

WJEC GCSE Dance

Approved by Qualifications Wales
Specification

Teaching from 2026
For award from 2028



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is not available to centres in England.

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This specification meets the requirements of the following regulatory documents published by Qualifications Wales:

- [Made for Wales GCSE Qualification Approval Criteria](#) which set out requirements for any new GCSE qualification Approved for first teaching from September 2025 and beyond.
- [Standard Conditions of Recognition](#) which contains the rules that all awarding bodies and their qualifications must meet when offering qualifications to learners in Wales.
- [Approval Criteria for GCSE Dance](#) which sets out the subject specific requirements for GCSE Dance from September 2026 and beyond.

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GCSE DANCE

SUMMARY OF ASSESSMENT

Unit 1: Choreography

Non-examination assessment

40% of qualification

Marked by centre and moderated by WJEC

96 marks

Summary of assessment

Response to a stimuli set by WJEC, assessed by the centre and moderated by WJEC. The stimuli will be available on the WJEC Portal during the September of the first year of study. The stimuli will be changed annually.

Learners will create, develop and refine a piece of choreography. Learners will also produce a Reflective Log of the process in a non-prescribed format. Learners can choose whether they perform in their own choreographed piece. Learners can choreograph a piece for a solo or a group of dancers (2-5 dancers).

Unit 2: Performance

Non-examination assessment

30% of qualification

Marked by centre and moderated by WJEC

72 marks

Summary of assessment

Learners will perform **two** pieces of repertoire. These pieces must be from different styles/genres. Learners will have choice and flexibility in the selection of their performance pieces for this unit, however learners must not perform an extract from the set works chosen by the centre for Unit 3. One performance must be a solo and the second performance can be solo or group (2-5 dancers).

Unit 3: Dance Appreciation

30% of qualification

Digital only examination 1 hour 45 minutes

72 marks

Summary of assessment

Questions requiring objective responses, short and extended answers, in response to set works and unseen works.

This is a linear qualification.

The qualification is not tiered.

There is no hierarchy in the order in which the units are presented. The order does not imply the teaching order of the units.

Unit 1 and Unit 2 could be completed any time during the two years and submitted to WJEC in the final year of study. However, centres must ensure that assessment of both Unit 1 and Unit 2 is completed only when learners have undertaken the necessary teaching and learning and developed the required skills and knowledge. Unit 3 must be completed in the final year of study.

The first award of the qualification will be 2028.

Qualification Approval Number: C00/5167/3

GCSE DANCE

1 INTRODUCTION

1.1 Aims

GCSE Dance supports learners to:

- explore dance created and performed by other people and develop their own talents in dance
- gain understanding of a range of forms, genres, styles, techniques, contexts and means of presenting dance, as well as the elements of dance
- develop knowledge, understanding and appreciation of how meaning is communicated through dance
- respond to and reflect on others' dance works, applying knowledge of context to evaluate the effectiveness of ideas and techniques used to communicate meaning
- develop physical, technical, and expressive skills to communicate choreographic intention and demonstrate control
- develop creative skills through experimenting and investigating choreography, in response to a broad range of stimuli, and purposefully communicate meaning
- reflect on, refine, and evaluate their own work
- explore the cross-cutting themes of human rights and diversity, including Black, Asian, and minority ethnic perspectives, identity, culture, and contributions.

These aims are set out in Qualifications Wales' Approval Criteria.

1.2 Curriculum for Wales

This GCSE Dance qualification is underpinned by the Curriculum for Wales framework and has been designed to ensure that learners can continue to make progress towards the four purposes whilst studying for this qualification. Central to this design are the [principles of progression](#), along with the [statements of what matters](#) and those [subject specific skills and concepts](#) outlined in the '[Designing your Curriculum](#)' section of the Expressive Arts Area of Learning and Experiences.

In developing this qualification, we have considered where there are opportunities to embed the cross-curricular themes and where there are opportunities for integral skills and cross-curricular skills to be developed. Appendix A provides a simple mapping, and information to support teachers will be provided in the Guidance for Teaching.

We have also considered where the qualification can generate opportunities for integrating the learning experiences noted on page 19; the Guidance for Teaching will include further information on integrating these learning experiences into delivery.

The GCSE Dance qualification supports the Curriculum for Wales by:

- Supporting the statements of what matters¹ by giving learners the opportunity to:
 - explore their own creative work and other people's, to engage them with genres, techniques, tools, materials and practices and enable them to become curious and creative individuals.
 - explore their own cultural heritage and that of other people, places and times, and through this discover how dance can be used to shape and express personal, social and cultural identities
 - learn how the important skills of refinement and analysis can contribute to their creative development.
- Supporting the principles of progression² by encouraging learners to:
 - explore, experience, interpret, create and respond through dance within a safe environment
 - evaluate their own and others' work
 - learn and refine different types of knowledge and skills including the techniques, processes and skills required to create and interpret
 - demonstrate more sophisticated use of relevant skills and the ability to transfer existing skills and knowledge into new contexts.
- Supporting the subject specific considerations for this area³ by giving learners the opportunity to:
 - explore, respond to stimuli and create and reflect on their own work while engaging in rich, authentic experiences
 - build understanding of performing, choreography and appreciation across a range of styles.

1.3 Prior learning and progression

Although there is no specific requirement for prior learning, the qualification is designed primarily for learners between the ages of 14 and 16 and builds on the conceptual understanding learners have developed through their learning from ages 3 – 14.

The qualification allows learners to develop a strong foundation of knowledge, skills and understanding which supports progression to post-16 study and prepares learners for life, learning and work. The qualification provides a suitable foundation for the further study of Dance. In addition, the specification provides a coherent, satisfying and worthwhile course of study for learners who do not progress to further study in this subject.

1.4 Guided learning hours

GCSE Dance has been designed to be delivered within 120 – 140 guided learning hours. The qualification has been primarily designed as a 2-year programme for learners in years 10 and 11.

¹ [Expressive Arts: Statements of what matters - Hwb \(gov.wales\)](#)

² [Expressive Arts: Principles of progression - Hwb \(gov.wales\)](#)

³ [Expressive Arts: Designing your curriculum - Hwb \(gov.wales\)](#)

1.5 Use of language

As our understanding of diversity, equity, and inclusion evolves, so must our language. Updated terminology better reflects individual identities and fosters respect and accuracy. Language used should be specific as possible. Staying informed and adaptable is crucial, as inclusive language promotes dignity and equity. Recognising that language will continue to evolve, we will remain open to further amendments to ensure it accurately represents and supports all individuals. WJEC will inform centres of any amendments and the most up to date version of the specification will always be on the website.

1.6 Equality and fair access

The specification may be followed by any learner, irrespective of gender, ethnic, religious or cultural background. It has been designed to avoid, where possible, features that could, without justification, make it more difficult for a learner to access and achieve because they have a particular protected characteristic.

The protected characteristics under the Equality Act 2010 are age, disability, gender reassignment, pregnancy and maternity, race, religion or belief, sex and sexual orientation.

Access arrangements and reasonable adjustments are made for eligible learners to enable them to access the assessments and demonstrate their knowledge and skills without changing the demands of the assessment.

Information on access arrangements and reasonable adjustments is found in the following document from the Joint Council for Qualifications (JCQ): Access Arrangements, Reasonable Adjustments: General and Vocational Qualifications. This document is available on the JCQ website (www.jcq.org.uk).

We will be following the principles set out in this document and, as a consequence of provision for reasonable adjustments, very few learners will encounter a complete barrier to any part of the assessment.

2 SUBJECT CONTENT

How to read the amplification

The amplification provided in the right-hand column uses the following four stems:

- ‘Learners should know’ is used when learners are required to demonstrate basic knowledge and understanding.
- ‘Learners should understand’ is used when learners are required to demonstrate greater depth of knowledge and understanding, application of knowledge to familiar or unfamiliar contexts and analysis and evaluation of information for a given purpose.
- ‘Learners should be able to’ is used when learners need to apply their knowledge and understanding to a practical situation or demonstrate application of practical skills and techniques.
- ‘Learners are required to’ is used to show the requirements of individual units.

The use of the word ‘including’ indicates that the specified content must be taught and could be subject to assessment.

The use of the words ‘for example’ indicates that the specified content is for guidance only, and alternative examples could be chosen.

Unit 1

Choreography

Non-examination assessment

40% of qualification

Marked by centre and moderated by WJEC

96 marks

Overview of unit

The purpose of this unit is to:

- develop an awareness of the choreographic process of creating dance
- develop learners’ skills in self-evaluation, refinement and development of their own work
- develop a sense of choreographing for a specific purpose
- inspire learners to explore choreography from various styles/genres, periods/contexts and linked to different cultures in Wales and the world.

This unit will focus on:

- **exploring** – learners will have the opportunity to explore choreographic processes, movement material, styles and techniques used by others to develop their own choreography skills in dance. Learners should have the opportunity to explore diversity, including different perspectives, identity, culture, and contributions that span Wales and the world.
- **creating** – learners will create their own original dance in a style of their choosing. Learners will have the opportunity to develop creative skills through experimenting and investigating choreography. Learners will develop and refine their choreography using choreographic devices and structures to realise their artistic intentions.
- **responding and reflecting** – learners will respond to a stimulus specified by WJEC and refine their work through reflection to create a finished product.

Learners will have choice in the selection of the stimulus set by WJEC and can choose whether they perform in their own choreographed piece. Learners will work independently to choreograph a piece for a solo dancer or a group of dancers (2-5 dancers). The performance time is as follows:

- Solo: 1 minute 30 seconds – 2 minutes
- Group of 2-5 dancers: 2-4 minutes

Areas of content

1.1 Choreography

In this unit learners will gain knowledge, skills and understanding of:

- 1.1.1 Creating and developing ideas to realise artistic intentions
- 1.1.2 Developing and refining movement material
- 1.1.3 Realising their choreography in a live performance
- 1.1.4 Reflecting on their own work

Content	Further information
1.1.1 Creating and developing ideas to realise artistic intentions	<p>Learners should be able to:</p> <ul style="list-style-type: none"> • (following exploration of a range of forms, genres, styles, techniques, contexts and means of presenting dance) create and develop ideas to realise artistic intentions within a choreographed piece. <p>Learners are required to:</p> <ul style="list-style-type: none"> • create a piece in response to a stimulus set by WJEC.
1.1.2 Developing and refining movement material	<p>Learners are required to:</p> <ul style="list-style-type: none"> • develop and refine a choreographed piece <p>Learners should be able to:</p> <ul style="list-style-type: none"> • refine and develop movement material inspired by the stimulus, building on their initial exploration • apply the core components of choreography (RADS) <ul style="list-style-type: none"> • relationship • action • dynamics • space • apply choreographic devices, for example: <ul style="list-style-type: none"> • retrograde • repetition • change of tempo • rhythm to enhance their movement material. • apply structural devices, for example: <ul style="list-style-type: none"> • motif development • unison • canon • contrast • highlights to enhance their movement material.

	<ul style="list-style-type: none"> • apply choreographic structures for example: <ul style="list-style-type: none"> • binary • ternary • rondo • episodic structures <p>to create a cohesive choreographed piece.</p> <p><i>N.B Further examples of choreographies devices, structural devices and choreographic structures can be found in Appendix A.</i></p>
1.1.3 Realising their choreography in a live performance	Learners should be able to: <ul style="list-style-type: none"> • realise their choreographed piece for an audience, showcasing their creative ideas and artistic intent.
1.1.4 Reflecting on their own work	Learners should be able to: <ul style="list-style-type: none"> • reflect on, analyse and evaluate their own work • critically evaluate the effectiveness and impact of their: <ul style="list-style-type: none"> • response to the stimulus • creative decisions made during the development of their choreography • use of choreographic devices, structural devices and choreographic structures.

Unit 2

Performance

Non-examination assessment

30% of qualification

Marked by centre and moderated by WJEC

72 marks

Overview of unit

The purpose of this unit is to:

- inspire learners to explore a range of dance repertoire and provide opportunities to select pieces they wish to perform from various styles/genres, periods/contexts and linked to different cultures, perspectives and contributions in Wales and the world
- allow learners to develop their technical and performance skills by reflecting on their work in an ongoing cycle of practice and improvement
- provide opportunities for learners to perform individually and as part of a group, and develop the skills required to become proficient
- provide an opportunity for learners to develop personal skills of self-evaluation, resilience, determination and confidence.

This unit will focus on:

- exploring** – learners will have the opportunity to explore dance created and performed by other people and develop their own skills in dance.
- creating** – learners will develop physical, technical, and expressive skills to interpret and communicate choreographic intention and demonstrate control.

Learners will perform **two** pieces of repertoire. The pieces must be choreographed by a professional practitioner. A professional practitioner can be a professional dancer, dance teacher or choreographer. These pieces must be from different styles/genres. Learners will have choice and flexibility in the selection of their performance pieces for this unit, however learners must not perform an extract from the set works for Unit 3. One performance **must** be a solo and the second performance can be solo **or** group. The performance time is as follows:

- Solo: 1 minute 30 seconds – 2 minutes (the learner must actively perform in front of a live audience for a minimum of 1 minute 30 seconds).
- Group of 2-5 dancers: 2-4 minutes (when performing in a group, each dancer must actively perform for a minimum of 1 minute 30 seconds).

Please note, *actively performing* is being directly involved and contributing to the performance.

Areas of content

2.1 Performance	
In this unit learners will gain skills, knowledge and understanding of: 2.1.1 Interpreting and developing ideas to communicate meaning 2.1.2 Developing and applying performance skills within a live performance	
Content	Further information
2.1.1 Interpreting and developing ideas to communicate meaning	<p>Learners should understand the skills and techniques used by different choreographers from a range of different styles/genres, periods/contexts and linked to different cultures, perspectives and contributions in Wales and the world.</p> <p>Learners should understand the skills and techniques used by their chosen choreographer(s).</p> <p>Learners should be able to:</p> <ul style="list-style-type: none"> • (following exploration of a range of relevant professional dance performances from various styles/genres, themes, cultures and time periods) interpret and develop extracts from two choreographed pieces. <p>Learners are required to:</p> <ul style="list-style-type: none"> • perform two pieces of repertoire. These pieces must be from different styles/genres (one performance must a solo and the second performance can be solo or group). <p>(Centres should note that it is not necessary for all learners in the teaching group to choose the same performance piece).</p>

2.1.2

Developing and applying performance skills within a live performance

Learners are required to:

- develop and apply their performance skills within a live performance of two pieces from different styles/genres.

Learners should be able to:

- demonstrate the required physical skills as appropriate to the chosen style/genre including:
 - strength
 - balance
 - flexibility
 - agility
 - control
 - stamina
 - energy.
- demonstrate the required technical skills as appropriate to the chosen style/genre including:
 - posture
 - alignment
 - coordination
 - footwork
 - arm placement
 - musicality
 - rhythm
 - timing.
- demonstrate the required expressive skills as appropriate to the chosen style/genre including:
 - facial expression
 - focus
 - dynamics
 - communicate their interpretation of the choreographer's intention
 - audience engagement
 - contribute to the overall performance.

Unit 3

Dance Appreciation

Digital only examination
30% of qualification
72 marks

Overview of unit

The purpose of this unit is to:

- demonstrate and apply knowledge and understanding of how dance is developed, choreographed and performed through the context of set works and unseen work
- explore professional dance from various style/genres, periods/context and linked to different cultures in Wales and the world
- develop the language of describing and analysing dance
- develop an understanding and appreciation of how meaning is communicated through dance.

This unit will focus on:

- **exploring** – learners will have the opportunity to explore and appreciate dance developed and performed in a selection of styles, presented in various contexts, and with a range of intentions and purposes. These explorations will be linked to their chosen set dance works and unseen works including a range of dance pieces of contrasting styles/genres, contrasting periods/context, works created in or inspired by Wales and works written by a diverse range of choreographers and companies, including those from Black, Asian and minority ethnic backgrounds.
- **responding to and reflecting** – learners will be able to make connections between the constituent features of dance, how they were developed and created, and evaluate the effectiveness of ideas and techniques used to communicate meaning for both the set dance works and the unseen dance works.

Learners will study **three** set works for Unit 3. Learners will study the set work in Column 1, select **one** set work from Column 2 and **one** set work from Column 3. There will also be an unseen work included in the digital examination.

Column 1 – Compulsory	Column 2 – Longer works (over an hour in length)	Column 3 – Shorter works (20-40 minutes)
All learners must study “Rygbi: Annwyl (Dear)” by Fearghus Ó Conchúir and performers of National Dance Company Wales	Centres must select one of the following: 1. Mad Hatter’s Tea Party by ZooNation the Kate Prince Company (Chr Kate and the Company) 2. Fagin’s Twist by Avant Garde Dance (Chor Tony Adigun) 3. Pinocchio by Jasmin Vardimon	Centres must select one of the following: 1. Dust by Akram Khan for English National Ballet 2. Ripple by Xie Xin for The Ballet Boyz 3. Henge by Motionhouse

Areas of content

3.1 Dance Appreciation	
In this unit learners will gain knowledge and understanding of:	
Content	Further information
3.1.1 The constituent features of dance	<p>Learners should be able to identify and describe, using dance terminology, the different constituent features of dance.</p> <p>Learners should understand movement material including:</p> <ul style="list-style-type: none"> • the dancers' movements • relationships between dancers • actions of the body • dynamics • space and how it is used by the dancers • the type(s) of dance used • dance styles/genres • choreographic devices and structure. <p>Learners should understand the physical setting including:</p> <ul style="list-style-type: none"> • set and props • lighting • costume • set design • staging for example: <ul style="list-style-type: none"> • proscenium arch • thrust • dance for camera • site specific • outdoor. <p>Learners should understand the aural setting used including:</p> <ul style="list-style-type: none"> • text • score • music.

3.1.2

Creative ideas and purpose to communicate meaning and intentions

Learners should understand the creative ideas and purpose of the chosen set work to communicate meaning and intentions.

Learners should know:

- the purpose/theme of the dance piece
- the stimulus
- the target audience
- the context
- the choreographer's intention
- the implied meaning
- the role of the dancer.

Learners should understand the factors that influence the set work including:

- social
- cultural
- historical context
- conventions of the period.

Learners should understand creative ideas and purpose within unseen works to communicate meaning and intentions including:

- the purpose of the dance piece
- the context
- the implied meaning.

3.1.3

How to reflect on and evaluate ideas and techniques used to realise creative intentions

Learners should understand the themes/genres/styles of dance.

Learners should be able to reflect on and evaluate choreographic devices, structural devices and choreographic structures of the chosen set work including:

- how choreographers develop group/ensemble material with choreographic devices for example:
 - motif
 - retrograde
 - repetition
 - change of tempo
 - rhythm.
- how choreographers use structural devices for example:
 - unison
 - canon
 - accumulation
 - mirroring
 - contact work.
- the way choreographic structures are used, for example:
 - narrative
 - episodic
 - binary
 - ternary
 - rondo.

Learners should understand the characteristics of the choreographer of the chosen set work.

Learners should be able to reflect on and evaluate choreographic devices and structures in unseen works including:

- how choreographers develop movement material with choreographic devices for example:
 - motif
 - repetition
 - contrast
 - highlights
 - transitions.

N.B Further examples of choreographic devices, structural devices and choreographic structures can be found in [Appendix A](#).

Opportunities for integration of learning experiences

GCSE Dance generates opportunities for the following learning experiences to be developed (experiences will not be directly assessed):

- experience professional performance(s) and/or workshops, either in person or onscreen
- develop confidence in giving and receiving feedback, promoting independent thinking, originality, and artistic resilience
- take creative risks and experience improvisation as part of the creative process
- take part in some form of collaborative performance and/or choreography
- gain a basic awareness of ethical and legal considerations as appropriate.

The Guidance for Teaching will include further information on the opportunities provided by the qualification for teachers/centres to integrate these learning experiences and skills into delivery.

For opportunities to develop cross-cutting themes, cross-curricular skills and integral skills please see [Appendix B](#).

3 ASSESSMENT

The Assessment Pack will include all detailed information relating to assessment.

3.1 Assessment Objectives and Weightings

Below are the assessment objectives for this specification. Learners must:

AO1

Demonstrate and apply knowledge and understanding of performances and choreographic processes.

AO2

Develop and apply technical and performance skills.

AO3

Reflect on, analyse, and evaluate their own work and the work of others.

AO4

Create and develop ideas to communicate meaning in choreography.

The table below shows the weighting of each assessment objective for each unit and for the qualification as a whole.

	AO1	AO2	AO3	AO4	Total
Unit 1	-	-	5%	35%	40%
Unit 2	-	30%	-	-	30%
Unit 3	20%	-	10%	-	30%
Overall weighting	20%	30%	15%	35%	100%

3.2 Overview of arrangements for non-examination assessment

Unit 1: Overview

For this assessment learners are required to:

- create, develop and refine an original piece of choreography in response to a stimulus set by WJEC.
- produce a reflective log.

Learners will have choice in the selection of the stimulus set by WJEC and can choose whether they perform in their own choreographed piece. Learners can choreograph a piece for a solo or a group of dancers (2-5 dancers). The performance time is as follows:

- Solo: 1 minute 30 seconds – 2 minutes
- Group of 2-5 dancers: 2-4 minutes

Learners may complete the assessment anytime during the course. However, centres **must** ensure that assessment is completed only when learners have undertaken the necessary teaching and learning and developed the required skills and knowledge.

The assessment contributes to 40% of the overall qualification. The unit will be marked out of total of 96 marks.

The stimuli will be released on the WJEC Portal during the September of the first year of study.

This unit will be assessed by the centre and externally moderated by WJEC.

Unit 2: Overview

For this assessment learners are required to:

- perform **two** pieces of repertoire. These pieces **must** be from different styles/genres.

Learners will perform **two** pieces of repertoire. The pieces must be choreographed by a professional practitioner. A professional practitioner can be a professional dancer, dance teacher or choreographer. Learners will have choice and flexibility in the selection of their performance pieces for this unit, however learners must not perform an extract from the set works chosen by the centre for Unit 3. One performance must be a solo and the second performance can be solo or group. The performance time is as follows:

- Solo: 1 minute 30 seconds – 2 minutes (the learner must actively perform in front of a live audience for a minimum of 1 minute 30 seconds.)
- Group of 2-5 dancers: 2-4 minutes (when performing in a group, each dancer must actively perform for a minimum of 1 minute 30 seconds).

Please note, *actively performing* is being directly involved and contributing to the performance.

Learners may complete the assessment anytime during the course. However, centres **must** ensure that assessment is completed only when learners have undertaken the necessary teaching and learning and developed the required skills and knowledge.

The assessment contributes to 30% of the overall qualification. The unit will be marked out of total of 72 marks.

This unit will be assessed by the centre and externally moderated by WJEC.

4 MALPRACTICE

Before the course starts, the teacher is responsible for informing candidates of WJEC's regulations concerning malpractice. Candidates must not take part in any unfair practice in the preparation of work for GCSE Dance.

Information regarding malpractice is available in our [Guide to preventing, reporting and investigating malpractice](#).

All cases of suspected or actual malpractice must be reported immediately to WJEC (malpractice@wjec.co.uk). If candidates commit malpractice, they may be penalised or disqualified from the examinations.

In all cases of malpractice, centres are advised to consult the JCQ booklet [Suspected Malpractice: Policies and Procedures](#).

5 TECHNICAL INFORMATION

5.1 Making entries

This is a linear qualification in which all assessments must be taken at the end of the course. Non-examination assessed units can be completed earlier in the course but must be submitted at the end of the course.

Assessment opportunities will be available in the summer series until the end of the life of this specification. Summer 2028 will be the first assessment opportunity.

A qualification may be taken more than once.

Marks for non-examination assessment (NEA) may be carried forward for the life of the specification. If a candidate resits an NEA unit (rather than carrying forward the previous NEA mark), it is the new mark that will count towards the overall grade, even if it is lower than a previous attempt (unless the mark is absent).

The entry codes appear below:

	Entry code	
	English medium	Welsh medium
WJEC GCSE Dance	3640QS	3640CS

The current edition of our Entry Procedures and Coding Information gives up-to-date entry procedures.

5.2 Grading, awarding and reporting

GCSE qualifications are reported on an eight point scale from A*-G, where A* is the highest grade. Results not attaining the minimum standard for the award will be reported as U (unclassified).

Appendix A: Choreographic devices, structural devices and choreographic structures

Please find below examples of choreographic structures, structural devices and choreographic structures. This is not an exhaustive list:

Choreographic Devices

These are ways to manipulate movement material in developing motifs. A motif is a distinctive and recurring gesture or series of movements used to provide a theme or unifying idea. The following list includes examples of Choreographic Devices:

- change of **Background** – to design a new way that the body presents a movement.
- change of **Facing** – where a dancer faces when performing each action. e.g., Downstage, out to the audience, towards another dancer or a body part.
- change of **Force** – the strength used to perform the action.
- change of **Intention** – the meaning behind the movement.
- change of **Levels** – where an action is performed low, middle, or high.
- change of **Planes** – imaginary lines forming flat surfaces that intersect through the body; horizontal, vertical, and sagittal.
- change of **Quality** – the description of movements e.g., sustained, percussive, suspended, swinging, quivery, fluid, jagged, collapsing.
- change of **Rhythm** – a structure of movement patterns in time; a movement with a regular succession of strong and weak elements; the pattern produced by emphasis and duration of notes in music.
- change of the **Size** of the actions – to condense or expand movements.
- change of **Staging** – where a dancer is on stage. e.g., up stage, down stage, stage left, stage right.
- change of **Time/Speed/Tempo** – involves rhythm, phrasing, tempo, accent, and duration. Time can be metered as in music, or based on body rhythms such as breath, emotions, and heartbeat.
- use of **Accumulation** – or combination, building movements by adding them together. E.g. performing movement 1 then 1 and 2 then 1, 2 and 3.
- use of **Amalgamation** – using 2 or more choreographic devices at once. Can also be a sequence of dance movements that use different styles, body actions and timings.
- use of **Fragmentation** – using only part of a motif, isolating movements, or break down actions into a canon.
- use of **Incorporative** – adding new or incorporating different or new movements into a motif or phrase.
- use of **Instrumentation** – to perform a movement with a different body part. So, a circle with the arm could become a ronde de jambe or circle with the leg.
- use of **Inversion** – movement performed laterally or upside down.
- use of **Ornamentation** – adding embellishment to movements e.g., wiggle fingers, add loops or zigzags to pathways.
- use of **Repetition** – duplication of a movement or movement's phrases within dance choreography.
- use of **Retrograde** – to reverse the order of a sequence of dance choreography.

Structural Devices

Structural Devices are how movements are shaped. The following list includes examples of Structural Devices:

- use of **Accumulation** – adding movements and/or dancers into the action.
- use of **Canon** – a passage, movement sequence or piece of music in which the parts are done in succession, overlapping one another. There are many types of ‘canon’ e.g. sequential canon, simultaneous canon, overlapping canon, accumulative canon.
- use of **Complementing** – to emphasize similarities; in dance, movements that have similar energy, or use of space (size, direction, level), or use of design (symmetrical and asymmetrical, open, and closed), or timing (fast and slow, even, and uneven), themes or patterns.
- use of **Contact work, giving weight and lifts** – counterbalances, manipulation of other dancers, giving, taking and supporting whole body weight.
- use of **Contrast** – to emphasize differences; in dance, two movements that differ in energy, space (size, direction, level), design (symmetrical and asymmetrical, open, and closed), timing (fast and slow, even, and uneven), themes or patterns.
- use of **Counterpoint** – where contrasting movements or themes are performed simultaneously by different dancers.
- use of **Formations** – where dancers are placed on stage in relation to each other. These can form patterns such as lines, curves, scattered and circles.
- use of **Mirroring** – like unison but dancers use the opposite side of the body.
- use of **Pathways** – a line along which a person or part of the person, such as an arm or head, moves e.g., her arm took a circular path, or he travelled along a zigzag pathway.
- use of **Phrasing** – the way in which movements are grouped together, including the use of breath, pauses, and emphasis.
- use of **Transitions** – how one movement, phrase, or section of a dance progresses into the next; a linking movement or idea.
- use of **Unison** – identical dance movement that takes place at the same time in a group.

Choreographic Structures

Choreographic structure is the way a dance piece is constructed or organised; a supporting framework or the essential parts of a dance also called compositional structure, dance structures or compositional form.

- **Binary** – a dance composition consisting of two parts: AB.
- **Climax** – the climax is the highest point of a whole dance composition.
- **Collage** – a compositional structure consisting of bits and pieces of assorted materials brought together to make a whole most daring moment, a key moment of unison, the moment of joy.
- **Cyclical Structure** – where the choreography repeats in a cycle, often used in ritualistic or traditional dance forms.
- **Fugue** – where phrases and sequences return overlayed, fragmented, and developed.
- **Narrative/Episodic** – where the dance tells a narrative or aspects unfold in episodes.
- **Suite** – a series of linked but distinct dance sections, each with its own theme, style, or tempo, similar to musical suites.
- **Rondo** – a dance piece in which a section is repeated throughout the dance; this is like a chorus in a song. e.g., ABACADA
- **Ternary** – a composition made of three parts e.g., ABA.
- **Theme and variation** – a compositional structure characterised by a theme of clear movement sequences that are used as a basic structure for different variations. A1, A2, A3, A4.

Appendix B: Opportunities for embedding elements of the Curriculum for Wales

Curriculum for Wales Strands	Unit 1	Unit 2	Unit 3
Cross-cutting Themes			
Local, National & International Contexts	✓	✓	✓
Sustainability	✓		✓
Relationships and Sexuality Education	✓	✓	✓
Human Rights Education	✓	✓	✓
Diversity	✓	✓	✓
Careers and Work-Related Experiences	✓	✓	✓

Cross-curricular Skills – Literacy			
Listening	✓	✓	✓
Reading	✓	✓	✓
Speaking	✓	✓	✓
Writing	✓		✓
Cross-curricular Skills – Numeracy			
Developing Mathematical Proficiency	✓		
Understanding the number system helps us to represent and compare relationships between numbers and quantities	✓		
Learning about geometry helps us understand shape, space and position and learning about measurement helps us quantify in the real world	✓		
Learning that statistics represent data and that probability models chance help us make informed inferences and decisions	✓		

Digital Competence			
Citizenship	✓	✓	✓
Interacting and Collaborating	✓	✓	
Producing	✓		
Data and Computational Thinking	✓	✓	✓
Integral Skills			
Creativity and Innovation	✓	✓	✓
Critical Thinking and Problem Solving	✓	✓	✓
Planning and Organisation	✓	✓	✓
Personal Effectiveness	✓	✓	✓