half of a full Advanced Level qualification. The level of demand of the AS examination is that expected of candidates half-way through a full A Level course of study.

1.2 Advanced Level (AS+A2)

The Advanced Level examination is in two parts:

- Advanced Subsidiary (AS) - 50% of the total award;
- a second examination, called A2 - 50% of the total award.

Most Advanced Subsidiary and Advanced Level courses are modular. The AS comprises three teaching and learning modules and the A2 comprises a further three teaching and learning modules. Each teaching and learning module is normally assessed through an associated assessment unit. The specification gives details of the relationship between the modules and assessment units.

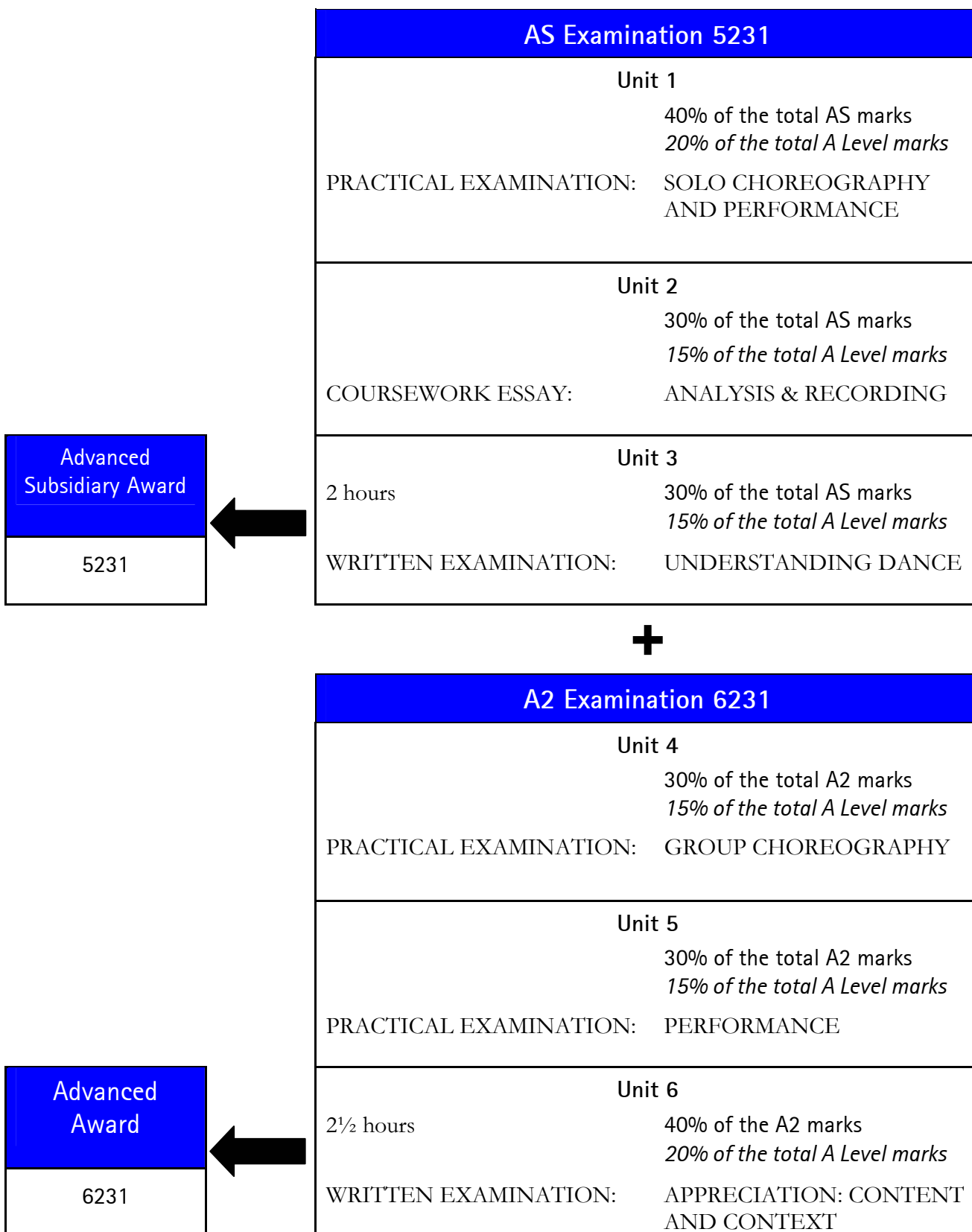
With the two-part design of Advanced Level courses, centres may devise an assessment schedule to meet their own and candidates' needs. For example:

- assessment units may be taken at the end of each year or at the end of the total course;
- AS may be completed at the end of one year and A2 by the end of the second year;
- AS and A2 may be completed at the end of the same year.

Details of the availability of the assessment units for each specification are provided in Section 3.

Specification at a Glance

Dance



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 series only.

3.2 Sequencing of Units The study of Dance is by nature synoptic. Areas of study are abstracted for focus in each unit. Units 4, 5 and 6 build on the knowledge and skills introduced in Units 1, 2 and 3. Unit 6 is a synoptic assessment of the whole A Level course, testing candidates' understanding of connections between different elements of Dance.

3.3 Entry Codes Normal entry requirements apply, but the following information should be noted.

The following unit entry codes should be used:

AS	A2
Unit 1 - <i>DAN1</i>	Unit 4 - <i>DAN4</i>
Unit 2 - <i>DAN2</i>	Unit 5 - <i>DAN5</i>
Unit 3 - <i>DAN3</i>	Unit 6 - <i>DAN6</i>

The **Subject Code** for entry to the AS only award is *5231*.

The **Subject Code** for entry to the Advanced Level award is *6231*.

3.4 Classification Codes Every specification is assigned to a national classification code indicating the subject area to which it belongs. Centres should be aware that candidates who enter for more than one GCE qualification with the same classification code will only have one grade (the highest) counted for the purpose of School and College Performance Tables. The classification code for this Specification is *7230*.

3.5 Private Candidates

The specification is available to private candidates under certain circumstances. Private candidates should write to AQA for a copy of Supplementary Guidance for Private Candidates.

3.6 Access Arrangements and Special Consideration

AQA pays due regard to the provisions of the Disability Discrimination Act 1995 in its administration of this specification.

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.

Further details can be found in the Joint Council for Qualifications (JCQ) document:

Access Arrangements and Special Consideration

Regulations and Guidance Relating to Candidates who are Eligible for Adjustments in Examination

GCE, VCE, GCSE, GNVQ, Entry Level & Key Skills

This document can be viewed via the AQA web site www.aqa.org.uk

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

3.7 Language of Examinations

All Assessment Units in this subject are provided in English only.

Scheme of Assessment

4

Introduction

Prior level of attainment and recommended prior learning

This qualification is a recognised part of the National Qualifications Framework. As such AS and A Level provide progression, from Key Stage 4, through post-16 studies and form the basis for entry to higher education or employment. (See Sections 5 and 6 of the specification for Aims and Objectives).

No prior qualification is required. It is recognised that many people gain appropriate experience in dance outside the context of the school curriculum. They may or may not have had this experience recognised through a qualification. It is not a requirement that candidates must have taken the GCSE examination in this subject or experienced Dance at Key Stage 4. The specifications are designed for candidates from any dance background who wish to study dance in depth.

Candidates are expected to acquire experience of choreography and performance and to engage in critical thinking about dance. The specifications promote progression in depth and complexity through the Advanced Subsidiary and Advanced Level examinations and provide a suitable foundation for study in higher education and for employment.

For the Advanced Subsidiary award candidates are required to study **one set work** and to have some understanding of the cultural context from which it derives. For the Advanced Level award, candidates are required to study **an additional set work** and to study the cultural context from which each of the two set works derives; this includes African dance, ballet, modern dance and South Asian dance, as manifest in the United Kingdom in the current theatre dance repertoire. Sections 13.3 and 16.5 describe the arrangements for AQA's prescription of set works and notification of the list to centres.

5

Aims

5.1 AS and A2

The aims set out below describe the educational purposes of following a course in Dance and apply to both the AS and A Level specifications. They are not listed in order of priority.

The aims are to:

- a. develop and extend the knowledge, understanding and skills needed to participate in, and communicate through dance, in a variety of contexts;

-
- b. advance engagement in appreciation of the diverse, dynamic heritage of dance, promoting spiritual, moral and cultural development;
 - c. encourage life-long learning and provide access to dance and dance-related interests and careers;
 - d. foster imagination and creativity, and promote personal and social development.
-

5.2 A2 Only

In addition the A level Specification will extend the skills, knowledge and understanding developed in the AS and provide a basis for further study.

6

Assessment Objectives

6.1 Assessment Objectives

The Assessment Objectives are common to both AS and A Level. The Schemes of Assessment will assess candidates' ability to:

- a. perform and interpret dance ideas with a sense of style, demonstrating an understanding of safe practice and of the technical and expressive requirements;
 - b. create imaginative dances with an understanding of current practice, whilst drawing on the conventions and traditions of the past;
 - c. comment perceptively and critically on the structural and expressive aspects of dance, demonstrating clearly the relationship between the context of dances and their realisation in performance.
-

6.2 The Quality of Written Communication

The quality of written communication is assessed in all assessment units where candidates are required to produce extended material. Candidates will be assessed according to their ability to:

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

Assessment of the quality of written communication is included in Assessment Objective (c).

7

Scheme of Assessment - *Advanced Subsidiary (AS)*

The Scheme of Assessment has a modular structure. The Advanced Subsidiary (AS) award comprises three compulsory assessment units.

7.1 Assessment Units

Unit 1	Practical Examination
40% of the total AS marks	50 marks

Candidates are required to choreograph and perform a solo dance, normally of between two and three minutes' duration. Specific tasks are set from which the candidate selects one. Candidates are also required to produce a single page of programme notes.

The practical examination is set by AQA and marked by a visiting examiner.

Unit 2	Coursework Essay
30% of the total AS marks	60 marks

Candidates are required to provide an analysis of the Solo Choreography and Performance presented for Module 1. The analysis should identify the salient features of the dance, i.e. the choice of movement, the choreographic devices used, the form of the piece and its significance in terms of the question selected. Written descriptions, floor plans and notation should be included, as appropriate. Reference should be made to the processes of investigating, experimenting, selecting, choreographing and to technical development and performance training.

Detailed instructions are given in Section 19: Nature of Centre-Assessed Component and Section 20: Assessment Criteria.

The coursework is marked by the teacher and moderated by AQA.

Unit 3	Written Examination	2 hours
30% of the total AS marks	60 marks	

Candidates are required to answer compulsory short-answer questions and structured essay questions.

The focus is on the dancer's experience in training, as performer and as audience, and will draw on the candidate's knowledge of one set work (see section 13.3)

The written examination is set by AQA and marked externally.

7.2 Weighting of Assessment Objectives for AS

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	Unit Weightings (%)			Overall Weighting of AOs (%)
	1	2	3	
a. Perform and interpret dance ideas with a sense of style, demonstrating an understanding of safe practice and of the technical and expressive requirements	20	-	-	20
b. Create imaginative dances with an understanding of current practice, whilst drawing on the conventions and traditions of the past	20	-	-	20
c. Comment perceptively and critically on the structural and expressive aspects of dance, demonstrating clearly the relationship between the context of dances and their realisation in performance	-	30	30	60
Overall Weighting of Units (%)	40	30	30	100

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

8

Scheme of Assessment - *Advanced Level (AS+A2)*

The Scheme of Assessment has a modular structure. The A Level award comprises three compulsory assessment units from the AS Scheme of Assessment and three compulsory assessment units from the A2 scheme of assessment.

8.1 AS Assessment Units

Unit 1
20% of the total A Level marks Practical Examination
50 marks

Unit 2
15% of the total A Level marks Coursework Essay
60 marks

Unit 3
15% of the total A Level marks Written Examination 2 hours
60 marks

8.2 A2 Assessment Units

Unit 4	Practical Examination
<i>15% of the total A Level marks</i>	60 marks

Candidates are required to choreograph a group dance, normally of between two and three minutes' duration, in which they do not perform. Specific tasks are set, from which the candidate chooses one. A single page of programme notes is required.

The practical examination is set by AQA and marked by a visiting examiner.

Unit 5	Practical Examination
<i>15% of the total A Level marks</i>	60 marks

Candidates are required to answer TWO compulsory questions.

Question 1

Performance of a Set Dance. Each candidate chooses in advance and performs a prescribed solo in one of a range of dance genres including African dance, ballet, modern dance or South Asian dance.

Question 2

Performance from a notated score. Each candidate is given 30 minutes' invigilated preparation time to read and learn a dance from a notated score presented on the day of the examination. The dance is then performed without the score in hand. Scores in Benesh Notation and Labanotation are provided in a range of genres from which candidates may choose. The audio accompaniment is also provided.

The practical examination is set by AQA and marked by a visiting examiner.

Unit 6	Written Examination	2½ hours
<i>20% of the total A Level marks</i>	75 marks	

While Dance by its nature is synoptic, and assumes candidates' understanding of connections between different subject elements, it is particularly apparent in this examination. This unit comprises two sections, from which candidates answer three questions overall.

Section A: Candidates must answer ONE question.

Section B: Candidates must answer TWO questions – ONE question on EACH of the two set works studied (see section 16.5).

The written examination is set by AQA and marked externally.

8.3 Synoptic Assessment

Synoptic assessment in Dance will require candidates to bring together their knowledge, understanding and skills, making connections across the subject areas of choreography, performance and appreciation in specific contexts using specialist vocabulary. This is explicitly assessed in Unit 6 which carries 20% of the total A level marks.

8.4 Weighting of Assessment Objectives for A Level

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.

A Level Assessment Units (AS + A2)

Assessment Objectives	Unit Weightings (%)						Overall Weighting of AOs (%)
	1	2	3	4	5	6	
a. Perform and interpret dance ideas with a sense of style, demonstrating an understanding of safe practice and of technical and expressive requirements	10	-	-	-	15	-	25
b. Create imaginative dances with an understanding of current practice, whilst drawing on the conventions and traditions of the past.	10	-	-	15	-	-	25
c. Comment perceptively and critically on the structural and expressive aspects of dance, demonstrating clearly the relationship between the context of dances and their realisation in performance	-	15	15	-	-	20	50
Overall Weighting of Units (%)	20	15	15	15	15	20	100

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

Subject Content

9 Summary of Subject Content

9.1 Core subject content

The core subject content is integral to the study of Dance as detailed in Modules 1-6. In order to avoid repetition, this core subject content has been identified separately in Paragraphs 10.2 – 10.7.

9.2 AS Modules

MODULE 1 – SOLO: CHOREOGRAPHY AND PERFORMANCE

This module focuses on the knowledge and skills required to choreograph and perform solo dances.

MODULE 2 – ANALYSIS AND RECORDING

This module focuses on the candidate's knowledge and ability to identify, analyse and comment on their own progress in learning to choreograph and perform as a soloist. Learning is specifically related to work presented for Module 1.

MODULE 3 – UNDERSTANDING DANCE

This module focuses on knowledge and understanding arrived at through critical thinking about:

- dance studio practice
- the constituent features and forms of dance
- one set work: its present context and the context from which it is derived (see Section 13.3).

9.3 A2 Modules

MODULE 4 – GROUP CHOREOGRAPHY

This module focuses on knowledge and skills required to choreograph for a group and to prepare and present group work for performance.

MODULE 5 – PERFORMANCE

This module focuses on knowledge and skills required to:

- interpret and perform a solo dance
- interpret, reconstruct from notation and perform a short dance.

MODULE 6 – APPRECIATION: CONTENT AND CONTEXT

This module focuses on knowledge and understanding arrived at through critical analysis and interpretation of dances and of the context in which they are presented and from which they are derived.

Two set works are central to these studies (see Section 16.5).

10.1 The core subject content

The core subject content provides a foundation for dance study (Paras 10.2 – 10.7). The six modules each provide specific ways in which the core content is delivered. The study of dance is by nature synoptic.

10.2 The form, function and context of dances

All dances have a function of human significance: artistic, social, religious and/or ritualistic. They have a form and have constituent features which make up the dance. The form and constituent features of dances change and vary in importance according to the function of the dance. The function of dances determines and is determined by:

- the context and manner in which dances originate and are performed;
- their modification through time;
- the changing performance milieu;
- their contemporary impact;
- their relationships to other dancers within the same genre, other genres and to works in other art forms.

In studying different dances and different genres the comparative importance of constituent features, form, function and context will vary.

10.3 The constituent features of dances

Movement components

- action content: flexion, extension, rotation, locomotion, elevation balance, isolation
- dynamic content: speed, energy, continuity
- spatial content: shape, direction, pathway, focus.

Dancers

- numbers
- gender
- physique
- role.

Physical setting

- performance environment: location in time and place, formal, informal, proscenium, arena, set, lighting, properties
- costume: shape, colour, material.

Aural setting

- silence
- the audible aspect of dancing
- found sound, natural sound
- the spoken word
- music.

<p>10.4 The form of dances</p>	<p>Interrelating the constituent features</p> <ul style="list-style-type: none"> • at a specific time in the dance • throughout the duration of sections or of the whole dance, e.g. dancer to dancer, dancer to physical environment, movement to accompaniment, spatial content to location. <p>Choreographic devices</p> <ul style="list-style-type: none"> • structural elements in dance: motif/phrase development, variation, repetition, contrast, climax, balance, proportion, logical sequence and unity • structural elements in music: pitch, melody, polyphony, harmony, volume, dynamics, time signature, (beat), rhythm, phrase, cadence • sectional structures in dance and music: binary, ternary, theme and variation, canon, rondo, episodic. <p>The relationship of dance to music</p> <ul style="list-style-type: none"> • direct correlation • music visualisation • call and response • identification or enhancement of mood or character • narrative • mutual coexistence, disassociation.
<p>10.5 The significance of dances</p>	<p>Character of the dance Type of subject matter Treatment of subject matter Qualities of the dance and its contributory parts.</p>
<p>10.6 The dancer in action: knowledge of the demands made in practice and performance on the dancer's body</p>	<p>Interpretative skills, e.g. projection, emphasis, musicality, timing, phrasing.</p> <p>Physical skills</p> <ul style="list-style-type: none"> • dancer in training (see movement components above): build up, conservation, expenditure of energy, potential for aerobic/anaerobic energy, repetition, practice, accumulation/development of movement, development of strength and stamina, development of movement memory, sensory feedback • body structure in relation to action content (see movement components above) • types and structure of joints, particularly the spine and its movement, the importance of knees, ankles, and feet • muscle groups and types of muscle contraction and interaction. <p>Safe practice</p> <ul style="list-style-type: none"> • appropriate environment in which to dance • correct learning of dance techniques • physical/emotional limitations of the body • limitations of the energy reserve. <p>Health</p> <ul style="list-style-type: none"> • diet, injury prevention, simple treatment.

10.7 Notation as a tool for reading and writing dances

- analysis of content, style and form
- analysis of simple scores: timing, phrasing, repetition, variation, coherence, style
- recording, illustrating movement ideas and sequences.

USING EITHER

Benesh Notation

- below-stave information: direction, location, travel for solo dancer and group
- in-stave information: basic, bend, contact and closing signs, kneeling, movement lines, wrist direction, body bends, tilts and turns
- above-stave information: steps, jumps, slides, repeats, multiple staves
- concerns related to specific genres.

OR USING

Labanotation

- the stave, body parts, direction, action (including jumping, rotations, pathways)
- relationships (of body parts, people, props)
- simple contractions and extensions
- orientation in general space, repeats, scoring.

AS Module 1

Solo Choreography and Performance

Experience of choreographing and performing a solo dance is central to this module. Study will focus on:

11.1 Subject Matter	Investigating the subject matter of dances.
11.2 Components	Ways in which this subject matter is transformed into dance. Attention should be paid to: <ul style="list-style-type: none">• selection and transposition of the movement components;• the setting of the Solo Choreography;• any accompaniment for the Solo Choreography.
11.3 Structure	The structure of the Solo Choreography in terms of: <ul style="list-style-type: none">• the choreographic devices used;• the form of dance;• the relationship of the dance to any accompaniment.
11.4 Technique	The technical ability to perform the selected movement effectively.
11.5 Rehearsal	Understanding the process of rehearsal procedures necessary to bring the Solo Choreography to performance.
11.6 Programme notes	Preparation of concise programme notes to include: <ul style="list-style-type: none">• title of the dance;• identification of any accompaniment selected;• name of the dancer;• a brief statement which captures the essence of the Solo Choreography.

AS Module 2

Analysis and Recording

Central to this module is critical engagement in:

- the processes of investigating, experimenting, selecting, choreographing and recording dances;
- the necessary technical and performance training;
- appreciation of the ways in which the subject matter of a dance is demonstrated in the context of its performance.

12.1 Analysis

Analysing dances, in particular the candidate's own Solo Choreography and Performance to be presented for Module 1, in terms of the following key features:

- the choice of subject matter for dances;
- the selection of movement to ensure relevance to the subject matter;
- the choreographic devices and form of dances;
- the significance of the dance in relation to the subject matter chosen;
- the content of the subject matter and the ways in which it informs performance conventions and traditions.

12.2 Recording

Ways of recording key features of dances such as salient positions, actions and locations or floor plans using basic skills in Benesh Notation, Labanotation or other appropriate diagrammatic forms.

12.3 Communication

Efficiency in communicating results of the analysis in essay form using words accompanied by notation, floor plans or other appropriate diagrammatic forms.

12.4 Physical and interpretative skills

Developing and recording physical and interpretative skills to ensure:

- application of effective rehearsal processes;
- efficient performance.

13

AS Module 3

Understanding Dance

Two strands are central to this module:

- an understanding of basic dance studio practice ;
- an understanding of the constituent features and forms of dance.

The study of constituent features and forms is applied to dance in general and to **one** set work (see Section 13.3).

Study will focus on:

13.1 Dance studio practice

- the distinction between interpretative skills and physical skills
- action as experienced in the dance studio
- training, the build up and expenditure of energy
- safe practice
- ability to record, comprehend and interpret simple movement ideas in notated or diagrammatic forms.

13.2 Constituent features and form of dances

- identification of movement components, the dancers and the roles danced, the setting, lighting, costuming and accompaniment
- identification of choreographic devices, structural elements and the ways in which these interrelate
- recording of the components, devices and elements in notated or diagrammatic forms
- discerning of the significance of the dance, including its subject matter and treatment, its context in current dance repertoire, both live and recorded, and the context of its origin.

13.3 Set works

Set works to be studied for AS and A2 are changed regularly, in rotation. It is unlikely that any set work will remain on the prescribed list for longer than three years continuously. Normally one set work will change for any one year.

Details of set works will be published on the AQA Website.

The set works for the Unit 3 examination in 2008 are:

La Fille mal gardée (Ashton, 1960)

Wyoming (Davies 1988)

Nutcracker! (Bourne, 2003)

A2 Module 4

Group Choreography

Choreographing, preparing and presenting work for performance are central to this module. Study will focus on:

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| 14.1 | Subject matter | Researching the topic to ensure sufficient understanding for the creation of movement material. |
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| 14.2 | Components | Transformation of the topic into dance. Attention should be paid to: <ul style="list-style-type: none">• critical selection of movement components and their transposition into dance;• the setting of the Group Choreography;• selection, preparation and presentation of any accompaniment of the Group Choreography. |
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| 14.3 | Structure | The structure of the Group Choreography in terms of: <ul style="list-style-type: none">• the choreographic devices used including balance and logical sequencing. Particular attention should be paid to sectional structuring of the dance with its accompaniment;• the form of the dance, particularly as it involves both the relationship between dancers, and that of dancers to the physical setting and any accompaniment. |
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| 14.4 | Effective use of dancers | The ability of the dancers to perform the selected movement effectively. Attention should be paid to choreographing the movement appropriately for the dancers' bodies and skills levels. |
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| 14.5 | Rehearsal | Understanding and managing the process of rehearsal necessary to bring the Group Choreography to performance. |
|------|-----------|---|
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|------|-----------------|--|
| 14.6 | Programme notes | Preparation of concise programme notes to include: <ul style="list-style-type: none">• title of the dance;• identification of any accompaniment selected;• names of the dancers;• a brief statement which captures the essence of the Group Choreography. |
|------|-----------------|--|
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15

A2 Module 5

Performance

Central to this module is the solo performance of a Set Dance chosen from those prescribed for study. The selection of Set Dances recorded in both Benesh Notation and Labanotation together with the taped accompaniment will be sent to centres early in the Spring Term in the year of the examination. Candidates are required to perform **one** dance from the selection provided.

In addition candidates are required to demonstrate their skills in reconstruction by performing, from the notation system of their choice, a short dance of 32 bars which includes sectional repeats. The scores for the dance will be distributed on the day of the examination.

15.1	Interpretation	Learning the Set Dance intelligently to interpret and perform the style appropriately.
15.2	Analysis	Analysing the choreography of the Set Dance to determine and interpret the form.
15.3	Communication	Communicating the significance of the Set Dance in terms of its character, subject matter, treatment of subject matter and qualities.
15.4	Projection	Projecting the dance in performance using physical and interpretative skills effectively.
15.5	Reconstructing from Benesh Notation or Labanotation	Reconstructing features of a dance such as duration, rhythmic structure, spatial patterning, form and movement content.
15.6	Realising the score in performance	Determining strategies for decoding and performing the dance from the score within the limited time. These should include ways of identifying, managing and progressively building material to realise the score in performance.

A2 Module 6

Appreciation: Content and Context

This module encapsulates the synoptic nature of dance with a primary focus on critical analysis and interpretation of dances, of the context in which these are presented and from which they are derived. Two set works are central to these studies (see Section 16.5).

16.1 Analysis and interpretation

Analysis and interpretation of performance seen live or in recorded form:

- the significance of the character of the dance, its subject matter and treatment, in interpreting and evaluating dances;
- the form of dances and its importance in underpinning effective communication of the subject matter;
- the constituent features of dances including movement components, dancers, the physical and aural environments and the relevance of these features in embodying the subject matter.

16.2 Place in current theatre dance repertoire in the UK

Recognising the place of dances in the current theatre dance repertoire in the UK. Consideration should be given to choreographers, companies, dancers and other artists involved in terms of their contribution to the dances studied and to the theatre dance repertoire in the UK.

16.3 Context and function of dances

Understanding the context and function of dances and the way in which subject matter, form and constituent features change and vary in importance according to the function of the dance.

16.4 Nature of dance and dancing

Comprehending the nature of dance, of dances and of dancing, the role, life-style, health and well-being of the dancer.

16.5 Set works

Set works to be studied for AS and A2 are changed regularly, in rotation. It is unlikely that any set work will remain on the prescribed list for longer than three years continuously. Normally one set work will change for any one year.

Details of future set works will be published on the AQA Website.

The set works for the Unit 6 examination in 2008 are:

Wyoming (Davies, 1988)

Rush (Khan, 2000)

Nutcracker! (Bourne, 2003)

Key Skills and Other Issues

17

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

17.1 Introduction

The Key Skills Qualification requires candidates to demonstrate levels of achievement in the Key Skills of *Application of Number*, *Communication* 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 website (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 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. More specific guidance on integrating the delivery of Key Skills in courses based upon this specification is given in the AQA specification support material.

17.2 Key Skills Opportunities in Dance

The broad and multi-disciplinary nature of Dance makes it an ideal vehicle for candidates to develop their knowledge and understanding of the Key Skills and to produce evidence of their application. The matrices below signpost the opportunities for the acquisition, development and production of evidence for Part B of each of the five Key Skills units at *Level 3*, in the teaching and learning modules of this specification. The degree of opportunity in any one module will depend upon a number of centre-specific factors, including teaching strategies and level of resources.

Communication

What you must do :	Signposting of Opportunities for Generating Evidence in Modules					
	1	2	3	4	5	6
C3.1a Contribute to Discussions	✓	✓	✓	✓	✓	✓
C3.1b Make a presentation	✓	✓	✓	✓	✓	✓
C3.2 Read and synthesise Information	✓	✓	✓	✓	✓	✓
C3.3 Write different types of documents	✓	✓	✓	✓	✓	✓

Information Technology

What you must do :	Signposting of Opportunities for Generating Evidence in Modules					
	1	2	3	4	5	6
IT3.1 Plan and use different sources to search for and select information	✓	✓	✓	✓	✓	✓
IT3.2 Explore, develop and exchange information, and derive new information	✓	✓	✓	✓	✓	✓
N3.3 Present information including text, numbers and images	✓	✓	✓	✓	✓	✓

Working with Others

What you must do :	Signposting of Opportunities for Generating Evidence in Modules					
	1	2	3	4	5	6
WO3.1 Plan the activity	✓	✓	✓	✓	✓	✓
WO3.2 Work towards agreed objectives	✓	✓	✓	✓	✓	✓
WO3.3 Review the activity	✓	✓	✓	✓	✓	✓

Improving own learning and performance

What you must do :	Signposting of Opportunities for Generating Evidence in Modules					
	1	2	3	4	5	6
LP3.1 Agree and plan targets	✓	✓	✓	✓	✓	✓
LP3.2 Seek feedback and support	✓	✓	✓	✓	✓	✓
LP3.3 Review progress	✓	✓	✓	✓	✓	✓

Problem Solving

What you must do :	Signposting of Opportunities for Generating Evidence in Modules					
	1	2	3	4	5	6
PS3.1 Recognise, explain and describe the problem	✓	✓	✓	✓	✓	✓
PS3.2 Generate and compare different ways of solving problems	✓	✓	✓	✓	✓	✓
PS3.3 Plan and implement options	✓	✓	✓	✓	✓	✓
PS3.4 Agree and review approaches to tackling problems	✓	✓	✓	✓	✓	✓

NB The signposting in the five tables above represents opportunities to acquire and produce evidence of the Key Skills through this specification. There may be other opportunities to achieve these and other aspects of Key Skills via this specification, but these are dependent on the detailed course of study delivered within centres.

17.3 Key Skills in the Assessment of Dance

The 'main' Key Skill of *Communication* contributes to the assessment of Dance. Aspects of *Communication* are an intrinsic part of all Assessment Objectives and hence will form part of the assessment requirements for all Units.

17.4 Further Guidance

More specific guidance and examples of tasks that can provide evidence of one or more Key Skill are given in the AQA specification support material.

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

18.1 Spiritual, Moral, Ethical, Social and Cultural Issues

Dancing is a human activity, inspired, meticulously constructed, and rigorously rehearsed and presented. Courteous and caring behaviour, appropriately determined by context, is part of the ongoing training and performance process. Central to this is self respect and respect for others.

All dances have a function of human significance: artistic, social, religious and/or ritualistic. These functions both determine and are determined by the core subject content identified in Section 10.2.

18.2 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.

Centre-Assessed Component

19

Nature of Centre-Assessed Component

Candidates are required to produce an essay of approximately 1500 - 1800 words, accompanied by notation, floor plans or other appropriate diagrammatic forms, that provides a coherent, in-depth analysis of the Solo Choreography and Performance presented for Module 1. Three areas should be addressed as follows:

19.1 Choreographic investigation

Candidates should be encouraged to engage in, experiment with, analyse and record choreographic processes. Focus is on:

- transposing ideas into dance with attention to the movement components, structuring the solo in terms of choreographic devices and the form of the dance;
- the relationship of the dance to physical and aural setting or to any accompaniment.

19.2 Technical and performance training

Candidates should be encouraged to engage in and keep a record of the development of their physical and interpretative skills and performance process required for the solo dance. Focus is on:

- technical training undertaken to perform the solo dance efficiently;
- strategies for improving physical and interpretative skills;
- rehearsal processes.

19.3 Recording movement

Use of notation to support analysis of key features of the Solo Choreography and Performance and to record ideas. Using basic skills in Benesh Notation, Labanotation or other diagrammatic forms, candidates should record key ideas such as salient positions, actions and locations or floor plans.

19.4 Guidance for centres and candidates

The recommended length of the essay, 1500 - 1800 words, is provided for guidance and no specific penalty will be incurred for work which exceeds this range. However, note should be taken of the assessment criteria which relate to *pertinent selection*, *clear analysis*, and *concise rationale*.

Advice to centres and *Instructions to Candidates* are published on the AQA Website.

20.1 Introduction

The assessment criteria provide a series of descriptors for work in each of the defined mark ranges for the assessment objective identified for Unit 2.

20.2 MARK RANGE

DESCRIPTOR

Comment perceptively and critically on the structural and expressive aspects of dance, demonstrating clearly the relationship between the context of dances and their realisation in performance.

46–60 The candidate makes a highly pertinent selection of key features of the Solo Choreography including actions, positions, phrases, motifs and floor plans. These features are recorded with precision and elegance using either Benesh Notation, Labanotation or other appropriate diagrammatic forms. The candidate is able to provide a clear, detailed critical analysis of the technical training required for the performance of the Solo Choreography. A wide range of the appropriate strategies is drawn on, revealing an understanding of rehearsal demands in preparation for performance. The work reveals substantial evidence of informed choice of movement, choreographic devices and structures, and accompaniment, with a concise rationale for selections made.

31–45 The candidate makes a pertinent selection of key features of the Solo Choreography, including action, positions, simple motifs and floor plans. The features are recorded clearly in Benesh Notation, Labanotation or other appropriate diagrammatic forms. The candidate is able to provide a sound analysis of the technical training required for the performance of the Solo Choreography. There is evidence of an understanding of rehearsal demands used in preparation for performance. There is evidence of informed choice of movement, choreographic devices and structures, and accompaniment, with clear rationale for selections made.

16–30 The candidate selects and records a range of features of the Solo Choreography using Benesh Notation, Labanotation or other appropriate diagrammatic forms. There is some evidence of an understanding of rehearsal demands in preparation for performance. There is some evidence of understanding the choice of movement, choreographic devices and structures, and accompaniment. A rationale for selections is made.

0–15 The candidate records some aspects of the Solo Choreography using appropriate diagrammatic forms. There is recognition of rehearsal demands in preparation for performance and an ability to comment on these. There is a description of choice of movement, choreographic devices and structures, and accompaniment, with some evidence of a rationale for selections.

20.3 Evidence to support the award of marks

Candidates' essays must be annotated by the teacher. When the assessments are complete, the marks awarded for each of the assessment criteria must be entered on the Candidate Record Form, with supporting information given in the spaces provided. A specimen Candidate Record Form appears in Appendix B; the exact design may be modified before the operational versions are issued and the correct year's Candidate Record Forms should always be used.

21

Supervision and Authentication

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| 21.1 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. |
| 21.2 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 <i>Candidate Record Form</i> . Any such assistance must be taken into account in making an assessment of the candidate's work. |
| 21.3 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. |
| 21.4 Authentication of Candidates' Work | Both the candidate and the teacher are required to sign declarations on the <i>Candidate Record Form</i> and <i>Centre Declaration Sheet</i> 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 is also required to record details of any additional assistance. |

22

Standardisation

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| 22.1 Standardisation Meetings | <p>Annual standardising meetings will be held in the Spring term. 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 approach to coursework requirements and assessment procedures.</p> |
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22.2 Internal Standardising 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 a signed *Centre Declaration Sheet* confirming 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.

23

Administrative Procedures

23.1 Recording Assessments

The candidates' work must be marked according to the assessment criteria set out in Section 20. The completed Candidate Record Form for each candidate must be attached to the work and made available to AQA on request.

23.2 Submitting Marks and Sample Work for Moderation

The total component mark for each candidate must be submitted to AQA on the mark sheets provided by AQA or by Electronic Data Interchange (EDI) by the specified date. Centres will be informed which candidates' work is required in the samples to be submitted to the moderator.

23.3 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.

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.

Details are available from AQA and centres should ask for a copy of *Candidates with Special Assessment Needs, Special Arrangements and Special Consideration: Regulations and Guidance*.

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.

23.4 Retaining Evidence and Re-Using Marks

The centre must retain the work of all candidates, with *Candidate Record Forms* attached, under secure conditions, from the time it is assessed, to allow for the possibility of an enquiry upon result. The 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 the coursework component. If an enquiry upon result is to be made, the work must remain under secure conditions until requested by AQA.

24

Moderation

24.1 Moderation Procedures

Moderation of the coursework is by inspection of a sample of candidates' work, by a moderator appointed by AQA. The centre marks must be submitted to AQA and the sample of work must reach the moderator by the date specified in the year in which the qualification is awarded.

Following the re-marking of the sample work, the moderator's marks are compared with the centre marks to determine whether any adjustment is needed in order to bring the centre's assessments into line with standards generally. In some cases it may be necessary for the moderator to call for the work of other candidates. In order to meet this possible request, centres must have available the coursework and Candidate Record Form of every candidate entered for the examination and be prepared to submit it on demand. 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.

24.2 Post-Moderation Procedures

On publication of the GCE 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 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

25

Grading, Shelf-Life and Re-Sits

25.1 Qualification Titles

The qualifications based on these specifications have the following titles:

AQA Advanced Subsidiary GCE in Dance
AQA Advanced Level GCE in Dance.

25.2 Grading System

Both the AS and the full A Level qualifications will be graded on a five-grade scale: A, B, C, D and E. Candidates who fail to reach the minimum standard for grade E will be recorded as U (unclassified) and will not receive a qualification certificate.

Individual assessment unit results will be certificated.

25.3 Shelf-Life of Unit Results

The shelf-life of individual unit results, prior to the award of the qualification, is limited only by the shelf-life of the specification.

25.4 Assessment Unit Re-Sits

Each assessment unit may be re-taken an unlimited number of times within the shelf-life of the specification. The best result will count towards the final award. Candidates who wish to repeat an award must enter for at least one of the contributing units and also enter for certification (cash-in). There is no facility to decline an award once it has been issued.

25.5 Minimum Requirements

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

25.6 Awarding and Reporting

This specification complies with the grading, awarding and certification requirements of the current *GCSE*, *GCSE in vocational subjects*, *GCE*, *VCE GNVQ* and *AEA Code of Practice 2006/07*, 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 A Level. 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 produces work to an excellent standard.

Choreography created by the candidate shows imagination and flair whilst directly addressing tasks set. Movement material selected is inventive and is structured eloquently to communicate dance ideas effectively.

In Performance, the Set Dance is performed with accuracy and demonstrates imaginative understanding of the interpretative demands of the choreography. Performance of the candidate's own choreographed work demonstrates a high level of skills, both physical and interpretative.

In both practical and written work, the candidate shows an excellent knowledge and understanding of the body, its training and safe use in rehearsal and performance contexts.

The candidate recognises and demonstrates, with precision and elegance, the importance of notation: Benesh Notation or Labanotation and other appropriate diagrammatic forms, to communicate dance knowledge effectively.

The candidate is able to analyse, interpret and evaluate dances in a detailed rational manner. Clear knowledge and understanding of the constituent features and form of dances, of their human significance and of the historical and cultural context in which they were initially created and are currently performed is articulated. Judgements made are based on relevant evidence.

Grade C

The candidate produces work that is competent.

Choreography created by the candidate shows evidence of competent structuring of work in response to tasks set. Movement material selected is appropriate and communicates the dance ideas.

In Performance, the Set Dance is performed with accuracy and demonstrates understanding of the interpretative demands of the choreography. Performance of the candidate's own choreographed work demonstrates physical and interpretative competence.

In both practical and written work, the candidate shows clearly knowledge and understanding of the body, its training and safe use in rehearsal and performance contexts.

The candidate recognises and demonstrates the importance of notation: Benesh Notation or Labanotation or other appropriate diagrammatic forms, to communicate dance knowledge.

The candidate is able to analyse, interpret dances and to demonstrate and attempt to evaluate dances drawing on evidence. Knowledge and understanding of the constituent features and form of dances, of their human significance and of the historical cultural context in which they were initially created and are currently performed is apparent.

Grade E

The candidate produces work that may be inconsistent but is on the whole acceptable.

Choreography created by the candidate is structured and addresses the tasks set. Movement material selected is relevant and in part succeeds in communicating the dance ideas.

In Performance, the Set Dance is performed with sufficient accuracy to demonstrate some understanding of the interpretative demands of the choreography. Performance of the candidate's own choreographed work demonstrates adequate physical and interpretative skills.

In both practical and written work, the candidate shows some knowledge and understanding of the body, its training and safe use in rehearsal and performance contexts.

The candidate recognises and demonstrates use of notation in appropriate diagrammatic forms, to communicate dance knowledge.

The candidate is able to analyse and interpret dances and to use evidence appropriately. Knowledge and understanding of the constituent features and form of dances, and of the historical and cultural context in which they are currently performed is apparent.

The Candidate Record Forms have been deleted from this specification because of changed requirements. The latest version of the forms are on the [Coursework Administration](#) pages of the Website.

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C

Overlaps with other Qualifications

There is a degree of overlap in Paragraph 10.6 with GCE Physical Education and the possibility of overlap in the performance element.