



Dance

Guidance on modifications to Higher course assessments for session 2021–22

August 2021

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Guidance for teachers and lecturers for the practical activity (group choreography option)

COVID-19 may continue to disrupt learning and teaching this session. This guidance document helps you to support your candidates as they work on the practical activity. For session 2021–22, group and solo choreography options are available for candidates

Section 1: choreography

The following information details the most suitable choreographic devices and spatial elements to use for choreography in session 2021–22 if physical distancing is required. You can find detailed descriptions in the course specification.

You are strongly encouraged to maintain records of candidates' progress and achievements, including regular filming of the choreographic process and technical solos.

Group choreography option

You may have candidates who want to choose the solo option, while other candidates may want to choose the group dance option in session 2021-22. Candidates from the same centre can choose different options.

Candidates can continue to explore the choreographic process to create a group dance, with a continued requirement of excluding self. The choreography must last between a minimum of 2 minutes and a maximum of 3 minutes.

We recommend that the group dance is limited to a maximum of four dancers. This should allow the choreographer to keep a suitable distance between all dancers if physical distancing is required.

Complex choreographic devices

We advise that candidates avoid using partner and/or contact work as a choreographic device this year, if physical distancing is required.

Candidates must incorporate three complex choreographic devices into the group piece to meet the assessment criteria.

Candidates can effectively apply the following, while maintaining a safe distance between dancers:

- ◆ motif development
- ◆ retrograde
- ◆ inversion
- ◆ instrumentation
- ◆ quality and force
- ◆ embellishment
- ◆ simultaneous canon
- ◆ cumulative canon
- ◆ call and response
- ◆ accumulation
- ◆ augmentation
- ◆ fragmentation
- ◆ substitution
- ◆ juxtaposition (it is possible for dancers to perform contrasting motifs and maintain appropriate distance between them)

This list is not exhaustive or prescriptive and candidates can use other complex choreographic devices.

Spatial elements

Candidates must consider the use of space carefully when creating their group choreography. We advise that candidates apply spatial elements that allows all the dancers to maintain a safe distance throughout the group dance, if required.

We advise that candidates use close proximities carefully and encourage dancers to maintain a safe distance within the choreography.

Candidates can effectively apply the following and keep a safe distance between the dancers:

- ◆ levels
- ◆ directions
- ◆ body shape
- ◆ size
- ◆ planes
- ◆ formation
- ◆ pathways (for example, one dancer travels along a diagonal line from upstage right to downstage left, another dancer travels from upstage left on a diagonal line towards downstage right, the other dancers could be performing on the spot)

This list is not exhaustive or prescriptive.

If candidates are unable to apply particular spatial elements that they feel would have been more appropriate to communicate their intentions, they will have the opportunity to explain the spatial elements that they feel would have been more suitable to reflect the theme and/or intention in their choreography review, and during their short introduction of the choreography at the assessment.

Assessors should consider the candidate's original intentions for the use of spatial elements and the restrictions caused by physical distancing, if required. Assessors must make a comment on the marksheet to highlight that additional evidence has informed their assessment decision. Assessors can award a maximum of 2 extra marks based on the explanation provided by the candidate.

Candidates should not perform in their own choreography unless it is necessary due to their dancers self-isolating or being absent on the day of assessment. Candidates must adopt a choreographer role for this task as it allows them to effectively reflect on the appropriateness of movement materials, and choreographic principles used to communicate the intentions of the piece.

Section 2: choreography review

The review and marking instructions remain the same.

Guidance for teachers and lecturers for the practical activity (solo choreography option)

COVID-19 may continue to disrupt learning and teaching this session. This guidance document helps you to support your candidates as they work on the practical activity. For session 2021-22, group and solo choreography options are available for candidates

Section 1: choreography

The following information details the most suitable choreographic devices and spatial elements to use for choreography in session 2021-22. You can find detailed descriptions in the course specification.

You are strongly encouraged to maintain records of candidates' progress and achievement, including regular filming of the choreographic process and technical solos.

Solo choreography option

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

Candidates must incorporate a motif and develop this through the use of three complex devices to meet the assessment requirements.

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

A motif can be varied and developed in several ways, including:

- ◆ size
- ◆ tempo
- ◆ rhythm
- ◆ quality
- ◆ staging
- ◆ additive
- ◆ dynamics
- ◆ substitution

Candidates should select three complex devices from:

- ◆ motif development
- ◆ inversion
- ◆ instrumentation
- ◆ quality and force
- ◆ embellishment
- ◆ fragmentation
- ◆ accumulation
- ◆ augmentation

This list is not exhaustive or prescriptive and candidates can use other complex devices.

Spatial elements

Candidates must consider the use of spatial elements carefully when creating the solo choreography to make sure it demonstrates creativity and conveys all the intentions of the piece. The choreographer must use all the performance space available, unless there is a valid reason not to (for example, the limited performance space used relates to the intentions of the piece).

Candidates should be able to apply all spatial elements listed below to create an original and creative solo:

- ◆ levels
- ◆ directions
- ◆ body shape
- ◆ size
- ◆ pathways
- ◆ planes

This list is not exhaustive or prescriptive.

Candidates should not perform in their own choreography unless it is necessary due to their dancer self-isolating or being absent on the day of assessment. It is important that candidates adopt a choreographer role for this task as it allows them to effectively reflect on the appropriateness of movement materials, and choreographic principles used to communicate the intentions of the piece.

Section 2: choreography review

The review and marking instructions remain the same, however, candidates should review the choreographic process of creating and presenting a solo dance for assessment.

Marking instructions for solo choreography option

Section 1: choreography

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

Element	Max mark	Mark band descriptors	Additional guidance
<p>Use of complex choreographic structure</p>	<p>6</p>	<p>5–6 marks Evidence of a complex structure throughout that effectively conveys all the intentions of the choreography.</p> <p>3–4 marks Evidence of a complex structure at most points that links to the intentions of the choreography.</p> <p>1–2 marks Some evidence of a complex structure.</p> <p>0 marks No evidence of a complex structure.</p>	<p>Candidates are likely to select a complex structure from the following:</p> <ul style="list-style-type: none"> ◆ rondo ◆ in-depth narrative ◆ theme and variation ◆ collage ◆ ternary ◆ episodic <p>If an unlisted but nonetheless valid structure is used, accept and mark as normal.</p>

Element	Max mark	Mark band descriptors	Additional guidance
<p>Use of motif development and complex choreographic devices</p>	<p>12</p>	<p>10–12 marks The choreography demonstrates effective use of motif development through applying complex choreographic devices to convey all of the intentions of the choreography.</p> <p>7–9 marks The choreography demonstrates use of motif development through applying complex choreographic devices to convey most of the intentions of the choreography.</p> <p>4–6 marks The use of motif development and complex choreographic devices helps convey some of the intentions of the choreography.</p> <p>1–3 marks The motif lacks development and the choreographic devices are used in a basic way or convey little about the intentions of the choreography.</p> <p>0 marks There is no evidence of motif development or choreographic devices.</p> <p>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 assessor must verify that at least three are used to develop the motif and consider the use or effectiveness of these together.</p> <p>Note:</p> <ul style="list-style-type: none"> ◆ 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. 	<p>Candidates are likely to select complex devices from the following:</p> <ul style="list-style-type: none"> ◆ motif development ◆ retrograde ◆ inversion ◆ embellishment ◆ fragmentation ◆ instrumentation ◆ augmentation through time or space ◆ quality and force ◆ additive ◆ substitution ◆ accumulation <p>If an unlisted but nonetheless valid device is used, accept and mark as normal.</p>

Element	Max mark	Mark band descriptors	Additional guidance
Use of spatial elements	6	<p>5–6 marks The selected spatial elements effectively convey all the choreographic intentions.</p> <p>3–4 marks The selected spatial elements mainly convey the choreographic intentions.</p> <p>1–2 marks There is little effective use of spatial elements.</p> <p>0 marks There is no effective use of space.</p> <p>Each element of space need not be employed equally; they might not all be used, or they may be used to varying extents and, therefore, should not be assessed separately. The assessor must consider the overall contribution to conveying the intentions of the choreography.</p>	<p>Spatial elements may include:</p> <ul style="list-style-type: none"> ◆ direction ◆ pathways ◆ levels ◆ shape ◆ size ◆ planes <p>If an unlisted but nonetheless valid spatial element is used, accept and mark as normal.</p>

Element	Max mark	Mark band descriptors	Additional guidance
Use of music and/or sound	4	<p>4 marks Music and/or sound enhances the intention of the choreography.</p> <p>3 marks Music and/or sound is appropriate to the intention of the choreography.</p> <p>2 marks There is some relationship between the music and/or sound and the intention of the choreography.</p> <p>1 mark There is little relationship between the music and/or sound and the intention of the choreography.</p> <p>0 marks There is no relationship between the music and/or sound and the intention of the choreography.</p>	<p>Use of music and/or sound may include:</p> <ul style="list-style-type: none"> ◆ silence ◆ voice ◆ sound effects ◆ body percussion ◆ live musical accompaniment <p>If an unlisted but nonetheless valid use of music and/or sound is used, accept and mark as normal.</p>

Element	Max mark	Mark band descriptors	Additional guidance
Use of theatre arts	5	<p>5 marks Two theatre arts are effectively used to enhance the mood/atmosphere and are appropriate to all of the choreographic intentions.</p> <p>3–4 marks Two theatre arts are used to enhance the mood/atmosphere and are mainly appropriate to the choreographic intentions.</p> <p>1–2 marks There is some relationship between the two theatre arts and the choreographic intention.</p> <p>0 marks There is no relationship between the theatre art(s) selected and the intention of the choreography.</p> <p>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 assessor must consider the overall contribution of these to conveying the intentions of the choreography.</p> <p>Note: if only one theatre art is used effectively, award a maximum of 2 marks.</p>	<p>Candidates must use at least two theatre arts from:</p> <ul style="list-style-type: none"> ◆ lighting ◆ set ◆ props ◆ theatrical make-up ◆ costume