
A-LEVEL DANCE

(7237)

Specification

For teaching from September 2016 onwards
For exams in 2018 onwards

Version 1.4 15 November 2021



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Are you using the latest version of this specification?

- You will always find the most up-to-date version of this specification on our website at
- We will write to you if there are significant changes to the specification.

1 Introduction

1.1 Why choose AQA for A-level Dance

An exciting and diverse specification, accessible for all

A-level Dance is a dynamic qualification which encourages students to develop their creative and intellectual capacity, alongside transferable skills such as team working, communication and problem solving. All of these are sought after skills by higher education and employers and will help them stand out in the workplace whatever their choice of career.

This specification reflects both historical and current dance practices, making it more relevant, and inspires a lifelong passion and appreciation for dance.

We recognise the role of dance in young people's lives and your students will be able to study a range of dance styles. We've set relevant and exciting sources for all choreography and broadened our areas of study. Students can perform and choreograph in a style of their choice for the group work, providing it meets the assessment criteria.

We've also taken care to ensure the assessment structure will give students of all abilities the chance to excel.

Assessments are clear, well-structured and easy to understand. Exam questions take a variety of styles; this helps to build students' confidence and gives them the opportunity to be accurately and fairly awarded marks.

Marking you can trust

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

Clear progression to higher education and beyond

We've bridged the gap between AS, A-level and higher education providers, giving your students the skills and experience to better prepare them for the demands of higher education or the workplace.

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

1.2 Support and resources to help you teach

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

Teaching resources

Visit aqa.org.uk/7237 to see all our teaching resources. They include:

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

Support service

- **Training courses:** to help you deliver AQA dance qualifications.
- **Subject expertise courses:** for all teachers, from newly-qualified teachers who are just getting started to experienced teachers looking for fresh inspiration.
- **Dance advisory service:** each school or college is allocated a subject adviser. You can contact them for one-to-one advice on any aspect of the subject, assessment and/or support with planning and delivery of course content.
- **Subject community:** provides access to free resources and services offered by many dance organisations and universities.
- **Support meetings:** to help you with course delivery; offering practical teaching strategies and approaches that really work.
- **Teacher network group:** this group has been set up to allow teachers to contact colleagues at other centres to share ideas about resources and teaching strategies for the AQA specification.

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

Preparing for exams

Visit aqa.org.uk/7237 for everything you need to prepare for our exams, including:

- past papers, mark schemes and examiners' reports
- specimen papers and mark schemes for new courses
- exemplar student answers with examiner commentaries.

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

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

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

Keep your skills up-to-date with professional development

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

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

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

Help and support available

Visit our website for information, guidance, support and resources at aqa.org.uk/7237

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

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

E: aqadance@aqa.org.uk

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2 Specification at a glance

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

2.1 Subject content

Core content

1. [Performance](#) (page 11)
2. [Choreography](#) (page 14)
3. [Critical engagement](#) (page 16)

2.2 Assessments

Students must complete **both** assessment components.

Component 1: Performance and choreography
<p>What's assessed</p> <ul style="list-style-type: none"> • Solo performance linked to a specified practitioner within an area of study • Performance in a quartet • Group choreography
<p>How it's assessed</p> <ul style="list-style-type: none"> • Practical exam • 80 marks • 50% of A-level
<p>Non-examination assessment (NEA) marked by an external assessor from AQA during a visit to your centre. Visits will normally take place between March and May.</p> <p>Externally set tasks are distributed by 15 September in the academic year of certification.</p>



Component 2: Critical engagement

What's assessed

Knowledge, understanding and critical appreciation of **two** set works.

- **One compulsory** set work within the compulsory area of study
- **One optional** set work within the corresponding area of study, from a choice of four.

How it's assessed

- Written exam: 2 hours 30 minutes
- 100 marks
- 50% of A-level

Questions

Two sections:

- Section A: short answer questions (25 marks) and one essay question (25 marks) on the compulsory set work/area of study.
- Section B: two essay questions on the second set work/area of study (25 marks for each essay).

3 Subject content

The A-level Dance specification requires students to develop, demonstrate and articulate practical and theoretical knowledge, understanding and experience of:

- technical and performance skills
- the process and art of choreography
- the interrelationship between the creation, presentation and viewing/appreciation of dance works
- the development of dance placed within an artistic and cultural context
- professional dance works and the significance of these works
- subject specific terminology and its use.

Knowledge, understanding and skills will be developed and demonstrated within performance, choreography and critical engagement with the study of professional repertoire located within specific areas of study. The study of professional dance works, within the areas of study, promotes the integration of theory and practice and underpins students' own approaches to performance and choreography.

Areas of study provide students with the opportunity to investigate the key changes in the development of dance linked to a genre(s) and allow students to demonstrate contextual understanding through written communication and performance.

In Component 1, there are three practical dance tasks. Two tasks assess the subject content for [Performance](#) (page 11) and the other task assesses the subject content for [Choreography](#) (page 14). Component 2 is the written exam and assesses the subject content for [Critical engagement](#) (page 16).

3.1 Performance

Students must develop and apply the knowledge, understanding and skills required to perform dance, as a soloist and in a duet/trio. The knowledge and understanding of physical skills, including: flexibility, strength, cardiovascular endurance, muscular endurance, agility, neuromuscular coordination and kinaesthetic awareness, underpin and inform the development of both the physical/technical and interpretative/performance skills outlined in:

- [Performance in a solo](#) (page 12)
- [Performance within a quartet](#) (page 13).

3.1.1 Safe practice

Through learning how to perform and choreograph dance, students must develop and apply the following knowledge and understanding of safe practice:

- awareness of correct alignment
- technical accuracy
- appropriate dancewear and presentation of self
- a healthy approach to training, including lifestyle of dancer.

3.1.2 Performance in a solo

Students must develop and apply the knowledge, understanding and skills required to perform as a soloist in the style of a specified practitioner.

The practitioner must be selected from:

either

- the choreographer of one of the prescribed set works located within an area of study, see [Critical engagement](#) (page 16)

or

- a named practitioner within one of the prescribed areas of study, see [Critical engagement](#) (page 16).

The selected practitioner can be from any area of study. Students can either use the same or a different practitioner to those selected for Component 2: [Critical engagement](#) (page 16).

The solo performance can be choreographed by the student, their teacher or a dance artist. It may also result from a collaboration between the student and teacher/dance artist.

The choreography 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.

Students must develop and apply the following embodied knowledge, skills and understanding to perform as a soloist in the style of their selected practitioner.

Knowledge, understanding and skills of performance in relation to a specified practitioner	
Physical/technical skills, including:	<ul style="list-style-type: none">• correct alignment• flexion• extension• rotation• whole body participation and/or isolation• transference of weight• locomotion• elevation• balance.
Spatial elements	<ul style="list-style-type: none">• spatial control including personal and stage, eg direction, levels, shape/form.
Dynamic elements	<ul style="list-style-type: none">• rhythmic control• dynamic variation.
Interpretative/performance skills (in order to communicate the dance idea(s) in a clear and considered manner), including:	<ul style="list-style-type: none">• projection• focus• expression• emphasis• timing• musicality.

Through engagement with the work of their selected practitioner and development and application of the above, students must be able to perform as a soloist for a **minimum of two** minutes in a live

performance setting. The **maximum** duration of the complete dance must be no longer than **three** minutes.

Please see [Assessment task 1: Solo performance in relation to a specified practitioner](#) (page 26) for details of the assessment task and [Solo performance assessment grid \(20 marks\)](#) (page 32) for how the performance will be marked by examiners.

Documenting the solo performance

Students are required to write a *Programme note*, of no more than 150 words, which identifies the chosen practitioner and reveals an insight into the stylistic features explored. The *Programme note* can be written in collaboration with a teacher.

Please see [Assessment components](#) (page 26) for details of the assessment task and [Solo performance assessment grid \(20 marks\)](#) (page 32) for how the performance will be marked by examiners.

3.1.3 Performance within a quartet

Students must learn how to perform as part of a quartet.

The quartet performance can be choreographed by the student, their teacher or a dance artist. It may also result from a collaboration between the student and teacher/dance artist.

The dance can be performed in any dance style relevant to the defined genres, see [Critical engagement](#) (page 16).

There is no requirement for students to perform in the style of a specified practitioner from the set works or the areas of study. However, if they do:

- the selected practitioner must be different to that selected for solo performance
- the performance does not need to be a reconstruction of existing repertoire
- the selected practitioner can be the same as or different to one of those selected for [Component 2: Critical engagement](#) (page 29).

Students must develop and apply the following embodied knowledge, understanding and skills to perform within a quartet.

Knowledge, understanding and skills within the context of a quartet linked to a style/genre	
Physical/technical skills, including:	<ul style="list-style-type: none"> • correct alignment • flexion • extension • rotation • whole body participation and/or isolation • transference of weight • locomotion • elevation • balance.
Spatial elements	<ul style="list-style-type: none"> • spatial awareness (including sensitivity to other dancers).

Knowledge, understanding and skills within the context of a quartet linked to a style/genre	
Interpretative/performance skills, including:	<ul style="list-style-type: none"> • projection • focus • expression • emphasis • timing • musicality.

If fewer than four students have entered for the assessment, your school/college may use additional non-examined students, including students from other year groups. It is important that the additional dancers are of an appropriate standard and have the physical maturity to complete the performance of the choreography.

Students must be able to perform in a quartet for a **minimum** of **three** minutes and a **maximum** of **four** minutes in a live performance setting.

Documenting the quartet performance

Students must write a *Programme note*, of no more than 150 words, which clearly references the style(s) (and the dance idea(s) if applicable) . The *Programme note* can be written in collaboration with a teacher.

Please see [Assessment task 2: Performance within a quartet](#) (page 27) for details of the assessment task and [Performance within a quartet assessment grid \(20 marks\)](#) (page 34) for how the performance will be marked by examiners.

3.2 Choreography

Students must learn how to create an original piece of group choreography, which lasts for a **minimum** of **three** minutes to a **maximum** of **four** minutes, for **three**, **four** or **five** dancers, in response to an externally set task.

To translate their dance ideas into choreography, students must develop and apply practical knowledge and understanding of choreographic processes, including:

- researching, developing and experimenting with dance ideas through studio and non-studio investigation
- the rehearsal process.

Students must know, understand and be able to apply the following, as appropriate to their own choreography and pertinent to their selected externally set task.

Knowledge, understanding and skills of group choreography	
Selection of the three movement components	<ul style="list-style-type: none"> • movement components (ie action, spatial and dynamic elements)

Knowledge, understanding and skills of group choreography	
Manipulation of the movement components through the use of a variety of choreographic devices, including:	<ul style="list-style-type: none"> • motif and motif development • variation • repetition • contrast • highlights • climax • transitions.
Structuring of movement material through sectional use of choreographic structures, including:	<ul style="list-style-type: none"> • binary • ternary • rondo • theme and variation • narrative • episodic • chance.
Use of other constituent features ie aural setting and dancers (and physical setting where appropriate) in relation to the dance idea(s), including:	<ul style="list-style-type: none"> • aural setting <ul style="list-style-type: none"> • consideration of tempo • rhythm • mood and atmosphere • direct correlation • music visualisation • mutual coexistence • disassociation • narrative • call and response • dancers • physical setting (where appropriate).

Students must also develop practical knowledge and understanding of the communication with, and organisation of other dancers, including utilising their skills to develop the artistic intention of the choreography.

Study of the choreographic approaches (historical or current) of the named practitioners in the areas of study will inform students' practical work and provide a link to theoretical study in [Optional set works and areas of study](#) (page 19).

3.2.1 Documenting the choreography

Students must write a *Programme note*, of no more than 300 words, which clearly informs the examiner of the choreographic intention of the work and how it relates to the selected assessment task.

For details please refer to [Assessment task 3: Group choreography](#) (page 28). Students will be assessed using the [Group choreography assessment grid \(40 marks\)](#) (page 36).

3.3 Critical engagement

The set works and areas of study provide an appropriate focus for students to critically engage with dance and understand the interrelationship between the creation, presentation and viewing/ appreciation of dance.

This specification requires students to develop an in-depth knowledge and understanding of **two** set works and their corresponding areas of study.

One of these must be the compulsory set work and area of study.

One further set work and area of study must be selected from the four options in [Optional set works and areas of study](#) (page 19).

Critical engagement with areas of study must enable students to develop and demonstrate an in-depth knowledge and understanding of dance through time and location relating to features of genre, including:

- style
- technique
- influences
- key practitioners
- professional repertoire
- communication of dance ideas.

The areas of study cover the genres of modern dance, ballet and jazz dance, offering a breadth of study. For the purposes of this specification, these genres are defined as follows.

- **Modern dance:** a form of theatrical dancing which began in the early 20th century, originally in opposition to the formality of ballet. As the dance form has developed, this distinction has become less evident. The term 'modern' has in some cases been replaced with other labels, eg contemporary.
- **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.
- **Jazz dance:** a form of dancing based on African origins. It focuses on the use of complex rhythms and techniques which include the isolation of body parts. Throughout the 20th century a wide range of jazz dance styles has evolved, eg lyrical jazz dance and urban dance.

Students' knowledge and understanding of areas of study should reflect the appropriate range of stylistic features associated with the genre(s).

3.3.1 Constituent features

Critical engagement with set works and areas of study requires students to develop knowledge and understanding of the constituent features of dances studied. For the purposes of this specification, this includes the following constituent features of a dance:

Constituent features	
Movement components	action, spatial and dynamic elements
Dancers	number, gender, role, physique
Aural setting	music, sound, the spoken word, the audible aspect of dance, silence

Constituent features	
Physical setting	costume, properties, set, lighting design, performance environment, film.

3.3.2 Compulsory set work and area of study

Set work: *Rooster* (Christopher Bruce, 1991)

<i>Rooster</i>	
Choreography	Christopher Bruce
Music	Songs recorded by the Rolling Stones
Costume designs	Marian Bruce
Lighting designs	Tina MacHugh
First performances	10 October, 1991 by the Ballet du Grand Théâtre de Genève
	British première, 28 October, 1992 by London Contemporary Dance Theatre
	First performance by Rambert Dance Company, 8 December 1994

Students must know and understand the following about *Rooster*:

- the significance of the character of the dance
- the subject matter (eg theme or topic) of the dance and its treatment
- the form of the dance (eg phrases, sections) and its effectiveness in communicating the subject matter
- the [Constituent features](#) (page 16) of the dance and their relevance in embodying the subject matter
- the choreographic approach (the particular technique, movement style and choreographic style) of the choreographer
- the influences affecting the development of the choreographer
- the origins of the dance
- the relationship between the dance and its context
- the importance of the dance in the development of both the choreographer and the genre
- the similarities and differences between the dance and other works by the choreographer.

It will be necessary for students to have an understanding of other works related to the choreographer to understand the development of the choreographer's style and place of the set work within the context of the area of study and the genre. These works are to be selected by the teacher and can include visual and/or written sources.

Compulsory area of study: Rambert Dance Company (formerly Ballet Rambert) 1966–2002

The 1960s saw the start of a process to introduce modern dance to Britain. Ballet Rambert played a key part in this development and 1966 heralded a period of change in the company. Marie Rambert was encouraged by Norman Morrice, associate director, to make changes to the company, relating to the company size, the preservation and creation of works, the inclusion of Graham technique in the dancers' training, the involvement of guest choreographers and teachers, and the development of the touring schedule.

When Morrice left in 1974, John Chesworth continued Morrice's policies with the promotion of new work from company members and the expansion of the repertoire through guest choreographers. He was also instrumental in developing Rambert's educational activities.

Christopher Bruce became associate director in 1975 and then associate choreographer in 1979.

From 1975 to 1985 there were links between Ballet Rambert and London Contemporary Dance Theatre through the use of choreographers eg Robert North and Richard Alston. In the 1980s the repertoire of Ballet Rambert focused on the work of three British choreographers: North, Bruce and Alston. North directed the company from 1981 to 1986 and was keen to develop the physicality, musicality and dramatic quality of the dancers.

Alston became resident choreographer in 1980 and artistic director in 1986, consolidating the Cunningham influence. The name of the company changed to Rambert Dance Company in 1987.

Bruce returned to the company in 1994 as artistic director until 2002 and continued its development with the inclusion of a range of techniques, new works, guest choreographers and a repertoire of neo-classical and modern works.

Named practitioners

- Glen Tetley (1926–2007)
- Robert North (born 1945)
- Richard Alston (born 1948)
- Siobhan Davies (born 1950)
- Ashley Page (born 1956)

Students must know and understand the following about the area of study:

- the stylistic features of Rambert Dance Company and how these relate to the genre
- the choreographic approach (the particular technique, movement style and choreographic style) of a minimum of **two** named practitioners from the list above showing the range within the genre, including:
 - the influences affecting the development of the named practitioner's technique and style
 - at least **two** works from the two selected named practitioners, including the following features of each work:
 - significance of the character of each dance
 - the subject matter (eg theme or topic) and its treatment
 - the form of the dance (eg phrases, sections)
 - the [Constituent features](#) (page 16) of the dance and their relevance in embodying the subject matter
 - the importance of the practitioners' works in the development of the genre in relation to Rambert Dance Company
- the relationship between the development of the genre and its context, ie the position of the genre within history, culture and society
- the genre's capacity to reflect and challenge society
- terminology specific to the genre

The professional dance works (either in visual or written format) should be in the public domain and easily accessible to examiners.

Students will be required to respond to both short questions **and** essay questions on the compulsory set work and corresponding area of study in the written exam.

3.3.3 Optional set works and areas of study

In addition to the compulsory set work and area of study, students must select **one** further set work and the corresponding area of study from the following four options.

Option	Set work	Area of study
1	<i>Giselle</i> (Jean Coralli and Jules Perrot, 1841)	The romantic ballet period
2	<i>Appalachian Spring</i> (Martha Graham, 1944)	The origins of American modern dance 1900–1945
3	<i>Singin' in the Rain</i> (Stanley Donen and Gene Kelly, 1952)	American jazz dance 1940–1975
4	<i>Sutra</i> (Sidi Larbi Cherkaoui, 2008)	The independent contemporary dance scene in Britain 2000–current

For their selected **set work** students must know and understand:

- the significance of the character of the dance
- the subject matter (eg theme or topic) of the dance and its treatment.
- the form of the dance (eg phrases, sections) and its effectiveness in communicating the subject matter
- the [Constituent features](#) (page 16) of the dance and their relevance in embodying the subject matter
- the choreographic approach (the particular technique, movement style and choreographic style) of the choreographer
- the influences affecting the development of the choreographer
- the origins of the dance
- the relationship between the dance and its context
- the importance of the dance in the development of both the choreographer and the genre
- the similarities and differences between the dance and other works by the choreographer.

It will be necessary for students to have an understanding of other works related to the choreographer to understand the development of the choreographer's style and place of the set work within the context of the area of study and the genre. These works are to be selected by the teacher and can include visual and/or written sources.

For the corresponding **area of study** students must know and understand:

- the stylistic features of the area of study and how these relate to the genre
- the choreographic approach (the particular technique, movement style and choreographic style) of a minimum of **two** named practitioners from the list below showing the range within the genre, including:
 - the influences affecting the development of the named practitioner's technique and style
 - at least **two** works from the two selected named practitioners, including the following features of each work:
 - significance of the character of each dance
 - the subject matter (eg theme or topic) and its treatment

- the form of the dance (eg phrases, sections)
- the [Constituent features](#) (page 16) of the dance and their relevance in embodying the subject matter
- the importance of the practitioners' works in the development of the genre in relation to the area of study
- the relationship between the development of the genre and its context, ie the position of the genre within history, culture and society
- the genre's capacity to reflect and challenge society
- terminology specific to the genre.

The professional dance works (either in visual or written format) should be in the public domain and easily accessible to examiners.

Students will be required to respond to **essay questions** on the set work and the area of study in the written exam.

Optional set work 1: *Giselle* (Jean Coralli and Jules Perrot, 1841)

<i>Giselle</i>	
Choreography	A ballet in two acts choreographed in 1841 by Jean Coralli and Jules Perrot
Libretto	Théophile Gautier, Jules-Henri Vernoy de Saint-Georges and Jean Coralli
Music	Adolphe Adam
Décor	Pierre Ciceri
First performance	28 June 1841 at the Paris Opéra

Optional Area of study 1: The romantic ballet period

Romanticism was a movement in the arts and literature which began in the late 18th century and showed a rebellion against Classicism and its focus on form, balance and order. It emphasised creativity, emotion and subjectivity. Ballet was the last of the arts to be affected by this movement.

The romantic ballet developed in the 19th century and was most popular in the 1830s and 1840s. The style reflected features of Romanticism, which included reference to the supernatural, exotic lands, reality and the desire to attain the unattainable. In order to convey these features, the romantic style of ballet displayed the following characteristics:

- the focus on the ballerina
- the contrast between reality and fantasy
- a sense of the supernatural and mystery conveyed through the illusion of weightlessness, gas lighting and the characteristic costume for the romantic ballerina
- folk or national dances from other lands showing local colour.

During the romantic period musical leitmotifs relating to the principal characters were incorporated into ballet scores.

Filippo Taglioni, Jules Perrot and August Bournonville led the development of the romantic ballet. However, Bournonville maintained the balance between the male and female dancer in his ballets with challenging choreography for both genders. Other romantic ballet choreographers gave more importance to the female dancer, which led to a decline in the status of ballet as an art form due to the imbalance regarding the sexes. The popularity of the romantic ballet decreased and became

formulaic by 1870, with female dancers performing male roles and fewer opportunities for male dancers.

Named practitioners

- Filippo Taglioni (1777–1871)
- August Bournonville (1805–1879)
- Arthur Saint-Léon (1821–1870)

Optional set work 2: *Appalachian Spring* (Martha Graham, 1944)

<i>Appalachian Spring</i>	
A modern dance work in one act with choreography by Martha Graham	
Music	Aaron Copland
Set	Isamu Noguchi
Costumes	Edythe Gilfond
First performance	30 October 1944 at the Library of Congress, Washington DC

Optional Area of study 2: The origins of American modern dance 1900–1945

At the beginning of the 20th century America did not have a tradition of professional ballet and therefore innovators appeared who would contribute to the development of modern dance. There was more freedom in the costumes worn and the dances were performed barefoot to concert music. Female performers displaying strong, independent personalities emerged, such as Loie Fuller, who led the way in her use of modern stage lighting and Isadora Duncan who developed the use of natural movement.

Ruth St Denis was interested in an eclectic range of styles and the Delsarte system, which was concerned with the relationship between movement and expression. Her partnership with Ted Shawn led to the creation of a dance company and the Denishawn school. Among the students of the school were Martha Graham, Doris Humphrey and Charles Weidman.

American modern dance developed as a means of showing individualism and, in contrast to ballet, stressed angular asymmetries combined with aggressive and earthy qualities. In the early development of modern dance the importance of music and art was minimised. During the 1930s a new generation of dancers began to concern themselves with psychological and social issues in their choreography.

Modern dance developed independently in America and Germany. Mary Wigman toured America in the 1930s and later sent Hanya Holm to America to open a branch of the Wigman school.

After leaving Denishawn, Martha Graham began her own choreographic development, encouraged by Louis Horst. Her technique was based on the act of breathing and the principles of contraction and release.

Following her years with Denishawn, Doris Humphrey established her own group with Charles Weidman. She based her technique on the principles of fall and recovery.

The development of modern dance was helped by the support of American universities, eg Bennington, which helped to accelerate the acceptance of modern dance as a distinct art form.

Named practitioners

- Loie Fuller (1862–1928)
- Isadora Duncan (1877–1927)
- Ruth St Denis (1879–1968)
- Doris Humphrey (1895–1958)

Optional set work 3: *Singin' in the Rain* (Stanley Donen and Gene Kelly, 1952)

<i>Singin' in the Rain</i>	
Direction and choreography	Stanley Donen and Gene Kelly
Music	Nacio Herb Brown
Lyrics	Arthur Freed
Screenplay	Betty Comden and Adolph Green
Photography	Harold Rosson and John Alton
Released in March, 1952	

Optional Area of study 3: American jazz dance 1940–1975

In the early 1900s the jazz dancing performed by African-American artists showed links to the dances of minstrelsy and ragtime using new syncopated rhythms. From the 1930s through to the 1960s the style became a more theatre-based form of dance, requiring trained dancers. Choreography involving jazz dance was created by practitioners from the ballet and modern dance world. These included Jack Cole, George Balanchine, Agnes de Mille, Michael Kidd, Katherine Dunham, Jerome Robbins, Bob Fosse, Stanley Donen and Gene Kelly.

Jack Cole was an important figure in the development of jazz dance technique and its theatrical form. He inspired many practitioners, including Matt Mattox, Jerome Robbins and Bob Fosse.

Katherine Dunham founded the anthropological dance movement and introduced African and Caribbean rituals into American choreography.

Matt Mattox performed on Broadway and in many Hollywood musicals. His teaching of jazz was significant in the training of future generations of dancers.

Gene Kelly's physique and personality, combined with his training in acrobatics and athletics, contributed to the popularity of his dancing style with the public. He was very interested in the use of the camera for dance sequences. His collaboration with Stanley Donen produced exciting choreography and developments in the filming and locations used for dance.

Jerome Robbins' style of social dance combined with classical ballet allowed him to create choreography conveying characterisation, rhythmic complexity and dynamic variation. He followed Agnes de Mille's lead in making dance of equal importance to drama and music in the development of the storyline.

Different choreographers developed their own stylisation of jazz dance eg Bob Fosse. His early influences contributed to the creation of his distinctive style featuring angled lines, inverted limbs and a hunched over posture.

Named practitioners

- Agnes de Mille (1905–1993)
- Jack Cole (1911–1974)

- Jerome Robbins (1918–1998)
- Bob Fosse (1927–1987)

Optional set work 4: *Sutra* (Sidi Larbi Cherkaoui, 2008)

<i>Sutra</i>	
Direction and choreography	Sidi Larbi Cherkaoui
Music	Szymon Brzóska
Design	Antony Gormley
Lighting	Adam Carrée
First performance	May 2008

Optional Area of study 4: The independent contemporary dance scene in Britain 2000–current

The last few decades have seen the emergence of several generations of successful practitioners working in Britain. Their choreographic skills have achieved considerable international recognition through their own work and that created for different companies. The work of these independent practitioners often reflects a range of styles and embraces cultural similarities and differences. It is further enhanced through their collaborations with a range of designers, eg Antony Gormley, Anish Kapoor, and composers, eg Nitin Sawhney, Szymon Brzóska. The choreography can show a response to social, political and historical issues using an eclectic range of styles and aural setting.

Shobana Jeyasingh explores multicultural issues linked to personal identity, relationships and the power of heritage in her choreography. Her style is founded on her background of Bharatanatyam, a traditional Indian dance form.

Matthew Bourne uses choreographed body language and a variety of dance and movement styles to tell stories, supported by the design and the music.

Jasmin Vardimon explores her observations of human behaviour in her work. Her theatrical style of choreography and direction combines physical theatre, inventive characterisation, technology, text and dance.

Akram Khan's training in Kathak and contemporary dance is evident in his work. However, he constantly explores other styles of movement, dance, accompaniment and design through working with collaborators from a range of backgrounds.

Hofesh Shechter's musical background is reflected in his involvement in the musical compositions for his dances. The soundscapes provide powerful backgrounds for his contemporary style of movement and interest in aspects of contemporary life.

Sidi Larbi Cherkaoui's background in a range of styles, including yoga and jazz, is combined with an interest in movement explored from a starting point of theatre.

Named practitioners

- Shobana Jeyasingh (born 1957)
- Matthew Bourne (born 1960)
- Jasmin Vardimon (born 1971)
- Akram Khan (born 1974)
- Hofesh Shechter (born 1975)

3.3.4 Changes to set works and areas of study

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

3.3.5 AQA dance glossary

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

4 Scheme of assessment

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

This specification is designed to be taken over two years.

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

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

All materials are available in English only.

Our A-level exams in Dance include questions that allow students to demonstrate their ability to:

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

Synoptic assessment of A-level Dance requires students to:

- develop a broad and deep understanding of the connections between the knowledge, understanding and skills set out in the specification as a whole
- demonstrate their understanding of the relationships between theory and practice and the ways in which dancers and choreographers make and implement artistic decisions.

4.1 Aims

Courses based on this specification should encourage students to develop:

- knowledge, understanding and experience of performance, choreography and appreciation of dance as an art form (this will be achieved through exploring and making connections between theory and practice, critically engaging in the analysis of own work and that of professional repertoire, leading to a holistic approach to the study of the subject)
- the necessary skills as a performer through the areas of technical training and performance development
- the necessary skills as a choreographer through further experimentation and application of choreographic and structuring devices
- the necessary skills to engage in critical enquiry about the art form through the areas of written communication, reflection, analysis and evaluation
- the necessary awareness of safe practice
- their artistic and historical knowledge of dance in the wider cultural context
- particular strengths, skills and interests which will encourage life-long learning, equip students for study in higher education and provide access to future careers in dance
- a range of skills relating to problem solving, organisation, team work and leadership.

4.2 Assessment components

Component 1: Performance and choreography

Safe practice

Students 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 schools and colleges to ensure students research and adhere to the health and safety measures that should be taken. During the practical assessment schools and colleges are reminded of the need to observe the health and safety requirements associated with dance.

Examiners are instructed only to conduct the assessments if these requirements are securely in place.

Assessment task 1: Solo performance in relation to a specified practitioner

Each student must be able to perform as a soloist for a **minimum of two** minutes in a **live** performance setting. The **maximum** duration of the complete dance must be no longer than **three** minutes.

If a student's (solo) performance does not meet the required duration a penalty is applied to the mark (the size of the penalty depends on the severity of the timing infringement). It may also result in schools or colleges being investigated for maladministration. Teachers must check the final performance for assessment of each student's work, to ensure it meets the minimum and maximum duration requirements.

The solo performance must be based on the movement style of a specified practitioner.

The practitioner chosen **must** be **either** the choreographer of one of the prescribed set works located within an area of study, see [Critical engagement](#) (page 16) **or** a named practitioner within one of the prescribed areas of study, see [Critical engagement](#) (page 16).

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

- the dance must be performed in a live setting which has been formally risk assessed and deemed safe
- the student must have sufficient time to warm up before the final assessed performance
- the assessment must be under the supervision of a teacher, for authentication purposes
- the performance that is being recorded must be the performance that is being assessed
- the live assessment must take place in the academic year of certification.

The performance must address the content requirements specified in [Performance](#) (page 11) and address the requirements of assessment objective AO1. External AQA visiting examiners will assess the live performance of the solo against the [Solo performance assessment grid](#) (page 32).

The externally set solo performance task will remain unchanged for the lifetime of the specification. For ease of reference it will be published alongside the choreographic task each year.

This task is marked out of 20.

Assessment evidence

For each student, the following evidence must be submitted to the examiner with a signed *Candidate record form*, see [Supervising and authenticating](#) (page 39).

Programme note

The teacher/student must identify the practitioner and refer to the features of her/his style in a *Programme note*, of no more than 150 words, which must be given to the external AQA visiting examiner at the start of the live performance assessment.

Audio visual recording of the performance

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

The audio visual recording of the live performance for assessment must be given to the external AQA visiting examiner at the end of the live assessment session for each student.

Teachers must ensure they have followed the [AQA Guidance for audio visual recording assessment document](#), on the AQA website.

Assessment task 2: Performance within a quartet

Each student must perform in a quartet which lasts for a **minimum** of **three** minutes in a **live** performance. The **maximum** duration of the complete dance must be no longer than **four** minutes.

If a student's (quartet) performance does not meet the required duration a penalty is applied to the mark (the size of the penalty depends on the severity of the timing infringement). It may also result in schools or colleges being investigated for maladministration. Teachers must check the final performance for assessment of each student's work, to ensure it meets the minimum and maximum duration requirements.

The dance can be performed in any dance style relevant to the defined genres and does not need to be a reconstruction of existing repertoire.

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

- the created dance must be performed in a live setting which has been formally risk assessed and deemed safe
- the student must have sufficient time to warm up before the final assessed performance
- the assessment must be under the supervision of a teacher, for authentication purposes
- the performance that is being recorded must be the performance that is being assessed
- the performance must take place in the academic year of certification.

The performance must address the content requirements specified in [Performance within a quartet section](#) (page 13) of the specification and address the requirements of AO1. External visiting examiners will assess the live performance of the quartet against the [Performance in a quartet assessment grid](#) (page 34).

The externally set quartet performance task will remain unchanged for the lifetime of the specification. For ease of reference it will be published alongside the choreographic task list each year.

This task is marked out of 20.

Assessment evidence

For each student, the following evidence must be submitted to the examiner with a signed *Candidate record form*, see [Supervising and authenticating](#) (page 39).

Programme note

The teacher/choreographer(s) must clearly reference the style(s) (and the dance idea(s) if applicable) in a *Programme note*, of no more than 150 words, which must be given to the external AQA visiting examiner at the start of the live performance assessment.

Audio visual recording of the performance

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

The audio visual recording of the live performance for assessment must be given to the external AQA visiting examiner at the end of the live assessment session for each student.

Teachers must ensure they have followed the [AQA Guidance for audio visual recording assessment document](#), on the AQA website.

Assessment task 3: Group choreography

The task requires each student to create a complete group dance which lasts for a **minimum of three** minutes to a **maximum of four** minutes for **three, four or five** dancers. The performance of the student's choreography must be performed in a **live** performance setting.

If a student's choreography does not meet the required duration a penalty is applied to the mark (the size of the penalty depends on the severity of the timing infringement). It may also result in schools or colleges being investigated for maladministration. Teachers must check the final performance for assessment of each student's work, to ensure it meets the minimum and maximum duration requirements.

The externally set task list is published on AQA secure key materials (<https://extranet.aqa.org.uk>) on 15 September in the academic year of assessment. Teachers must ensure that the students receive the correct externally set task list for the year in which they are certificating.

Students must respond to **one** of the **three** set tasks.

Students must be given the externally set tasks in their entirety; they must not be edited, changed or abridged in any way.

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

- the created dance must be presented for live assessment in a setting which has been formally risk assessed and deemed safe
- the performers must have sufficient time to warm up before the final performance for assessment
- the student should not perform in the dance themselves nor act, for example, as accompanist or sound operator
- each student must be wholly responsible for the creation of a complete dance and this must be their own unaided work
- the student must select and develop movement material rather than the teacher
- the final presentation of the choreography for assessment must be under the supervision of a teacher, for authentication purposes
- the assessment of the choreography must take place in the academic year of certification.

The choreography task must address the content requirements specified in [Choreography](#) (page 14) and address the requirements of AO2. Each student is assessed by the external AQA visiting examiner against the assessment criteria in the [Group choreography assessment grid](#) (page 36).

This task is marked out of 40.

Assessment evidence

For each student, the following evidence must be submitted to the examiner with a signed *Candidate record form*, see [Supervising and authenticating](#) (page 39).

Programme note

The student must clearly refer to the choreographic intention of the dance in a *Programme note*, of no more than 300 words, which must be given to the external AQA visiting examiner at the start of the live performance assessment.

Audio visual recording of the choreography

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

The audio visual recording of the live performance for assessment must be given to the external AQA visiting examiner at the end of the live assessment session for each student.

Teachers must ensure they have followed the [AQA Guidance for audio visual recording assessment document](#), on the AQA website.

Supervising students

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

Sufficient direct supervision must be provided to students to ensure that students work can be confidently authenticated as their own. See [Non-exam assessment administration](#) (page 39) and the JCQ instructions for Non-examined assessment (NEA).

4.2.2 Component 2: Critical engagement

Exam paper

This component is assessed through a written exam lasting 2 hours 30 minutes, set in the summer of the year of certification. The question paper has two sections and covers the assessment objectives AO3 and AO4.

Section A – Compulsory set work and area of study

Questions will relate to students' knowledge and understanding of the compulsory set work and area of study.

Students will be required to respond to both short answer and essay questions.

Section B – Optional set works and areas of study

Students will be required to answer **two** essay questions. **One** on an optional set work and **one** on the corresponding area of study.

Students are assessed on the subject content as outlined in [Critical engagement](#) (page 16). This task is marked out of 100.

An examiner's report and mark scheme for the question paper set for the year of entry will be available on e-AQA following the exam.

4.3 Assessment objectives

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

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

- AO1: Perform dance through the application of physical, technical, interpretative and performance skills.
- AO2: Create dance applying choreographic skills to communicate artistic intention.
- AO3: Demonstrate knowledge and understanding of performance and choreography from different periods and genres.
- AO4: Critically appreciate and assess performance and choreography through making analytical, interpretative and evaluative judgements.

Assessment objective weightings for A-level Dance

Assessment objectives (AOs)	Component weightings (approx %)		Overall weighting (approx %)
	Component 1	Component 2	
AO1	25		25
AO2	25		25
AO3		25	25
AO4		25	25
Overall weighting of components	50	50	100

4.4 Assessment weightings

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

Component	Maximum raw mark	Scaling factor	Maximum scaled mark
Component 1	80	x 1.25	100
Component 2	100	x 1.00	100
Total scaled mark:			200

4.5 Assessment grids

Component 1: Performance and choreography

A01: Perform dance through the application of physical, technical, interpretative and performance skills

Solo performance in relation to a specified practitioner

The assessment objective is assessed through the following:

- precision and control of physical/technical skills
- spatial elements (personal and stage space)
- dynamic elements
- interpretative/performance skills in order to communicate the dance idea(s), including: (timing, musicality, focus, projection, emphasis and expression).

Performance within the context of a quartet linked to a style/genre

The assessment objective is assessed through the following:

- demonstration of physical/technical skills
- spatial awareness (including sensitivity to other dancers)
- interpretative/performance skills (timing, musicality, focus, projection, emphasis and expression).

A02: Create dance applying choreographic skills to communicate artistic intention

Group choreography in relation to the chosen task and related dance idea(s)

The assessment objective is assessed through the following:

- selection of the three movement components (ie action, spatial and dynamic elements), in relation to the dance idea(s)
- manipulation of the movement components through the use of choreographic devices, in relation to the dance idea(s)
- structuring of movement material and sectional use of choreographic structures, in relation to the dance idea(s)
- use of other constituent features: the aural setting (and physical setting where appropriate), in relation to the dance idea(s)
- use of other constituent features: dancers, in relation to the dance idea(s).

Solo performance assessment grid (20 marks)

Please refer to [Performance in a solo](#) (page 12) in the subject content.

Mark	Physical/technical skills	Spatial elements	Dynamic elements	Interpretative/ performance skills (timing and musicality)	Interpretative/ performance skills (focus, projection, emphasis and expression)
4	Exceptional and safe demonstration of precision and control of physical/technical skills in relation to a specified practitioner.	Exceptional demonstration of spatial control (personal and stage space) in relation to a specified practitioner.	Exceptional demonstration of the use of dynamics in relation to a specified practitioner.	Exceptional demonstration of the interpretation/ embodiment of the dance idea(s) in relation to a specified practitioner through the use of timing and musicality.	Exceptional demonstration of the interpretation/ embodiment of the dance idea(s) in relation to a specified practitioner through the use of focus, projection, emphasis and expression.
3	Highly articulate and safe demonstration of precision and control of physical/technical skills in relation to a specified practitioner.	Highly articulate demonstration of spatial control (personal and stage space) in relation to a specified practitioner.	Highly articulate demonstration of the use of dynamics in relation to a specified practitioner.	Highly articulate demonstration of the interpretation/ embodiment of the dance idea(s) in relation to a specified practitioner through the use of timing and musicality.	Highly articulate demonstration of the interpretation/ embodiment of the dance idea(s) in relation to a specified practitioner through the use of focus, projection, emphasis and expression.
2	Proficient and safe demonstration of precision and control of physical/technical skills in relation to a specified practitioner.	Proficient demonstration of spatial control (personal and stage space) in relation to a specified practitioner.	Proficient demonstration of the use of dynamics in relation to a specified practitioner.	Proficient demonstration of the interpretation/ embodiment of the dance idea(s) in relation to a specified practitioner through the use of timing and musicality.	Proficient demonstration of the interpretation/ embodiment of the dance idea(s) in relation to a specified practitioner through the use of focus, projection, emphasis and expression.

Mark	Physical/technical skills	Spatial elements	Dynamic elements	Interpretative/ performance skills (timing and musicality)	Interpretative/ performance skills (focus, projection, emphasis and expression)
1	Adequate and safe demonstration of precision and control of physical/technical skills in relation to a specified practitioner.	Adequate demonstration of spatial control (personal and stage space) in relation to a specified practitioner.	Adequate demonstration of the use of dynamics in relation to a specified practitioner.	Adequate demonstration of the interpretation/ embodiment of the dance idea(s) in relation to a specified practitioner through the use of timing and musicality.	Adequate demonstration of the interpretation/ embodiment of the dance idea(s) in relation to a specified practitioner through the use of focus, projection, emphasis and expression.
0	No work presented or nothing worthy of credit.				

Performance within a quartet assessment grid (20 marks)

Please refer to [Performance within a quartet](#) (page 13) in the subject content.

Mark	Physical/technical skills	Spatial awareness (including sensitivity to other dancers)	Interpretative/performance skills (timing and musicality)	Interpretative/performance skills (focus, projection, emphasis and expression)
5	Exceptional and safe demonstration of physical/technical skills within the context of a quartet and in relation to style/genre.	Exceptional demonstration of spatial awareness (including sensitivity to other dancers) within the context of a quartet and in relation to style/genre.	Exceptional demonstration of timing and musicality within the context of a quartet and in relation to style/genre.	Exceptional demonstration of the use of focus, projection, emphasis and expression within the context of a quartet and in relation to style/genre.
4	Highly articulate and safe demonstration of physical/technical skills within the context of a quartet and in relation to style/genre.	Highly articulate demonstration of spatial awareness (including sensitivity to other dancers) within the context of a quartet and in relation to style/genre.	Highly articulate demonstration of timing and musicality within the context of a quartet and in relation to style/genre.	Highly articulate demonstration of the use of focus, projection, emphasis and expression within the context of a quartet and in relation to style/genre.
3	Proficient and safe demonstration of physical/technical skills within the context of a quartet and in relation to style/genre.	Proficient demonstration of spatial awareness (including sensitivity to other dancers) within the context of a quartet and in relation to style/genre.	Proficient demonstration of timing and musicality within the context of a quartet and in relation to style/genre.	Proficient demonstration of the use of focus, projection, emphasis and expression within the context of a quartet and in relation to style/genre.
2	Sound and safe demonstration of physical/technical skills within the context of a quartet and in relation to style/genre.	Sound demonstration of spatial awareness (including sensitivity to other dancers) within the context of a quartet and in relation to style/genre.	Sound demonstration of timing and musicality within the context of a quartet and in relation to style/genre.	Sound demonstration of the use of focus, projection, emphasis and expression within the context of a quartet and in relation to style/genre.

Mark	Physical/technical skills	Spatial awareness (including sensitivity to other dancers)	Interpretative/performance skills (timing and musicality)	Interpretative/performance skills (focus, projection, emphasis and expression)
1	Adequate safe demonstration of physical/technical skills within the context of a quartet and in relation to style/genr.	Adequate demonstration of spatial awareness (including sensitivity to other dancers) within the context of a quartet and in relation to style/genr.	Adequate demonstration of timing and musicality within the context of a quartet and in relation to style/genr.	Adequate demonstration of the use of focus, projection, emphasis and expression within the context of a quartet and in relation to style/genr.
0	No work presented or nothing worthy of credit.			

Group choreography assessment grid (40 marks)

Please refer to [Choreography](#) (page 14) in the subject content.

Mark	Selection of the movement components	Manipulation of the movement components	Structuring of movement material	Use of other constituent features: aural setting (and physical setting where appropriate)	Use of other constituent features: dancers
7–8	Exceptional ability to select the movement components appropriately in relation to the group choreography and the dance idea(s).	Exceptional ability to manipulate the movement components through the use of choreographic devices in relation to the group choreography and the dance idea(s).	Exceptional ability to structure movement material in a coherent way in relation to the group choreography and the dance idea(s).	Exceptional ability to use the aural setting appropriately (and physical setting where appropriate) in relation to the group choreography and the dance idea(s).	Exceptional ability to utilise the skills and attributes of the selected dancers in relation to the group choreography and the dance idea(s).
5–6	Highly refined ability to select the movement components appropriately in relation to the group choreography and the dance idea(s).	Highly refined ability to manipulate the movement components through the use of choreographic devices in relation to the group choreography and the dance idea(s).	Highly refined ability to structure movement material in a coherent way in relation to the group choreography and the dance idea(s).	Highly refined ability to use the aural setting appropriately (and physical setting where appropriate) in relation to the group choreography and the dance idea(s).	Highly refined ability to utilise the skills and attributes of the selected dancers in relation to the group choreography and the dance idea(s).
3–4	Proficient ability to select the movement components appropriately in relation to the group choreography and the dance idea(s).	Proficient ability to manipulate the movement components through the use of choreographic devices in relation to the group choreography and the dance idea(s).	Proficient ability to structure movement material in a coherent way in relation to the group choreography and the dance idea(s).	Proficient ability to use the aural setting appropriately (and physical setting where appropriate) in relation to the group choreography and the dance idea(s).	Proficient ability to utilise the skills and attributes of the selected dancers in relation to the group choreography and the dance idea(s).

Mark	Selection of the movement components	Manipulation of the movement components	Structuring of movement material	Use of other constituent features: aural setting (and physical setting where appropriate)	Use of other constituent features: dancers
1–2	Adequate ability to select the movement components appropriately in relation to the group choreography and the dance idea(s).	Adequate ability to manipulate the movement components through the use of choreographic devices in relation to the group choreography and the dance idea(s).	Adequate ability to structure movement material in a coherent way in relation to the group choreography and the dance idea(s).	Adequate ability to use the aural setting (and appropriately (and physical setting where appropriate) in relation to the group choreography and the dance idea(s).	Adequate ability to utilise the skills and attributes of the selected dancers in relation to the group choreography and the dance idea(s).
0	No work presented or nothing worthy of credit.				

5 Non-exam assessment administration

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

Visit aqa.org.uk/7237 for detailed information about all aspects of NEA administration.

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

5.1 Supervising and authenticating

To meet Ofqual's qualification criteria and conditions, the requirements set out in [Assessment components](#) (page 26) of the specification must be adhered to. Evidence of authentication for each student must include:

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

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

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

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

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

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

5.2 Visiting examination

An AQA examiner will visit your school/college by arrangement with AQA, to mark all your candidates' work for Component 1. The visit will take place between 1 March and 30 May in the certificating year.

NEA evidence, including video recordings, must be given to the examiner at the end of the assessment session. Enquires about results (EARs) will be based on the audio visual recording taken by the visiting examiner on the day of assessment.

5.3 Avoiding malpractice

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

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

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

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

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

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

You should consult your exams officer about these procedures.

5.4 Factors affecting individual students

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

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

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

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

Students who move schools: students who move from one school or college to another during the course sometimes need additional help to meet the requirements. How you deal with this depends on when the move takes place. The new school or college should be responsible for the work. Teachers in the new school or college must ensure that student work submitted for assessment can be confidently authenticated as their own. See [Supervising and authenticating](#) (page 39).

5.5 After the exams

You may need to keep some of your students' work to meet Ofqual requirements for awarding, archiving or standardisation purposes.

6 General administration

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

6.1 Entries and codes

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

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

If a student takes two specifications with the same discount code, further and higher education providers are likely to take the view that they have only achieved one of the two qualifications. Please check this before your students start their course.

Qualification title	AQA entry code	DfE discount code
AQA Advanced Level GCE in Dance	7237	TBC

This specification complies with:

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

The Ofqual qualification accreditation number (QAN) is 601/8297/0.

6.2 Overlaps with other qualifications

There is overlapping content in the AS and A-level Dance specifications. This helps you teach the AS and A-level together.

6.3 Awarding grades and reporting results

The A-level qualification will be graded on a six-point scale: A*, A, B, C, D and E.

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

6.4 Resits and shelf life

Students can resit the qualification as many times as they wish, within the shelf life of the qualification.

6.5 Previous learning and prerequisites

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

However, we recommend that students should have the skills and knowledge associated with a GCSE Dance course or equivalent.

6.6 Access to assessment: diversity and inclusion

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

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

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

6.6.1 Students with disabilities and special needs

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

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

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

6.6.2 Special consideration

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

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

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

6.7 Working with AQA for the first time

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

6.8 Private candidates

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

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

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

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

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

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

Get help and support

Visit our website for information, guidance, support and resources at

You can talk directly to the Dance subject team:

E: aqadance@qa.org.uk

T: 01483 437 750