



National
Qualifications
RESOURCE

X818/76/11

Dance

Marking Instructions

Please note that these marking instructions have not been standardised based on candidate responses. You may therefore need to agree within your centre how to consistently mark an item if a candidate response is not covered by the marking instructions.



General marking principles for Higher Dance

Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.

- (a) Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.
- (b) If a candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.
- (c) Where a marking instruction gives a mark range, select the band descriptor that most closely describes the standard of response:
 - award the lower mark if the response just meets the standard described
 - award the higher mark if the response fully meets the standard described.
- (d) Candidates should use dance terminology in their answers.
- (e) Award marks for a valid response to the question asked:
 - For **describe** questions, candidates must provide a statement or structure of characteristics and/or features. Responses must be more than an outline or a list and may refer to a concept, process, experiment, situation or facts.
 - For **evaluate** questions, candidates must make a judgement based on criteria and determine the value of something.
 - For **explain** questions, candidates must relate cause and effect and/or make relationships between things clear.
 - For **discuss** questions, candidates must communicate ideas and information on a subject. They may debate two sides of a statement, if appropriate.
 - For **analyse** questions, candidates must identify parts, the relationship between them, and their relationships with the whole. They should draw out and relate implications and must analyse data (possibly including calculations as well as a conclusion).
 - For **compare** questions, candidates must demonstrate knowledge and understanding of the similarities and/or differences between, for instance, things, methods or choices.

Marking instructions for each question

SECTION 1 – DANCE APPRECIATION IN CONTEXT

Question	Expected response	Max mark	Additional guidance
1.	<p>Candidates explain the importance of warm-up and cool down in relation to the principles of safe dance practice.</p> <p>Award a maximum of 3 marks for responses relating to warm-up and a maximum of 3 marks relating to cool down in a dance class.</p> <p>Award 3 marks for a clear and detailed response explaining the importance of warm-up/cool down in relation to the principles of safe dance practice.</p> <p>Award 2 marks for a response that gives some detail explaining the importance of warm-up/cool down in relation to the principles of safe dance practice.</p> <p>Award 1 mark for a straightforward response explaining the importance of warm-up/cool down in relation to the principles of safe dance practice.</p> <p>Award 0 marks where candidates provide no valid explanation of warm-up/cool down in relation to the principles of safe dance practice.</p>	6	<p>Example of a 6 mark response: A dancer must use an effective warm-up to prepare themselves both mentally and physically for the task ahead, improve their performance and reduce the risk of injury. A warm-up should gradually increase the body temperature, which will mean that the muscles are more pliable; allowing for a wider range of movement to avoid muscle damage. Cardiovascular exercise increases the blood circulation of the body, bringing nutrition and oxygen to working muscles, and taking away their waste products. This, in turn, helps to warm-up the blood and the core temperature. A warm-up will enhance mental preparation for class by increasing the sense of focus, proprioception, balance and control therefore preparing the dancer to safely execute turns, balances and changes of direction. (3 marks)</p> <p>It is important that dancers do a cool down at the end of a dance class to gradually return the body to its resting state. Gradually reducing your heart rate will help reduce light headedness which could result in the dancer falling. An effective cool down may help get rid of waste products in the muscles by flushing the capillaries with oxygenated blood. This may help to avoid muscles cramps. Stretching will also increase blood flow, allowing for a faster recovery. This will better prepare dancers for their next dance class by reducing delayed onset muscle soreness. (3 marks)</p> <p>Example of a 1 mark response: Stretching while muscles are warm is also a safe time to improve flexibility which will help to improve performance and avoid injury in the future. Stopping exercise suddenly without carrying out a cool down could result in dizziness. (1 mark)</p>

Question	Expected response	Max mark	Additional guidance
2.	<p>Candidates compare their use of self-expression, to the way a model performer uses self-expression.</p> <p>Award 4 marks for a clear and detailed response that compares their use of self-expression, to the way a model performer uses self-expression.</p> <p>Award 3 marks for a response that compares their use of self-expression, to the way a model performer uses self-expression in some detail.</p> <p>Award 2 marks for a straightforward response that compares their use of self-expression, to the way a model performer uses self-expression.</p> <p>Award 1 mark for a limited response that compares their use of self-expression, to the way a model performer uses self-expression.</p> <p>Award 0 marks for a response which has no comparison between their use of self-expression, to the way a model performer uses self-expression.</p>	4	<p>Example of a 4 mark response: When I compare my self-expression to a model performer it is clear that they are very skilled at connecting with the audience and portraying emotions and storylines through their use of eyeline and subtle facial expressions. In contrast this is an area that I find very challenging because I feel I lack confidence when performing therefore I do not project my performance out to the audience, I concentrate on what I am doing and focus downwards this means that I am not able to portray the correct emotions and communicate the intentions of the choreography to the audience.</p> <p>In jazz the model performer’s facial expressions involved big smiles, wide eyes, confident stance and sharp dynamic movements to match the happy, jolly nature of the routine. It looks natural and complements the movements as well as the music. This made the performance entertaining to watch and the dancer made it look effortless whereas my strained and forced facial expressions which remained the same throughout the performance, my lack of projection outwards to the audience and limited focus mean that in comparison to the model performer I look like I am focussing on remembering the choreography. Therefore I am not able to put the audience at ease to enjoy my performance.</p> <p>Example of a 2 mark response: The model performer was able to adapt her use of self-expression to help her show the theme of happiness within the dance. For example, she had wide eyes and her eyeline and focus were lifted upwards. When I watched my performance on film, I looked like I was showing a sad theme because my eyeline and focus were lowered due to a lack of confidence therefore the audience were unable to clearly identify the intentions of the choreography.</p>

Question		Expected response	Max mark	Additional guidance
3.	(a)	<p>Candidates explain the importance of centring and balance on their overall performance in two contrasting dance styles.</p> <p>Award 3 + 3 for each dance style.</p> <p>Award 3 marks for a clear and detailed explanation of the importance of centring and balance on their performance.</p> <p>Award 2 marks for a detailed explanation of the importance of centring and balance on their performance.</p> <p>Award 1 mark for a straightforward explanation of the importance of either centring or balance on their performance.</p> <p>Award 0 marks for a response which has no explanation of the importance of either centring or balance on their performance.</p>	6	<p>Example of a 6 mark response:</p> <p>Centring and balance allowed me to perform with smooth transitions in and out of movements such as my jazz turn which finished with a développ� in 2nd position. Engaging my core meant that I completed my turns in a controlled manner and I was in a balanced position to go straight into the développ� which meant that I maintained good posture and alignment without wobbling or falling out of the position. Furthermore, good centring and balance also allowed me to change directions during a travelling phrase while maintaining accurate timing and not losing control allowing me to perform a double pirouette with a smooth transition from the pas de bourr�e with a good quality of control and accuracy. (3marks)</p> <p>Moving from your centre in contemporary makes movements more efficient to execute and helps to avoid falls and loss of control therefore good centring and balance means that I would be in control of my movements and be able to hold positions such as arabesques for the required counts without falling over. Engaging my core and being in a balanced position also helped me with my placement in contemporary, successfully turning without falling or losing control and landing safely from jumps. Engaging my core also means that I can move effortlessly between levels in contemporary dance. For example, I was able to perform a swing sequence that frequently changed from a low to medium level. Without good centring and balance I would not have been able to transition smoothly between levels. It would have been labored and I would have fallen behind the music. (3 marks)</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 3 mark response: Without being centered, my arms and legs may be beautiful when performing in jazz and contemporary, but I will never be able to move well and my movements will not be in control. They will look sloppy. When the dancer has control of their centre where their arms and legs, spine and torso, are all connected they will have freedom of movement. This freedom comes from strengthening, engaging and stabilising the core. Every movement has to go through your centre so that the body is connected and working together. My movements in both jazz and contemporary are stronger when my centre is engaged as my body is working together from the core. If my centre was not engaged my performance in jazz would not be sharp and dynamic and my contemporary performance would look weak. I would not be able to fully apply the required dynamics into each movement. Poor balance would mean that I was not able to perform the developpe to 2nd in a controlled manner without falling off balance and I would not be able to perform the multiple turns in jazz successfully.</p> <p>Example of a 1 mark response: In contemporary it also allowed me to successfully perform lifts – when my core is engaged, I am more in control of my limbs and centre therefore I was able to maintain a ridged position in the lift. I was also able to be a supporter and lift my partner because I could lower my centre of gravity, engage my core muscles that helped me to maintain a balanced and stable position.</p>

Question		Expected response	Max mark	Additional guidance
	(b)	<p>Candidates describe one technical exercise to improve or maintain their centring and balance.</p> <p>Award 2 marks for a clear and detailed description of one technical exercise.</p> <p>Award 1 mark for a straightforward description of one technical exercise.</p> <p>Award 0 marks for no valid description of a technical exercise.</p>	2	<p>Example of a 2 mark response:</p> <p>To improve my centring and balance I focussed on improving my core muscles and did a preparation for pirouette exercise. I started off by standing on my right leg and lifting my left leg to pirouette position with my arms in first position. I made sure I was using my abdominal muscles, obliques and glutes so that I would strengthen them. I held this position for 16 counts and then repeated it on my other leg. As my core strength improved, I repeated the exercise on a relevé and then added in turns.</p>

Question	Expected response	Max mark	Additional guidance
4.	<p>Candidates discuss the impact that race and/or gender has had on the development of one dance style.</p> <p>Award 5–6 marks for a clear and detailed discussion of the impact that race and/or gender had on the development of one dance style.</p> <p>Award 3–4 marks for some detailed discussion of the impact that race and/or gender had on the development of one dance style.</p> <p>Award 1–2 marks for a straightforward discussion of the impact that race and/or gender had on the development of one dance style.</p> <p>Award 0 marks for a response which has no discussion of the impact that race and/or gender had on the development of one dance style.</p>	6	<p>Example of 6 mark response based on Jazz Dance:</p> <p>The development of jazz dance has been influenced by race and gender throughout history. Race played a crucial role as the origins of jazz music and dance come from the rhythms and movements brought to America by enslaved Africans during the trans-Atlantic Slave trade. This meant that in America, Africans from many cultures were brought together, cut off from their families, languages and tribal traditions. The enslaved African people combined cultures, rhythm's and dance as a means of communication, celebrations and a way to preserve their cultural heritage and thus a new style of movement and music began to emerge, that would later be known as jazz. Some of the key movements such as hand clapping, body syncopation and stomping are still seen in modern tap and jazz performances such as Stomp.</p> <p>Race continued to influence jazz dance in New Orleans which had a rich cultural diversity and was known as a melting pot that saw many cultures coming together to share music and movement which in turn influenced jazz dance and jazz music by bringing European and Cuban elements and combining it with the rich culture of the African-American people. This culturally diverse form of jazz included rhythmic vocal sounds, intricate footwork and drumming beats. Many of these key movements and sounds influence modern day jazz which still incorporates and utilises complex rhythms and footwork with syncopated rhythms as seen in jazz technique classes and performances. The Latin influence enriched jazz dance with sensual hip movements, fast footwork and flourished arm movements as seen in the Broadway classic West Side Story.</p> <p>Despite Jazz dance's origins being rooted in African dance, inequality and racism meant that it was difficult for Black performers to get work. This was made even more challenging for Black women; thus, gender also played a role in the development of jazz dance. Many male choreographers are attributed with developing jazz dance such as Jack Cole and Bob Fosse. However, Katherine Dunham, a Black woman, revolutionized American dance in the 1930's by going to the roots of Black dance and rituals and transforming them into artistic choreography. She was a pioneer in the use of folk and ethnic choreography, and she founded one of the first Black dance companies in America. Dunham's groundbreaking repertoire combined innovative interpretations of Caribbean dances, traditional ballet, African rituals and African American rhythms to create the Dunham Technique. This influence is still seen in prominent jazz works by Alvin Ailey such as Revelations.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of 6 mark response based on Jazz Dance:</p> <p>While there are many male influential figures in the development of jazz dance, Katherine Dunham, a Black woman can also be credited with having a key role and this highlights the impact of female choreographers on the development of the style. She was famous for her smooth and fluent choreography and described as a radiant force providing beauty with a feminine touch full of variety. The feminine touch and sensuality that empowered female performers and developed the style was showcased in her jazz performance's in Casbah, Ballet Creole and many more. This feminine sensuality and empowerment in the feminine form is still a key element to jazz dance to this day with Musicals, Broadway and music videos using hip movements, isolations, back extensions, high kicks and costumes that showcase and accentuate the female form and allure. This influence is evident in the classic works of Bob Fosse's Chicago and in many of Madonna's music videos. This sensuality in jazz went on to influence styles such as burlesque.</p> <p>However, Dunham did much more for the development of jazz dance as she also toured Europe and exposed post war Europe to a different culture, and style that they hadn't seen before. She showed the world the beauty of African American heritage and is credited for bringing Caribbean and African influences to a European-dominated dance world.</p> <p>Dunham was also an advocate for racial equality, refusing to perform at segregated venues in the United States and using her performances to highlight discrimination. She was politically active and used her art form to showcase important issues as well as to entertain. As jazz developed it was not only used in light-hearted ways, it also was used as a dance form to address challenging themes and topics examples include Dunham's piece '<i>The Hanging Tree</i>' and Alvin Ailey's '<i>Revelations</i>' these pieces explored injustice, racism and slavery. Today choreographers still use the intricate rhythm's and fast paced movements of jazz to explore important issues as well as to entertain audiences. The classic film <i>West Side Story</i>, choreographed by Jerome Robbins, showed a tale of two races fighting for their turf. It also showed some of the struggles that immigrants faced in terms of equality.</p> <p>The history of jazz is complex and both race and gender have impacted the development of jazz dance in many ways making it a prominent and key style of dance.</p>

SECTION 2 – STUDY OF A PROFESSIONAL CHOREOGRAPHY

Question		Expected response	Max mark	Additional guidance
5.	(a)	<p>Candidates describe the mood and atmosphere of the piece.</p> <p>Award 2 marks for a clear and detailed description of the mood and atmosphere.</p> <p>Award 1 mark for a straightforward description of the mood and atmosphere.</p> <p>Award 0 marks for no description of the mood and atmosphere.</p>	2	<p>Example of a 2 mark response based on:</p> <p>Revelations (1960) choreographed by Alvin Ailey</p> <p>‘Pilgrim of Sorrow’ is the first of three parts to Alvin Ailey’s Revelations. Ailey aims to recall his upbringing and ‘blood memories’ from his childhood in rural Texas, and as part of the Baptist Church. The mood throughout the piece is filled with hope and longing, as the dancers pray for salvation in times of strife and injustice. The atmosphere throughout the piece is sad and solemn as it recalls the legacy that slavery has left behind, and the oppression and struggle that is felt by many, that resounds throughout history.</p>

Question	Expected response	Max mark	Additional guidance
(b)	<p>Candidates explain in what way the use of lighting is appropriate for the mood and atmosphere.</p> <p>Award 3–4 marks for a clear and detailed explanation of the way the use of lighting is appropriate to the mood and atmosphere of the piece.</p> <p>Award 1–2 marks for a straightforward response that explains the way the use of lighting is appropriate to the mood and atmosphere of the piece.</p> <p>Award 0 marks where there is no explanation of the use of lighting.</p>	4	<p>Example of a 4 mark response based on:</p> <p>Ghost Dances (1982) choreographed by Christopher Bruce</p> <p>Once the dead enter, the lighting is the only changing theatre art which enhances the action. This draws the audience’s attention to specific details of the narrative and helps to create the desired mood and atmosphere. The light changes are slow and take place over 10-20 seconds, mimicking the slow, weary transition to unfamiliar territory and giving the impression of a shadowy place which could suggest that the dead are entering the unknown. This use of lighting creates a creepy mood and atmosphere.</p> <p>The first, and most notable change of lighting is the green spotlights on the three dancers. A green light is suggestive of melodrama and emphasises the deaths at the end of the trio of the girls being hung. The three spotlights give the impression they are on a journey up to heaven as the light comes from above. This creates a gloomy atmosphere. The spotlight also draws the audience's attention to the cause of death and mimics people coming together to watch someone being hung which creates an eerie mood.</p> <p>Example of a 3 mark response:</p> <p>The ghost dancers’ opening and closing sections are largely side lit which highlights the bone structure of the dancers and suggests they are malnourished and wasting away or the decaying of the skin/bones. This emphasises the dark and eerie atmosphere of the ghosts intimidating the ‘folk people’. The stage becomes brighter as each section progresses. However, the linking sections, when the ghosts are more active have a green wash which creates a feeling of envy as the ghosts are envious of the dancers which leads to their death. This also emphasises the eerie atmosphere and gloomy mood.</p> <p>Example of a 2 mark response:</p> <p>A blue cold overhead light focuses on the deaths at the end of both of the duets. The blueness suggests a sad mood and emphasises the emotion brought on by the death. The blue could also represent a cold atmosphere as the other dancer feels cold and alone as they are left empty without their partner.</p>

Question	Expected response	Max mark	Additional guidance
(c)	<p>Candidates explain in what way the use of music and/or sound is appropriate to the mood and atmosphere of the piece.</p> <p>Award 3–4 marks for a clear and detailed explanation of the way the use of music/sound is appropriate to the mood and atmosphere of the piece.</p> <p>Award 1–2 marks for a straightforward response that explains the way the use of music/sound is appropriate to the mood and atmosphere of the piece.</p> <p>Award 0 marks where there is no explanation of the use of music/sound.</p>	4	<p>Example of 4 mark response based on:</p> <p>Broken (2013) choreographed by Kevin Finnan</p> <p>The use of music and sound is key to helping create the right mood and atmosphere for each section of the dance. The use of distinctive sound effects in section 1 ‘the big bang’ makes it clear what the section is about and sets the mood for the opening of the dance. For example, this section has a vagueness and a hazy mood communicated through the sound effects to reflect the uncertainty of what might happen after the big bang with a serious solemn atmosphere as the sound effects stops. The audience are left with silence to consider what has just happened and to feel part of the evolution of the world.</p> <p>The use of fast paced instrumental music and the sound effect of rocks falling helps to introduce the change in mood for section 4 ‘the mine’ as the mood shifts to fear and nervousness. In this section the dancers fear they may not find the light and escape from the mine. At the start of the section the atmosphere is fast paced and frantic as the miners move further down and the earth and rocks fall. This gives a sense of panic and then changes to a sad and lonely mood with a gloomy atmosphere, as one miner fails to escape. The tempo of the music slows and softens, with less instruments playing to help reflect the change in mood. No sound effects give the audience time to consider what has just happened to the earth and the three miners. The choreographer’s choice of music is vital in helping to create the right mood and atmosphere, as the story unfolds the music changes throughout the dance.</p> <p>Example of 2 mark response based on:</p> <p>Ghost Dances (1981) choreographed by Christopher Bruce</p> <p>In Ghost Dances music and sound are used to enhance the mood and atmosphere of the piece. For example, in section 2(Huajra) – The sound is a folk lament played on the guitar. The charango and quena (flute) join the guitar. The music then goes to silence as the three women are ‘hung’ and lowered to the floor. The folk music is used as Bruce believed it sounded haunting. This suggests that he created an on-edge atmosphere where the audience/dead dancers aren’t aware of what might happen next. The silence creates a sad eerie atmosphere and signifies that they are dead. The silence could imitate a moment of silence which occurs after an execution.</p>

Question	Expected response	Max mark	Additional guidance
6.	<p>Candidates evaluate the use of two spatial elements used to convey the choreographic intentions.</p> <p>Award 3 + 3 for each spatial element.</p> <p>Award 3 marks for a clear and detailed evaluation of the spatial element used to convey the choreographic intentions.</p> <p>Award 2 marks for a detailed evaluation of the spatial element used to convey the choreographic intentions.</p> <p>Award 1 mark for a straightforward evaluation of the spatial element used to convey the choreographic intentions.</p> <p>Award 0 marks for no evaluation of the spatial element used to convey the choreographic intentions.</p> <p>If candidates only evaluates one way in which the choreographer uses spatial elements to convey the choreographic intentions a maximum of 4 marks are available.</p>	6	<p>Example of 6 mark response based on:</p> <p><i>'Broken' (2013) choreographed by Kevin Finnan</i></p> <p>Finnan uses spatial elements effectively to communicate his intentions, a good example of this is in the 'fossil' section when the dancers perform in close proximities, invading each other's personal space as their bodies intertwine and mould together. The choreographer's use of this spatial element helps to represent the earth as it naturally forms fossils and rocks with the shapes evolving and constantly changing but using each other to form and support the next shape. I feel it successfully shows the dancers representing fossils by keeping close together in this proximity to emphasise the size, shape and volume of fossils forming to show the intention of the dancers forming part of the earth. (3 marks)</p> <p>I feel the choreographers use of levels and planes is also successful to help create many interesting dimensions and depth in the dance, particularly as the dancer stand on each other's bodies to gain more height and depth to portray the fossils getting larger and larger in height this is extremely effective as the dancer started on low level and slowing grow to medium then high and build height with the amount of dancers that stand on top of the interlinked shape that they are forming to reflect rocks and fossils. Finnan has used the space creatively to communicate what the dancers represent to the audience, during one duet the dancer use a counter-balance with one dancer standing as the other balances in a horizontal shape across the other dancer's body, creating an interesting plane going horizontal and vertical at the same time with their bodies making a new aspect for the varying shapes a fossil would create as it forms. (3 marks)</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of 2 mark response based on:</p> <p><i>'A Linha Curva' (2009) Itzik Galili</i></p> <p>During the narrative section when the male dancers are pursuing the female dancer, the males are in a diagonal line formation they move towards each other into a clump and use each other's bodies to climb over each other. The impact is creating depth in the height of levels starting low and gradually building up to an assisted lift off the backs, making it look progressively higher with each dancer that climbs the clump. I think this spatial element successfully helps to tell the story of the men showing off and pushing to the top/front to impress the female solo dancer. The impact it creates helps to give the impression of fighting to get noticed and communicates that the males are desperate to gain the female attention.</p>

[END OF MARKING INSTRUCTIONS]