

Dance

Guidance on modifications to National 5 assessments for session 2021–22

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Guidance for teachers and lecturers for the practical activity

COVID-19 may continue to disrupt learning and teaching this session. This guidance document helps you to support your candidates as they work on their practical activity.

Candidates must create and present a dance for two people, excluding self, lasting a minimum of 1 minute and 30 seconds and a maximum of 2 minutes.

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 achievement, including regular filming of the choreographic process and technical solos.

Choreographic devices

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

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

Candidates can effectively apply the following choreographic devices, while maintaining a safe distance between dancers.

Motif development helps candidates to establish the theme of the choreography. Rather than candidates continually inventing new movements for a dance, once they create a motif, they can use variations to develop the dance into a final piece of choreography. By applying motif development, the choreographer is making the dance original and unique to them, while communicating the theme and/or intentions.

Candidates can develop their motifs in several ways, including:

- ◆ using different parts of the body
- ◆ adding or changing direction
- ◆ changing the size
- ◆ changing the level
- ◆ increasing or decreasing the speed
- ◆ changing the dynamics and/or quality
- ◆ changing the order of movements
- ◆ changing the staging by performing the motif in a different place
- ◆ substituting one movement to another movement

Other suitable choreographic devices are:

- ◆ unison
- ◆ canon
- ◆ mirroring
- ◆ repetition
- ◆ retrograde

Call and response may be a suitable alternative to partner or contact work. This can be described as conversational: one person moves, and the other person's movement responds to (answers) the movement of the initial mover.

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

Spatial elements

Candidates must consider the use of space carefully when planning and creating their choreography. We advise that candidates apply spatial elements that allows all the dancers to maintain a safe distance throughout the duet, if physical distancing is 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 two dancers:

- ◆ levels
- ◆ directions
- ◆ body shape
- ◆ size
- ◆ pathways (for example, one dancer travels in a circular pathway downstage, while the other travels following a straight pathway upstage, or one dancer follows a spiralling circular pathway, as the other dancer performs on the spot to communicate an idea or meaning)

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 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. 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.