Higher Dance Course Support Notes

Contents

Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the Higher Dance Course. They are intended for teachers and lecturers who are delivering the Course and its Units. They should be read in conjunction with the *Course Specification*, the *Course Assessment Specification* and the *Unit Specifications* for the Units in the Course.
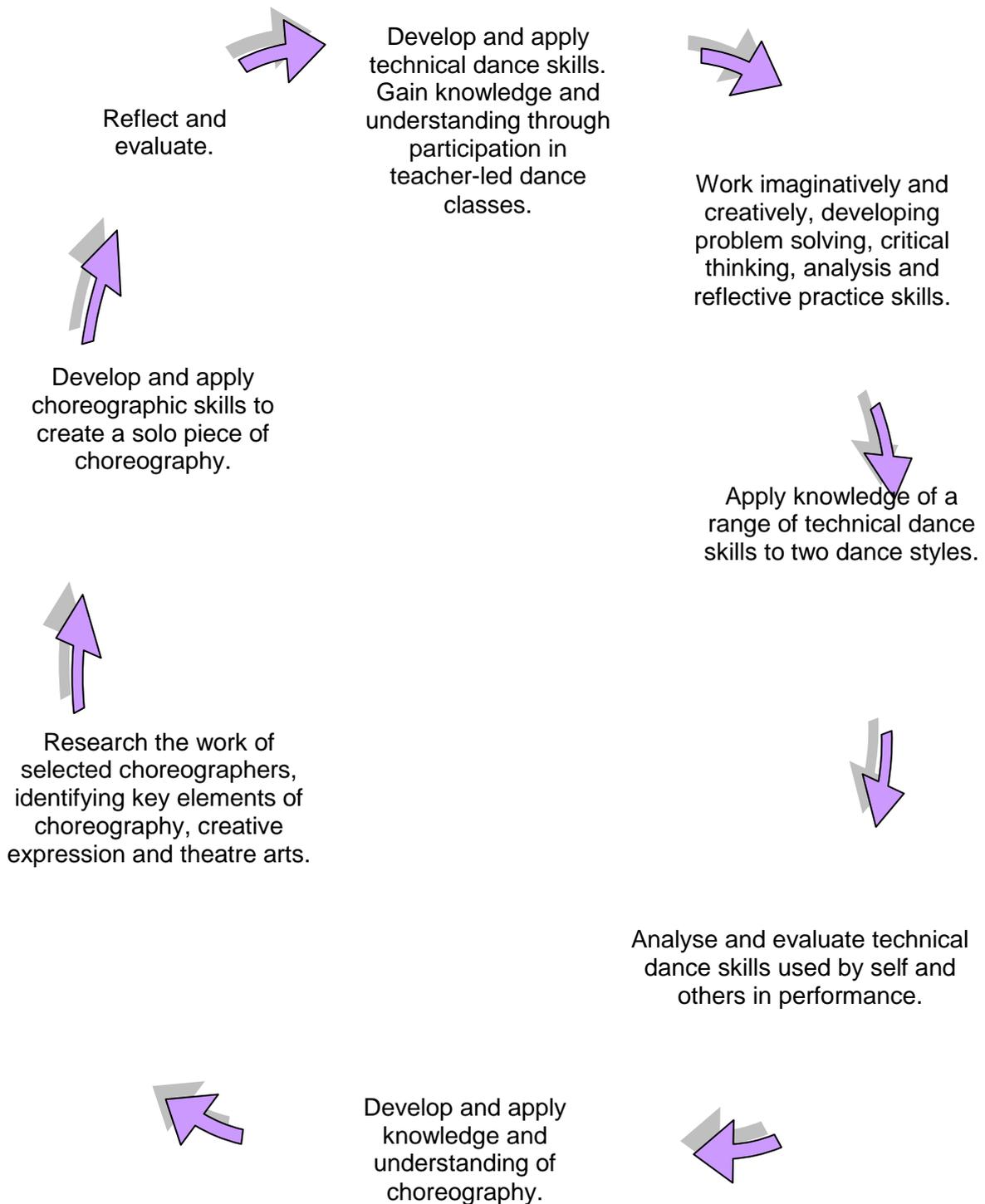
General guidance on the Course

Aims

The Course provides opportunities for learners to be inspired and challenged by creating, demonstrating and appreciating dance. Learners will use knowledge and understanding of dance techniques and choreographic skills to inform practice, and will also develop skills in appreciating dance practice and theatre arts.

As learners develop their knowledge, understanding and skills, they will learn how to use dance techniques and choreography creatively to enhance performance. They will experiment with a range of dance styles and learn how to apply them to enhance their own performances and the performances of others. Learners will also be encouraged to explore the use of theatre arts in dance.

The aims of the Course are to enable learners to:

♦ develop a broad range of technical dance skills
♦ understand and apply knowledge of a range of choreographic skills to create a dance for a group
♦ work imaginatively and demonstrate creativity through problem solving, critical thinking, analysis and reflective practice
♦ co-operate, support and work with others
♦ consider how theatre arts can enhance performance
♦ develop knowledge, understanding and appreciation of dance practice
♦ apply the principles of safe dance practice
♦ evaluate their own work and the work of others

Develop and apply technical dance skills. Gain knowledge and understanding through participation in teacher-led dance classes.

Work imaginatively and creatively, developing problem solving, critical thinking, analysis and reflective practice skills.

Apply knowledge of a range of technical dance skills to two dance styles.

Reflect and evaluate.

Develop and apply choreographic skills to create a solo piece of choreography.

Research the work of selected choreographers, identifying key elements of choreography, creative expression and theatre arts.

Analyse and evaluate technical dance skills used by self and others in performance.

Develop and apply knowledge and understanding of choreography.

Progression into this Course

Entry to this Course is at the discretion of the centre. However, learners would normally be expected to have attained the skills and knowledge required by one or more of the following or equivalent qualifications and/or experience:

♦ National 5 Dance Course
♦ NPA Award in Dance at SCQF level 5
♦ relevant dance experience
♦ relevant Units at National 5 level

Skills, knowledge and understanding covered in this Course

This section provides further advice and guidance about skills, knowledge and understanding that could be included in the Course.

Note: teachers and lecturers should refer to the *Course Assessment Specification* for mandatory information about the skills, knowledge and understanding to be covered in this Course.

The Course provides opportunities for learners to be inspired and challenged by exploring ideas when creating group choreography. It is practical and focuses on the development of technical skills in two contrasting dance styles.

Learners will develop problem-solving and critical thinking skills as they explore and develop dance and choreographic skills.

Some of the opportunities to develop skills, knowledge and understanding are demonstrated below:

✓✓✓ Many opportunities
✓✓   A range of opportunities
✓   Some opportunities

	Performance	Choreography	Research and evaluation
♦ performing a broad range of dance skills and techniques	✓✓✓	✓✓✓	✓
♦ applying a range of choreographic principles, devices and structures in choreographed sequences	✓✓✓	✓✓✓	✓✓✓
♦ understanding and applying safe dance practice	✓✓✓	✓✓✓	✓
♦ evaluating own work and that of others	✓✓✓	✓✓✓	✓✓✓
♦ researching and responding to theme/stimulus using imagination and creativity and working with others, to create choreography	✓✓✓	✓✓✓	✓✓
♦ conveying a range of themes, ideas and emotions through movement	✓✓✓	✓✓✓	✓✓✓
♦ applying knowledge and understanding of a range of theatre arts relevant to dance	✓✓	✓✓✓	✓✓✓
♦ developing and evaluating the process of creating choreography	✓✓	✓✓✓	✓✓✓

Progression from this Course

Learners who complete this Course may progress to National Progression Awards in Dance or Musical Theatre, or a range of other dance-related National Progression Awards (NPAs), Higher National Certificates (HNCs) and Higher National Diplomas (HNDs).

Components of this Course may provide progression into employment or training.

Hierarchies

Hierarchy is the term used to describe Courses and Units which form a structured sequence involving two or more SCQF levels.

It is important that any content in a Course and/or Unit at one particular SCQF level is not repeated if a learner progresses to the next level of the hierarchy. The skills and knowledge should be able to be applied to new content and contexts to enrich the learning experience. This is for centres to manage.

Dance Courses at SCQF level 6 consist of two mandatory Units and a Course assessment. The Units are *Dance: Technical Skills* and Dance: *Choreography.*

Approaches to learning and teaching

It is important for teachers/lecturers to create and use inclusive approaches to teaching and learning. This can be achieved by encouraging the use of a variety of learning and teaching methodologies which suit the needs of all learners, including physically impaired learners and those who have additional support needs.

Active learning strategies will enrich the learning experience and equip learners with skills for life. This could be through live or recorded performances, or through self-check or peer review. Learners could compare their performance to that of a model performer. Learners could further develop their understanding of good technique by evaluating each other regularly as part of classwork — working with a partner and identifying areas for improvement.

Technology can be a valuable resource in creating innovative learning and teaching approaches. Using technology to support the development of personal learning in dance could stimulate individual creativity and extend access, opportunity and personalisation and choice.

Dance: Technical Skills Unit

Outcome 1
Learners could identify steps and characteristics of selected dance styles and research how key practitioners and social/historical contexts influenced the development of these styles. They could also watch live or recorded performances and analyse how key steps and characteristics are evident in them, or demonstrate the steps themselves. Evidence of knowledge and understanding could be presented in any appropriate format.

Outcome 2
Learners are required to develop and apply dance skills in two contrasting dance styles. Learners could select from a number of dance styles such as ballet, contemporary, jazz, Irish, hip hop, salsa, tap, Indian, Highland and Scottish country. Classes could follow a structured format, building up from basic technical exercises to longer movement sequences, incorporating techniques learned in classwork and ensuring safe dance practice is followed at all times, particularly in relation to the correct warm up/cool down techniques.

The above skills may be applied to longer sequences in which the importance of spatial awareness, expression, and a sense of performance, quality of movement, use of dynamics, timing and musicality are also taught.

This Unit could also be delivered in parallel with the Dance: Choreography Unit.

Dance: Choreography Unit

Outcome 1

Learners are required to demonstrate knowledge and understanding of theme and stimulus and choreographic structures, devices and spatial patterns appropriate to a dance for a group. This knowledge and understanding could be developed through a series of practical workshops comprising a mixture of demonstration, practice, improvisation and tasks to apply and develop choreographic principles. It could also be developed through the study of professional performance or particular choreographers.

Outcome 2

Learners are required to create a group piece of choreography that communicates their chosen theme/stimulus. Through group sessions the teacher/lecturer may guide the learner through a series of practical activities and theoretical tasks.

Learners are required to evaluate their own work and the work of others to develop their understanding of choreographic principles. This could be completed at the end of workshop tasks or they could evaluate live or recorded performances. As well as evaluating choreographic devices, spatial patterns and choreographic form, learners should evaluate the impact of theatre arts.
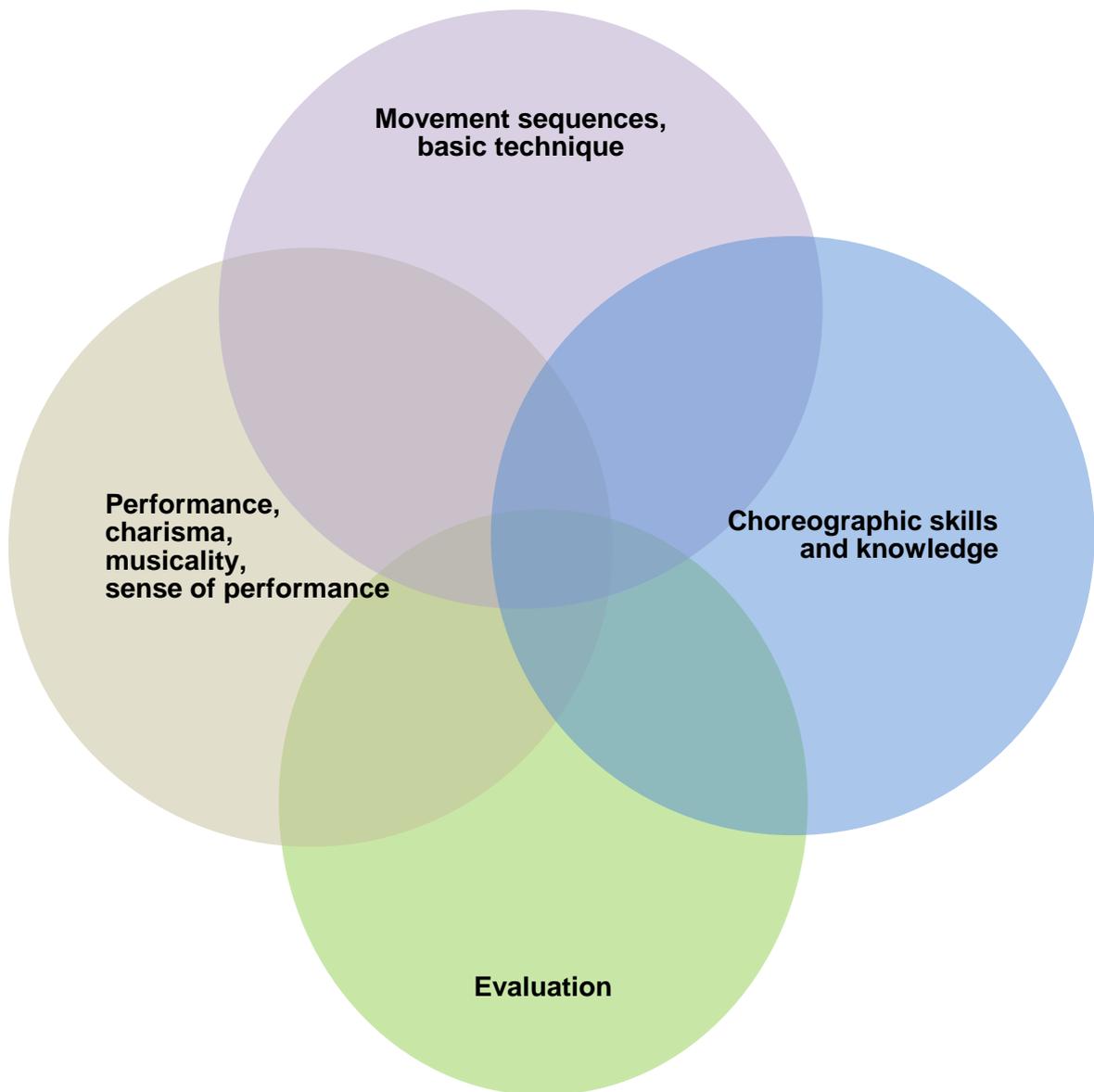
Teachers/lecturers could lead sessions at the beginning of the Unit to enable learners to explore their own original movement through improvisation tasks to allow them to create original choreography that expresses their ideas. They can then use this original movement to explore choreographic devices, spatial patterns and choreographic form, through teacher/lecturer led workshops. Learners could keep track of their progress and understanding by keeping a choreographic review of the workshop tasks.

Learners could be given opportunities to use a range of stimuli, including visual, written, oral and/or recorded, or they could be encouraged to find their own stimuli through in-depth research. Teachers/lecturers may lead tasks that are open-ended and inclusive and require problem solving to allow each learner to achieve their full potential, develop their creative skills and increase their self-confidence. In this Unit, learners may be made aware that a stimulus can provide inspiration for movement but also inspiration for the theatre arts elements of choreography. Learners should be encouraged to apply, or plan to use, theatre arts to their movement phrases, and evaluate their effectiveness, as this could help prepare them for the Course assessment.

Peer observation and teacher/lecturer feedback is important to enable learners to reflect on and communicate areas for further development.
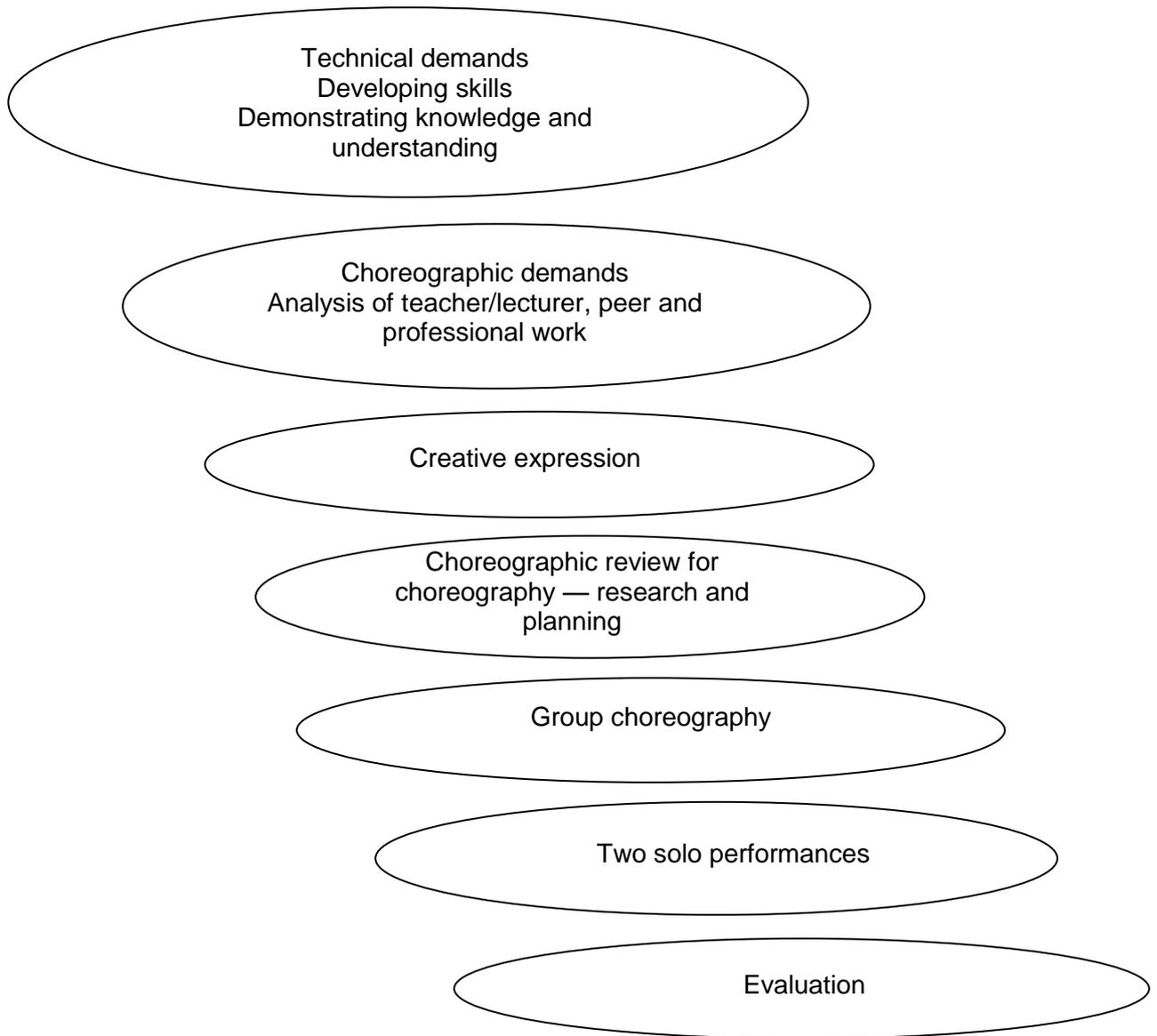
In order to build confidence at the start of the Unit, tasks could be carried out in pairs and small groups. Learners should have a range of choreographic skills and also some interpersonal skills before they choreograph other learners.

The group piece of choreography created for the Unit evidence could form the basis for the longer, more developed group choreography required for the Course assessment. How the piece develops for the Course assessment could become part of the choreographic review. Learners should be encouraged to plan their choreographic process before beginning to choreograph movement.

Movement sequences, basic technique

Performance, charisma, musicality, sense of performance

Choreographic skills and knowledge

Evaluation

All of these teaching and learning approaches will prepare learners for the Course assessment as well as enabling them to overtake the Assessment Standards of the Units.

The learning journey

Technical demands
Developing skills
Demonstrating knowledge and
understanding

Choreographic demands
Analysis of teacher/lecturer, peer and
professional work

Creative expression

Choreographic review for
choreography — research and
planning

Group choreography

Two solo performances

Evaluation

Developing skills for learning, skills for life and skills for work

Learners are expected to develop broad generic skills as an integral part of their learning experience. The *Course Specification* lists the skills for learning, skills for life and skills for work that learners should develop through this Course. These are based on SQA's *Skills Framework: Skills for Learning, Skills for Life and Skills for Work* and must be built into the Course where there are appropriate opportunities. The level of these skills will be appropriate to the level of the Course.

Teachers/lecturers should make learners aware of the skills, knowledge and understanding that they are developing throughout the Course. There are many opportunities to develop these skills in day-to-day teaching and learning activities in the classroom.

By considering and using tailored teaching and learning approaches, teachers/lecturers can help learners to address and develop their skills more effectively and identify ways they might improve on them. Supporting skills development across Courses is likely to involve staff in the assessment of learners' skills, in order to help learners to identify where and how they can make improvements.

Within this Course learners, will be given opportunities to develop a range of broad and generic skills based on SQA's Skills Framework.

Skills for learning, skills for life, skills for work	Methodology	Guidance
Literacy 1.3 Listening and talking	♦ Discussion ♦ Presentations in pairs, to groups ♦ Group tasks	Learners could be encouraged to share knowledge and ideas and how they have translated this to movement.
Health and wellbeing 3.3 Physical wellbeing	♦ Learner demonstrates ♦ Discussion forums ♦ Personal reflection ♦ Participation in active learning	Learners could develop performance through participation in physical activity. Application of creative expression.
Employability, enterprise and citizenship 4.3 Working with others	♦ Peer evaluation ♦ Choreographic responsibility ♦ Performance	Learners could be encouraged to take responsibility for the organisation of their own learning during choreography.
Thinking skills 5.3 Applying 5.4 Analysing and evaluating 5.5 Creating	♦ Individual choreographic reviews ♦ Problem solving activities through choreography ♦ Evaluating the work of key practitioners	Learners could make video clips which chart progress of personal performance. A variety of stimuli could be presented for choreography of short sequences. Two contrasting choreographers should be identified for learners to study.

Approaches to assessment

Teachers/lecturers should use their professional judgement, subject knowledge and experience, and understanding of their learners, to determine the most appropriate ways to generate evidence across the Course.

Evidence for the Units will be a combination of written, oral and/or recorded and performance evidence. Evidence may be presented for individual Outcomes or it may be gathered for the Unit as a whole through combining assessment holistically in one single activity. If the latter approach is used, it must be clear how the evidence covers each Outcome. Some suggested methods of gathering evidence are detailed below.

Evidence for the *Dance: Technical Skills* Unit could be generated by learners identifying key practitioners of selected dance styles, demonstrating how the key practitioners influenced the development of the dance styles by analysing the historical context of the chosen dance styles. Learners could present this evidence in written, oral and/or recorded formats

Evidence could also be generated during a technique class, which could be filmed and assessed by watching the footage and the learner completing an observation schedule. Alternatively learners could be filmed at the start of the Unit and filmed again towards the end, with the teacher/lecturer looking for improvement to assess the learner's development of skills.

These methods of assessment would be useful in preparing learners for the Course assessment and the choreographic review.

Evidence for the *Dance: Choreography* Unit could be generated by filming a group performance and assessing this using an observation checklist. Alternatively during a live performance of group choreography, it could be dual assessed, with the markers discussing and agreeing achievement levels. Both of these methods could help prepare learners for the performance component of the Course assessment.

Combining evidence across both Units, learners could be asked to comment on the use of technical skills in the *Dance: Choreography* Unit, either by an oral presentation or by answering questions, or in written/recorded format.

Learners could also be asked to keep a log of corrections in relation to their technique, and suggest possible ways they could make improvements to their performance, in relation to model performance. This method could also be applied to Dance: Choreography and could prepare learners for the choreographic review.

Preparation for Course assessment

Each Course has additional time (40 hours) which may be used at the discretion of the teacher or lecturer to enable learners to prepare for Course assessment. This time may be used near the start of the Course and at various points throughout the Course for consolidation and support. It may also be used for preparation for Unit assessment, and towards the end of the Course, for further integration, refinement and preparation and/or gathering evidence for Course assessment.

A variety of approaches can be used for assessment in Dance.

Some examples are provided in the section below. These are general illustrative examples which cover the main forms of assessment applicable to Dance.

♦ Observation checklist to record evidence of naturally occurring skills.
♦ Questioning could be in written, oral and/or recorded formats. It can be useful to help confirm that learners' understanding of the subject is secure. This could be used to help teachers/lecturers plan for future learning and teaching approaches to reinforce understanding of critical aspects of Dance.
♦ Personal interviews with learners on a one-to-one basis can help teachers/lecturers ensure that learners are developing their skills and thinking in effective ways.

Structure and coverage of the Course assessment

The Course assessment will consist of two Components — a performance and a practical activity.

Component 1 — performance

The purpose of this performance is to assess the learner's ability to apply and combine technical skills and performance skills. Learners will perform two solos, each in a different dance genre.

In total the performance will have 70 marks (50% of the total marks), comprising two technical solos, each worth 35 marks.

Each solo will be tutor-choreographed and last one and a half to two minutes.

In each solo, the learner will be assessed on application of technique and performance skills as follows:

1. Application of technique
   a. technical accuracy and use of turnout/parallel as appropriate to the dance style (5 marks)
   b. centring, balance, alignment and posture (5 marks)
   c. stamina, strength and flexibility (5 marks)
   d. spatial awareness and accurate recreation of choreography (5 marks)

2. Application of performance skills
   a. timing and musicality (5 marks)
   b. quality and dynamics (5 marks)
   c. self-expression, sense of performance, concentration and focus (5 marks)

Component 2 — practical activity

The purpose of the practical activity is to assess the learner's ability to apply problem-solving, critical thinking, interpretation and reflective practice to create and present a choreography for a minimum of three dancers, and review the choreographic process.
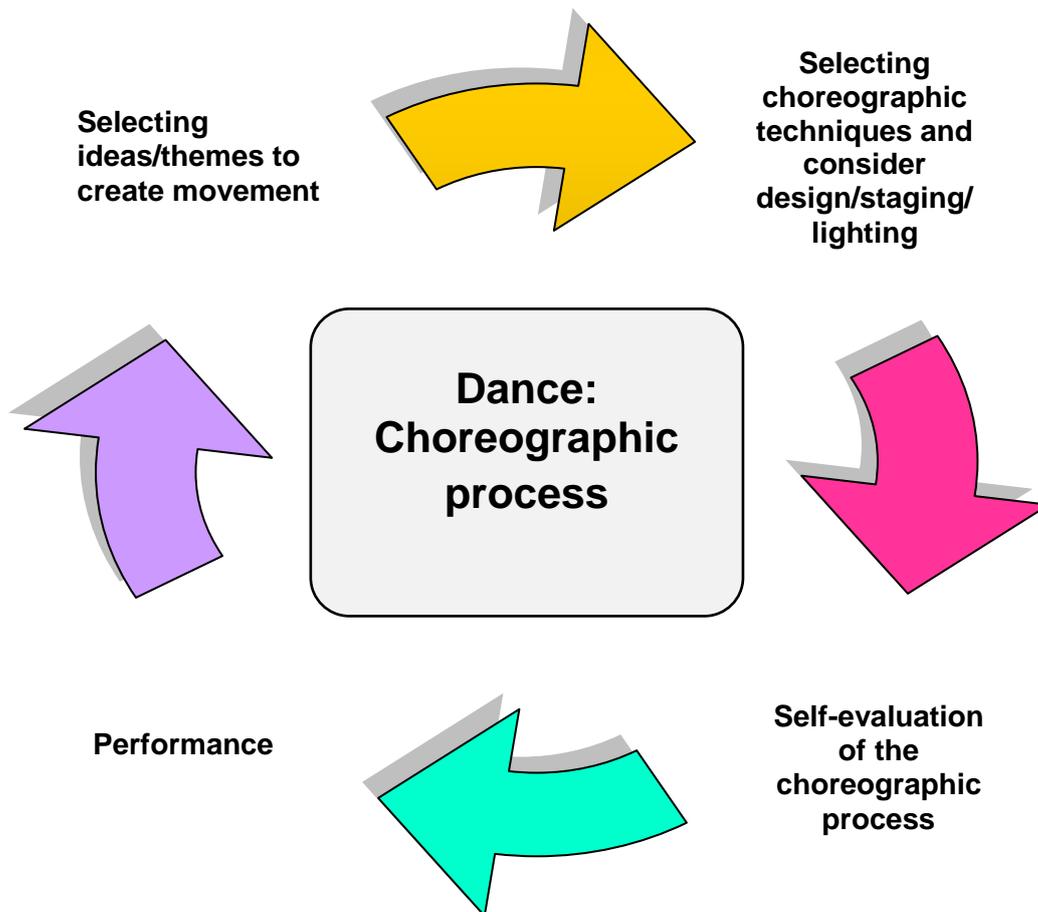
In total the practical activity will have 70 marks (50% of the total marks). There are two Sections: Choreography and Choreography Review, each worth 35 marks.

In Section 1: Choreography, learners follow the choreographic process to create a dance for a minimum of three dancers, and lasting two to three minutes. Learners present their choreography in a performance event in which the following elements are assessed:

♦   use of movement/motif to convey theme
♦   use of choreographic structure
♦   use of three choreographic devices
♦   use of space
♦   use of music/sound
♦   use of theatre arts

In Section 2: Choreography Review, learners must complete three tasks to review planning, review development and reflect on their skills as a choreographer. Marks are awarded for reviewing:

♦   the relationship(s) between motif, research and theme
♦   reasons for the choreographic principles used
♦   evaluation of personal choreographic skills

Selecting ideas/themes to create movement

Selecting choreographic techniques and consider design/staging/ lighting

Dance: Choreographic process

Self-evaluation of the choreographic process

Performance

Selecting ideas/themes for the performance may be started at any appropriate time during the Course. However, learners should be given sufficient time to develop the necessary skills, knowledge and understanding required before selecting and compiling any assessment evidence.

Detailed information can be obtained in the *Course Assessment Specification*.

Combining assessment across Units

Where Units are delivered as part of a Course, it is important to ensure that Units prepare learners for Course assessment in terms of the skills, knowledge and understanding which they help develop.

Approaches to the delivery of Units as part of a Course may differ from approaches to delivering the same Unit when it is being delivered on a free-standing basis. Where Units are delivered on a free-standing basis, teachers/lecturers will have more flexibility to develop approaches to delivering and assessing the Units as these will not need to be related to Course assessment.

If Units are being delivered as part of a Course, teachers/lecturers should consider using an integrated approach to teaching and assessment. Integrating assessment minimises repetition, allows more time for learning across the Course as a whole and allows centres to manage the assessment process more efficiently.

Using an integrated approach to assessment will also:

♦ enrich the assessment process for the learner and the assessor by bringing together elements of different Units
♦ make more sense to the learner and avoid over-assessment and/or duplication of assessment
♦ allow for evidence for particular Units to be drawn from a range of activities
♦ provide a rigorous approach to the assessment process

If using this approach, teachers/lecturers should track evidence of individual Outcomes/Units so that learners who don't achieve the complete assessment can still gain recognition for the Outcomes/Units they have achieved.

Approaches to the assessment of individual Units are given in the *Unit Support Notes.*

Equality and inclusion

Dance encourages learners to be inspired and challenged when developing technical dance skills, performing, creating and appreciating dance. Although the requirement for the development of a range of performance skills and a performance component in Course assessment may present potential barriers to physically-impaired learners, the evidence requirements for the portfolio of performance development are open and flexible and therefore learners may produce evidence in a form most suitable for their needs. For example, any reporting back (evaluation) method can be carried out in a manner suitable for the learner, such as text-based responses, recorded or audio evidence.

The choice of physical activity for learning and teaching and for assessment may present potential barriers to some physically-impaired learners and/or learners with other protected characteristics. No particular activity is prescribed as mandatory in the Course, therefore teachers/lecturers should consider the needs and characteristics of their learners when selecting physical activities during the Course, for example a visually impaired learner may evaluate choreography based on having performed it themselves rather than having watched it. Consideration should also be given to the presentation/performance type in order that all learners can experience it, including those with difficulties in speaking, listening, seeing and moving.

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in these *Course Support Notes* is designed to sit alongside these duties but is specific to the delivery and assessment of the Course.

It is important that centres are aware of and understand SQA's assessment arrangements for disabled learners, and those with additional support needs, when making requests for adjustments to published assessment arrangements. Centres will find more guidance on this in the series of publications on Assessment Arrangements on SQA's website: www.sqa.org.uk/sqa//14977.html.

Appendix 1: Reference documents

The following reference documents will provide useful information and background.

♦ Assessment Arrangements (for disabled learners and/or those with additional support needs) — various publications are available on SQA's website at: www.sqa.org.uk/sqa//14977.html.
♦ *Building the Curriculum 4: Skills for learning, skills for life and skills for work*
♦ *Building the Curriculum 5: A framework for assessment*
♦ Course Specifications
♦ Design Principles for National Courses
♦ *Guide to Assessment (June 2008)*
♦ Principles and practice papers for curriculum areas
♦ *SCQF Handbook: User Guide* (published 2009) and SCQF level descriptors (reviewed during 2011 to 2012): www.sqa.org.uk/sqa/4595.html
♦ *SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work*

Administrative information

Published: June 2014 (version 2.0)

History of changes to Course Support Notes

Course details	Version	Description of change	Authorised by	Date
	2.0	Aims, skills, knowledge and understanding and structure and coverage of Course content amended to align with mandatory documents.	Qualifications Development Manager	June 2014

Unit Support Notes — Dance: Choreography (Higher)

Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the *Choreography* (Higher) Unit. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with:

♦ the *Unit Specification*
♦ the *Course Specification*
♦ the *Course Assessment Specification*
♦ the *Course Support Notes*
♦ appropriate assessment support materials

If the *Unit Support Notes* have been developed for a Unit which is not part of a Course, then it is only necessary to read them in conjunction with the *Unit Specification*.

General guidance on the Unit

Aims

The general aim of this Unit is to provide learners with the skills and knowledge required to plan and create a piece of choreography. Learners will develop their knowledge and understanding of choreographic structures, devices and spatial patterns, and the relationships between these and theme/stimulus; they will then go on to apply these in the development their own choreography. They will explore the use of theatre arts in choreography and through experience of the choreographic process and will develop creative, problem solving and evaluation skills.

Progression into this Unit

Entry to this Unit is at the discretion of the centre. However, learners would normally be expected to have attained the skills and knowledge required by one or more of the following:

♦ National 5 Dance Course or component Units
♦ free-standing Units in Dance at SCQF level 5
♦ relevant practical dance experience

Skills, knowledge and understanding covered in this Unit

Information about skills, knowledge and understanding is given in the Higher Dance *Course Support Notes*.

If this Unit is being delivered on a free-standing basis, teachers and lecturers are free to select the skills, knowledge, understanding and contexts which are most appropriate for delivery in their centres.

The skills, knowledge and understanding that could be incorporated into this Unit are:

♦ knowledge and understanding of theme/stimulus and choreographic principles of structure, devices and spatial patterns
♦ knowledge and understanding of theatre arts used in choreography
♦ the ability to investigate theme/stimulus and generate associated ideas to express in their choreography
♦ the ability to plan the use of choreographic structure and devices to reflect theme/stimulus
♦ the ability to develop and present a finished piece of choreography for at least three dancers, excluding self
♦ evaluation and analysis of the use of choreographic principles and theatre arts in their own work and the work of others

Progression from this Unit

Learners may progress from this Unit to complete the *Dance: Technical Skills* (Higher) Unit and thereafter the Higher Course award and then onto further study at SCQF level 7, either NQ Units or Higher National Units.

Approaches to learning and teaching

Teachers and lecturers should keep abreast of developments in this subject area to ensure that any approaches to delivery and assessment they use reflect recommended current practice.

In the *Dance*: *Choreography* Unit there are two Outcomes to be achieved. Learners could develop knowledge and understanding of choreographic principles by investigating the choreographic process to create their own piece of choreography from a theme/stimulus. Learners could take part in choreographic workshops to develop their understanding of choreographic principles. Learners are required to evaluate their own work and the work of others.

In order to build confidence at the start of the Unit, tasks could be carried out in pairs and small groups before learners work on their own. They should have a range of choreographic skills and some interpersonal skills before choreographing other learners.

The group piece of choreography created for the Unit evidence could form the basis for the longer, more developed group choreography required for the Course assessment. How the piece develops for the Course assessment could become part of the choreographic review. Learners should be encouraged to plan their choreographic tasks before beginning to choreograph movement.

Learners should be encouraged to explore movements and create motifs that express their individual style and ideas, rather than using steps from a particular genre (eg ballet, hip hop or jazz). They could be led through activities that explore the basic three elements of dance:

♦ actions, for example gesture, jump, turn, fall
♦ space
♦ dynamics, for example sharp, soft, fluid, strong, suspended, staccato

Activities could explore creating individual movements by teaching dance actions, and how they can be developed by using a range of choreographic devices including levels, size, shape and pathways.

When teaching choreographic workshops, learners could be given opportunities to use stimuli which could be visual, written and/or recorded. A suggested list of stimuli is included below:

♦ pictures, music and sound, photographs, individual words, colours, personal experience, text, media, pieces of choreography

Learners should be encouraged to see live performances or recorded pieces in a range of styles to demonstrate a range of themes/ideas. Opportunities for learners to take part in choreographic workshops taught by leading choreographers or dancers could enhance their learning and develop their understanding.

Through watching the work of leading choreographers, learners will also develop an appreciation of technical and performance skills which could develop

knowledge and understanding for both this Unit and the *Dance: Technical Skills* Unit.

As working individually can be challenging, it is advised that activities are taught that allow learners to direct others and receive feedback from peers and teachers/lecturers. Peer observation and teacher/lecturer feedback is important in this Unit to allow learners time to reflect on what they have done, what it communicates and how it can be developed further.

The following diagram shows a possible model of teaching and learning for this Unit.
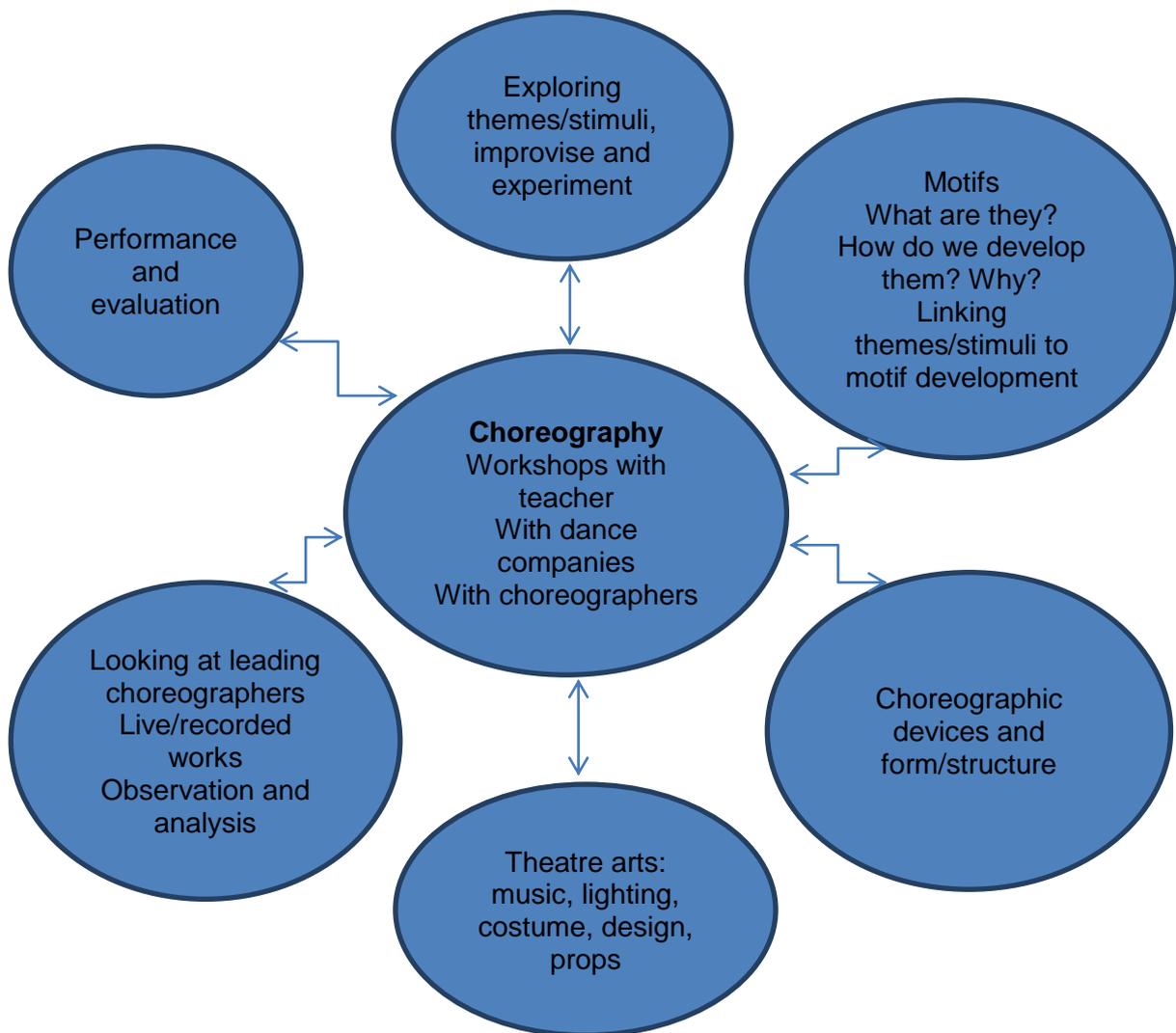
Exploring themes/stimuli, improvise and experiment

Motifs
What are they?
How do we develop them? Why?
Linking themes/stimuli to motif development

Performance and evaluation

Choreography
Workshops with teacher
With dance companies
With choreographers

Looking at leading choreographers
Live/recorded works
Observation and analysis

Theatre arts: music, lighting, costume, design, props

Choreographic devices and form/structure

Resources

Learners may develop their learning further by reading, researching, watching live or recorded performances, taking part in dance classes. The following information could help you direct your learners to other places for learning.

Websites/dance companies

♦ Council for Dance Education and Training
♦ Courses Careers UK
♦ Creative Scotland
♦ Dance UK
♦ Foundation for Community Dance
♦ Londondance (dance companies, reviews, jobs)
♦ National Dance Teachers Association
♦ The Stage (newspaper for dance and theatre)
♦ YDance
♦ Youth Dance England
♦ National Dance Resource Centre
♦ Scottish Ballet
♦ New York City Ballet
♦ Royal Ballet
♦ DV8
♦ Scottish Dance Theatre
♦ Rambert

Leading choreographers include:

Shobana Jeyasingh, Jasmin Vardimon, Richard Alston, Akran Khan, Pina Baush, Christopher Bruce, Siobhan Davies, Edward Louk, Alvin Ailey, Matthew Bourne, Gillian Lynne, Bob Fosse, Itzik Galili, Isadora Duncan, Doris Humphrey, Martha Graham, George Balanchine, Ashley Page, Merce Cunningham, Jose Limon, Rudolph Laban, Gregory Hines and Ashley Banjo.

Dance Teachers Associations also have websites which contain valuable information, as listed below:

♦ ISTD — Imperial Society for Teachers of Dance
♦ BATD — British Association for Teachers of Dance
♦ RAD — Royal Academy of Dancing
♦ CDET — Council for Dance Education and Training
♦ IDTA — International Dance Teachers Association
♦ SOBHD — Scottish Official Board of Highland Dancing
♦ SDTA — Scottish Dance Teachers Alliance
♦ UKA — United Kingdom Alliance

Developing skills for learning, skills for life and skills for work

Learners are expected to develop broad generic skills as an integral part of their learning experience. The *Unit Specification* lists the skills for learning, skills for life and skills for work that learners should develop through this Course. These are based on SQA's *Skills Framework: Skills for Learning, Skills for Life and Skills for Work* and must be built into the Unit where there are appropriate opportunities. The level of these skills will be appropriate to the level of the Unit. Within this Unit learners will be given opportunities to develop a range of broad and generic skills based on SQA's Skills Framework.

Health and wellbeing
Learners will be required to work with each other and independently, and think about diet, health and safety and adaptability of movement in order to carry out safe dance practice. This will allow for personal learning.

Thinking skills
Within this Unit, learners will be given tasks where they have to think creatively and problem solve. This may include creating a motif from a stimulus. From this learners will produce practical/recorded, written, and/or oral evidence that demonstrates they have the ability to apply themselves in order to analyse and evaluate their own work.

Approaches to assessment and gathering evidence

Assessors should use their professional judgement, subject knowledge and experience, and understanding of their learners, to determine the most appropriate ways to generate evidence and the conditions and contexts in which they are used.

Approaches to the assessment of Units when they form part of a Course may differ from approaches to assessing the same Unit when it is not being delivered as part of a Course. Where Units are delivered on a free-standing basis, teachers/lecturers will have more flexibility to develop approaches to delivering and assessing the Units which are not related to Course assessment.

Assessments must be valid, reliable and fit for purpose for the subject and level, and should fit in with learning and teaching approaches. Teachers and lecturers should also use inclusive approaches to assessment, taking account of the specific needs of their learners.

Evidence for the Dance: Choreography Unit is likely to include a combination of written, oral and/or recorded and performance evidence. The work can be presented for assessment in a variety of formats depending on the preferences of centres and learners, as long as this covers all essential requirements for the Unit.

Additional exemplification of assessment will be provided in the *National Assessment Resource*.

Learners should take part in choreographic workshops to develop their understanding of a range of choreographic principles/skills. A suggested list of these includes:

Choreographic skills, structures and devices
♦ creative interpretation of theme/stimulus through short movement material
♦ structures and devices: narrative, collage, ABA, binary, ternary, rondo, motif and motif development, canon, unison, theme and variation, call and response, accumulation, suite, repetition, retrograde, embellishment, instrumentation, fragmentation, use of levels, size and dynamic quality of movement (see appendices 1 and 2 for further information)
♦ relationships
♦ spatial elements: pathways, shape, formations, staging

A suitable method of assessment could be short task-based practical performances led by the teacher/lecturer. These could be recorded in small groups, or in pairs for evidence. Evidence needs to demonstrate an understanding of:
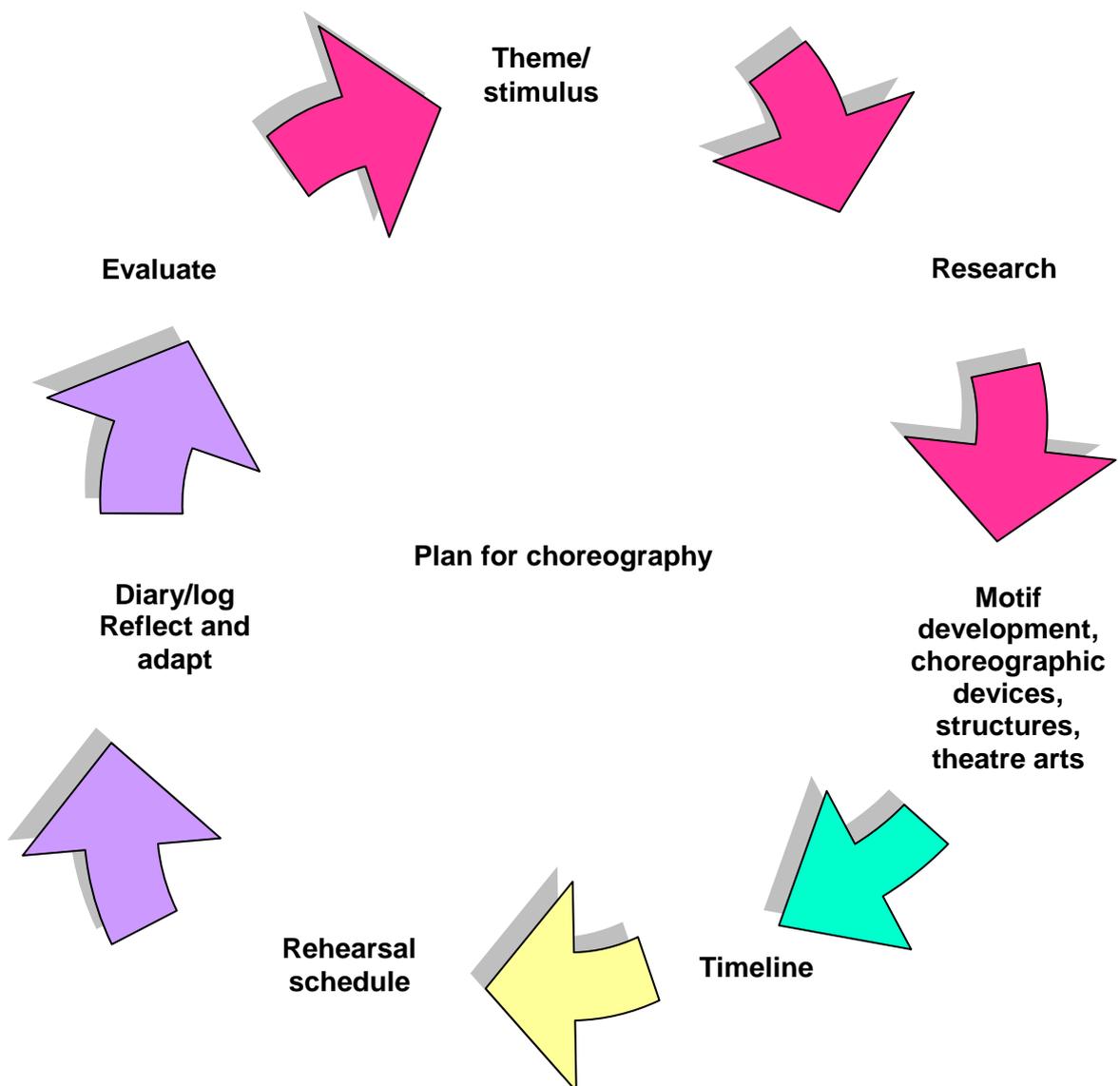
♦ choreographic devices and structures
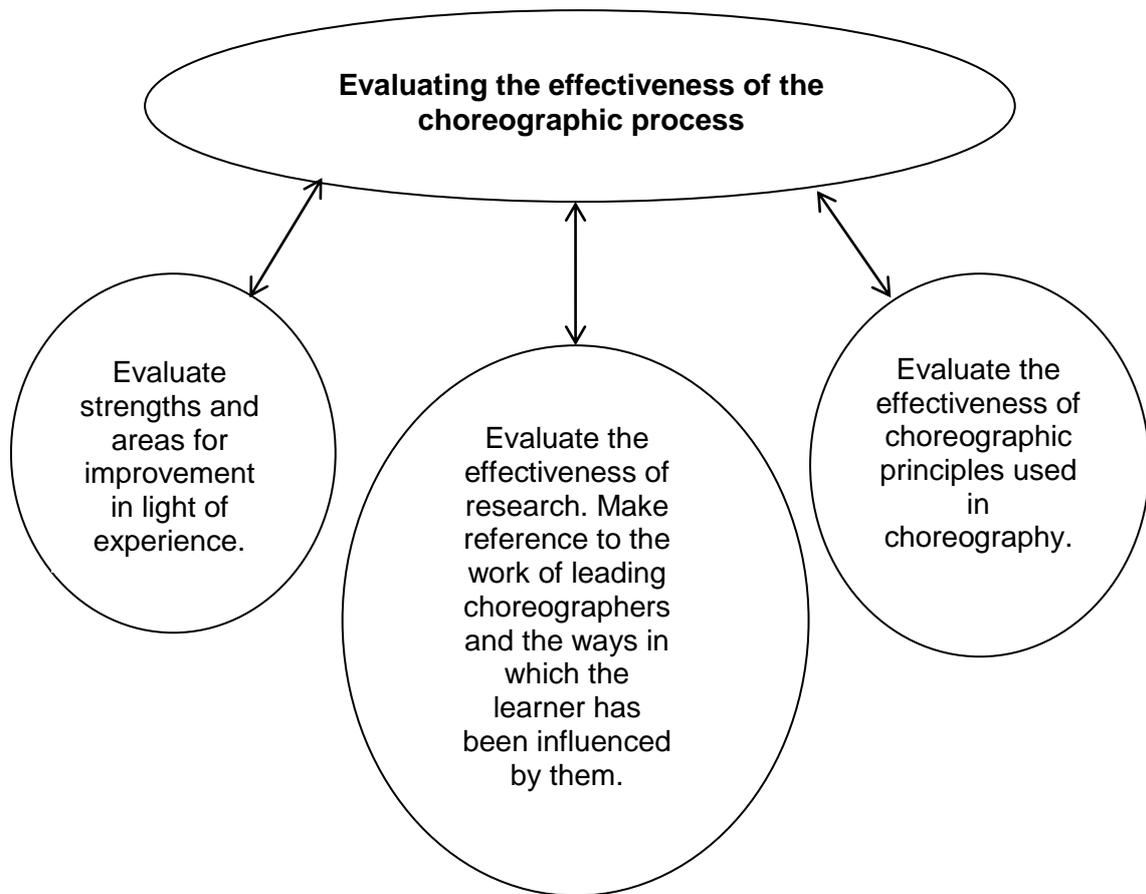♦ spatial elements
♦ relationships

A choreographic review or recorded evidence could also be generated which demonstrates the learners' understanding of the impact of choreographic

structure/form, devices and the application of theatre arts on one selected section of a professional choreographer's work.

A suitable method of assessment could be a choreography which will be choreographed by the learner for a group of their peers. Supporting evidence might include a presentation, an interview with the teacher, a picture board, digital formats. Learners must evaluate the choreographic process. Evidence for this could be a choreographic review or support log which documents their ideas, theme/stimulus, research and a plan of their choreography and choreography timeline.

The diagram below illustrates a possible approach for the choreographic process:

Theme/ stimulus

Evaluate

Research

Plan for choreography

Diary/log Reflect and adapt

Motif development, choreographic devices, structures, theatre arts

Rehearsal schedule

Timeline

```
                    ┌─────────────────────────────────┐
                    │   Evaluating the effectiveness  │
                    │     of the choreographic        │
                    │           process               │
                    └─────────────────────────────────┘
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Evaluate strengths and areas for improvement in light of experience.

Evaluate the effectiveness of research. Make reference to the work of leading choreographers and the ways in which the learner has been influenced by them.

Evaluate the effectiveness of choreographic principles used in choreography.

Combining assessment within Units

If centres are delivering Units concurrently then there should be opportunities to seek evidence for assessment across Units. Centres should carefully consider their intended delivery model and plan accordingly, looking to the Outcomes and Assessment Standards in each Unit for opportunities for obtaining evidence across the Units.

Equality and inclusion

Dance encourages learners to be inspired and challenged when developing technical dance skills, performing, creating and appreciating dance. Although the requirement for the development of a range of performance skills and a performance component in Course assessment may present potential barriers to physically-impaired learners, the evidence requirements for the portfolio of performance development are open and flexible and therefore learners may produce evidence in a form most suitable for their needs. For example, any reporting back (evaluation) method can be carried out in a manner suitable for the learner, such as text-based responses, recorded or audio evidence.

The choice of physical activity for learning and teaching and for assessment may present potential barriers to some physically-impaired learners and/or learners with other protected characteristics. No particular activity is prescribed as mandatory in the Course, therefore teachers/ lecturers should consider the needs and characteristics of their learners when selecting physical activities in this Unit of the Course, for example a visually impaired learner may evaluate choreography based on having performed it themselves rather than having watched it. Consideration should also be given to the presentation/performance type in order that all learners can experience it, including those with difficulties in speaking, listening, seeing and moving.

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in these *Course Support Notes* is designed to sit alongside these duties but is specific to the delivery and assessment of the Course.

It is important that centres are aware of and understand SQA's assessment arrangements for disabled learners, and those with additional support needs, when making requests for adjustments to published assessment arrangements. Centres will find more guidance on this in the series of publications on Assessment Arrangements on SQA's website: www.sqa.org.uk/sqa//14977.html.

Appendix 1: Choreographic structures

A **canon,** also known as a round, is two or more movement parts involved in a composition in which the main movement is imitated exactly and completely by the successive movements, but the different parts are staggered.

The **AB** format can be described as A (a dance phrase) and B (a new dance phrase).

The **ABA** format can be described as A (a dance phrase), B (a new dance phrase), and a return to A (the first dance phrase).

A **rondo** can be described as ABACADA. The choreographic pattern begins with a main theme (A) followed by another theme or movement material, and the A theme returns after each new movement phrase.

Theme and variation format can be described as a dance phrase or section of a dance with subsequent dance phrases or sections being variations of the original. This would be A, A1, A2, A3.

The **narrative** choreographic form tells a story or conveys an idea. The sequence of the story determines the structure of the dance.

Collage is a choreographic form that consists of a series of movement phrases that are often unrelated but have been brought together to create a single dance with a beginning, a middle, and an end.

Accumulation is a choreographic form that can be described by the following model: (1), (1, 2), (1, 2, 3), (1, 2, 3, 4), (1, 2, 3, 4, 5). If each number represents a distinct movement or dance phrase, then this structure is constructed by adding on different movement or dance phrases.

Call and response as a choreographic form can be described as conversational: One person moves and the other person's movement responds to (answers) the movement of the initial mover, just as in a tap challenge.

Chance dance is a series of dance phrases performed in a random order. Each time the dance is completed; it is in a different order and therefore has a different appearance.

Motif and development is a brief movement phrase that is danced and then developed into a full-blown dance or section of a dance.

Suite uses different tempos and qualities in each of its three or more sections. Usually the first section is a moderate tempo, the second is an adagio (slow tempo), and the last section is an allegro (fast tempo).

Beginning, middle, and end are basic to all the choreographic structures. A dance should have a beginning shape or pose or entrance, a middle consisting of development or exploration of the main idea, and a clear end consisting of a shape or pose or exit.

Ground bass is similar to the backup singers in a singing group. A group of dancers repeats a series of simple movements while, in front, fewer dancers (or a soloist) perform a contrasting, often more complex, dance phrase.

Appendix 2: Choreographic devices — motif and development

Ways to manipulate and develop a motif:

1. **Repetition**: repeat exactly the same.

2. **Retrograde**: perform it backwards.

3. **Inversion**: upside down (eg an arm movement that curves up and over will be inverted to down and under).

4. **Size**: condense/expand the motif by performing it in as condensed or expanded a form as possible or desired.

5. **Tempo**: fast/slow/stop. Whatever the tempo, the movements and use of space should be the same as the original motif. Experiment with the motif by performing the movements faster, slower or find places of stillness in it.

6. **Rhythm**: vary the rhythm, not the tempo. The variety and pattern of the beats should be altered, not the speed or length of time it takes to accomplish the movement.

7. **Quality**: perform the same movement but with a soft, fluid quality or with erratic tension.

8. **Instrumentation**: perform the movement with a different body part.

9. **Force**: vary the amount of force used in producing the movement. Do it with a great deal of strength, from beginning to end. Now repeat it with very little force. Carefully try and keep the change in force only.

10. **Background**: change the design of the rest of the body from its original position. Sit instead of stand. Try perhaps twisting the body into a knot while still performing the original motif. Let the rest of the body be doing something different while the motif is going on.

11. **Staging**: perform the motif/movement at a different place on the stage and/or a different facing to the audience, sideways, backwards or on a diagonal.

12. **Embellishment**: a part of the body can be embellished as it is involved in the movement (eg as the arm moves, wiggle the fingers or make a fist).

13. **Change of levels/planes**: try repeating the motif on a low/high/middle level. Change the plane (eg. horizontal or vertical).

14. **Additive/Incorporative**: while doing the original motif simultaneously execute a jump or turn. Incorporative: make the original motif into a turn or a jump.

15. **Fragmentation**: use only a part of the motif, such as the beginning or the end.

Appendix 3: Reference documents

The following reference documents will provide useful information and background.

♦ Assessment Arrangements (for disabled learners and/or those with additional support needs) — various publications on SQA's website: www.sqa.org.uk/sqa//14977.html.
♦ *Building the Curriculum 4: Skills for learning, skills for life and skills for work*
♦ *Building the Curriculum 5: A framework for assessment*
♦ Course Specifications
♦ Design Principles for National Courses
♦ *Guide to Assessment (June 2008)*
♦ *Principles and practice papers for curriculum areas*
♦ *Research Report 4 — Less is More: Good Practice in Reducing Assessment Time*
♦ *Coursework Authenticity — a Guide for Teachers and Lecturers*
♦ *SCQF Handbook: User Guide* (published 2009) and SCQF level descriptors (reviewed during 2011 to 2012): www.sqa.org.uk/sqa/4595.html
♦ *SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work*
♦ SQA Guidelines on e-assessment for Schools
♦ SQA Guidelines on Online Assessment for Further Education
♦ SQA e-assessment web page: www.sqa.org.uk/sqa/5606.html

Administrative information

Published: June 2014 (version 2.0)

History of changes to Unit Support Notes

Unit details	Version	Description of change	Authorised by	Date
	2.0	Aims, skills, knowledge and understanding amended to align with mandatory documents.	Qualifications Development Manager	June 2014

Unit Support Notes — Dance: Technical Skills (Higher)

Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the *Dance: Technical Skills* (Higher) Unit. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with:

♦ the *Unit Specification*
♦ the *Course Specification*
♦ the *Course Assessment Specification*
♦ the *Course Support Notes*
♦ appropriate assessment support materials

If the *Unit Support Notes* have been developed for a Unit which is not part of a Course, then it is only necessary to read them in conjunction with the *Unit Specification*.

General guidance on the Unit

Aims

The general aim of this Unit is to develop refined technical skills in contrasting dance styles for solo and/or group dance performances. Dance techniques will be explored before being applied in tutor-choreographed dance sequences and performance. Safe dance practice will also be developed and applied. Learners will develop knowledge and understanding of the social and cultural factors influencing dance, and will also apply critical thinking skills when developing knowledge and understanding of dance styles and practitioners. They will evaluate their own work and that of others.

Progression into this Unit

Entry to this Unit is at the discretion of the centre. However, learners would normally be expected to have attained the skills and knowledge required by one or more of the following or equivalent qualifications and/or experience:

♦ National 5 Dance Course or component Units
♦ free-standing Units in Dance at SCQF level 5
♦ other relevant dance experience

Skills, knowledge and understanding covered in this Unit

Information about skills, knowledge and understanding is given in the Higher Dance *Course Support Notes*.

If this Unit is being delivered on a free-standing basis, teachers and lecturers are free to select the skills, knowledge, understanding and contexts which are most appropriate for delivery in their centres:

♦ detailed comparison of the technical skills and characteristics of two contrasting dance styles
♦ analysis of how social/cultural factors have influenced a selected dance style
♦ the ability to demonstrate refined technical skills in two contrasting dance styles
♦ the ability to apply technical and performance skills when performing dance sequences
♦ application of safe dance practice
♦ the ability to analyse and evaluate the technical dance skills demonstrated by self, peers and/or others

Progression from this Unit

Learners may progress from this Unit to complete the Dance: *Choreography* (Higher) Unit and thereafter the Higher Course award and then onto further study at SCQF level 7, either NQ Units or Higher National Units.

Approaches to learning and teaching

In this Unit there are two Outcomes to be achieved by developing and applying technical dance skills in two contrasting dance styles.

This Unit provides an opportunity for the learners to develop their knowledge and understanding of selected dance styles including social/historical contexts of development, key practitioners and technical dance skills.

For Outcome 1, learners should be encouraged to develop knowledge and understanding of selected dance styles by researching leading practitioners, historical context and model performance. This can be approached in a variety of ways. A great deal of information is available on the Internet. Recordings of established dance companies and individual performers are readily available.

Attending live performances of established dance companies is an excellent way of exposing the learner to key practitioners and model performance and at the same time possibly giving them the opportunity to experience other components of performance that would be helpful in the choreography unit. The type of live performance could vary in accordance with the styles of dance chosen, for example if Highland dance is the chosen style attending a Tattoo or a Highland Dance Competition could be valuable.

The Unit also allows the learner to develop practical dance skills which will be applied to the performance of dance sequences in Outcome 2. Learners are required to evaluate their own work and the work of others to develop their understanding of dance skills and model performance.

There are a number of dance styles to choose from, including but not limited to ballet, contemporary, jazz, Irish, hip hop, salsa, tap, Indian, Highland and Scottish country. Whichever genres are studied, classes could follow a structured format, building up from basic technical exercises, to longer movement sequences incorporating techniques learned in classwork, ensuring safe working practice is followed at all times, particularly in relation to warm up/cool down and correct technique(s).

It is important to emphasise the importance of the principles of styles across all dance styles, as these principles lay the basis for competence as below:

♦   dynamics
♦   flow
♦   posture
♦   rhythm
♦   flexibility
♦   precision
♦   turn-out
♦   strength
♦   alignment

Teachers/lecturers should lead structured dance workshops and classes demonstrating the necessary technical skills in two dance genres. Skills should be worked on individually and in groups to develop the strength, control and confidence required which will enable the learner to apply the skills in Outcome 2. It is important that learners understand the technique, develop awareness of musicality and safe dance practice of all skills selected for study.

Example of a structured dance technique class:

♦ warm up with technique exercises either in the centre or at the barre — this section of the class should involve exercises to develop technique, gently and safely warm up the body and improve concentration
♦ stretches at the barre, in the centre or on the floor to improve flexibility and further prepare the body for dance
♦ centre work
♦ combining sequences which travel
♦ end with a cooling down
♦ feedback from learners could be encouraged throughout class
♦ development of musicality and timing should be developed throughout the class

In Outcome 2, the learner will develop technical dance skills into sequences; therefore it is advised that sufficient time is given to gaining technical skills before the learner is asked to perform a sequence. Confidence in their ability to perform the skills will give the learner the freedom to work on presentation and performance quality.

It is important that the learner develops the ability to evaluate technical dance skills used in the performance of self and/or others. Teachers/lecturers could encourage feedback on strengths, areas for improvement and progression of the learner.

Resources
Learners may develop their learning further by reading, researching, watching live performances, taking part in dance classes etc. The following list of practitioners could help you direct your learners to other places for learning.

Websites/dance companies
♦ Council for Dance Education and Training
♦ Courses Careers UK
♦ Creative Scotland
♦ Dance UK
♦ Foundation for Community Dance
♦ Londondance (dance companies, reviews, jobs)
♦ National Dance Teachers Association
♦ The Stage (newspaper for dance and theatre)
♦ YDance
♦ Youth Dance England
♦ National Dance Resource Centre
♦ Scottish Ballet
♦ New York City Ballet
♦ Royal Ballet
♦ DV8
♦ Scottish Dance Theatre
♦ Rambert

Leading choreographers include:

Shobana Jeyasingh, Jasmin Vardimon, Richard Alston, Akran Khan, Pina Baush, Christopher Bruce, Siobhan Davies, Edward Louk, Alvin Ailey, Matthew Bourne, Gillian Lynne, Bob Fosse, Itzik Galili, Isadora Duncan, Doris Humphrey, Martha Graham, George Balanchine, Ashley Page, Merce Cunningham, Jose Limon, Rudolph Laban, Gregory Hines and Ashley Banjo.

Dance Teachers Associations also have websites which contain valuable information, as listed below:

♦ ISTD — Imperial Society for Teachers of Dance
♦ BATD — British Association for Teachers of Dance
♦ RAD — Royal Academy of Dancing
♦ CDET — Council for Dance Education and Training
♦ IDTA — International Dance Teachers Association
♦ SOBHD — Scottish Official Board of Highland Dancing
♦ SDTA — Scottish Dance Teachers Alliance
♦ UKA — United Kingdom Alliance

Learners are required to demonstrate complex technical skills in structured dance classes in two dance genres. The following tables contain suggestions of techniques in a range of styles that may be applicable at Higher level.

Classical
Barre: ♦ demi and full pliés, with port de bras   ♦ combined battement tendu and glissé   ♦ rond de jambe à terre, with varying speeds   ♦ battement fondu, with port de bras   ♦ battement frappé — to second   ♦ développé en croix   ♦ fouetté of adage   ♦ grand battement   ♦ port de bras with forwards and sideways bend   **Centre:**   ♦ positions of the feet — 1st, 2nd, 3rd, 4th and 5th   ♦ positions of the arms — 1st, 2nd, 3rd, 4th open and crossed, 5th   ♦ port de bras, with use of épaulement, croisé and ouvert   ♦ battement tendu and glissé, with port de bras and changing directions   ♦ temp lié – en avant, en arrière, à la seconde   ♦ chassé – en avant, en arrière, à la seconde and passé   ♦ arabesques and attitudes   ♦ développé devant   ♦ aingle pirouette — from 5th or 4th   **Travelling steps:**   ♦ pas de bourrée devant, derrière, dessous and dessus   ♦ balances de côté, en avant and en arrière, turning   ♦ glissade devant, derrière, dessous and dessus

Allegro:
- sauté, échappé, changements (jumps in 1st, 2nd, 4th and 5th)
- sssemblé dessus and dessous
- jeté ordinaire — devant and derrière
- coupé — dessous and dessus
- temp levé in 1st arabesque
- pas de chat with port de bras
- sissone fermé
- grand jeté

Contemporary

Alignment

Use of centre

Turn out/parallel

Centre work:
- lateral spine curves
- high release
- spirals
- contractions
- roll downs — parallel, first and second
- pliés in parallel, first, second and third with upper body curves
- tilts
- tendus and foot work in parallel and turnout en croix
- grand battements en croix

Floor exercises:
- swings
- curves
- high release
- tilts
- falls
- rolls
- second position
- transitions from standing to floor and reverse

Swings:
- combinations of swings with rolls to floor and jumps
- swings and lunges with upper body curves

Adage:
- developpés en croix
- tilts

Travelling which includes runs and changes of direction:
- triplets with turns and spirals
- leaps
- skips
- strikes

| ♦ | sparkle jumps |
| ♦ | movement phrases using directions, floor patterns and floor work |

Highland

Warm up:
- Jumps in 1st, 2nd, 3rd, 4th and 5th positions
- Springs from foot to foot
- Hopping right and left foot
- Combinations of the above
- Combinations of the above using hand positions — 1st, 2nd, 3rd, 4th and 5th

Basic positions:
- Standing in 1st position and point in 2nd, 3rd, 4th 5th — both feet
- Hopping and using the same positions as above
- Standing in 1st position and working foot to 2nd aerial, 3rd aerial, 3rd rear aerial, mid 4th and mid 4th aerial, 4th intermediate, 4th intermediate aerial
- Hopping and using the same position as above

Basic movements:
- Bow
- Shedding
- Backstepping
- Toe and heel
- Shake (for Highland Fling)
- Rocking
- Cross-over
- Pas-de-basque
- Open pas-de-basque
- Highcutting
- Brushing
- Shuffles
- Shakes (for Seann Triubhas)
- Hop brush beat beat
- Shake shake down
- Leap
- Strathspey
- Highland Reel
- Spring points
- Propelled pivot turn
- Double shakes
- Spring point turn
- Toe and heel in 4th opposite 5th position
- Balance
- Travelling balance
- Side heel and toe
- Pivot turn
- Double leap
- Shake and travel
- Assemble and travel

Basic steps:

- Shedding
- Back step
- Toe and heel
- Shake and rock
- Cross over
- Last Shedding
- Addressing the sword
- Pointing
- Crossing and pointing quick step
- Brushing
- Side travel
- Hop brush beat beat
- Toe heel and rock
- Pas-de-basque
- High cut and spring point
- Brushing
- Highcutting
- fling step
- Second backstepping
- Double shake and rock
- Open pas-de-basque
- Toe and heel with basic ending
- Leap and shed
- Balance
- Side heel and toe — two shakes, two turns
- Shedding and backstepping
- Strathspey
- Highland Reel
- Balance and pas-de-basque
- Shake and travel
- Assemble and travel

Jazz

Warm up:

- roll downs
- isolations using heads, shoulders, ribs, hips, feet
- lunges
- foot exercises
- preparation for jumps — 1st, 2nd, 4th position
- cardiovascular movements

Centre work:

- use of feet and legs – parallel/turnout/turn in — 1st, 2nd, 4th position
- use of arms — 1st, 2nd, 3rd, 5th position
- tendus and glissés developing use of arms, speeds, facing, directions
- jazz pliés (parallel/turn out — 1st, 2nd, 4th position and arms)
- isolations sequence to include: head, shoulders, ribs, hips – develop use of speeds and qualities
- ripples including dolphin and snake movements, contractions and releases

- ♦ preparation for développé and developpés in 1st and 2nd
- ♦ single pirouettes
- ♦ pas de bourrée with turning
- ♦ kicks (both flick and high), circular kicks, hitch kicks — develop use of arms and facings

Travelling:

- ♦ elevation including step hops, sautés, jetés, flick jetés, attitude leaps with varying body and arm positions, directions
- ♦ turns including open turns and jazz turns
- ♦ step ball change, cross ball change, flick ball change with use of facing and directions
- ♦ jazz walks with use of direction
- ♦ straight leg kick combinations: including forwards/back and side with use of arms/directions, develop height
- ♦ combination of travelling movements with varying body and arm positions, develop intricacy using speeds and directions

Tap

Warm up:

- ♦ springs and tap springs
- ♦ toe taps
- ♦ tap step ball change
- ♦ tap step heel
- ♦ tap heel ball
- ♦ shuffle ball change
- ♦ hop
- ♦ flap
- ♦ stomp
- ♦ ball and heel beats
- ♦ buffalo

Close work:

- ♦ shuffles, front, side, back
- ♦ toe flam
- ♦ 5 beat cramp roll
- ♦ stamps
- ♦ pull backs
- ♦ crawl
- ♦ paddles to varying rhythms
- ♦ double time step, with break (pick up of shuffle)

Travelling steps:

- ♦ 5 beat riffs
- ♦ pick up change
- ♦ shuffle spring
- ♦ pick up hop shuffle step
- ♦ pick up spring shuffle step
- ♦ drop pick up change
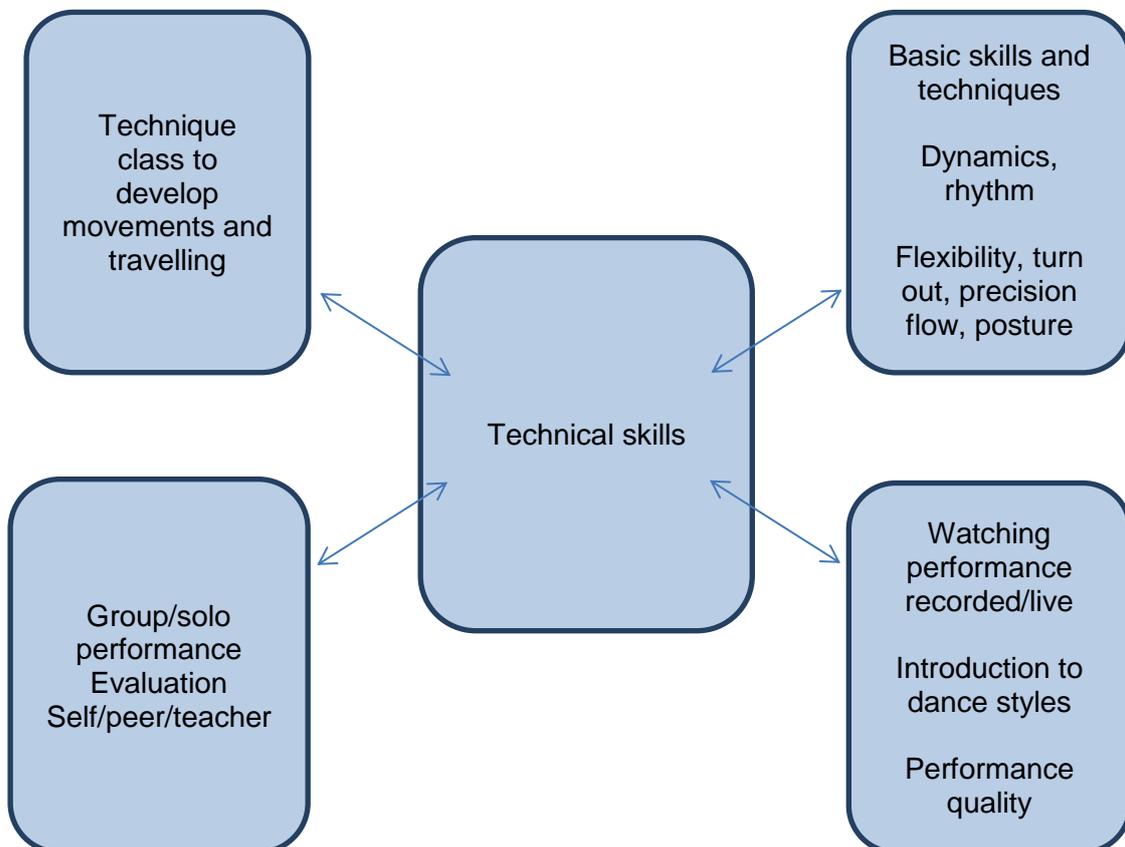
Turning steps:

- ♦ step turn step
- ♦ pencil turn
- ♦ step ball change turning
- ♦ single pirouette

Although steps are provided as an example of the level of practical skills required in different styles, they are by no means prescriptive. With regards to good technical training, teacher/lecturers could demonstrate correct technique through regular classes, hold technique workshops led by industry professionals or make use of online resources which show correct technique in regards to the style being studied.

Good technique could also be exemplified through either live or recorded performances, or through self-check or peer review. Learners could compare their performance to that of a model performer. Learners could further develop their understanding of good technique by evaluating each other regularly as part of classwork — working with a partner and identifying areas for improvement.

To improve solo performance ability the learner could be given opportunities to perform to different and various sized audiences. They could also view recordings of their performance to identify aspects of their performance they need to improve the following diagram shows a possible model of teaching and learning for this Unit.

The following diagram shows a possible model of teaching and learning for this Unit.

Technique class to develop movements and travelling

Basic skills and techniques

Dynamics, rhythm

Flexibility, turn out, precision flow, posture

Technical skills

Group/solo performance Evaluation Self/peer/teacher

Watching performance recorded/live

Introduction to dance styles

Performance quality

Developing skills for learning, skills for life and skills for work

Learners are expected to develop broad generic skills as an integral part of their learning experience. The *Unit Specification* lists the skills for learning, skills for life and skills for work that learners should develop through this Course. These are based on SQA's *Skills Framework: Skills for Learning, Skills for Life and Skills for Work* and must be built into the Unit where there are appropriate opportunities. The level of these skills will be appropriate to the level of the Unit. Within this Unit learners will be given opportunities to develop a range of broad and generic skills based on SQA's Skills Framework.

Health and wellbeing
Learners will be required to work with each other and independently, and think about diet, health and safety and adaptability of movement in order to carry out safe dance practice. This will allow for personal learning.

Thinking skills
Within this Unit, learners will be given tasks where they have to think creatively and problem solve through movement. From this, learners will produce oral and/or recorded and performance evidence that demonstrates they have the ability to apply themselves in order to analyse and evaluate their own work.

Approaches to assessment and gathering evidence

Assessors should use their professional judgement, subject knowledge and experience, and understanding of their learners, to determine the most appropriate ways to generate evidence and the conditions and contexts in which they are used.

Approaches to the assessment of Units when they form part of a Course may differ from approaches to assessing the same Unit when it is not being delivered as part of a Course. Where Units are delivered on a free-standing basis, teachers/lecturers will have more flexibility to develop approaches to delivering and assessing the Units which are not related to Course assessment.

Evidence for this Unit is likely to include a combination of written, oral and/or recorded and performance evidence. The work can be presented for assessment in a variety of formats depending on the preferences of centres and learners, as long as this covers all essential Evidence Requirements for the Unit.

Additional exemplification of assessment will be provided in the *National Assessment Resource*.

Some suggested methods of gathering evidence for this Unit are detailed below.

Outcome 1
This Outcome requires the learner to develop knowledge of selected dance styles including the influence of a key practitioner, historical context, key skills and performance. A suitable method of recording assessment for Outcome 1 would be by written, oral and/or recorded evidence. Another approach would be an oral presentation, which could be accompanied by photographs and/or recorded clips. In the above methods of assessment, much of the information could be attained through independent study and research.

Outcome 1 could also be assessed through observation checklists of work covered in group activities. In the latter case the outcome could be covered by teacher/lecturer led lectures, viewing a performance and group discussions. Evidence could cover the following:

♦ knowledge and understanding of key dance skills
♦ knowledge and understanding of model performance
♦ knowledge and understanding of a chosen style including historical context
♦ ability to describe the influence of a key practitioner on the chosen dance style
♦ ability to evaluate the performance of a key practitioner

Outcome 2

A suitable method of assessment would be an observation checklist of specific skills for each genre. A recording could be used as supporting evidence. Evidence would need to demonstrate:

♦ the ability to accurately demonstrate the technical skills
♦ understanding of technical skills
♦ safe dance practice as it applies to the technical skills being demonstrated
♦ ability to demonstrate technical skills with musicality and/or correct timing

Learners are required to apply the skills already learned to perform two sequences, each in a different dance style.

A suitable method of assessment for Outcome 2 would be a teacher/lecturer choreographed sequence in each dance style. Alternately the sequences could be work that is set, such as steps from a recognized highland dance or work that is choreographed by someone else. The performances could be filmed in small groups for evidence. The film could also be used to aid the learner in evaluating their own work. The performance could be evaluated using the following criteria:

♦ accuracy of technical skills
♦ dynamic quality
♦ performance quality
♦ timing and musicality
♦ ability to evaluate their own work

The sequences could be assessed by recording a solo performance and marking against an observation checklist, or during a live performance of the solo.

Learners could produce evidence which could include a combination of written, oral and/or recorded and performance evidence. The work can be presented for assessment in a variety of formats depending on the preferences of centres and learners, as long as this covers all essential requirements for the Unit.

Combining assessment within Units

If centres are delivering Units concurrently then there should be opportunities to seek evidence for assessment across Units. Centres should carefully consider their intended delivery model and plan accordingly, looking to the Outcomes and Assessment Standards in each Unit for opportunities for obtaining evidence across the Units.

Equality and inclusion

Dance encourages learners to be inspired and challenged when developing technical dance skills, performing, creating and appreciating dance. Although the requirement for the development of a range of performance skills and a performance component in Course assessment may present potential barriers to physically-impaired learners, the evidence requirements for the portfolio of performance development are open and flexible and therefore learners may produce evidence in a form most suitable for their needs. For example, any reporting back (evaluation) method can be carried out in a manner suitable for the learner, such as text-based responses, recorded or audio evidence.

The choice of physical activity for learning and teaching and for assessment may present potential barriers to some physically-impaired learners and/or learners with other protected characteristics. No particular activity is prescribed as mandatory in the Course, therefore teachers/ lecturers should consider the needs and characteristics of their learners when selecting physical activities during the Course, for example a visually impaired learner may evaluate choreography based on having performed it themselves rather than having watched it. Consideration should also be given to the presentation/performance type in order that all learners can experience it, including those with difficulties in speaking, listening, seeing and moving.

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in these *Course Support Notes* is designed to sit alongside these duties but is specific to the delivery and assessment of the Course.

It is important that centres are aware of and understand SQA's assessment arrangements for disabled learners, and those with additional support needs, when making requests for adjustments to published assessment arrangements. Centres will find more guidance on this in the series of publications on Assessment Arrangements on SQA's website: www.sqa.org.uk/sqa//14977.html.

Appendix 1: Reference documents

The following reference documents will provide useful information and background.

♦ Assessment Arrangements (for disabled learners and/or those with additional support needs) — various publications on SQA's website: www.sqa.org.uk/sqa//14977.html.
♦ *Building the Curriculum 4: Skills for learning, skills for life and skills for work*
♦ *Building the Curriculum 5: A framework for assessment*
♦ Course Specifications
♦ Design Principles for National Courses
♦ *Guide to Assessment (June 2008)*
♦ *Principles and practice papers for curriculum areas*
♦ *Research Report 4 — Less is More: Good Practice in Reducing Assessment Time*
♦ *Coursework Authenticity — a Guide for Teachers and Lecturers*
♦ *SCQF Handbook: User Guide* (published 2009) and SCQF level descriptors (reviewed during 2011 to 2012): www.sqa.org.uk/sqa/4595.html
♦ *SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work*
♦ SQA Guidelines on e-assessment for Schools
♦ SQA Guidelines on Online Assessment for Further Education
♦ SQA e-assessment web page: www.sqa.org.uk/sqa/5606.html

Administrative information

Published: June 2014 (version 2.0)

History of changes to Unit Support Notes

Unit details	Version	Description of change	Authorised by	Date
	2.0	Aims, skills, knowledge and understanding amended to align with mandatory documents.	Qualifications Development Manager	June 2014