

GCE

AS and A Level Specification

Dance

For exams from June 2014 onwards

For certification from June 2014 onwards



Contents

1	Introduction	2
1.1	Why choose AQA?	2
1.2	Why choose Dance?	2
1.3	How do I start using this specification?	3
1.4	How can I find out more?	3
2	Specification at a Glance	4
3	Subject Content	5
3.1	Unit 1 DANC1 Understanding Dance	5
3.2	Unit 2 DANC2 Choreography and Performance	6
3.3	Unit 3 DANC3 Dance Appreciation: Content and Context	11
3.4	Unit 4 DANC4 Group Choreography and Solo Performance	14
3.5	Further Guidance on Units 2 and 4	17
4	Scheme of Assessment	18
4.1	Aims	18
4.2	Assessment Objectives	18
4.3	National Criteria	19
4.4	Prior Learning	20
4.5	Synoptic Assessment and Stretch and Challenge	20
4.6	Access to Assessment for Disabled Students	20
5	Administration	21
5.1	Availability of Assessment Units and Certification	21
5.2	Entries	21
5.3	Private Candidates	21
5.4	Access Arrangements and Special Consideration	21
5.5	Language of Examinations	22
5.6	Qualification Titles	22
5.7	Awarding Grades and Reporting Results	22
5.8	Re-sits and Shelf-life of Unit Results	22
6	Coursework Administration	23
6.1	Supervision and Authentication of Coursework	23
6.2	Malpractice	23
6.3	Teacher Standardisation	24
6.4	Internal Standardisation of Marking	24
6.5	Annotation of Coursework	24
6.6	Submitting Marks and Sample Work for Moderation	24
6.7	Factors Affecting Individual Candidates	25
6.8	Retaining Evidence and Re-using Marks	25
7	Moderation	26
7.1	Moderation Procedures	26
7.2	Post-moderation Procedures	26
	Appendices	27
A	Performance Descriptions	27
B	Spiritual, Moral, Ethical, Social and other Issues	32
C	Overlaps with other Qualifications	33
D	Key Skills	34

Vertical black lines indicate a significant change or addition to the previous version of this specification.

1 Introduction

1

1.1 Why choose AQA?

It's a fact that AQA is the UK's favourite exam board and more students receive their academic qualifications from AQA than from any other board. But why does AQA continue to be so popular?

- **Specifications**

Ours are designed to the highest standards, so teachers, students and their parents can be confident that an AQA award provides an accurate measure of a student's achievements. And the assessment structures have been designed to achieve a balance between rigour, reliability and demands on candidates.

- **Support**

AQA runs the most extensive programme of support meetings; free of charge in the first years of a new specification and at a very reasonable cost thereafter. These support meetings explain the specification and suggest practical teaching strategies and approaches that really work.

- **Service**

We are committed to providing an efficient and effective service and we are at the end of the phone when you need to speak to a person about an important issue. We will always try to resolve issues the first time you contact us but, should that not be possible, we will always come back to you (by telephone, email or letter) and keep working with you to find the solution.

- **Ethics**

AQA is a registered charity. We have no shareholders to pay. We exist solely for the good of education in the UK. Any surplus income is ploughed back into educational research and our service to you, our customers. We don't profit from education, you do.

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

1.2 Why choose Dance?

Our specification provides candidates with the opportunity to acquire experience of performance and choreography and to engage in critical thinking about dance. The content allows candidates to study a subject which can be extended through higher education and promotes a healthy lifestyle through an awareness of the importance of exercise and training.

For the Advanced Subsidiary award the focus is on:

- solo choreography
- performance of own choreography
- performance within a duo/trio
- training, technique, health and safety of the dancer
- analysis of choreography and performance within professional repertoire.

For the Advanced Level award candidates have the opportunity to develop skills and extend and apply knowledge gained at Advanced Subsidiary level.

The focus is on:

- group choreography
- knowledge and understanding of a specific area of study related to the development of one of the following: modern dance, ballet, jazz dance
- performance skills related to one of the specific areas of study or to a choreographer of one of the set works

- training, technique, health and safety of the dancer
- the analytical study of one set work and its cultural and artistic context.

We believe as teachers you will welcome the revised AS award because the set work has been removed and *you* can now choose the genres and styles for study. This will encourage candidates to broaden their knowledge and understanding of dance, by looking at a range of dance works and choreographers from a variety of genres and styles, in order to inform their own work and their appreciation of dance as an art form.

Study at Advanced Subsidiary level provides a sound foundation for Advanced Level, where candidates have the opportunity to gain in-depth knowledge of specific study areas and professional works as well as connecting areas of practice with their own developing skills and theoretical understanding. This provides a suitable foundation for study in higher education and for employment.

For the Advanced Level award candidates can choose from three areas of study related to the development of modern dance, ballet or jazz dance. The choice of set works reflects the repertoire within these three areas.

1.3 How do I start using this specification?

Already using the existing AQA Dance specification?

- Register to receive further information, such as mark schemes, past question papers, details of teacher support meetings, etc, at **<http://www.aqa.org.uk/rn/askaqa.php>**
Information will be available electronically or in print, for your convenience.
- Tell us that you intend to enter candidates. Then we can make sure that you receive all the material you need for the examinations. This is particularly important where examination material is issued before the final entry deadline. You can let us know by completing the appropriate Intention to Enter and Estimated Entry forms. We will send copies to your Exams Officer and they are also available on our website
http://www.aqa.org.uk/admin/p_entries.html

Not using the AQA specification currently?

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

1.4 How can I find out more?

Ask AQA

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

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

Teacher Support

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

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

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

2 Specification at a Glance

AS Examinations

Unit 1 – DANC1 Understanding Dance

40% of AS, 20% of A Level
1 hour 30 minutes examination
60 marks

Two sections: A – structured questions (20 marks)
B – two essay questions (40 marks)

Available in June only

Unit 2 – DANC2 Choreography and Performance

60% of AS, 30% of A Level
Practical coursework – internally assessed
90 marks

Two sections: A – solo choreography and performance (60 marks)
B – performance in a duo/trio (30 marks)

Available in June only

AS
Award
1231

A2 Examinations

Unit 3 – DANC3 Dance Appreciation: Content and Context

25% of A Level
1 hour 30 minutes examination
80 marks

Two sections: A – one question on chosen area of study (40 marks)
B – one question on set work studied (40 marks)

Available in June only

Unit 4 – DANC4 Group Choreography and Solo Performance

25% of A Level
Practical examination – externally assessed
75 marks

Two sections: A – group choreography (45 marks)
B – solo performance (30 marks)

Available in June only

A2
Award
2231

$$\boxed{\text{AS}} + \boxed{\text{A2}} = \boxed{\text{A Level}}$$

3 Subject Content

3.1 Unit 1 DANC1 Understanding Dance

Knowledge and understanding of performance and choreography and the ability to recognise the significance of the outcome (own work and professional repertoire) are central to this unit. The subject content of this unit links directly to the practical presentations of Unit 2.

The study of professional repertoire underpins the candidate's study of choreographic approaches, processes, form, structure and effective outcomes.

It is advised that a minimum of five dance works should be used for this purpose, from a variety of genres and styles. The choice of works and choreographers for study should allow the candidates to investigate a variety of ways in which a choreographer uses and manipulates the constituent features in order to communicate to an audience.

Study focuses on the following three areas.

3.1.1 The dancer as performer: knowledge and understanding of the demands made in practice and performance on the dancer

Knowledge and understanding of:

- correct alignment, posture
- joints: structure, range of movement in relation to the dancer and the body in action, and injury prevention
- the fitness components of strength, muscular endurance, cardiovascular endurance, flexibility, agility and how to develop these through training principles, eg progressive overload, resistance
- technical skills specific to a particular style/genre of dance being studied: examples of technical exercises; relationship between exercise and style/genre, eg *plié* – ballet, use of turn out, safe alignment, preparation for aerial work
- the performance skills of focus, musicality, emphasis, timing, phrasing
- how to communicate/interpret the dance idea through, for example, projection, characterisation, focus

- performing with others: awareness, sensitivity, contact, use of space, timing
- safe practice, for example
 - warm-up/cool-down: rationale, changes in the body, examples of exercises
 - appropriate environment in which to dance: studio spaces – free of obstacles, the value of a sprung floor, optimum temperature, the need for ventilation; performance spaces – awareness of risk
 - appropriate clothing and overall presentation: clothing, jewellery, hair, footwear
 - physical/psychological limitations of the mind and body: focus, concentration, commitment
 - balanced diet: long-term health, preparing for exercise, maintaining good hydration, slow/fast release energy foods
 - simple treatment for injury, ie 'Protect, Rest, Ice, Compression, Elevation'.

3.1.2. The process and craft of choreography: own work and that of professional repertoire

Knowledge and understanding of:

- the constituent features of the dance and their possible relationships
 - movement components: action, dynamic and spatial content
 - dancers: number; physique; role; gender
 - aural setting: silence; the audible aspect of dancing; found sound; natural sound; the spoken word; music; sound effects
 - physical setting: performance environment (formal, eg proscenium arch, or informal, eg studio; site specific); set, costume; lighting; properties; film
- relationship of the dance to any aural setting, eg direct correlation; music visualisation; mutual coexistence; disassociation; enhancement of mood/atmosphere; identification of character; narrative; call and response; silence
- developing ideas from a starting point, ie a question – analysis and abstraction and the value of research
- the use of improvisation/task-based improvisation as an approach to initiating movement ideas
- the use/benefits of experimentation of movement material within the rehearsal studio

- the development, manipulation and structuring of ideas using choreographic devices, eg motif and motif development; variation; repetition; contrast; highlights; climax; transition; chance
- the (sectional) structuring of material, eg binary; ternary; rondo; theme and variation; episodic; narrative; collage; chance
- rehearsal process, eg selection, refinement and feedback
- the value of an appropriate title and succinct programme notes in order to guide the viewer and give clear insight into the work
- the value of a choreographic journal.

3.1.3 The significance of dances: own work and that of professional repertoire

Ability to make analytical comments on the dance in terms of:

- character
- qualities
- type and treatment of subject matter

- possible meaning/interpretation
- clarity of choreographic intention.

The Unit 1 written paper comprises two sections. Section A contains structured questions and Section B contains two essay questions. All questions are compulsory.

3.2 Unit 2 DANC2 Choreography and Performance

Experience of choreography and performance through practice is central to this unit. The subject content of this unit is clearly linked to the theoretical subject content of Unit 1. It is strongly advised that

candidates keep a choreographic journal in order to assist theoretical understanding.

Study will focus on the following three main areas.

3.2.1 The process of solo choreography from investigation and research of ideas through to outcome

Understanding and awareness of:

- constituent features of the dance
 - movement components: action, dynamic and spatial content
 - dancers: physique, role
 - aural setting: silence, the audible aspect of dancing, found sound, natural sound, the spoken word, music
 - physical setting: performance environment, costume, lighting, properties
- transposition of the dance idea
- use of improvisation as an approach to initiating ideas
- experimentation of movement material within the rehearsal studio
- development, manipulation and structuring of ideas using choreographic devices, eg motif and motif development, variation, repetition, contrast, highlights, climax, transition, chance
- (sectional) structuring of material, eg binary, ternary, rondo, theme and variation, episodic, narrative, collage
- relationship of the dance to any aural setting, eg direct correlation, music visualisation, mutual coexistence, disassociation, enhancement of mood/atmosphere, identification of character, narrative, call and response, silence
- rehearsal process, eg refinement, feedback, practice
- safe practice, eg warm-up/cool-down, appropriate environment in which to dance, appropriate clothing, physical/psychological limitations of the mind and body, limitations of the energy reserve, basic first aid
- how to write clear and succinct programme notes in terms of factual information required by AQA and a statement which communicates and encapsulates how the question has been interpreted.

3.2.2. The development of physical and interpretative skills in relation to performance of the solo choreography

Understanding, awareness and development of:

- correct alignment, posture, stability and control
- the body in action, eg flexion, extension, rotation, locomotion, elevation, balance, isolation, co-ordination, transference of weight, turns, curves, tilts, spirals, falls, suspension, release, contraction
- strength, muscular endurance, cardiovascular endurance, flexibility, agility, kinaesthetic awareness
- dynamic variation
- personal and stage space, eg shape, direction, pathway, levels
- focus, musicality, emphasis, timing, phrasing
- communication/interpretation of the dance idea through, for example, projection, characterisation, focus.

3.2.3 The development of performance skills within a duo/trio performance context

Understanding, awareness and development of:

- spatial awareness between dancers
- sensitivity towards fellow performers
- clear demonstration and presentation of choreographic devices within a duo/trio, eg unison, canon, counterpoint, variation, contrast, contact
- group formations
- focus between dancers
- relationships which can exist in order to project the dance idea
- safe practice within the context of a duo/trio
- musicality and timing between dancers
- use of contact.

3.2.4 Unit 2 assessment

Solo choreography and performance

Candidates are required to choreograph and perform a solo dance, between two and three minutes' duration. (Candidates should provide a brief programme note of not more than 150 words, to indicate the choreographic intention to the moderator. This programme note is **not** assessed.)

Questions are set and pre-released by AQA in November preceding the examination, and the candidate selects one for study.

Performance in a duo/trio

Presentation of the duo/trio can be in any dance genre or style but it must enable the candidate to address all of the assessment criteria.

The dance should be between three and four minutes in duration and will be performed once, allowing the teacher to assess each duo/trio in one viewing.

The performance may result from work choreographed by the teacher, the candidate(s) or a professional dancer, or it may be the result of collaboration between them. The teacher must, however, take ultimate responsibility for ensuring all criteria are addressed.

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

Unit 2 Section A – Solo Choreography and Performance

AO1

The ability to create imaginative dances with an understanding of current practice whilst drawing on the conventions and traditions of the past.

This will be evident in the:

- *appropriate, imaginative and informed translation of ideas into dance material in relation to the chosen question*

- *appropriate and imaginative manipulation of dance material through the use of choreographic and structuring devices in relation to solo choreography, providing a coherent development of ideas*
- *appropriate and imaginative choice and/or use of music, sound or silence to enhance meaning and projection of the dance idea.*

Specific marking categories will be issued with the question paper, though mark allocation will remain the same each year, ie 12 marks for response and interpretation of the question and 18 marks for the craft of choreography.

Mark Bands for Solo Choreography

Band 1 25–30 marks

- Highly imaginative, pertinent and extremely clear translation of ideas into dance material, leading to work which demonstrates a thorough understanding and very confident grasp of the process of selection and manipulation of material
- The answer will reveal a very competent understanding of choreographic and structuring devices, which results in a highly sophisticated, complex and coherent piece of work
- Highly imaginative, thoughtful and insightful choice and use of the aural setting which allows the candidate to enhance very clearly the meaning and expression of the dance idea

Band 2 19–24 marks

- Imaginative and clear translation of ideas into dance material, leading to work which demonstrates a sound understanding and clear grasp of the process of selection and manipulation of material
- The answer will reveal a competent understanding of choreographic and structuring devices, which results in a coherent piece of work
- Imaginative and carefully considered choice and use of the aural setting which allows the candidate to enhance the meaning and expression of the dance idea

Band 3 13–18 marks

- A sound attempt to translate ideas into dance material, leading to work which demonstrates understanding of the process of selection and manipulation of material
- The answer will reveal understanding of choreographic and structuring devices, which results in an attempt to produce a coherent piece of work, though at times clarity may be lost

- A considered attempt will have been made to choose and use appropriate aural setting, though it may not necessarily enhance the meaning and expression of the dance idea

Band 4 7–12 marks

- Some attempt will have been made, though limited, to translate ideas into dance material, leading to work which demonstrates very limited understanding of the process of selection and manipulation of material
- The answer will reveal a limited understanding of choreographic and structuring devices, which results in a piece of work which is inconsistent in its attempt to be coherent
- An attempt will have been made to choose and use aural setting, though the choice and its use may not enhance the meaning and expression of the dance idea

Band 5 1–6 marks

- Very little, if any, evidence of appropriate translation of ideas into dance material, leading to work which demonstrates extremely limited understanding of the process of selection and manipulation of material
- The answer will reveal little or no understanding of choreographic and structuring devices, which results in a piece of work lacking clarity and coherence
- An attempt will have been made to choose and use aural setting, though the choice and its use may not enhance and may even detract from the meaning and expression of the dance idea

AO2i**The ability to perform and interpret dance ideas, through solo performance, demonstrating an understanding of appropriate technical and expressive skills and of safe practice.**

This will be evident in the:

- articulate and efficient use of bodily skill
- eloquent control of space
- eloquent use of dynamics to embody the specific dance idea
- clear use of focus to communicate the dance idea
- informed and appropriate projection of the dance idea.

Solo Performance Mark Scheme

Precision and control of bodily skill: alignment, flexion, extension, rotation, whole body participation and/or isolation 6 marks

Precision and control of bodily skill: locomotion, transference of weight, balance 6 marks

Spatial control and eloquence (in individual space and in stage space as used) 6 marks

Rhythmic control and eloquence, embodying the chosen dynamics 6 marks

Interpretation/embodyment of the candidate's dance idea with use of focus (imaginative or actual) to project the interpretation with clarity 6 marks

Total 30 marks

Mark Bands for Performance of the Solo Choreography**Band 1 25–30 marks**

- Highly articulate and extremely efficient use of bodily skill
- Carefully considered and very controlled use of space
- Highly appropriate use of dynamics to embody the specific dance idea, showing very clear understanding of dynamic phrasing, subtlety and nuance
- Extremely effective and very clear use of focus to communicate the dance idea
- Projection of the dance idea is demonstrated in an informed, transparent and wholly appropriate manner
- The performance is presented in a sophisticated and highly polished, elegant way, clearly demonstrating an appropriate sense of style

Band 2 19–24 marks

- Articulate and very efficient use of bodily skill
- Considered and controlled use of space
- Appropriate use of dynamics to embody the specific dance idea, showing understanding of dynamic phrasing, subtlety and nuance
- Effective and clear use of focus to communicate the dance idea
- Projection of the dance idea is demonstrated in an informed and appropriate manner
- The performance is presented with flair, demonstrating an appropriate sense of style

Band 3 13–18 marks

- Efficient use of bodily skill
- The use of space has been considered but sometimes control and eloquence may be erratic
- Appropriate use of dynamics to embody the specific dance idea, though clarity of dynamic phrasing may be missing

- An attempt to be effective in the use of focus to communicate the dance idea, though there may be some inconsistency throughout the performance
- Projection of the dance idea is demonstrated in an adequate manner, though there may be some inconsistency throughout the performance
- An attempt will have been made to demonstrate an appropriate sense of style throughout the performance.

Band 4 7–12 marks

- The use of bodily skill sometimes shows efficiency and clarity
- The use of space has been considered but more often than not the performer demonstrates an erratic sense of control and eloquence
- An attempt to use dynamic variation has been made but the relationship with the dance idea is not always clear
- The use of focus is inconsistent throughout the performance and is used unsuccessfully to communicate the dance idea
- Projection of the dance idea is limited
- The demonstration of an appropriate sense of style is limited

Band 5 1–6 marks

- Extremely limited efficiency in the use of bodily skill, showing very little evidence of articulation
- The performer has very limited control and eloquence in her/his use of space
- The use of dynamics to embody the dance idea is extremely limited and underdeveloped
- The use of focus is limited throughout the performance and does not enhance the communication of the dance idea
- Projection of the dance idea is extremely limited
- The demonstration of an appropriate sense of style is extremely limited

Unit 2 Section B – Performance in a Duo/Trio

AO2i

The ability to perform with other dancers, demonstrating sensitivity and awareness within group performance, and of safe practice.

This will be evident in the relationships shown through:

- *clear spatial awareness between dancers*
- *clear demonstration and presentation of choreographic devices within a duo/trio, eg unison, canon, counterpoint, variation, contrast, contact*
- *clear and accurate timing of dancers with each other in relation to the choreographic and structuring devices*
- *clear and appropriate focus between the dancers*
- *clear understanding of the group performance context and individual role within it*

- *clear understanding of safe dance practice within the context of a duo/trio.*

Performance in a Duo/Trio Mark Scheme

Spatial awareness within the context of a duo/trio
6 marks

Demonstration and presentation of choreographic devices within a duo/trio, eg unison, canon, counterpoint, variation, contrast, contact
6 marks

Timing in relation to other performers and choreographic devices
6 marks

Use of focus within the context of a duo/trio
6 marks

Demonstration of understanding of the group performance context and individual role within it
6 marks

Total 30 marks

Mark Bands for Performance in a Duo/Trio

Band 1 25–30 marks

- Carefully considered and very controlled use of space in relation to other performers
- Extremely clear demonstration and presentation of choreographic devices
- Extremely accurate timing in relation to other performers and the choreographic devices used
- Extremely effective and very clear use of focus within the context of a duo/trio
- Sophisticated presentation of the dance idea, showing insightful understanding of individual role within a duo/trio performance context

Band 2 19–24 marks

- Considered and controlled use of space in relation to other performers
- Very clear demonstration and presentation of choreographic devices
- Accurate timing in relation to other performers and the choreographic devices used
- Effective and clear use of focus within the context of a duo/trio
- Very clear presentation of the dance idea showing understanding of individual role within a duo/trio performance context

Band 3 13–18 marks

- The use of space in relation to other performers has been considered but sometimes this may be erratic
- Competent demonstration and presentation of choreographic devices
- Some accuracy of timing in relation to other performers and the choreographic devices used

- An attempt to be effective in the use of focus within the context of a duo/trio
- Clear presentation of the dance idea, showing some understanding of individual role within a duo/trio performance context

Band 4 7–12 marks

- The use of space in relation to other performers has been considered but more often than not the performer demonstrates an erratic sense of spatial awareness
- Adequate demonstration and presentation of choreographic devices
- An attempt to demonstrate accurate timing in relation to other performers and the choreographic devices used, but at times this is inconsistent
- An attempt to be effective in the use of focus within the context of a duo/trio but at times this is inconsistent
- Adequate presentation of the dance idea, showing some understanding of individual role within a duo/trio performance context

Band 5 1–6 marks

- The performer demonstrates very little spatial awareness in the context of a duo/trio
- Limited demonstration and presentation of choreographic devices
- Limited accuracy of timing in relation to other performers and the choreographic devices used
- The use of focus is limited within the context of a duo/trio
- Limited presentation of the dance idea, showing some understanding of individual role within a duo/trio performance context.

3.3 Unit 3 DANC3 Dance Appreciation: Content and Context

This unit requires the candidate to demonstrate an understanding of the development of dance through the study of the context in which dances are presented and from which they are derived, together with a critical appreciation of practitioners and their works.

The written paper comprises two sections. Section A focuses on the areas of study and Section B on the set works. Candidates answer one essay question from each section.

For the purposes of this specification, the genres to be studied are understood to be as follows:

Ballet: a form of dancing which focuses on the technique and style of the *danse d'école*, using

the *port de bras*, the five positions of the feet and turn-out of the legs.

Modern dance: a form of theatrical dancing which began in the 20th century, originally in opposition to the formality of ballet. As the dance form has developed, the distinction has become less evident.

Jazz dance: a form of dancing based on African origins. It focuses on the use of complex rhythms and techniques that include the isolation of body parts. Throughout the 20th century a wide range of jazz dance styles has evolved for both stage and film.

3.3.1 Section A – Areas of Study

Candidates are required to investigate **one** area of study out of a possible three and to answer **one** question from a choice of two on their chosen area of study.

Centres may choose the area of study candidates will follow but the choice and subsequent delivery of subject content should reflect the appropriate range of features associated with that genre. The questions in Section A of the Unit 3 examination paper refer to an understanding of professional repertoire in the context of the genre as a whole.

These areas of study link Unit 3 directly to the solo performance presentation of Unit 4.

The following aspects for each area of study should be investigated:

- stylistic features of the area of study, i.e. the characteristics of the style reflecting the range within the genre
- practitioners and their techniques, i.e. the influences affecting the development of each practitioner's technique and style, showing the range and contrast within the genre. A minimum of **two** practitioners with established professional reputations should be investigated
- works of the practitioners, i.e. an appreciation of each practitioner's works and an understanding of their importance in the development of the genre
- the relationship between the development of the genre and its context, i.e. the position of the genre within history, culture and society; the influence of the context on the genre and the genre's ability to reflect and challenge society.

The three areas of study for examination from 2013 onwards are:

The Royal Ballet 1956–1977

Alvin Ailey American Dance Theater 1958–current

Netherlands Dance Theatre 1959–1999.

The Royal Ballet 1956–1977

The main company and the touring company both received the Royal Charter in 1956. The main company's founder, Ninette de Valois, resigned as director in 1963. Frederick Ashton became the new director with Kenneth MacMillan as chief choreographer. The directorship passed to MacMillan in 1970 with Peter Wright as associate director. MacMillan resigned from the post in 1977 in order to give more time to choreography. During this period the company maintained its commitment to 19th century classical repertoire. However, many new works were also created, as well as major revivals. The range within the repertoire provided the ideal opportunities for the abilities of the dancers and for the development of significant partnerships. The touring company went through changes in both name and composition during this period.

Examples of practitioners for this study area:

Sir Frederick Ashton

His early training was with Massine and he later studied with Marie Rambert who recognised his choreographic potential. He joined the Vic-Wells Ballet in 1935 as dancer and choreographer, later becoming director of the Royal Ballet from 1963 to 1970. He is recognised as one of the main creators of the British classical style. He made a major contribution to the classical repertoire through the range of his work, his musicality, his recognition of the dancers' skills and his understanding of academic dance. His works include *La Fille mal gardée* (1960),

The Dream (1964) and *Monotones* (1965 and 1966).

Sir Kenneth MacMillan

He trained at the Sadler's Wells Ballet School and, on graduation, joined the Sadler's Wells Theatre Ballet as a dancer. In 1948 he moved to Covent Garden and then returned to Sadler's Wells. He made his first choreography in 1953, later becoming director of the Royal Ballet from 1970 to 1977. He was concerned with the expression of feeling through movement, often creating dramatic situations through which the range of emotions could be revealed. He was innovative in his choreography, focusing on themes which were unfamiliar in classical ballet at that time. His works include *Romeo and Juliet* (1965), *The Song of the Earth* (1965) and *Manon* (1974).

Dame Margot Fonteyn

A British ballerina who studied with Legat and Astafieva before joining the Sadler's Wells Ballet School in 1934. In the same year she made her debut with the Vic-Wells Ballet. She became Ashton's muse, creating many roles in his works. She was a true exponent of the British style of ballet, combining musicality with an expressive lyricism. She showed a purity of line and a clear rapport with the audience. Her partnership with Rudolf Nureyev led to a new phase in her dancing career. Her interpretation enhanced the roles she performed, e.g. *Marguerite and Armand* (Ashton, 1963) and *Romeo and Juliet* (MacMillan, 1965).

Alvin Ailey American Dance Theater 1958–current

The company was founded by Alvin Ailey in 1958 and has developed into a very successful multi-racial company. Ailey's own African-American heritage provided the inspiration for the choreography, shown through the stylistic combination of modern, jazz and classical ballet. The grace and strength of the dancers, combined with their personality and versatility, have contributed to the theatricality of the works and their powerful emotive content. After Ailey's death in 1989 Judith Jamison, dancer and choreographer, took over as director, preserving the company's legacy, promoting the creation of new works and ensuring financial stability. On Jamison's retirement in 2011, Robert Battle took over as director. Although never a company member, he has choreographed for the company and worked with the school. The company's repertoire includes a wide range of works by different choreographers.

Examples of practitioners for this study area:

Alvin Ailey

American dancer, choreographer and company director. He studied with Horton and later with Graham, Holm and Weidman. He founded his own company, the Alvin Ailey American Dance Theater, in 1958. His African-American heritage inspired the themes and music for his choreography. The combination of modern dance with jazz and classical ballet was enhanced by the theatricality of his works.

His recognition of Judith Jamison's talent allowed him to create some of his most memorable roles for her. His works include *Revelations* (1960), *Cry* (1971) and *For Bird – with Love* (1984).

Judith Jamison

American dancer, choreographer and company director. She trained at the Philadelphia Dance Academy, where she was discovered by Agnes de Mille, and later studied with Tudor and Maria Swoboda. She danced with the American Ballet Theatre before joining the Alvin Ailey American Dance Theater in 1965. Although she performed with other companies, her career was committed to the Ailey company. In 1980 she began a freelance career as a dancer and choreographer. In 1989, after Ailey's death, she became the artistic director of the Alvin Ailey American Dance Theater. She extended the company's repertoire with her own works and those of other choreographers. Her works include *Divining* (1984), *Rift* (1991) and *Hymn* (1993).

Robert Battle

American dancer, choreographer and company director. He studied at the Juilliard School and, on graduation, joined the Parsons Dance Company in 1994. He began to choreograph for the Parsons Dance Company in 1998. In 2001 he founded his own company, Battleworks Dance Company. He choreographed for the Alvin Ailey American Dance Theater in 2003, and subsequently choreographed with Jamison and Rennie Harris. He was artist-in-residence for the Ailey School in 2006 and 2008. He is artistic director for the Alvin Ailey American Dance Theater. His works include *Juba* (2003), *In/Side* (2008) and *The Hunt* (2010).

Netherlands Dance Theatre 1959–1999

The Netherlands Dance Theatre was founded in 1959 by a group of dancers from Sonia Gaskell's Netherlands Ballet. The new company was based in The Hague and Hans van Manen and Benjamin Harkarvy became co-artistic directors in 1960. Van Manen was also the chief choreographer. In Europe the company led the way in providing classes in modern dance technique for its members. This influence was enhanced by American modern dance choreographers who worked with the company, e.g. Butler, Sokolow and Tetley. The repertoire included experimental work influenced by modern dance. In 1969, on Harkarvy's resignation, van Manen and Tetley became joint directors. Van Manen left in 1970, but the company began a new stage in its development in 1975 when Jiří Kylián became artistic director. Under Kylián's leadership two smaller companies were also created: NDT2 for junior dancers, and NDT3 for dancers of retirement age. In 1999 Kylián resigned from the post of artistic director.

Examples of practitioners for this study area:

Hans van Manen

Dutch dancer, choreographer and company director. He studied with Sonia Gaskell, Françoise Adret and Nora Kiss. He joined the Netherlands Dance Theatre in 1960, contributing choreographically and performing the role of co-artistic director. He began a freelance career in 1971, but rejoined Netherlands Dance Theatre in 1988 as resident choreographer. His work focuses on the exploration of form and movement, with accompaniment by a wide range of composers. An identifiable theme is the relationship between men and women. His works include *Grosse Fuge* (1971), *Twilight* (1972) and *Septet Extra* (1973).

Glen Tetley

American dancer, choreographer and company director. He trained with Holm, Graham, Craske and Tudor, and at the School of American Ballet. After dancing with a number of different companies, including that of Holm, Graham, and the American Ballet Theatre, he started his own company in 1962. He later began working for Netherlands Dance Theatre as a dancer and choreographer, becoming co-artistic director in 1969. He has contributed to the work and development of many companies including Ballet Rambert and the Stuttgart Ballet. His style reflects modern dance influences, as well as the lyricism of classical ballet, and uses a wide range of movement vocabulary. His works include *Pierrot Lunaire* (1962), *The Anatomy Lesson* (1964) and *Mutations* (with van Manen, 1970).

Jiří Kylián

Czech dancer, choreographer and company director. He studied at the Prague Conservatory and the Royal Ballet School. He joined the Stuttgart Ballet in 1968 and began to choreograph for the company in 1970. His first work for Netherlands Dance Theatre was in 1973 and he was later appointed as artistic director and choreographer. He also created two smaller companies: NDT2 for junior dancers and NDT3 for dancers over 40 (which showed his appreciation of the contribution of older, experienced dancers). He gave up the post of artistic director in 1999, but continued as choreographer and adviser to the company. His style reflects the influences of classical ballet, modern dance and folk dance. Emotions or ideas inspire his works, often resulting in non-narrative dramatic pieces enhanced by his musical sensitivity. His works include *Symphony of Psalms* (1978), *Stamping Ground* (1983) and *Falling Angels* (1989).

3

3.3.2 Section B – The Set Work

Candidates study one set work from a choice of three and answer **one** question from a choice of two. The questions require the critical analysis and appreciation of **one** set work.

The set works for examination from 2013 onwards are:

The Prodigal Son (Balanchine, 1929)

Zero Degrees (Khan and Cherkaoui, 2005)

West Side Story (Robbins, 1961)

(For this set work the analysis should focus on the choreographed sections and their context.)

The choreographers of the set works link Unit 3 directly to the solo performance presentation of Unit 4.

Questions will focus on a detailed understanding of the set work through analysis and interpretation of the following:

- the significance of the character of the dance, its subject matter and treatment
- the form of the dance and its effectiveness in communicating the subject matter
- the constituent features of the dance including movement components, dancers, the physical and aural setting and the relevance of these features in embodying the subject matter
- the technique and style of the choreographer, and the influences affecting the choreographer's development
- the origins of the dance
- the relationship between the dance and its context; its importance in the development of both the choreographer and the genre.

3.4 Unit 4 DANC4 Group Choreography and Solo Performance

Experience of choreography and performance through practice is central to this unit. It allows the candidate to develop and extend understanding and skills experienced in Unit 2 of the AS award and there are direct links to the theoretical subject content of Unit 3.

A question paper is issued annually in the Autumn term, with a choice of questions for the group dance.

Candidates answer **two** questions, one on group choreography and one on solo performance. (For group choreography candidates should provide a brief programme note of not more than 150 words, to indicate the choreographic intention to the examiner. This programme note is **not** assessed.)

The group choreography is performed by 3, 4 or 5 dancers and is 2 to 3 minutes in duration. The solo performance lasts for 2 to 3 minutes.

3.4.1 The process of group choreography from investigation and research of ideas through to outcome

Understanding and awareness of:

- constituent features of the dance:
 - movement components: action, dynamic and spatial content
 - dancers: number, gender, physique, roles
 - aural setting: silence, the audible aspect of dancing, found sound, natural sound, the spoken word, music
 - physical setting: performance environment, costume, lighting, properties
- transposition of the dance idea
- use of improvisation/task-based improvisation as an approach to initiating ideas
- experimentation of movement material within the rehearsal studio
- development, manipulation and structuring of ideas using choreographic devices, eg motif and motif development, canon, unison, variation, repetition, contrast, highlights, climax, transition, logical sequencing, balance, chance
- (sectional) structuring of material, eg binary, ternary, rondo, theme and variation, episodic, narrative, collage
- relationship of the dance to any aural setting, eg direct correlation, music visualisation, mutual coexistence, disassociation, enhancement of mood/atmosphere, identification of character, narrative, call and response, silence
- effective use and manipulation of a group of dancers, utilising skills and attributes
- rehearsal process, eg refinement, feedback, practice, communication of dance idea to a group of dancers, organisation of people and time
- safe practice, eg warm-up/cool-down, appropriate environment in which to dance, appropriate clothing, physical/psychological limitations of the mind and body, limitations of the energy reserve, basic first aid
- how to write clear and succinct programme notes in terms of factual information and a statement which communicates and encapsulates how the question has been interpreted.

3.4.2 The development of solo performance skills in relation to a specific practitioner within an area of dance study from Unit 3, or the choreographer of any of the three set works

(NB: in Unit 4, candidates must study a specific practitioner from **any** of the three areas of study prescribed for Unit 3, or the choreographer of **any** of the three set works. Candidates are not restricted to the area of study or set work which they have chosen to investigate for Unit 3. They may only, however, refer to an area of study or set work prescribed for the year of examination.)

Understanding, awareness and demonstration of:

- correct alignment, posture, stability and control
- the body in action, eg flexion, extension, rotation, locomotion, elevation, balance, isolation, co-ordination, transference of weight, turns
- strength, muscular endurance, cardiovascular endurance, flexibility, agility, kinaesthetic awareness
- appropriate use of personal and stage space, eg shape, direction, pathway, levels, in relation to the chosen practitioner
- stylistic features of the chosen practitioner

- relationship of dancer to chosen aural accompaniment and physical setting appropriate to the chosen practitioner
- appropriate use of focus, projection, emphasis and phrasing in relation to the chosen practitioner.

The devising of the solo performance should strive to encapsulate the style of the chosen practitioner. It

does not, however, need to be a reconstruction of existing repertoire. The performance may result from work choreographed by the teacher, the candidate or both. The teacher is responsible for ensuring that all criteria are addressed.

Unit 4 Section A – Group Choreography

AO1

Create imaginative dances with an understanding of current practice, whilst drawing on the conventions and traditions of the past.

This will be evident in the:

- *appropriate, imaginative and informed translation of ideas into dance material in relation to the chosen question*
- *appropriate and imaginative manipulation of dance material through the use of choreographic*

and structuring devices in relation to group choreography, providing a coherent development of ideas

- *appropriate and imaginative choice and use of music, sound or silence to enhance meaning and expression of the dance idea*
- *appropriate and sensitive use of dancers' skills and attributes to communicate the dance idea.*

3

Mark Bands for Group Choreography

Band 1 37–45 marks

- Highly imaginative, pertinent and extremely clear translation of ideas into dance material leading to work which demonstrates a thorough understanding and very confident grasp of the process of selection and manipulation of material
- The answer will reveal a very competent understanding of choreographic and structuring devices in relation to group choreography, which results in a highly sophisticated, complex, and extremely coherent piece of work
- Highly imaginative, thoughtful and insightful choice and use of the aural setting which allows the candidate to enhance clearly the meaning and expression of the dance idea
- Appropriate, highly sensitive and intelligent use of dancers' skills and attributes to communicate the dance idea

Band 2 28–36 marks

- Imaginative and clear translation of ideas into dance material leading to work which demonstrates a very sound understanding and clear grasp of the process of selection and manipulation of material
- The answer will reveal a competent understanding of choreographic and structuring devices in relation to group choreography, which results in an extremely coherent piece of work
- Imaginative and carefully considered choice and use of the aural setting which allows the candidate to enhance the meaning and expression of the dance idea

- Appropriate and intelligent use of dancers' skills and attributes to communicate the dance idea

Band 3 19–27 marks

- Clear translation of ideas into dance material leading to work which demonstrates sound understanding of the process of selection and manipulation of material
- The answer will reveal an understanding of choreographic and structuring devices in relation to group choreography, which results in a coherent piece of work
- A considered choice and use of the aural setting which allows the candidate to enhance the meaning and expression of the dance idea
- Appropriate use of dancers' skills and attributes to communicate the dance idea

Band 4 10–18 marks

- An attempt to translate ideas into dance material leading to work which demonstrates understanding of the process of selection and manipulation of material
- The answer will reveal a basic understanding of choreographic and structuring devices in relation to group choreography, which results in an attempt to produce a coherent piece of work, though at times clarity may be lost
- An attempt will have been made to choose and use appropriate aural setting, though it may not necessarily enhance the meaning and expression of the dance idea

- An attempt will have been made to use the dancers' skills and attributes to communicate the dance idea

Band 5 1–9 marks

- Some attempt, though limited, to translate ideas into dance material leading to work which demonstrates basic understanding of the process of selection and manipulation of material
- The answer will reveal a very basic understanding of choreographic and structuring devices in

relation to group choreography, which results in a piece of work which may be inconsistent in its attempt to be coherent

- An attempt will have been made to choose and use aural setting, though the choice and its use may not enhance and may even detract from the meaning and expression of the dance idea
- Some attempt will have been made to use the dancers' skills and attributes to communicate the dance idea.

Section B – Performance of a solo in relation to a specific practitioner

AO2ii

Apply performance skills to a specific practitioner within an area of study or to a choreographer of a set work, demonstrating a comprehensive understanding of safe practice and the appropriate technical and expressive skills needed in solo presentation.

This will be evident in the:

- *accurate and articulate use of bodily skill in relation to the specific practitioner chosen*

- *accurate and eloquent control of space (personal and stage space) in relation to the specific practitioner chosen*
- *accurate and eloquent use of dynamics in relation to the specific practitioner chosen*
- *appropriate use of the aural and physical settings in relation to the specific practitioner chosen*
- *clear and informed use of focus and projection to communicate the dance idea in relation to the specific practitioner chosen*

Mark Bands for performance of a solo in relation to a specific practitioner

Band 1 25–30 marks

- Highly articulate and extremely efficient use of bodily skill
- Carefully considered and very controlled use of space
- Highly appropriate use of dynamics to embody the specific dance idea, showing very clear understanding of dynamic phrasing, subtlety and nuance
- Extremely effective and very clear use of the aural and physical settings to enhance the performance in relation to the chosen practitioner
- Extremely effective and very clear use of focus to communicate the dance idea. Projection of the dance idea is demonstrated in an informed, transparent and wholly appropriate manner
- The performance is presented in a sophisticated and highly polished, elegant way, clearly demonstrating an understanding of the specific genre and style of the chosen practitioner

Band 2 19–24 marks

- Articulate and very efficient use of bodily skill
- Considered and controlled use of space
- Appropriate use of dynamics to embody the specific dance idea, showing understanding of dynamic phrasing, subtlety and nuance

- Effective and clear use of the aural and physical settings to enhance the performance in relation to the chosen practitioner
- Effective and clear use of focus to communicate the dance idea. Projection of the dance idea is demonstrated in an informed and appropriate manner
- The performance is presented with flair, demonstrating an understanding of the specific genre and style relating to the chosen practitioner

Band 3 13–18 marks

- Efficient use of bodily skill
- The use of space has been considered but sometimes may lack control and eloquence
- Appropriate use of dynamics to embody the specific dance idea, though clarity of dynamic phrasing may be missing
- An attempt to be effective in the use of the aural and physical settings to enhance the performance in relation to the chosen practitioner
- An attempt to be effective in the use of focus to communicate the dance idea, though there may be some inconsistency throughout the performance. Projection of the dance idea is demonstrated in an adequate manner, though there may be some inconsistency throughout the performance
- The performance demonstrates an understanding of the specific genre and style relating to the chosen practitioner

Band 4 7–12 marks

- The use of bodily skill sometimes lacks efficiency and clarity
- The use of space has been considered but more often than not the performer lacks control and eloquence
- An attempt to use dynamic variation has been made but the relationship with the dance idea is not always clear
- Some attempt to be effective in the use of the aural and physical settings to enhance the performance in relation to the chosen practitioner though the relationship is not always clear
- The use of focus is inconsistent throughout the performance and there is evidence of simple aspects of communication. Projection of the dance idea is limited
- The performance will demonstrate a basic understanding of the genre and style relating to the chosen practitioner

Band 5 1–6 marks

- A lack of efficiency in the use of bodily skill, showing very little evidence of articulation
- The performer lacks control and eloquence in her/his use of space
- The use of dynamics to embody the dance idea is extremely limited and underdeveloped
- Little attempt to use the aural and physical settings to enhance the performance in relation to the chosen practitioner
- The use of focus is limited throughout the performance and does not enhance the communication of the dance idea. Projection of the dance idea is extremely limited
- The performance will demonstrate a very basic understanding of the genre and style relating to the chosen practitioner.

3.5 Further Guidance on Units 2 and 4

Health and safety

All centres and candidates must be fully aware of the health and safety procedures recommended to ensure the health, fitness and injury prevention of dancers when taking part in dance activities. It is the responsibility of centres and candidates to research and adhere to the health and safety measures that should be taken.

Intention to enter

At the start of the course, centres must advise the AQA Dance Department of their intention to enter candidates so that a moderator/examiner can be allocated to the centre. If you have not received a request for information about entries in the autumn term, please contact AQA Dance at aqadance@aqa.org.uk. AQA Dance needs to know at the same time of any consortium or common teacher arrangements.

Arranging the visit to the centre

- Assuming notification of the entry to AQA prior to or during the autumn term, the date(s) for the practical visit(s) should be fixed by the moderator/examiner and agreed with the centre during the spring term.

- Centres must not book their own date(s) for the visit(s) before confirming with their allocated moderator/examiner. AQA cannot guarantee being able to meet requested dates.
- Centres are reminded of the need to observe the health and safety requirements associated with dance and examiners will not be able to conduct the assessments if these are not securely in place.
- At least one member of staff from the centre must be present at all times during the visit.

Preparing the candidates for the visit

There is detailed information for teachers in the document entitled *Teachers' Notes*. This document will be included in the question paper despatch and published in the Dance area of the AQA website.

The *Teachers' Notes* include information about:

- instructions and advice to the teacher
- preparing the candidates
- preparation for the day of the visit
- special consideration/access arrangements
- what to expect on the day of the visit
- question-specific mark schemes for Unit 2 choreography.

4 Scheme of Assessment

4.1 Aims

AS and A Level courses based on this specification should encourage candidates to:

- develop and extend the knowledge, understanding and skills needed to participate in and communicate through dance, in a variety of contexts
- foster imagination and creativity, and promote personal and social development
- engage in appreciation of the diverse, dynamic heritage of dance, promoting spiritual, moral and cultural development
- encourage life-long learning and provide access to dance and dance-related interests and careers.

4.2 Assessment Objectives (AOs)

The Assessment Objectives are common to AS and A Level. The assessment units will assess the following Assessment Objectives in the context of the content and skills set out in Section 3 (Subject Content).

AS	A2 Level
The scheme of assessment will assess a candidate's ability to:	The scheme of assessment will assess a candidate's ability to:
AO1 create imaginative dances with an understanding of current practice, whilst drawing on the conventions and traditions of the past	AO1 create imaginative dances with an understanding of current practice, whilst drawing on the conventions and traditions of the past
AO2i perform and interpret dance ideas through solo performance and with other dancers, demonstrating an understanding of appropriate technical and expressive skills, of sensitivity and awareness within group performance, and of safe practice	AO2ii apply performance skills to a specific practitioner within an area of study, demonstrating a comprehensive understanding of safe practice and the appropriate technical and expressive skills needed in solo presentation
AO3 communicate clearly through writing the knowledge, understanding and insight appropriate to dance study	AO3 communicate clearly through writing the knowledge, understanding and insight appropriate to dance study
AO4i show detailed knowledge and understanding, in written form, of choreographic and performance process either in own work and/or professional repertoire	AO4ii analyse specific dance works leading to informed interpretation and evaluation of dance performance and comment on relationships and comparisons between dances
AO5i show detailed knowledge and understanding, in written form, of the significance of dance, either in own work and/or professional repertoire.	AO5ii show detailed understanding of the contexts in which dance is created and comment perceptively and critically on the significance of contextual influences upon dance performance and choreography.

Quality of Written Communication (QWC)

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

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

In this specification QWC will be assessed in Units 1 and 3 by means of AO3, AO4i, AO4ii, AO5i and AO5ii.

Weighting of Assessment Objectives for AS

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

Assessment Objectives	Unit Weightings (%)		Overall weighting of AOs (%)
	Unit 1	Unit 2	
AO1		20	20
AO2i		40	40
AO3	10		10
AO4i	15		15
AO5i	15		15
Overall weighting of units (%)	40	60	100

Weighting of Assessment Objectives for A Level

The table below shows the approximate weighting of each of the Assessment Objectives in the AS and A2 units.

Assessment Objectives	Unit Weightings (%)				Overall weighting of AOs (%)
	Unit 1	Unit 2	Unit 3	Unit 4	
AO1		10		15	25
AO2i		20			30
AO2ii				10	
AO3	5		5		10
AO4i	7.5				17.5
AO4ii			10		
AO5i	7.5				17.5
AO5ii			10		
Overall weighting of units (%)	20	30	25	25	100

4

4.3 National Criteria

This specification complies with the following.

- The Code of Practice for GCE
- The GCE AS and A Level Qualification Criteria
- The Arrangements for the Statutory Regulation of External Qualifications in England, Wales and Northern Ireland: Common Criteria

4.4 Prior Learning

We recommend that candidates should have acquired the skills and knowledge associated with a GCSE Dance course or equivalent. However, any

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

4.5 Synoptic Assessment and Stretch and Challenge

Synoptic assessment requires candidates to develop a broader and deeper understanding of the connections between the knowledge, understanding and skills set out in the specification as a whole.

There is synoptic assessment in this specification in both the practical and written units of A2, drawing on all Assessment Objectives.

The requirement that stretch and challenge is included at A2 is met by Unit 3, in which candidates are required to demonstrate an understanding of the development of dance through the study of the context in which dances are presented and from which they are derived, together with a critical appreciation of practitioners and their works.

The requirement for stretch and challenge is also met by Unit 4, in which candidates experience choreography and performance through practice by developing and extending the understanding and skills experienced throughout the AS course. They focus on the process of group choreography from investigation and research of ideas through to outcome and on the development of solo performance skills in relation to a specific practitioner from an area of dance study prescribed in Unit 3.

Both synoptic elements require candidates to demonstrate their understanding of the connections between theory and practice and the ways in which dancers make artistic decisions.

4.6 Access to Assessment for Disabled Students

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

The revised AS/A Level qualification criteria were reviewed to identify whether any of the competences required by the subject presented a potential barrier to any disabled candidates. If this was the case, the situation was reviewed again to ensure that such competences were included only where essential to the subject. The findings of this process were discussed with disability groups and with disabled people.

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

Candidates who are still unable to access a significant part of the assessment, even after exploring all possibilities through reasonable adjustments, may still be able to receive an award. They would be given a grade on the parts of the assessment they have taken and there would be an indication on their certificate that not all the competences had been addressed. This will be kept under review and may be amended in the future.

5 Administration

5.1 Availability of Assessment Units and Certification

After June 2013, examinations and certification for this specification are available in June only.

5.2 Entries

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

Unit 1 – DANC1

Unit 2 – DANC2

Unit 3 – DANC3

Unit 4 – DANC4

AS certification – 1231

A Level certification – 2231

5.3 Private Candidates

This specification is available to private candidates under certain conditions. Because of the nature of the coursework, candidates must be attending an AQA centre which will supervise and assess the coursework. As we will no longer be providing supplementary guidance in hard copy, see our website for guidance and information on taking exams and assessments as a private candidate:

www.aqa.org.uk/exams-administration/entries/private-candidates

5.4 Access Arrangements and Special Consideration

We have taken note of equality and discrimination legislation and the interests of minority groups in developing and administering this specification.

We follow the guidelines in the Joint Council for Qualifications (JCQ) document: *Access Arrangements, Reasonable Adjustments and Special Consideration: General and Vocational Qualifications*. This is published on the JCQ website (<http://www.jcq.org.uk>) or you can follow the link from our website (<http://www.aqa.org.uk>).

Access Arrangements

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

Special Consideration

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

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

5.5 Language of Examinations

We will provide units for this specification in English only.

5.6 Qualification Titles

Qualifications based on this specification are:

- AQA Advanced Subsidiary GCE in Dance, and
- AQA Advanced Level GCE in Dance.

5.7 Awarding Grades and Reporting Results

The AS qualification will be graded on a five-point scale: A, B, C, D and E. The full A Level qualification will be graded on a six-point scale: A*, A, B, C, D and E. To be awarded an A* candidates will need to achieve a grade A on the full A Level qualification and an A* on the aggregate of the A2 units.

For AS and A Level, candidates who fail to reach the minimum standard for grade E will be recorded as U (unclassified) and will not receive a qualification certificate. Individual assessment unit results will be certificated.

5.8 Re-sits and Shelf-life of Unit Results

Unit results remain available to count towards certification, whether or not they have already been used, as long as the specification is still valid.

Each unit is available in June only. Candidates may re-sit a unit any number of times within the shelf-life of the specification. The best result for each unit will count towards the final qualification. Candidates

who wish to repeat a qualification may do so by re-taking one or more units. The appropriate subject award entry, as well as the unit entry/entries, must be submitted in order to be awarded a new subject grade.

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

6 Coursework Administration

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

6.1 Supervision and Authentication of Coursework

The Code of Practice for GCE requires:

- **candidates** to sign the Candidate Record Form (CRF) to confirm that the work submitted is their own, and
- **teachers/assessors** to confirm on the CRF that the work assessed is solely that of the candidate concerned and was conducted under the conditions laid down by the specification.

The completed CRF for each candidate must be attached to his/her programme note. All teachers who have assessed the work of any candidate entered for each component must sign the declaration of authentication. Failure to sign the authentication statement may delay the processing of the candidates' results.

The teacher should be sufficiently aware of the candidate's standard and level of work to appreciate if the coursework submitted is beyond the talents of the candidate.

In most centres teachers are familiar with candidates' work through class and homework assignments. Where this is not the case, teachers should make sure that **all** coursework is completed under direct supervision.

In all cases, some direct supervision is necessary to ensure that the coursework submitted can be confidently authenticated as the candidate's own.

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

6.2 Malpractice

Teachers should inform candidates of the AQA Regulations concerning malpractice.

Candidates must **not**:

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

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

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

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

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

6.3 Teacher Standardisation

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

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

We will also contact centres if

- the moderation from the previous year has identified a serious misinterpretation of the coursework requirements
- the practical work presented by a centre has been inappropriate, or
- a significant adjustment has been made to a centre's marks.

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

Only written standardisation materials can be sent to centres not attending, so if you wish to view the dances used for standardisation, please ensure you attend a meeting.

6.4 Internal Standardisation of Marking

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

Internal standardisation may involve:

- all teachers marking some trial pieces of work and identifying differences in marking standards

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

but other valid approaches are permissible.

6.5 Annotation of Coursework

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

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

that the candidates have met the criteria in the specification.

Marks should be justified by writing summative comments on the CRF, referencing precise aspects of the work.

6.6 Submitting Marks and Sample Work for Moderation

The total mark for each candidate must be submitted to AQA and the moderator on the mark forms provided or by Electronic Data Interchange (EDI) by

the specified date. Details about the selection of sample work for Unit 2 may be found in Section 7.1.

6.7 Factors Affecting Individual Candidates

Teachers should be able to accommodate the occasional absence of candidates by ensuring that the opportunity is given for them to make up missed assessments.

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

Where special help which goes beyond normal learning support is given, AQA must be informed through comments on the CRF so that such help can be taken into account when moderation takes place (see Section 6.1).

Candidates who move from one centre to another during the course sometimes present a problem for a scheme of internal assessment. Possible courses of action depend on the stage at which the move takes place. If the move occurs early in the course the new centre should take responsibility for assessment. If it occurs late in the course it may be possible to accept the assessments made at the previous centre. Centres should contact AQA at the earliest possible stage for advice about appropriate arrangements in individual cases.

6.8 Retaining Evidence and Re-using Marks

The centre must retain the recorded work of the moderation event, with CRFs, under secure conditions, to allow for the possibility of an enquiry about results. Recordings of the work may be returned to candidates after the deadline for enquiries about results. If an enquiry about a result has been made, the recordings must remain under secure conditions in case they are required by AQA.

All candidates' practical presentations should be video-recorded in case further samples are required after the moderation visit or in case the centre wishes to make an enquiry about results for a practical unit. The video recordings must be of the actual examination performance and must enable the whole presentation to be seen. Candidates must be identifiable. Video cassettes must be in standard VHS format and DVDs must be compatible with a normal domestic player.

7 Moderation

7.1 Moderation Procedures

Unit 2 is moderated by either a moderation visit or postally, by a video recording sent to the moderator. The method of moderation for each centre will be decided by AQA. The moderator for Unit 2 will normally also be the visiting examiner for Unit 4. The moderation of Unit 2 will take place on the same day as the examinations for Unit 4, unless entry numbers within a centre necessitate separate visits for the AS and A2 practical assessments.

Moderation by visit

The moderator normally assesses a sample of work in the centre with the teacher. During these assessments the moderator discusses with the teacher the standards set by AQA for the AS practical unit. The moderation discussion is approximately 5 minutes for each task sampled. The moderator may assess further sample work with the teacher as necessary until he/she is satisfied that the teacher's assessments are in line with the national standards for this examination. If necessary, all candidates from the centre are assessed by the moderator as well as the teacher.

After the visit, the teacher assesses any work not included in the moderation sample. These assessments should be completed as soon as possible after the moderation visit and must be made in time to meet the deadline for the submission of coursework marks to AQA.

Only one teacher may be present for the moderation discussions. If the two tasks are to be assessed by different teachers, there can be a change of teacher at an appropriate point in the moderation.

The sample for the solo task and the sample for the duo/trio task are selected by the teacher according to the following criteria:

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

Since the moderator will have seen the work expected to gain the highest and the lowest marks, he/she will expect assessments undertaken after the visit to fall within that mark range. If a teacher awards marks outside the agreed mark range for the task, details of these assessments, giving full explanation of the reasons, must be sent in writing to the moderator when the Candidate Record Forms (CRFs) are forwarded.

Moderation by video recording

Moderation by video may be used as an alternative to moderation by a visit, where AQA considers this to be appropriate. In both moderation methods, the teacher's assessments are monitored and adjusted where necessary. Moderators undertaking video moderation are given guidance and training on making assessments from video evidence. AQA recognises that candidates have a greater sense of performance when moderation is by a visit and we will therefore allocate a visiting moderator wherever possible. Video evidence is useful in cases where candidates are unable to perform owing to illness or injury, and in the event of an enquiry about results.

Any centres asked to make a video recording for moderation purposes will be sent instructions in the Spring term. They will receive written feedback (in lieu of discussion with the moderator) when moderation is complete.

7.2 Post-moderation Procedures

On publication of the AS/A Level results, we will provide centres with details of the final marks for the coursework unit.

Any recordings of candidates' work will be returned to the centre after the examination. We reserve the right to retain some candidates' work for archive or standardising purposes.

Appendices

A Performance Descriptions

These performance descriptions show the level of attainment characteristic of the grade boundaries at A Level. They give a general indication of the required learning outcomes at the A/B and E/U boundaries at AS and A2. The descriptions should be interpreted in relation to the content outlined in the specification; they are not designed to define that content.

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

AS Performance Descriptions – Dance

	Assessment Objective 1	Assessment Objective 2i	Assessment Objective 3	Assessment Objective 4i	Assessment Objective 5i
Assessment Objectives	Create imaginative dances with an understanding of current practice, whilst drawing on the conventions and traditions of the past.	Perform and interpret dance ideas through solo performance and with other dancers, demonstrating an understanding of appropriate technical and expressive skills, of sensitivity and awareness within group performance, and of safe practice.	Communicate clearly through writing the knowledge, understanding and insight appropriate to dance study.	Show detailed knowledge and understanding, in written form, of choreographic and performance process either in own work and/or professional repertoire.	Show detailed knowledge and understanding, in written form, of the significance of dance, either in own work and/or professional repertoire.
A/B boundary performance descriptions	A candidate is likely to demonstrate clear communication of subject matter through: <ul style="list-style-type: none"> a) perceptive transposition of the dance idea into movement b) informed and wholly appropriate selection and use of choreographic devices in a coherent form c) sensitive and imaginative use of accompaniment. 	A candidate is likely to demonstrate a high level of both technical and expressive skills in performance, showing: <ul style="list-style-type: none"> a) clear communication of the dance idea b) safe practice in the use of the body within the dance environment c) clear understanding of group sensitivity and awareness of other performers. 	A candidate is likely to select, organise and use concisely a form and style of writing, drawing on specialist vocabulary to: <ul style="list-style-type: none"> a) demonstrate sound knowledge and understanding of the areas of dance study b) comment perceptively on these areas. 	A candidate is likely to demonstrate in written form: <ul style="list-style-type: none"> a) detailed knowledge of how choreography is informed by processes of investigation, experimentation and selection b) clear knowledge and understanding of the constituent features of dance and the relationships which exist between them c) detailed knowledge and understanding of the body, its training and safe use in the context of rehearsal and performance. 	A candidate is likely to demonstrate in written form: <ul style="list-style-type: none"> a) clear and sound analytical skills which lead to rational interpretations and evaluations based on relevant evidence.

AS Performance Descriptions *continued*

	Assessment Objective 1	Assessment Objective 2i	Assessment Objective 3	Assessment Objective 4i	Assessment Objective 5i
E/U boundary performance descriptions	<p>A candidate is likely to demonstrate basic communication of subject matter through:</p> <ul style="list-style-type: none"> a) an attempt to transpose the dance idea into movement b) some evidence of the use of choreographic devices and form c) appropriate use of accompaniment. 	<p>A candidate is likely to demonstrate basic technical and expressive skills in performance, showing:</p> <ul style="list-style-type: none"> a) basic communication of the dance idea b) safe practice in the use of the body c) basic understanding of group sensitivity and awareness of other performers. 	<p>A candidate is likely to select and attempt to use a form and style of writing, drawing on some specialist vocabulary to:</p> <ul style="list-style-type: none"> a) demonstrate basic knowledge and understanding of the areas of dance study b) comment with some insight into these areas. 	<p>A candidate is likely to demonstrate in written form:</p> <ul style="list-style-type: none"> a) basic knowledge of how choreography is informed by processes of investigation, experimentation and selection b) basic knowledge and understanding of the constituent features of dance and the relationships which exist between them c) basic knowledge and understanding of the body, its training and safe use in the context of rehearsal and performance. 	<p>A candidate is likely to demonstrate in written form:</p> <ul style="list-style-type: none"> a) basic analytical skills which lead, on the whole, to appropriate interpretation and evaluation of dance.

A2 Performance Descriptions – Dance

	Assessment Objective 1	Assessment Objective 2ii	Assessment Objective 3	Assessment Objective 4ii	Assessment Objective 5ii
<p>Assessment Objectives</p>	<p>Create imaginative dances with an understanding of current practice, whilst drawing on the conventions and traditions of the past.</p>	<p>Apply performance skills to a specific practitioner within an area of study or a set work choreographer, demonstrating a comprehensive understanding of safe practice and the appropriate technical and expressive skills needed in solo presentation.</p>	<p>Communicate clearly through writing the knowledge, understanding and insight appropriate to dance study</p>	<p>Analyse specific dance works leading to informed interpretation and evaluation of dance performance and comment on relationships and comparisons between dances.</p>	<p>Show detailed understanding of the contexts in which dance is created and comment perceptively and critically on the significance of contextual influences upon dance performance and choreography</p>
<p>A/B boundary performance descriptions</p>	<p>A candidate is likely to choreograph and present dance demonstrating:</p> <ul style="list-style-type: none"> a) imaginative transposition of the dance idea b) informed investigation and selection of movement material and accompaniment d) coherent and sophisticated use of choreographic structures c) intelligent use of dancers' physical and interpretative skills to communicate the dance idea. 	<p>A candidate is likely to demonstrate a high level of both technical and expressive skills in performance, showing:</p> <ul style="list-style-type: none"> a) clear understanding of genre b) intelligent interpretation and understanding of the subject matter and stylistic features of the chosen practitioner c) meaningful projection and communication d) safe practice in the use of the body within the dance environment. 	<p>A candidate is likely to select, organise and use concisely a form and style of writing, drawing on specialist vocabulary to:</p> <ul style="list-style-type: none"> a) demonstrate detailed knowledge and understanding of specific areas of dance study and specific practitioners and their works b) comment perceptively and critically on these areas. 	<p>A candidate is likely to demonstrate/reveal in written form:</p> <ul style="list-style-type: none"> a) highly developed analytical skills which lead to informed interpretation and critical evaluation of specific dance works b) perceptive, reasoned comments on relationships and comparisons between dances. 	<p>A candidate is likely to demonstrate/reveal in written form:</p> <ul style="list-style-type: none"> a) detailed understanding of the historical and cultural context of dances b) perceptive, critical comments on the significance of contextual influences upon dance performance and choreography.

A2 Performance Descriptions *continued*

	Assessment Objective 1	Assessment Objective 2ii	Assessment Objective 3	Assessment Objective 4ii	Assessment Objective 5ii
E/U boundary performance descriptions	<p>A candidate is likely to choreograph and present dance demonstrating:</p> <ul style="list-style-type: none"> a) simple transposition of the dance idea b) appropriate movement material from minimal investigation c) appropriate use of accompaniment d) basic use of choreographic structures e) an attempt to use dancers' physical and interpretative skills to communicate the dance idea. 	<p>A candidate is likely to demonstrate basic technical and expressive skills in performance, showing:</p> <ul style="list-style-type: none"> a) some understanding of genre b) some interpretation and understanding of the subject matter and stylistic features of the chosen practitioner c) simple aspects of projection and communication d) safe practice in the use of the body. 	<p>A candidate is likely to select and attempt to use a form and style of writing, drawing on some specialist vocabulary to:</p> <ul style="list-style-type: none"> a) demonstrate basic knowledge and understanding of specific areas of dance study and specific practitioners and their works b) comment with some insight into these areas. 	<p>A candidate is likely to demonstrate/reveal in written form:</p> <ul style="list-style-type: none"> a) basic analytical skills which lead to appropriate interpretation and an attempt to evaluate specific dance works b) appropriate comments on relationships and comparisons between dances. 	<p>A candidate is likely to demonstrate/reveal in written form:</p> <ul style="list-style-type: none"> a) some understanding of the historical and cultural context of dances b) appropriate comments on the significance of contextual influences upon dance performance and choreography.

B Spiritual, Moral, Ethical, Social and Other Issues

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

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

European Dimension

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

Environmental Education

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

Avoidance of Bias

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

C Overlaps with other Qualifications

There is a degree of overlap with GCE Physical Education (when Dance is chosen as an activity) and the possibility of overlap in the performance element, although the overall subject knowledge, skills and understanding are substantially different.

D Key Skills

Key Skills qualifications have been phased out and replaced by Functional Skills qualifications in English, Mathematics and ICT from September 2010.



GCE Dance (2230) For exams from June 2014 onwards

Qualification Accreditation Number: AS 500/2221/0 - A Level 500/2220/9

For updates and further information on any of our specifications, to find answers or to ask a question: register with ASK AQA at:

<http://www.aqa.org.uk/help-and-contacts/ask-aqa>

For information on courses and events please visit:

<http://www.aqa.org.uk/professional-development>

Every specification is assigned a discounting code indicating the subject area to which it belongs for performance measure purposes.

The discount codes for this specification are:

AS LC11

A Level 7230

The definitive version of our specification will always be the one on our website, this may differ from printed versions.

Copyright © 2013 AQA and its licensors. All rights reserved.

AQA Education (AQA), is a company limited by guarantee registered in England and Wales (company number 3644723), and a registered charity 1073334.

Registered address: AQA, Devas Street, Manchester M15 6EX.