

AQA qualification support

GCSE Dance

Preparing to teach

Resources Booklet

BOOKLET 2

Published date: Spring 2016 version1

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GCSE DANCE

8236

Specification

For teaching from September 2016 onwards
For GCSE exams in 2018 onwards

Version 1.0 14 March 2016

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Are you using the latest version of this specification?

- You will always find the most up-to-date version of this specification on our website at [aqa.org.uk/8236](https://www.aqa.org.uk/8236)
- We will write to you if there are significant changes to the specification.

1 Introduction

1.1 Why choose AQA for GCSE Dance

An exciting and diverse specification

We've worked with dance teachers and subject experts to create a qualification that gives you the freedom to create lessons that will inspire and motivate all your students.

Dance is a powerful and expressive subject which encourages students to develop their creative, physical, emotional and intellectual capacity, whatever their previous experience in the subject.

This specification recognises the role of dance in young people's lives and students will study a range of dance styles and style fusions. Apart from the solo performance, they can choose any style in which to perform and choreograph, providing it meets the assessment criteria.

The study of the anthology of professional works will develop their ability to critically appraise professional dance works and provide a springboard for engaging in practical tasks.

Clear, well-structured exams, accessible for all

We realise most GCSE Dance students choose dance for the practical rather than theoretical focus. That's why our written assessment is clear, well-structured and easy for students to understand. Students will enjoy the variety of question styles, which include multiple choice, short and extended answer.

Marking you can trust

Your students will receive the grade that fairly represents their achievement and skills.

Clear progression to A-level, higher education and beyond

We've bridged the gap between GCSE, AS and A-level, giving your students the skills and experience to better prepare them for the demands of AS and A-level if they choose to progress with their study.

You can find out about all our Dance qualifications at aqa.org.uk/dance

A specification designed for you and your students

We have worked closely with teachers to design our specification to inspire, challenge and motivate every student, no matter what their level of ability, while supporting you in developing creative and engaging lessons.

This specification focuses on the aesthetic and artistic qualities of dance and the symbolic use of movement to express and communicate ideas and concepts through the interrelated processes of performance, choreography and appreciation. Dance is a powerful and empowering form of non-verbal communication and it is both physical and expressive, which makes it similar to and different from other art forms and physical activities. Dance develops creative, imaginative, physical, emotional and intellectual capacities.

This specification acknowledges the important role that dance plays in young people's lives. Whilst many students will bring some previous experience of dance, others will have very little. This specification aims to value and build on whatever experience they have. GCSE students will study a range of dance styles which acknowledge aspects of the repertoire of dance that can be seen in the United Kingdom today.

Skills-based approach

The practical component of the course enables students to study dance by 'doing' and the anthology of professional works will provide a springboard for the development of creative and engaging practical tasks. The study of the anthology will facilitate the development of students' skills in performance and choreography as well as broadening their knowledge and understanding of dance and ability to critically appraise dances of different styles and cultural influences.

We're behind you every step of the way

Our mark schemes and marking processes have been developed to ensure that the assessment is fair and consistent. Rest assured, your students will receive the grade that fairly represents their attainment and skills.

1.2 Support and resources to help you teach

We've worked with experienced teachers to provide you with a range of resources that will help you confidently plan, teach and prepare for exams.

Teaching resources

We have a comprehensive range of dance resources.

Visit [aqa.org.uk/8236](https://www.aqa.org.uk/8236) to see all our teaching resources. They include:

- **schemes of work:** a variety of ideas to help you plan your course with confidence
- **good practice guides:** to help you to inspire and challenge students to think creatively
- **exemplification materials:** to showcase sets of marked students' work supported by senior moderator commentaries and guidance.

Support service

- **Teacher standardisation:** our teacher online standardisation (T-OLS) system allows teachers and whole departments to work through exemplar and standardisation material quickly and easily.
- **Dance advisory service:** each school or college is allocated a subject adviser. You can contact him/her for one-to-one advice on any aspect of the subject, assessment and/or support with planning and delivery of course content.
- **Subject community:** provides access to free resources and services offered by many dance organisations and universities.
- **Support meetings:** to help you with course delivery; offering practical teaching strategies and approaches that really work.
- **Teacher network group:** allows teachers to contact colleagues at other schools/colleges to share ideas about resources and teaching strategies for the AQA specification.
- **Training courses:** to help you deliver AQA dance qualifications.
- **Subject expertise courses:** for all teachers, from newly-qualified teachers who are just getting started to experienced teachers looking for fresh inspiration.

To find out more about our support service visit aqa.org.uk/dance

Preparing for exams

Visit aqa.org.uk/8236 for everything you need to prepare for our exams, including:

- past papers, mark schemes and examiners' reports
- specimen papers and mark schemes for new courses
- Exampro: a searchable bank of past AQA exam questions
- exemplar student answers with examiner commentaries.

Analyse your students' results with Enhanced Results Analysis (ERA)

Find out which questions were the most challenging, how the results compare to previous years and where your students need to improve. ERA, our free online results analysis tool, will help you see where to focus your teaching. Register at aqa.org.uk/era

For information about results, including maintaining standards over time, grade boundaries and our post-results services, visit aqa.org.uk/results

Keep your skills up-to-date with professional development

Wherever you are in your career, there's always something new to learn. As well as subject-specific training, we offer a range of courses to help boost your skills.

- Improve your teaching skills in areas including differentiation, teaching literacy and meeting Ofsted requirements.
- Prepare for a new role with our leadership and management courses.

You can attend a course at venues around the country, in your school or online – whatever suits your needs and availability. Find out more at coursesandevents.aqa.org.uk

Help and support available

Visit our website for information, guidance, support and resources at aqa.org.uk/8236

If you'd like us to share news and information about this qualification, sign up for emails and updates at aqa.org.uk/keepinformeddance

Alternatively, you can call or email our subject team direct.

E: aqadance@aqa.org.uk

T: 01483 437 750

2 Specification at a glance

This qualification is linear. Linear means that students will sit all their exams and submit all their non-exam assessment at the end of the course.

2.1 Subject content

Core content

- 3.1 [Performance](#) (page 11)
- 3.2 [Choreography](#) (page 15)
- 3.3 [Dance appreciation](#) (page 18)

2.2 Assessments

Students must complete **both** assessment components.

Component 1: Performance and choreography
<p>What's assessed</p> <p>Performance</p> <ul style="list-style-type: none"> • Set phrases through a solo performance (approximately one minute in duration) • Duet/trio performance (three minutes in a dance which is a maximum of five minutes in duration) <p>Choreography</p> <ul style="list-style-type: none"> • Solo or group choreography – a solo (two to two and a half minutes) or a group dance for two to five dancers (three to three and a half minutes)
<p>How it's assessed</p> <p>Internally marked and externally moderated</p> <p>Performance</p> <ul style="list-style-type: none"> • 30% of GCSE • 40 marks <p>Choreography</p> <ul style="list-style-type: none"> • 30% of GCSE • 40 marks <p>Total component 60%</p> <p>Non-exam assessment (NEA) marked by the centre and moderated by AQA.</p>



Component 2: Dance appreciation

What's assessed

- Knowledge and understanding of choreographic processes and performing skills
- Critical appreciation of own work
- Critical appreciation of professional works

How it's assessed

- 40% of GCSE
- Written exam: 1 hour 30 minutes
- 80 marks

Questions

Based on students' own practice in performance and choreography and the GCSE Dance anthology.

3 Subject content

The subject content details the knowledge, understanding and skills that students are expected to learn during the course of study. This is set out below in three core areas of dance: performance, choreography and appreciation.

The GCSE Dance Anthology

The GCSE Dance Anthology underpins learning across each of the three core areas.

The anthology's mix of artistic, cultural and aesthetically diverse works, has been selected to broaden students' knowledge and understanding of the wide range of dance choreographed and performed in the United Kingdom today.

The anthology consists of [six short professional dance works](#) (page 18) each between 12 and 30 minutes duration. There is a filmed interview with the choreographer or company associate, which explores the choreographic approach of the choreographer and the defining characteristics of each work. Students must study all six works.

Together the six works include:

- different dance styles and fusions of style
- a selection of established and emerging choreographers
- different numbers and combinations of dancers
- a variety of choreographic approaches
- different choreographic structures
- a variety of types of performance environment
- a variety of aural settings
- inclusive dance
- dance influenced by other cultures.

Study of the works can inspire students to develop their own performance, creative and choreographic practice, at the same time as the knowledge, understanding and analytical skills required for critical appreciation.

The anthology should be used as an effective way to support the integration of theory and practice. The GCSE Dance anthology, with details of all six professional works, including films of each performance and interviews with the choreographer or company associate, is available at aqa.org.uk/dance

3.1 Performance

Students must develop and apply the following knowledge, understanding and skills to perform dance as a soloist for approximately **one minute** and in a duet/trio for a minimum of **three** minutes.

The total duration of a student's performance must be no less than **three and a half minutes**.

Knowledge, understanding and skills for performance	
Physical skills and attributes, including:	<ul style="list-style-type: none"> • posture • alignment • balance • coordination • control • flexibility • mobility • strength • stamina • extension • isolation.
Technical skills, including:	<ul style="list-style-type: none"> • action content (eg travel, turn, elevation, gesture, stillness, use of different body parts, floor work, transfer of weight) • dynamic content (eg fast/slow, sudden/sustained, acceleration/deceleration, strong/light, direct/indirect, flowing/abrupt) • spatial content (eg pathways, levels, directions, size of movement, patterns, spatial design) • relationship content - for duet/trio performance only (eg lead and follow, mirroring, action and reaction, accumulation, complement and contrast, counterpoint, contact, formations) • timing content • rhythmic content • movement in a stylistically accurate way.
Expressive skills, including:	<ul style="list-style-type: none"> • projection • focus • spatial awareness • facial expression • phrasing. <p>For duet/trio performance only:</p> <ul style="list-style-type: none"> • musicality • sensitivity to other dancers • communication of choreographic intent, including mood(s), meaning(s), idea(s), theme(s) and/or style/style fusion(s).
Mental skills and attributes (during performance), including:	<ul style="list-style-type: none"> • movement memory • commitment • concentration • confidence.

Knowledge, understanding and skills for performance	
Safe working practices (during performance), including:	<ul style="list-style-type: none"> • safe execution • appropriate dancewear, including: <ul style="list-style-type: none"> • footwear • hairstyle • absence of jewellery.
Mental skills and attributes (process), including:	<ul style="list-style-type: none"> • systematic repetition • mental rehearsal • rehearsal discipline • planning of rehearsal • response to feedback • capacity to improve.
Safe working practices (process), including:	<ul style="list-style-type: none"> • warming up • cooling down • nutrition • hydration.

3.1.1 Solo performance

Students must learn how to perform as a solo dancer for approximately **one** minute.

In conjunction with the student, the teacher must select **two** of the following set phrases for each student to perform as a soloist, from the choice of four set by AQA. The titles of the set phrases are as follows:

- breathe
- flux
- shift
- scoop.

Assessment of the solo performance will focus on the student's ability to demonstrate application of:

- physical skills and attributes safely during performance
- technical skills accurately and safely during performance
- expressive skills
- mental skills and attributes during performance.

In the assessed performance, the two phrases must be presented separately (not be linked together), but can be presented in any order. They must be performed to an audible beat of 105 BPM. They may **not** be performed to any other accompaniment.

See [Solo performance](#) (page 22) for details of the assessment and [Solo performance assessment grid](#) (page 30) for how it must be marked.

Recordings of the four set phrases, each lasting approximately 30 seconds, are available to view at aqa.org.uk/dance along with the teacher's notes.

3.1.2 Duet/trio performance

Students must learn how to perform as part of a duet/trio dance. Each student must perform for a **minimum of three minutes** in a dance which is a **maximum of five minutes** in duration.

The duet/trio dance may be choreographed by teacher(s), dance artist(s) or by collaboration between teacher(s) and/or dance artist(s) and students.

The duet/trio performance **must** have a clearly identified choreographic intent, which relates to mood(s), meaning(s), idea(s), theme(s) and/or style/style fusion(s) or a combination of these.

The action, dynamic and spatial elements of the remaining **two** set phrases from the choice of **four** set by AQA must be developed to generate dance content for the duet/trio performance and to realise the chosen choreographic intent.

It is not essential for the phrases in their original form to be included either in whole or in part in the resulting duet/trio, but they could be if this helps to realise the chosen choreographic intent.

The two phrases that have been used in a student's solo performance **must not** be used again in their duet/trio performance.

The final performance for assessment must clearly reflect the defined choreographic intent, and ensure coverage of the [performance content](#) (page 11) in a duet/trio context. This must include:

- opportunities for students to demonstrate the additional knowledge, skills and understanding specific to duet/trio performances ie relationship content, musicality and sensitivity to other dancers
- opportunities for students to demonstrate safe practice at a challenging level, eg physical contact and interaction with other dancers, elevations, moving into and out of the floor at speed
- an appropriate aural setting.

Assessment of the duet/trio performance will focus on **each** students' ability to demonstrate application of:

- physical skills and attributes safely during performance
- technical skills accurately and safely during performance
- expressive skills
- mental skills and attributes during performance.

The dance content of the piece presented for assessment must be of sufficient sophistication, complexity and challenge to allow each student to access the full range of marks available.

Please refer to the online exemplification material available at aqa.org.uk/dance for marked examples of duet/trio choreography.

3.1.2.1 Documenting the duet/trio performance

To support assessors' marking of the duet/trio performance, teachers must provide a Programme note (approximately 150 words). The Programme note must include the following information:

- the choreographic intent, eg the idea(s), theme(s), mood(s), meaning and/or style/style fusion(s) of the dance
- the phrases that have been used for each student in the creation of the piece and how they have been developed
- citations of title and musician/artist for any aural accompaniment used.

Please see [Duet/trio performance](#) (page 22) for further details of the [Programme note](#) (page 23) and assessment.

Students must be assessed individually within the piece performed, using [Duet/trio performance assessment grid](#) (page 31).

Students will also be required to demonstrate their knowledge and understanding of performance skills by responding to questions in the critical appreciation (component 2) written exam.

3.2 Choreography

Students must learn how to respond creatively to an externally set stimulus, to choreograph their own complete dance. The dance created must be either:

- a solo dance of a minimum of **two** minutes and a maximum of **two and a half** minutes

or

- a group dance of a minimum of **three** minutes and a maximum of **three and a half minutes** for two to five dancers.

which:

- includes a chosen aural setting
- can be in any style or style fusion(s) (as long as it meets the assessment criteria)
- communicates their own chosen choreographic intention.

The student is not required to perform in their choreographed dance but may do so if they wish.

To create their own dance, students must know, understand and be able to apply the following, as appropriate to their choreography:

Knowledge, understanding and skills for choreography	
Action content, including:	<ul style="list-style-type: none"> • travel • turn • elevation • gesture • stillness • use of different body parts • floor work • transfer of weight.
Dynamic content, including:	<ul style="list-style-type: none"> • fast/slow • sudden/sustained • acceleration/deceleration • strong/light • direct/indirect • flowing/abrupt.
Spatial content, including:	<ul style="list-style-type: none"> • pathways • levels • directions • size of movement • patterns • spatial design.

Knowledge, understanding and skills for choreography	
Relationship content, including:	<ul style="list-style-type: none"> • lead and follow • mirroring • action and reaction • accumulation • complement and contrast • counterpoint • contact • formations.
Choreographic processes, including:	<ul style="list-style-type: none"> • researching • improvising • generating • selecting • developing • structuring • refining and synthesising.
Structuring devices and form, including:	<ul style="list-style-type: none"> • binary • ternary • rondo • narrative • episodic • beginning/middle/end • unity • logical sequence • transitions.
Choreographic devices, including:	<ul style="list-style-type: none"> • motif and development • repetition • contrast • highlights • climax • manipulation of number • unison and canon.

Knowledge, understanding and skills for choreography	
Aural settings (and how they affect choreographic outcomes), including:	<p>Aural settings:</p> <ul style="list-style-type: none"> • song • instrumental • orchestral • spoken word • silence • natural sound • found sound • body percussion. <p>Effects on choreographic outcomes:</p> <ul style="list-style-type: none"> • mood and atmosphere • contrast and variety • structure • relationship to theme/idea.
Performance environments, including:	<ul style="list-style-type: none"> • proscenium arch • end stage • site-sensitive (ie designed for non-theatre spaces) • in-the-round.
Communication of choreographic intent, including:	<ul style="list-style-type: none"> • mood(s) • meaning(s) • idea(s) • theme(s) • style/style fusion(s).

Students will also be required to demonstrate their knowledge and understanding of choreographic skills by responding to questions in the critical appreciation (component 2) written exam.

3.2.1 Documenting the choreography

To support assessors' marking of the choreography, students must write a *Programme note* of approximately 120–150 words. The Programme note must include the following information:

- the choice of the set assessment stimulus to which the student responded, and the specific stimulus (eg poem, painting etc) that the student used
- a description of how the choreographic intent of the work eg the idea(s), theme(s), mood(s), meaning(s) and/or style/style fusion(s) of the dance was achieved
- citations of title and musician/artist for any aural accompaniment used.

Please see [Assessment task 2: Choreography](#) (page 24) for details of the assessment task. Students must be assessed using the [Choreography assessment grid \(40 marks\)](#) (page 33).

3.3 Dance appreciation

Through written communication and use of appropriate terminology, students must be able to critically analyse, interpret and evaluate their own work in performance and choreography and demonstrate their knowledge and understanding of professional practice in the six set works in the GCSE Dance anthology.

Dance appreciation is assessed through a written exam of one and a half hours duration.

Please refer to [Component 2: Dance appreciation](#) (page 26) for more information about the structure of the written exam.

3.3.1 Critical appreciation of own work

To critically appreciate their own performance and choreography, through describing, analysing, interpreting, evaluating and reflecting, students must know and understand:

Knowledge and understanding of critical appreciation of own work	
Performance	<ul style="list-style-type: none">the meaning of the relevant performance terminology in 3.1 Performance (page 11)the contribution of performance to audience understanding of the choreographic intent of the work being performed including the mood(s), meaning(s), idea(s), theme(s) and/or style/style fusion(s).
Choreography	<ul style="list-style-type: none">the meaning of relevant choreography terminology in 3.2 Choreography (page 15)the contribution of choreography to audience understanding of the choreographic intent of the work including the mood(s), meaning(s), idea(s), theme(s) and/or style/style fusion(s).

3.3.2 Critical appreciation of professional set works

The GCSE Dance anthology provides the focus for learning how to critically appreciate professional set works. The anthology contains the following professional set works:

Dance work	Dance company	Choreographer
<i>Artificial Things</i>	Stopgap Dance Company	Lucy Bennett
<i>A Linha Curva</i>	Rambert Dance Company	Itzik Galili
<i>Infra</i>	The Royal Ballet	Wayne McGregor
<i>Shadows</i>	Phoenix Dance Theatre	Christopher Bruce
<i>Within Her Eyes</i>	James Cousins Company	James Cousins
<i>Emancipation of Expressionism</i>	Boy Blue Entertainment	Kenrick H2O Sandy

Students must study **all six** works in their entirety and be prepared to describe, analyse, interpret, evaluate and reflect on the works in response to short answer and extended writing questions.

The GCSE Dance anthology, with details of all six professional works, including films of each performance and interviews with the choreographer or company associate, is available at aqa.org.uk/dance

Students must know and understand the defining characteristics of each set professional work, including:

Knowledge and understanding for critical appreciation of professional set works	
Features of production, including:	<ul style="list-style-type: none"> • staging/set eg projection, furniture, structures, backdrop, screens and features of these such as colour, texture, shape, decoration, materials • lighting eg colour, placement, direction, angles etc • properties eg size, shape, materials, how used etc • costume (including footwear, masks, make-up and accessories): features such as colour, texture, material, flow, shape, line, weight, decoration and how they define character or gender, identify dancers, enhance or sculpt the body and enhance the action • dancers (number, gender) • aural settings eg song, instrumental, orchestral, spoken word, silence, natural sound, found sound, body percussion, style, structure and musical elements such as tone, pitch and rhythm • dance for camera eg placement, angle, proximity, special effects.
Performance environments, including:	<ul style="list-style-type: none"> • proscenium arch • end stage • site-sensitive • in-the-round.
Choreographic approaches	As exemplified in the interview with each choreographer.
Choreographic content, including:	<ul style="list-style-type: none"> • movement content (actions, dynamics, space and relationships) as per the knowledge, skills and understanding for choreography specified in Choreography (page 15) • structuring devices and form (binary, ternary, rondo, narrative, episodic, beginning/middle/end, unity, logical sequence, transitions) • choreographic devices (motif and development, repetition, contrast, highlights, climax, manipulation of number, unison and canon).

Knowledge and understanding for critical appreciation of professional set works	
Choreographic intent, including:	<ul style="list-style-type: none"> • mood(s) • meaning(s) • idea(s) • theme(s) • style/style fusions(s).

To critically appreciate professional works through describing, analysing, interpreting, evaluating and reflecting, students must know and understand:

- the similarities and differences between the defining characteristics of each dance (as above)
- the contribution of choreography (as above), performance and features of production to the audience's understanding of the work
- the relationships between choreography, performance and features of production (as above) and the ways in which these have been used together to enhance audience understanding of the choreographic intention
- the purpose or significance of different performance environments in which the dance was created and performed.

3.3.3 Changes to GCSE Dance anthology

We do not expect to change the set professional works within the lifetime of the specification. However, the set professional works will be reviewed each year and we will give at least nine months' notice of any changes prior to first teaching of a two-year course. Notice of any change will be communicated via our exam bulletins and at aqa.org.uk/dance

3.3.4 AQA dance glossary

Please refer to the AQA GCSE Dance glossary for meanings of the terms used in this specification at aqa.org.uk/dance

4 Scheme of assessment

Find past papers and mark schemes, and specimen papers for new courses, on our website at aqa.org.uk/pastpapers

This specification is designed to be taken over two years.

This is a linear qualification. In order to achieve the award, students must complete all assessments at the end of the course and in the same series.

GCSE exams and certification for this specification are available for the first time in May/June 2018 and then every May/June for the life of the specification.

All materials are available in English only.

Our GCSE exams in Dance include questions that allow students to demonstrate their ability to:

- draw together their knowledge, skills and understanding from across the full course of study
- provide original practical responses
- provide short and extended written responses.

Synoptic assessment of GCSE Dance should require students to:

- develop a broad understanding of the connections between the knowledge, understanding and skills set out in the specification as a whole
- demonstrate their understanding of the relationships between theory and practice.

4.1 Aims and learning outcomes

Courses based on this specification should encourage students to:

- learn to choreograph, perform and appreciate dance as an art form
- inform their development as creative and artistic individuals and broaden their aesthetic, social and cultural experience through a holistic engagement with dance.

GCSE specifications in dance must enable students to engage as choreographers through the:

- creative and imaginative response to a range of stimuli
- use of imagination, problem solving, creativity and the synthesis of ideas
- application of knowledge, skills and understanding of choreographic forms and devices
- communication of ideas, feelings, emotions, meanings and moods.

GCSE specifications in dance must enable students to engage as performers through the:

- application of knowledge, skills and understanding of performing
- development of physical, technical, mental and expressive skills
- communication of choreographic intention and artistry.

GCSE specifications in dance must enable students to appreciate dance through the:

- articulation of knowledge and critical reflection to inform artistic practice
- critical appreciation of dance in its physical, artistic, aesthetic and cultural contexts
- critical analysis, interpretation, evaluation and appreciation of professional dance works.

GCSE specifications in dance must enable students to:

-
- participate in and appreciate dance from more than one style
 - critically appreciate at least two professional works by at least two choreographers
 - work collaboratively with others
 - develop knowledge, skills and understanding of health, well-being and safe and professional practice relevant to dance
 - improve own work through analysis, critical self-reflection and evaluation.

GCSE specifications in dance must reflect the learning outcomes in the content.

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

4.2 Assessment components

Component 1: Performance and choreography

Assessment task 1: Performance

The performance task is marked out of 40 marks. Each student **must** complete both parts of the task:

- Solo performance (12 marks)
- Duet/trio performance (24 marks)

A single overall mark out of 4 (in total) is also available for demonstration of each student's mental skills and attributes shown during the performances.

The mark for mental skills and attributes can only be awarded to each student if they provide credible evidence for **both** solo **and** duet/trio performances. A mark for mental skills **cannot** be awarded to a student if they produce evidence worthy of credit for **only one** performance.

Solo performance

Each student must perform the two selected phrases as a soloist in a **live** performance setting (approximately **one** minute).

If the student's performance does not contain an attempt to reproduce both set phrases, it will not be accepted as assessment evidence. Teachers must check the final performance for assessment of each student's work, to ensure it meets these requirements.

Duet/trio performance

Each student must perform in a duet/trio, in a **live** performance setting for at least **three** minutes in a single performance that is no longer than **five** minutes in duration. The duet/trio must include the specific choreographic requirements detailed in [Duet/trio performance](#) (page 14).

Administering the performance task

Overall if the student's performance evidence is less than **three and a half minutes** minutes or the duet/trio performance uses the same set phrases as the solo performance, it will not be accepted as assessment evidence. Teachers must check the final performance for assessment of each student's work, to ensure it meets these requirements.

For each student, teachers must also ensure the following requirements are met in administering the final performances for assessment:

- the student must have sufficient time to warm up before the final performances for assessment
- the final performances for assessment must be performed in a live setting which has been formally risk assessed and deemed safe
- the dance created for the duet/trio performance assessment cannot be any that has been created to meet assessment objective 2 (AO2) in the same series
- together the performances must allow for full coverage of AO1 and relevant content in every series
- for the duet/trio performance the choreographic intent should be determined by teacher/practitioner but this does not preclude students from contributing to the choreographic process of the duet/trio performance
- final performance for assessment must be under controlled supervised conditions.

The performances must address the content requirements specified in [Performance](#) (page 11) and address the requirements of AO1.

Marking the performance task

The solo performance is marked out of 12. The duet/trio is marked out of 24. A single overall mark out of 4 is also available for mental skills and attributes during the performances.

- The solo performance must be marked according to the [Solo performance assessment grid \(12 marks\)](#) (page 30) criteria.
- The individual performance in the duet/ trio must be marked using the [Duet/trio performance assessment grid \(24 marks\)](#) (page 31) criteria.
- To determine the mark for demonstration of mental skills and attributes during performance, use the [Mental skills and attributes during performance assessment grid](#) (page 29) criteria.

The final performance for assessment must be supervised by a teacher and must be performed in the academic year of certification.

Assessment evidence

The following evidence must be submitted for assessment with the teacher's mark sheet and the signed *Candidate record form*. See [Supervising and authenticating](#) (page 35).

Programme note for the duet/trio performance

Teachers must provide a Programme note (approximately 150 words) to support the assessment of the duet/trio. This must be submitted to AQA with the audio visual recording. The Programme note must include the following information:

- the choreographic intent, eg the idea(s), theme(s), mood(s), meaning(s) and/or style/style fusion(s) of the dance
- the phrases that have been used for each student in the creation of the piece
- citations of title and musician/artist for any aural accompaniment used.

Audio visual recording of the performances

For each student, the final presentation of the solo and duet/trio performances for assessment must be recorded with a single camera from an audience perspective, from start to finish and be unedited. The student being assessed must be identified on screen by name and candidate number. In the solo performance, students must name the set phrases they are performing at the start of the recording of their performance.

Teachers must ensure they have followed the [AQA guidance for audio visual recording - Component 1 assessment evidence](#), available on the AQA website.

Teachers must check the recording of the final performance for assessment of each student's work, to ensure it meets the minimum content requirements.

The audio visual recording of the live performance for assessment must be submitted to AQA for moderation by the specified deadline.

Please note: If a programme note is not submitted for assessment, the audio visual recording of the duet/trio performance will still be accepted as assessment evidence. However, this will compromise how clearly the evidence supports the mark awarded by the centre, meaning centre marks are more likely to be adjusted at moderation.

Assessment task 2: Choreography

The choreography task is marked out of 40 marks. Students must demonstrate their creative response to a choice of **one** stimulus, from a prescribed task list set by AQA. The choreography must be a complete dance, including movement material and a selected aural setting, either as:

- a solo dance of a minimum of **two** minutes and a maximum of **two and a half** minutes
- or
- a group dance of a minimum of **three** minutes and a maximum of **three and a half** minutes for two to five dancers.

If the student's choreography is less than two minutes or more than two and a half minutes for a solo choreography, or less than three minutes or more than three and a half minutes for a group choreography, it will not be accepted as assessment evidence.

Teachers must check the final performance for assessment of each student's work, to ensure it meets the minimum and maximum duration requirements.

The externally set task list is published by the 15 September of the academic year of certification. Please visit [e-AQA](#) to view the externally set task list for the year of study.

Each student is required to select a single stimulus, from one of five options from the paper for which they have been entered. Students must be given the paper in its entirety; it must not be edited, changed or abridged in any way.

Each year, the tasks will relate to the following types of stimuli:

- words, poem or a piece of text
- a photograph/image
- a prop, accessory or object
- a feature of the natural world
- an everyday activity or topical or historical event.

The choreography must address the content requirements specified in [Choreography](#) (page 15) and address the assessment objectives AO2.

Each student must be marked individually within the piece performed using the criteria; please see [Choreography assessment grid \(40 marks\)](#) (page 33). This task is marked out of 40.

The teacher must assess the student's **live** performance of the choreography.

Administering the choreography task

For each student, teachers must ensure the following requirements are met in presenting the final performance of the choreography for assessment:

- the student must have sufficient time to warm up before the final assessed performance
- the final performance for assessment must be performed in a live setting which has been formally risk assessed and deemed safe
- the final performance of the choreography for assessment must be under controlled supervised conditions
- the dance created for the performance of the choreography assessment cannot be any that has been created to meet AO1 in the same series
- together the performances must allow for full coverage of AO1 and relevant content in every series
- each student must be wholly responsible for their own complete dance for final assessment
- the live performance of the choreography that is assessed must be the one that is recorded
- the live assessment of choreography must take place in the academic year of certification.

The student is not required to perform in their choreographed dance but may do so if they wish. Dancers chosen to perform in their choreographed dance must be under 19 years of age at the time of the assessment.

Marking the choreography task

The student's choreography must be marked using the criteria specified in the [Choreography assessment grid \(40 marks\)](#) (page 33).

The Choreography is marked out of 40.

The final presentation of the choreography for assessment must be under the supervision of a teacher for authentication purposes and must be performed in the academic year of certification.

Assessment evidence

The following evidence must be submitted for assessment with the teacher's mark sheet and the signed *Candidate record form*; please see [Supervising and authenticating](#) (page 35).

Programme note

The student's *Programme note* of approximately 120–150 words, which supports the assessment of the choreography must be given to the teacher/assessor at the start of the live performance assessment and submitted to AQA with the audio visual recording.

The Programme note must include the following information:

- the choice of the specific assessment stimulus to which the student responded and the specific stimulus (eg poem, painting etc) that the student used
- a description of how the choreographic intent of the work eg the idea(s), theme(s), mood(s), meaning(s) and /or style/style fusion(s) of the dance was achieved
- citations of title and musician/artist for any aural accompaniment used.

Audio visual recording of the final performance of choreography

The final performance of choreography presented for assessment must be recorded with a single camera from an audience perspective, from start to finish and be unedited. The student being assessed must be identified on screen by name and candidate number at the start of the recording of the final performance for assessment.

Teachers must ensure they have followed the [AQA guidance for audio visual recording - Component 1 assessment evidence](#), available on the AQA website.

Teachers must check the final recording of each student's choreography before submission to AQA to ensure it meets the minimum duration requirements.

The audio-visual recording of the live performance for assessment must be submitted to AQA for moderation by the specified deadline.

Please note: If a programme note is not submitted for assessment, the audio visual recording of the final performance of choreography will still be accepted as assessment evidence. However, this will compromise how clearly the evidence supports the mark awarded by the centre, meaning centre marks are more likely to be adjusted at moderation.

Supervising students

Teachers may provide guidance and sufficient support to students so that they are clear about the requirements of the tasks they need to undertake and the marking criteria on which the work will be assessed. Teachers may also provide guidance to students on the suitability of the response to the task, particularly if it means they will not meet the requirements of the marking criteria.

Sufficient direct supervision must be provided to students to ensure that students' work can be confidently authenticated as their own. See also [Non-exam assessment administration](#) (page 35).

Component 2: Dance appreciation

Written exam

This component is the written exam paper of one and a half hours, set in the summer of the year of certification. The question paper has three sections and covers the assessment objectives AO3 and AO4.

The exam will be marked out of 80.

Section A

AO3 relates to the knowledge and understanding of [choreographic processes](#) (page 15) and [performing skills](#) (page 11). Questions will relate to a given stimulus for students to write a response.

Section B

AO4 relates to the [critical appreciation of own work](#) (page 18). Questions will relate to students' own experience of performance, or choreography or both from within the course.

Section C

AO4 relates to the [critical appreciation of professional works](#) (page 18) and students will answer questions relating to the GCSE Dance anthology.

Students must be able to critically analyse, evaluate and identify similarities and differences and explain and justify their own opinions with reasoning.

Please see aqa.org.uk/dance to see the complete anthology for study.

Examiners reports and mark schemes for the question paper set for the year of entry will be available on the e-AQA secure site in the August following the examination.

4.3 Assessment objectives

Assessment objectives (AOs) are set by Ofqual and are the same across all GCSE Dance specifications and all exam boards.

The assessments will measure how students have achieved the following assessment objectives.

- AO1: Perform dance, reflecting choreographic intention through physical, technical and expressive skills.
- AO2: Create dance, including movement material and aural setting, to communicate choreographic intention.
- AO3: Demonstrate knowledge and understanding of choreographic processes and performing skills.
- AO4: Critically appreciate own works and professional works, through making analytical, interpretative and evaluative judgements.

Assessment objective weightings for GCSE Dance

Assessment objectives (AOs)	Component weightings (approx %)		Overall weighting (approx %)
	Component 1	Component 2	
AO1	30		30
AO2	30		30
AO3		15	15
AO4		25	25
Overall weighting of components	60	40	100

4.4 Assessment weightings

The marks awarded on the papers will be scaled to meet the weighting of the components. Students' final marks will be calculated by adding together the scaled marks for each component. Grade boundaries will be set using this total scaled mark. The scaling and total scaled marks are shown in the table below.

Component	Maximum raw mark	Scaling factor	Maximum scaled mark
Performance and choreography	80	3	240
Dance appreciation	80	2	160
Total scaled mark:			400

4.5 Assessment grids

4.5.1 Level of response marking instructions

Level of response mark schemes are broken down into mark bands, each of which has a descriptor. The descriptor indicates the quality that will be expected in the student's evidence for that mark band.

Identifying the correct mark band

The work must be assessed against each criterion separately. Start at the lowest mark band and see whether the evidence meets the descriptor for that mark band. If it meets the lowest mark band then go to the next one and decide if it meets this mark band, and so on, until you have a match between the mark band descriptor and the students' evidence.

With practice and familiarity you will find that for better responses you will be able to quickly skip through the lower levels/marks of the mark scheme.

Duet/trio performance and choreography assessment grids

Duet/trio and choreography assessment grids have two marks within each mark band. Once you have identified the correct mark band (as above), you need to decide which mark to allocate within the band. The lower mark indicates that the student has **just** met the requirement described in the band, the upper mark indicates that the evidence is **clear** but that the student has not quite met the requirements set out in the next mark band.

Determine an overall mark

The marks for each criteria need to be added up to determine the final overall mark for the individual performance/choreography. For performance, marks for solo, duet/trio and mental skills and attributes also need to be added up to derive an overall mark out of 40.

4.5.2 Marking to the correct standard

Online exemplification materials are provided on e-AQA with written commentaries which explain how the marks have been awarded.

To ensure you use the assessment criteria grids correctly and mark to the correct standard:

- access the online exemplification materials provided before you mark your own students' work
- ensure a senior dance representative from your school, with responsibility for conducting internal standardisation, completes online standardisation.

4.5.3 Component 1: Performance and choreography

Solo performance (12 marks)

Students must be assessed on their ability to demonstrate:

- physical skills and attributes safely during performance
- technical skills accurately and safely during performance
- expressive skills

in reproducing the content of the chosen two set phrases.

Duet/trio performance (24 marks)

Students must be assessed on their ability to demonstrate:

- physical skills and attributes safely during performance
- technical skills accurately and safely during performance
- expressive skills

reflecting the choreographic intent of the duet/trio performance.

Mental skills and attributes during performance (4 marks)

Students must be assessed on their:

- mental skills and attributes during the solo and the duet/trio performances.

Choreography (40 marks)

Students must be assessed on their ability to creatively and effectively select and use the following, as relevant to their choreographic intent:

- action and dynamic content
- spatial content (and relationship content where appropriate)
- structuring devices and form
- choreographic devices
- aural setting (and performance environment where appropriate).

Solo performance assessment grid (12 marks)

For the list of knowledge, understanding and skills to be assessed, please refer to the subject content for [Performance](#) (page 11).

Marks	Demonstration of physical skills and attributes safely to reproduce set phrases	Demonstration of technical skills accurately and safely to reproduce set phrases	Demonstration of expressive skills to reproduce set phrases
4	Exceptional ability to demonstrate physical skills and attributes safely.	Exceptional ability to demonstrate technical skills accurately and safely.	Exceptional ability to demonstrate expressive skills.
3	Highly developed ability to demonstrate physical skills and attributes safely.	Highly developed ability to demonstrate technical skills accurately and safely.	Highly developed ability to demonstrate expressive skills.
2	Sound ability to demonstrate physical skills and attributes safely.	Sound ability to demonstrate technical skills accurately and safely.	Sound ability to demonstrate expressive skills.
1	Limited ability to demonstrate physical skills and attributes safely.	Limited ability to demonstrate technical skills accurately and safely.	Limited ability to demonstrate expressive skills.
0	Nothing worthy of credit.		

Duet/trio performance assessment grid (24 marks)

For the list of knowledge, understanding and skills to be assessed, please refer to the subject content for [Performance](#) (page 11).

Marks	Demonstration of physical skills and attributes safely to reflect choreographic intent	Demonstration of technical skills accurately and safely to reflect choreographic intent	Demonstration of expressive skills to reflect choreographic intent
8 Clear 7 Just	Exceptional ability to demonstrate physical skills and attributes safely.	Exceptional ability to demonstrate technical skills accurately and safely.	Exceptional ability to demonstrate expressive skills.
6 Clear 5 Just	Highly developed ability to demonstrate physical skills and attributes safely.	Highly developed ability to demonstrate technical skills accurately and safely.	Highly developed ability to demonstrate expressive skills.
4 Clear 3 Just	Sound ability to demonstrate physical skills and attributes safely.	Sound ability to demonstrate technical skills accurately and safely.	Sound ability to demonstrate expressive skills.
2 Clear 1 Just	Limited ability to demonstrate physical skills and attributes safely.	Limited ability to demonstrate technical skills accurately and safely.	Limited ability to demonstrate expressive skills.
0	Nothing worthy of credit.		

Mental skills and attributes during performance assessment grid (4 marks)

For the list of knowledge, understanding and skills to be assessed, please refer to the subject content for [Performance](#) (page 11).

Marks	Demonstration of mental skills and attributes during the performances
4	Exceptional demonstration of mental skills and attributes
3	Highly developed demonstration of mental skills and attributes
2	Sound demonstration of mental skills and attributes
1	Limited demonstration of mental skills and attributes
0	Nothing worthy of credit.

Choreography assessment grid (40 marks)

For the list of knowledge, understanding and skills to be assessed, please refer to the subject content for [Choreography](#) (page 15).

Marks	Selection and use of appropriate action and dynamic content to realise choreographic intent	Selection and use of appropriate spatial content (and relationship content where appropriate) to realise choreographic intent	Selection and use of appropriate structuring devices and form to realise choreographic intent	Selection and use of appropriate choreographic devices to realise choreographic intent	Selection and use of appropriate aural setting (and performance environment where appropriate) to realise choreographic intent
8 Clear	Selection and use of action and dynamic content is exceptionally creative and effective, demonstrating a sophisticated understanding of choreography.	Selection and use of spatial content (and relationship content where appropriate) is exceptionally creative and effective, demonstrating a sophisticated understanding of choreography.	Selection and use of structuring devices and form is exceptionally creative and effective, demonstrating a sophisticated understanding of choreography.	Selection and use of choreographic devices is exceptionally creative and effective, demonstrating a sophisticated understanding of choreography.	Selection and use of aural setting (and performance environment where appropriate) is exceptionally creative and effective, demonstrating a sophisticated understanding of choreography.
7 Just					
6 Clear	Selection and use of action and dynamic content is highly creative and effective, demonstrating a coherent understanding of choreography.	Selection and use of spatial content (and relationship content where appropriate) is highly creative and effective, demonstrating a coherent understanding of choreography.	Selection and use of structuring devices and form is highly creative and effective, demonstrating a coherent understanding of choreography.	Selection and use of choreographic devices is highly creative and effective, demonstrating a coherent understanding of choreography.	Selection and use of aural setting (and performance environment where appropriate) is highly creative and effective, demonstrating a coherent understanding of choreography.
5 Just					

Marks	Selection and use of appropriate action and dynamic content to realise choreographic intent	Selection and use of appropriate spatial content (and relationship content where appropriate) to realise choreographic intent	Selection and use of appropriate structuring devices and form to realise choreographic intent	Selection and use of appropriate choreographic devices to realise choreographic intent	Selection and use of appropriate aural setting (and performance environment where appropriate) to realise choreographic intent
4 Clear	Selection and use of action and dynamic content is moderately creative and effective, demonstrating a sound understanding of choreography.	Selection and use of spatial content (and relationship content where appropriate) is moderately creative and effective, demonstrating a sound understanding of choreography.	Selection and use of structuring devices and form is moderately creative and effective, demonstrating a sound understanding of choreography.	Selection and use of choreographic devices is moderately creative and effective, demonstrating a sound understanding of choreography.	Selection and use of aural setting (and performance environment where appropriate) is moderately creative and effective, demonstrating a sound understanding of choreography.
3 Just					
2 Clear	Selection and use of action and dynamic content shows limited creativity and effectiveness, demonstrating a simplistic understanding of choreography.	Selection and use of spatial content (and relationship content where appropriate) shows limited creativity and effectiveness, demonstrating a simplistic understanding of choreography.	Selection and use of structuring devices and form shows limited creativity and effectiveness, demonstrating a simplistic understanding of choreography.	Selection and use of choreographic devices shows limited creativity and effectiveness, demonstrating a simplistic understanding of choreography.	Selection and use of aural setting (and performance environment where appropriate) shows limited creativity and effectiveness, demonstrating a simplistic understanding of choreography.
1 Just					
0	Nothing worthy of credit.				

5 Non-exam assessment administration

The non-exam assessment (NEA) for this specification is performance and choreography.

Visit aqa.org.uk/8236 for detailed information about all aspects of NEA administration.

The head of the school or college is responsible for making sure that NEA is conducted in line with our instructions and Joint Council for Qualifications (JCQ) instructions.

5.1 Supervising and authenticating

To meet Ofqual's qualification criteria and conditions, the requirements set out in [Assessment components](#) (page 22) of the specification must be adhered to. Evidence of authentication for each student must include:

- a *Candidate record form* (CRF), signed by the student and their teacher to confirm that all the student's Non-exam assessment (NEA) evidence submitted is their own work and was conducted under the conditions laid down by this specification
- video recordings of each student's performance/choreography, which identify the student by name and candidate number.

Students must have sufficient direct supervision to ensure that the work submitted can be confidently authenticated as their own. This means that you must review the progress of work during its production to see how it develops.

Any work produced without supervision, for example outside of the classroom, should be compared to work produced with supervision.

In comparing the student's work, consideration must be given to the consistency in levels of skill demonstrated.

Work that cannot be confidently authenticated must not be included in the student's submission.

You are required to provide details of the support the student received on the CRF and sign the authentication statement. If the statement is not signed, we **cannot** accept the student's work for assessment.

5.2 Submitting NEA evidence and marks to AQA

You must send all your students NEA evidence (set out in [Supervising and authenticating](#) (page 35) and [Assessment components](#) (page 22)) and marks to AQA for moderation by the specified date given at aqa.org.uk/keydates

You must show clearly how marks have been awarded against the assessment criteria in this specification. Your comments will help the moderator to see, as precisely as possible, where you think the students have met the assessment criteria. You must:

- record your comments on the CRF
- check that the correct marks are written on the CRF and that the total is correct.

The moderator re-marks a sample of the evidence and compares this with the marks you have provided to check whether any changes are needed to bring the marking in line with our agreed standards. Any changes to marks will normally keep your rank order but, where major inconsistencies are found, we reserve the right to change the rank order.

5.3 Avoiding malpractice

Please inform your students of the AQA regulations concerning malpractice. They must not:

- submit work that is not their own
- lend work to other students
- allow other students access to, or use of, their own independently-sourced source material
- include work copied directly from books, the internet or other sources without acknowledgement
- submit work that is word-processed by a third person without acknowledgement
- include inappropriate, offensive or obscene material.

These actions constitute malpractice and a penalty will be given (for example, disqualification).

If you identify malpractice **before** the student signs the declaration of authentication, you don't need to report it to us. Please deal with it in accordance with your school or college's internal procedures. We expect schools and colleges to treat such cases very seriously.

If you identify malpractice **after** the student has signed the declaration of authentication, the head of your school or college must submit full details of the case to us at the earliest opportunity. Please complete the form *JCQ/M1*, available from the JCQ website at jcq.org.uk

You must record details of any work which is not the student's own on the front of the assessment booklet or other appropriate place.

You should consult your exams officer about these procedures.

5.4 Teacher standardisation

We will provide support for using the marking criteria and developing appropriate tasks through teacher standardisation.

For further information about teacher standardisation visit our website at aqa.org.uk/8236

In the following situations teacher standardisation is essential. We will send you an invitation to complete teacher standardisation if:

- moderation from the previous year indicates a serious misinterpretation of the requirements
- a significant adjustment was made to the marks in the previous year
- your school or college is new to this specification.

For further support and advice please speak to your adviser. Email your subject team at aqadance@aqa.org.uk for details of your adviser.

5.5 Internal standardisation

You must ensure that you have consistent marking standards for all students. One person must manage this process and they must sign the *Centre declaration sheet* to confirm that internal standardisation has taken place.

Internal standardisation may involve:

- all teachers marking some sample pieces of work to identify differences in marking standards
- discussing any differences in marking at a training meeting for all teachers involved
- referring to reference and archive material, such as previous work or examples from our teacher standardisation.

5.6 Factors affecting individual students

For advice and guidance about arrangements for any of your students, please email us as early as possible at eos@aqa.org.uk

Occasional absence: you should be able to accept the occasional absence of students by making sure they have the chance to make up what they have missed. You may organise an alternative supervised session for students who were absent at the time you originally arranged.

Lost work: if work is lost you must tell us how and when it was lost and who was responsible, using our special consideration online service at aqa.org.uk/eaqa

Special help: where students need special help which goes beyond normal learning support, please use the CRF to tell us so that this help can be taken into account during moderation.

Students who move schools: students who move from one school or college to another during the course sometimes need additional help to meet the requirements. How you deal with this depends on when the move takes place. If it happens early in the course, the new school or college should be responsible for the work. If it happens late in the course, it may be possible to arrange for the moderator to assess the work as a student who was 'Educated Elsewhere'.

5.7 School and college consortia

If you are in a consortium of schools or colleges with joint teaching arrangements (where students from different schools and colleges have been taught together but entered through the school or college at which they are on roll), you must let us know by:

- filling in the *Application for Centre Consortium Arrangements for centre-assessed work*, which is available from the JCQ website jqc.org.uk
- appointing a consortium co-ordinator who can speak to us on behalf of all schools and colleges in the consortium. If there are different co-ordinators for different specifications, a copy of the form must be sent in for each specification.

We will allocate the same moderator to all schools and colleges in the consortium and treat the students as a single group for moderation.

5.8 After moderation

We will give you the final marks when the results are issued.

You will also receive a report when the results are issued, which will give feedback on the appropriateness of the tasks set, interpretation of the marking criteria and how students performed in general.

We may need to use some of your students' work to meet Ofqual requirements for awarding, archiving or standardisation purposes. Students' work will not be returned unless you specifically request it.

6 General administration

You can find information about all aspects of administration, as well as all the forms you need, at aqa.org.uk/examsadmin

6.1 Entries and codes

You only need to make one entry for each qualification – this will cover all the question papers, non-exam assessment and certification.

Every specification is given a national discount (classification) code by the Department for Education (DfE), which indicates its subject area.

If a student takes two specifications with the same discount code:

- further and higher education providers are likely to take the view that they have only achieved one of the two qualifications
- only one of them will be counted for the purpose of the *School and College Performance tables* – the DfE's rules on 'early entry' will determine which one.

Please check this before your students start their course.

Qualification title	AQA entry code	DfE discount code
AQA GCSE in Dance	8236	TBC

This specification complies with:

- Ofqual *General conditions of recognition* that apply to all regulated qualifications
- Ofqual GCSE qualification level conditions that apply to all GCSEs
- Ofqual GCSE subject level conditions that apply to all GCSEs in this subject
- all other relevant regulatory documents.

The Ofqual qualification accreditation number (QAN) is 601/8549/1.

6.2 Overlaps with other qualifications

There are no overlaps with any other AQA qualifications at this level.

6.3 Awarding grades and reporting results

The qualification will be graded on a nine-point scale: 1 to 9 – where 9 is the best grade.

Students who fail to reach the minimum standard for grade 1 will be recorded as U (unclassified) and will not receive a qualification certificate.

6.4 Re-sits and shelf life

Students can re-sit the qualification as many times as they wish, within the shelf life of the qualification.

6.5 Previous learning and prerequisites

There are no previous learning requirements. Any requirements for entry to a course based on this specification are at the discretion of schools and colleges.

6.6 Access to assessment: diversity and inclusion

General qualifications are designed to prepare students for a wide range of occupations and further study. Therefore our qualifications must assess a wide range of competences.

The subject criteria have been assessed to see if any of the skills or knowledge required present any possible difficulty to any students, whatever their ethnic background, religion, sex, age, disability or sexuality. If any difficulties were encountered, the criteria were reviewed again to make sure that tests of specific competences were only included if they were important to the subject.

As members of the Joint Council for Qualifications (JCQ) we participate in the production of the JCQ document *Access Arrangements and Reasonable Adjustments: General and Vocational qualifications*. We follow these guidelines when assessing the needs of individual students who may require an access arrangement or reasonable adjustment. This document is published on the JCQ website at jcq.org.uk

6.6.1 Students with disabilities and special needs

We can make arrangements for disabled students and students with special needs to help them access the assessments, as long as the competences being tested are not changed. Access arrangements must be agreed **before** the assessment. For example, a Braille paper would be a reasonable adjustment for a Braille reader but not for a student who does not read Braille.

We are required by the Equality Act 2010 to make reasonable adjustments to remove or lessen any disadvantage that affects a disabled student.

If you have students who need access arrangements or reasonable adjustments, you can apply using the Access arrangements online service at aqa.org.uk/eaqa

6.6.2 Special consideration

We can give special consideration to students who have been disadvantaged at the time of the assessment through no fault of their own – for example a temporary illness, injury or serious problem such as the death of a relative. We can only do this **after** the assessment.

Your exams officer should apply online for special consideration at aqa.org.uk/eaqa

For more information and advice about access arrangements, reasonable adjustments and special consideration please see aqa.org.uk/access or email accessarrangementsqueries@aqa.org.uk

6.7 Working with AQA for the first time

If your school or college has not previously offered any AQA specification, you need to register as an AQA centre to offer our specifications to your students. Find out how at aqa.org.uk/becomeacentre

6.8 Private candidates

This specification is available to private candidates, under condition that:

- candidates attend an AQA school or college which will supervise and assess the production of non-exam assessment evidence
- any other requirements concerning the administration of non-exam assessments contained within this specification are met.

A private candidate is someone who enters for exams through an AQA-approved school or college but is not enrolled as a student there.

A private candidate may be self-taught, home-schooled or have private tuition, either with a tutor or through a distance learning organisation. You must be based in the UK.

If you have any queries as a private candidate, you can:

- speak to the exams officer at the school or college where you intend to take your exams
- visit our website at aqa.org.uk/privatecandidates
- email: privatecandidates@aqa.org.uk

Get help and support

Visit our website for information, guidance, support and resources at [aqa.org.uk/8236](https://www.aqa.org.uk/8236)

You can talk directly to the Dance subject team:

E: aqadance@aca.org.uk

T: 01483 437 750

GCSE DANCE

Component 1: Choreography assessment task

Specimen 2018

V 1.0

Assessment of this component is to take place in the year of certification/between 20 February and 25 May 2018.

Instructions

- Answer **one** question.

Information

- The maximum mark for this unit is 40.

Advice

To be issued to candidates on or after receipt.

Choreography of a solo (two to two and a half minutes) or group dance (three to three and a half minutes) for two to five dancers.

Choose **one** of the following as a stimulus for your choreography:

- a) A Haiku poem
- b) A painting by Joan Miro
- c) An item that can be worn
- d) An aspect of the weather
- e) A journey on public transport

[40 marks]

To support assessors' marking of the choreography, you must write a Programme note of approximately 120–150 words. The programme note must include the following information:

- the choice of the set assessment stimulus to which you responded, and the specific stimulus (e.g. the Haiku poem, the Miro painting etc) that you used
- a description of how the choreographic intent of the work eg the idea(s), theme(s), mood(s), meaning(s) and/or style/style fusion(s) of the dance was achieved
- citations of title and musician/artist for any aural accompaniment used.

END OF QUESTIONS.

GCSE DANCE (8236)

Component 2: Dance appreciation

Specimen 2018
V 1.0

Time allowed: 1 hour 30 minutes

Instructions

- Use black ink or black ball-point pen.
- Answer all questions.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- You should use examples wherever appropriate to support your responses.
- You may use bullet points, continuous prose or diagrams in your answers.

Section A – Knowledge and understanding of choreographic processes and performing skills

You must answer all questions in this section.

37.5% (30 marks) – you should spend about 30 minutes on this section.

You are choreographing a **group dance for four dancers** using the text below as a stimulus.

All answers in questions 1 to 7 must relate to this stimulus:

“With friends like these...”

- 0 1** Outline a dance idea or theme that you could consider from this stimulus. **[1 mark]**
- 0 2** Give **two** ways you could use relationships to communicate your dance idea. **[2 marks]**
- 0 3** Describe a motif you could choreograph for this dance. Your answer should refer to actions, space and dynamics. **[3 marks]**
- 0 4** Give **four** ways you could develop the motif you have described. **[4 marks]**
- 0 5** . **1** Identify the type of structure you would use when choreographing this dance. **[1 mark]**
- 0 5** . **2** Give **two** ways in which this structure links to your chosen dance idea. **[2 marks]**
- 0 6** . **1** Describe the ending you would choreograph for the dance. **[2 marks]**
- 0 6** . **2** Describe how this choice of ending supports your chosen dance idea. **[2 marks]**
- 0 7** . **1** Describe the type of aural setting you would use to accompany this dance. **[1 mark]**
- 0 7** . **2** Give **two** ways in which this could enhance your chosen dance idea. **[2 marks]**

The following questions refer to your knowledge and understanding of performing skills.

0 8 Define the dance term '**elevation**'. [1 mark]

0 9 Describe **one** exercise a dancer could do to improve their elevation. [2 marks]

1 0 Describe a short movement phrase that includes **elevation**.
Your answer should refer to actions, space **and** dynamics. [3 marks]

1 1 What advice would you give to a dancer who wants to move safely from standing into floor work? [1 mark]

1 2 Place a ✓ in the box next to the correct definition of the **use of focus** in a dance performance.

Tick (✓) **one** box.

how and where a dancer looks

lifting another dancer with confidence

being in time with other dancers

concentrating really hard

[1 mark]

1 3 Give **two** different ways in which dancers can rehearse for effective **use of focus**. [2 marks]

Section B – Critical appreciation of own work

You must answer all questions in this section.

22.5% (18 marks) – you should spend about 25 minutes on this section.

With reference to your own GCSE Dance Component 2: Choreography:

1	4
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 Explain how your use of **dynamics** supported your choreographic intent.

[6 marks]

1	5
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 Explain how your use of **space** contributed to the overall effectiveness of your choreography.

[6 marks]

With reference to your own GCSE Dance Component 2: Performance:

1	6
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 Explain how your use of **expressive skills** contributed to the overall effectiveness of your duet/trio performance.

[6 marks]

Section C – Critical appreciation of professional works

You must answer all questions in this section.

40% (32 marks) – you should spend about 35 minutes on this section.

In this section, all questions refer to the professional dance works in the GCSE Dance anthology.

- | | |
|---|---|
| 1 | 7 |
|---|---|

 Name a choreographic device used in **Richly Dipsly** that helps create the mood of anger.
- [1 mark]
- | | |
|---|---|
| 1 | 8 |
|---|---|

 Explain how the choreographic device you have named in question 17, helps the audience's understanding of the theme of anger in **Richly Dipsly**.
- [6 marks]
- | | |
|---|---|
| 1 | 9 |
|---|---|

 Name the type of performance environment used in **Total Recall**.
- [1 mark]
- | | |
|---|---|
| 2 | 0 |
|---|---|

 Discuss how the staging/set **and** the lighting in **Total Recall** contribute to the mood of the work.
- [12 marks]
- | | |
|---|---|
| 2 | 1 |
|---|---|

 Using your knowledge of the similarities and differences in the costumes used in **Frantic** and **Boldly Go**, discuss how costume is used to enhance our appreciation of these two works.
- [12 marks]

END OF QUESTIONS.

**GCSE
DANCE
8236**

DANCE APPRECIATION

Mark scheme

Specimen 2018

V 1.0

Mark schemes are prepared by the Lead Assessment Writer and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all associates participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every associate understands and applies it in the same correct way. As preparation for standardisation each associate analyses a number of students' scripts. Alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this mark scheme are available from aqa.org.uk

Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Section A – Knowledge and understanding of choreographic processes and performing skills

37.5% (30 marks) – you should spend about 30 minutes on this section

You are choreographing a **group dance for four dancers** using the text below as a stimulus. All answers in questions 1 to 7 must relate to this stimulus:

“With friends like these...?”

Qu	Part	Marking guidance	Total marks
01		<p>Outline a dance idea or theme that you could consider from this stimulus.</p> <p>One mark for appropriate response to a theme or idea that is linked to the starting point eg I would consider the idea of the four dancers appearing to being friends but the friendship could be troubled.</p>	1
02		<p>Give two ways you could use relationships to communicate your dance idea.</p> <p>One mark for each appropriate use of relationships.</p> <ul style="list-style-type: none"> • eg One dancer would lead and the others follow to show that s/he is in control (1 mark) then they split into pairs and use action and reaction (1mark) to show conflict. 	2

Qu	Part	Marking guidance	Total marks
03		<p>Describe a motif you could choreograph for this dance. Your answer should refer to actions, space and dynamics.</p> <p>One mark each awarded for accurate description of actions, space and dynamics within a sequential motif.</p> <ul style="list-style-type: none"> eg I would walk (action) smoothly and slowly (dynamic) along a diagonal pathway (space). 	3
04		<p>Give four ways you could develop the motif you have described.</p> <p>One mark for each appropriate motif development and can include developments of actions/space/dynamics/relationships. Responses must either show a comparison with the original motif.</p> <ul style="list-style-type: none"> eg Instead of walking slowly I would walk quickly (1 mark). <p>or use an accurate choreographic device that is self-explanatory</p> <ul style="list-style-type: none"> eg I would use retrograde, fragmentation etc (1 mark). 	4
05	1	<p>Identify the type of structure you would use when choreographing this dance.</p> <p>One mark for any appropriate structure. Marks can be awarded for citing the appropriate term.</p> <ul style="list-style-type: none"> eg binary, ternary, or for describing structure eg AB, ABA, etc. 	1

Qu	Part	Marking guidance	Total marks
05	2	<p>Give two ways in which this structure links to your chosen dance idea.</p> <p>One mark for each appropriate response that links the structure to the idea given in question 1.</p> <ul style="list-style-type: none"> ▪ eg For binary: I would have all four dancers in close proximity to show they are close friends in the first section of my dance (1 mark) and would then have three dancers moving together with one dancer using a different space on stage to suggest a difference between them in the second section (1 mark). 	2

06	1	<p>Describe the ending you would choreograph for the dance.</p> <p>One mark for each appropriate action, space, dynamic, relationship reference to the ending of the dance – up to two marks.</p> <p>One mark, for a simple response:</p> <p>e.g. Three dancers would stay on stage and the other would walk off (action 1 mark)</p> <p>Or two marks for a more detailed answer:</p> <p>e.g. One dancer would walk off stage left (space 1 mark) and the others would stay on stage standing close together in a group (relationship 1 mark) with their backs towards the single dancer.</p>	2
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06	2	<p>Describe how this choice of ending supports your chosen dance idea.</p> <p>One mark for each appropriate response that links the ending to the idea given in question 1.</p> <p>One mark for a simple response</p> <p>e.g. This shows the single dancer is different to the others (1 mark)</p> <p>Or two marks for a more detailed answer</p> <p>e.g. This suggests that they chose to stay together (1 mark) and are facing a different direction to the single dancer which makes him/her stand out (1 mark)</p>	2
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Qu	Part	Marking guidance	Total marks
07	1	<p>Describe the type of aural setting you would use to accompany this dance.</p> <p>One mark for appropriate description of accompaniment and can include:</p> <ul style="list-style-type: none"> eg found sound, natural sound, style/genre, spoken word, lyrics, instrumentation, audible aspects of the dancers etc. 	1
07	2	<p>Give two ways in which this could enhance your chosen dance idea.</p> <p>One mark for each appropriate explanation of how the accompaniment enhances the theme/idea of the choreography and can make reference to:</p> <ul style="list-style-type: none"> eg climax, highlights, sections, tone, pitch, volume, mood, structure, dynamic contrast, relationship between the music and the action content, spatial content, relationship content but must relate to the theme eg moving in different directions, standing out etc. 	2

The following questions refer to students' knowledge and understanding of performing skills.

08		<p>Define the dance term 'elevation'.</p> <p>For example: An upwards action, or responses with the same meaning.</p>	1
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09		<p>Describe one exercise a dancer could do to improve their elevation.</p> <p>One mark for appropriate exercise linked to elevation and could be related to strengthening feet and ankles; developing muscles in the legs for a more explosive take-off etc. The second mark must make reference to improvement so must suggest either increasing the number of repetitions, increasing load if using weights etc.</p>	2
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Qu	Part	Marking guidance	Total marks
10		<p>Describe a short movement phrase that includes elevation. Your answer should refer to actions, space and dynamics.</p> <p>One mark each for description of action, space and dynamic of a sequential motif</p> <ul style="list-style-type: none"> eg from a crouched position at medium/low level (space 1 mark) I would spring (action 1 mark) from 2 feet to 2 feet in an explosive (dynamic 1 mark) jump. 	3
11		<p>What advice would you give to a dancer who wants to move safely from standing into floor work?</p> <p>One mark awarded for an appropriate response and can include eg bending knees in preparation for moving into the floor (1), putting hands down before reaching the floor (1), successive transfer of weight onto the floor (1).</p>	1
12		<p>Place a ✓ in the box next to the correct definition of the use of focus in a dance performance.</p> <p>Tick (✓) one box.</p> <p>where a dancer looks</p> <p>lifting another dancer with confidence</p> <p>being in time with other dancers</p> <p>concentrating really hard</p> <p>✓ where a dancer looks</p>	1

Qu	Part	Marking guidance	Total marks
13		<p>Give examples of two different ways in which dancers can rehearse for effective use of focus.</p> <p>One mark awarded for each appropriate response up to two marks eg film a rehearsal and watch back to check focus; use mirrors to check everyone has the same eye-line; ask a peer/teacher to watch rehearsal and give feedback on performance.</p>	2

Section B – Critical appreciation of own work

22.5% (18 marks) – you should spend about 25 minutes on this section

With reference to your own GCSE Dance Component 2: Choreography:

Qu	Part	Marking guidance	Total marks
14		<p>Explain how your use of dynamics supported your choreographic intent.</p> <p>6 marks Excellent knowledge and understanding of how dynamics support the choreographic intent with excellent explanation of effectiveness of choice. Well-selected examples illustrate this.</p> <p>5 marks Highly developed knowledge and understanding of how dynamics support the choreographic intent with very good explanation of effectiveness of choice. Good examples illustrate this.</p> <p>4 marks Sound knowledge and understanding of how dynamics support the choreographic intent with sound explanation of effectiveness of choice. Examples are provided.</p> <p>3 marks Limited explanation of how dynamics support the choreographic intention.</p> <p>2 marks Description of at least 2 aspects of dynamics to support the choreographic intention.</p> <p>1 mark Description of one aspect of dynamics to support the choreographic intention</p> <p>0 marks No evidence or nothing worthy of credit.</p>	6

Qu	Part	Marking guidance	Total marks
15		<p>Explain how your use of space contributed to the overall effectiveness of your choreography.</p> <p>6 marks Excellent knowledge and understanding of the use of space with excellent explanation of effectiveness of choice. Well-selected examples illustrate this.</p> <p>5 marks Highly developed knowledge and understanding of the use of space with very good explanation of effectiveness of choice. Good examples illustrate this.</p> <p>4 marks Sound knowledge and understanding of the use of space with sound explanation of effectiveness of choice. Examples are provided.</p> <p>3 marks Limited explanation of use of space and the choices made.</p> <p>2 marks Description of at least two aspects of space and why they were chosen.</p> <p>1 mark Description of one aspect of space and why chosen.</p> <p>0 marks No evidence or nothing worthy of credit.</p>	6

With reference to your own GCSE Dance Component 2: Duet/Trio Performance.

16		<p>Explain how your use of expressive skills contributed to the overall effectiveness of your duet/trio performance.</p> <p>(Expressive skills include: projection, use of focus, spatial awareness, musicality, phrasing, facial expression, sensitivity to other dancers and interpretation of mood/meaning/intent/style.)</p> <p>6 marks Excellent knowledge and understanding of how expressive skills contribute to the effectiveness of the duet/trio performance. Well-selected examples illustrate this.</p> <p>5 marks Highly developed knowledge and understanding of how expressive skills contribute to the overall effectiveness of the performance. Good examples illustrate this.</p>	6
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		<p>4 marks Sound knowledge and understanding of how expressive skills contribute to the effectiveness of the performance. Examples are provided.</p> <p>3 marks Limited explanation of how expressive skills contribute to the performance.</p> <p>2 marks Description of at least two expressive skills and their contribution to performance.</p> <p>1 mark Description of one expressive skill and its contribution to performance.</p> <p>0 marks No evidence or nothing worthy of credit.</p>	
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Section C – Critical appreciation of professional works

40% (32 marks) – you should spend about 35 minutes on this section

In this section, all questions refer to the professional dance works in the GCSE Dance anthology.

Qu	Part	Marking guidance	Total marks
17		<p>Name a choreographic device used in Richly Dipsly that helps communicate the theme of anger.</p> <p>One mark for any appropriate choreographic device and can include motif and development, repetition, contrast, transitions, highlights, climax, manipulation of number, unison and canon.</p>	1

Qu	Part	Marking guidance	Total marks
18		<p>Explain how the choreographic device you have named in question 17, helps the audience's understanding of the theme of anger in Richly Dipsly.</p> <p>6 marks Excellent knowledge and understanding of how the choreographic device helps the audience's understanding of the theme of anger. Well-selected examples illustrate this.</p> <p>5 marks Highly developed knowledge and understanding of how the choreographic device helps the audience's understanding of the theme of anger. Good examples illustrate this.</p> <p>4 marks Sound knowledge and understanding of how the choreographic device helps the audience's understanding of the theme of anger. Examples are provided.</p> <p>3 marks Limited explanation of how the choreographic device helps the audience's understanding of the theme of anger.</p> <p>2 marks Description of how the choreographic device helps the audience's understanding of the theme of anger.</p>	6

		1 mark 0 marks	Limited description of how the choreographic device helps the audience's understanding of the theme of anger. No evidence or nothing worthy of credit.	
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Qu	Part	Marking guidance	Total marks
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19		Name the type of performance environment used in Total Recall . One mark for accurately naming the performance environment eg For Total Recall: proscenium or end-stage	1
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20		Discuss how the staging/set and the lighting in Total Recall contribute to the mood of the work.	12
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Levels of response

Mark	AO	Descriptor	How to arrive at a mark
Level 4 11–12 marks	4	Discussion is excellent: convincing analysis, interpretation and evaluation of both production features and how they contribute to the mood.	At the top of the level , a student's response is likely to be well structured and will include convincing analytical, interpretative and evaluative commentary that references both production features. Subject terminology is used throughout with accuracy and effect. eg The lighting at the beginning of Total Recall is stark, with a white overhead light and side lights. This, together with an empty stage, suggests that the main character is in a cell or an institution as it has a very harsh, clinical feel. Towards the end of the dance the lighting dims and still images of an event unfold on the back screen as the dancer gains his memory and realises what he has done making the mood change to one that is frightening. At this point in the dance, a gauze screen comes down to split the stage vertically in two. Another dancer, dressed identically to the main dancer, performs on the other side of the screen. The second dancer echoes the actions of the main character helping the audience to understand the frightening realisation of what he has done wrong.

			<p>This helps the audience's understanding of the idea of memory creating shock as he comes to this realisation. At the very end of the dance a bright spotlight is shone directly down on the dancer, which suggests the moment of realisation. We are left with a mood of horror. The emptiness of the stage before the gauze screen drops creates a mood of uncertainty-</p> <p>At the bottom of the level, a student's response will include level 3 and is developing into a structured piece of writing. The response will include analytical, interpretative and evaluative commentary that references production features in some detail or details one of the production features in more detail than the other. Subject terminology is used throughout with accuracy.</p>
Level 3 8–10 marks	4	Discussion is highly developed: coherent analysis, interpretation and evaluation of both production features and how they contribute to mood.	<p>At the top of the level, a student's response will include coherent analytical, interpretative and evaluative responses specific to both production features. There will be specific references to particular aspects of both production features. Subject terminology is used well and is almost always accurate.</p> <p>At the bottom of the level, a student's response will include level 2 and include some detailed analytical, interpretative and evaluative responses specific to both production features. There may be some specific references to particular aspects of one production feature more than the other. Subject terminology is used well but is not always accurate.</p>
Level 2 4–7 marks	4	Discussion is sound: moderately detailed analysis and interpretation with limited evaluation of both production features and how they contribute to mood.	<p>At the top of the level, a student's response will include more analytical, interpretative and detail of both production features. Responses are supported by some evaluative explanation but may be very general. Subject terminology is used with some accuracy.</p> <p>At the bottom of the level, a student's response will include level 1 and have some analytical/ and interpretative and evaluative responses to the work. One production feature may have more analytical/interpretative and evaluative detail than the other or both production features may have limited analytical/interpretative and evaluative detail. There may be limited use of subject terminology or it may be inaccurate.</p>

<p>Level 1 1–3 marks</p>	<p>4</p>	<p>Discussion is limited: simple descriptions of one or both production features with minimal analysis of how they contribute to the mood.</p>	<p>At the top of the level, a student’s response is likely to be descriptive in its approach. There may be no use of subject terminology. eg The set is bare and the lighting is dark to create a scary mood.</p> <p>At the bottom of the level, a student’s response will be a simple description of one production feature with some detail. eg The lighting is dark for most of the dance and is bright at the end.</p>
<p>0 marks</p>	<p>Nothing worthy of credit/nothing written</p>		

Responses can include reference to:

- **social context**
- **defines space**
- **supports narrative**
- **supports theme/idea**
- **identifies main dancer/other dancer**
- **complements other components i.e. costume & aural setting**
- **is incorporated into the dance action**
- **supports the structure of the dance**
- **creates a climax**
- **links to the stimulus.**

Qu	Part	Marking guidance	Total marks
21		Using your knowledge of the similarities and differences in the costumes used in Frantic and Boldly Go , discuss how costume is used to enhance our appreciation of these two works.	12

Mark	AO	Descriptor	How to arrive at a mark
Level 4 11–12 marks	4	Discussion is excellent: convincing analysis, interpretation and evaluation of similarities and differences in how costume is used to enhance appreciation of the two works.	<p>At the top of the level, a student’s response is likely to be well structured and will include convincing analytical, interpretative and evaluative commentary that references the choreographic intent of both works. Subject terminology is used throughout with accuracy and effect.</p> <p>eg The female dancers in Frantic wear short red dresses. The colour red highlights the theme of Frantic suggesting panic. In contrast, the costumes worn in Boldly Go are dull browns and greys. These suggest a particular time and place and remind us of the uniforms worn by soldiers in the trenches of World War 1.</p> <p>In Frantic the dresses are short which enhance the actions of the dancers, particularly the leg actions, which gradually become sharper and more abandoned, highlighting the idea of the characters becoming more frantic.</p> <p>The loose jackets and trousers worn in Boldly Go cover the body but allow freedom of movement such as crawling, trudging and climbing. These costumes blend with the painted backdrop so that when they remain still the dancers are camouflaged. However, the vibrant red dresses of Frantic stand out against the black backdrop and contribute to the energy of the piece.</p> <p>The dresses in Frantic reinforce the gender of the dancers showing that the women have a different level of emotion than the men. In Boldly Go all the dancers are male and all wear similar costumes to show uniformity.</p> <p>At the bottom of the level, a student’s response will include level 3 and is developing into a structured piece of writing. The response will include analytical, interpretative and evaluative commentary that references in some detail the choreographic intent of one work in more detail than the other or both works in some detail. Subject terminology is used throughout with accuracy.</p>

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<p>Level 3 8–10 marks</p>	<p>4</p>	<p>Discussion is highly developed: coherent analysis, interpretation and evaluation of similarities and differences in how costume is used to enhance appreciation of the two works.</p>	<p>At the top of the level, a student’s response will include coherent analytical, interpretative and evaluative responses specific to both works. There will be specific references to particular aspects of both works. Subject terminology is used well and is almost always accurate.</p> <p>At the bottom of the level, a student’s response will include level 2 and include some detailed analytical, interpretative and evaluative responses specific to both works. There may be some specific references to particular aspects of one work more than the other. Subject terminology is used well but is not always accurate.</p>
<p>Level 2 4–7 marks some</p>	<p>4</p>	<p>Discussion is sound: moderately detailed analysis and interpretation with limited evaluation of similarities and differences in how costume is used to enhance appreciation of the two works.</p>	<p>At the top of the level, a student’s response will include more analytical, interpretative and evaluative detail of both works. Responses are supported by some explanation but may be very general. Subject terminology is used with some accuracy.</p> <p>At the bottom of the level, a student’s response will include level 1 and have some analytical/interpretative responses to the works. One work may have more analytical, interpretative and evaluative detail than the other or both works may have a limited analytical, interpretative and evaluative detail.</p> <p>There may be limited use of subject terminology or it may be inaccurate.</p>
<p>Level 1 1–3 marks</p>	<p>4</p>	<p>Discussion is limited: simple description of costumes in one and both works with minimal analysis of how costume is used to enhance appreciation of the two works.</p>	<p>At the top of the level, a student’s response is likely to be descriptive in its approach. There may be no use of subject terminology. eg The women in Frantic wear short red dresses and all the dancers in Boldly Go wear brown and grey jackets and trousers.</p> <p>At the bottom of the level, a student’s response will be a simple description of one costume with some detail. eg The women in Frantic wear short red dresses.</p>
<p>0 marks</p>	<p>Nothing worthy of credit/nothing written</p>		

Responses can include reference to:

- **historical context**
- **social context**
- **geographical context**
- **supports narrative**
- **supports theme/idea**
- **suggests an era**
- **defines a character**
- **identifies main dancer**
- **identifies groups of dancers**
- **supports mood/atmosphere**
- **sculpts body**
- **enhances the flow of the action**
- **defines gender**
- **enhances the line of the body**
- **complements other components i.e. aural setting, lighting, staging/set**
- **suggests age of dancer**
- **supports genre**
- **incorporated into the dance action**
- **links to stimulus**

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