



General Certificate of Secondary Education  
Specimen Paper

**Dance**

**42303**

**42304**

Unit 3 and 4

**Specimen Controlled Assessment**

**42303**  
**42304**

## **GCSE Dance - Specimen Controlled Assessment Materials**

There are two Controlled Assessment components in the specification amounting to 60% of the total marks for the scheme of assessment. The total number of hours suggested for preparation of the practical submissions for each of these components is shown in brackets.

- Performance in a Duo/Group Dance - one task (15hrs)
- Choreography – two tasks (35 - 37hrs).

The hours indicated are for rehearsal time and do not include research and preparation.

### **1 Performance in a Duo/Group Dance (related to a prescribed professional work)**

#### **AQA task criteria**

Candidates perform in a dance for 2, 3, 4 or 5 dancers, lasting 3 to 3½ minutes. Every candidate dances for a minimum of 2 minutes within the piece. Assessment will include marks for demonstration of knowledge of safe practice.

The dance relates to a professional work from the prescribed list in the specification. Three clear links with the chosen work must be shown.

The dance should be choreographed by the teacher/dance artist in collaboration with the candidates.

#### **Examples of task setting designed by the centre according to AQA criteria**

The teacher chooses one of the professional dance works from the list provided in the specification. The teacher, or candidates in collaboration with the teacher, will identify three links with the work.

##### **Example 1** (using *Swansong* by Christopher Bruce)

- it is a trio
- it contains tap dance
- a chair is used as a prop.

The teacher/dance artist, in collaboration with the students, designs a piece for performance (3 to 3½ minutes long) by using all three identified elements. The piece designed in this example could be a tap dance for three performers using a chair as a prop. There may or may not be any further connections to the original work.

##### **Example 2** (using *Swansong* by Christopher Bruce)

- it uses music by Philip Chambon
- dancers use lifts and contact work
- there is a theme of interrogation or bullying.

The teacher/dance artist, in collaboration with the students, designs a piece for performance (3 to 3½ minutes long) by using all three identified elements. The piece designed in this example could be a dance for five performers using music written by Philip Chambon, exploring the theme of *bullying* and containing lifts and contact work. There may or may not be any further connections to the original work.

**Example 3** (using *Faultline* by Shobana Jeyasingh)

- explores the idea of peer pressure
- uses gesture to suggest 'attitude'
- the piece has athletic dynamic.

The teacher/dance artist, in collaboration with the students, designs a piece for performance (3 to 3½ minutes long) by using all three identified elements. The piece designed in this example could be an athletic and high energy dance for three performers, exploring the theme of *peer pressure* and in which gesture is used within the piece to create the idea of the performers having 'attitude'. There may or may not be any further connections to the original work.

**An example of how a centre would manage candidates preparing the task**

During the creative process and whilst rehearsing the performance of the piece, the candidates will be informally supervised by the teacher. The teacher may choose to choreograph the piece in its entirety or there may be sections choreographed by the candidates themselves, with the teacher providing an overall framework for the final piece. During rehearsals, the teacher would advise and guide the candidates as to how they might improve their performing skills. The work could be filmed on video and played back to candidates, allowing peer and teacher feedback on individual progress and levels of achievement.

Whilst working on and rehearsing the dance in performance, the candidate will inevitably be informed by working with others, but each candidate will be assessed as an individual in his/her own right in the performance.

**An example of how the centre would mark the performance task**

The teacher will need to identify (for example, by means of a written or recorded programme note) how the final choreography has been informed by the links to the original professional work and how this directly affects the criteria for assessment. This must be given to the Moderator at the time of moderation. The teacher will then mark each individual performer in the piece by using the marking grids which detail the level of attainment against the criteria for assessment. Candidates will be awarded up to five marks for each of the following.

- Technical ability –posture, alignment, co-ordination, balance, strength, flexibility, mobility and control
- Accuracy of action, dynamic and spatial content within the context of the group – in relation to the demands of the choreography of the piece (the intended style of the piece and the ways in which it links with the original professional work)
- Communication of choreographic intent - empathy with the mood or meaning of the dance and the ability to interpret and communicate this
- Sensitivity to other dancers in a range of dance relationships – in time and space and in group formations and dance relationships
- Safe practice as a performer within a group context – execution of movements, clothing, jewellery, hair, footwear, appropriateness of choice of same
- Overall sense of performance within a group context –focus, projection, musicality, sensitivity, communication, energy, commitment.

Each candidate will be awarded a final mark out of 30. The centre marks will be moderated in accordance with AQA procedures.

**2 Solo Composition Task (related to a prescribed professional work)****AQA task criteria**

Candidates select three motifs from any one of the prescribed professional works and develop them into a dance of 1 to 1½ minutes. Candidates may perform in their own compositions. This task carries 20 marks.

**An example of task setting designed by the centre according to AQA criteria**

The teacher chooses one of the professional dance works from the list provided in the specification. This must be different from the work chosen as the basis for the Performance in a Duo/Group Dance. Following a study of the work, the candidate selects three motifs from the piece and then links them together to form a structured solo lasting 1 to 1½ minutes. The candidate can be advised by the teacher on the suitability of the choice but the final decision rests with the candidate. The candidate does not need to use the original accompaniment, but the final composition should respect the original style and intention of the chosen professional work. The candidate may dance in his/her own composition and should be able to demonstrate the original chosen motifs as well as the resulting composition.

**Example 1** (using *Ghost Dances* by Christopher Bruce)

Three motifs which include travelling and floorwork for variety are selected from the opening 'Ghosts' section.

**Example 2** (using *Bird Song* by Siobhan Davies)

Three motifs are selected from the opening section *Infinite Monkeys*. The motifs may be used in any order in the final composition.

**An example of how a centre would manage candidates preparing the task**

The candidate may be unsupervised whilst watching the original work and whilst choosing and learning the motifs, but during the creative process the candidate must be informally supervised by the teacher. During this period it is essential for the teacher to discuss the progress of the work directly with the candidate, thereby gaining an insight into how the candidate is using his/her analytical and evaluative skills to develop the piece and realise the task. The teacher will advise and guide the candidate in general terms but will not directly offer movement material for the candidate to use. The work could be filmed on video and played back to the candidate, allowing peer and teacher feedback on individual progress and levels of achievement in relation to the criteria for assessment.

Whilst working on the composition, the candidate may be informed by working in the presence of others but each candidate will be assessed independently in his/her own composition task.

**An example of how the centre would mark the task**

The candidate will demonstrate the original chosen motifs to the teacher and indicate from which part of the professional work they have been chosen. The teacher will then mark the final composition by using the marking grids which detail the level of attainment against the criteria for assessment. Candidates will be awarded up to five marks for each of the following.

- Imaginative development of selected or given material through action, space and dynamics
- Successful integration and linking of the motifs into the final composition
- Structuring use of choreographic devices and principles
- Analysis and evaluation to bring about improvement during the progress of the piece.

Each candidate will be awarded a final mark out of 20. The centre marks will be moderated in accordance with AQA procedures.

### **3 Choreography for Solo or Group (in response to an outline stimulus provided by AQA)**

#### **AQA task criteria**

The candidate choreographs either a solo dance lasting 1½ to 2 minutes OR a group dance for 2, 3, 4 or 5 dancers, lasting 2½ to 3 minutes, based on one of the stimuli stipulated by AQA in the specification.

The dance may be in any style which allows the candidate to meet the criteria for assessment. The candidate may dance in his/her own choreography. This task carries 40 marks.

#### **An example of task setting designed by the centre according to AQA criteria**

The candidate may be advised by the teacher on the suitability of the choice but the final decision rests with the candidate.

**Example 1** - a solo entitled *Hear Me* (using a piece of 2-dimensional art, *The Scream*, by Edvard Munch).

The resulting solo choreography is inspired by the image in the painting but explores the frustrations of being unable to communicate in a world where no one has time to listen. The image provides the focus for the finishing position of the dance but is also incorporated within the dance as a repeated and developed gesture.

**Example 2** - a group dance entitled *Journey* (using a feature of the natural world).

The resulting choreography traces the journey of a raindrop as it falls on the hill and then joins a stream, flowing eventually into a wider river and then out to the sea.

**Example 3** – a group dance entitled *Neither Here Nor There* (using words).

The resulting choreography is inspired by an exploration of the four words.

#### **An example of how a centre would manage the candidates preparing the task**

The decision about the choice of stimulus may emerge from a discussion between the teacher and the candidate but the final choice rests with the candidate. The candidate could undertake some research with limited supervision prior to the creative process but during the creative process the candidate will be informally supervised by the teacher. During this period it is essential for the teacher to discuss the progress of the work directly with the candidate, thereby gaining an insight into how the candidate is developing the piece and realising the task. The teacher will advise and guide the candidate in general terms but will not directly offer movement material for the candidate to use. In the case of a group piece, other members of the group may offer comment on the material being worked, but the final decision will always rest with the individual candidate being assessed. The teacher may offer advice in general terms to the candidate on his/her choice of aural accompaniment and may even suggest potential pieces of music but the final decision about the choice must rest with the candidate. If the candidate wishes to edit one or more tracks, this may be done by

another person but the decision about timings and cuts must remain with the candidate. The work could be filmed on video and played back to the candidate, allowing peer and teacher feedback on individual progress and levels of achievement in relation to the criteria for assessment.

Whilst working on the composition, the candidate may be informed by working with or in the presence of others, but each candidate will be assessed independently on the final presentation of his/her own choreography task.

### **An example of how the centre would mark the task**

The candidate will indicate the title and the stimulus to the teacher and give a brief key into the thinking behind the piece. This may, for example, take the form of a short programme note or a verbal description. The teacher will then mark the final choreography by using the marking grids which detail the level of attainment against the criteria for assessment. Candidates will be awarded up to five marks for each of the following.

- Creative and imaginative response to selected stimulus/starting point
- Selection of action content and its application to relationships where appropriate
- Selection of dynamic content and its application to relationships where appropriate
- Selection of spatial content and relationships content where appropriate
- Overall form and structure
- Use of choreographic devices and principles
- Choice of aural setting
- Overall communication of dance idea.

Each candidate will be awarded a final mark out of 40. The centre marks will be moderated in accordance with AQA procedures.