SCOTTISH
QUALIFICATIONS
AUTHORITY

National Course Assessment

Dance Practice
Higher
C03D 12

Practical Assignment

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Contents

1. Practical Assignment overview

This national project specification provides details of the assessment tasks and the evidence which candidates are expected to produce. It contains a degree of choice in terms of the way the Practical Assignment is taken forward by centres so that it fits available resources, candidates' interests and personal strengths.

The Practical Assignment is not concerned exclusively with practical activity, but is designed to emphasise skills relating to the application of practical skills, and related knowledge and understanding to a situation that involves task management.

Candidates are provided with a brief and are expected to demonstrate attainment relating to:

- interpreting the brief
- gathering information to clarify the brief
- deciding on a product, or activity/event, or performance to develop
- selecting and managing materials/resources
- producing the product, or organising the activity/event or delivering the performance
- evaluating the product or activity/event or performance (through feedback)

Evidence requirements are as follows:

- a plan of action
- evidence of a product or an organised activity/event or a performance
- evidence which documents the processes underpinning the practical hands-on activity
- evidence showing an extended evaluation of the Practical Assignment

Copies of Units are available from the SQA Sales, telephone 0141-242 2168; fax 0141-242 2244; e-mail sales@sqa.org.uk

The Scottish Qualifications Authority Helpdesk is available on 0141-242 2214.

Note:

Please note that individual specifications should be read in conjunction with the relevant *Arrangements for Project-based National Courses*. The *Arrangements* document provides an overview of the Project-based National Courses for the given SGA. The guidance document, *Project-based National Courses: procedural guide for centres*, which gives full details of operational procedures, must also be used.

This specification forms part of Section F of the *Arrangements* document. It can be used until such a time that SQA advises centres that a new or revised version is available and should be used in its place.

2. Recommended entry

We strongly advise that candidates should have completed the component Units in this National Course, Dance Practice at Higher, prior to embarking on the Practical Assignment. However, there may well be candidates who, for whatever reason, choose to undertake the Practical Assignment on a stand-alone basis. Any such candidates who have not completed or embarked upon the Units of the National Course *prior* to undertaking the Practical Assignment, should have demonstrated attainment in (and/or attained) the following at elementary level:

♦ development of technical skills and the ability to employ technical skills within performance

♦ development of choreographic skills and the ability to use the imagination to create and effect dance movement and sequences

♦ ability to communicate, cooperate and work positively with others and be part of the creative process

♦ competence in at least two of the following dance styles to a minimum of Higher level:
  – Alternative
  – Classical
  – Contemporary
  – Ethnic
  – Jazz
  – Scottish

Candidates who achieve the National Course assessment will not be certificated for the Course until they have successfully completed the component Units.

3. Practical Assignment briefs

The assignment briefs from which candidates may choose are:

Brief 1: Studio-based performance

i)   **Choreography**

The candidate must choreograph a dance for two or more dancers (excluding self) which should last for a minimum of two minutes.

ii)   **Dance performance**

The candidate must provide evidence of personal competence in **two** specialist dance techniques by performing tutor-led dance sequences, both lasting a minimum of two minutes.

Both part i) and part ii) of this Brief must be performed in a studio.

Brief 2: Site-specific performance

i)   **Choreography**

The candidate must choreograph a dance for two or more dancers (excluding self) which should last for a minimum of two minutes.

ii)   **Dance performance**

The candidate must provide evidence of personal competence in **two** specialist dance techniques by performing tutor-led dance sequences, both lasting a minimum of two minutes.

Dance specially constructed for an environment/audience that may not necessarily conform to the artistic confines of a traditional performing space/audience. Could create interesting and diverse challenges and approaches.

Both part i) and part ii) of this Brief must be performed in a specific site.

Brief 3: Studio-based performance AND site-specific performance

i)   **Choreography**

The candidate must choreograph a dance for two or more dancers (excluding self) which should last for a minimum of two minutes.

ii)   **Dance performance**

The candidate must provide evidence of personal competence in **two** specialist dance techniques by performing tutor-led dance sequences, both lasting a minimum of two minutes.

Dance specially constructed for an environment/audience that may not necessarily conform to the artistic confines of a traditional performing space/audience. Could create interesting and diverse challenges and approaches.

Part i) and Part ii) of this Brief may be performed in different locations.

Additional Guidance on Practical Assignment Briefs

Specialist dance techniques

The two specialist dance techniques needed for the Practical Assignment will depend on the choice of optional National Units in the Higher Dance Practice Course. Any candidate undertaking the Practical Assignment will be expected to provide evidence of competence in two specialist dance techniques from the following:

♦ Alternative
♦ Classical
♦ Contemporary
♦ Ethnic
♦ Jazz
♦ Scottish

Choreography methods

The following methods are commonly used in the choreographic process:

Canon	A choreographic form usually providing the movement materials for only part of the dance. A canon is based on the use of one repeated movement phrase performed by different dancers, beginning the phrase a number of counts apart. The phrases are danced with, and against one another.
Chance	A method of choreographic development based on random selection of movement or random organisation of actions.
Collage	A choreographic formation made up of unrelated/related movements.
Contact Improvisation	Spontaneous movement drawn from actions done while relating to the environment or while in making contact with another moving body.
Experimental	A type of choreography that uses new movement materials or new concepts of form.
Improvisation	A process producing spontaneous movement stemming from a specific stimulus.
Repetition	A principle of choreographic form based on using movements or phrases again in the work.
Rondo	A choreographic form with many different sections. There is a return to the original theme in alternation with contrasting sections.
Sequential	An arrangement of movements or phrases producing an overlapping effect in time.
Stimulus	The starting point for creative movement.

Choreography Support Tools

Character animation software packages, such as 'Lifeforms 3.9 Dance' may aid and stimulate the creation and planning of choreographic sequences. Uses include the pre-visualisation of sequences and movement and choreographic planning.

(The software package referred to above is available from Credo Interactive — www.charactermoton.com)

4. Outcome coverage

Course Structure		
Unit title	**Credit value**	**Unit number**
Dance: Choreography	1	D646 12

and two credits from the following:

Professional Practice	1	D661 12
Dance: Alternative	0.5	D72N 12 (D0MM 12 / 80315)
Dance: Classical	0.5	D72P 12 (D0MH 12 / 80311)
Dance: Contemporary	0.5	D72R 12 (D0MJ 12 / 80312)
Dance: Ethnic	0.5	D72S 12 (D0MK 12 / 80313)
Dance: Jazz	0.5	D72T 12 (D648 12)
Dance: Scottish	0.5	D72V 12 (D0ML 12 / 80314)

All Practical Assignments for Project-based National Courses cover a minimum of two thirds of the outcomes from the chosen component Units. This Practical Assignment allows candidates to produce evidence towards the following Unit outcomes:

Dance: Choreography

1. Demonstrate the ability to use the imagination to create and effect dance movement and sequences.

2. Demonstrate the inter-relationship of timing when two or more dancers are used to explore varied and complex permutations.

3. Demonstrate understanding of how space is subjectively altered with the use of forms and movement placed within it.

4. Demonstrate appropriate selection of music and design elements for choreographic work.

5. Demonstrate co-operation and leadership in undertaking the choreographic projects.

6. Evaluate the choreographic process and make recommendations for future work.

Dance: Alternative

1. demonstrate dance skills and techniques applicable to a chosen dance form
2. demonstrate tutor-taught choreographed dance sequences that incorporate dance skills and techniques of the chosen dance form
3. apply acquired skills and techniques to the presentation and performance of the chosen dance form

Dance: Classical

1. demonstrate Classical dance skills and techniques
2. demonstrate tutor-taught choreographed Classical dance sequences that incorporate skills and techniques
3. apply skills and techniques to the presentation and performance of Classical dance

Dance: Contemporary

1. demonstrate Contemporary dance skills and techniques
2. demonstrate tutor-taught choreographed Contemporary dance sequences that incorporate skills and techniques
3. apply skills and techniques to the presentation and performance of Contemporary dance

Dance: Ethnic

1. demonstrate Ethnic dance skills and techniques
2. demonstrate tutor-taught choreographed Ethnic dance sequences that incorporate skills and techniques
3. apply skills and techniques to the presentation and performance of Ethnic dance

Dance: Jazz

1. demonstrate Jazz dance skills and techniques
2. demonstrate tutor-taught choreographed Jazz dance sequences that incorporate skills and techniques
3. apply skills and techniques to the presentation and performance of Jazz dance

Dance: Scottish

1. demonstrate Scottish dance skills and techniques
2. demonstrate tutor-taught Scottish dance sequences that incorporate skills and techniques
3. apply skills and techniques to the presentation and performance of Scottish dance.

It is strongly advised that candidates should have completed the assessments for the individual component Units before undertaking the National Course assessment.

5. Subject/occupationally-related knowledge and skills

The Practical Assignment allows candidates to develop and apply skills in the following areas.

The Specialist Dance Units allow candidates to:

♦   demonstrate a combination of the main elements of the dance form in a practical performance, including technical elements
♦   demonstrate the dance material ordered in challenging phrases and choreographed sequences
♦   perform tasks and dances with clear phrasing and good presentation
♦   identify components of good and bad performance

The Choreography Units allow candidates to:

♦   plan and research an idea/ideas for a dance piece
♦   develop ideas
♦   use dynamics effectively
♦   use space, time and weight effectively
♦   use physical components effectively
♦   identify components of good and bad performance
♦   use music effectively in aiding communication of mood, intensity and intention of the work
♦   use design elements, including costume, effectively in aiding communication of mood, intensity and intention of the work
♦   establish good working relationships with others and be able to respond to attitudes, feelings and views
♦   set up effective channels of communication between performers
♦   set up effective and mutual agreements on goal setting
♦   select correct content, which is safe and appropriate to the needs of the performers
♦   review choreographic experiences (which can accurately summarise the nature of the choreography, detailing use of space, dynamics, music, design, pattern, physical components and tasks performed)
♦   review choreographic experience (which leads to recommendations for future work)

In addition, the Choreography Units allow candidates to develop:

♦   organisational skills
♦   directing skills
♦   communication skills
♦   leadership and communication skills

In all of the component Units, candidates will be able to develop and apply related knowledge in the following areas:

♦   production
♦   stage craft
♦   interpersonal skills

6. Candidate evidence requirements and allocation of marks

General information

The three stages of the Practical Assignment for all Project-based National Courses at Higher are:

♦   planning
♦   developing
♦   evaluating

Here we describe evidence requirements which apply to each of the three stages of the Practical Assignment for the Project-based National Course in Dance Practice at Higher.

Planning

Candidates must produce a 500 word, or equivalent, plan of action which will form part of a Portfolio. The plan may include, where appropriate, one or more of the following:

♦   video
♦   diagrams
♦   floor plan
♦   patterns
♦   choreographic designs and stimuli.

See below for further details of the Portfolio.

Centres should ensure that candidates have, or are taught, the necessary skills to devise their own plan before they start the project.

The plan should have an introduction and a main body. For the introduction of the plan, candidates should:

♦   provide a rationale for selecting a particular brief
♦   interpret the brief
♦   gather information to clarify the brief
♦   define the aims and objectives of the Practical Assignment

For the main body of the plan candidates should:

♦   identify information sources
♦   identify materials and resources
♦   establish timescales for completion of stages of the Practical Assignment

The main body of the plan should be split into two sections:

Section (i) will cover the planning involved in the choreography, and
Section (ii) will cover the planning of the dance performance.

Section (i): Choreography

This part of the plan must contain evidence that the candidate can:

- work practically to research and rehearse movement ideas that will establish initial themes/motifs and sequences.
- establish good working relationships with performers and be able to respond to attitudes, feelings and views
- set up effective channels of communication between performers
- set effective and mutual agreements on goal setting
- select correct content which is safe and appropriate to the needs of the performers
- identify and obtain necessary costume/music/design resource where applicable.

Section (ii): Dance Performance

This part of the plan must contain evidence that the candidate can:

- identify techniques to be studied for performance
- recognise the limitations on the structure of the body with regards to the techniques studied
- establish an action plan for personal improvement and development of skill levels in conjunction with teacher/lecturer guidance.

The plan of action should be produced in a supervised environment although candidates may carry out the preparation beforehand. Candidates may communicate with each other when producing their plans of action, but each plan must be tailored to the candidate's own project, and the action points should relate to the work to be carried out by the individual candidate.

The work produced should always be the candidate's own. However, teachers/lecturers are expected to provide candidates with advice, guidance and constructive criticism as necessary when they are devising their plans. It is important to note that, as the plan underpins the rest of the project, centres should ensure that no candidate proceeds to the development stage until the candidate has devised a plan that is potentially workable.

The level of support that candidates need to devise a viable plan of action, will of course vary from candidate to candidate. Centres should indicate the level of support given for each candidate on the flyleaf for the project provided by the SQA. This should not inhibit centres from providing constructive comment, nor the candidate from acting on their own initiative and taking on board the advice. In some cases, however, if the level of support and intervention given is more than that which would normally be seen as reasonable, the authenticity of the candidate's work may be called into question.

If the level of input given by the teacher/lecturer is above normal (for example, the quality of the plan is such that it would mean that the project would be unworkable if the plan was not revised) then candidates cannot score more than 20 of the 40 marks allowed for the planning stage.

Portfolio

Candidates should compile a portfolio throughout the course of the Practical Assignment. This will include the action plan, any choreographic material relevant to the development stage and the extended evaluation report.

The portfolio will detail personal experience through the choreographic research/planning process, including the candidate's own relevant personal experience and observations that have been drawn upon to assist the creative process.

The portfolio will also detail how effective channels of communication were used with performers, what goals have been set and how these were agreed upon. As the research/ rehearsal period continues the candidate should detail information about choices and selection made in choreography and the suitability of choreography for dancers.

It may be appropriate for part of the portfolio to be in the form of a log book.

Developing

In the development stage, candidates must provide evidence that:

◆ testifies to the quality of the hands-on practical activity
◆ documents the processes underpinning the activity

Specifically, the candidate must provide evidence that he/she can:

◆ demonstrate the combination of the main elements of the dance form in performance
◆ demonstrate the dance material ordered in challenging phrases and choreographed sequences
◆ perform tasks and dances with clear phrasing and good presentation
◆ use dynamics effectively
◆ use space, time and weight effectively
◆ use physical components effectively
◆ use music effectively in aiding communication of mood, intensity and intention of work
◆ use design elements, (including costume) effectively in aiding communication of mood, intensity and intention of work

Note: all of the above should be considered in the extended evaluation report.

All of the evidence should be produced in a supervised environment. Candidates may communicate with each other but should produce work which can be clearly attributed to the candidate as being his or her own.

Mark allocation

120 marks for the performance activity will be allocated as follows:

(i) **Candidate's choreography:**

Use of dynamics	10 marks
Use of space, time and weight	10 marks
Use of physical components	10 marks
Use of music	10 marks
Use of design (including costume)	10 marks

Sub-total = 50 marks

(ii) **Candidate's Personal Performance :**

Specialist Dance Technique 1:

Demonstration of skills and techniques	10 marks
Demonstration of choreographed sequences	5 marks
Application of skills and techniques to the presentation of the dance form	20 marks

Specialist Dance Technique 2:

Demonstration of skills and techniques	10 marks
Demonstration of choreographed sequences	5 marks
Application of skills and techniques to the presentation of the dance form	20 marks

Sub-total = 70 marks

Assessment of the development stage

This Practical Assignment is subject to type 2 visiting assessment. The evidence for the Development stage must be in the form of a Live Performance in front of the SQA Visiting Assessor. The Visiting Assessor will contact the centre to discuss arrangements in advance of the visit.

In addition, clear video evidence of every candidate's work must be produced to support the Practical Assignment. This video evidence must cover the candidate's choreography and both specialist dance techniques. The timing may be such that the video is produced all or in part at the time of visiting assessment, ie the live performance watched by the Visiting Assessor is recorded on video. Video evidence will allow both internal assessors and SQA Visiting Assessors to have a permanent record of the performance for reference after the live event.

Evaluating

Candidates must produce an extended evaluation report, which should:

♦ provide a brief summary of what the assignment was about
♦ review and update the action plan in the light of experience
♦ assess the effectiveness of the action plan
♦ summarise any unforeseen events and how they were handled
♦ identify knowledge and skills which have been gained and/or developed
♦ assess the strengths, weaknesses and quality of any hands-on activity
♦ assess the effectiveness of the research methods used
♦ determine to what extent the assignment met the original brief

The candidate should specifically:

♦ identify components of good and bad performance
♦ review choreographic experience (which can accurately summarise the nature of choreography, use of space, dynamics, music, design, pattern, physical components and tasks performed)
♦ review choreographic experience (which leads to recommendations for future work)
♦ review own performance in both specialist dance techniques

Candidates may wish to use pictures/photographs/diagrams/samples of costume material/floor patterns/lighting plans/set design plans to aid illustration of detail. These should be included as appendices.

The extended evaluation report should be 1,000 words (or equivalent) at Higher. The evaluation report should complete the detailed assignment portfolio started in the planning/research stage. Candidates may carry out the preparation for the report beforehand.

Candidates at Higher should be allowed up to three hours to complete an extended evaluation (including the summary). This is a generous time allowance, and some candidates may require considerably less time — two hours should generally be sufficient.

Candidates should be allowed to take one side of an A4 page of notes (maximum 200 words or equivalent) which they have prepared, into the room with them. They should not be allowed to take a draft of the evaluation report into the room with them. The centre has the responsibility for ensuring that the notes brought in are the candidate's own work.

For this activity, the accommodation should be arranged to reflect centre-invigilated conditions and candidates should not be allowed to communicate with each other in any way.

Specific evidence requirements and assessment arrangements for the Practical Assignment for Dance Practice at Higher

This Practical Assignment is subject to type 2 visiting assessment.

Planning

Evidence:	Plan of action 500 words or equivalent
Marks allocated to this section:	40 marks
Conditions of National Course assessment	Supervised
Who assesses it?	Centre and SQA — the Plans for a sample of candidates to be sent to SQA for marking*

Developing

Evidence:	For hands-on activity and for processes underpinning the activity: Live performance and video
Marks allocated to this section:	120 marks in total for this stage
Conditions of National Course assessment:	Supervised
Who assesses it?	This will be subject to type 2 visiting assessment

Evaluating

Evidence:	Extended evaluation report – including summary 1,000 words or equivalent
Marks allocated to this section:	40 marks
Conditions of National Course assessment:	Centre-invigilated
Who assesses it?	Centre and SQA — Evaluation Reports for a sample of candidates to be sent to SQA for marking*

It is important that candidates know that they will be penalised for submitting evidence that significantly exceeds the stated word count.

*   Centres should refer to *Project-based National Courses: procedural guide for centres* for full procedural details of type 2 visiting assessment.

7. Marking and grading for Practical Assignments with visiting assessment

The assessment evidence for this Practical Assignment is subject to visiting assessment by SQA. Centres are strongly advised to read *Project-based National Courses: procedural guide for centres* for further information about the processes and procedures for visiting assessment.

Visiting assessors will be trained by SQA to apply national standards. As candidate evidence becomes available, exemplars will be issued to centres as guidance.

Centres must mark all three stages of the Practical Assignment for each individual candidate and decide on the mark, band and grade they think should be given to that candidate. SQA will provide detailed marking instructions for centres. The SQA visiting assessor will mark all three stages for a sample of candidates.

As the Practical Assignment will be marked by centres, centres do not need to provide estimates for Practical Assignments with visiting assessment. Nor should there normally be any need for appeals, as the SQA visiting assessor and the centre should have negotiated and resolved any differences of opinion during the visiting assessment process.

The internal assessor uses the same processes for deciding on marks, grades and bands as any SQA visiting assessor. The final assessment decision must be based on accurate assessment of all the available candidate evidence. No candidate will be certificated for these Practical Assignments until the assessment decision is in line with national standards.

The total mark for the Practical Assignment is 200 (this makes it easier to discriminate effectively between performances of candidates across the three stages of the assessment). These marks will be allocated as follows in Table A.

Table A

Practical Assignment Stage	Assessment Evidence	Mark Allocation
Planning	Plan of action	40
Developing	Evidence arising from the hands-on practical activity and from documenting the underpinning processes involved	120
Evaluating	Extended evaluation report	40

SQA will provide detailed marking instructions in addition to the information given earlier in this specification. SQA will also provide a form (Attendance Register, Form Ex 6) for submission of marks.

The internal assessors must:

♦ Mark each stage of the project using the marking instructions provided by the SQA.
♦ Maintain a detailed record of the marks given for each of the three stages (for internal moderation purposes and for SQA visiting assessor).
♦ Add the marks for each stage for the candidate, to give a total mark out of 200.
♦ Divide that total mark by 2 to give a percentage.
♦ Convert the overall % mark for each candidate into a grade and band using *Table B*.

Table B

% Mark range	Grade		Band
85–100	A	(upper)	1
70–84	A	(lower)	2
65–69	B	(upper)	3
60–64	B	(lower)	4
55–59	C	(upper)	5
50–54	C	(lower)	6
45–49	Fail	(near miss)	7
40–44	Fail		8
Less than 40	Fail		9

♦ Check the grade given to candidate against the grade descriptions given in Table C, using the grade descriptions as a touchstone. The final grade should reflect the grade descriptions.

♦ Provide marks, bands and grades for each candidate

Although it is possible for a candidate to be given a band 7, 8 or 9 which would be classified as 'fail', this would not appear on the certificate. If a band 7 is given, the centre should ensure that it gives feedback to the candidate for remediation purposes.

Grade Descriptions for a Practical Assignment at Higher

Table C

A	B	C
Content and scope appropriate for Higher		
Looking at the evidence as a whole:	**Looking at the evidence as a whole:**	**Looking at the evidence as a whole:**
A Practical Assignment at Grade A: • produces high quality, clearly inter-related, documented and product or process-related evidence, for the three essential phases of the Practical Assignment • is an exercise to which candidates have brought an accurate and insightful interpretation of the Practical Assignment brief • is tightly structured, relevant to the content of the Units and displays a high level of subject/occupational expertise • effectively applies integrated and consolidated knowledge, understanding and skills from the Course Units to complex situations and/or design specifications	**A Practical Assignment at Grade B:** • produces good quality, inter-related, documented and product or process-related evidence, for the three essential phases of the Practical Assignment • is an exercise to which candidates have brought an accurate interpretation of the Practical Assignment brief • is well structured and displays a good level of subject/occupational expertise • satisfactorily applies integrated and consolidated knowledge, understanding and skills from the Course Units to situations and/or design specifications which include a degree of complexity	**A Practical Assignment at Grade C:** • produces adequate, fairly well inter-related, documented and product or process-related evidence, for the three essential phases of Practical Assignment • is an exercise to which candidates have brought an acceptable interpretation of the Practical Assignment brief • is reasonably well structured and displays an adequate level of subject/occupational expertise • applies integrated and consolidated knowledge, understanding and skills from the Course Units with some lack of continuity and consistency

Internal moderation

The internal moderator should:

♦   Oversee the internal moderation process to ensure consistency of judgement or *reliability of assessment*. This process will vary according to the nature of the evidence and the number of assessors and sites. It is likely to involve agreement trials and/or marker standardisation. The internal moderator should normally be a specialist in the subject. (It may be helpful in the first few years of these Project-based National Courses to do a cross-subject moderation of samples of like parts such as the plans of action and evaluation reports. Such additional cross-subject internal moderation is however not mandatory.)

♦   Ensure that all candidates have been fairly treated. For example, some candidates may have produced more fully integrated projects than others but have similar overall marks/bands; this may lead to a reconsideration of marking of the individual components for some candidates.

♦   Oversee the finalisation of marks, bands and grades and submission of candidate evidence for sample candidates.

See *Guide to Assessment and Quality Assurance for Colleges of Further Education* or *Guide to Assessment and Quality Assurance for Secondary Schools,* SQA December 2001 for further information relating to internal moderation. A guide to good practice for internal moderation is also under development.

Submitting candidate evidence to SQA

Specific information on this part of the process is available to centres in *Project-based National Courses: procedural guide for centres*. Where materials have to be sent to SQA for marking you will be provided with any necessary packaging materials.

The following must be sent to SQA, for this Practical Assignment for a sample of candidates:

♦   plan of action
♦   extended evaluation report

Note:

In addition, centres will be expected to submit all notes used by the sample of candidates during write-up sessions.

8. Ensuring evidence is authentic

The following methods should be used to ensure that the evidence produced by a given candidate is all their own work. These methods are for use outwith any situation where the candidate's work will be produced under supervised or invigilated conditions, already stipulated by the SQA (eg the plan of action and the evaluation).

Developing stage:

♦   Face-to-face questioning, where necessary, to ensure authenticity of candidate's work
♦   Documented evidence — video and portfolio

All of the practical activities should be supervised to ensure the authenticity of each candidate's work.

9. Investigating tools

Candidates are expected to make use of the following information sources during the Practical Assignment:

Information sources

- videos
- CD-ROMs
- professional journals, eg *Dance Theatre Journal, Animated, Dancing Times, Juice*
- internet
- CDs and tapes
- dance performances
- musicians/live music
- theatrical costumiers/wardrobe departments
- TV: dance performances, dedicated channels, eg *Performance Channel*
- books
- teaching and lecturing staff
- The Scottish Arts Council
- National Centres for Dance (Dance Base in Edinburgh, The Space in Dundee, City Moves in Aberdeen)
- professional dance training courses (eg at FE colleges)
- dance technique classes and dance workshops
- Masterclasses
- visiting specialists

Accessing information through personal visits to:

- libraries/music libraries
- National Centres for Dance
- professional dance training courses
- dance companies, eg Scottish Ballet, Scottish Dance Theatre, X.Factor, Tabula Rasa, Scottish Traditions of Dance Trust
- dance performances

Personal participation in:

- Alternative dance classes and workshops
- Classical dance classes and workshops
- Contemporary dance classes and workshops
- Ethnic dance classes and workshops
- Jazz dance classes and workshops
- Scottish dance classes and workshops
- Choreographic sessions

References supplied by candidates

Please note that it is legitimate for candidates to quote from information sources such as articles (in print, or stored electronically) or books. Such quotations must be placed within quotation marks followed by the reference, including the chapter and/or section and page number. Texts referred to should be included in the bibliography.

The following format for references should be used:

Books
Author's surname, followed by forename or initials, title of book (in italics or underlined), place of publication, name of publisher, year of publication.

For example:
Barton, T, *Fieldwork for Geographers*, London: Edward Arnold, 1985

Articles
Author's surname, followed by forename or initials, title of the article (in inverted commas), title of the periodical (underlined or in italics), volume number, part number, year of publication, page number(s).

For example:
Sugden, DE, 'Perspectives on the Glaciation of Scotland', *SAGT Journal No. 17*, 1988, pp 4-10.

Maps and Diagrams
Sources should be given on each map and diagram, and should be stated in the same format as for books and articles, as appropriate.

For example:
Microsoft Encarta 1997

Internet
If a website has been used then the address (URL) must be disclosed.

For example:
www.sqa.org.uk

It is important to note that unacknowledged copying will be penalised, usually by cancellation of the candidate entry.

10. Materials and resources

Candidates are expected to select from the following materials and resources as appropriate:

- ◆ CDs, tapes
- ◆ CD player, tape recorder
- ◆ rehearsal clothing
- ◆ appropriate footwear
- ◆ costumes and props
- ◆ access to computer/software/internet/camcorder/digital camera and resources
- ◆ dance studio/rehearsal space (with sprung flooring)
- ◆ percussion (where appropriate)
- ◆ percussionist (where appropriate)
- ◆ performing venue (where appropriate)

11. Core Skills

It is possible that successful attainment of this Course would lead to the automatic certification of particular Core Skills or Core Skill components. A final statement will be provided at a later date by the Scottish Qualifications Authority, once full validation procedures are complete.

It should be noted that this project, in common with other Project-based Courses, follows the planning/development/evaluating cycle. As a result of this it is likely that successful completion of the project will lead to automatic certification of the Problem Solving Core Skill at Intermediate 2. The final Core Skills statement, as above, will confirm this.