Higher

Course Specification

Higher Dance

Course code:	C818 76
Course assessment code:	X818 76
SCQF:	level 6 (24 SCQF credit points)
Valid from:	session 2018–19

This document provides detailed information about the course and course assessment to ensure consistent and transparent assessment year on year. It describes the structure of the course and the course assessment in terms of the skills, knowledge and understanding that are assessed.

This document is for teachers and lecturers and contains all the mandatory information you need to deliver the course.

This edition: September 2018 (version 2.0)

Contents

Course overview

The course consists of 24 SCQF credit points which includes time for preparation for course assessment. The notional length of time for candidates to complete the course is 160 hours.

The course assessment has three components.

Component	Marks	Scaled mark	Duration
Component 1: question paper	40	30	2 hours
Component 2: practical activity	70	30	see 'Course assessment' section
Component 3: performance	70	40	see 'Course assessment' section

Recommended entry	Progression
Entry to this course is at the discretion of the centre. Candidates should have achieved the National 5 Dance course or equivalent qualifications and/or experience prior to starting this course.	♦ a range of dance-related National Progression Awards (NPAs) ♦ HNC and HND Professional Dance Performance ♦ HNC and HND Dance Artists ♦ further study, employment and/or training

Conditions of award

The grade awarded is based on the total marks achieved across all course assessment components.

Course rationale

National Courses reflect Curriculum for Excellence values, purposes and principles. They offer flexibility, provide time for learning, focus on skills and applying learning, and provide scope for personalisation and choice.

Every course provides opportunities for candidates to develop breadth, challenge and application. The focus and balance of assessment is tailored to each subject area.

This course broadens and deepens candidates' skills base and widens their experience of dance. Candidates develop attributes and capabilities to work creatively, independently and with enthusiasm, including a willingness to learn perseverance, resilience, responsibility, enterprise and leadership. They take part in creative activities and performance, and demonstrate creative use of technical and choreographic dance skills.

The course encourages candidates to be creative and to express themselves in different ways. Learning through dance helps candidates develop an appreciation of aesthetic and cultural values, identities and ideas.

The course is practical and experiential, and provides scope for personalisation and choice. Candidates develop technical and choreographic skills in order to be able to appreciate and produce creative and imaginative performances.

Purpose and aims

The course inspires and challenges candidates by giving them the opportunity to create, appreciate and perform dance. Candidates use knowledge and understanding of dance techniques and choreographic skills to inform practice, and develop skills in appreciating and evaluating dance practice and theatre arts.

Candidates learn how to use dance techniques and choreography creatively to enhance performance. They experiment with a range of dance styles and learn how to apply them to enhance their own performances and the performances of others. Candidates also explore the use of theatre arts in dance.

The course enables candidates to:

♦ develop a broad range of technical dance skills
♦ evaluate technical and performance skills in their own work and that of others
♦ understand and apply the principles of safe dance practice
♦ demonstrate, understand and apply knowledge of a range of choreographic principles and theatre arts 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 a performance
♦ develop knowledge, understanding and appreciation of dance practice
♦ analyse the use of theatre arts in a professional choreography
♦ evaluate the impact of choreographic principles used in a professional dance

Who is this course for?

The course is suitable for all candidates with an interest in dance and for those wanting to progress onto higher levels of study. It allows candidates to consolidate and extend their dance skills developed through the National 5 Dance course.

The course is largely candidate-centred, with practical and experiential learning opportunities. The learning experiences are flexible and adaptable, with opportunities for personalisation and choice. This makes the qualification accessible to the needs and aspirations of a diverse range of candidates.

Course content

As candidates develop technical and choreographic skills, they learn to analyse the work of dance practitioners and how to use this knowledge to inform and influence their own creative thinking and performance.

Choreography
Candidates explore choreographic principles to enhance their creativity and develop the skills and knowledge they need to plan and create a group choreography.

Through this process, candidates gain knowledge and understanding of theme and/or stimulus, complex structures, choreographic devices and spatial elements. They explore the use of theatre arts in choreography and develop creative, organisational, problem-solving and evaluation skills.

Technical skills
Candidates explore a minimum of two contrasting dance styles through structured technique classes. They then apply these dance techniques in tutor-choreographed solos. Candidates develop knowledge and apply safe dance practice. They develop their understanding of the social and cultural factors influencing dance, and apply critical-thinking skills through studying contrasting dance styles, dance history and influential choreographers and practitioners.

Skills, knowledge and understanding

Skills, knowledge and understanding for the course

The following provides a broad overview of the subject skills, knowledge and understanding developed in the course:

♦ performing a broad range of dance skills and techniques
♦ applying a range of choreographic principles, devices and structures in a choreographed dance
♦ understanding and applying safe dance practice
♦ evaluating their own work and that of others
♦ researching and responding to theme and/or 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

Skills, knowledge and understanding for the course assessment

The following provides details of skills, knowledge and understanding sampled in the course assessment:

Question paper

The **question paper** assesses:

♦ evaluation of technical and performance skills in relation to self, peer and model performers
♦ comparison of technical skills, characteristics, and appreciation of performance styles for two contrasting dance styles
♦ principles of safe dance practice
♦ technical demands and/or requirements of two contrasting dance styles
♦ impact of performance skills on two contrasting dance styles
♦ development methods to enhance dance technique and performance skills
♦ origins and historical development of a dance style
♦ social and cultural factors that influenced a selected dance style
♦ evaluation of a professional live or recorded choreography for three or more people
♦ understanding the impact, effect or mood and atmosphere created by:
  — the use of theme and/or stimulus
  — the application of choreographic principles
  — selected movements and motif development, structure, devices and spatial elements
  — music and/or sound
  — theatre arts including lighting, set, props, theatrical make-up, costume

Practical activity

The practical activity has two sections: choreography and a choreography review.

Choreography assesses:

♦ understanding and application of a range of choreographic skills and principles to create a group dance
♦ working imaginatively and demonstrating individual creativity
♦ co-operating, supporting and working with others
♦ using:
  — movements/motif to convey theme
  — complex choreographic structure
  — three complex choreographic devices
  — spatial elements
  — music and/or sound
  — two theatre arts from lighting, set, props, theatrical make-up, costume

Choreography review assesses:

♦ the relationship between research, theme, developed movement and choreographic principles and spatial elements to convey meanings, ideas or effects

♦ reasons for the choreographic principles, spatial elements , music and/or sound and theatre arts used and the relationship to the choreographic intention

♦ the evaluation of a choreographic skill and the impact this has on the finished dance

Performance

The **performance** assesses:

♦ application of principles of safe dance practice

♦ development of a range of technical dance and performance skills

♦ application of dance technique for two contrasting dance styles

♦ technical accuracy, fluency and transitions within performance

♦ stamina, strength and flexibility

♦ spatial awareness

♦ accurate recreation of choreography

♦ application of performance skills appropriate to the dance style

♦ timing and musicality

♦ quality and dynamics

♦ application of self-expression and sense of performance

Skills, knowledge and understanding included in the course are appropriate to the SCQF level of the course. The SCQF level descriptors give further information on characteristics and expected performance at each SCQF level, and can be found on the SCQF website.

Skills for learning, skills for life and skills for work

This course helps candidates to develop broad, generic skills. These skills are based on [SQA's Skills Framework: Skills for Learning, Skills for Life and Skills for Work](#) and draw from the following main skills areas:

3   Health and wellbeing

3.1   Personal learning
3.3   Physical wellbeing

4   Employability, enterprise and citizenship

4.3   Working with others

5   Thinking skills

5.3   Applying
5.4   Analysing and evaluating
5.5   Creating

Teachers and lecturers must build these skills into the course at an appropriate level, where there are suitable opportunities.

Course assessment

Course assessment is based on the information provided in this document.

The course assessment meets the key purposes and aims of the course by addressing:

♦ breadth — drawing on knowledge and skills from across the course
♦ challenge — requiring greater depth or extension of knowledge and/or skills
♦ application — requiring application of knowledge and/or skills in practical or theoretical contexts as appropriate

This enables candidates to:

♦ apply knowledge and understanding from across the course to answer questions about dance
♦ extend and refine technical and performance skills
♦ perform two tutor-choreographed technical solos
♦ create and present a group choreography for a minimum of three dancers, lasting a minimum of 2 minutes and a maximum of 3 minutes, and review the choreographic process

Course assessment structure: question paper

Question paper   40 marks

Candidates must answer all questions, which are sampled from the 'Skills, knowledge and understanding for the course assessment' section of this document. The question paper has two sections:

♦ section 1: dance appreciation in context (24 marks)
♦ section 2: study of a professional choreography (16 marks)

The question paper has a total mark allocation of 40 marks. This is 30% of the overall marks for the course assessment.

Candidates are expected to use dance terminology throughout.

Section 1: dance appreciation in context   **24 marks**

This section samples candidates' knowledge of two contrasting dance styles and their understanding of key characteristics, principles and technical requirements, and performance skills. It assesses:

♦ key characteristics including quality of movement, performance style, posture and alignment, music and/or sound and theatre arts including lighting, set, props, theatrical make-up, costume and/or attire

♦ principles and technical requirements including style-specific steps, posture and alignment, centre and balance, use of turnout and parallel, use of control, flexibility, stamina, strength, power and co-ordination

♦ performance skills including timing, musicality, quality, dynamics, spatial awareness, self-expression, projection, concentration, focus and sense of performance in relation to self, others and the performance style

♦ knowledge of dance history and the influences of various factors on the developments of a selected dance style including origin; historical developments; race; gender; social and cultural factors; and influential choreographers, companies and their work

Candidates evaluate technical and performance skills in relation to self, peers and model performers by:

♦ identifying development methods for improving and maintaining dance technique and performance skills

♦ applying knowledge and understanding of principles of safe dance practice including warm-up, cool down, hydration, costume and/or attire, and environment

Section 2: study of a professional choreography   **16 marks**

Candidates give a personal evaluative response to a professional piece of choreography for three or more people.

Candidates demonstrate their understanding of how choreographers convey their intentions by using choreographic principles; and the impact, effect or mood and atmosphere created by the use of:

♦ theme and/or stimulus, motif and selected movements

♦ spatial elements

♦ structure

♦ motif development and choreographic devices

♦ music and/or sound

♦ theatre arts including lighting, set, props, theatrical make-up, costume

Note: to prepare candidates for the question paper, teachers or lecturers must select a professional dance choreography to study in full. For candidates to meet the requirements of the question paper, the selected choreography must be the work of an influential choreographer and include the choreographic principles listed above and theatre arts. As a

minimum requirement, the professional choreography must include lighting and costume. The course support notes contain further advice and guidance on appropriate professional choreographies.

Setting, conducting and marking the question paper

The question paper is set and marked by SQA, and conducted in centres under conditions specified for external examinations by SQA.

Candidates have 2 hours to complete the question paper.

Specimen question papers for Higher courses are published on SQA's website. These illustrate the standard, structure and requirements of the question papers candidates sit. The specimen papers also include marking instructions.

Course assessment structure: practical activity

Practical activity   70 marks

This assesses candidates' ability to apply problem-solving and critical-thinking skills, interpretation and reflective practice. It has two sections:

♦ section 1: choreography (45 marks)
♦ section 2: choreography review (25 marks)

The practical activity has a total mark allocation of 70 marks. This is 30% of the overall marks for the course assessment.

Practical activity overview

Section 1: choreography   **45 marks**

Candidates explore the choreographic process to create a group choreography for a minimum of three dancers, excluding self. The choreography must last between a minimum of 2 minutes and a maximum of 3 minutes. Candidates:

♦ select and research a theme and/or stimulus, create and develop motif/movement that reflect the choreographic intention
♦ select and apply appropriate complex structure, three complex choreographic devices, spatial elements and music and/or sound
♦ select and apply two theatre arts to communicate the choreographic intention
♦ prepare and present the group choreography

Section 2: choreography review   **25 marks**

Candidates are assessed on their breadth of knowledge from across the course, depth of understanding, and how they apply this to the creative process. Candidates produce an extended response to review the choreographic principles, the group dance and their skills as a choreographer.

Candidates demonstrate the following knowledge and understanding:

♦ the relationship(s) between theme, research findings, individual movements within a developed motif, devices, structure and spatial elements
♦ reasons for the choreographic principles used and meaning or effect communicated
♦ reasons for music and/or sound and theatre arts applied and relationship to choreographic intention
♦ evaluation of a choreographic skill and the impact this has on the finished dance

Setting, conducting and marking the practical activity

The practical activity is set by centres within SQA guidelines and conducted under some supervision and control.

Choreography — an SQA visiting assessor and one designated centre assessor mark the choreography collaboratively. They assess a sample of 12 candidates. When there are more than 12 candidates, the designated centre assessor applies the national standards to the remaining candidates.

The visiting assessment event for the choreography should take place in an appropriate location, for example a dance studio, gym or assembly hall, or a stage, which preferably has a wooden or sprung floor.

Choreography review — the designated centre assessor pre-marks the choreography review before the visiting assessment event takes place. It is then marked by the SQA visiting assessor at the centre, under conditions set by SQA. When there are more than 12 candidates, the designated centre assessor applies the national standards to the remaining candidates.

SQA issues separate arrangements for this visiting assessment event.

Teachers and lecturers must exercise their professional responsibility to ensure that evidence submitted by a candidate is the candidate's own work.

Assessment conditions

Time

The choreography is a live single assessment event that must last a minimum of 2 minutes and a maximum of 3 minutes for each candidate.

Candidates prepare their choreography review over a period of time. They may begin appropriate parts of the review at any point during the choreographic process, but it must be completed before the visiting assessment event takes place.

Supervision, control and authentication

The choreography review is conducted under some supervision and control. This means:

♦ candidates do not need to be directly supervised and they may complete part of the work away from the learning and teaching setting
♦ the use of resources, including the internet, is not tightly prescribed
♦ teachers and lecturers can provide reasonable assistance

Candidates may work with their dancers during the development stage of the choreographic process through improvisation-led tasks. 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, candidates must work independently, except for using other dancers for the rehearsal and performance of their work.

Teachers and lecturers must put in place processes to monitor progress and ensure that the work is the candidate's own, and that plagiarism has not taken place. For example:

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

Resources

There are no restrictions on the resources candidates may access while preparing for their choreography or producing their choreography review.

Reasonable assistance

Reasonable assistance may be given before the formal assessment process takes place. The term 'reasonable assistance' is used to describe the balance between supporting candidates and giving them too much assistance. If any candidates require more than what is thought 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.

Reasonable assistance does not include:

♦ providing the theme and/or stimulus
♦ directing candidates to specific resources to be used
♦ providing movement material for section 1 (choreography) or model answers for section 2 (choreography review)
♦ providing detailed feedback on drafts of choreographic reviews/group choreography

Evidence to be gathered

The following candidate evidence is required for this assessment:

♦ section 1: choreography
— live performance lasting a minimum of 2 minutes and a maximum of 3 minutes

♦ section 2: choreography review
— responses to choreography review assessment task

Assessors must use the recording documentation provided by SQA to record candidate achievement. This shows the basis for their assessment judgements.

Volume

Candidates can present the choreography review in a variety of formats such as an oral presentation, written report, video or a combination of these approaches.

If candidates choose to present a written choreography review, it should be approximately 1,500–2,500 words.

Word count is given to indicate the volume of evidence required. No penalty will be applied.

Candidates may choose to include supplementary materials, for example diagrams or photographs. Supplementary materials are not a requirement and are not marked.

Practical activity marking instructions

In line with SQA's normal practice, the following marking instructions are addressed to the SQA visiting assessor and designated centre assessor. They are also helpful for those preparing candidates for course assessment.

General marking principles

Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.

a   Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.

b   Candidates must use choreographic principles in a complex way. This means to gain marks they need to go beyond simply showing their theme and instead try to communicate intentions, meanings or ideas about the theme in an original and creative way.

Detailed marking instructions for choreography

For each element of the choreography, allocate a mark up to the maximum available as follows.

♦ Select the band descriptor that most closely describes the standard of the presented choreography:
  — award the lower mark if the choreography just meets the standard described
  — award the higher mark if the choreography fully meets the standard described
  — award the middle mark if the choreography does not fit the standard described above or below, if 3 marks are available

Section 1: choreography

Element	Max mark	Mark band descriptors	Additional guidance
Use of theme and/or stimulus to create and develop motif/movements to convey theme	**12**	**11–12 marks** Effective use of theme and/or stimulus within the developed motif and selected movements, using creativity and originality consistently throughout to convey all choreographic intentions. **9–10 marks** Effective use of theme and/or stimulus within the developed motif and selected movements, using creativity and originality throughout to convey most of the choreographic intentions. **7–8 marks** Use of theme and/or stimulus is evident within the developed motif and selected movements, using creativity and originality to convey most of the choreographic intentions. **5–6 marks** A theme and/or stimulus is evident within the developed motif/movement, using creativity to convey some of the choreographic intentions. **3–4 marks** A theme and/or stimulus is evident at several points within the developed movement to convey some meanings and ideas about the theme. **1–2 marks** Little evidence of the theme and/or stimulus is shown throughout the choreography. **0 marks** No evidence of theme and/or stimulus in the movements.	

Element	Max mark	Mark band descriptors	Additional guidance
Use of complex choreographic structure	6	**5–6 marks** Evidence of a complex structure throughout that effectively conveys all the intentions of the choreography. **3–4 marks** Evidence of a complex structure at most points that links to the intentions of the choreography. **1–2 marks** Some evidence of a complex structure. **0 marks** No evidence of a complex structure.	Candidates are likely to select a complex structure from the following: ♦ rondo ♦ in-depth narrative ♦ theme and variation ♦ collage ♦ ternary ♦ episodic If an unlisted but nonetheless valid structure is used, accept and mark as normal.

Element	Max mark	Mark band descriptors	Additional guidance
Use of complex choreographic devices	12	**10–12 marks** The choreography demonstrates effective use of complex choreographic devices to convey all of the intentions of the choreography. **7–9 marks** The use of complex choreographic devices convey most of the intentions of the choreography. **4–6 marks** The use of complex choreographic devices helps convey some of the intentions of the choreography. **1–3 marks** Choreographic devices are used in a basic way or convey little about the intentions of the choreography. **0 marks** There is no evidence of choreographic devices. Each complex choreographic device does not need to be employed equally: they may be used to varying extents and, therefore, should not be assessed separately. The designated centre assessor and the SQA visiting assessor must verify that at least **three** are used, and consider the use or effectiveness of these together. Note: ♦ If only two devices have been used, award a maximum of 8 marks. ♦ If only one device has been used, award a maximum of 4 marks.	Candidates are likely to select complex devices from the following: ♦ motif development ♦ retrograde ♦ inversion ♦ embellishment ♦ fragmentation ♦ instrumentation ♦ augmentation through time or space ♦ quality and force ♦ accumulation ♦ call and response ♦ canon-reverting/ simultaneous/cumulative ♦ contact work ♦ juxtaposition If an unlisted but nonetheless valid device is used, accept and mark as normal.

Element	Max mark	Mark band descriptors	Additional guidance
Use of spatial elements	6	**5–6 marks** The selected spatial elements effectively convey all the choreographic intentions. **3–4 marks** The selected spatial elements mainly convey the choreographic intentions. **1–2 marks** There is little effective use of spatial elements. **0 marks** There is no effective use of space. 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. The SQA visiting assessor and the designated centre assessor must consider the overall contribution to conveying the intentions of the choreography.	Spatial elements may include: ♦ direction ♦ floor patterns ♦ pathways ♦ levels ♦ formations ♦ proximities If an unlisted but nonetheless valid spatial element is used, accept and mark as normal.

Element	Max mark	Mark band descriptors	Additional guidance
Use of music and/or sound	4	**4 marks** Music and/or sound enhances the intention of the choreography. **3 marks** Music and/or sound is appropriate to the intention of the choreography. **2 marks** There is some relationship between the music and/or sound and the intention of the choreography. **1 mark** There is little relationship between the music and/or sound and the intention of the choreography. **0 marks** There is no relationship between the music and/or sound and the intention of the choreography.	Use of music and/or sound may include: ♦ silence ♦ voice ♦ sound effects ♦ body percussion ♦ live musical accompaniment If an unlisted but nonetheless valid use of music and/or sound is used, accept and mark as normal.

Element	Max mark	Mark band descriptors	Additional guidance
Use of theatre arts	**5**	**5 marks** Two theatre arts are effectively used to enhance the mood/atmosphere and are appropriate to all of the choreographic intentions. **3–4 marks** Two theatre arts are used to enhance the mood/atmosphere and are mainly appropriate to the choreographic intentions. **1–2 marks** There is some relationship between the two theatre arts and the choreographic intention. **0 marks** There is no relationship between the theatre art(s) selected and the intention of the choreography. Each theatre art does not need to be employed equally — they may be used to varying extents and, therefore, should not be assessed separately. Where more than two theatre arts are used, the SQA visiting assessor and designated centre assessor must consider the overall contribution of these to conveying the intentions of the choreography. Note: if only one theatre art is used effectively, award a maximum of 2 marks.	Candidates must use at least two theatre arts from: ♦ lighting ♦ set ♦ props ♦ theatrical make-up ♦ costume

Detailed marking instructions for 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, they:

♦ must make detailed points that relate cause and effect, or make relationships between things clear
♦ 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, they:

♦ must make detailed points that make a judgement about, or determine the value of, their choreographic skills
♦ must also give examples from their own choreography or choreographic process that illustrate the points made
♦ may provide a number of straightforward points or a smaller number of developed points, or a combination of these

Points do not need to be made in any particular order.

For each task included in the choreography review, allocate a mark up to the maximum available as follows:

♦ award the lower mark if the response just meets the standard described
♦ award the higher mark if the response fully meets the standard described
♦ award the middle mark if the response does not fit the standard described above or below, if 3 marks are available

Section 2: choreography review

Task	Max mark	Mark band descriptors
1a **Explain the relationship between research, theme, developed movement and complex choreographic devices to convey meanings, ideas or effects**	**10**	**Candidates explain how individual movements within a motif, and the choice of three complex choreographic devices, convey the intended theme, meanings, ideas or effects. They explain the relationship between at least two sources of research and the developed motif and complex choreographic devices.** **9–10 marks** ♦ Individual movements within the motif are described in detail. ♦ The explanation of how movements relate to theme makes clear intended meanings or ideas and convey a sense of the motif working as a whole. ♦ There is a clear and detailed explanation of the relationship between motif development, complex choreographic devices and at least two research findings. ♦ Explanation of three complex choreographic devices relating these to the intention(s) of the choreography is clear and detailed. **7–8 marks** ♦ 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 and these convey some sense of the motif. ♦ There is a detailed explanation of the relationship between motif development, complex choreographic devices and at least two research findings. ♦ Explanation of three complex choreographic devices relating these to the intention(s) of the choreography is clear and has some detail.

Task	Max mark	Mark band descriptors
		5–6 marks ♦ Individual movements within the motif are described. ♦ There is an explanation of the relationship between individual movements and meanings or ideas intended. ♦ There is an explanation of the relationship between motif development, complex choreographic devices and at least two research findings. ♦ Three complex choreographic devices are described and the explanations link to some of the intention(s) of the choreography. **3–4 marks** ♦ There is a basic description of movement within the motif. ♦ There are straightforward reasons given for most of the movement, and these are valid in relation to the theme. ♦ There is some attempt to link the research findings to the choice of motif development and complex choreographic devices. ♦ The complex choreographic devices used are described and the explanation of the relationship between these and the intention(s) of the choreography is limited. **1–2 marks** ♦ There is an attempt to describe movements within a motif and these are valid in relation to the theme. ♦ There is some attempt to link the research findings to the choice of movement and complex choreographic devices. ♦ The complex choreographic devices are described and the explanation of the relationship between these and the intention(s) of the choreography is sparse or vague.

Task	Max mark	Mark band descriptors
		0 marks ♦ Research is described, but there is no clear link to the choice of movement and complex choreographic devices. ♦ The complex choreographic devices may be described, but no explanation is given relating to the intention of the choreography.
1b **Explain the relationship between research and spatial elements to convey meaning or effects**	4	**Candidates explain their use of spatial elements to convey their intended theme, meanings, ideas or effects. They link the selected spatial elements with a third research source.** **4 marks** ♦ Spatial elements are described and the relationship between these and the intention(s) of the choreography is explained clearly and in detail. ♦ A third source of research is described in detail. ♦ The link between research and spatial elements is clear and detailed. **3 marks** ♦ Spatial elements are described and the relationship between these and the intention(s) of the choreography is explained clearly and in some detail. ♦ A third source of research is described in some detail. ♦ The link between research and spatial elements is clear and has some detail. **2 marks** ♦ Spatial elements are described and the explanation given mostly makes clear the relationship between these and the intention(s) of the choreography. ♦ A third source of research is described. ♦ There is some attempt to link research and the choice of spatial elements.

Task	Max mark	Mark band descriptors
		1 mark ♦ Spatial elements are described and the explanation of the relationship between the space and the intention(s) of the choreography is sparse or vague. ♦ Some descriptive points make reference to a third source of research. **0 marks** ♦ Spatial elements may be described, but no explanation is given. 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.
1c **Explain choice of complex structure to convey intended theme, meanings, ideas or effects**	3	**Candidates explain their choice of a specific complex structure to convey their intended theme, meanings, ideas or effects and reason for use.** **3 marks** ♦ The complex structure is described and the explanation relates this to the intention(s) of the choreography clearly and in detail. **2 marks** ♦ The complex structure is described and the explanation mostly makes clear the relationship between this and the intention(s) of the choreography. **1 mark** ♦ The complex structure is described but the explanation of the relationship between the structure and the intention(s) of the choreography is sparse or vague. **0 marks** ♦ The complex structure may be described, but no explanation is given.

Task	Max mark	Mark band descriptors
2a **Explain use of specific music and/or sound to convey intended theme, meanings, ideas or effects**	2	**Candidates explain their choice of music and/or sound to convey the theme.** **2 marks** ♦ The use of music and/or sound is described and the explanation relates this to the intention(s) of the choreography. **1 mark** ♦ The use of music and/or sound is described and the explanation mostly makes clear the relationship between this and the intention(s) of the choreography. **0 marks** ♦ The use of music and/or sound may be described, but no explanation is given.
2b **Explain use of specific theatre arts to convey intended theme, meanings, ideas or effects**	2	**Candidates explain their choice of specific theatre arts to convey the theme.** **2 marks** ♦ The use of theatre arts is described and the explanation relates this to the intention(s) of the choreography. **1 mark** ♦ The use of theatre arts is described and the explanation mostly makes clear the relationship between this and the intention(s) of the choreography. **0 marks** ♦ The use of theatre arts may be described, but no explanation is given.

Task	Max mark	Mark band descriptors
3 **Evaluate a choreographic skill and the impact this has on the finished dance**	**4**	**Candidates evaluate a choreographic skill and the impact this has on the finished choreography.** At least one point should make reference to the choreographed dance and one skill, and the impact this has on the finished choreography. **4 marks** ♦ Detailed ideas and information are given about one choreographic skill and justified with at least two specific examples. ♦ Clear evaluation linking the skill identified and the impact this has on the finished choreography. **3 marks** ♦ Some detailed ideas and information are given about one choreographic skill and justified with at least two specific examples. ♦ Evaluation links the skill identified and mostly makes clear the impact this has on the finished choreography. **2 marks** ♦ Some ideas and information are given about one choreographic skill and justified with at least one specific example. ♦ Some evaluative points are made linking the skill identified and the impact this has on the finished choreography. **1 mark** ♦ Limited ideas and information are given about one choreographic skill and justified with at least one specific example, or there is some attempt to evaluate and link the skill identified and the impact this has on the finished choreography. **0 marks** ♦ There are no evaluative points made.

Course assessment structure: performance

Performance   70 marks

Candidates perform two solos in contrasting dance styles. They are assessed on their ability to apply and combine technical and performance skills as appropriate to each.

The performance is two tutor-choreographed technical solos in contrasting dance styles. Each piece must last a minimum of 1 minute and 30 seconds and a maximum of 2 minutes.

The performance has a total mark allocation of 70 marks. This is 40% of the overall marks for the course assessment.

Performance overview

Candidates take part in a live solo performance of two contrasting dance styles. The performance allows them to:

♦ sustain technical and performance skills for each solo
♦ perform finished dances rather than sequences
♦ demonstrate a range of technical and performance skills appropriate to each dance style

During the performance of each solo, candidates are assessed on application of technique and performance skills using the following:

Application of technique
♦ technical accuracy and use of turnout/parallel as appropriate to dance style
♦ centring, balance, alignment and posture
♦ stamina, strength and flexibility
♦ spatial awareness and accurate recreation of choreography

Application of performance skills
♦ timing and musicality
♦ quality and dynamics
♦ self-expression, sense of performance, concentration and focus

Setting, conducting and marking the performance

The performance is set by centres within the following SQA guidelines:

♦ Teachers or lecturers are responsible for choreographing and teaching the technical dance solos and providing rehearsals, feedback and ongoing support for candidates during preparation until the assessment event.
♦ The dances must incorporate a range of style-specific steps and principles which enable candidates to demonstrate sustained technical skills. There should also be appropriate opportunities for candidates to demonstrate their performance skills.

- ♦ The dance styles selected for assessment must be recognisably different from each other in terms of technique and style.
- ♦ Care must be taken to ensure that each dance is of a technical complexity appropriate to Higher level.
- ♦ The dances must be of a nature and standard achievable by grade C candidates, while also allowing grade A candidates to achieve full marks where they are capable of doing so.

The visiting 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.

When choreographing the dances, teachers or lecturers should consult the 'Course support notes' section, which contains information about style-specific steps that might be included.

An SQA visiting assessor and one designated centre assessor mark the solo performances collaboratively. They assess a sample of 12 candidates. When there are more than 12 candidates, the designated centre assessor applies the national standards to the remaining candidates.

Assessment conditions

Time

The performance is a live single assessment event where each candidate performs two tutor-choreographed solos. Each solo must last a minimum of 1 minute and 30 seconds and a maximum of 2 minutes.

Supervision, control and authentication

The performance component is conducted under a high degree of supervision and control.

To ensure that technical skills can be reliably observed and that safe dance practice is observed, appropriate clothing and footwear which allows the assessor to see the shape and line of the body should be worn during the performance.

Resources

There are no restrictions on the resources to which candidates may have access while preparing for the assessment.

Reasonable assistance

Candidates must undertake the final assessed performance independently. However, reasonable assistance may be provided prior to the formal assessment process taking place. The term 'reasonable assistance' is used to describe the balance between supporting candidates and giving them too much assistance. If any candidates require more than what is thought to be 'reasonable assistance', they may not be ready for assessment or they may 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 or feedback on technique or performance skills. It may also be given to candidates on an individual basis.

Clarification may be sought by candidates regarding the 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

Assessors must use the assessment recording documentation provided by SQA to record candidate achievement. They must show clearly the basis on which their assessment judgements are made.

Volume

The following candidate evidence is required for this assessment:

♦ live performance of two tutor-choreographed technical solos in different dance styles

Performance marking instructions

In line with SQA's normal practice, the following marking instructions are addressed to the SQA visiting assessor and designated centre assessor. They are also helpful for those preparing candidates for course assessment.

Candidates perform two technical solos, each in a different dance style.

The general marking principles and detailed marking instructions which follow must be applied to **each** technical solo.

Each technical solo is worth 35 marks.

General marking principles

Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' performances.

a   Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.

Performance — detailed marking instructions

Elements of technique and performance have been grouped together under broad categories which incorporate a number of related or interdependent skills or performance qualities. The importance or prominence of particular skills/qualities within broad categories may vary between dance styles and it is therefore not always appropriate to consider each one individually. In making an assessment judgement about broad categories, the constituent parts should be considered together within the context of the dance style being performed.

Allocate a mark up to the maximum available by selecting the band descriptor which most closely describes the standard of the candidate's performance. Once the best fit has been selected:

♦ award the lower mark if the candidate's performance just meets the standard described
♦ award the higher mark if the candidate's performance fully meets the standard described

Element 1: Application of technique		
Category	**Max mark**	**Mark band descriptors**
a Technical accuracy and control of turnout/ parallel as appropriate to dance style	5	Technical accuracy as appropriate to the dance style. Give: **4–5 marks** if there is sustained control, fluency and smooth transitions throughout. **2–3 marks** if there is some evidence of control and fluency. **0–1 marks** if there is little or no evidence of control or fluency.
b Centring, balance, alignment and posture	5	Centring, balance, alignment and posture. Give: **4–5 marks** if sustained throughout. **2–3 marks** if mainly sustained. **0–1 marks** if there is little or no evidence.
c Stamina, strength and flexibility	5	Stamina, strength and flexibility. Give: **4–5 marks** if sustained throughout. **2–3 marks** if mainly sustained. **0–1 marks** if there are weaknesses that significantly affect performance.
d Spatial awareness and accurate recreation of choreography	5	Spatial awareness and recreation of choreography. Give: **4–5 marks** if there is effective use of personal and general space, and accurate recreation of choreography. **2–3 marks** if there is some effective use of space and mainly accurate recreation of choreography. **0–1 marks** if there are significant weaknesses in both use of space and recreation of choreography.

Element 2: Application of performance skills		
Category	**Max mark**	**Mark band descriptors**
a Timing and musicality	5	Timing and musicality. Give: **4–5 marks** if timing is accurate and musicality enhances performance. **2–3 marks** if timing is mainly accurate and musicality contributes to performance. **0–1 marks** if performance is significantly affected by a lack of timing and musicality.
b Quality and dynamics	5	Quality and dynamics. Give: **4–5 marks** if quality of movement and varied dynamics enhance performance. **2–3 marks** if quality and dynamics contribute to adequate performance. **0–1 marks** if performance is significantly affected by a lack of quality and varied dynamics.
c Self-expression, sense of performance, concentration and focus	5	Self-expression, sense of performance, concentration and focus. Give: **4–5 marks** if clearly evident. **2–3 marks** if there is some evidence. **0–1 marks** if there is little or no evidence.

Grading

Candidates' overall grades are determined by their performance across the course assessment. The course assessment is graded A–D on the basis of the total mark for all course assessment components.

Grade description for C

For the award of grade C, candidates will typically have demonstrated successful performance in relation to the skills, knowledge and understanding for the course.

Grade description for A

For the award of grade A, candidates will typically have demonstrated a consistently high level of performance in relation to the skills, knowledge and understanding for the course.

Equality and inclusion

This course is designed to be as fair and as accessible as possible with no unnecessary barriers to learning or assessment.

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/assessmentarrangements.

Further information

The following reference documents provide useful information and background.

♦ [Higher Dance subject page](#)
♦ [Assessment arrangements web page](#)
♦ [Building the Curriculum 3–5](#)
♦ [Guide to Assessment](#)
♦ [Guidance on conditions of assessment for coursework](#)
♦ [SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work](#)
♦ [Coursework Authenticity: A Guide for Teachers and Lecturers](#)
♦ [Educational Research Reports](#)
♦ [SQA Guidelines on e-assessment for Schools](#)
♦ [SQA e-assessment web page](#)

The SCQF framework, level descriptors and handbook are available on the SCQF website.

Appendix 1: course support notes

Introduction

These support notes are not mandatory. They provide advice and guidance to teachers and lecturers on approaches to delivering the course. Teachers and lecturers should read these in conjunction with this course specification and the specimen question paper and/or coursework.

Approaches to learning and teaching

Teachers and lecturers should use a variety of learning and teaching methodologies to provide candidates with opportunities for personalisation and choice.

Using technology to support the development of personal learning in dance could stimulate individual creativity and gives access, opportunity, personalisation and choice to all candidates.

The course delivery suits the following learning approaches:

♦ teacher or lecturer-led
♦ independent learning
♦ group work
♦ guided discovery
♦ experimental learning
♦ active learning
♦ improvisation and creative tasks
♦ research tasks
♦ projects
♦ presentations
♦ self, peer and model performers reflection tasks

Preparing for course assessment

Candidates compare the key characteristics, technical demands and/or requirements, performance style, and the development, of two contrasting dance styles. They should undertake further research for one selected style in areas such as: key practitioners, social, cultural, and historical contexts that influenced the development of the style. Watching live or recorded performances to analyse how key steps, technical demands and characteristics are evident in them, or demonstrating the steps themselves could enhance learning and aid understanding.

Candidates develop and apply dance skills in two contrasting dance styles. Candidates can select from a number of dance styles such as: ballet, contemporary, jazz, Irish, hip hop, commercial, tap, Indian, and Highland.

Examples of contrasting dance styles suitable for assessment are:

♦ Hip hop and classical jazz — because hip hop could be described as grounded and urban, and has a looser centre and lower centre of gravity than classical jazz. Hip hop does not require the specific articulation of the foot. Classical jazz involves more control, posture and extension than hip hop, as well as a more traditional alignment, specific articulation of the foot, and weight placement that is not required in hip hop.
♦ Tap and soft shoe Irish — because these styles have sufficiently different steps, characteristics and techniques.

Examples of dance styles which are **not** sufficiently contrasting are:

♦ Hip hop, or commercial, or street jazz — because street jazz takes some elements from hip hop and fuses them with jazz, so there are too many similarities between these styles.
♦ Contemporary and lyrical jazz — because contemporary solos can be choreographed with lyrical elements and the application of technique and performance skills may be similar.

These examples are neither exhaustive nor prescriptive; there are many other possible combinations.

The following table shows a list of technical principles and integrated performance skills that are assessed for each solo performance.

Technical principles	Performance skills
Use of turnout/parallel	Timing
Posture	Musicality
Alignment	Quality
Centring	Dynamics
Balance	Self-expression
Control	Sense of performance
Stamina	Projection
Strength	Concentration and focus
Flexibility	Spatial awareness
Fluidity and smooth transitions	

The choreography that teachers and lecturers choose should challenge candidates to demonstrate a cohesive use of strong technical principles and performance skills that are specific to the style being performed. Technical dances must be choreographed so that the candidate can meet all the integrated skills listed above, while maintaining a strong technique which incorporates correct posture; weight placement and alignment; use of parallel; and turnout.

Through watching the work of influential choreographers, candidates will develop an appreciation of the technical requirements and appropriate performance styles. Please refer to Appendix 2 and Appendix 3 for recommended choreographers' works.

Candidates should learn through structured technique classes for both styles. The format of these classes may include: building up from technical exercises to longer movement sequences; incorporating techniques learned in classwork, while making sure that safe dance practice is followed at all times, particularly in relation to warm-up and cool down; and correct techniques. It is important that candidates progress to longer sequences that incorporate the use of spatial awareness and dynamics, quality of movement, timing, musicality, expression, and a sense of performance.

Examples of structured dance technique classes are:

♦ cardiorespiratory, strength and conditioning work
♦ stretches: at the barre, in the centre and/or on the floor
♦ set technique exercises: centre work, floor work, barre work
♦ corner and/or travelling exercises
♦ combining sequences which travel
♦ introductory classwork
♦ combination of technical sequences
♦ cool down

Teachers and lecturers should develop and demonstrate technically challenging set exercises that are repeated on the right and left sides of the body. Skills should be worked on individually and in groups to develop the strength, control and confidence required when candidates demonstrate their final solo performances.

Repeating and consolidating good technique, supported by quality feedback, provides candidates with the foundations for successful development of technical and performance skills and knowledge. This also helps candidates prepare for the question paper.

It is important that candidates develop the ability to evaluate technical and performance skills used in both dance styles for self, peers and model performers.

Sample classwork

Appropriate classwork for a number of styles is shown below. These can be used to set technical exercises, but they are by no means prescriptive. Teachers and lecturers can demonstrate correct technique through regular classes, by holding technique workshops led by industry professionals, or making use of online resources that show the correct technique in regard to the style being studied.

Classical ballet	
Barre	**Centre**
♦ 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	♦ positions of the feet — first, second, third, fourth and fifth ♦ positions of the arms — first, second, third, fourth open and crossed, fifth ♦ port de bras, with use of épaulement, croisé and ouvert ♦ battement tendu and glissé, with port de bras and changing directions ♦ temps lié – en avant, en arrière, à la seconde ♦ chassé – en avant, en arrière, à la seconde and passé ♦ arabesques and attitudes ♦ développé devant ♦ single pirouette — from fifth or fourth
Travelling steps	**Allegro**
♦ pas de bourrée, devant, derrière, dessous and dessus ♦ balances de côté, en avant and en arrière, turning ♦ glissade devant, derrière, dessous and dessus	♦ sauté, échappé, changements (jumps in first, second, fourth and fifth) ♦ assemblé dessus and dessous ♦ jeté ordinaire — devant and derrière ♦ coupé — dessous and dessus ♦ temps levé in first arabesque ♦ pas de chat with port de bras ♦ sissonne fermée ♦ grand jeté

Contemporary — incorporating alignment, use of centre, and turnout/parallel	
Centre work	**Floor exercises**
♦ lateral spine curves	♦ swings
♦ high release	♦ curves
♦ spirals	♦ high release
♦ contractions	♦ tilts
♦ roll downs — parallel, first and second	♦ falls
♦ pliés in parallel, first, second and third with upper body curves	♦ rolls
♦ tilts	♦ second position
♦ tendus and footwork in parallel and turnout en croix	♦ transitions from standing to floor and reverse
♦ grand battements en croix	
♦ développé en croix	
Swings	**Travelling steps that incorporate runs and changes of direction**
♦ combinations of swings with rolls to floor and jumps	♦ triplets with turns and spirals
♦ swings and lunges with upper body curves	♦ turns
♦ standing swings	♦ leaps
♦ figures of eight	♦ skips
♦ ski swings	♦ strikes
	♦ sparkle jumps
	♦ movement phrases using directions, floor patterns and floor work

Highland		
Warm-up	**Basic positions**	
♦ jumps in first, second, third, fourth and fifth positions ♦ springs from foot to foot ♦ hopping right and left foot ♦ combinations of the above ♦ combinations of the above using hand positions — first, second, third, fourth and fifth	♦ standing in first position and point in second, third, fourth, fifth — both feet ♦ hopping and using the same positions as above	♦ standing in first position and working foot to second aerial, third aerial, third rear aerial, mid fourth and mid fourth aerial, fourth intermediate, fourth intermediate aerial ♦ hopping and using the same position as above
Basic movements and steps		
♦ shedding ♦ backstepping ♦ toe and heel ♦ rocking ♦ cross-over ♦ pas-de-basque ♦ open pas-de-basque ♦ highcutting ♦ brushing ♦ shuffles ♦ shakes, double shakes, shakes and rock ♦ hop brush beat beat ♦ leap ♦ strathspey ♦ highland reel ♦ spring points ♦ assemblé and travel	♦ propelled pivot turn ♦ side travel ♦ balance ♦ travelling balance	

Jazz	
Warm-up	**Centre work**
♦ roll downs ♦ isolations using head shoulders, ribs, hips, feet ♦ lunges ♦ foot exercises ♦ preparation for jumps — first, second, fourth position ♦ cardiovascular movements	♦ use of feet and legs — parallel/turnout/turn in — first, second, fourth position ♦ use of arms — first, second, third, fifth position ♦ tendus and glissés developing use of arms, speeds, facing, directions ♦ jazz pliés (parallel/turnout — first, second, fourth 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 développés in first and second ♦ single pirouettes ♦ pas de bourrée with turning ♦ kicks (both flick and high), circular kicks, hitch kicks — develop use of arms and facings
Travelling steps	
♦ 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; and develop height ♦ combination of travelling movements with varying body and arm positions, develop intricacy using speeds and directions	

Tap	
Warm-up	**Close work**
♦ springs and tap springs	♦ shuffles, front, side, back
♦ toe taps	♦ toe flam
♦ tap step ball change	♦ five beat cramp roll
♦ tap step heel	♦ stamps
♦ tap heel ball	♦ pull backs
♦ shuffle ball change	♦ crawl
♦ hop	♦ paddles to varying rhythms
♦ flap	♦ double time step, with break (pick up of shuffle)
♦ stomp	
♦ ball and heel beats	
♦ buffalo	
Travelling steps	**Turning steps**
♦ five beat riffs	♦ step turn step
♦ pick up change	♦ pencil turn
♦ shuffle spring	♦ step ball change turning
♦ pick up hop shuffle step	♦ single pirouette
♦ pick up spring shuffle step	
♦ drop pick up change	

Hip hop	
Warm-up	**Centre**
♦ roll downs ♦ isolations — shoulder, rib and hip ♦ cardiorespiratory movements ♦ cardiorespiratory movements incorporating dynamic arm movements	♦ lunges ♦ side stretches ♦ pliés ♦ weight transference movements such as front, back and step ball change and step knee lifts in second position ♦ slide and glide ♦ top rock ♦ ripples ♦ dolphins ♦ popping and locking ♦ heel groove ♦ freeze ♦ tutting ♦ Bart Simpson ♦ cabbage patch ♦ Scooby Doo ♦ shoulder lean ♦ The Reebok
Floor work	**Travelling steps**
♦ core work ♦ planks ♦ push-ups ♦ floor slides ♦ four step ♦ pin drop	♦ hip hop walks ♦ glides ♦ combinations from centre and floor work

Performance skills

Candidates should practise performance skills while developing dance technique. Teachers or lecturers should provide a learning environment which allows candidates to develop the following performance skills:

♦ spatial awareness

♦ timing

♦ musicality

♦ quality

♦ dynamics

♦ self-expression

♦ sense of performance

♦ concentration and focus

Teachers or lecturers should ensure that these performance skills are underpinned by a sound technical base.

Question paper — section 1

Dance appreciation in context

Candidates demonstrate knowledge of two contrasting dance styles and their key characteristics, steps, principles of dance technique, principles of safe dance practice, and evaluation of performance skills.

A variety of command words may be used in this section including:

♦ describe — candidates must provide a statement or structure of characteristics and/or features. Responses must be more than an outline or list and may refer to a concept, process, experiment, situation or facts.

♦ evaluate — candidates must make a judgement based on criteria and determine the value of something.

♦ explain — candidates must relate cause and effect and/or make relationships between things clear.

♦ discuss — candidates must communicate ideas and information on a subject. They may debate two sides of a statement, if appropriate.

♦ analyse — candidates must identify parts, the relationship between them, and their relationships with the whole. They should draw out and relate implications and must analyse data (possibly including calculations as well as a conclusion).

♦ compare — candidates must demonstrate knowledge and understanding of the similarities and/or differences between, for instance, things, methods or choices.

In the question paper candidates could be asked about the following:

♦ principles of safe dance practice and the importance in relation to dance technique and performance

♦ comparison of key characteristics, steps, technical requirements and performance skills in two contrasting dance styles and impact on personal performance

♦ evaluation of technical and performance skills in relation to self, peers and/or model performer

- development methods for improving and maintaining technical and performance skills
- historical developments of one selected dance style which may be in relation to a historical event, race, gender or any social and cultural factors that influenced the developments of the style seen today
- the impact of influential choreographers, companies and their work on the developments of the dance style

Influential choreographer

For the purpose of course delivery, an influential choreographer is someone whose work has impacted on the developments of a dance style; or a current choreographer at the forefront of dance who challenges the creative boundaries for a particular dance style, such as Bob Fosse for jazz history.

A choreographer that creates choreography solely for competition or for music videos is not appropriate.

Integrated approach for dance performance and question paper

Many theatrical aspects of the course can be supported through the delivery of dance technique. An integrated approach can support the delivery of dance technique and consolidate learning for some of the requirements of section 1 of the question paper.

Teachers and lecturers should encourage candidates to research leading practitioners, historical contexts and model performances. Theory and practical components of dance performance and the question paper can be integrated to enhance and enrich the candidates' learning journey. What candidates discover and explore when researching their chosen dance style can be embedded into technique classes. For example, key characteristics can be explored practically to provide a deeper, more meaningful understanding.

Integrated approaches to prepare for course assessment

Approach 1

This teaching approach illustrates how teachers and lecturers can combine preparation for section 1 of the question paper with dance performance.

Step 1 — investigate fundamental principles and stylistic features

Teachers and lecturers should use visual, verbal and kinaesthetic learning aids. Some teaching activities are shown below.

- As an introduction, watch two pieces of professional choreographies for each style with candidates.
- Discuss and compare key characteristics, style-specific steps, performance quality, style and staging for both styles.
- Compare technical principles and performance skills for each style, including the use of:
  — posture
  — alignment
  — control
  — stamina

- — strength
- — flexibility
- — quality
- — dynamics
- — timing
- — musicality
- — performance style
♦ Discuss the desired performance qualities and attributes that make a successful performance for both styles.
♦ Classwork can begin with the knowledge that candidates have gained an understanding of the stylistic features, technical requirements and desired performance style for two contrasting dance styles.
♦ Class discussion followed by a homework task, where candidates research influential choreographers and companies that have helped to shape the dance style.

Step 2 — develop dance technique in two contrasting dance styles

Candidates participate in regular structured dance technique classes which should include appropriate skills, techniques and desired performance qualities for two contrasting dance styles. This can be done through set exercises, travelling, and amalgamated longer sequences. Exercises and sequences are repeated until their performance is accomplished and technically correct.

Teachers and lecturers can decide if they would prefer to teach dance techniques in one style before moving on to the next style, or at the same time.

Step 3 — evaluation, comparison and target setting

Teachers and lecturers give short, concise and meaningful feedback to candidates, ensuring candidates have secure understanding of progress and achievements. Teachers and lecturers should provide clear criteria to demonstrate how technical and performance skills are being measured, so that candidates can reflect and set realistic and achievable targets. Feedback could be a checklist, or lists on the board, to exemplify technical and performance requirements.

Feedback activities

To evaluate self, peer or model performer(s) to gather key information, candidates can:

♦ record a personal performance of a technical exercise, combination sequence or technical dance
♦ watch a professional performance and/or model performance in the style and mood that best reflect the style being studied
♦ discuss the key technical and performance qualities displayed by the model performer
♦ compare these technical and performance qualities to their own performance
♦ discuss and evaluate any weaknesses and the impact they have on their own performance, from a technical and performance quality perspective
♦ discuss and evaluate any strengths and the impact they have on their own performance, from a technical and performance quality perspective
♦ use feedback from their teacher or lecturer and peers to set targets

◆ describe skills and exercises that could be incorporated into structured classwork to help improve dance technique and performance
◆ discuss and plan development methods appropriate to enhance dance practice that could be used to improve or maintain technical and performance skills
◆ evaluate the impact of these exercises and development methods on skills and their own performance

The above activities can be repeated for each dance style, at various points throughout the course to measure progress and review targets.

As an ongoing activity, candidates should have many opportunities to articulate their knowledge and understanding through detailed comparisons, descriptive and evaluative responses to questions on technical principles and performance skills, reflecting and planning development methods to improve and/or maintain skills. This can be delivered during classwork and/or homework tasks to consolidate learning and review understanding.

Step 4 — study of one dance style

Candidates gain depth of knowledge and understanding of dance history and developments for **one** selected dance style. Some teaching activities are shown below.

◆ Discuss and research the history of the dance style from origins to current day, identifying any key places or time periods (decades, centuries) of change and/or development.
◆ Watch and discuss influential choreographers and dance companies' works that have impacted on the developments of the style.
◆ Discuss and research social and cultural influences that have impacted the developments of the style, including race and gender. For example, when Highland dance originated it was performed by males, or the impact of race on the developments of jazz dance.
◆ Discuss historical events that influenced the developments of the style. For example, the impact the end of World War II had on modern dance. This is when modern dance had a slight shift — with dancers and choreographers beginning to fuse techniques of social dance, ballet and modern dance.

Alternatively, discuss how a historical event influenced the development of the first time a style was performed live on stage. For example, a musical theatre production, or the debut of a choreographer's work and/or dancer.

Teachers and lecturers should give candidates tasks to articulate knowledge by describing, explaining and analysing the developments of the selected dance style. This could be through homework tasks; classwork; research tasks; presentations; and practice exam questions to aid candidates' confidence and ability to write a detailed response.

Step 5 — consolidating learning

Teachers and lecturers should provide candidates with tasks to consolidate learning of steps 1 to 4. Teachers and lecturers can set the tasks at relevant points of course delivery.

Examples of tasks where candidate work individually or in pairs using the information gathered are:

♦ Write a newspaper article or essay comparing technical requirements and performance style of two contrasting dance styles.
♦ Create an information leaflet on the fundamental principles and stylistic features of two dance styles.
♦ Create a presentation to discuss the developments of the dance style from origin to present day. This could be supported by a mood board or visual presentation using, for example, PowerPoint.
♦ Write an essay on the social and cultural factors that influenced the developments of a dance style.
♦ Answer extended questions on course content.
♦ Undertake a group or individual project.
♦ Focus on one of the above activities and share information with the class in a format of their choosing.
♦ Undertake a research project on two contrasting dance styles.

Step 6 — preparing for course assessment

Teachers and lecturers must refer to the marking instructions for dance performance in the course specification when preparing candidates for course assessment.

Teachers and lecturers must choreograph and teach two technical solos in contrasting dance styles. The technical dances must allow candidates to demonstrate technical and performance skills as appropriate to the style; and provide technical challenge as appropriate to Higher level. For exemplification of national standards please refer to materials on the Understanding Standards website.

Good technique could also be demonstrated through live or recorded performances; self-valuation or peer-review; or by the candidate comparing their performance to that of a model performer. Candidates could 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, candidates could 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 for course assessment.

It is good practice to give candidates the opportunity to learn more than two technical solos, so that candidates can select their best performance for course assessment. The solos do not necessarily need to be finished dances, they may be shorter dances learned at the start of the course that could be developed for course assessment.

Attending live performances of established dance companies is an excellent way of exposing the candidates to key practitioners and model performance, while at the same time possibly giving them the opportunity to develop knowledge and understanding for the practical activity and section 2 of the question paper. The type of live performance could vary depending on which styles of dance have been chosen. For example if Highland is the chosen dance style, it could be valuable to attend a Tattoo or a Highland dance competition.

Question paper — section 2

Study of a professional choreography

Candidates give a personal evaluative response to a professional piece of choreography for three or more dancers. Candidates should be able to demonstrate knowledge and understanding of theme and/or stimulus, choreographic principles and theatre arts to give a personal evaluative response that links to the intention of the piece.

A variety of command words may be used in this section including:

♦ describe
♦ evaluate
♦ explain
♦ discuss
♦ analyse
♦ compare

Within this section of the question paper candidates could be asked about:

♦ key movements or motifs that communicate the intention of the piece
♦ use of choreographic devices and their relationship to the intention of the piece
♦ use of spatial elements to communicate choreographic intentions
♦ use of structure to create impact or effect and communicate intentions
♦ use of music and/or sound to create impact or effect and relationship to intentions
♦ use of lighting to enhance the piece and communicate the choreographic intentions
♦ use of costume to enhance the piece and communicate choreographic intentions
♦ use of theatre arts to create effect, impact or enhance mood and atmosphere appropriate to the intentions of the piece

Integrating learning — practical activity and question paper

Approach 2

This teaching approach illustrates how teachers and lecturers can combine preparation for the practical activity with section 2 of the question paper. Teachers and lecturers should use their professional judgement to decide when would be an appropriate time to introduce this next part of the course to candidates. Some parts may be introduced earlier, such as exploring stimuli and creative movement, alongside developing dance technique and personal performance.

Approach 2 uses experiential, kinaesthetic, verbal, written and visual learning opportunities, with a creative focus. Learning and teaching activities should cover the basic principles of choreography and act as a springboard for creativity.

A series of practical workshops, comprising a mixture of demonstration, practice, improvisation, and tasks develop candidates' knowledge and understanding of choreographic skills and help them to apply principles. Knowledge and understanding could also be developed through the study of professional choreographies or influential choreographers.

Candidates could track progress by keeping a choreographic log of the workshop tasks.

Key considerations when planning course delivery and creative workshops:

♦ Lessons, workshops and tasks should be relevant, age appropriate, and promote the use of complex skills that candidates apply during the practical activity.

♦ Candidates can stimulate their creativity and join up their thinking by making the connection between stimulus, creativity and the end-product of developed movement.

♦ Candidates could use a range of stimuli, including visual, written, oral and/or recorded, or they could find their own stimuli through in-depth research.

♦ Teachers and lecturers may lead tasks that are open-ended and inclusive and require problem-solving to allow each candidate to achieve their full potential, by developing creative skills and increasing self-confidence.

♦ Candidates should have a range of choreographic skills and also some interpersonal skills before they start the choreographic process and leading other dancers.

♦ Activities should allow candidates to direct others and receive feedback from teachers, lecturers and/or peers.

♦ Candidates 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 elements and choreographic structure, candidates should evaluate the impact of theatre arts.

♦ Candidates should see live performances or recorded pieces in a range of styles to demonstrate a variety of themes, ideas and choreographic concepts. Opportunities for candidates to take part in choreographic workshops taught by leading choreographers, dancers or companies could enhance their learning and develop their understanding.

Analysing and evaluating professional choreography

It is important that teachers and lecturers inspire creative thinking when preparing candidates for both the practical activity and the question paper. Candidates should be stimulated and motivated through classroom activities and practical tasks to 'light their imagination' for the planning stage to develop and present a group choreography. To set the tone and demonstrate the requirements of choreography, watching professional choreographers work helps candidates understand principles, approaches and inspire creativity.

Teachers or lecturers could discuss and provide questions on:

♦ the impact that the choreography has on the audience
♦ choreographers' effectiveness in conveying intentions
♦ identifying and discussing the theme and/or stimulus and movement selected to convey intentions
♦ originality and creativity
♦ the emotional investment from the choreographer to ensure the intent is communicated
♦ the choreographic process to reach the final point of performance
♦ the personal skills that may be required to successfully choreograph a dance
♦ analysing the impact of structure, choreographic devices, spatial elements, music and/or sound and theatre arts

Teachers and lecturers should set classroom activities and homework tasks to consolidate learning which could involve: sharing learning, presenting findings, personal evaluations and judgements to the class.

Explore different types of stimulus

When teaching choreographic workshops, candidates can use various stimuli which could be:

♦ visual
♦ written
♦ audio
♦ tactile
♦ kinaesthetic
♦ ideational

Candidates should explore pictures, music and/or sound, photographs, individual words, colours, personal experience, text, media and pieces of choreography to use as inspiration to respond and create movement material.

Workshop tasks can include:

♦ Putting the class in small groups and giving each group a different type of stimulus to create a short movement phrase or motif that reflects the stimuli. Groups should not share their stimuli at the end of the creative task — the class could play dance charades and discuss if the stimuli were clear in the movements created.
♦ Discussing the different types of stimuli and ask candidates to bring in something personal to them that is visual, written or audio. Candidates brainstorm ideas for creating initial movements considering the shape, size, quality and speed that would be used to reflect their chosen stimuli. Candidates create a short movement phrase or motif using appropriate qualities to reflect the stimuli and share intentions and movements with the class to allow for discussion and feedback.
♦ Watching professional choreographies that have used a particular stimulus, then use the same stimulus for a creative task with the class.

Research

Teachers and lecturers should guide candidates through research of the chosen theme and/or stimulus. Having completed the previous tasks on stimuli, candidates should be able to carry out independent research to inspire choreographic ideas and concepts. It is important candidates carry out research before devising any movement material for their group dance. It is recommended that candidates use a professional piece of choreography as part of their research to inspire creative ideas. Sources candidates may find useful when researching are:

♦ newspapers
♦ documentaries
♦ life events
♦ films
♦ theatre and/or live performances
♦ books
♦ poems
♦ interviews
♦ personal experiences
♦ online information
♦ museums
♦ historical journals
♦ pictures and/or photographs
♦ paintings

Developing original movement material

Teachers and lecturers could lead sessions at the beginning of the course, enabling candidates to explore their own original movement through improvisation tasks. These tasks help candidates produce a creative and imaginative group dance that expresses their ideas.

Candidates should explore movements and create motifs that express their individual style and ideas, rather than using steps from a particular style such as ballet, hip hop or jazz. Teachers and lecturers could lead candidates through activities that explore the basic three elements of dance:

♦ actions — gesture, travel, jump, turn, fall and stillness
♦ space — when and where movements are performed
♦ dynamics — sharp, soft, fluid, strong, suspended and staccato

Motif and motif development

The motif forms the 'foundations' of a dance, rather than continually inventing new movements. After initial improvisation, select movements appropriate to the theme and/or stimulus. The motif should be repeated, varied and developed throughout the dance to communicate the intentions, making the dance original and unique.

Motif variation — keep the original order of movements within the initial motif and alter dynamics, force, space and time of movements.

Motif development — embraces any alterations that enhance the initial motif to emphasise key movements, concepts or create effects that help to convey the choreographic intentions.

Candidates should consider the following when creating and developing a motif:

♦ Do movements have a particular meaning or show an effect?
♦ Are movements creative and original?
♦ Will movements look interesting?
♦ Will the movements communicate intentions to the audience?
♦ Could the movements selected be the 'building block' for the dance?
♦ Does the motif have potential to be varied and developed?

Candidates may find the information about motif variation and development in the following table helpful.

Motif variation and development	Description
Size	Condense or expand the motif by performing it in as condensed or expanded a form as possible or desired.
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.
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.
Quality	Perform the same movement but with a soft, fluid quality or with erratic tension.
Staging	Perform the motif and/or movement at a different place on the stage and/or a different facing to the audience, sideways, backwards or on a diagonal.
Additive	While doing the original motif, simultaneously execute another movement, for example, jump or turn.
Dynamics	This is the expenditure of energy in relation to the movement, how and where the movement is performed. Greater strength or flow (direct or indirect movement and pathways) can help to build or reduce tension, create highlights and dramatic effect.
Substitution	Change a movement to another movement.

This list is not exhaustive or prescriptive.

Learning and teaching activities for motif variation and development

♦ Ask the candidates to move around the room. The teacher or lecturer should call different actions and meanings for the candidates to respond to through movement for example:

high gesture	———————▶	aspiration
low gesture	———————▶	regret
turn	———————▶	new beginnings
roll	———————▶	journey
jump	———————▶	success
stillness	———————▶	dream

♦ Once the class have experimented with different actions they should create, select and plan a motif. They should then work in small groups to share initial motifs and apply motif development.

♦ Create individual movements by teaching dance actions, and how they can be developed by using a range of choreographic devices including levels, size, shape, pathways and addition.

Complex choreographic devices

Choreographic devices can be used to manipulate and develop the way movements and motifs are performed to show the intention of the piece. Candidates must use complex devices rather than simple devices. For example, simultaneous canon rather than simple canon.

Candidates may find the following information helpful when selecting complex devices appropriate to the choreographic intention.

Choreographic device	Description
Motif development	The original motif is developed into a fully unique dance or section of a dance.
Retrograde	Perform the motif or phrase backwards.
Inversion	Upside down (for example an arm movement that curves up and over will be inverted to down and under).
Instrumentation	Perform the movement with a different body part. For example, movement led by arm changes to leading with leg or elbow to knee.
Quality and force	Vary how the movement is performed — for example perform the same movement with soft, fluid quality or sharp, erratic tension. Vary the amount of force used when performing the movement. Do it with a great deal of strength, from beginning to end.
Embellishment	Adding extra flare and detail to movements or motif(s).
Fragmentation	Only use part of the movement phrase, that is the beginning or end only.
Reverting canon	Each dancer performs the entire movement phrase from beginning to end but are separated by a number of counts. This can be overlapping or non-overlapping.
Simultaneous canon	This involves dancers doing the same motif at the same time but starting at different points in the phrase. This creates an interesting look.
Cumulative canon	Each dancer joins in with the lead dancer at various stages during the phrase and all finish at the same time.
Call and response	This can be described as conversational: one person moves and the other person's movement responds to (answers) the movement of the initial mover.
Accumulation	This is a choreographic device 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.
Juxtaposition	Two things being seen or placed close together with contrasting effect, for example dancers performing in contrasting levels.
Augmentation	Movements are made larger through space and time.

Learning and teaching activities for complex choreographic devices

♦ Watch professional choreographies to identify the use of devices and discuss with the class or in small groups the impact on the theme and/or stimulus. The teacher or lecturer could provide extended questions to consolidate learning.

♦ Share ideas and select a theme for the class to work with. In small groups candidates should create an initial motif that represents the theme. Teachers and lecturers give a written card with different devices for each group to apply. Candidates share and discuss effectiveness at the end of the task, or perform dance charades to guess the device applied.

♦ Teach a motif to the class. In small groups candidates apply two contrasting devices to the motif. Teachers and lecturers could provide candidates with questions to evaluate the process of applying contrasting devices to the same movement material, and the impact on conveying the theme.

Complex choreographic structure

Choreographic structure refers to how the sections are linked together. Sections are typically known as 'A', 'B' and 'C' for ease of explaining the well-known structures. Using choreographic structures can be a helpful way for candidates to put their ideas in order. They should use them in a way that is appropriate and helps to convey the choreographic intentions.

Candidates may find the following table helpful.

Complex choreographic structure	Description
Ternary (A, B, A)	A conventional and satisfying form because going back to the beginning 'rounds it off'. The return to section A can be achieved by exact repetition of the initial section, or by reversing, highlighting parts, changing a few elements and changing the order of the elements. They must be closely linked, while section B forms the contrast.
In-depth narrative	The choreography will gradually reveal a story or idea. The movement content is sequentially arranged in to section A B C D E F and so on to advance and communicate the idea or story. To allow the story to flow naturally, the choreographer should give careful consideration to linking each section in a logical sequence. For a more complex use, there could be more than one narrative at the same time, and the choreography explores how they interlink or collide with each other.
Rondo (A, B, A, C, A, D, A)	This provides the choreographer with a verse and chorus framework that gives room for variation in the verses and development in the chorus. Variation can produce something new each time, but it must still have enough of the original to be considered a related part to the whole. Development can recall the original in many ways without changing the essence. This is a satisfying form to watch, as the viewer can quickly identify the chorus movement and enjoy its repetition — it becomes a 'joining-in' process.
Theme and variation	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.
Collage	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.
Episodic	A choreography with many sections linked by the theme. This structure is found in literature, through connected and progressive sections, chapters or episodes. Each section reveals more of the plot. It can provide a narrative story to follow throughout the dance; however, there are also dances in which an episodic structure is used but not to create a narrative. Christopher Bruce used episodic structure in *Sergeant Early's Dream* (1984). The different episodes in this work do not tell a story but present different scenes from one community.

This list is not exhaustive or prescriptive.

Spatial elements

Planning the arrangements of spatial elements is essential, to help aid the audience's interpretation of the choreography. A dance should be choreographed to organise spatial elements in a way that is reflective and appropriate to the theme.

Candidates may find the following information useful.

Spatial elements	Description
Personal space	Space around you or on the spot.
General space	Around the room and/or performing space.
Levels	High, medium and low.
Planes	Use different planes to perform the same motif — vertical, horizontal, sagittal.
Direction	Forwards, backwards, sideways, up, down, diagonal.
Body shape/design	Wide, narrow, rounded, twisted, symmetrical, asymmetrical.
Size	Large or small.
Proximity	Near or far.
Pathways	Straight, curved, angular, circular.
Formation	The position and/or shape in which the dancers are placed on the stage.

The stage area is typically split into nine areas and shown from the performers' point of view:

up stage right (USR)	up stage centre (USC)	up stage left (USL)
centre stage right (CSR)	centre stage (CS)	centre stage left (CSL)
down stage right (DSR)	down stage centre (DSC)	down stage left (DSL)
audience		

Learning and teaching activities for spatial elements

♦ Watch a professional choreography to identify spatial elements used and their impact on the choreographic intentions. Teachers and lecturers should provide prompts and questions to stimulate the candidate's thought process.

♦ Improvisation task — explore different travelling movements on different levels. For each travelling action find a different pathway in the performance space, for example, spiral, diagonal line, curved line, zigzag or meandering pathway.

♦ Task — candidates work in a group of four or five. The starting position is three or four dancers standing together upstage in close proximity, with their backs turned to one dancer who is standing in a separate space isolated down stage. Ask candidates to:
  — consider the spatial position as a starting point for a dance with the title 'outsider'
  — choose three other spatial positions for the dancers that would also suit the theme
  — create a floor plan to take dancers from one spatial position to another
  — create actions that can take dancers from one position to another

Music and sound

It is vital that candidates work with a variety of music genres and sounds, to allow them to select appropriate accompaniment for their group choreography. Music and sound can help to set the tone of the piece, creating the appropriate mood and atmosphere for the piece that will then help to convey choreographic intentions.

There are four main accompaniments for dance that candidates can select from:

♦ music
♦ silence
♦ sound
♦ voice

Learning and teaching activities for music and sound

♦ Watch a professional choreography to evaluate the use of music and sound, giving candidates points to consider, or questions to answer. *A Linha Curva* is a particularly good example of the use of voice and body percussion — with samba music and four percussionists, with the dancers also contributing to the sound effects.

♦ Teachers or lecturers could select a poem or short story, and cut the lines into separate pieces that still make sense. Candidates can work in small groups. Give each group different lines to create movements that symbolise the words. The dancers must perform the movements to the spoken words. Candidates decide if all dancers say the words together, each dancer says specific words, or one dancer says the whole line.

♦ Teachers and lecturers must ensure candidates have opportunities to improvise using different music genres, body percussion, sound effects or silence to inform the decisions they will make when planning for their group choreography.

Theatre arts

Theatre arts is an important aspect of choreography. Candidates should be familiar with lighting, set design, costumes, theatrical make-up and props. Teachers and lecturers should make candidates aware that a stimulus can provide inspiration for movement but can also provide inspiration for the theatre arts elements of choreography. Candidates must plan and apply two theatre arts to their group choreography. Secure understanding of theatre arts

helps candidates to articulate gained knowledge and understanding for section 2 of the question paper.

Candidates may find the following information helpful when evaluating professional choreography and planning their group choreography.

Theatre art	Description
Costume	♦ consider the shape, colour and material of planned costume(s) ♦ to set the scene, communicate dancer's role/character ♦ to make more realistic ♦ to focus attention on any dancer with different relationship/role ♦ to communicate time period ♦ to provide symbolic/semiotic value ♦ to communicate social status ♦ to give character/role information ♦ to show location ♦ to provide an aesthetic quality to the movement
Props	♦ to enhance dancer's role/character ♦ to give symbolic meaning or make more realistic ♦ to focus the audience's attention on a particular story/theme ♦ to enhance the movement itself
Lighting	♦ to use floods, spotlights and gels ♦ to show time (period and time of day) ♦ to show location ♦ to focus audience attention ♦ to create special effects ♦ to enhance mood and atmosphere
Set design	♦ consider the use of planned flats, backdrop and stage furnishings ♦ to make more realistic for the audience ♦ to create tension ♦ to make clear the theme ♦ to make clear the location of the dance
Theatrical make-up	♦ to enhance the dancer's character (facial make-up, body make-up, special effects) ♦ to enhance mood, atmosphere and theme ♦ to show time and place of the dance ♦ to relate to the intention of the choreography ♦ to give symbolic meaning or make more realistic

Learning and teaching activities for theatre arts

Teachers and lecturers could:

♦ Arrange different structural objects, boxes, chairs, benches and tables in the dance space, and ask candidates to improvise moving under, over and through objects. Working in small groups, candidates select a theme to generate movements such as restriction or escape. They should evaluate the effectiveness of the use of props through class sharing and discussion. To explore use of props, teacher and lecturers could use a similar workshop with different everyday items and props.

♦ Ask candidates to analyse and evaluate the use of theatre arts in professional choreographers' works. Provide candidates with learning aids, prompts and questions. Christopher Bruce's *Ghost Dances* is good to demonstrate costume, lighting, set design and theatrical make-up, while his piece *Swansong* is particularly good to demonstrate the use of props. Jasmin Vardimon's *Park:* is also a good piece to analyse the use of theatre arts.

Preparing for course assessment

Once candidates have studied and explored all choreographic principles and the use of theatre arts, candidates should start to work on their group choreography and begin studying a professional piece of choreography.

Choreography

Candidates must plan, create and present a group choreography for three dancers or more. This is an independent activity, with candidates being responsible for co-ordinating, organising, planning and leading the process. Please encourage candidates to refer to the *SQA Practical Activity Assessment Task* to ensure they understand the requirements and expectations of Higher choreography.

Choreography review

Teachers and lecturers should use their professional judgements to select an appropriate time in the course for candidates to start the choreographic review. Candidates can present this in various formats, including essay or presentation. Candidates describe their research and review the process of applying movements, choreographic devices, structure, spatial elements, music and/or sound and theatre arts. Once candidates have finished the choreography they should evaluate a choreographic skill and the impact on the finished dance.

Question paper – section 2

Teachers and lecturers should use their professional judgement when selecting an appropriate choreography to study in-depth, in order to prepare candidates for the question paper. A recommended list of professional choreographies is given in Appendix 3. Teachers and lecturers must give candidates many opportunities to articulate their gained knowledge and understanding through detailed responses. This may be through classroom learning activities, homework tasks or presenting evaluative judgements to the class about the selected choreography.

Points that may be helpful for teachers and lecturers:
♦ Candidate must study the piece in full.
♦ The piece selected must give candidates the opportunity to study:
  — the use of theme and/or stimuli
  — motif and selected movements
  — spatial elements
  — structure
  — motif development and choreographic devices
  — music and/or sound
  — theatre arts including lighting, set, props, theatrical make-up and/or costume

As a minimum the professional choreography must include lighting and costume.

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

Teachers and lecturers should identify opportunities throughout the course for candidates to develop skills for learning, skills for life and skills for work.

Candidates should be aware of the skills they are developing and you can provide advice on opportunities to practise and improve them.

SQA does not formally assess skills for learning, skills for life and skills for work.

There may also be opportunities to develop additional skills depending on approaches being used to deliver the course in each centre. This is for individual teachers and lecturers to manage.

It is important to consider and use tailored teaching and learning approaches, as this can help candidates to address and develop their skills more effectively and identify ways they might improve on them.

Skills for learning, skills for life, skills for work	Methodology	Guidance
3 Health and wellbeing 3.1 Personal learning 3.3 Physical wellbeing	♦ candidate demonstrates ♦ discussion forums ♦ personal reflection ♦ participation in active learning	Candidates could develop performance, personal fitness, strength, stamina and flexibility through participation in physical activity. Application of creative expression.
4 Employability, enterprise and citizenship 4.3 Working with others	♦ peer evaluation ♦ choreographic responsibility ♦ performance	Candidates could take responsibility for the organisation of their own learning during choreography.
5 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	Candidates 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 candidates to study.

Appendix 2: learning and teaching resources

Candidates may develop their learning further by reading, researching, watching live performances, and taking part in dance classes. The following list of companies and choreographers could help teachers and lecturers direct candidates to research two contrasting dance styles.

Websites and dance companies

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

Influential choreographers:

These include:

Alvin Ailey, Richard Alston, George Balanchine, Ashley Banjo, Pina Bausch, Matthew Bourne, Christopher Bruce, Merce Cunningham, Siobhan Davies, Isadora Duncan, Bob Fosse, Itzik Galili, Martha Graham, Gregory Hines, Doris Humphrey, Shobana Jeyasingh, Akram Khan, Rudolf Laban, José Limón, Edouard Louk, Gillian Lynne, Ashley Page, Jasmin Vardimon.

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 Dance — United Kingdom Alliance

Appendix 3: recommended list of professional choreographies

The following list may be useful when preparing candidates for choreography and selecting an appropriate professional dance to study for section 2 of the question paper.

Title of choreography	Choreographer	Dance company
Broken (contemporary)	Kevin Finnan	Motionhouse
Charge (contemporary	Kevin Finnan	Motionhouse
Symbiosis (contemporary)	Andonis Foniadakis	Rambert
Rooster (contemporary)	Christopher Bruce	Rambert
A Linha Curva (contemporary)	Itzik Galili	Rambert
Ghost Dances (contemporary)	Christopher Bruce	Rambert
Hush (contemporary)	Christopher Bruce	Rambert
Swansong (contemporary)	Christopher Bruce	Rambert
The Castaways (contemporary)	Barak Marshall	Rambert
Shadows (contemporary)	Christopher Bruce	Phoenix Dance Theatre
Justitia (physical theatre	Jasmin Vardimon	Jasmin Vardimon Company
Lullaby (physical theatre)	Jasmin Vardimon	Jasmin Vardimon Company
Park (physical theatre)	Jasmin Vardimon	Jasmin Vardimon Company
Pinocchio (physical theatre)	Jasmin Vardimon	Jasmin Vardimon Company
W*hat On Earth* (contemporary)	Janet Smith and Sally Owen	Scottish Dance Theatre
Pulcinella (contemporary)	Richard Alston	Rambert
Overdrive (contemporary)	Richard Alston	Richard Alston Dance Company
Faultline (contemporary)	Shobana Jeyasingh	Shobana Jeyasingh Dance
Rush (contemporary)	Akram Khan	Akram Khan Company
Until The Lions (contemporary)	Akram Khan	Akram Khan Company
Still Life at the Penguin Café (ballet)	David Bintley	The Royal Ballet
Frontline (contemporary)	Henri Oguike	Henri Oguike Dance
White Space (contemporary)	Henri Oguike	Henri Oguike Dance
Revelations (modern dance)	Alvin Ailey	Alvin Ailey American Dance Theatre
Emancipation of Expressionism (hip hop)	Kenrick 'H20' Sandy	Boy Blue Entertainment
Infra (contemporary ballet)	Wayne McGregor	The Royal Ballet

Title of choreography	Choreographer	Dance company
Nutcracker! (1992) (ballet)	Matthew Bourne	New Adventures Company
Swan Lake (1995) (ballet)	Matthew Bourne	New Adventures Company
Cinderella (1997)	Matthew Bourne	New Adventures Company
Edward Scissorhands (2005) (ballet)	Matthew Bourne	New Adventures Company
Red Shoes (2016) (ballet)	Matthew Bourne	New Adventures Company

This list is not exhaustive or prescriptive.

Administrative information

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History of changes

Version	Description of change	Date
2.0	Course support notes, learning and teaching resources, and recommended list of professional choreographies added as appendices.	September 2018

Note: you are advised to check SQA's website to ensure you are using the most up-to-date version of this document.