



National
Qualifications
2023

2023 Dance

Higher

Finalised Marking Instructions

© Scottish Qualifications Authority 2023

These marking instructions have been prepared by examination teams for use by SQA appointed markers when marking external course assessments.

The information in this document may be reproduced in support of SQA qualifications only on a non-commercial basis. If it is reproduced, SQA must be clearly acknowledged as the source. If it is to be reproduced for any other purpose, written permission must be obtained from permissions@sqa.org.uk.



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 evaluate their stamina in one solo performance.</p> <p>Award 4 marks for a clear and detailed evaluation of their stamina in one solo performance.</p> <p>Award 3 marks for an evaluation of their stamina in one solo performance in some detail.</p> <p>Award 2 marks for a straightforward evaluation of their stamina in one solo performance.</p> <p>Award 1 mark for a limited evaluation of their stamina in one solo performance.</p> <p>Award 0 marks for a response that has no evaluation of their use of stamina in their dance solo.</p>	4	<p>Example of a 4 mark response:</p> <p>When performing my jazz solo my stamina was poor which meant that I had no energy left to project my performance out to the audience. Because I was out of breath due to my poor stamina it meant that I was also only concentrating on getting to the end of the routine which meant that I couldn't think about using my facial expressions, therefore my dance was less enjoyable to watch as my face stayed the same throughout and I didn't use my head or eye-line to add to my performance. Stamina also impacted my dynamics as I was unable to perform strong and sharp dynamics in the choreography which negatively impacted my performance as it made it dull to watch and didn't accentuate the important moments in the jazz choreography, such as the arm and kick co-ordination sequence, as it should have. My poor stamina also meant that less oxygen was getting to my muscles, which meant that I couldn't maintain good technique and my limbs got tired this impacted my performance negatively as when I performed my split leap it didn't have full elevation and proper technique to fully execute the leap.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 4 mark response:</p> <p>My stamina was very poor during my jazz solo. This meant that my overall performance suffered as a result. One way that my poor stamina impeded my solo was that my leaps suffered. This was because I didn't have enough energy to get enough height into the air so that my legs could reach a full split position. This meant that my performance wasn't as enjoyable to watch. Having poor stamina also meant that my self-expression and performance suffered a lot. I was just concentrating on trying to get to the end of the dance, so I wasn't thinking about how I was performing. As a result, my overall solo performance was negatively impacted as the audience couldn't connect to the dance and this took away from the choreography. My timing was also negatively impacted as I started rushing things so that the dance would be over quicker, and I could stop. This was a result of my poor stamina. It was also because of the fact that in some movements such as leaps, I wasn't taking the full amount of time to perform the movement because I wasn't getting high enough into the air because I did not have enough energy to push off the ground this meant that the movement wasn't being carried out the required amount of counts which meant that I wasn't performing the dance the way the choreographer intended. This all negatively impeded on my timing and was a result of my poor stamina.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 3 mark response:</p> <p>I do not have strong stamina, so this effected my solo performance negatively. In my jazz solo I need to have maximum amount of stamin to be able to perform the dance from start to finish whilst having maximum energy throughout. As I have weak stamina it meant that as the dance went on, I could not perform my movements to my best ability. Near the end of my solo, I perform a leap. As I was running out of energy it meant that I did not have enough power to push myself off the floor to get into a full 180-degree split position in the air. Instead, my legs were in an upside down 'V' position and made the end of my dance look weak. As the dance progressed my movements also started to get more floppy, as I didn't have enough stamina to execute them properly so I could not hit my movements at the strong parts in the music. This made my solo not as enjoyable and some of my movements were unaesthetically pleasing to watch. My lack of stamina also meant that I could not use my facial expressions to my best ability. I was so focussed on being able to finish the dance without looking exhausted that I forgot about performing with my face which made my performance boring for the audience to watch.</p> <p>Example of a 2 mark response:</p> <p>My stamina in my jazz solo performance was weak for example at the start I was on beat and I was very energetic in my jumps, kicks, turns and isolations but near the end I didn't have any power to get up off the floor and my legs were weak and couldn't go up high or hold in my turns which caused me to fall out of them. This tells me that I don't have strong stamina and I need to work on it more so I can stay the same throughout the solo. The impact of this is I may get marks taken off as my technique became sloppy and messy.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 1 mark response</p> <p>My stamina in my jazz solo performance was weak for example at the start I was on beat and I was very energetic in my jumps, kicks, turns and isolations but near the end I didn't have any power to get up off the floor and my legs were weak and couldn't go up high or hold in my turns which caused me to fall out of them.</p> <p>Example of a 0 mark response:</p> <p>My stamina in one of my solo performances was weak. For example, I easily got out of breath whilst I was dancing because my stamina wasn't up to its full potential. The impact this had on my performance was that I wasn't dancing to my full potential I was beginning to give up. It also meant my technique was beginning to lack nearer the end of my performance.</p>

Question	Expected response	Max mark	Additional guidance
2.	<p>Candidates explain their use of turnout and/or parallel in one of their solo performances.</p> <p>Award 4 marks for a clear and detailed response that explains their use of turnout and/or parallel in one of their solo performances.</p> <p>Award 3 marks for a response that explains their use of turnout and/or parallel in one of their solo performances in some detail.</p> <p>Award 2 marks for a straightforward response that explains their use of turnout and/or parallel in one of their solo performances.</p> <p>Award 1 mark for a limited response that explains their use of turnout and/or parallel in one of their solo performances.</p> <p>Award 0 marks for a response which has no explanation of their use of turnout and/or parallel in one of their solo performances.</p>	4	<p>Example of a 4 mark response:</p> <p>In my jazz solo I used both turn-out and parallel positions of the legs and feet. It was important that I had a strong parallel position when I did the preparation for my jazz pirouette because it allowed me to sharply bring the leg up to a parallel retire position for the turn. The impact of this was that the turn was dynamic, compact and sharp, which helped to make the movement exciting to watch and allowed me to be successful in completing the turns. I also made good use of parallel position when doing flick ball-changes in my jazz solo because it allowed me to keep the movements small and sharp, allowing the feet to pass backwards and forwards easily. The impact of this was that the movement was in time with the fast beat of the music and fun to watch.</p> <p>Turn-out was also important in my jazz solo because it allowed me to change direction quickly and transition between each movement whilst keeping balanced. This was because my feet and legs were already rotated towards the direction I wanted to go; therefore, I could stay in a balanced position when changing direction quickly in my solo and when travelling. For example, in the travelling section I did kicks, pas de bourees turning and a jete, my good use of turn out helped me to move effortlessly between the movements and helped them flow into each other. Turn out also allowed for me to have a wider range of movement from my hips, which allowed the kick to reach my shoulder and the leap to reach a full split position in the air the impact of this was that I did not need to force it higher by lifting my hip or bending my supporting leg which would have impacted on my alignment and could have caused an injury.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 3 mark response:</p> <p>In my jazz solo, strong turn-out is very important. When performing the kick near the start of my jazz solo, I need to have a maximum amount of turn-out in my hips to allow me to perform the kick properly. If I do not use the turnout in my hips my kick will be in a parallel position and will look unaesthetically pleasing to the audience. A lack of turnout in my kick can also lead to an injury as my body will not be in the correct alignment and could strain a muscle. If I do not use my turn out properly for my kick, I won't be able to get my leg high enough which will lead to me curving my back to try and get my leg higher and my knee might also bend. This will make my kick look unaesthetically pleasing to the audience and won't reach the choreographers demands.</p> <p>Example of a 2 mark response:</p> <p>I used turnout and parallel very well in my contemporary solo. At the beginning of my solo, I do a long slow developpe to second in turn out. When I lifted my leg to a passe position I really thought about rotating both legs from the hip joint to make sure they were in a turned-out position and then holding my knee back on my working leg to maintain the turn out and use the correct technique. When I then extended the leg for the developpe I made sure to continue to turn out from the hip joint and not to lift my hip. The impact of this was that I could get my leg above 90 degrees easily which leads to a technically correct position.</p> <p>Example of a 2 mark response:</p> <p>I use turnout in my jazz solo performance. For example, whilst performing a front kick I ensure my supporting leg is turned out and my leg that is kicking is also turned out from the hip. This allows me to balance whilst performing the kick which allows me to get my other leg to its highest point. This also means my kick will look more appealing to the audience as it will create a nice line. Another example of my use of turnout is in my box leap as my hips are rotated so I can get a clean box position without sticking out my bottom. This means I have good posture when performing the leap and prevents me from getting an injury to my back.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 1 mark response</p> <p>When performing a side bend in my contemporary solo my feet are in parallel. When it got to this section, I made sure that my legs were parallel, with my knees directly over my toes and facing forward Its important to keep my knees facing forwards because if my knees were turned in, I would be putting myself at risk of getting a knee injury when I land after the jump.</p> <p>Example of a 0 mark response:</p> <p>My use of turn out in my solo performance helped my performance because it meant the teacher could see my technique clearly and it also helped my performance look more elegant. My use of parallel in my performance helped show a clear difference between my turnout and in my parallel. The impact this might have had is it shows the teacher/examiner the clear difference between my styles that I am performing. It also helps show the contrast I have as a dancer.</p>

Question	Expected response	Max mark	Additional guidance
3.	<p>Candidates discuss the ways in which their spatial awareness impacted their performance in two contrasting dance solos.</p> <p>Award 3 + 3 for each style.</p> <p>Award 3 marks for a clear and detailed discussion of the ways in which their spatial awareness impacted their performance in one dance solo.</p> <p>Award 2 marks for a discussion of the ways in which their spatial awareness impacted their performance in one dance solo in some detail.</p> <p>Award 1 mark for a limited discussion of the ways in which their spatial awareness impacted their performance in one dance solo.</p> <p>Award 0 marks for a response that gives no discussion of the ways in which their spatial awareness impacted their performance in one dance solo</p>	6	<p>Example of a 3 mark response:</p> <p>Contemporary</p> <p>In the contemporary solo general space is also important as the movement makes use of the whole space. The effect of my use of general space means that I am able to move my body in different directions and from one point to another as the choreography sets out. My use of general space allows me to travel fluidly around the space, the choreography moves from centre stage to upstage right then downstage left. Good use of general space is impactful as it allows me to have smooth transitions, whilst making use of the whole space and performing specific moments of choreography in the set space, such as the gestural sequence at centre stage. My contemporary solo utilises lots of pathways such as a circular, linear and diagonals. I travel in a semi-circle to get to upstage right, this is important as it allows enough room for my leap sequence which travels on the diagonal. This is impactful as without the circular pathway I would have to go straight across which would result in me not having enough room for the leap sequence. Directions are also important in my pathways as there are a few linear changes, after I leap on the diagonal, I must land and quickly change direction. I triplet forward and then slide back onto the floor and do a backward roll. This is impactful as it allows me to showcases different technical skills.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 3 mark response:</p> <p>Jazz In my jazz dance personal space is important as there is a complicated arm sequence which requires me to extend my arms out to the side, front and above in a fast and co-ordinated sequence. If I do this with my arms close to my torso and without full extension of my arms, it results in my dynamics not looking strong and this will impact on the look of my overall performance. I need to know the limits that my limbs reach and try to give the illusion that I am extending further to make this look bigger and show the correct lines of the sequence. In my jazz solo I utilise size as another spatial element to accentuate the movement and improve my performance. For example, just before the strong preparation for the double pirouette, I make use of size by pulling my arms close into my chest with my feet and legs together and knees bent, I contract slightly before exploding out into the preparation with strong fully extended arms and an upright posture on demi point. This impacts my performance as it makes the movement look bigger and more dynamic and emphasises the choreography whilst adding interest to the piece.</p> <p>Example of a 2 mark response:</p> <p>Ballet In my ballet solo having spatial awareness had a large impact. For example, there is a section where I must complete 32 counts of turns going around the room and then make it back to the middle to complete the ending section. This requires excellent spatial awareness. Having spatial awareness meant that I can easily work out that I should do 8 counts of turns to each wall and then I would be in the perfect space to finish the solo. This led to me using the entire general space and filling the whole stage without cutting any corners. The impact of this was that I did not bang into any walls and my performance looked clean and elegant.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 1 mark response:</p> <p>Jazz Spatial awareness impacted my jazz solo as I was struggling to travel across the floor, for example when I do a step ball change into spring ball-change I couldn't go as far as I didn't want to travel too much and leave myself with no space to complete the rest of the sequence. As I didn't travel the way I was meant to this impacted me as I ended up at one side of the studio when I should have been at the other.</p> <p>Example of a 1 mark response:</p> <p>Contemporary In my contemporary I used my general space well for example I stood up and ran to the back this left me enough space to do the rest of the dance meaning that I didn't end up too close to the examiner or the sides of the studio. The gave me space to execute the travelling sequences within the piece.</p> <p>Example of a 1 mark response:</p> <p>Jazz My use of general space in jazz is very important as the choreography travels throughout the space and my solo has several jetes, leaps, turns and travelling steps. Utilising my general space allows me to make a bigger impact as I can take the preparation for the leap, turn and hitch kick sequence without running out of space. The result is a strong performance as I can do everything full out.</p> <p>Example of a 0 mark response:</p> <p>Contemporary Spatial awareness impacted my contemporary dance solo because it meant I could extend my movement to it's full potential without hitting any other dancers. The impact of this is it helps the examiner clearly see my capability of my flexibility and technique. Another impact this has is it means no injuries will occur during the performance. A final impact this has is if the studio is big enough it means I will be able to use the whole space in travelling movements and turning sequences.</p>

Question	Expected response	Max mark	Additional guidance
4.	<p>Candidates compare their performance skills in one chosen dance style to that of a model performer.</p> <p>Award 5–6 marks for a clear and detailed response that compares their performance skills in one chosen dance style to that of a model performer.</p> <p>Award 3–4 marks for a response that compares their performance skills in one chosen dance style to that of a model performer in some detail.</p> <p>Award 1–2 marks for a straightforward response that compares their performance skills in one chosen dance style to that of a model performer.</p> <p>Award 0 marks where there is no comparison of their performance skills in one chosen dance style to that of a model performer.</p> <p>Award a maximum of 4 marks for a clear and detailed comparison of one performance skills.</p>	6	<p>Example of a 6 mark response:</p> <p>In my contemporary solo my performance style is strong and fluid. I have good musicality which allows my performance style to have moments of light and shade, using the slower music to draw out my movement and faster sections of music to create more dynamic, sharper movements that accentuate the choreography. The model performer is similar to me as she is also good at musicality and her performance also has moments of light and shade and she has excellent timing which means her movement is exact on the beat and makes her performance neat adding to her overall performance. In contrast although my musicality is good and I can interpret the music well by adding the appropriate emotion to my performance, my timing is not as accurate and therefore my performance is not as neat and polished as the model performers is and at times, I am a few counts behind. Although my timing was a few counts behind at one point, I did manage to get back in time, by changing my pirouette from a single to a double, so that it did not impact my overall performance negatively. My use of timing meant that I was able to get back onto the correct beat and that impacted my performance positively as I was able to make use of all the music adding appropriate quality and dynamics to my movements to improve my performance. However, it did mean I wasn't able to show that I can do a very neat double pirouette. In contrast the model performer's timing was perfect and she was able to fit in a double pirouette which increased the challenge in the solo.</p> <p>The quality of my movement was sustained throughout, with moments of release when the choreography required it. My swings were smooth and fluid but I struggled to have the exploding quality to my leaps and jumps. Similarly, to me the model performer's quality was also sustained throughout. However, in contrast to me, she had more of a lyrical quality and performed softly when the choreography required it and contrasted it with jumps that had an explosive and strong quality, creating exciting moments in the dance. She also took time over her gestures, suspending the movement slowly before releasing for ultimate effect and this showed the emotions of melancholy and sadness very well.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 6 mark response:</p> <p>In jazz my quality and dynamics are not good. For example, whilst performing isolations I do not hit them strong which makes them look messy. I do not hit accents in the choreography and don't change from hard hitting to smooth. This makes my performance unenjoyable for the audience as they just see me going through the motions. This also puts me off the music as I am not using sharp and soft movements when needed which ultimately makes me off time which throws me off for the next movement. However, Briar Nolet uses quality and dynamics well in jazz dance. For example, whilst performing isolations she hits them sharp and clean and hits the accents in the beats of music. This makes her performance exciting to watch and captivates the audience as her moves are so clean and precise. This is much better than when I perform the isolations as I am not able to hit all the accents as my dynamics are not sharp enough. This also keeps my model performer on time as she fills the music with her range of soft and sharp movements whereas as I said previously my lack of variation within my dynamics throws me off time with the music.</p> <p>In my jazz dance my use of self-expression is not good. For example, when performing I am too focused on executing the choreography correctly, so I don't use my face as I am thinking too much about the routine. This makes my performance lose personality and makes the performance look robotic as I am so focused on the movement. This also makes my performance boring to watch and jazz dance should be entertaining. Whereas Briar Nolet uses self-expression well in jazz dance. For example, when performing she uses happy, sassy, fun facial expressions whilst still performing the choreography well. This makes her performance enjoyable to watch and brings the audience in to her performance which allows them to see her personality which is dissimilar to mine. This also lets her have more fun with the performance and express how much she's enjoying it, which in turn entertains the audience.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 4 marks response:</p> <p>My performance style has an emphasis on facial expression and movement quality to show the sad theme of the contemporary dance. I perform with a sad face and my quality of movement is graceful and fluid with moments of strong dynamics when the choreography gets more dramatic moving back to fluid as it becomes sadder at the end. In contrast the model performers performance is emotive but she has a more mature and subtle style of facial expression. In contrast my face looks pained whereas hers is sad but natural and creates an atmosphere of melancholy. The model performer is able to project out to the audience which creates a sad mood and atmosphere and draws you in to her performance. In contrast I struggle to project at times throughout my performance which does not have the same impact for the audience making my performance seem dull at times. Similarity to me the model performer uses a variety of movement qualities to enhance her performance but in contrast to me she also uses her focus to accentuate certain hand movements and gestures which add to her performance style. Overall, our performance styles are similar as we focus on the same performance skills however the model performer has much more maturity in her performance style, as she has more experience and this comes across as a much stronger and impactful performance.</p> <p>Example of a 2 mark response:</p> <p>The model performers musicality makes the dance a lot more interesting to watch. They can fully understand the music and find all the extra beats and unique moments in the music that I can't find. In contrast, I am too scared to do anything different with the movements and my performance is quite boring to watch as a result. I am also not good at finding the differences in the music, whereas the model performer makes the dance more exciting and enjoyable to watch because they adapt their dynamics to match the quality of the music to show contrast and musicality. My performance is a lot more boring and uneventful as I don't have good musicality and this takes away from the choreography.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 1 mark response:</p> <p>When comparing my performance skills to the model performer during the jazz solo it is clear to see that they are very good at using self-expression and musicality to convey the intentions behind the dance. They have natural, energetic facial expressions and these, help to communicate the happy mood of the dance. In contrast, I lack a lot of confidence in myself and this results in my facial expressions being very forced and means that the intentions aren't clearly communicated.</p>

Question	Expected response	Max mark	Additional guidance
5.	<p>Candidates explain in what way an influential choreographer and/or dance company has impacted one dance style.</p> <p>Award 4 marks for a clear and detailed explanation of the way in which an influential choreographer and/or dance company has impacted one dance style.</p> <p>Award 3 marks for an explanation of the way in which an influential choreographer and/or dance company has impacted one chosen dance style in some detail.</p> <p>Award 2 marks for a straightforward explanation of the way in which an influential choreographer and/or dance company has impacted one chosen dance style.</p> <p>Award 1 mark for a limited explanation of the way in which an influential choreographer and/or dance company has impacted one chosen dance style.</p> <p>Award 0 marks where there is no relevant explanation of the way in which an influential choreographer and/or dance company has impacted one chosen dance style.</p>	4	<p>Example of a 4 mark response:</p> <p>Alvin Ailey American Dance Theatre developed modern dance. The company blends ballet, modern, jazz and other styles to create a unique and diverse repertoire that has toured around the world many times developing modern dance to include many diverse influences and techniques. The work continues to influence and inspire audiences, dance educators and students making it a popular form of dance. Alvin Ailey's style reflected the journey of African American people and revolutionised participation in dance by creating a company for Black dancers, who were often discriminated against and had less opportunities. In 1960 Alvin Ailey choreographed Revelations, which told the harrowing African American story of the journey from enslavement to freedom. It is one of the most well-known and widely performed pieces in dance to this day and has developed modern dance to be seen as an art form that can deal with important issues. His company and school have continued to give a space for Black dancers to flourish, nurturing Black artists and underserved communities through its programs on arts education, bringing modern dance to a wider audience. The company continues to develop jazz dance by preserving its African-American roots and developing engaging work that honours Black culture. The company was nicknamed the 'Cultural Ambassador to the World' and won many accolades for their work including the United Nations Peace Medal, developing modern dance by bringing it to the forefront of political and social justice movements as a force for change. The influence of Alvin Ailey, his work and his company had a lasting impact on the development of American dance culture and is still a prevalent force in moving dance forward.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 4 mark response:</p> <p>One way Bob Fosse has impacted jazz dance style is through his imperfections for example his balding. Growing up Bob Fosse struggled with hair loss meaning that he started to wear a lot of hats as he got older to hide this. He then started putting these hats like bowler hats in to his choreography this helped to introduce part of his unique style and it became a very well-known prop to influence jazz dance as seen in productions such as Chicago. Another way he used his imperfections to impact jazz dance was through his use of turned in feet and legs. Fosse had a natural turn in which made it difficult for him as a dancer growing up, especially in ballet where everything is turned out. So, he decided to use this to his advantage by adding in turned in walks to his choreography. This made his style unique and instantly made it recognisable. We see this stylistic feature still used today in the likes of Burlesque. Bob Fosse was also influential to the rise of jazz dance on film. Before Fosse, dance had always been filmed from front on with a full view of the performer. Fosse started to experiment with camera angles capturing performers in various ways which was revolutionary. We can see the early stages of this in Rich Man's Frug. His creativity inspired the rise of the MTV era where artists like Michael Jackson and Beyonce have taken inspiration to use his style of filming in their own work. This can be seen in the zoom cuts and set of Beyonce's Get Me Bodied. Jazz has now become a dance style for film and screen because of Fosse's innovative work.</p> <p>Example of a 2 mark response:</p> <p>The Alvin Ailey American Dance Theatre in America has impacted on jazz a lot. The company was set up for Black dancers to provide a space for them to have opportunities because they were often lacking in them. The style of the company blended ballet, modern, jazz and more dance styles. Alvin Ailey choreographed a piece called Revelations and it showed the story of enslavement to freedom. This impacted on jazz a lot because it is still performed and very famous today and it is one of the most performed pieces ever. The style of dance that the company had also impacted a lot on jazz because it can be seen in musical theatre, such as Billy Elliot the Musical and Matilda which were both choreographed by Peter Darling. His use of balletic lower body with intricate footwork and sharp lines while having more mobile upper body that is seen in these shows is similar to the style used by Alvin Ailey.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 1 mark response:</p> <p>Bob Fosse has impacted jazz over many years. From a young age he had always loved to dance. As he got older, he joined the army and after fulfilling his military experience he decided to move back to NYC, to continue to pursue his dancing. Fosse worked alongside Jerome Robbins which allowed Fosse to get his name out there. The first piece of choreography he made was called the 'Pyjama Game' which was different from other choreographers as Fosse put this own twist on things. Fosse had scoliosis during his life, so he was not able to do the correct posture that was expected from the original ballet dancers. He decided to change the way he dances to make it more comfortable and suitable for him. He inverted his limbs so that he would be able to dance, there was inverted knees and arms. He also had more of a slouched posture compared to the original ballet dancers. We still see these inverted limbs nowadays such as Beyonce's 'Get me Bodies' music video where she has inverted limbs and slouched over. He also won his first Tony for best choreographer. Fosse wore hats and gloves during his dances as he was balding, and he had arthritis which he wanted to hide. This is now all still a part of jazz routines.</p>

SECTION 2 – STUDY OF A PROFESSIONAL CHOREOGRAPHY

Question	Expected response	Max mark	Additional guidance
6.	<p>Candidates explain in what way the choreographer’s use of music and/or sound in one section of the piece communicates the intentions.</p> <p>Award 4 marks for a clear and detailed response that explains the choreographer’s use of music and/or sound in one section of the piece to communicate the intentions.</p> <p>Award 3 marks for a response that explains the choreographer’s use of music and/or sound in one section of the piece to communicate the intentions in some detail.</p> <p>Award 2 marks for a straightforward response that explains the choreographer’s use of music and/or sound in one section of the piece to communicate the intentions.</p> <p>Award 1 mark for a limited response that explains the choreographer’s use of music and/or sound in one section of the piece to communicate the intentions.</p> <p>Award 0 marks for a response that gives no explanation on the choreographer’s use of music and/or sound in one section of the piece to communicate the intentions.</p>	4	<p>Example of a 4 mark response:</p> <p>Swansong, Christopher Bruce 1987</p> <p>The music in Swansong was composed by Philip Chambon and it varies in each section. In section 1 Question and Answer it is more sound than music which is used as it is the interrogation and the opening of the piece, it starts in with silence, allowing the audience to clearly hear the tapping of the guards and the prisoner’s feet. In the first tapped interrogation the interrogators work closely together to set up a rhythm in unison – one will tap the other on the back to give the pulse before they begin to tap out their first phrase together. This shows that the guards think the same and have the same views. They work together to intimidate the prisoner. This is an effective start as it clearly shows that the victim is being interrogated by the guards through the tapping of their feet, the taps are loud and harsh but deliberate. This is effective against the backdrop of silence. The tapping sound clearly symbolises asking questions, whilst the victim responds with the tapping of his feet, answering the questions, his tapping sounds are tentative at first, which is effective in showing his uncertainty and confusion as to why he is in prison. The victims tapping sounds begin steady but then start to speed up, the tapping sounds get faster, louder and more frantic, as the victim becomes panicked and anxious after all the relentless torture and interrogation, he has been through which is effective as the frantic tapping sounds cleverly shows how his human right to have and express his opinions has been abused as the guards refuse to believe him.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Swansong, Christopher Bruce 1987</p> <p>Christopher Bruce uses music and sound very effectively in section 2 of Swansong which is called Tea for Two. The music becomes tango music and the guards start making the prisoner dance with them. This is effective because it shows that the prisoner's anxiety is increasing as he doesn't know what the guards are going to do next. The guards are shown to be taking away the prisoner human rights and his right not to be mistreated because they are abusing the prisoner mentally as well as physically by making him worry about what they are going to do next which makes his mental health deteriorate. The playfulness of the tango music makes it seem as though the guards are playing with him when they are really just mentally abusing him. Bruce also uses the sounds in this section to communicate the intentions. There are 'ch-p-cha' sounds throughout the section and these sound like someone is whispering. This helps to show the intentions because the prisoner start to worry about what is being said and what the guards might do to him. It shows that the guards are taking away his human rights and his right to not be wrongfully punished because they are abusing him even though he has not done anything wrong and this negatively impacts his mental state massively. At the end of the second section there is a loud bang and this symbolises that the cell door has been slammed and that the prisoner has been left alone. This helps communicate the intentions because it shows that he is a prisoner of conscience because he has been left alone locked up in a cell even though he hasn't done anything wrong.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 3 mark response:</p> <p>Swansong, Christopher Bruce 1987</p> <p>The silence at the start is good as it contributes to the eerie atmosphere of the piece which is helpful in communicating the theme of the piece, as it leaves the audience feeling uncomfortable and uneasy. At the end of section 1 the sound effect of the loud slamming of a door is used cleverly to show that the prisoner is left all alone. This is good at suggesting that a very heavy door is being used to imprison the victim and keep him trapped against his will which is against his human right to not be mistreated or wrongly accused. The understated sounds in Section 1 sets the mood and atmosphere of uneasiness and the silence is effective in making it seem as though time is being stretched. This is also a very good way of showing how long the prisoner has been imprisoned and abused. There is not a certain given time but it is clear that the prisoner has been there for a very long time despite doing nothing wrong as this is the long and cruel reality prisoners of conscience have to face.</p> <p>Example of a 2 mark response:</p> <p>Ghost Dances, Christopher Bruce 1981</p> <p>In Swansong, the choreographer uses sound and music to communicate the intentions of the piece. For example, the choreographer uses silence at the start which gradually goes in to wind blowing sounds. The silence at the start creates an eerie, gloomy atmosphere which links to the theme of death and how it is inevitable and always a thought in the back of their mind. The silence also draws the audience in as they want to find out what is going to happen next. The noise of the wind blowing links to the spirit trail and how death is always lurking like a spirit, it is always there but can't be seen. The wind also resonates with being outdoors which also brings a sense of cold to the piece which adds to the overall gloomy atmosphere of the ghost's presence. This helps to show the government were seen as evil dictators that were out to get the innocent Chilean people and were seen as ghost like creatures lurking for their next victim.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of 1 mark response:</p> <p>Young Men, Ivan Perez 2015</p> <p>Throughout the whole dance there was a live orchestra playing music. This allowed the dancers to get in the right mood and headspace for dancing. It also allowed the dancers to feel what the soldiers could be feeling during the war. In the shell shock episode, which was episode 4 there was a man shouting 'GO!' to everybody else on the stage. This was to show that he is trying to save the people from it happening to them as well. The speed of the music also increased during the episode to show that they were really at war, and this is what happened to the soldiers and what they face. This was to show the reality of the war and the terrifying things they get put through which no one will understand.</p>

Question	Expected response	Max mark	Additional guidance
7.	<p>Candidates evaluate the choreographer's use of levels and proximity to communicate the intentions.</p> <p>Award 5–6 marks for a clear and detailed evaluation of the choreographer's use of levels and proximity to communicate the intentions.</p> <p>Award 3–4 marks for an evaluation of the choreographer's use of levels and proximity to communicate the intentions in some detail</p> <p>Award 1–2 marks for a straightforward evaluation of the choreographer's use of levels and proximity to communicate the intentions.</p> <p>Award 0 marks for a response where no evaluation of the choreographer's use of levels and proximity to communicate the intentions is given.</p> <p>Award a maximum of 4 marks for a clear and detailed evaluation of one spatial element.</p>	6	<p>Example of a 6 mark response:</p> <p>Swansong, Christopher Bruce 1987</p> <p>Christopher Bruce uses various spatial elements effectively to help him communicate the theme and intentions of Swansong. Close proximity is used effectively to convey the closeness of the guards and the power dynamic of the characters. The guards often dance within close proximity to each other which shows how they work together to torture the prisoner, this is effective in communicating, how they share the same beliefs and ideologies. It is also a good way of showing that the guards have more control, as it is two against one and they can easily overpower the prisoner. The close proximity of the guards also cleverly shows that the united front of the guards also represents the views of the government they serve. Bruce's use of close proximity is a good way of demonstrating the difference in power and the way the prisoner is being controlled by the guards and the government which is against his human rights of safety. The close proximity by all three dancers suggests that they are in a confined space like a prison cell which is effective in creating a claustrophobic environment and setting the scene of a small prison cell. The use of close proximity is effective in showing the abuse of human rights as the guards are never very far away from the prisoner showing how the prisoner can never be at ease since the guards could come back to torture him at any moment. The lack of freedom due to the confined space and terrorizing of the guards is effective in showing that the prisoners human rights are being violated.</p> <p>Bruce also uses levels effectively throughout the piece to show power dynamics between the guards and the prisoner. At the beginning and end of the interrogation scene, the prisoner is forced to sit on the chair while the guards stand up, towering over him. This is a good way of showing that the guards are looking down on the prisoner as they view him less important than themselves. It is also effective in showing how the guards are intimidating the prisoner by standing over him, that they are trying to scare him. This clearly shows that the prisoner feels intimidated by the guards because they are in control of him and over power him as they are thought of as more important. This relates to the theme and intentions of the piece because the prisoner is helpless and the guards have full control over him and boss him about which is what happens to a prisoner of conscience who is wrongly imprisoned and mistreated.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 4 mark response:</p> <p>Swansong, Christopher Bruce 1987</p> <p>Christopher Bruce uses levels very well to communicate the intentions. The guards stand over the chair that the prisoner is sitting in, at a higher level to the prisoner. This is very effective at showing that they have a lot of power over the prisoner and that they use it to abuse him. It shows that he is a prisoner of conscience very well because the guards are always standing over him, letting him go and are interrogating him even though he hasn't committed a crime. Levels are also used very effectively throughout the prisoners' solo. Each time he does his solo, his movements start to get lower and lower down. This is very good at showing that he is getting abused and that the guards are taking his human rights away as he is getting weaker and weaker as the dance goes on. Bruce also uses proximity very well to communicate the intentions. The guards are always in close proximity to the prisoner and they never let him far away from them when they are in the cell. This is very effective at communicating that the guards are taking away his human rights and his right to freedom as they never let him go far away and always make sure they are close to him. This is very good at showing how badly and constantly they torture the prisoner. Close proximity is also used very well between the prisoner and the chair. The prisoner always makes sure that he is close to the chair as it is his safe space. This is very effective at communicating the intentions because it shows that the guards are taking away his human rights because he is trying to escape the abuse and stay somewhere where it is safe.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 3 mark response:</p> <p>Young Men, Ivan Perez 2015</p> <p>The choreographers use of levels in the battlefield episode which is episode 8 is good as there are some people on the floor to show that they are worn out and torn down and have been potentially hurt but there are also people still standing on their feet to show that they are determined to fight during this war and stay alive. There are also high and low levels in the reality of war episode which is episode 10 which is good. We can see both low and high levels as there are people throwing themselves on the floor, but they get back up and then throw themselves on the floor again. This is to show that this is actually the ‘reality of war’. The choreographers use of proximities is good as well. We see this during the missed relationships episode which is episode 3. The man and his loved one are in close proximities as they don’t want to let each other go as they don’t know if they will ever see each other again. This especially shows the theme of love. They are also in close proximities again in the battlefields episode which is episode 8 as they know that they have to stick with each other to get through the war. This is good as it really shows us the theme of survival during this episode.</p> <p>Example of a 2 mark response:</p> <p>Swansong, Christopher Bruce 1987</p> <p>The choreographers use of levels is very effective during Swansong. When the prisoner is sitting on the chair and both guards are behind him on either side towering over him. This is very effective at communicating the intentions as this shows that the guards are trying to intimidate him and make him feel uncomfortable so that prisoner tells them what they want to know. The choreographers use of proximity is also effective as throughout the piece the guards spend a lot of time very close to the prisoner trying to scare him. This helps to show that they are the ones in power and can trap the prisoner in leaving him with nowhere to go. This emphasises their superiority and the control they have over the innocent prisoner.</p>

Question	Expected response	Max mark	Additional guidance
8.	<p>Candidates analyse the choreographer's use of two choreographic devices to communicate the choreographic intentions.</p> <p>Award 5–6 marks for a clear and detailed response that analyses the choreographer's use of two choreographic devices to communicate the choreographic intentions.</p> <p>Award 3–4 marks for a response that analyses the choreographer's use of two choreographic devices to communicate the choreographic intentions in some detail.</p> <p>Award 1–2 marks for a straightforward response that analyses the choreographer's use of two choreographic devices to communicate the choreographic intentions.</p> <p>Award 0 marks for a response that gives no analyses on the choreographer's use of two choreographic devices to communicate the choreographic intentions.</p> <p>If the candidate refers to more than two choreographic devices no additional marks should be allocated.</p> <p>Award a maximum of 4 marks for a clear and detailed analyses of one choreographic device.</p>	6	<p>Example of a 6 mark response:</p> <p>Swansong, Christopher Bruce 1987</p> <p>Christopher Bruce uses many choreographic devices effectively throughout Swansong to help show his choreographic intentions. Unison is one of these devices and it is used by the guards in the trio section when the pair of them dance together, performing the same movements at the same time which help to show that they are a team and that they think the same way and have the same views; which are clearly different to those of the victim because he is not dancing in unison with them which highlights that he does not have the same views and that he has been imprisoned for his race, sexual orientation, religion or political views. The unison between the guards also effectively helps to re-establish that they are united against the victim and because they are acting on behalf of the government this unison also shows that the government and/or state think that it an acceptable way to treat the prisoner of conscience.</p> <p>Contact work is also used very effectively by Christopher Bruce throughout Swansong to help show the power imbalance between the guards and the victim. For example, in the trio section the guards are manipulating the prisoner's movements, pulling, pushing and lifting him, in one instance they lift him and lower him as though flushing his head down the toilet as part of the abusive acts. This shows that the guards are in control and can quite literally do anything they want to the prisoner. It also helps to effectively show the violent actions of the guards and the physical abuse that the prisoner suffers at the hands of the guards. Without this use of contact work the power that the guards have over the prisoner may not have been as clear therefore the audience may not have identified the intentions so clearly. The use of contact work throughout Swansong effectively reinforces the interrogation and the torture the victim undergoes.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 6 mark response:</p> <p>Ghost Dances, Christopher Bruce 1981</p> <p>Bruce uses contact work and cumulative canon to communicate the intentions of the piece. The first device they used is contact work with the 3 ghost dancers all linked arms with one another during the motif. This conveys the intentions because it shows us that death and the government are very powerful source. By linking arms it helps to show strength and unity against their victims. This shows us that nothing can get past them and the government won't stop until the people of innocence step down. This really tells us that they are unbreakable and there is no escape for the innocent Chilean folk. Death is their fate and they await a knock on the door. The ghost dancers also use contact work when they interact with the Chilean folk when they kill them. For example, the ghost dancers hold the Chilean folk up by their shoulders making it look like they have been hung as they hang limply in their arms. This again helps to show that the Chilean folk are weaker than the government and that no matter what the power that they have will always win in the end. The ghost dancers show their strength by holding the Chileans up in the air so that their feet don't touch the ground. The choreographer uses cumulative canon during the Chilean folk's motif to show them being resilient. For example, in the motif one woman starts it off and does the motif once and then a man joins in along with her. The Chilean folk all start joining in at different times until they are all finally dancing at the same time and it builds up to a climax. This shows that the Chilean dancers are getting back up despite everything that has happened and continuing to fight for their human rights to be heard. They are trying to push through and stay defiant to the government it also shows that they are a community and all support one another as it shows they are all in this together.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 4 mark response:</p> <p>Swansong, Christopher Bruce 1987</p> <p>Christopher Bruce uses choreographic devices very effectively to communicate the intentions in Swansong. He uses partner work to show that the guards are very abusive towards the prisoner. They often pass the prisoner between them by him jumping while they push or then catch him. This use of contact work which shows that the guards are pushing him around helps to convey that they are taking away his right not to be mistreated because it is showing them physically abusing him. The guards often use contact work to lift the prisoner up when they are abusing him. For example, in one section, the guards pick the prisoner up, turn him upside down and use the chair to represent a toilet and put his head down it. This use of contact work allows us to see the full extent of how bad the abuse truly was. Another example of the guards using contact work to pick the prisoner up is when one guard has his legs while the other guard has his body and they hold him in the air, again this reiterates that they are in control of him and that they are abusing his human rights by not allowing him his freedom and physically abusing him. In section 4, the slow trio, the abuse gets a lot worse and the prisoner is constantly off the ground being lifted by the guards. This shows that the guards are very violent with him and this use of contact work further highlights that they are taking away his human rights such as his right to not be wrongly punished for something that he has not done.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 3 mark response:</p> <p>Swansong, Christopher Bruce 1987</p> <p>One choreographic device used in Swansong is reverting canon. One of the guards starts the sequence and four counts after, the other guard joins in. This demonstrates to the audience that the guards have the same views and think the same way. This also shows the audience how it is 2 against 1 and how the prisoner has no hope of being set free. The prisoner's separation from the device communicates the intentions of the piece as it shows that the prisoner is uncertain with what is going on and how he is unsure with why he has been imprisoned and why he is getting interrogated. The prisoner's separation from the device also shows that the prisoner has no say in what is happening to him and how his right of speech has been taken away from him.</p> <p>Another choreographic device used in Swansong is question and answer. The guards tap out rhythms and the prisoner responds hesitantly with answers. This demonstrates to the audience that an interrogation is taking place and that the prisoner is being forced to answer. This shows that the prisoner has no one on his side and what a horrific situation he was in. The guards use loud stomps to show the anger that they have whereas the prisoner slowly and quietly responds to show a sense of worry and confusion that he is facing in the situation. This demonstrates to the audience how nerve-wracking this situation is making him mentally unstable and how he is going to suffer in the cell. As time progresses the prisoners' stamps become more frantic as he is getting more stressed. This demonstrates to the audience that the prisoner is losing hope of ever being set free. Question and answer helps the audience to clearly understand the interrogation and how he is a prisoner of conscience.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 2 mark response:</p> <p>Swansong, Christopher Bruce 1987</p> <p>Christopher Bruce uses question and answer. It's mostly used during section 1 of the dance where the guards feel they have power over the prisoner and mock him. They perform a range of movements which the prisoner is forced to copy. The dancers perform tapping movements to show they want the prisoner to copy them and he repeats showing he feels intimidated and forced into doing something that he does not want to do. The use of the repeated movements shows that the guards have power over the prisoner and that he fears them and follows their command which enhances the intentions of their superiority and his lack of freedom as a prisoner of conscience.</p> <p>Example of a 1 mark response:</p> <p>Young Men, Ivan Perez 2015</p> <p>One choreographic device used throughout this piece is motif development. In episode 2 which is the training camp there is everyone standing in a big group running from USR to DSL and then from USL to USR. This is to show that they are still fit and healthy and they didn't know what they were getting themselves into but as the motif develops into episode 8 which is the battlefield the big group is crawling about the stage instead of standing to show us that they now know what the war is like and what they have gotten into and also to show that they are now torn and broken down. Another choreographic device used throughout this piece is juxtaposition in episode 10 which is the reality of the war. They used this to show what really happens in war and basically the 'reality of the war. There were people running forwards and backwards throwing themselves on the floor to show the experiences.</p>

[END OF MARKING INSTRUCTIONS]