



National
Qualifications

Dance

Practical activity

General assessment information

This pack contains general assessment information for centres preparing candidates for the practical activity component of Higher Dance Course assessment.

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

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Introduction

This is the general assessment information for Higher Dance practical activity.

This practical activity is worth 70 marks. The marks contribute 50% of the overall marks for the Course assessment. The Course will be graded A-D.

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

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

This practical activity has two Sections.

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

Section 2, titled 'Choreography Review', will have 35 marks.

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

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

Equality and inclusion

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

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

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

What this assessment covers

This assessment contributes 50% of the total marks for the Course.

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

- ◆ applying problem solving, critical thinking, interpretation and reflective practice to create and present a group choreography that will demonstrate an understanding of complex choreographic skills and communicate meaning and ideas
- ◆ evaluating work and identifying areas for improvement

Assessment

Purpose

The purpose of this assessment is to generate evidence for this Component of the added value of the Higher Dance Course by means of a choreography and a choreography review.

Assessment overview

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

A sample of candidates will be assessed by a Visiting Assessor. Arrangements for this will be issued separately.

Candidates are given instructions to follow the choreographic process to create and present a dance for a minimum of three, excluding self, and lasting between two and three minutes. The process requires candidates to plan, develop and present their choreography by:

- ◆ selecting and researching a theme, and devising initial movement from this
- ◆ selecting appropriate choreographic structure and devices, and use space, music/sound and theatre arts
- ◆ preparing the choreography for performance by two other dancers

In Section 1: Choreography, the final dance is assessed.

In Section 2: Choreography Review, responses to questions about the planning and development of the choreography, and discussion of choreographic skills are assessed.

Section 1: Choreography

Candidates present their choreography in a single performance event, and the following elements of the final dance are assessed:

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

Section 2: Choreography Review

Candidates respond to three review tasks which assess their ability to:

- ◆ explain how initial movement ideas relate to theme and research
- ◆ explain the relationship between theme/intended meanings and the particular structures, devices, space, music/sound and theatre arts chosen
- ◆ evaluate choreographic skills

Candidates are assessed on their responses to the choreography review tasks. These responses can be presented in any suitable format.

Candidates can include or make reference to such things as diagrams, floor plans, mood boards, photographs and so on if these are relevant to the points they wish to make in the review. This is not mandatory, and candidates will not be marked on the quality of this material. The marks are given for the points made.

Candidates can begin work on the Choreography Review at any appropriate point during the process, but it must be completed by the time the choreography is presented. The instructions give candidates advice on when they might begin the review tasks.

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

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

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

Assessment conditions

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

A sample of candidates will be assessed by a Visiting Assessor. Arrangements for this will be issued separately.

Section1: Choreography

This Section is a single assessment event.

This assessment is a performance by a minimum of three dancers (excluding the candidate) which should last between two and three minutes.

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

Section 2: Choreography Review

Evidence which meets the requirements of this Section will take the form of responses to choreography review assessment tasks. Material such as diagrams, floor plans, mood boards or photographs, for example, can be included if candidates need to reference these in their responses.

This assessment has three tasks:

- ◆ an explanation of the relationship between theme, research and initial movement devised
- ◆ an explanation of the relationship between theme/meaning and choices made for the choreography
- ◆ an evaluation of the candidate's choreographic skills

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

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

Additional assessment conditions for Sections 1 and 2

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

- ◆ regular checkpoint/progress meetings with candidates
- ◆ short spot-check personal interviews
- ◆ checklists which record activity/progress
- ◆ photographs, film or audio evidence

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

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

Reasonable assistance may be given on a generic basis to a class or group of candidates, for example, advice on how to develop a plan for the choreography. It may also be given to candidates on an individual basis.

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

Assessor input and advice on the candidate's initial movement ideas is acceptable in order to allow the candidate to progress to the development stage of the choreography.

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

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

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

Evidence to be gathered

The following candidate evidence is required for this assessment:

- ◆ Section 1: Choreography:
 - live performance evidence lasting between two and three minutes

- ◆ Section 2: Choreography Review:
 - responses to choreography review assessment tasks

Responses can be in any suitable format. Supplementary material, such as diagrams, floor plans, mood boards or photographs, for example, can be included if candidates chose to reference these.

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

General Marking Instructions

In line with SQA's normal practice, the following Marking Instructions are addressed to the Marker. They will also be helpful for those preparing candidates for Course assessment.

The assessment tasks will be marked collaboratively by an SQA Visiting Assessor and the centre, under conditions set by SQA.

All marking will be quality assured by SQA.

General Marking Principles for the practical activity

This information is provided to help you understand the general principles you must apply when marking candidate responses to this practical activity. These principles must be read in conjunction with the Detailed Marking Instructions, which identify the key features required in candidate responses.

- (a) Marks for each candidate response must always be assigned in line with these General Marking Principles and the Detailed Marking Instructions for this assessment.
- (b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- (c) For credit to be given, points must relate to the task.

Detailed Marking Instructions for the practical activity

Section 1: Choreography

At Higher, candidates are expected to use choreographic principles in a complex way. This generally means that candidates go beyond simply showing their theme and instead try to communicate intentions, meanings or ideas about the theme in an original and creative way.

For each element of the choreography, assessors will allocate a mark up to the maximum available as follows. The assessor should select the band descriptor which most closely describes the standard of the presented choreography. Band descriptors have 1, 2 or 3 marks, depending on the element being assessed.

Once the best fit descriptor has been selected for the element being assessed:

- ◆ Where there are 2 marks in the band descriptor: if the choreography just meets the standard described, the lower mark should be awarded; where the choreography fully meets the standard described, the higher mark should be awarded.
- ◆ Where there are 3 marks in the band descriptor: if the choreography just meets the standard described, the lower mark should be awarded; where the choreography almost matches the band above, the highest mark should be awarded; otherwise, the middle mark should be awarded. If the choreography fully meets the standard described in the top band descriptor, the highest possible mark should be awarded for the element being assessed.

Section 1: Choreography			
Element	Max mark	Mark band descriptors	Additional guidance
Use of motif/movement to convey theme	5	5 marks Motif/movement has been used with candidate originality and consistently throughout to convey meaning and ideas about the theme.	
		4 marks Motif/movement has been used with some candidate originality and consistency to communicate meaning and ideas about the theme.	
		3 marks The theme is mainly evident in the movement developed within the choreography.	
		2 marks The theme is evident at several points in the choreography.	

		<p>1 mark</p> <p>The choreography demonstrates little use of movement to convey theme.</p> <p>0 marks</p> <p>There is no theme or stimulus evident in the movement.</p>	
Use of choreographic structure	5	<p>5 marks</p> <p>A complex use of structure is evident throughout and effectively conveys the intentions of the choreography.</p> <p>3-4 marks</p> <p>A complex use of structure is evident at most points and links to the intentions of the choreography.</p> <p>1-2 marks</p> <p>There is some evidence of complex use of structure.</p> <p>0 marks</p> <p>There is no complex use of structure.</p>	<p>Candidates are likely to select a structure from the following:</p> <ul style="list-style-type: none"> ◆ rondo ◆ in-depth narrative ◆ theme and variation ◆ fragmented/collage ◆ chance ◆ binary ◆ ternary <p>If an unlisted but nonetheless valid structure is used, accept and mark as normal.</p>
Use of choreographic devices	12	<p>10-12 marks</p> <p>The choreography demonstrates complex and effective use of choreographic devices to convey all of the intentions of the choreography.</p>	<p>Candidates are likely to select devices from the following:</p> <ul style="list-style-type: none"> ◆ retrograde ◆ contact improvisation ◆ groupings ◆ accumulation ◆ inversion ◆ embellishment

		<p>7-9 marks The complex use of devices helps to convey most of the intentions of the choreography.</p> <p>4-6 marks The complex use of devices helps to convey some of the intentions of the choreography.</p> <p>1-3 marks Devices are evident, but these may be used in a basic way or convey little about the intentions of the choreography.</p> <p>0 marks No choreographic devices have been used.</p>	<ul style="list-style-type: none"> ◆ fragmentation ◆ instrumentation ◆ question and answer ◆ canon ◆ augmentation through ◆ time/space ◆ basic motif and development ◆ unison ◆ canon ◆ repetition ◆ mirroring ◆ partner work <p>If an unlisted but nonetheless valid device is used, accept and mark as normal.</p> <p>Each device need not be employed equally; they may be used to varying extents and, therefore, should not be assessed separately. Assessors should verify that at least three have been used, and consider the use or effectiveness of these together.</p> <p>If only two devices have been used, award a maximum of 8 marks.</p> <p>If only one device has been used, award a maximum of 4 marks.</p>
Use of space	5	<p>5 marks Use of space contributes effectively to conveying the intentions of the choreography.</p>	<p>Use of space may include:</p> <ul style="list-style-type: none"> ◆ direction ◆ floor patterns ◆ pathways ◆ levels

		<p>3-4 marks Use of space mainly contributes towards conveying the intentions of the choreography.</p> <p>1-2 marks There is little effective use of space.</p> <p>0 marks There is no effective use of space.</p>	<p>Each element of space need not be employed equally; they might not all be used, or they may be used to varying extents and, therefore, should not be assessed separately. Assessors should consider the overall contribution of the use of space to conveying the intentions of the choreography.</p>
Use of music/sound	5	<p>5 marks The use of music/sound enhances the intention of the choreography.</p> <p>3-4 marks The use of music/sound is mainly appropriate to the intention of the choreography.</p> <p>1-2 marks There is some relationship between the music/sound used and the intention of the choreography.</p> <p>0 marks There is no relationship between the music/sound and the intention of the choreography.</p>	

<p>Use of theatre arts</p>	<p>3</p>	<p>3 marks The use of at least one theatre art enhances the intention of the choreography.</p> <p>2 marks The use of at least one theatre art is mainly appropriate to the intention of the choreography.</p> <p>1 mark There is some relationship between at least one theatre art and the intention of the choreography.</p> <p>0 marks There is no relationship between the theatre art(s) and the intention of the choreography.</p>	<p>Candidates are instructed to use at least one theatre art from:</p> <ul style="list-style-type: none"> ◆ lighting ◆ set ◆ props ◆ theatrical make-up ◆ costume <p>Where more than one theatre art is used, assessors should consider the overall contribution of these to conveying the intentions of the choreography.</p>
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Section 2: Choreography Review

The tasks in the Choreography Review ask candidates to *explain in detail* or *evaluate in detail* elements of the choreographic process.

Where candidates are asked to explain in detail...

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

Where candidates are asked to evaluate in detail...

Candidates must make detailed points that make a judgement about or determine the value of their choreographic skills, and give examples from their own choreography or choreographic process that illustrate the points made. Points do not need to be made in any particular order. Candidates may provide a number of straightforward points or a smaller number of developed points, or a combination of these.

Up to the total marks available, assessors will allocate a mark up to the maximum available as follows. The assessor should select the band descriptor which most closely describes the standard of the response. Band descriptors have 1 or 2 marks, depending on the element being assessed. Where there are 2 marks in the band descriptor:

- ◆ if the response just meets the standard described, the lower mark should be awarded
- ◆ if the response fully meets the standard described, the higher mark should be awarded

Section 2: Choreography Review			
Task		Max mark	Marking Instructions
1		8	<p>Candidates are expected to explain in detail how individual movements within a developed motif relate to theme and research.</p> <p>7-8 marks</p> <ul style="list-style-type: none"> ◆ Individual movements within the motif are described in detail. ◆ The explanation of how movements relate to theme make clear intended meanings or ideas and convey a sense of the motif working as a whole. ◆ At least two research findings are described in detail. ◆ There is a clear explanation of the relationship between research findings and the movement selection. <p>5-6 marks</p> <ul style="list-style-type: none"> ◆ Individual movements within the motif are described in detail. ◆ There is a clear explanation of the relationship between individual movements and meanings or ideas intended. ◆ At least two research findings are described. ◆ There is a clear explanation of the relationship between research and the movement selection. <p>3-4 marks</p> <ul style="list-style-type: none"> ◆ There is a basic description of movement within the motif. ◆ There are straightforward reasons given for most of the movement, and these will validly relate to the theme. ◆ Two pieces of research are described. ◆ There is some attempt to link the research to the movement choices. <p>1-2 marks</p> <ul style="list-style-type: none"> ◆ There is a basic description of movement and at least one link to the theme or subject of the dance, or to at least one piece of research. <p>0 marks</p> <ul style="list-style-type: none"> ◆ There is no information relevant to the task.

2	a	3	<p>Candidates are expected to explain their choice of a specific structure to convey their intended theme, meanings, ideas or effects.</p> <p>3 marks</p> <ul style="list-style-type: none"> ◆ The structure used is described and the explanation relates this to the intention(s) of the choreography clearly and in some detail. <p>2 marks</p> <ul style="list-style-type: none"> ◆ The structure used is described and the explanation mostly makes clear the relationship between this and the intention(s) of the choreography. <p>1 mark</p> <ul style="list-style-type: none"> ◆ The structure used is described but the explanation of the relationship between the structure and the intention(s) of the choreography is sparse or vague. <p>0 marks</p> <ul style="list-style-type: none"> ◆ The structure may be described, but no explanation is given.
	b	8	<p>Candidates are expected to explain their choice of three specific devices to convey their intended theme, meanings, ideas or effects.</p> <p>Each device need not be discussed equally. They may have been used to varying extents and, therefore, explanations for each should not be assessed separately. Assessors should verify that at least three have been referenced, and consider together the explanations for their use.</p> <p>7-8 marks</p> <ul style="list-style-type: none"> ◆ The devices used are described and the explanations relate these to the intention(s) of the choreography clearly and in some detail. <p>4-6 marks</p> <ul style="list-style-type: none"> ◆ The devices used are described and the explanations mostly make clear the relationship between these and the intention(s) of the choreography.

			<p>1-3 marks</p> <ul style="list-style-type: none"> ◆ The devices used are described and the explanation of the relationship between these and the intention(s) of the choreography is sparse or vague. <p>0 marks</p> <ul style="list-style-type: none"> ◆ The devices may be described, but no explanation is given. <p>If only two devices have been referenced, award a maximum of 6 marks.</p> <p>If only one device has been referenced, award a maximum of 4 marks.</p>
	c	4	<p>Candidates are expected to explain their use of space in particular ways to convey their intended theme, meanings, ideas or effects.</p> <p>Each element of space need not be discussed equally. They might not all have been used, or they may have been used to varying extents. Therefore, explanations for each should not be assessed separately. Assessors should consider together the explanations for their use.</p> <p>3-4 marks</p> <ul style="list-style-type: none"> ◆ The use of space is described and the relationship between this and the intention(s) of the choreography is explained clearly and in some detail. <p>2 marks</p> <ul style="list-style-type: none"> ◆ The use of space is described and the explanation given mostly makes clear the relationship between this and the intention(s) of the choreography. <p>1 mark</p> <ul style="list-style-type: none"> ◆ The use of space is described and the explanation of the relationship between the space and the intention(s) of the choreography is sparse or vague. <p>0 marks</p> <ul style="list-style-type: none"> ◆ The use of space may be described, but no explanation is given.

d	3	<p>Candidates are expected to explain their choice of specific music/sound to convey their intended theme, meanings, ideas or effects.</p> <p>3 marks</p> <ul style="list-style-type: none"> ◆ The music/sound is described and the explanation relates this to the intention(s) of the choreography clearly and in some detail. <p>2 marks</p> <ul style="list-style-type: none"> ◆ The music/sound is described and the explanation mostly makes clear the relationship between this and the intention(s) of the choreography. <p>1 mark</p> <ul style="list-style-type: none"> ◆ The music/sound is described and the explanation of the relationship between the structure and the intention(s) of the choreography is sparse or vague. <p>0 marks</p> <ul style="list-style-type: none"> ◆ The music/sound may be described, but no explanation is given.
e	3	<p>Candidates are expected to explain their use of at least one specific theatre art to convey their intended theme, meanings, ideas or effects.</p> <p>3 marks</p> <ul style="list-style-type: none"> ◆ The use of theatre art is described and the explanation relates this to the intention(s) of the choreography clearly and in some detail. <p>2 marks</p> <ul style="list-style-type: none"> ◆ The use of theatre art is described and the explanation mostly makes clear the relationship between this and the intention(s) of the choreography. <p>1 mark</p> <ul style="list-style-type: none"> ◆ The use of theatre art is described and the explanation of the relationship between the structure and the intention(s) of the choreography is sparse or vague. <p>0 marks</p> <ul style="list-style-type: none"> ◆ The use of theatre art may be described, but no explanation is given.

3		<p data-bbox="443 208 464 237">6</p> <p data-bbox="515 208 1257 315">Candidates are expected to evaluate their skills as a choreographer with reference to particular examples from their own choreography process.</p> <p data-bbox="515 356 1321 611">Skills may be discussed in terms of creativity, leadership, effective organisation or any other relevant skill. Although more than one skill and example should be given, each need not be discussed equally. The importance or prominence of particular skills may vary between candidates and their own choreographic process. Assessors should consider the discussion as a whole.</p> <p data-bbox="515 667 667 696">5-6 marks</p> <ul data-bbox="515 719 1299 936" style="list-style-type: none"> <li data-bbox="515 719 1299 824">◆ Detailed ideas and information are given about at least two choreographic skills and justified with specific examples. <li data-bbox="515 831 970 860">◆ Points of evaluation are made. <li data-bbox="515 866 1283 936">◆ The evaluation conveys an understanding of how skills relate to and complement each other. <p data-bbox="515 992 667 1021">3-4 marks</p> <ul data-bbox="515 1043 1299 1182" style="list-style-type: none"> <li data-bbox="515 1043 1299 1149">◆ Detailed ideas and information are given about at least two choreographic skills and justified with specific examples. <li data-bbox="515 1155 970 1184">◆ Points of evaluation are made. <p data-bbox="515 1240 667 1270">1-2 marks</p> <ul data-bbox="515 1292 1321 1361" style="list-style-type: none"> <li data-bbox="515 1292 1321 1361">◆ Some ideas and information are given about at least two choreographic skills and justified with specific examples. <p data-bbox="515 1417 635 1447">0 marks</p> <ul data-bbox="515 1469 1155 1498" style="list-style-type: none"> <li data-bbox="515 1469 1155 1498">◆ There is no information relevant to the task.
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Administrative information

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History of changes

Version	Description of change	Authorised by	Date
1.1	'Detailed Marking Instructions for the practical activity' section, Section 2: Choreography Review (page 17) – marking instructions for task 2b corrected: 'If only two devices have been referenced, award a maximum of 8 marks' changed to 'If only two devices have been referenced, award a maximum of 6 marks'.	Qualifications Manager	September 2016

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