***Examiners Feedback based on the choreography questions attempted in class.***

All questions were devised with a view to developing not only the choreographic

skills needed to complete the tasks but skills such as independent research,

investigation, contextual understanding and the ability to make links to the

theoretical content of the course. Careful preparation is vital and can also

underpin the theoretical/written aspect of the course.

The questions were not designed to be a stimulus but, as in the written

assessment, an opportunity to focus in on, develop and present coherent ideas

around a **specific** topic/theme.

The assessment of the group choreography follows a similar approach to the

assessment of DANC2 solo choreography. Mark bands and question-specific

mark schemes are used. Specimens and past mark schemes are available on

the AQA website.

***Points relating to the choreography for each question***

**Question 1** was an extremely popular question, and one that allowed candidates

to explore different approaches to the presentation of the choreographic

intention. No image was placed in the question paper as the focus was on the

*concepts underlying* the installation rather than just a visual representation of one

image of the work. The text was included to help candidates in the development

of their ideas.

Successful candidates considered a range of concepts and presented them

through original and inventive content and development. The use of dancers was

imaginative as was the choice and use of the aural setting to complement the

visual presentation. An image of the installation on first viewing could appear

positional and ‘static’. More able candidates were not only able to embrace the

concept of the figures bent at right angles but were able to find appropriate

transitions by careful analysis of the concepts behind Gormley’s work, thus

creating depth, texture and dynamic interest. At times candidates interjected

elements of humour into their choreography, which produced highly engaging

presentations.

The less successful dances either focused on the experiential ideas (for example

hysteria and the catatonic state), sometimes resulting in over-emotional

representations which moved away from the question and which relied heavily on

the dramatic skills of the dancers through the use of facial expressions and

stereotypical gesture, or seemed content to produce a series of images of

dancers bent at right angles with no apparent further investigation into the

underlying concepts.

Some candidates were over-reliant on unison as a choreographic device, which

did not allow them to fully explore the potential spatial and dynamic qualities

inherent in the question.

**Question 2** was a popular question and there was a wide range of achievement.

More able candidates were able to recognise and utilise the progression and

complex layering within the musical score and find a range of striking

relationships between dancers and the aural setting throughout. Occasionally,

presentations evoked an atmosphere that was wholly appropriate and powerful

and the content was developed in a carefully crafted and sophisticated way.

On the other hand there were some very simplistic responses to the score. The

style chosen was not always appropriate or consistent and dancers were used in

a way that did not enhance the music. Some candidates focused on the

representation of individual musical instruments rather than an exploration of the

whole score and the expressive qualities to be found within it. At times the use of

narrative also led the candidate away from a full exploration of the musical score.