



National
Qualifications
2019

2019 Dance

National 5

Finalised Marking Instructions

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General marking principles for National 5 Dance

This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this paper. These principles must be read in conjunction with the detailed marking instructions, which identify the key features required in candidate responses.

- (a) Marks for each candidate response must **always** be assigned in line with these general marking principles and the detailed marking instructions for this assessment.
- (b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- (c) Candidates who do not respond to all aspects of a question cannot access the full range of marks.
- (d) Candidates could refer to a choreography that is unknown to the marker. Markers should use their professional judgement.
- (e) Candidates are expected to use dance terminology throughout in order to access the full range of marks.

Overview

The purpose of the question paper is to assess breadth of knowledge and depth of understanding from across the course, and the application of this knowledge to answer appropriately challenging questions.

Section 1 asks candidates to give a personal evaluative response of self.

Section 2 asks candidates to demonstrate knowledge and understanding of a chosen dance style.

Section 3 asks candidates to give a personal evaluative response to a professional piece of choreography for two or more dancers.

Marking instructions for each question

Section 1

Question	Expected response	Max mark	Additional guidance
1.	<p>Candidates are asked to describe their use of strength when performing a travelling step in a selected dance style.</p> <p>The candidate has given</p> <ul style="list-style-type: none"> • A detailed description of the use of strength when travelling. (2 marks) • A straight-forward description of the use of strength when travelling. (1 mark) 	2	<p>Example of a 2 mark response</p> <p>‘During our jazz corner work, whilst performing a left split leap across the floor and landing safely with a pose I used strength to empower my leap as use of explosive leg strength gets me higher off the ground and enables time for my legs to reach a full 180 degrees.’</p> <p>Example of a 1 mark response</p> <p>‘In contemporary class my good use of strength allowed me to get high off the floor when doing leaps from the corner.’</p> <p>Or</p> <p>‘Since I have good strength I am able to perform a leap to the best standard as when I push off the ground I can get good height by using the strength in my legs and feet.’</p>

Question	Expected response	Max mark	Additional guidance
2.	<p>Candidates are asked to evaluate their use of turnout when performing centre work in a selected dance style.</p> <p>The candidate has given</p> <ul style="list-style-type: none"> • A detailed evaluation of their use of turnout when performing centre work. (2 marks) • A straight-forward evaluation of their use of turnout when performing centre work. (1 mark) 	2	<p>Example of a 2 mark response</p> <p>‘My turnout is limited and this sometimes affects my performances of kicks and side leaps in Jazz technique. When performing the kick combination in the centre, I do not fully rotate from the hips when doing the side kicks and front kicks. This means the height of my kicks is not as high as it could be and the alignment of my hip position is lifted.’</p> <p>Or</p> <p>‘My turnout is poor and this causes my knees to knock in the way and my alignment to look bad. It also causes my feet to roll in, which will make me off balance and potentially fall when doing a full plie in the centre.’</p> <p>Example of a 1 mark response</p> <p>‘I do not have good turnout and do not fully rotate my hips when doing the kick combination in centre work for Jazz making it look messy.’</p>

Question		Expected response	Max mark	Additional guidance
3.		<p>Candidates are asked to explain in what way they used musicality to enhance their overall dance performance.</p> <p>The candidate has given</p> <ul style="list-style-type: none"> A detailed explanation of the use of musicality to enhance their overall dance performance. (2 marks) A straight-forward explanation of the use of musicality to enhance their overall dance performance. (1 mark) 	2	<p>Example of a 2 mark response</p> <p>‘Using musicality in my jazz piece enhanced the sense of performance as hitting the movements on certain beats or accents of the music made the routine more exciting, as at the start there was a staccato rhythm, I snapped my fingers sharply in time with this to make the first part of the dance eye-catching to the audience.’</p> <p>Example of a 1 mark response</p> <p>‘When performing the lyrical dance I tried to connect with the emotions of the song lyrics to enhance the look of my performance.’</p>

Question		Expected response	Max mark	Additional guidance
4.	(a)	<p>Candidates are asked to describe a self-evaluation task they took part in during their dance course.</p> <p>The candidate has given</p> <ul style="list-style-type: none"> A detailed description of a self-evaluation task. (2 marks) A straight-forward description of a self-evaluation task. (1 mark) 	2	<p>Example of a 2 mark response</p> <p>‘During class I asked someone to film me dancing with an iPad so I could watch my performance back and note down what needed to be corrected in order for me to dance to my full potential.’</p> <p>Example of a 1 mark response</p> <p>‘I watched back videos of me performing technique in my jazz class and my jazz solo.’</p> <p>Responses may include</p> <ul style="list-style-type: none"> checklist video analysis comparison to model performer. <p><i>This list is not exhaustive.</i></p>
	(b)	<p>Candidates are asked to explain the actions they took after the self-evaluation task to improve their overall dance performance.</p> <p>The candidate has given</p> <ul style="list-style-type: none"> A detailed explanation of how the actions helped to improve their overall dance performance. (2 marks) A straight-forward explanation of how the actions helped to improve their overall dance performance. (1 mark) 	2	<p>Example of a 2 mark response</p> <p>‘Having watched back my performance I could see the lack of flexibility in my kicks and leaps across the floor. To improve this every night I made space in my room and did lunges for 8 counts each leg, then go into a 180 degree split as far as I can go, holding for 20 seconds then changed legs.’</p> <p>Example of a 1 mark response</p> <p>‘I watched the video back to see what needed to be fixed in order for the dance to look the best that it could. So I practiced the dance and corrected my mistakes so my dance looked good in the end.’</p>

Section 2

Question		Expected response	Max mark	Additional guidance
5.		<p>Candidates are asked to explain the use of dynamics in their selected dance style.</p> <p>The candidate has given</p> <ul style="list-style-type: none"> • A detailed description of the use of dynamics. (2 marks) • A straight-forward description of the use of dynamics. (1 mark) 	2	<p>Examples of a 2 mark response</p> <p>‘Jazz is usually a very energetic and enthusiastic dance style. Meaning that the movements are usually sharp and fast, like a flick ball-change. Sometimes the movements can also vary, one moment they are soft and the next sharp.’</p> <p>Example of a 1 mark response</p> <p>‘The dynamics for Jazz are sharp, when you turn it’s precise and punchy with high energy.’</p>

Question		Expected response	Max mark	Additional guidance
6.	(a)	<p>Candidates are expected to describe a key characteristic specific to their selected influential choreographer.</p> <p>The candidate has given</p> <ul style="list-style-type: none"> A detailed description of a key characteristic of the choreographer's style. (2 marks) A straight-forward description of a key characteristic of the choreographer's style. (1 mark) 	2	<p>Example of a 2 mark response</p> <p>'Bob Fosse introduced moves such as inverted limbs and this is something that is very common today. He started turning his limbs inwards and turning in instead of turning out. This is because he was struggling with arthritis and scoliosis so he had to adapt his movements to suit him. This also includes small hand gestural movement.'</p> <p>Or</p> <p>'One of Matthew Bourne's key characteristics is using more modern and less elegant movements. He shows the difference between traditional ballets by adding his own modern flair to the style, adding imagery to his work.'</p> <p>Example of a 1 mark response</p> <p>'A key characteristic of Alvin Ailey was the use of a balletic bottom half and modern top half'.</p> <p>Candidates may describe characteristics of</p> <ul style="list-style-type: none"> Fosse – jazz hands Martha Graham – contractions Isadora Duncan - isolations Christopher Bruce – folk music Ashley Banjo – creative use of shape. <p><i>This list is not exhaustive.</i></p>

Question	Expected response	Max mark	Additional guidance
(b)	<p>Candidates are asked to explain in what way this choreographer has influenced the selected dance style.</p> <p>The candidate has given</p> <ul style="list-style-type: none"> • A detailed response explaining in what way(s) the choreographer has influenced the selected dance style. (2 marks) • A straight-forward response explaining in what way(s) the choreographer has influenced the selected dance style. (1 mark) 	2	<p>Example 2 mark response</p> <p>Bob Fosse not only demonstrated new movement but also showed a great use of props and costume. To hide the arthritis in his hands he started wearing white gloves and also wore a hat to hide the fact he was balding early. People still wear these things today and his small hand gestural movements can be seen in music videos such as Madonna's 'Vogue'.</p> <p>Example 1 mark response</p> <p>'Matthew Bourne has influenced famous ballets like The Nutcracker and put them in more modern and relatable setting appealing to audiences.'</p> <p>Candidates may explain</p> <ul style="list-style-type: none"> • characteristics and steps beyond the choreographers work • stylistic features • staging • music/music artists, costume and props • media. <p><i>This list is not exhaustive.</i></p>

Question	Expected response	Max mark	Additional guidance
7.	<p>Candidates are asked to describe the origins of their selected dance style.</p> <p>The candidate has given</p> <ul style="list-style-type: none"> • A detailed description of the origins of the selected dance style. (4 marks) • The origins of the selected dance style are described in some detail. (3 marks) • A straight-forward description of the origins of the selected dance style. (2 marks) • A limited description of the origins of the selected dance style. (1 mark) 	4	<p>Example of a 4 mark response</p> <p>‘Contemporary dance was founded in the late 19th century to early 20th century as a rebellion against the strict rules of classical ballet. An example of this would be moving from pointe shoes to bare feet and the use of breath and contractions rather than the restricted upright posture and alignment. It originally explored the limitations of the body and allows dancers to express feelings and emotions through performances and themes that challenged the social norm at the time. This style primarily originated in the USA however, Rudolph Laban helped influence the roots of the style in Europe.’</p> <p>Or</p> <p>Example 3 mark response</p> <p>‘Ballet originated in the Italian Renaissance Courts in the 15th Century. Catherine De Medici brought it over to France when she married the King of France. Louis also known as the Sun King, came up with the original 5 positions when at the start only men were allowed to perform.’</p> <p>Example 2 mark response</p> <p>‘Contemporary was founded in the late 19th Century to the early 20th Century in America and Europe. It was about being free and just flowing with the moves and getting away from ballet in the beginning.’</p> <p>Example 1 mark response</p> <p>‘Jazz was started in the slave trade coming from Africa to America.’</p>

Section 3

Question	Expected response	Max mark	Additional guidance
8.	<p>Candidates are asked to explain the impact the amount of dancers in the choreography had on communicating the theme/intentions.</p> <p>The candidate has given</p> <ul style="list-style-type: none"> • A detailed explanation of the impact the amount of dancers in the choreography had on communicating the theme/intentions. (2 marks) • A straight-forward explanation of the impact the amount of dancers in the choreography had on communicating the theme/intentions. (1 mark) 	2	<p>Example of 2 mark response for Christopher Bruce's <i>Ghost Dances</i></p> <p>'A large group in Ghost dance shows a split of two different groups to represent the folk people and the three ghosts. By having two groups the audience see the divide between the afterlife and the folk people. Then when the dancers are all in one large group it is clear to the audience the folk people have been brought to the afterlife.'</p> <p>Or</p> <p>Example 2 mark response for Rambert's <i>A Linha Curva</i></p> <p>'The dance has 28 dancers in total. A huge part of Brazilian culture is the sense of unity. In the sections 5 and 7 when the big carnival is happening we see all these dancers coming together and dancing. This gives a sense of community and unifies the dancers, showing a connection between them.'</p> <p>Example 1 mark response for Christopher Bruce's <i>Ghost Dances</i></p> <p>'Ghost Dances use a large group so that it can be split into two groups to show the folk people and ghosts.'</p> <p>Or</p> <p>Example 1 mark response for Rambert's <i>A Linha Curva</i></p> <p>'The dance has 28 dancers in total. A huge part of Brazilian culture is the sense of unity a big group show.'</p>

Question		Expected response	Max mark	Additional guidance
9.	(a)	<p>Candidates are asked to describe a key movement or motif performed in the choreography.</p> <p>The candidate has given</p> <ul style="list-style-type: none"> A description of a key movement or motif. <p style="text-align: right;">(1 mark)</p>	1	<p>Example response (key movement)</p> <p>Christopher Bruce's <i>Ghost Dances</i> Plié in second position with arms gestured out in front of the body in parallel.'</p> <p>Or</p> <p>Motionhouse <i>Broken</i></p> <p>'In the mine section the three girls came from behind the elastic wall and tiptoed straight forward while covering their own eyes with their hands'.</p> <p>Example response (full motif)</p> <p>Rambert's <i>A Linha Curva</i> 'In Robson's motif the dancers perform a high arm swing over the head and back down low then swing their arms across the body to then bring the elbows into the body and finish the motif with a head roll.'</p>

Question	Expected response	Max mark	Additional guidance
(b)	<p>Candidates are asked to explain in what way the key movement or motif was developed to help communicate the theme/intentions.</p> <p>The candidate has given</p> <ul style="list-style-type: none"> • A detailed explanation of the way the key movement or motif was developed to communicate the theme/intentions. (2 marks) • A straight-forward explanation of the way the key movement or motif was developed to communicate the theme/intentions. (1 mark) 	2	<p>Example of 2 mark response</p> <p>Rambert's <i>A Linha Curva</i>.</p> <p>'One way Robson's motif is developed is by changing directions and speed of movements. For example, the dancers perform the high arm swing facing each stage direction from down stage round to stage left and each time they do the arm swings the tempo increases getting faster and faster. The high energy arm actions give the impression of people waving with excitement at a Brazilian carnival and party.'</p> <p>Or</p> <p>Motionhouse <i>Broken</i></p> <p>'As the three dancers kept coming through the elastic wall, the motif was developed as instead of leaving the stage the females eventually dance with the three male dancers and cover their eyes, as if to take them back with them and save them. This communicates that the girls were there to bring hope to the three male dancers who were struggling to survive, as they were clinging onto hope.'</p> <p>Example of 1 mark response</p> <p>Rambert's <i>A Linha Curva</i>.</p> <p>'Robson's motif is developed by changing the directions and speed of movements that are performed. This helps to show people celebrating and having fun at a Brazilian carnival.'</p> <p>Or</p> <p>Motionhouse <i>Broken</i></p> <p>'The movement was developed by performing the motif as a duet to show they were trying to give them hope.'</p>

Question	Expected response	Max mark	Additional guidance
10.	<p>Candidates are asked to explain one advantage of using the selected theatre art, to help reflect the theme/intentions</p> <p>The candidate has given</p> <ul style="list-style-type: none"> • A detailed explanation of the advantage to help reflect the theme/intentions. (2 marks) • A straight-forward explanation of the advantage to help reflect the theme/intentions. (1 mark) 	2	<p>Example 2 mark response</p> <p>Christopher Bruce <i>Swansong</i></p> <p>‘The prop cane helped to reflect the theme by giving a sense of fear for the prisoner when the guards would bang them against the chair and hit them against their hands, because you thought that they were going to hurt the prisoner with them.’</p> <p>Or</p> <p>Motionhouse <i>Broken</i></p> <p>‘The projection on the back drop helps to show fossils forming as it shows images of rocks moving and joining together, just like the dancers. This helps the audience to understand what is going on and effectively communicates how the dancers are part of the earth’s movement.</p> <p>Example 1 mark response</p> <p>Christopher Bruce <i>Swansong</i></p> <p>‘The prop cane helped to show fear because the guards could have hit the prisoner with it at any moment.’</p> <p>Motionhouse <i>Broken</i></p> <p>‘The projection of rocks shows the earth is forming and the advantage of this is it shows that the dancers are part of that change.’</p>

Question	Expected response	Max mark	Additional guidance
			<p>Responses may include</p> <p>Lighting</p> <ul style="list-style-type: none"> • give appropriate mood/atmosphere • more realistic • focus attention on an area of the stage or dancer • help to build tension. <p>Props</p> <ul style="list-style-type: none"> • add to the realism • help to represent a character situation, theme or time period • help to enhance the meaning of the dance. <p>Set</p> <ul style="list-style-type: none"> • more realistic for the audience • create atmosphere, mood or tension • backdrop to help represent the theme. <p>Costume</p> <ul style="list-style-type: none"> • help to communicate characters • make the character more realistic • plain costumes to allow the audience interpret the character and theme. <p><i>This list is not exhaustive.</i></p>

Question		Expected response	Max mark	Additional guidance
11.	(a)	<p>Candidates are asked to state the structure used in the choreography.</p> <p>The candidate has given</p> <ul style="list-style-type: none"> An appropriate structure for the choreography they have stated. <p style="text-align: right;">(1 mark)</p>	1	<p>Example 1 mark response</p> <p><i>Motionhouse Broken</i></p> <p>‘A living film through a narrative structure’.</p> <p>Or</p> <p>‘Narrative and abstract concept’.</p> <p>Response may include</p> <ul style="list-style-type: none"> binary ternary narrative rondo. <p><i>This list is not exhaustive.</i></p>

Question	Expected response	Max mark	Additional guidance
(b)	<p>Candidates are asked to explain in what way the structure helped to communicate the theme/intentions.</p> <p>The candidate has given</p> <ul style="list-style-type: none"> • A detailed explanation of the way the structure helped to communicate the theme/intentions. (2 marks) • A straight-forward explanation of the way the structure helped to communicate the theme/intentions. (1 mark) 	2	<p>Example 2 mark response</p> <p>Scottish Ballet <i>'The Crucible'</i></p> <p>'The use of narrative structure helped communicate the <i>'The Crucible'</i> by Scottish Ballet. It allowed the audience to see a clear beginning, middle and end/journey of characters living in Salem. The narrative structure allowed hysteria to build up to a climax of the hanging of John Proctor and the injustice of the Salem witch trials.'</p> <p>Or</p> <p>Motionhouse <i>Broken</i></p> <p>'As Kevin Finnan uses the structure of narrative as seen in sections cave, mine, earthquake and apartment. This helps communicate the story and the way we live on earth. Then the abstract sections in the big bang, fossils, lava, roots and dust sections help to convey how the earth is evolving. Finnan uses this structure as it communicates clearly the choreographers theme and intentions of the two life cycles.'</p> <p>Example 1 mark response</p> <p>'The use of narrative structure helped communicate the <i>'The Crucible'</i> by Scottish Ballet because it allowed the audience to see a clear beginning, middle and end of John Proctors journey to death.'</p> <p>Or</p> <p>Motionhouse <i>Broken</i></p> <p>'The choreographer uses narrative because he wants the audience to know the story of the way the earth formed in the beginning and ending in an earthquake disaster.'</p>

[END OF MARKING INSTRUCTIONS]