



Higher National Graded Unit

National Units

Qualification Verification Summary Report 2018

Dance

Introduction

This report relates to the findings of external verification activity within the Dance verification group (132).

It was clear from the evidence in the reports that the overall standards for Dance qualifications remain high, with some good opportunities for candidates to present impressive creative practical work.

Specific units verified are listed below:

FA5C 34	Dance Artists: Graded Unit 1
F22P 35	Dance Artists: Graded Unit 2
H4T3 34	Professional Dance Performance: Graded Unit 1
H4T4 35	Professional Dance Performance: Graded Unit 2
F1LE 34	Dance: Anatomy and Injury Prevention for Dancers
H4RC 34	Dance Techniques for Commercial Performance 1
H4RL 34	Jazz Dance Techniques 1
F1LD 34	Dance: An Introduction to Performance and Production
F1NS 34	Dance: Choreographic Skills
H4RJ 34	Dance: Contemporary Dance Techniques 1
H4RM 35	Jazz Dance Techniques 2
H4RD 35	Dance Technique for Commercial Performance 2
F1LF 34	Dance: Body Conditioning
F1M0 35	Dance Teaching Skills
F1M3 34	Dance History: An Introduction
H4RE 34	Dance: Classical Ballet Techniques 1
D72T 12	Dance: Jazz
FH5T 11	Dance: Choreography
D72P 12	Dance: Classical
F8LC 12	Group Dance Performance
D72R 12	Dance: Contemporary
D72N 12	Dance: Alternative

Category 2: Resources

Criterion 2.4: There must be evidence of initial and ongoing reviews of assessment environments; equipment; and reference, learning and assessment materials.

All centres had evidence of initial and ongoing reviews of assessment environments, equipment, and reference, learning, and assessment materials.

In almost all centres, good quality, clear master folders were in place for all units, as well as having documented minutes which contained evidence of ongoing reviews and actions required.

Category 3: Candidate support

Criterion 3.2: Candidates' development needs and prior achievements (where appropriate) must be matched against the requirements of the award.

All centres carried out some form of audition process before candidates were enrolled for the awards. Centres matched candidates' development needs and prior achievements through interview as part of the audition process. Development and support needs, including pastoral support were identified during the interview and monitored throughout the delivery of the awards.

In almost all centres, candidates were provided with assistance with their development needs either by a named dance tutor or through access to student support in the larger centres.

Criterion 3.3: Candidates must have scheduled contact with their assessor to review their progress and to revise their assessment plans accordingly.

All centres had systems in place for formal scheduled one-to-one meetings between candidates and assessors in order to review progress and to revise future assessment plans and targets. These meetings usually took place each term. In addition, due to the evaluative nature of the practical work, spontaneous feedback was regularly given. For the graded units, formal feedback was also given by all centres as part of the mentoring sessions.

Category 4: Internal assessment and verification

Criterion 4.2: Internal assessment and verification procedures must be implemented to ensure standardisation of assessment.

All centres provided evidence that the internal verification process was being implemented for pre-delivery and ongoing verification.

In almost all centres, the internal verification processes were rigorous and demonstrated consistency in assessment judgements. One centre required further support from the external verifier to reach consistency and accuracy with assessment/internal verification decisions.

Criterion 4.3: Assessment instruments and methods and their selection and use must be valid, reliable, practicable, equitable and fair.

All centres demonstrated the effective selection and use of assessment methods and instruments of assessment ensuring validity, reliability, equitability, and fairness.

All centres provided evidence of the three stages of internal verification. Good use was made of the SQA assessment support packs and exemplars.

Criterion 4.4: Assessment evidence must be the candidate's own work, generated under SQA's required conditions.

All centres had effective processes and procedures in place to ensure that it was the candidate's own work and that this work was being generated under SQA conditions.

All centres used a signed disclaimer relating to plagiarism by the candidates for written work.

Criterion 4.6: Evidence of candidates' work must be accurately and consistently judged by assessors against SQA's requirements.

Almost all centres made accurate and consistent judgements of candidates' work. Very few centres demonstrated a tendency to mark too highly, both in written and practical work.

It was clear from the evidence in the reports that the overall standards for dance qualifications remain high, with some good opportunities for candidates to present impressive and creative practical work.

Criterion 4.7: Candidate evidence must be retained in line with SQA requirements.

All centres retained evidence in line with SQA requirements.

All centres provided the requested candidate evidence for both practical and written work.

Criterion 4.9: Feedback from qualification verifiers must be disseminated to staff and used to inform assessment practice.

All centres demonstrated effective dissemination of feedback from verification verifiers either through minutes or standardisation/team meetings.

When these discussions took place at team/departmental meetings, centres were encouraged to formally record/minute these discussions.

Areas of good practice reported by qualification verifiers

The following good practice was reported during session 2017–18

- ◆ Good quality assessment checklists.
- ◆ Imaginative choreography.
- ◆ Many instances of high quality practical and written work.
- ◆ Candidates being provided with ample opportunities to demonstrate their understanding and development in artistic, personal, and professional skills.
- ◆ A good range of stimulus material (including imaginative briefs).
- ◆ Very good introductions from candidates presenting their group choreographic pieces, explaining intentions and interpretations.
- ◆ Centres devised imaginative ways to identify individual candidates in group work, for example photographs on candidate evidence, individual candidates introducing themselves on recorded work, and each candidate displaying a number on their costume for practical work.

Specific areas for development

The following area for development was reported during session 2017–18

No specific areas for development were identified.