

Dance

Guidance on freestanding unit assessments for session 2021–22

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SCQF level 5 Dance units

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 technical skills and choreography units.

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

Dance: Technical Skills (SCQF level 5)

Outcome 2

Apply technical dance skills in contrasting dance styles by:

- 2.1 Demonstrating the technical skills and fundamental principles of two contrasting dance styles
- 2.2 Performing two tutor-choreographed dance sequences in contrasting dance styles
- 2.3 Applying knowledge of safe dance practice when demonstrating technical skills
- 2.4 Evaluating technical dance skills used in their own and another's work

Delivering technique lessons may be challenging if there are restrictions on teaching spaces and approaches for SCQF level 5 Dance in session 2021–22. However, candidates can still learn technical exercises and solos for two contrasting styles through video tutorials if they are unable to learn in the usual way. Evidence for technical exercises and solos should still adhere to 'safe dance practice' in relation to appropriate posture, alignment, and correct attire.

Centres should be flexible when gathering evidence, as candidates may have to film themselves and send this to the assessor for assessment purposes. Candidates can use their video footage to evaluate their own work. Please ensure that video footage used for assessment purposes has minimum background noise. Candidates could access online videos of a professional dancer for evaluating others work.

A worksheet or question sheet may be a suitable alternative for gathering evidence of safe dance practice, as this will be difficult to demonstrate if using alternative venues.

Dance: Choreography (SCQF level 5)

Outcome 1

Demonstrate knowledge and understanding of a range of choreographic principles by:

- 1.1 Demonstrating knowledge of theme and stimulus as appropriate to a dance for two people that includes choreographic structures, devices and spatial elements
- 1.2 Explaining the impact of theatre arts in choreography
- 1.3 Evaluating the impact of choreographic principles used in dance

Assessment standard 1.1 is usually demonstrated through a series of choreographic workshops. It would be difficult for candidates to maintain a safe distance for this style of creative exploration if physical distancing is required. In session 2021–22, candidates may have to learn about the choreographic principles through observation and video analyses of professional dance works and explore principles through individual tasks rather than in duets.

Candidate can still achieve assessment standards 1.2 and 1.3 without any barriers to learning, as candidates are evaluating and analysing a professional piece of choreography.

Outcome 2

Apply choreographic principles to create a choreographed dance for two people by:

- 2.1 Investigating a chosen theme/stimulus
- 2.2 Planning a short choreography for two people using choreographic structure, devices and spatial elements
- 2.3 Developing and presenting the short choreography for two people
- 2.4 Evaluating the choreographed dance

Candidates can still achieve this outcome; however, you must consider the use of choreographic devices and spatial elements.

For session 2021–22, we recommend that candidates work in groups of three, within the class if possible. This would allow two dancers and one choreographer, and candidates can rotate roles.

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

Candidates must create a plan for a dance for two people, using one structure, three devices and two spatial elements appropriate to the chosen theme or stimulus. The duet must last a minimum of 1 minute and a maximum of 1 minute and 30 seconds for assessment.

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 unit specification.

Choreographic devices

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

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 short choreography and 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, if required.

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

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

This list is not exhaustive or prescriptive.

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.

SCQF level 6 Dance units

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 technical skills and choreography units.

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

Dance: Technical Skills (SCQF level 6)

Outcome 2

Apply technical dance skills in contrasting dance styles by:

- 2.1 Demonstrating refined technical skills and principles of two contrasting dance styles
- 2.2 Performing two tutor-choreographed dance sequences in contrasting dance styles
- 2.3 Applying knowledge of safe dance practice when demonstrating technical dance skills
- 2.4 Analysing and evaluating technical dance skills in own and another's work

Delivering technique lessons may be challenging this year, if there are restrictions on teaching spaces and approaches in session 2021–22. However, candidates can learn technical exercises and solos for two contrasting styles through video tutorials if they are unable to learn in the usual way. Evidence for technical exercises and solos should still adhere to 'safe dance practice' in relation to appropriate posture, alignment, and correct attire.

Centres should be flexible when gathering evidence, as candidates may have to film themselves and send this to the assessor for assessment purposes. Candidates can use their video footage to evaluate their own work. Please ensure that video footage used for assessment purposes has minimum background noise. We recommend that candidates access online videos of a professional dancer for evaluating others work this year.

A worksheet or question sheet may be a suitable alternative for gathering evidence of safe dance practice, as this will be difficult to demonstrate if using alternative venues.

Dance: Choreography (SCQF level 6)

Outcome 1

Demonstrate knowledge and understanding of choreographic principles by:

- 1.1 Demonstrating knowledge and understanding of theme/stimulus, and choreographic structures, devices and spatial elements appropriate to a dance for a group
- 1.2 Analysing the use of theatre arts in choreography
- 1.3 Evaluating the impact of choreographic principles used in dance

Assessment standard 1.1 is usually demonstrated through a series of choreographic workshops. It would be difficult for candidates to maintain a safe distance for this style of creative exploration if physical distancing is required. In session 2021–22, candidates may have to learn about choreographic principles through observation and video analyses of professional dance works and explore principles through individual tasks rather than in groups.

Outcome 2

Apply choreographic principles to create a piece of group choreography by:

- 2.1 Investigating a theme or stimulus in detail
- 2.2 Planning a group choreography using choreographic structure, devices and spatial elements
- 2.3 Developing and presenting the group choreography
- 2.4 Evaluating the choreographed dance in detail

The candidate must create a plan for a group dance with at least three dancers (excluding themselves), with a continued requirement of using a minimum of one structure, three devices and two spatial elements appropriate to the chosen theme or stimulus. The choreography must last a minimum of 1 minute and 30 seconds and a maximum of 2 minutes for assessment.

For session 2021–22, we recommend that candidates create a trio, working within the class if possible, in groups of four. This would allow three dancers and one choreographer, and candidates can rotate roles.

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 unit specification.

Choreographic devices

We encourage candidates not to use partner and/or contact work as a choreographic device this year if physical distancing is required.

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

- ◆ motif development
- ◆ retrograde
- ◆ inversion
- ◆ instrumentation
- ◆ quality and force
- ◆ embellishment
- ◆ simultaneous canon
- ◆ cumulative canon
- ◆ call and response
- ◆ accumulation
- ◆ augmentation
- ◆ fragmentation
- ◆ substitution
- ◆ additive
- ◆ 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 and should 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, if required.

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

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

This list is not exhaustive or prescriptive.

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.