

Teaching guide: Technical guidance for component 1: Performance and choreography

The advice and guidance below will help you to prepare your students for component 1 practical assessments of GCSE Dance (8236).

Performance

Can students' work be recorded during Year 10 or does it have to be recorded in year 11?

A recording must be made at the time you assess the work, which must be in the year of certification (Year 11 for most students). The recording used for the assessment is the one that must be sent to the moderator. You can record your students as many times as you wish throughout the course for internal purposes.

Will the work be accepted if the phrases used as the stimulus for the duet/trio are the same as those the student performs for the solo performance?

No, this will be a contravention of the specification requirements and the student's work for performance will not be accepted for assessment.

Can I use any aural setting for the duet/trio or does it have to be 105 beats per minute?

You may use whatever accompaniment you consider suitable for the piece. It does not have to be at a particular BPM.

Why are physical and technical skills categorised differently in this specification?

There have been some changes to where things are categorised in the new specification. This has been done to conform to the DfE subject content requirements, which determine the structure and content of all GCSEs in Dance. The place where the skills are categorised in the specification will affect which of the criteria they are considered under during assessment. It won't change what they actually are. The [subject specific vocabulary](#) on our website provides definitions.

Think of these skills broadly as:

physical skills = what a dancer brings personally to the studio

technical skills = what can be developed through training

expressive skills = what can be used to enhance a performance.

What is the meaning of the statement on page 11; (3.1)

Performance: 'the total duration of a student's performance must be no less than three and a half minutes.

This is clarified on page 22 (4.2.1.1) of the specification. It is anticipated that most students will perform both set phrases in full, and perform for at least three minutes in a duet/trio performance. In order to meet the minimum requirement, a student must perform for at least 15 seconds in each of the two set phrases, and perform for at least three minutes in a duet/trio dance, anything less than this will not be accepted for assessment.

Set Phrases

Can the teacher count the student in when we record the assessment?

The teacher can count the student in at the start of the set phrase with up to 8 counts. After that, the teacher cannot have any part in the performance for assessment.

Can my students dance the set phrases with a buddy, as in the legacy specification?

No, in the new specification the set phrases must be performed independently as a solo. The student must not copy or follow anyone off-camera, nor must they be prompted in any way, or the performance will not be accepted for assessment.

Can I apply to adapt the chosen phrases to accommodate my candidate with a disability?

Yes, the set phrases adaptation form on our [website](#) will help you do this.

Do I need to assess both set phrases on the same day?

No, the only requirement is that the performance must be recorded at the time of assessment and this recording is the one that is sent to the moderator. Assessment must take place in the year of certification.

Can different pupils perform different combinations of set phrases?

Yes, but the teacher is responsible for ensuring that this does not present logistical impossibilities for the duet/trio performance.

Performance in duet/trio

Does the choreographic intent have to be related to the GCSE Dance anthology?

There is no requirement for a link to the anthology in this task.

If the duet/trio is three minutes long, will this meet the minimum requirement?

If all dancers are performing for the total duration of a piece lasting three minutes and the moderator can see all dancers on film throughout, then yes, that will meet the minimum requirement. If a dancer goes out of the camera shot you cannot include the time they are off camera as the moderator would not be able to see them.

If my duet/trio is in a commercial style will my candidate be penalised if they perform in trainers?

No, providing the use of trainers does not compromise the health and safety aspects of the performance.

How much of the set phrases should I include in the duet/trio?

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

It's not essential for the phrases in their original form to be included in whole or in part in the resulting duet/trio, but they could be if this helps to realise the chosen choreographic intent. The dance content of the piece must be of sufficient sophistication, complexity and challenge to allow each student to access the full range of marks available.

Do we need to show the phrases that we develop at the beginning of the performance for the video assessment?

No, you just need to comply with the *Documenting the duet/trio performance requirements* on page 14 of the specification.

I was thinking of using movement material from the anthology as well as the set phrases for the duet/trio. Is this permissible?

You may choose to base your performance piece on a prescribed or non-prescribed professional work if you wish. However, this is not a requirement of the task. Requirements of the task are detailed in the specification.

Choreography

How near to the question must the students stay when creating their choreography in response to the externally set stimulus?

The exam paper questions provide a choice of stimuli for the choreography task.

A stimulus provides the inspiration for an idea and a springboard for research and the task provides an opportunity for students to respond creatively in the choreography of their own dance. Therefore, there are no limits on how far a student can develop their chosen idea, but in the programme note there must be a clear description of how the choreographic intent of the dance was developed from the chosen stimulus, so that the assessor and moderator can understand and appreciate the creative journey.

An example of a possible response using 'an item that can be worn' could be:

brooch...war medal...hero or coward...research into post-traumatic stress disorder...leading to a contact duet which explores the trials and tribulations of the relationship of a returning war veteran and their partner.

Can my student choreograph a piece within a dance film?

No, the final performance of choreography presented for assessment must be recorded with a single camera from an audience perspective from start to finish. It must be unedited.

Can my student do a site-sensitive choreography or interact with film as part of their choreography?

Yes, providing you are able to film it clearly for assessment and providing it is recorded with a single camera from an audience perspective from start to finish and is unedited.

What is an appropriate aural setting?

This is detailed in the knowledge, understanding and skills for choreography in the specification. It is also helpful to the moderator if the student is able to indicate the reasons for the choice of aural setting and the ways in which this choice affects the choreographic outcome in the programme note.

Can my candidate use a dancer that is not in the GCSE group in their choreography?

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

If I teach unison and canon as a choreographic device, can I also teach unison and canon as a dance relationship?

In accordance with the assessment grids, marks will only be awarded for the use of unison and canon as a choreographic device, as this is where the term appears in the specification subject content.

Do students have to complete a choreographic log?

Students must provide a programme note as detailed in the specification. There is no requirement for a choreographic log as part of the assessment process.

Moderation

Will there be a moderation period or will I have to send the evidence off by a particular date?

You will be required to submit your work for moderation by a specified date in early May of the year of assessment.

How much work student work do I send to the moderator?

Schools/colleges submit their centre marks to AQA via an online system called e-Submissions. The system calculates the sample that should be sent to the moderator.

How will I know the standard for marking?

Teacher online standardising will be available in the spring term.

Will I get feedback on the standard of my marking?

Your centre will be provided with feedback on the moderation. This will be available on results day.

What media do I record onto?

Please refer to the [requirements for recording and submitting performance evidence](#) document on the website.

How should I arrange the work on the USB?

For each candidate in the cohort you should create four separate files containing one piece of work for each of the practical tasks for moderation and name them accordingly ie 3345 Rebecca Jones *Breathe*, 3345 Rebecca Jones *Scoop*, 3345 Rebecca Jones *Performance*, 3345 Rebecca Jones *Choreography*. This will make it easy for the moderator to access the appropriate work necessary for each sample.

Will my students be penalised if my recording is not very good?

You are encouraged to make the recording as clear and accessible as possible for the moderator. The moderator can only confirm marks if the evidence presented is suitable for marking.

Can I upload my filmed moderation directly to AQA or will I have to send it?

There are no plans to offer upload facilities for assessment at this time.

Do I need to stop filming between the two phrases?

Yes – each phrase should be presented separately.

My studio is an odd shape and there is not enough depth to film from centre front. Can I film from the corner?

To give your candidates the best possible opportunity to present their work, it might be necessary to film the work for assessment in a different space. If this is not possible, then you should film from as close to the front as possible and include a note for the moderator clarifying the position of the camera.

When recording the set phrases can I pan the camera so it follows the candidate?

Yes, you may.

Can I follow the candidate being assessed in the duet/trio on camera or do I have to capture all of the dancers all of the time?

You should aim to capture all of the dancers all of the time, even if you zoom in and out. The camera does not need to be fixed, but if a dancer does go out of the camera shot you cannot include the time they are off camera in the minimum requirement, as the moderator would not be able to see them.

What do I do if a student refuses to state their name and the phrase at the beginning of the recording?

In the specification it states that *students must name the set phrases they are performing at the start of the recording...and the student being assessed must be identified on screen by name and candidate number at the start of the recording of the final performance for assessment*. This could be achieved by the student speaking on the film, or by the student holding up a piece of card with the name of the phrase on it. The important thing is for the student to be seen by the moderator so there is no danger of confusion about their identity.