

NextGen: HN educator guide

HNC Dance

Qualification code: GAGX 47

Valid from: August 2026

This guide provides information about the Higher National Certificate (HNC) to ensure consistent and transparent assessment year on year. It is for lecturers and assessors, and contains all the mandatory information you need to deliver and assess the HNC.

You must read it alongside the grading pack.

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Purpose of the qualification

HNC Dance provides learners with the knowledge and skills they need to continue their learning journey to a Higher National Diploma (HND) or a degree-level course, or progress to employment in the dance or performing arts industries. Learners develop the professional skills and personal behaviours (meta-skills) that the dance and performing arts industries expect of them.

Structure

Higher National Certificates (HNCs) are at SCQF level 7 and are made up of 120 SCQF credit points (15 Qualifications Scotland credits). HNCs must incorporate at least 80 credit points (10 Qualifications Scotland credits) at SCQF level 7.

HNC Dance consists of two mandatory units (40 SCQF credit points), three mandatory optional units (48 SCQF credit points) and four optional units (32 SCQF credit points).

The mandatory optional units — Classical Ballet, Commercial Dance, Contemporary Dance and Jazz Dance — provide learners with fundamental technical and artistic skills in the given genre.

You should choose three of the four mandatory optional units to deliver. If you would like to teach the fourth genre, you can do so in the optional unit Dance Skills and Techniques.

The mandatory unit Dance Injury Prevention, Wellbeing and Health provides learners with knowledge and skills in anatomy, physiology and movement mechanics. Learners apply injury-preventative cross-training conditioning techniques and develop an understanding of the biopsychosocial factors that influence injury, wellbeing and health.

The mandatory unit Choreographic Practice provides learners with skills in research, planning and developing choreography. They develop skills in collaboration and leadership, and present a self-choreographed piece.

The overall unit delivery time per 8 SCQF credit points is a notional 40 hours contact time for delivery and assessment, and we expect learners to carry out a further 40 hours of self-directed study.

You can integrate the mandatory units and mandatory optional units with optional units to provide learners with context for their learning.

Throughout all units, learners reflect on their own personal and meta-skills development.

Framework

The HNC is made up of mandatory and optional units. Learners must complete all the mandatory units, 6 Qualifications Scotland credits from the mandatory optional units and 4 Qualifications Scotland credits from the optional units.

Mandatory units

Unit code	Unit title	Qualifications Scotland credits	SCQF credit points	SCQF level
JQ7Q 47	Choreographic Practice	3	24	7
JZHV 47	Dance Injury Prevention, Wellbeing and Health	2	16	7

Mandatory optional units

Unit code	Unit title	Qualifications Scotland credits	SCQF credit points	SCQF level
JCVY 47	Classical Ballet	2	16	7
JWPU 47	Commercial Dance	2	16	7
JLI6 47	Contemporary Dance	2	16	7
JDDN 47	Jazz Dance	2	16	7

Optional units

Unit code	Unit title	Qualifications Scotland credits	SCQF credit points	SCQF level
JDWO 47	Contact Improvisation	1	8	7
JNAM 47	Dance History	1	8	7
JLP0 47	Dance Industry Skills	1	8	7
JZ0V 47	Dance Skills and Techniques	1	8	7
JS48 47	Dance Teaching Skills	1	8	7
JB3T 47	Hip Hop Dance	1	8	7
JET9 47	Sound Editing for Performers	1	8	7
JG9I 47	Tap Dance	1	8	7

Aims of the qualification

General aims

1. Foster an enjoyment of the subject while providing creative and academic stimulus and challenge.
2. Develop skills in critical thinking, analysis and evaluation.
3. Enable progression within the SCQF.
4. Prepare for progression to further study.
5. Enhance employment prospects.
6. Develop meta-skills that complement technical and professional knowledge and skills.
7. Develop Learning for Sustainability skills, knowledge, understanding and values.

Specific aims

1. Develop technique and artistry in a range of dance genres.
2. Integrate technical and artistic skills in performance.
3. Develop skills in injury prevention, wellbeing and health.
4. Develop skills in researching, planning and developing choreography.
5. Develop skills in experimentation, leadership and collaborative working processes.
6. Develop an innovative and creative approach to work in rehearsals and performances.
7. Develop an ability to respond to choreographers, and work collaboratively with other dancers.
8. Develop understanding of industry practice.

Who is this qualification for?

This qualification is suitable for learners who have an interest in developing their dance skills, and those who wish to pursue further studies or a career in the dance or performing arts sectors.

Entry to this qualification is at your centre's discretion. However, we recommend that learners have one or more of the following:

- Dance at SCQF level 6
- Higher Dance

or

- relevant industry training and experience
- evidence of appropriate practical skills at audition

Recognising prior learning

Qualifications Scotland recognises that learners gain knowledge and skills through formal, non-formal and informal learning contexts. Formal learning is learning certificated by a recognised awarding or professional body. Non-formal learning includes learning such as employers' in-house training courses. Informal learning is learning based on experience from a variety of environments that is not formally assessed.

It is unlikely that a learner would have the appropriate prior learning and experience to meet all the requirements of a full HNC.

You can find more information and guidance about the [recognition of prior learning on our website](#).

Articulation and progression

Learners who complete this qualification could go on to:

- other qualifications in dance or related areas
- further study, employment and/or training

HNC Dance offers different articulation pathways to undergraduate degree programmes. Most programmes also require an audition for entrance.

Most learners progress to further study, often directly to HND courses and then to degree programmes in subjects such as:

- dance
- musical theatre
- dance science

The most natural relationship that HNC Dance has is with undergraduate programmes at:

- Addict Dance Academy
- Bird College
- Edinburgh College with Kingston University London
- London Studio Centre
- Northern School of Contemporary Dance
- Rambert School of Ballet and Contemporary Dance
- Royal Conservatoire of Scotland
- Shockout Arts
- The University of Edinburgh
- Trinity Laban
- University of Strathclyde
- Urdang
- Wilkes Academy

Related postgraduate programmes include those at:

- The University of Edinburgh
- Trinity Laban

Learners can move into employment in the performing arts industry. Some areas will require further training and/or professional qualifications. The following are examples of occupational areas:

- dancer (stage/screen)
- musical theatre performer
- choreographer
- performing arts teacher
- primary or secondary school teacher (after further training/professional qualification)
- workshop leader
- fitness and leisure sector worker (after further training/professional qualification)
- dance research and academia (after further training/professional qualification)

Credit transfer arrangements

Centres can make decisions about transferring credit. They can transfer credit if the subject-related content of the units is broadly equivalent. Centres should consider the currency of a learner's achievement before transferring credit.

Recommended Core Skills entry profile

Learners should have the following Core Skills at the stated SCQF levels before starting this qualification. This information can help identify learners who may need additional support.

Core Skill	Recommended SCQF entry profile
Communication	SCQF level 6
Information and communications technology (ICT)	SCQF level 6
Problem solving	SCQF level 6
Working with others	SCQF level 6

How the qualification meets employer and higher education institution needs

This qualification is designed in collaboration with employers, higher education institutions (HEIs), practitioners and professional bodies to meet the sector need.

The following tables show how the qualification can benefit employers and HEIs by equipping learners with the necessary skill set:

- Table 1 shows how units map to the aims of the qualification.
- Table 2 shows how the units map to National Occupational Standards (NOS).
- Table 3 shows the assessment strategy for the qualification.

Table 1: mapping qualification aims to units

General aims

Key: aim is directly relevant to unit (X), aim is optional in this unit (O), aim is not applicable to this unit (N/A)

Unit code	Unit title	Aim 1	Aim 2	Aim 3	Aim 4	Aim 5	Aim 6	Aim 7
JQ7Q 47	Choreographic Practice	X	X	X	X	X	X	O
JZHV 47	Dance Injury Prevention, Wellbeing and Health	X	X	X	X	X	O	X
JCVY 47	Classical Ballet	X	X	X	X	X	O	O
JWPU 47	Commercial Dance	X	X	X	X	X	O	O
JLI6 47	Contemporary Dance	X	X	X	X	X	O	O
JDDN 47	Jazz Dance	X	X	X	X	X	O	O
JDWO 47	Contact Improvisation	X	X	X	X	X	O	O
JNAM 47	Dance History	X	X	X	X	X	O	O

Unit code	Unit title	Aim 1	Aim 2	Aim 3	Aim 4	Aim 5	Aim 6	Aim 7
JLP0 47	Dance Industry Skills	X	X	X	X	X	O	O
JZ0V 47	Dance Skills and Techniques	X	X	X	X	X	O	O
JS48 47	Dance Teaching Skills	X	X	X	X	X	O	O
JB3T 47	Hip Hop Dance	X	X	X	X	X	O	O
JET9 47	Sound Editing for Performers	X	X	X	X	X	O	O
JG9I 47	Tap Dance	X	X	X	X	X	O	O

Specific aims

Key: aim is directly relevant to unit (X), aim is optional in this unit (O), aim is not applicable to this unit (N/A)

Unit code	Unit title	Aim 1	Aim 2	Aim 3	Aim 4	Aim 5	Aim 6	Aim 7	Aim 8
JQ7Q 47	Choreographic Practice	X	X	X	X	X	X	X	X
JZHV 47	Dance Injury Prevention, Wellbeing and Health	X	X	X	N/A	O	N/A	N/A	X
JCVY 47	Classical Ballet	X	X	X	N/A	O	X	X	X
JWPU 47	Commercial Dance	X	X	X	N/A	O	X	X	X
JLI6 47	Contemporary Dance	X	X	X	N/A	O	X	X	X
JDDN 47	Jazz Dance	X	X	X	N/A	O	X	X	X
JDWO 47	Contact Improvisation	X	X	X	N/A	O	X	X	X
JNAM 47	Dance History	N/A	N/A	N/A	X	N/A	N/A	N/A	X
JLP0 47	Dance Industry Skills	O	O	X	N/A	N/A	N/A	N/A	X
JZ0V 47	Dance Skills and Techniques	X	X	X	N/A	O	X	X	X

Unit code	Unit title	Aim 1	Aim 2	Aim 3	Aim 4	Aim 5	Aim 6	Aim 7	Aim 8
JS48 47	Dance Teaching Skills	O	O	X	X	X	N/A	O	X
JB3T 47	Hip Hop Dance	X	X	X	X	X	O	O	X
JET9 47	Sound Editing for Performers	N/A	N/A	N/A	X	O	X	O	N/A
JG9I 47	Tap Dance	X	X	X	N/A	O	X	X	X

Table 2: mapping National Occupational Standards (NOS) and/or trade or professional body requirements to units

Skills Development Scotland, Creative & Cultural Skills, and ScreenSkills have developed a wide range of NOS for all occupations across the creative industries. These standards define the skills, knowledge and experience required to work in the various sectors of the creative industries. The table shows the relationship between the Industry Skills and Dance Teaching Skills units of HNC Dance and the relevant NOS. These units provide underpinning knowledge and skills, however, they do not cover all aspects of the NOS.

Unit code	Unit title	NOS codes
JLP0 47	Dance Industry Skills	SKSCMGS1
JS48 47	Dance Teaching Skills	CCSCA25 CCSDL12 CCSDL14

Table 3: assessment strategy for the qualification

Unit code	Unit title	Assessment method
JQ7Q 47	Choreographic Practice	<ul style="list-style-type: none"> • portfolio or oral presentation of choreographic research • workshop or rehearsal plan • tutor observation of creative workshop or rehearsal • practical performance of choreography • professional discussion or written reflection
JZHV 47	Dance Injury Prevention, Wellbeing and Health	<ul style="list-style-type: none"> • closed-book written assessment • continuous tutor observation of cross-training conditioning classes • oral presentation or written report on injury prevention, wellbeing and health in dance • portfolio or presentation on United Nations Sustainable Development Goals (UN SDGs)

Unit code	Unit title	Assessment method
JCVY 47	Classical Ballet	<ul style="list-style-type: none"> • continuous tutor observation of learners as they participate in practical work including barre, centre practice, adage and allegro • performance of class work • oral or written assessment • practical assessment of unseen enchainment • live performance • professional discussions to assess learners' reflective practice
JWPU 47	Commercial Dance	<ul style="list-style-type: none"> • continuous tutor observation of learners as they participate in practical work including isolation, co-ordination, transfer of weight and rhythmic based arm exercises • performance of class work • practical performance of contrasting choreographed phrases • live performance • professional discussions to assess learners' reflective practice
JLI6 47	Contemporary Dance	<ul style="list-style-type: none"> • continuous tutor observation of learners as they participate in practical work including centre practice, floorwork, jumps and travelling jump phrases • performance of class work • practical performance of contrasting contemporary dance techniques • live performance • professional discussions to assess learners' reflective practice

Unit code	Unit title	Assessment method
JDDN 47	Jazz Dance	<ul style="list-style-type: none"> • continuous tutor observation of learners as they participate in practical work including a technical warm up, isolation exercise, adage, kick, pirouette and jump phrase • performance of class work • practical performance of contrasting choreographed phrases • live performance • professional discussions to assess learners' reflective practice
JDWO 47	Contact Improvisation	<ul style="list-style-type: none"> • continuous tutor observation of learners as they participate in practical classes developing skills including trust-building exercises, weight sharing, leading and following, and lifting techniques • continuous tutor observation of learners as they participate in practical classes developing creative and collaborative skills including physical listening, commitment, trust and consent • practical performance of contact improvisation in an improvised group dance

Unit code	Unit title	Assessment method
JNAM 47	Dance History	<ul style="list-style-type: none"> • continuous tutor observation of learners as they attend lectures and participate in tutorials and research tasks exploring the historical development of dance • portfolio or presentation on: <ul style="list-style-type: none"> ○ the historical development of two dance genres ○ the social, political and/or cultural factors that influenced the development of two dance genres ○ influential choreographers or organisations in two dance genres <p>The three outcomes can be combined and presented holistically.</p>
JLP0 47	Dance Industry Skills	<ul style="list-style-type: none"> • portfolio or digital presentation on key knowledge of the dance industry and professional practices in the dance industry • digital professional portfolio including photographs, resumé and showreel

Unit code	Unit title	Assessment method
JZ0V 47	Dance Skills and Techniques	<ul style="list-style-type: none"> • performance of class work • oral or written assessment • live performance <p style="text-align: center;">AND</p> <ul style="list-style-type: none"> • continuous tutor observation of learners as they participate in practical work including barre, centre, adage and allegro • practical assessment of unseen enchainment <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • continuous tutor observation of learners as they participate in practical work including isolation, co-ordination, transfer of weight and rhythmic based arm exercises • practical performance of contrasting choreographed phrases <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • continuous tutor observation of learners as they participate in technical exercises including centre practice, floorwork, jumps and travelling jump phrases • practical performance of contrasting contemporary dance techniques <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • continuous tutor observation of learners as they participate in technical exercises including a warm up, isolation exercise, adage, kick, pirouette and jump phrase • practical performance of contrasting choreographed phrases

Unit code	Unit title	Assessment method
JS48 47	Dance Teaching Skills	<ul style="list-style-type: none"> • written or oral presentation of a lesson plan • practical delivery of a dance lesson • written reflection on their planning process and lesson delivery
JB3T 47	Hip Hop Dance	<ul style="list-style-type: none"> • continuous tutor observation of learners as they participate in practical work including a cardio warm up, bounce and rock phrases, social steps, and rhythm exercises • performance of classwork • performance of improvisation using hip hop and social steps
JET9 47	Sound Editing for Performers	<ul style="list-style-type: none"> • presentation, portfolio or short-answer test on the principles of sound editing for performance • practical performance of sound score • written reflection or professional dialogue on the process of creating the sound score
JG9I 47	Tap Dance	<ul style="list-style-type: none"> • continuous tutor observation of learners as they participate in practical work including warm up, centre exercises, and travelling amalgamations • performance of classwork • performance of a tutor-choreographed solo

Meta-skills

Every NextGen: HN Qualification gives learners the opportunity to develop meta-skills.

Meta-skills are transferable behaviours and abilities that help people to adapt and succeed in life, study and work. There are three categories of meta-skills: self-management, social intelligence and innovation. Each of these is made up of four meta-skills and a number of sub-skills.

- Self-management — focusing, integrity, adapting, initiative
- Social intelligence — communicating, feeling, collaborating, leading
- Innovation — curiosity, creativity, sense-making, critical thinking

From early in the qualification, we want learners to identify and understand the meta-skills they can develop, and to appreciate the personal and professional value of these skills. We want to support learners to continue to articulate, use and build on them long after they have achieved their qualification. In this way, we help learners to develop broad skills profiles, enabling them to thrive in a changing world.

Every NextGen: HN unit signposts opportunities for learners to develop meta-skills, and there is an assessed outcome in one of the mandatory units. When you make your whole-qualification grade decisions, you consider learners' commitment to engaging with meta-skills development.

You do not assess learners on their competence or progress in individual meta-skills. Instead, you assess them on evidence that they have engaged with a personal process of development. Meta-skills development is founded on a clear process of self-assessment, goal setting, action planning and reflective practice.

You can find meta-skills teaching, learning and assessment resources on [our meta-skills web page](#).

Meta-skills in HNC Dance

Meta-skills are central to learners successfully engaging with and completing assignments and projects. You should encourage learners to plan how they use and develop meta-skills in their coursework, and reflect on their success and future goals.

You can find a meta-skills development log and examples of meta-skills in [Appendix 1](#).

Learners can keep an ongoing reflective portfolio as a valuable part of their personal development. Learners' portfolios should reflect their understanding of their meta-skills development as they work through the units, outcomes, projects and activities.

Your role as a coach, mentor or facilitator is to help learners understand, develop and reflect on their own meta-skills and those central to course activities, assessment projects and their target industry or sector. Employer partners, choreographers or guest speakers could guide learners by taking on a coaching and mentoring role.

You should introduce learners to the fundamentals of reflective practice. You could use several models of reflective practice. You do not need to use a theoretical perspective. Any reference to these models should support learners' understanding of the nature and value of reflective practice in self-understanding and making changes.

Introducing reflective practice can support your learners' personal development and goal setting. Frequent formative peer-to-peer, assessor, client (if appropriate) and group reflection activities can support learners through reflective practice.

Learners can focus on any meta-skills appropriate to them and their context. However, learning and teaching should also facilitate individual development. Learners have individual strengths and areas for development, and they do not have to reach a particular level in relation to meta-skills. Coursework and projects provide the context for development appropriate to the SCQF level. In these contexts, the

development process is important. You should create a clear learning plan with each learner to provide evidence of their development.

You can create descriptions of abilities and skills that relate to meta-skills with your learners. These can come from self-profiling, exploring the industry and sector, and discussion with peers and employers. You should consider the meta-skills needed to complete coursework and meet personal goals, to set a context for reflection.

Exploring learning and working styles, personality traits and preferences, personal profiling and self-assessment tools can help learners to develop an understanding of their strengths and areas for development.

You can use case studies and scenario-based activities to demonstrate the value of meta-skills and how to apply them. You can provide opportunities for peer reflection. A group of learners could share experiences and reflections about how to apply meta-skills in the context of their coursework. You could adopt the role of facilitator to draw learners' attention to situations where they applied, or could have applied, meta-skills.

During your discussions with learners, you could give positive feedback, and guide them on how they can make further improvements based on what they have learned. As learners progress, you could introduce industry content that requires skills such as problem recognition and problem solving, both of which combine multiple meta-skills.

You can deliver the knowledge and skills for practical aspects of projects in sequence. However, learners benefit from learning and teaching that integrates meta-skills with project planning and development. This approach supports learners to engage in reflective practice throughout the project and develops their self-awareness and an appreciation for continuous learning. It also maximises your opportunities to support, coach and mentor learners through their projects.

Learning for Sustainability

Context

The United Nations (UN) 2030 Agenda for Sustainable Development, adopted by the UK in 2015, has shaped the development of Scottish, national and international sustainability policy. It sets out the [UN Sustainable Development Goals](#) (SDGs), which are central to the Scottish Government's [National Performance Framework](#). Learning for Sustainability (LfS) is a commitment to embedding the SDGs in Scottish education.

LfS embraces global citizenship, sustainable development, social justice, human rights, climate change, biodiversity loss, equality and inclusion. Learners develop their capacity to deal with the unpredictable social, economic and environmental challenges facing our rapidly changing world.

LfS combines:

- education for sustainable development (ESD)
- global citizenship
- outdoor learning

ESD is the internationally used term for sustainability education. Although LfS has a broader remit, the terms are largely interchangeable. Colleges and universities tend to use ESD, while schools usually use LfS. Both focus on a broad range of social, economic and environmental themes and approaches across all levels of education. Qualifications Scotland uses LfS as an umbrella term.

Learning for Sustainability in NextGen: HN Qualifications

Sustainability is a core component in this qualification.

Learners who complete this qualification should have:

- a general understanding of social, economic and environmental sustainability
- a general understanding of the SDGs
- a deeper understanding of subject-specific sustainability
- the confidence to apply the skills, knowledge, understanding and values they develop in the next stage of their life

Sustainability is embedded as an outcome in the Dance Injury Prevention, Wellbeing and Health unit.

Learners who complete this outcome can:

- assess their own knowledge and understanding of sustainability and the SDGs
- review unit content against the SDGs to identify a sustainability-related issue
- apply knowledge and understanding of sustainability and the SDGs to propose improvements

Learners develop an understanding of how sustainability can be embedded in dance. They explore ways to sustain their learning and future careers as dancers, teachers and practitioners.

Learners should consider implementing practical changes such as waste management, energy efficiency, and the recycling or repurposing of costumes and sets. Throughout the unit, they develop knowledge of injury prevention and management alongside health and wellbeing. They engage in RAMP warm up protocols and cross-training activities as part of their physical preparation for dance.

By engaging positively with their learning, learners can develop strategies to help promote health and longevity.

You can cover any of the SDGs that are relevant to the subject area.

Find out more about Qualifications Scotland's approach on the [NextGen: HN Learning for Sustainability web page](#). There is an LfS reflective template available in the resources section. You may find it helpful as a starting point for considering how the SDGs are, or could be, embedded in a qualification, unit or assessment.

Grading

Please see the grading pack for this qualification for more information on making grade judgements.

Grading in NextGen: HN Qualifications produces a valid and reliable record of a learner's level of achievement across the breadth of the qualification content.

As well as grading the whole qualification, you assess individual units on a pass or fail basis. Each unit has evidence requirements that learners must achieve before you can consider them for whole-qualification grading.

Whole-qualification grade outcomes

Learners who pass NextGen: HN Qualifications receive one of the following grade outcomes for the qualification as a whole:

- Achieved with Distinction
- Achieved with Merit
- Achieved

To determine a learner's whole-qualification grade, you use the grading matrix provided in the grading pack to assess and judge their performance across the key aspects of the HNC. You must align your judgements with the following whole-qualification grade descriptors.

Whole-qualification grade descriptors

Achieved with Distinction

The learner has achieved an excellent standard across the course content, going significantly beyond meeting the qualification requirements. They showed a comprehensive knowledge and understanding of course concepts and principles, and consistently used them to apply skills to complete high-quality work. They engaged significantly with the process of developing their meta-skills in the context of their HN Qualification.

Achieved with Merit

The learner has achieved a very good standard across the course content, going beyond meeting the qualification requirements. They showed a very good knowledge and understanding of course concepts and principles, and consistently used them to apply skills to complete work of a standard above that expected for an Achieved grade. They actively engaged with the process of developing their meta-skills in the context of their HN Qualification.

Achieved

The learner has achieved a good standard across the course content, credibly meeting the qualification requirements. They showed a good knowledge and understanding of course concepts and principles, and used them to apply skills to complete work of the required standard. They engaged with the process of developing their meta-skills in the context of their HN Qualification.

Approaches to delivery and assessment

You should deliver Dance Injury Prevention, Wellbeing and Health and your three mandatory optional skills and techniques units — chosen from Classical Ballet, Commercial Dance, Contemporary Dance and Jazz Dance — throughout the full course. You should integrate the skills developed in these units into all other practical dance units. We recommend you deliver the mandatory unit Choreographic Practice over the whole year, for example, by teaching research and choreographic skills development in term one and rehearsal and performance in term two.

Sequencing or integrating units

All units are designed as stand-alone units, but you can also integrate them. The mandatory units provide opportunities for integration not only with each other, but also with the optional units. Technical and artistic skills developed in each of the practical units should inform each other and some elements can be integrated. Centres have free choice to integrate delivery provided all assessment requirements are met.

You can integrate the Choreographic Practice unit with:

- Classical Ballet
- Commercial Dance
- Contact Improvisation
- Contemporary Dance
- Dance Teaching Skills
- Hip Hop Dance
- Jazz Dance
- Sound Editing for Performers
- Tap Dance

You can integrate the Dance Injury Prevention, Wellbeing and Health unit with:

- Choreographic Practice
- Classical Ballet
- Commercial Dance
- Contact Improvisation
- Contemporary Dance
- Dance Industry Skills
- Dance Teaching Skills
- Hip Hop Dance
- Jazz Dance
- Tap Dance

You can integrate the Classical Ballet unit with:

- Choreographic Practice
- Commercial Dance
- Contemporary Dance
- Dance Injury Prevention, Wellbeing and Health
- Dance Teaching Skills
- Jazz Dance

You can integrate the Commercial Dance unit with:

- Choreographic Practice
- Classical Ballet
- Contemporary Dance
- Dance Injury Prevention, Wellbeing and Health
- Dance Teaching Skills
- Jazz Dance

You can integrate the Contact Improvisation unit with:

- Choreographic Practice
- Classical Ballet
- Contemporary Dance

- Dance Injury Prevention, Wellbeing and Health
- Dance Teaching Skills
- Jazz Dance

You can integrate the Contemporary Dance unit with:

- Choreographic Practice
- Classical Ballet
- Commercial Dance
- Contact Improvisation
- Dance Injury Prevention, Wellbeing and Health
- Dance Teaching Skills
- Jazz Dance

You can integrate the Dance History unit with:

- Choreographic Practice
- Classical Ballet
- Commercial Dance
- Contact Improvisation
- Contemporary Dance
- Jazz Dance

You can integrate the Dance Industry Skills unit with:

- Choreographic Practice
- Classical Ballet
- Commercial Dance
- Contact Improvisation
- Contemporary Dance
- Dance Injury Prevention, Wellbeing and Health
- Hip Hop Dance
- Jazz Dance
- Sound Editing for Performers
- Tap Dance

You can integrate the Dance Teaching Skills unit with:

- Choreographic Practice
- Classical Ballet
- Commercial Dance
- Contact Improvisation
- Contemporary Dance
- Dance Injury Prevention, Wellbeing and Health
- Hip Hop Dance
- Jazz Dance
- Sound Editing for Performers
- Tap Dance

You can integrate the Jazz Dance unit with:

- Choreographic Practice
- Classical Ballet
- Commercial Dance
- Contemporary Dance
- Dance History
- Dance Injury Prevention, Wellbeing and Health
- Dance Teaching Skills
- Hip Hop Dance

You can integrate the Hip Hop Dance unit with:

- Choreographic Practice
- Commercial Dance
- Contemporary Dance
- Dance Injury Prevention, Wellbeing and Health
- Dance Teaching Skills
- Jazz Dance

You can integrate the Sound Editing for Performers unit with:

- Choreographic Practice
- Classical Ballet
- Commercial Dance
- Contact Improvisation
- Contemporary Dance
- Dance Teaching Skills
- Hip Hop Dance
- Jazz Dance
- Tap Dance

You can integrate the Tap Dance unit with:

- Choreographic Practice
- Classical Ballet
- Commercial Dance
- Contemporary Dance
- Dance History
- Dance Injury Prevention, Wellbeing and Health
- Dance Teaching Skills
- Jazz Dance

Additional guidance on integrated or holistic assessment

Integrated or holistic assessment focuses on assessing a number of outcomes in a unit together, or in some cases, assessing the unit as a whole, rather than by outcome. When assessing a unit of competence holistically, the assessment activities integrate a number of aspects of the competence. Holistic or integrated assessment can reduce the time spent on assessment and can promote greater equity in the assessment process.

When developing or revising a NextGen: HN Qualification, Qualifications Scotland works with a development team to devise an appropriate assessment strategy that

accommodates holistic or integrated assessment. However, the practice of integrating units for the purposes of learning and teaching is a centre-led activity.

Units are designed to facilitate holistic or integrated assessment approaches that prevent large, unwieldy assessments.

Evidence requirements must do what they say: specify requirements for evidence of learner competence in the unit. The evidence must be of sufficient quality for an assessor or verifier to judge that the learner has achieved the unit.

Sometimes more than one piece of evidence is needed for a unit. HNC Dance applies the key competencies approach to grading. This grading model enables subject teams to judge each learner's performance across the key competencies of the qualification, and to decide an overall qualification grade.

Sector-specific competencies

Learners should:

- demonstrate knowledge and understanding of technique in a range of dance genres
- demonstrate key practices in performance across a range of dance genres
- apply anatomical and physiological knowledge to safe dance practice
- apply key skills in choreographic practice

Academic competencies

Learners should demonstrate:

- critical thinking
- research skills
- reflective practice
- presentation skills

Professional behaviours competencies

Learners should demonstrate:

- working with others
- timekeeping and preparation
- application of key practices in classes, rehearsals and performances
- key skills in workshop and rehearsal planning and management

Learners participate in activities and projects from the two mandatory units, and three mandatory optional units, allowing you to assess learners' processes and outputs.

The mandatory and mandatory optional units provide learners with opportunities to participate in technique classes, rehearsals and performances. These enable you to assess sector-specific competencies and professional behaviours. Learners research, analyse and deliver presentations, allowing you to assess academic competence.

Learners must achieve all mandatory and selected mandatory optional units before you award a grade. You should assess the evidence requirements in each unit through a series of activities. This justifies learners' attainment of the unit and informs the overall qualification grading. Units are resulted as pass or fail.

You must consider evidence of learners' reflective practice. Reflection is at the heart of dance and dance education. Ongoing reflection occurs naturally, and as part of the class and rehearsal process. Learners may record their reflections in a variety of ways, for example, in blogs, vlogs and journals. Each learner has their own method and style of reflective practice. Their ongoing reflections contribute to end-of-unit reflections and professional discussions.

Learners' evidence should also include their own reflections on their meta-skills development, along with feedback from their peers, their lecturers and industry experts. It should show learners adapting their development plans based on their reflections and the feedback they receive. It is the depth of learners' reflection that is important, not the number of meta-skills they reference. Learners' planning,

developing and reviewing should be appropriate to the SCQF level of the qualification.

Meta-skills are central to NextGen: HN Qualifications, and learners develop meta-skills throughout the qualification. In the project units, evidence of meta-skill development contributes to grading decisions.

Opportunities for e-assessment

It may be appropriate for some assessments to be supported by information and communications technology (ICT) such as e-portfolios, social software and sound-editing software.

Remediation and re-assessment in NextGen: HN Qualifications

Remediation

Remediation allows an assessor to clarify learners' responses, either by requiring a written amendment or by oral questioning, where there is a minor shortfall or omission in evidence requirements. In either case, the assessor must formally note such instances, in writing or as a recording, and make them available to the internal and external verifier.

Remediation is not permitted for closed-book assessments.

The size and structure of the larger NextGen: HN units should mean that the assessor or lecturer is close enough to ongoing assessment activity in project-based units to identify the requirement for remediation as it occurs.

Re-assessment

We must give learners who fail the unit a re-assessment opportunity or, in exceptional circumstances, two re-assessment opportunities. Where we have

introduced larger units to the framework, we expect instances of re-assessment to be minimal, due to the approach to assessment and remediation. Where re-assessment is required in a project-based unit, a substantially different project must be used.

Resource requirements

Centres delivering HNC Dance need suitably qualified staff for each of the subject components. Staff should have subject expertise and must be qualified to at least SCQF level 8 or equivalent, and those delivering practical units should have appropriate knowledge of safe dance practice.

Learners should have access to library resources — including online resources — to allow them to research topics, practices and theories across the dance subject area. Access to digital equipment, such as computers, laptops or tablets, helps support learners' digital skills development.

Learners should have access to appropriate studio and performance spaces with sprung floors, adequate heating, a sound system, and audio and visual equipment. Video and filmed evidence requires appropriate equipment.

Information for centres

Equality and inclusion

The units in this HNC are designed to be as fair and as accessible as possible with no unnecessary barriers to learning or assessment.

You should consider the needs of individual learners when planning learning experiences, selecting assessment methods or considering alternative evidence.

Guidance on assessment arrangements for disabled learners and those with additional support needs is available on the [assessment arrangements web page](#).

Internal and external verification

You must make sure all assessment methods you use in this qualification are internally verified according to your centre's policies and Qualifications Scotland's guidelines.

Qualifications Scotland carries out external verification to ensure that internal assessment meets the national guidelines for this qualification.

More information on internal and external verification is available in our [Guide to Assessment](#) and in [NextGen: HN Quality Assurance — Guidance for Centres](#).

Glossary

Qualifications Scotland credits: 1 Qualifications Scotland credit equals 8 SCQF credit points.

Qualifications Scotland credit value indicates the contribution the unit makes to a Qualifications Scotland qualification. A Qualifications Scotland credit value of 1 represents approximately 40 hours of learning, teaching and assessment.

SCQF: the Scottish Credit and Qualifications Framework (SCQF) is Scotland's national framework for describing qualifications. We use SCQF terminology in this guide to refer to credits and levels. [For more information on the SCQF, visit the SCQF website.](#)

SCQF credit points indicate the amount of learning required to complete a qualification. NextGen HNCs and HNDs are worth 120 SCQF credit points.

SCQF levels indicate how hard the qualification is to achieve. The SCQF covers 12 levels of learning. NextGen HNCs are at SCQF level 7 and NextGen HNDs are at SCQF level 8.

Information for learners

HNC Dance

This information explains:

- what the qualification is about
- what you should know or be able to do before you start
- what you need to do during the qualification
- opportunities for further learning and employment

Qualification information

HNC Dance provides you with the knowledge and skills you need to continue your learning journey in dance or work in the performing arts industry.

During the course, you develop technique and artistry in a range of dance genres, while increasing your knowledge and skills in choreographic practice, and injury prevention, wellbeing and health practices. You learn about the dance industry and develop skills to help you gain employment.

You also develop the meta-skills of self-management, social intelligence and innovation naturally as you progress through the course, and you:

- carry out a self-assessment of your own meta-skills baseline
- create a plan for meta-skills development
- participate in activities to develop and demonstrate meta-skills
- use reflective practice to monitor and assess the meta-skills you have developed or improved

You are assessed in a variety of ways, which could include:

- continuous observation of your work in classes, workshops and rehearsals
- practical performances
- practical presentations
- oral, digital or written presentations
- question-and-answer sessions
- professional discussions

After completing HNC Dance, you may apply to HND Dance at SCQF level 8, to degree-level courses, or for work in the dance or performing arts industries.

Appendix 1

Meta-skills development log

Learners can use the meta-skills development log from the learners' resources on our [NextGen: HN — Meta-skills web page](#) to carry out a baseline self-assessment, set personal development goals and outline intended actions.

As learners progress through the qualification, they reflect on their meta-skills and evidence them against the activities and projects that they participate in. These reflections occur naturally as part of the qualification and during guidance, tutorials and feedback sessions. We recommend that learners record their meta-skills reflections on a minimum of three occasions: at the start of the qualification, mid-point and towards the end. In their reflections, learners do not need to cover every meta-skill. Each learner can focus more on those skills that are most relevant to them individually. Meta-skills can include:

Self-management

- focusing:
 - remaining focused throughout classes, rehearsals and performances
- integrity:
 - being a reliable and supportive cast member
 - contributing in a positive way
 - being punctual and prepared for rehearsals
- adapting:
 - working with others
 - responding to new and challenging choreography
 - adapting choreography to work in different performance spaces

- initiative:
 - creating, planning and developing ideas in rehearsals and creative workshops

Social intelligence

- communicating:
 - communicating with choreographers and other dancers
 - engaging in reciprocal feedback tasks
 - communicating through choreographic ideas
- feeling:
 - developing empathy with fellow dancers
 - demonstrating empathetic responses to choreographers
 - showing synchronicity with emotional states of other dancers
 - demonstrating inclusivity in practice
- collaborating:
 - working with fellow dancers to develop choreography
 - working with fellow dancers to resolve challenges within choreography
- leading:
 - delivering a workshop or rehearsal
 - taking responsibility for rehearsals
 - creating choreography

Innovation

- critical thinking:
 - reviewing and reflecting on personal performance
 - planning for achievement of long-term goals
 - making choices and decisions throughout the rehearsal process

- curiosity:
 - exploring during choreographic tasks
 - exploring purposes of choreography
- creativity:
 - developing choreographic practice
- sense-making:
 - creating choreography with a clear purpose
 - planning and delivering a rehearsal or workshop that flows coherently

Learners can reflect on meta-skills they develop through their actions, activities, strategies and experiences during classes, workshops, rehearsals and performances.

They can record reflections in online blogs, logbooks, journals, portfolios, question-and-answer sessions with their tutor, and professional discussions.

Appendix 2

List of influential companies, choreographers and practitioners

Learners can explore, among others, the work of the following companies, choreographers and practitioners.

Ballet

- American Ballet Theatre
- Bolshoi Ballet
- Estonian National Ballet
- The Joffrey Ballet
- Mariinsky Ballet
- New York City Ballet
- Northern Ballet
- Paris Opera Ballet
- The Royal Ballet
- The Royal Danish Ballet
- Scottish Ballet
- Vienna State Ballet
- Kyle Abraham
- Frederick Ashton
- George Balanchine
- August Bournonville
- Michel Fokine
- Amy Hall Garner
- Christopher Hampson
- Lev Ivanov
- Lauren Lovette
- Kenneth MacMillan
- Wayne McGregor

- Bronislava Nijinska
- Ashley Page
- Justin Peck
- Marius Petipa
- Alexei Ratmansky
- Jerome Robbins
- Christopher Wheeldon

Commercial dance

- Sean Bankhead
- Aisha Francis
- Brian Friedman
- Kim Gavin
- Sisco Gomez
- Elizabeth Honan
- Galen Hooks
- Carrie-Anne Ingrouille
- Luam Keflezgy
- JaQuel Knight
- Marty Kudelka
- Charm La'Donna
- Dean Lee
- Diana Matos
- Lukas McFarlane
- Fatima Robinson
- Kenrick Sandy
- Lisa Spencer
- Christian Storm
- Ashley Wallen

Contemporary dance

- Akram Khan Company
- Alvin Ailey American Dance Theater
- BalletBoyz
- Company Wayne McGregor
- Gauthier Dance
- Henri Oguike Dance Company
- Kidd Pivot
- Motionhouse
- Nederlands Dans Theater
- Rambert
- Richard Alston Dance Company
- Scottish Dance Theatre
- Pina Bausch
- Matthew Bourne
- Christopher Bruce
- Mark Bruce
- Merce Cunningham
- Isadora Duncan
- Katherine Dunham
- Martha Graham
- Rudolf von Laban
- José Limón
- Twyla Tharp
- Jasmin Vardimon
- Charles Weidman

Jazz

- Debbie Allen
- Michael Bennett
- Jack Cole
- Katherine Dunham

- Bob Fosse
- Matt Mattox
- Mandy Moore
- Arlene Phillips
- Kate Prince
- Jerome Robbins
- Wade Robson
- Susan Stroman
- Sonya Tayeh

Choreographic skills

- Alvin Ailey American Dance Theater
- BalletBoyz
- English National Ballet
- Henri Oguike Dance Company
- Motionhouse
- Nederlands Dans Theater
- New York City Ballet
- Rambert
- Rennie Harris Awe-Inspiring Works (RHAW)
- Richard Alston Dance Company
- Riverdance
- Scottish Ballet
- Scottish Dance Theatre
- Siobhan Davies Dance

Influential choreographers

- Alvin Ailey
- Richard Alston
- George Balanchine
- Pina Bausch
- Matthew Bourne

- Christopher Bruce
- Merce Cunningham
- Siobhan Davies
- Isadora Duncan
- Michael Flatley
- Bob Fosse
- Brian Friedman
- Gregory Hines
- Doris Humphrey
- Shobana Jeyasingh
- Akram Khan
- Rudolf von Laban
- José Limón
- Édouard Lock
- Gillian Lynne
- Ashley Page
- Twyla Tharp
- Jasmin Vardimon

Inspirational artists and performers

- Debbie Allen
- Michael Bennett
- Jack Cole
- Katherine Dunham
- Matt Mattox
- Mandy Moore
- Arlene Phillips
- Kate Prince
- Jerome Robbins
- Wade Robson
- Susan Stroman
- Sonya Tayeh

Administrative information

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History of changes

Version	Description of change	Date

Please check [our website](#) to ensure you are using the most up-to-date version of this unit.

If a unit is revised:

- no new centres can be approved to offer the previous version of the unit
- centres should only enter learners for the previous version of the unit if they can complete it before its finish date

For more information on NextGen: HN Qualifications please visit the [NextGen: HN web page](#).

Thank you to everyone who helped us develop this qualification. Your expertise, time and thoughtful input was invaluable.

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