



National  
Qualifications

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**Dance**

**Practical activity**

**General assessment information**

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**This pack contains general assessment information for centres preparing candidates for the practical activity Component of National 5 Dance Course assessment.**

**It must be read in conjunction with the specific assessment tasks for this Component of Course assessment which may only be downloaded from SQA's designated secure website by authorised personnel.**

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**Valid from session 2013/14 and until further notice**

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# Introduction

This is the general assessment information for N5 Dance: practical activity.

This practical activity is worth 65 marks. The marks contribute 65% of the overall marks for the Course assessment. The Course will be graded A-D.

Marks for all Course Components are added up to give a total Course assessment mark which is then used as the basis for grading decisions.

This is one of two Components of Course assessment. The other Component is a performance.

This practical activity has two sections.

**Section 1**, titled 'Choreography', will have 35 marks

**Section 2**, titled 'Choreography Review', will have 30 marks

This document describes the general requirements for the assessment of the practical activity Component for this Course. It gives general information and instructions for assessors.

It must be read in conjunction with the assessment task for this Component of Course assessment.

## Equality and inclusion

This Course assessment has been designed to ensure that there are no unnecessary barriers to assessment. Assessments have been designed to promote equal opportunities while maintaining the integrity of the qualification.

For guidance on assessment arrangements for disabled candidates and/or those with additional support needs, please follow the link to the assessment arrangements web page: [www.sqa.org.uk/sqa/14977.html](http://www.sqa.org.uk/sqa/14977.html)

Guidance on inclusive approaches to delivery and assessment in this Course is provided in the *Course Support Notes*.

# What this assessment covers

This assessment contributes 65% of the total marks for the Course.

The assessment will assess the skills, knowledge and understanding specified for the practical activity in the *Course Assessment Specification*. These are:

- ◆ Apply problem-solving, critical thinking, interpretation and reflective practice to create and present a choreography for two dancers that will demonstrate an understanding of choreographic skills and communicate meaning and ideas
- ◆ Review work and identify areas for improvement

# Assessment

## Purpose

The purpose of this assessment is to generate evidence for this practical activity Component of the Added Value of this Course by means of a choreography and a choreography review.

## Assessment overview

The practical activity has two sections: Choreography and Choreography Review.

A sample of candidates will be assessed by a visiting assessor. Arrangements for this will be issued separately.

In Section 1: choreography, candidates are given instructions to follow the choreographic process to create and present a dance for two, excluding self, lasting between one-and-a-half and two minutes. The process requires candidates to:

- ◆ Select and research a theme or stimulus, and plan movement from this
- ◆ Select appropriate choreographic structure and devices, use of space, and music/sound
- ◆ Prepare the choreography for presentation by two other dancers

In this section, the final dance is assessed.

In Section 2: choreography review, responses to questions about the planning and development of the choreography, and evaluation of choreographic strengths and areas for developed are assessed.

### Section 1: choreography

Candidates present their choreography in a performance event. The following elements of the final dance are assessed:

- ◆ Use of theme or stimulus to create movement (10 marks)
- ◆ Use of choreographic structure (4 marks)
- ◆ Use of choreographic devices (12 marks)
- ◆ Use of space (6 marks)
- ◆ Use of music/sound (3 marks)

## Section 2: choreography review

Candidates respond to three review tasks which assess the following:

- ◆ Description of movement ideas generated as a result of research into theme or stimulus (6 marks)
- ◆ Description of and explanation for the use of particular structures, devices, space and music/sound in the final choreography (18 marks)
- ◆ Evaluation of choreographic strengths and areas for development (6 marks)

Candidates are assessed on their responses to the choreography review tasks. However, supplementary material such as diagrams or photographs can be included if candidates need to reference these in their responses. Such material will not be given any marks.

Candidates can begin work on the choreography review at any appropriate point during the process, but it must be completed by the time the choreography is presented.

The candidate will necessarily work with other dancers during the choreographic process, but the work produced for the assessment tasks given must be the candidate's own. The role of the assessor is to give reasonable assistance prior to and during the practical activity, as outlined in the assessment conditions below.

Candidates may require some assistance in gaining access to rehearsal space, resources for research and planning, and tasks such as enlisting the dancers who will learn, rehearse and perform in the candidate's final choreography. Assessors can provide resources, and assist or guide candidates as necessary in this regard.

During the process, it is recommended that candidates keep a record of their research, plans, decisions, schedules, rehearsal notes, and so on. This is not compulsory and not assessed in the practical activity component; the recommendation is made to support candidates and encourage them to keep a clear record of their work which will help them with both the process and review of creating their choreography. If they wish, assessors can provide candidates with *pro forma* choreography logs or recommend a format for recording the choreographic process.

## Assessment conditions

Assessors must exercise their professional responsibility in ensuring that evidence submitted by a candidate is the candidate's own work.

A sample of candidates will be assessed by a visiting assessor. Arrangements for this will be issued separately.

## **Section 1: choreography**

This assessment will be carried out over a period of time. Candidates should start the choreographic process at an appropriate point in the Course. This will normally be when they have completed most of the work for the National 5 *Choreography Unit*.

This assessment is the creation and presentation of a choreography for two dancers (excluding the candidate) which should last between one-and-a-half and two minutes.

The final choreography will be assessed in a performance event.

Assessment should take place in an appropriate location such as a dance studio, gym, assembly hall or stage, preferably with a wooden or sprung floor.

## **Section 2: choreography review**

Evidence which meets the requirements of this section will take the form of responses to choreography review assessment tasks. Written responses should be between 750 and 1,500 words. Supplementary material such as diagrams or photographs can be included if candidates need to reference these in their responses.

This assessment has three tasks, requiring the candidate to provide:

- ◆ A description of research and movement ideas generated
- ◆ An explanation of choices made for the choreography
- ◆ An evaluation of the candidate's strengths and areas for development

These tasks should be completed over a period of time. Candidates can begin appropriate parts of the review at any point during the choreographic process, but it must be completed by the time the final choreography is presented.

The choreography review will be conducted under some supervision and control. This means that, although candidates may complete part of the work outwith the learning and teaching setting, assessors should put in place processes for monitoring progress and ensuring that the work is the candidate's own, and that plagiarism has not taken place.

## **Additional assessment conditions for both section 1 and section 2**

Assessors should put in place mechanisms to authenticate candidate evidence. For example:

- ◆ Regular checkpoint/progress meetings with candidates
- ◆ Short spot-check personal interviews
- ◆ Checklists which record activity/progress
- ◆ Photographs, film or audio evidence.

There are no restrictions on the resources to which candidates may have access.

Reasonable assistance may be provided prior to the formal assessment process taking place. The term 'reasonable assistance' is used to try to balance the need for support with the need to avoid giving too much assistance. If any candidates require more than what is deemed to be 'reasonable assistance', they may not be ready for assessment or it may be that they have been entered for the wrong level of qualification.

Reasonable assistance may be given on a generic basis to a class or group of candidates; for example, advice on how to develop movement ideas for the choreography. Assistance of this nature may also be given to candidates on an individual basis.

Assessor comments on the selection of a theme or stimulus for the choreography is appropriate before the candidate starts the task.

Candidates will necessarily work with their dancers during the development stage of the choreographic process. Such group work approaches as part of the preparation for assessment can be helpful to simulate real-life situations and promote teamworking skills. However, candidates must produce the work for assessment independently: there must be clear evidence that decisions about the elements of the choreography have been made individually by the candidate.

Once work on the assessment has begun, the candidate should be working independently, notwithstanding the need to use other dancers for the rehearsal and performance of their work.

Clarification may be sought by candidates regarding the wording of a brief or specification or instructions for the assessment if they find them unclear. In this case, the clarification should normally be given to the whole class.

## Evidence to be gathered

The following candidate evidence is required for this assessment:

### Section 1: choreography

- ◆ Live performance evidence lasting between one-and-a-half and two minutes.

### Section 2: choreography review

- ◆ Responses to choreography review assessment tasks. Written responses should be between 750 and 1,500 words. Supplementary material such as diagrams or photographs can be included if candidates need to reference these in their responses.

Assessors will use recording documentation provided to record candidate achievement. This must show clearly the basis on which assessment judgements have been made.

# General Marking Instructions

## National 5 Dance

### Coursework Component 2: practical activity

#### Section 1: choreography

For each element of the choreography, assessors will allocate a mark up to the maximum available as follows. The assessor should select the band descriptor which most closely describes the standard of the presented choreography. Once the best fit has been selected:

- ◆ Where the choreography just meets the standard described, award the lowest mark from the range.
- ◆ Where the choreography almost matches the band above, award the highest available mark from the range.
- ◆ If the band descriptor has 3 marks, and the choreography does not fit the instructions above for awarding either the highest or lowest mark in the band, award the middle mark.
- ◆ If the choreography meets all the standards described in the top band descriptor, and demonstrates particular originality or creativity, award the highest available mark for the element being assessed.

Section 1: Choreography			
Element	Max mark	Mark band descriptors	Additional guidance
Use of theme/stimulus to create and develop movement	10	<b>9-10</b> The theme/stimulus has been used creatively and consistently throughout to communicate meaning and ideas through movement.	
		<b>7-8</b> The theme/stimulus has been used with some candidate originality and consistency to communicate meaning and ideas through movement.	

		<p><b>5-6</b> The theme/stimulus is mainly evident in the movement developed within the choreography.</p> <p><b>3-4</b> The theme/stimulus is evident at several points in the choreography.</p> <p><b>1-2</b> The choreography demonstrates little use of theme/stimulus.</p> <p><b>0</b> There is no theme or stimulus evident.</p>	
<b>Use of choreographic structure</b>	<b>4</b>	<p><b>3-4</b> A structure is used effectively throughout.</p> <p><b>1-2</b> There is some evidence of a structure.</p> <p><b>0</b> There is no use of structure.</p>	<p>Candidates are instructed to use one structure from the following:</p> <ul style="list-style-type: none"> <li>◆ binary</li> <li>◆ narrative</li> <li>◆ ternary</li> </ul> <p>If an unlisted but nonetheless valid structure is used, accept and mark as normal.</p>
<b>Use of choreographic devices</b>	<b>12</b>	<p><b>10-12</b> The choreography demonstrates effective use of a range of choreographic devices to convey all of the intentions of the choreography.</p> <p><b>7-9</b> The devices used help to convey most of the intentions of the</p>	<p>Three devices should be used. These may include:</p> <ul style="list-style-type: none"> <li>◆ motif and development</li> <li>◆ unison</li> <li>◆ canon</li> <li>◆ repetition</li> <li>◆ mirroring</li> <li>◆ partner work</li> <li>◆ retrograde</li> <li>◆ contact</li> </ul>

		<p>choreography</p> <p><b>4-6</b> The devices used help to convey some of the intentions of the choreography.</p> <p><b>1-3</b> Devices are used, but these convey little about the intentions of the choreography.</p> <p><b>0</b> No choreographic devices have been used.</p>	<p>improvisation</p> <p>If an unlisted but nonetheless valid device is used, accept and mark as normal.</p> <p>Each device need not be employed equally; they may be used to varying extents and, therefore, should not be assessed separately. Assessors should verify that at least three have been used, and consider the use or effectiveness of these together.</p> <p>If only two devices have been used, award a maximum of 8 marks.</p> <p>If only one device has been used, award a maximum of 4 marks.</p>
Use of space	<b>6</b>	<p><b>5-6</b> Use of space contributes effectively to conveying the intentions of the choreography.</p> <p><b>3-4</b> Use of space mainly contributes towards conveying the intentions of the choreography.</p> <p><b>1-2</b> There is little effective use of space.</p> <p><b>0</b> There is no effective use of space.</p>	<p>Use of space may include:</p> <ul style="list-style-type: none"> <li>◆ direction</li> <li>◆ floor patterns</li> <li>◆ pathways</li> <li>◆ levels</li> </ul> <p>Assessors should consider the overall contribution of the use of space to conveying the intentions of the choreography.</p>

<p><b>Use of music/sound</b></p>	<p><b>3</b></p>	<p>3 – Selected music/sound enhances the intention of the choreography</p> <p>2 – Selected music/sound is appropriate to the intention of the choreography</p> <p>1 – There is little relationship between the selected music/sound and the intention of the choreography</p> <p>0 – There is no relationship between the selected music/sound and the intention of the choreography</p>	
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## Section 2: choreography review

The tasks in the choreography review ask candidates to either *describe* or *explain* elements of the choreographic process.

Where candidates are asked to *describe*...

Candidates must make a number of relevant, factual points, or state characteristics and features as appropriate to the task. Points made do not need to be in any particular order. Candidates may provide a number of straightforward points or a smaller number of developed points, or a combination of these.

Where candidates are asked to *explain*...

Candidates must make points that make relationships between things clear. Where a number of points are made, these do not need to be in any particular order. Candidates may provide a number of straightforward points or a smaller number of developed points, or a combination of these.

Up to the total marks allocated:

- ◆ 1 mark should be given for each relevant point of description or explanation.
- ◆ Each subsequent mark can be given for development of a relevant point. Developments might take the form of extra detail, explanations which are in some depth, or any other valid point which relates to the choreographic process.

Section 2: choreography review			
Task		Max mark	Marking Instructions
1		6	<p>Candidates are expected to describe two research findings and explain movement ideas generated from these.</p> <p>In relation to <i>each</i> area of research, award up to two of the marks as follows:</p> <ul style="list-style-type: none"><li>◆ award 1 mark for a straightforward description of research finding(s)</li><li>◆ award 1 mark for a straightforward explanation of movement ideas generated as a result of the finding(s)</li></ul> <p>The remaining 2 marks can be awarded across the response for any developed descriptions of research findings or explanations of movement ideas.</p>

2	a	3	<p><b>Candidates are expected to describe a particular structure chosen, and explain the reason for its use.</b></p> <p>Award up to a maximum of 3 marks as follows:</p> <ul style="list-style-type: none"> <li>◆ award 1 mark for a straightforward description of the structure used</li> <li>◆ award 1 mark for a straightforward explanation relating the choice of structure to the intentions of the choreography. Intentions may be described in terms of meanings, ideas, theme/stimulus, effect, or in any other valid way</li> <li>◆ award a third mark for any development of the explanation</li> </ul>
	b	8	<p><b>Candidates are expected to describe three choreographic devices chosen, and explain reasons for their use.</b></p> <p>For <i>each</i> of the three devices chosen, award up to 2 marks as follows:</p> <ul style="list-style-type: none"> <li>◆ award 1 mark for a straightforward description of the device used</li> <li>◆ award 1 mark for a straightforward explanation relating the choice of device to the intentions of the choreography. Intentions may be described in terms of meanings, ideas, theme/stimulus, effect, or in any other valid way</li> </ul> <p>The remaining 2 marks can be awarded across the response for any developed descriptions of devices or explanations for their use.</p>
	c	4	<p><b>Candidates are expected to describe their use of space, and explain reasons for their decisions.</b></p> <p>For use of space, award up to 2 marks as follows:</p> <ul style="list-style-type: none"> <li>◆ award 1 mark for a straightforward description of the use of space</li> <li>◆ award 1 mark for a straightforward explanation relating the use of space to the intentions of the choreography. Intentions may be described in terms of meanings, ideas, theme/stimulus, effect, or in any other valid way</li> </ul> <p>The remaining 2 marks can be awarded across the response for any developed descriptions of space or explanations for its use.</p>

	d	3	<p><b>Candidates are expected to describe the music/sound chosen, and explain reasons for its use.</b></p> <p>Award up to a maximum of 3 marks as follows:</p> <ul style="list-style-type: none"> <li>◆ award 1 mark for a straightforward description of the music/sound used</li> <li>◆ award 1 mark for a straightforward explanation relating the choice of music/sound to the intentions of the choreography. Intentions may be described in terms of meanings, ideas, theme/stimulus, effect, or in any other valid way</li> <li>◆ award a third mark for any development of the explanation</li> </ul>
3	a	3	<p><b>Candidates are expected to describe one choreographic strength and give two examples of this from their work.</b></p> <p>Award up to 3 marks as follows:</p> <ul style="list-style-type: none"> <li>◆ award 1 mark for a straightforward description of a strength evident or developed during the candidate's work as a choreographer</li> <li>◆ award 1 mark for each valid example from any part of the choreographic process: research, planning, development and presentation of performance</li> </ul>
	b	3	<p><b>Candidates are expected to describe one choreographic area for development and give two examples of this from their work.</b></p> <p>Award up to 3 marks as follows:</p> <ul style="list-style-type: none"> <li>◆ award 1 mark for a straightforward description of an area for development evident during the candidate's work as a choreographer</li> <li>◆ award 1 mark for each valid example from any part of the choreographic process: research, planning, development and presentation of performance</li> </ul>

## Administrative information

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### History of changes

Version	Description of change	Authorised by	Date

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