



National  
Qualifications  
2022

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**2022 Dance**

**Higher**

**Finalised Marking Instructions**

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## 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 are asked to explain the impact of a development method they have used to improve <b>one</b> technical skill.</p> <p>Award <b>4 marks</b> for a clear and detailed explanation of the impact of a development method used to improve <b>one</b> technical skill.</p> <p>Award <b>3 marks</b> for a detailed explanation of the impact of a development method used to improve <b>one</b> technical skill.</p> <p>Award <b>2 marks</b> for a straightforward explanation of the impact of a development method used to improve <b>one</b> technical skill.</p> <p>Award <b>1 mark</b> for a limited explanation of the impact of a development method used to improve <b>one</b> technical skill.</p> <p>Award <b>0 marks</b> where there is no explanation of the impact of a development method used to improve <b>one</b> technical skill.</p>	4	<p>Example of <b>4 mark</b> response:</p> <p>The technical skill that I improved through a development method was my stamina. To improve my stamina, I took part in dance specific conditioning sessions which took the form of HIIT sessions.</p> <p>The impact that this development method had on my stamina was that I did not get tired so quickly because I had increased the capacity of my heart and lungs to supply oxygen to the working muscles. This meant that, I was able to maintain high levels of technique and performance throughout the energetic jazz solo, e.g., my body was now more efficient at delivering oxygen to my muscles and my brain therefore, I was less likely to make mistakes through a loss of concentration or have sloppy technique through muscle fatigue therefore I was also less likely to get an injury. My muscles were also able to work for longer periods of time without tiring and producing lactic acid, therefore this would help me at the end of the jazz solo during the energetic jump, travelling sequence. When my stamina was poor, I struggled to have enough energy left to help me push off the floor to get enough height in the air, this meant that I did not have enough time in the air to hit the right positions. Improved stamina also helped me to stay in time with the music during the jazz solo. It was a high paced, energetic solo and before carrying out my development method I would run out of energy and I would struggle to keep up with the fast pace, this would result in me falling behind the music and having to miss out movements to catch up.</p> <p>Example of <b>3 mark</b> response:</p> <p>One impact of a development method I have used to improve flexibility has increased flexibility in my hamstring.</p> <p>This had an impact on my overall performance because I could then kick my leg higher, to the right position, when performing the jazz solo which made me look more energetic. This also had an impact because I had more length in my hamstrings, which means more mobility, resulting in a decreased chance of an injury like pulling my hamstrings.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Another impact of a development method I have used is having more mobility in my hips. This had an impact on my performance because I could split my legs wider in the second split position in the contemporary solo due to my increased mobilisation in my hips which made my performance more dynamic and interesting to watch. This also had an impact because by increasing my movement in the hips, I was less likely to force my legs open, resulting in a decreased chance of me developing a hip injury.</p> <p>Example of 1 mark response:</p> <p>One development method I used to improve my stamina was running. Running helped me build better stamina because it improved my cardiovascular health. I would go on a run every morning and would increase the distance and speed every day to build better stamina. This helped improve my stamina as I was continuously doing this exercise everyday therefore, I improved rapidly every week. My running time went from 3 miles in an hour to 5 miles in an hour over the space of 3 months. I also kept records of how I felt after performing my high energy jazz solo before I started developing my stamina, I was extremely tired and out of breath after the solo and my movements were sloppy and not sharp coming to the end of the solo. After the 3 months of stamina training, I was able to keep the same energy throughout the entire solo and was not nearly as tired by the end because of this my dance look effortless and I could focus on my performance and not just try to make it to the end of the dance.</p>

Question	Expected response	Max mark	Additional guidance
2.	<p>Candidates are asked to explain the importance of posture and alignment in relation to the principles of safe dance practice.</p> <p>Award <b>4 marks</b> for a clear and detailed explanation of the importance of posture and alignment in relation to the principles of safe dance practice.</p> <p>Award <b>3 marks</b> for a detailed explanation of the importance of posture and alignment in relation to the principles of safe dance practice.</p> <p>Award <b>2 marks</b> for a straightforward explanation of the importance of posture and alignment in relation to the principles of safe dance practice.</p> <p>Award <b>1 mark</b> for a limited explanation of the importance of posture and alignment in relation to the principles of safe dance practice.</p> <p>Award <b>0 marks</b> for no explanation of the importance of posture and alignment in relation to the principles of safe dance practice.</p>	4	<p>Example of <b>4 mark</b> response:</p> <p>Good alignment and posture are essential for all dance styles. It reduces the chance of injury because when the body is properly aligned, there is minimum strain on the muscles and ligaments attached to the weight bearing joints, e.g., if your pelvis is always tilted forward when you are doing jumps and you are not engaging your core muscles your back will be in an arched shape. When you land from your jump a lot of pressure will be put on your lower spine and this will lead to lower back pain. Therefore, dancers must work hard to maintain correct posture and alignment so that they can avoid serious injuries.</p> <p>Correct posture keeps bones and joints in the correct alignment so that muscles are used properly. It also helps decrease the normal wearing of joint surfaces and reduces stress on the ligaments holding the joints together. This lessens fatigue because the muscles are being used more efficiently, allowing the body to use less energy. In a dance class if a dancer is not using the correct posture and their alignment is not right then they will fatigue quicker because they will be putting extra stress and pressure on muscles and ligaments. They will not be able to perform movements as efficiently therefore using more energy. When they start to fatigue they will lose concentration and be more likely to trip or fall, resulting in twisting their ankle or knee and injuring themselves. Therefore, good posture and alignment are key to safe dance practice.</p> <p>Example of a <b>3 mark</b> response:</p> <p>The importance of posture and alignment in relation to safe dance practice is tremendously high, e.g., dancers should always dance with their head erect, unless told otherwise, which means their spine must be straight all the way up to their neck. This has an impact because if the dancer cannot see in front of them they may bang into or collide with another dancer, meaning that dancer could get a serious head injury, this also has an impact because then the dancers can see any objects in-front of them, increasing their chance to trip and sprain an ankle.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Posture and alignment is very important for safe dance practice to prevent injury, e.g., dancers must dance with their pelvis tucked towards their spine, so when raising their legs they can use the right muscles (hamstrings and glutes) to elevate the leg. This has an impact because failing to do this means your body could result in your leg using your hip joint to raise your leg, which can cause serious strain on your hips, resulting in very weak and sore hip joints. This also has an impact because it means your glutes and hamstrings may not be strong enough to do other movements like jumps, which could mean if you attempt them you might be too weak, meaning you could collapse.</p> <p>Example of <b>1 mark</b> response:</p> <p>Posture is the way you hold your body and arrange your limbs. Alignment is the placement of the joints in the 'correct' anatomical positions. The four key areas that dancers need to focus on for alignment are: knees over toes; lifting up the instep and not rolling or sickling feet; having a neutral pelvis and not sticking the ribcage out. By adopting good posture and alignment it improves the dancers overall balance and body control therefore helping to reduce injury.</p>

Question	Expected response	Max mark	Additional guidance
3.	<p>Candidates are asked to compare their use of flexibility in <b>two</b> contrasting dance solos.</p> <p>Award <b>4 marks</b> for a clear and detailed comparison of their use of flexibility in <b>two</b> contrasting dance solos.</p> <p>Award <b>3 marks</b> for a detailed comparison of their use of flexibility in <b>two</b> contrasting dance solos.</p> <p>Award <b>2 marks</b> for a straightforward comparison of their use of flexibility in <b>two</b> contrasting dance solos.</p> <p>Award <b>1 mark</b> for a limited comparison of their use of flexibility in <b>two</b> contrasting dance solos.</p> <p>Award <b>0 marks</b> for no comparison of their use of flexibility in <b>two</b> contrasting dance solos.</p>	4	<p>Example of <b>4 mark</b> response:</p> <p>In my contemporary dance solo I needed a lot of flexibility in my legs, hip flexors and spine to allow me to perform movements such as bison leaps. Flexibility in these areas allowed me to perform the double attitude position whilst maintaining the curve in the spine and the correct alignment of all other body parts. Without flexibility in these areas my back and legs would be too tight to show these positions correctly whilst also maintaining the necessary turnout and alignment. Similarly, in my jazz dance solo I needed to have high levels of flexibility in my legs to allow me to perform high kicks and allow me to get into full split positions in the air in jetes – giving the illusion that I am flying. Without this flexibility in my legs I would not have achieved this position and would instead be in an inverted V position.</p> <p>In my contemporary dance solo I need good flexibility in my spine to allow me to manipulate it to show the curve in the spine during contractions and to open-up and extend the spine during high release movements. Similarly, in my jazz dance solo I also had to have good flexibility in my spine to manipulate it, however in contrast to showing curves in contemporary dance the spine in my jazz solo is often used to show lines such as backbends or lay-out positions or in tricks such as walk-overs which are often seen in jazz performances today.</p> <p>Example of <b>3 mark</b> response:</p> <p>My use of flexibility in jazz is strong, e.g., due to the dynamics in jazz, I can whack my leg up in the front kicks, meaning my leg can get to the correct position fast. This has an impact because it means that my kick looks strong and powerful making the audience more interested in my performance. This also has an impact because it means I can hit the position fast, meaning I can seamlessly transition to the next movements making my performance look cleaner.</p> <p>My use of flexibility in contemporary is more limited than in jazz, e.g., in contemporary solo, we have a lot of slow, deep second plie positions which I find harder to achieve due to my lack of mobilisation in the hips. This has an impact because I can't fully hit the second plie making my performance look weak and underwhelming. This also has an impact because I look like I can't be bothered making those positions and the audience disengage. In conclusion, my jazz use of flexibility is more effective and more dynamic compared to contemporary where I don't use my flexibility to its full potential which limits my performance in this style.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of 1 mark response:</p> <p>In jazz, I have bad flexibility especially in my legs, e.g, when performing leaps, my back leg is always bent and I don't have good height either. The impact of this is it makes my dance look very messy as I can't fully straighten my leg out to achieve a 180 degree split in the air. In comparison, in contemporary I have very bad flexibility, e.g., when performing kicks I can't fully extend my leg in front of myself which means I fall out of my kick very fast. This has an impact on my musicality as I'm not able to hold my leg in the position so I fall out of the move and I am ahead of the music.</p>

Question	Expected response	Max mark	Additional guidance
4.	<p>Candidates are asked to evaluate their use of musicality in their <b>two</b> contrasting dance solos.</p> <p>Award <b>4 marks</b> for a clear and detailed evaluation of their use of musicality in <b>two</b> contrasting dance solos.</p> <p>Award <b>3 marks</b> for a detailed evaluation of their use of musicality in <b>two</b> contrasting dance solos.</p> <p>Award <b>2 marks</b> for a straightforward evaluation of their use of musicality in <b>two</b> contrasting dance solos.</p> <p>Award <b>1 mark</b> for a limited evaluation of their use of musicality in <b>two</b> contrasting dance solos.</p> <p>Award <b>0 marks</b> for no evaluation of their use of musicality in <b>two</b> contrasting dance solos.</p> <p>Award a <b>maximum of 2 marks</b> where the candidate has only evaluated musicality in one dance style.</p>	4	<p>Example of <b>4 mark</b> response:</p> <p>Within my contemporary solo I used musicality well to create contrasts within my performance and make it engaging to watch. During the crescendo in the music, I effectively emphasised my high release to highlight this musical quality by making it large and powerful. I was also able to clearly identify the staccato bits of the music where I performed my triplets, I was able to keep to triplet beats, keep my feet sharp to match the quality of the music, but maintain my arms and hands soft to match the style of contemporary. This very clearly demonstrated my good use of musicality in the solo.</p> <p>In my jazz solo my musicality was effective and it helped me to enhance the solo. I was able to highlight the crescendo in the music, which happened in the bridge, by suspending my lunge reach. This was effective in demonstrating my ability to match the quality of movement to the music, therefore my musicality enhanced my performance. I was also able to highlight where the music was more staccato in quality in the jazz solo and through good use of musicality, I made the movement sharper, more energetic and punchier – in keeping with the style. This was highlighted well in the flick ballchange, pas de bouree travelling section of my solo. Therefore, this effectively helped my musicality to enhance my performance.</p> <p>Example of <b>4 mark</b> response:</p> <p>My use of musicality in contemporary is very good and correct, e.g., in my contemporary solo, there is a moment where I sway to the left and to the right, where I have to go through the music to make the movements seamlessly flow. I listen to the music and take my time so I can use all the music and match my dynamics to it. This has an impact because by effectively using music my performance connects to the music making it a better story for the audience to follow. This also has an impact because by using my musicality effectively I can flow through the beats helping portray the true essence of contemporary dance.</p> <p>My use of musicality in jazz is also very strong and effective, e.g., at the end of my jazz solo, you have to hit the 4 counts with a position, matching the energy of the music to your body, I do this by listening to the music and then engaging my muscles to quickly move my body into position for the beats. This has an impact because by using this performance skill well, I look more engaged and exciting, meaning the audience aren't bored, but they are enticed by my performance this also has an impact because by me effectively connecting to the music, I help portray the story of my jazz dance, meaning the audience can follow the narrative.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of <b>2 mark</b> response:</p> <p>My use of musicality in jazz is bad, e.g., I feel my moves are very stop and start. This negatively impacts my performance as it means my dance may look like a robot as none of my moves connect.</p> <p>My use of musicality in contemporary is really good, e.g., I feel all my moves are connected and flow together, I drag moves out to suit the music. This impacts my performance positively as this makes every move match the quality of the music.</p>

Question	Expected response	Max mark	Additional guidance
5.	<p>Candidates are asked to describe the origins and developments of <b>one</b> dance style.</p> <p>Award <b>7–8 marks</b> for a clear and detailed description of the origins and development of <b>one</b> dance style.</p> <p>Award <b>5–6 marks</b> for a detailed description of the origins and development of <b>one</b> dance style.</p> <p>Award <b>3–4 marks</b> for a straightforward description of the origins and development of <b>one</b> dance style.</p> <p>Award <b>1–2 marks</b> for a limited description of the origins and development of <b>one</b> dance style.</p> <p>Award <b>0 marks</b> where there is no description of the origins and development of <b>one</b> dance style.</p>	8	<p>Example of <b>8 mark</b> response:</p> <p><b>Jazz</b>  There are many factors which have heavily influenced the development of jazz dance. One of them being the traditional culture of Africans, from which jazz dance originated.</p> <p>When the people from Africa were brought over to America, and forced into the slave traded, dance was a sacred part of their culture. Their traditional dances consisted of movements such as stomping, clapping, isolations and syncopated movements. These elements can still be seen in jazz dance today. With the slave act of 1740, the white Americans banned the enslaved people from dancing. However, this did not stop them. It meant they performed the traditional dances and music in secret as it was their form of self-identify. This developed jazz, as jazz dance is still seen as a form of self-identity and self-expression.</p> <p>Another thing that developed jazz dance is New Orleans. The enslaved people were given Sunday as ‘a day of rest’, so they went to Congo Square, in New Orleans. There they would practice traditional dances, rituals and music. Many enslaved Africans from different part of Africa would meet each other here and share and mix their cultures, this led to new forms of dance forming which developed into what jazz is today. Congo square became very famous and exposed many people to these traditional dances, making them more well known.</p> <p>Another factor which influenced the development of jazz dance was the creation of minstrel shows. White people found amusement in the traditional dances performed by the enslaved Africans, so created minstrel shows. Here the white people would mimic and parody the dances and culture – a mix of Irish jigs and African ring dances. They would dress up as the enslaved people (including painting themselves black) and mock them in front of a white audience. This was racist and cultural appropriation based on prejudice. However, it developed jazz dance as it was one of the first times jazz was seen as a form of entertainment, which is the main purpose of jazz dance today.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Vaudeville shows, also developed jazz dance. Vaudeville shows were variety shows and female dancers and children also performed. This influenced jazz as variety shows can still be seen performing jazz such as ‘The Royal Variety Show’ and ‘Britain’s got Talent’. Vaudeville shows, demonstrated the first signs of being a ‘proper show’ similar to the ones we see today with costumes and lights. Black performers were also allowed to perform in these shows, however they could only play enslaved characters. Because the limelight was mainly on white performers, this led many African American people to leave America and set up in Europe, where they created a new style of jazz – what we see and know today as musical theatre jazz.</p> <p>The Great Depression of the 1930s led to the creation of dance competitions, which also influenced the development of jazz. Because of the lack of money, people took part in dance competitions in the hopes of winning cash prizes. Dance competitions are still seen today, and are a big part of the dance community. Elite jazz dances, travel the world competing against the best teams. Dance competitions can also be seen today, such as ‘The Greatest Dance’ and ‘So you think you can Dance?’</p> <p>Example of <b>8 mark</b> response:</p> <p><b>Contemporary</b>  My chosen Dance style is contemporary dance. Contemporary dance was started in the late 20<sup>th</sup> century and one of the pioneers of the style was Isadora Duncan who wanted to break away from the technical and creative barriers of ballet and be freer and more open with her movements. She started contemporary in America then toured Europe to perform for wealthy people. Her technique was unique to the world of dance at that time as she danced in bare feet and loose-fitting costumes, to erase the restrictions that ballet had on dancers worldwide. She inspired many choreographers one of whom being Martha Graham. Graham was a contemporary pioneer after Isadora, and her style was based around female anatomy. She included a lot of floor-work and contraction and release in her style. She choreographed and danced during the Second World War and she created an all-female company.</p>

Question	Expected response	Max mark	Additional guidance
			<p>One of Martha’s students Merce Cunningham then started to pursue choreography. His style was very much ballet inspired legs and feet with extensions and fondues but a free upper body with loads of twists, tilts and turns of the spine and torso. Merce Cunningham also created a company where his male and female dancers performed equal parts, wearing the same costumes. He choreographed through the 60s and 70s and 80s where he started to introduce technology into his work had he also created the ‘chance method.’ This method was when he numbered movements in a section 1 to 6 then roll a dice to decide the order of movements.</p> <p>A modern-day choreographer who was heavily influenced by Cunningham is Wayne McGregor. He uses advanced technology like screens and projectors to enhance his performances. He also uses the chance method and creates dances with no narrative, to portray the raw essence of contemporary. In modern day classes you can study any of the Pioneers technique and break gender roles and barriers like Matthew Bourne. He created an all-male company consisting of male dancers performing all parts and portraying same sex relationships through dancing on stages.</p> <p>Contemporary dance is now more common and is seen in advert like apple’s AirPods used in fashion shows like, Dior in Paris Fashion Week 2018 and is seen in most companies/clubs.</p> <p>Example of <b>8 mark</b> response:</p> <p><b>Ballet</b>  Classical ballet originated in the Italian Court in the 15<sup>th</sup> century during the Renaissance period. Ballet was performed only for the nobility at lavish balls and events e.g. weddings. At this time ballet was a display of choreographed steps, slides, hops, gestures and walks. Ballet was danced in heeled shoes and ballroom flooring. The costuming was very luxurious pantaloons with big head dresses. This was very restrictive for the dancers as only simple movements were able to be performed.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Ballet was seen to only represent the nobility classes and was performed for party entertainment. In the 10<sup>th</sup> century Catherine de Medici (Italian wife to King Henry II) helped to fund classical ballet. She gave funds to the ‘ballet de cour’ which was a selection of poetry, dance, song and mime put together. This helped widen the audiences that came to watch dance. In the 17<sup>th</sup> century King Louis XIV became very passionate about ballet and so it became a skill and it developed into a skill that required training. He also made ballet more known with the founding of the Academie Royale de Danse. This was the first ever dance school and made people believe the importance and significance of ballet.</p> <p>In the 17<sup>th</sup> century Jean Georges Noverre believed that ballet could now be a professional occupation. This then took ballet away from being a common form of entertainment to a true artform that could stand alone. This then brought classical ballet into the Romantic era. During the Romantic era classical ballet took a massive shift into what is more familiar to what we see now. The costumes became lighter and more easier to dance in with the development of the ‘romantic tutu’. This came to just above the women’s ankles to show the more precise, quicker footwork. The pointe shoe was also developed in the Romantic era with a strange box and a more supportive shoe. This allowed for more technique to be explored and challenged. The Romantic era was a direct response to the French and industrial revolution. Therefore, people responded through the arts and dance was a great way for people to express themselves fully. Ballet now became accessible to all as people wanted rid of all things that represented the nobility during the French Revolution. Therefore, the people changed the storylines to tales of folklore and fantasy. Ballets such as la Sylphide and Giselle were choreographed which showed tales of nymphs, sylph and ethereal creatures. These helped to lighten people’s spirits during times of poverty and depression. People now want to watch ballet to be amazed by the fast footwork, big jumps and multiple pirouettes. It gave people a sense of escapism as made up tales were put to stage.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of <b>8 mark</b> response:</p> <p><b>Contemporary</b>  Contemporary dance originated in America during the end of the 19<sup>th</sup> century and start of the 20<sup>th</sup> Century in rebellion to the constraints of ballet. Loie Fuller, Isadora Duncan, Ruth St. Denis, and Ted Shawn are considered to be the pioneers of modern dance in America. Self-expression was dominant over technique and discipline and the techniques were developed over time through experimentation. It was not readily accepted as an art form originally thought to be 'ugly'. It developed as generations of dancers and choreographers built on or rebelled against the work of their teachers, creating a style that is continually evolving, changing and being reinvented. It developed at a time when the television was invented and the new style of dance was believed to address the new circumstances and challenge conventions, e.g., Martha Graham's work challenged gravity, the torso was fully active and limbs were angled rather than extended which was in direct contrast to the vertical posture and extended limbs used in ballet. She also developed contraction and release in the torso which helped to express inner emotion. Martha Graham identified a new system of movement she called contraction and release which provided a hard-angular look to her work.</p> <p>A British philanthropist, Robert Howard first saw the Martha Graham Company perform in London in 1954 and believed it was something that was missing from the British arts scene. He financed the company to return to the UK in 1963 and he set up the 'Contemporary Ballet Trust Ltd', (which in 1966 became The Place, London Contemporary Dance School) with prominent figures such as Ninette de Valois, Marie Rambert and Martha Graham being the first patrons. Robert Cohen, who is credited with being the founding father of British contemporary dance, was an American (Graham Company Dancer) and was offered the role of the first Artistic Director at The Place. He wanted to produce a distinctively British style-believing that differences in the UK would come not just from subject matter or choreographic approaches but in the uniqueness of expression.</p> <p>A three-year dance course was established at LSCD with many American teachers and choreographers brought over to teach. Many prominent figures in contemporary dance in Britain emerged from LSCD.</p>

Question	Expected response	Max mark	Additional guidance
			<p>In the 1960's Britain was changing due to influences from WWI and WWII which had left the world raw and exposed to new unimaginable things. The role of women had changed, a period of rapid development of technology and a question over religion had developed the world. Traditional values were being questioned, political and social upheavals resulted in student protests and the socialist government elected in 1964 brought new ideas of personal liberation. The experimental mood of the hippy era and introduction of gay rights helped contemporary dance to become established as it was also challenging the norms and its focus on the condition of contemporary life appealed to this new generation.</p> <p>Two companies in Britain were paramount to the development and growth of contemporary dance in Britain – London Contemporary Dance Theatre and Rambert Ballet.</p> <p>Example of a 5 mark response:</p> <p><b>Jazz Dance</b></p> <p>The origins of jazz are a long history where many events when put together created and developed this style into the jazz we know today. But to find where jazz developed we have to look at where the first sings of jazz were seen, In Africa dance was a social event and was a large part of African culture, African tribal dances where jazz started to be born. These traditional tribal dances were very grounded and consisted of a lot of body precaution and stopping this later continues when white Europeans and Americans kidnapped African people to enslave them this led to Africans being forced to dance on slave ships as a way to keep fit ad "sellable" these movements were very similar to traditional African tribal dances. Now moving further along history, the minstrel shows are extremely Important to the origins al jazz as this is when we first see traditional tribal dances finally turned into what we now know a jazz dance. The minstrel shows were a terribly racist show where white men would paint their faces black and put on red lip stick to imitate and insult black people. They would mock traditional African dance and music as a way of entertainment. The movements they performed was African tribal dances mixed with Irish Jig. These movements were jumpy and high energy. This was extremely racist but was important in the origins of jazz as it established jazz as a way of entertainment for the first time and paved the way for the jazz we see today and shaped jazz into the style we now recognise to be one of the most popular dance styles in the world.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Another important event in the creation and development of jazz was Congo square. Congo square in New Orleans was a cultural melting pot for freed Africans and people from other cultures to go to and express themselves. At Congo square people shared dance, music, food and many other things they were not able to share before from their culture. People shared the dance they grew up with, with each other and they would mix and melt different parts of each other's movements to create a whole new style of dance. This style was very much like the dance in the minstrel shows and it used the same basic roots yet was created for the pure enjoyment of doing it. The movement was upbeat, and used body percussion and music was also developed along with dance in Congo square. This led to the development and creation of a new beautiful style which became jazz dance.</p> <p>Many people also had a large input in the creation of jazz dance, e.g., Josephine Baker. She was a professional black jazz dancer, who can be given the credit for developing jazz into the style we see today. She was known for her up beat, fast, comical performances. She changed the way the world saw jazz, she wore skimpy, sexy costumes which had never been seen before and once she even made a skirt out of banana leaves and a bra made from coconuts this was unheard of. Many people looked down on her for her costume choices, as well as being a woman and being black. She faced many challenges in her career, including segregation in America, yet was one of the most popular performers that shaped jazz as a style. She moved to Europe where racism was definitely still prominent but not as bad as America. This shared jazz dance all around Europe and in my opinion, she is the person who spread jazz across the world, sharing new costumes and ways of movement that people had never seen before. We still see traces of her way of dance today in musical theatre and in costumes.</p> <p>All these events helped to create jazz dance and without these origins and developments, it would not have turned out the way it has.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a <b>3 mark</b> response:</p> <p><b>Jazz Dance</b>  Jazz dance originated in the 1800s and is still a highly popular style today. In the 1800s, during the transatlantic slave trade, workers on slave ships, over the middle passage often used the slaves as entertainment. The slaves carried out a form of ‘traditional dance’ which included low, earthy grounded movements, which are still seen today as key characteristics of the style.</p> <p>The style of jazz dance we are more familiar with was founded at New Orleans, on Congo Square. The enslaved would have a ‘day off’ on Sundays and dance became a celebration of short term ‘freedom’.</p> <p>In the 1920’s minstrel shows became a popular entertainment. These shows mimicked the movements of enslaved people on ships and also people added in their own styles of a more bouncy feel. These shows were also used to mock black people as white people used to blacken their faces to carry out the movements as black people watched, and carried out smaller roles.</p> <p>In the 1930s Vaudeville shows became popular, unique sources of family entertainment due to the wide range of acts, which were accessible to all ages and included different styles such as tap, Irish jig. This developed jazz because of how well known and enjoyed it became and is still seen in shows such as the Royal Variety Show and Britain’s Got Talent.</p> <p>As the Great Depression hit and money was short, competitions started and there were cash prizes; for the winners this could fund meals and clothes. This brought a whole new unseen side of dance as it had never been seen as a competitive activity before then. Competitions are still very popular today such as local festivals and tv shows.</p> <p>Jazz dance developed due to all of these factors into the style that we know today.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a <b>1 mark</b> response:</p> <p><b>Jazz Dance</b>  Jazz dance originated when African people were enslaved and taken on ships to America. Dance was an important part of African culture and during the long journey to America, to communicate they used stamping and clapping movements which are still used in many different dance styles like jazz and tap. When enslaved in America they continued to develop their movements in secret and their traditional movements blended with new movements that were inspired by their surroundings and daily work.</p>

SECTION 2 – STUDY OF A PROFESSIONAL CHOREOGRAPHY

Question		Expected response	Max mark	Additional guidance
6.	(a)	<p>Candidates are asked to explain in what way a key movement or motif communicates the choreographic intentions.</p> <p>Award <b>2 marks</b> for a clear and detailed response that explains in what way a key movement or motif communicates the choreographic intentions.</p> <p>Award <b>1 mark</b> for a straightforward response that explains in what way a key movement or motif communicates the choreographic intentions.</p> <p>Award <b>0 marks</b> where there is no explanation of what way a key movement or motif communicates the choreographic intentions.</p>	2	<p>Example of <b>2 mark</b> response:</p> <p>Broken, Kevin Finnan 2013.</p> <p>In section 4 ‘The Mine’ three male dancers perform floor bound actions like walking out into plank position and transfer their weight from their hands to knees and gesture looking at their right hand. These low movements help to represent the fact they are stuck in a mine with layers of the earth and rocks falling so need to be careful. The transferring of weight helps to communicate that the dancers are moving their bodies slowly to avoid further rocks falling in the mine. The dancers perform the movements slowly with a soft and light quality to help show that they are being careful and staying calm to try and determine a safe place to move and find the light in order to escape the mine. Once the dancers move to their feet and perform movements such as a barrel jump the dancers keep their upper body low and hunched over. The choreographer selected this posture to help reflect the mine is a confined space with little height in the surroundings. The movements selected for this section helped to make it clear the dancers are working in a mine and end up trapped looking for the light to escape.</p> <p>Example of <b>1 mark</b> response:</p> <p>Swansong, Christopher Bruce 1987.</p> <p>A key movement that portrays the intentions of the piece is ‘the reach ‘. This is a movement performed by the prisoner in the piece, where he sits on a chair with his spine straight and then rolls his head down to his knees and flattens his body onto his legs, he then extends his right arm forward and his left arm to the side leading with the elbows. Does this by using his whole peripheral bubble and reaches his arms as far as they can go. His dynamics are struggled and slow. This shows the theme and intentions because it shows how he has no freedom due to his lack of human rights, and how desperate he is to escape. This also shows the theme and intentions because his struggle to breakaway, shows he is being imprisoned against his will, and he is fighting with his morals, as he is constantly being told they are wrong.</p>

Question	Expected response	Max mark	Additional guidance
(b)	<p>Candidates are asked to explain the choreographer's use of motif development to communicate the intentions.</p> <p>Award <b>4 marks</b> for a clear and detailed response that explains the choreographer's use of motif development that communicates the intentions.</p> <p>Award <b>3 marks</b> for a detailed explanation of the choreographer's use of motif development that communicates the intentions.</p> <p>Award <b>2 marks</b> for a straightforward response that explains the choreographer's use of motif development that communicates the intentions.</p> <p>Award <b>1 mark</b> for a limited response that explains choreographer's use of motif development that communicates the intentions.</p> <p>Award <b>0 marks</b> where there is no explanation of the choreographer's use of motif development.</p>	4	<p>Example of <b>4 mark</b> response:</p> <p>Swansong, Christopher Bruce 1987.</p> <p>Christopher Bruce develops the motif using action, space and dynamics to portray the theme and intentions, e.g., the second time the prisoner performs the motif, he is on a lower level on the floor, between the guards and instead of rolling and reaching slowly, he erratically reaches out at a fast pace practically flopping to the reach position. This shows the intentions because it shows how badly he was tortured due to him being a prisoner that he can't control himself anymore. This also shows the intentions because it shows his desperation for freedom as he has been denied his human rights.</p> <p>Bruce develops the motif furthermore using dynamics and space to communicate the intentions, e.g., the last time the motif is developed, the prisoner is alone on stage, and is on a very low level. He rolls down and looks like he is using all his strength, but performs a very weak and struggled extension of the arms. He has to hold his body out but immediately flops out of position. This shows intentions of isolation because the prisoners by himself, highlighting how he is alone and no one openly sharing his beliefs. This also shows the intentions of Swansong cause as he is getting weaker in the motif; it is showing as he may be dying and this might be the final time, we see him.</p> <p>Example of <b>4 mark</b> response:</p> <p>Swansong, Christopher Bruce 1987.</p> <p>Embellishment is used to develop the movement of the arabesque in the solo. Initially with extra detail and flare added in the arm movements. At first one arm is extended behind and the other is extended forwards (symbolic of birds wings) this is later developed in the victim's solo by curling one arm, with the hand touching the shoulder, like a wing that circles forwards. I think that this helps to show that slowly over time the prisoner has had his wings clipped, he is injured mentally and physically and is no longer able to extend his arm (wing) and he is losing hope of ever being set free, even though he is innocent. This use of embellishment helps to communicate the choreographic intentions that the victim is a prisoner of conscience and that he is being treated badly, taking away his human rights which is affecting his physical and mental health.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Another way that embellishment is used in the solo in the same arabesque is by adding an off-balance position. Initially it is performed smoothly in a balanced position, showing that in the beginning he is in control of his actions and thoughts.</p> <p>By adding the off-balance line in the arabesque, where he is struggling to maintain his position, it helps to convey the uncertainty of his life. It shows that he is unsteady and unaware of what is happening to him. This helps to portray the emotional turmoil that he feels and how off balance his mental health is due to the mental and physical torture that he is put through as a prisoner of conscience. This use of embellishment helps to communicate the torture and interrogation that the victim is subjected to as a prisoner of conscience and the effects that it is having on him.</p> <p>Example of a <b>2 mark</b> response:</p> <p>Swansong, Christopher Bruce 1987.</p> <p>Christopher Bruce develops the arabesque by embellishing the movement. The prisoner lifts his head towards the light while performing the movement. This shows the prisoner now sees a way out or freedom which gives him hope of escaping his prison sentence for being a prisoner of conscience.</p> <p>Christopher Bruce then develops the arabesque further by having the prisoner combine the reaching arm and hand movement, which he first performed sitting on the floor, along with the arabesque. Therefore, the prisoner perform the arabesque line with the arms through the legs. This further shows his desire to escape prison and also symbolises bird like movements. This is because the prisoner looks like a bird trapped in a cage; innocent but fearful for their safety. This tells us he is a prisoner of conscience and also had his right to feel safe taken away from him.</p>

Question	Expected response	Max mark	Additional guidance
7.	<p>Candidates are asked to evaluate the choreographer's use of costume and/or theatrical make-up to communicate the intentions.</p> <p>Award <b>4 marks</b> for a clear and detailed response that evaluates the choreographer's use of costume/theatrical make-up to communicate the intentions.</p> <p>Award <b>3 marks</b> for a detailed response that evaluates the choreographer's use of costume/theatrical make-up to communicate the intentions.</p> <p>Award <b>2 marks</b> for a straightforward response that evaluates the choreographer's use of costume/theatrical make-up to communicate the intentions.</p> <p>Award <b>1 mark</b> for a limited response that evaluates the choreographer's use of costume/theatrical make-up to communicate the intentions.</p> <p>Award <b>0 marks</b> where there is no evaluation of the choreographer's use of costume/theatrical make-up to communicate the intentions.</p>	4	<p>Example of <b>4 mark</b> response:</p> <p>Swansong, Christopher Bruce 1987</p> <p>Christopher Bruce uses costume well to effectively communicate the themes and intentions of the piece, e.g., both the guards are wearing tight khaki trousers, with a matching beige/khaki loose fitted shirt. They are both wearing police badges, and a black belt and black jazz shoes. This communicates the themes and intentions definitely because we can obviously see they are dressed as prison guards by the matching uniform and badges, which portrays the theme of prisoner of conscience to us. This also effectively shows the theme of lack of human rights because it shows that the other guy has no freedom because the guards are dressed in a way that is intimidating and authoritative, showing their status and discipline towards the prisoner as guards.</p> <p>Christopher Bruce furthermore uses costume to effectively portray the intentions of Swansong e.g., the prisoner is wearing normal clothes as he is in a loose fitted red round neck T-shirt and baggy blue denim jeans. This effectively communicates the theme of isolation because it shows how he is dressed different from the guards, highlighting how alone and ganged up on he is in this environment. This also effectively portrays the intentions of the piece because he is dressed in normal clothes and presents himself as nice, showing how he is just a prisoner for his beliefs and not because he is a bad person. Bruce used costumes very well as the difference is costumes for guards and prisoners helped me to understand the theme.</p> <p>Example of <b>4 mark</b> response:</p> <p>Broken, Kevin Finnan 2013.</p> <p>Broken has many costume changes throughout the performance, which change alongside the sections of the dance. These changes effectively help to communicate the characters in the section or establish the location, to clearly show the theme for each section of the choreography.</p>

Question	Expected response	Max mark	Additional guidance
			<p>An example of this would be in the 'mine' section, as two different costumes are worn by the dancers to successfully communicate the two-character groups. The costume for the three male dancers is dark loose-fitting trousers with a t-shirt that was light in colour with dirty marks and stains on it and a head torch. The dirty t-shirts and head torches effectively made it clear to the audience that the men were working deep underground in a dark, gloomy and dirty mine, where the dirt and dust would get on their clothes, and they would need a head torch to help them see. The use of head torches effectively communicates the narrative particularly once the mine collapses and the stage goes into blackout. It then returns to only the head torches shining which highlights the severity of the situation.</p> <p>Whereas the three female dancers that enter the stage later in the section have different costumes to successfully show their characters. They wore white knee length floaty dresses with LED lights attached to the dress. Kevin Finnan's choice of costume for the girls really helped to establish their character effectively, as the girls represented hope and the spirits sent to encourage the males to keep fighting to find a way out the mine. With the dark stage, the use of the lights in the dress communicates the intentions, giving the impression that angels had been sent to save the three male dancers trapped in the mine. The use of both costumes in section 4 was effective in portraying to the audience the setting and location of this section to show the intentions of a mining disaster that happened and change the earth's movement. The costume was effectively used to identify two different character groups in the section, this had a positive impact on the choreographic intentions as clearly helped to demonstrate the roles of the dancers making clear the girls were there to support the struggling miners and encouraging them to find their strength to escape, meaning the audience could follow the developments of the overall story easily.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a <b>2 mark</b> response:</p> <p>Swansong, Christopher Bruce (1987)</p> <p>Christopher Bruce uses costumes in a very clever way in his piece that is very effective in showing his theme. The prisoners costume is a red T-shirt and blue jeans, this signifies that this is just a regular man he didn't know this was going to happen to him or wasn't prepared for this to happen. He is a regular man convicted of crimes he should not of been. This costume also shows that he is a prisoner of conscience as the red t-shirt symbolises blood he has shed from the abuse he has endured, The red top could also symbolise that he is a prisoner of conscience because so many Russian people were arrested during the Russian Revolution for protesting their political beliefs and flying a red flag. This costume I feel is extremely good in communication these themes and it is clear to show he is a prisoner of conscience.</p> <p>The guard's costumes are also spectacular in communicating the themes and intentions of this piece. They both wear a yellow/green shirt with no logos or badges on it and they both wear brown trousers. These costumes communicate the themes of the piece well because it shows they are a team against the prisoner. They are part of an organisation that is not friends with the prisoner and they are together as one.</p> <p>The costumes are also amazing as they have no logos or badges, this is good because it means the piece is timeless and is not about a certain event country or person. It can be used and shown forever and could fit many problems relevant even today. This makes the costumes very effective in showing that this could happen to anyone at any time,</p> <p>Example of a <b>0 mark</b> response:</p> <p>Swansong, Christopher Bruce (1987)</p> <p>Christopher Bruce uses costume to communicate the intentions. The prisoner can be seen wearing a red t-shirt and blue jeans. Both of these garments seem washed out and old. The prisoner's costume communicates the intentions as we relate to the character due to him wearing a regular everyday outfit, similar to one we would wear. It signifys that the prisoner has been imprisoned for a long time, although we cannot be sure how long.</p>

Question			Expected response	Max mark	Additional guidance
					Bruce also uses costumes to communicate the intentions in regards to the guards. The guards can be seen wearing a badge less uniform which makes them look authoritative. This communicates the intentions as it helps the piece stay timeless due to the lack of country emblem found on the uniform. It communicates the idea that this issue can happen anywhere and to anyone.

Question	Expected response	Max mark	Additional guidance
8.	<p>Candidates are asked to analyse the choreographer's use of structure to communicate the intentions.</p> <p>Award <b>5–6 marks</b> for a clear and detailed analysis of the choreographer's use of structure to communicate the intentions.</p> <p>Award <b>3–4 marks</b> for some detailed analysis of the choreographer's use of structure to communicate the intentions.</p> <p>Award <b>1–2 marks</b> for a straightforward analysis of the choreographer's use of structure to communicate the intentions.</p> <p>Award <b>0 marks</b> if no points of analysis of the choreographer's use of structure to communicate the intentions.</p>	6	<p>Example of <b>6 mark</b> response:</p> <p>Christopher Bruce, Ghost Dances (1991 – Houston Ballet)</p> <p>Ghost Dances takes a cyclical structure with the ending echoing, and to some extent repeating the opening of the work. There are seven sections in total with the opening of the piece (Ojos Azules) falling into two sections. Each section begins and ends with the three Ghost Dancers facing and staring intently into the upstage left wing. This structure could serve to suggest that the intervening action is simply a memory of the past, or emphasise the continuity of life and the repetition of events. In Ghost Dances there are repeated suggestions that what we are watching are scenes from the past; like flashbacks in films.</p> <p>Ghost Dances, although formally structured and made up of a series of individual numbers, has a very strong climax in the sixth section, the Sicuriadas, which involves all the Dead is the most defiant and heroic in tone. This helps to show that regardless of which social class you come from, Death does not discriminate. Christopher Bruce was inspired by the unity and determination of the Chilean people and their fight against political oppression, therefore this continual return to the struggle of the Chilean people helps to highlight the choreographic intentions.</p> <p>Structurally, Ghost Dances is a palindrome made up of seven sections which work the same forward or backwards which helps to show the continuing struggle and the severity of the political struggles in South America. The three Ghost Dancers are seen onstage as the curtain rises; the Dead enter. This leads into the first group dance, followed by the first duet, a central quintet, the second duet and the second group dance. The Dead then leave the stage and the three Ghost Dancers are left alone ready to hunt their prey and repeat the cycle further highlighting the brutality of the situation.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Each of the dances by the Dead falls into two parts, re-enactment of life and the re-enactment of death when one or more of the Ghost Dancers intrudes to massacre, or take, an individual or group. Even after the brief entry of the Dead to Ojos Azules the dancers react as the Ghost Dancers walk through their ranks for the first time. When originally created, the Dead and Ghost Dancers simply mingled and found places to sit without the Dead reacting to the presence of the Ghost Dancers. Exceptionally the Ghost Dancers do not appear in the Sicuriadas but wait until the start of the repeat of the Ojos Azules to cut down all the Dead. This helps to show that Death does not discriminate regardless of social class, e.g., in section 4, the peasant boy dressed in rags becomes a victim of the ghosts who lead him simply and undramatically away. In contrast, in section 5, upper class characters enjoying their lively, playful last moments together before the woman is brutally murdered by crushing her head into the ground as the ghost rises triumphantly over her, allowing the dead male dancer to pick up the woman's body sorrowfully, moving to the after-life; down-stage right. This again shows the political oppression and lack of discrimination of social respect, which Bruce is trying to portray within this piece.</p> <p>Each section within the structure portrays the appearance of defying death is in fact only a brief postponement. Just as each section within the structure has its individual story to tell, the deaths each take different forms, violent and chilling or quiet and hardly noticed. Thus, there is real variety within a very formal structure, once again highlighting the political oppression that Bruce is trying to portray.</p> <p>Example of <b>5 mark</b> response:</p> <p>Swansong, Christopher Bruce 1987</p> <p>Christopher Bruce uses structure to communicate the intention very well, e.g., in section 3, 5 and 7, the prisoner has a solo. In the first solo, he is reaching for help and he seems upset, but he still has strength and hope behind his movements. In section 5, he becomes very weak and is begging for help to get him out of this position his movements are sloppy and not as strong. In the last sections the prisoner is lifeless and very near death. He performs movements of struggle, until he dies at the very end of the last solo. This effectively shows the intentions because by the prisoner getting weaker throughout the sections, he is showing how he has been tortured due to being a prisoner of conscience and it has affected him physically. This also effectively shows the theme of isolation because the prisoner</p>

Question	Expected response	Max mark	Additional guidance
			<p>is at some point in the performance by himself, showing how alone he must feel and how isolated he is from society.</p> <p>Bruce uses structure to effectively communicate the intentions of the piece, e.g., in section 1, 2, 4, and 6, the guards are dancing alongside the prisoner. In section 1, the guards are interrogating him using a series of tap movements, to ask questions to the prisoner about his beliefs. The guards then take it further in section 2 when they embarrass and humiliate the prisoner using a red nose and intimidating him, then in section 4, the guards raise the heat again by trying to manipulate the prisoner through lifts and throwing him around like garbage. In section 6, the guards take it over the edge when they finally kill the prisoner by torturing and beating him. This was effective in showing the themes of prisoner of conscience because it shows how the torturing got worse as the sections went on. This also show the themes of Swansong well because the prisoner eventually dies at the end as a result of the guards constant and rising torture throughout the piece. Christopher Bruce effectively used structure by showing the change in dynamics and actions throughout the sections.</p> <p>Example of a 2 mark response:</p> <p>Swansong, Christopher Bruce 1987</p> <p>Christopher Bruce uses an episodic structure to communicate the intentions. The choreography has 7 sections and has an overarching narrative. The use of the structure episodic creates uncertainty in the audience. They don't know if the guards will interrogate him harshly like in the first section or will be playful with the prisoner like in the 'Tea for Two' section. This helps communicate the intentions as this demonstrates to the audience the fear in which the prisoner is feeling, as he too is uncertain of his fate. This goes against his right to safety.</p> <p>The use of this structure episodic helps to show time. As an audience we do not know how much time the piece takes place over so we don't know how long the prisoner has been tortured and interrogated for. This helps to communicate the intentions as this demonstrates to the audience the mental strain and reality of this situation as we have no idea how much the prisoner has been put through during this space of time. He has gone so long without his right to a fair trial.</p>

[END OF MARKING INSTRUCTIONS]