



National  
Qualifications  
2022

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**2022 Dance**

**National 5**

**Finalised Marking Instructions**

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## General marking principles for National 5 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) 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.	(a)	<p>Candidates are asked to describe <b>one</b> development method they have used to improve their centring and balance.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>a detailed description of one development method used to improve their centring and balance (2 marks)</li> <li>a straightforward description of one development method used to improve their centring and balance. (1 mark)</li> </ul>	2	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>strength and conditioning exercises</li> <li>extra practise</li> <li>individual exercises</li> <li>ballet classes.</li> </ul> <p>This list is not exhaustive.</p> <p>Example of a <b>2 mark</b> response given by a candidate:</p> <p>To improve my centre and balance I used yoga blocks as part of my extra technique class. I started with my feet in parallel and snatched up to retire, with my arms in first position holding the yoga block. I held the pirouette position for as long as possible. I did this ten times and my teacher timed how long I could hold it for.</p> <p>Example of a <b>2 mark</b> response given by a candidate:</p> <p>One development method I have used to improve my centring and balance is standing on one leg for 1 minute, then changing to my other leg for 1 minute. As I improved, I extended the time. I did this and eventually did it on a rise.</p> <p>Example of a <b>1 mark</b> response given by a candidate:</p> <p>One development method I used to improve my centre and balance was going to extra dance classes. In the classes I practiced the pirouette exercise which consists of 1,2 and 3 turns.</p>

Question	Expected response	Max mark	Additional guidance
(b)	<p>Candidates are asked to explain the impact the development method (a) had on their centring and balance in their dance performance.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>• a detailed explanation of the impact the development method (a) had on their centring and balance in their dance performance <b>(2 marks)</b></li> <li>• a straightforward explanation of the impact the development method (a) had on their centring and balance in their dance performance. <b>(1 mark)</b></li> </ul>	<b>2</b>	<p>Example of a <b>2 mark</b> response given by a candidate:</p> <p>This exercise has helped me enhance my centring and balancing as I can now perform more complex skills to impress the audience. I can perform a double pirouette confidently and land it cleanly. This means that I finish on the set count in time with the music, therefore, ready for the next step in my dance.</p> <p>The development method had a positive impact on my centring and balance because I was able to hold static positions for the right amount of time, so that my timing and musicality would be good. It also allowed me to do triple pirouettes with ease because I didn't go off balance and it helped keep my technique.</p> <p>Example of a <b>1 mark</b> response given by a candidate:</p> <p>It helped me enhance my performance as I can now perform a double pirouette without falling out of it.</p> <p>The positive impact on going to extra dance classes to improve my centre and balanced helped as I got professional feedback from my dance teacher. This meant I could work on the things she told me to improve on. This consisted of me needing to hold my core as I was turning.</p>

Question		Expected answer(s)	Max mark	Additional guidance
2.		<p>Candidates are asked to explain the impact flexibility had on their solo performance.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>a detailed explanation of the impact flexibility had on their solo performance (2 marks)</li> <li>a straightforward explanation of the impact flexibility had on their solo performance. (1 mark)</li> </ul>	2	<p>Example of a 2 mark response given by a candidate:</p> <p>Flexibility had a positive impact on my solo because it helped me do things to my full potential. For example, good flexibility in my hips helped my side kicks because it allowed the kick to be aesthetically pleasing because I could keep good technique while getting my leg high in second position.</p> <p>Example of a 1 mark response given by a candidate:</p> <p>Flexibility had a positive impact on my performance because I can hold movements such as back bends and splits comfortably.</p>

Question	Expected answer(s)	Max mark	Additional guidance
3.	<p>Candidates are asked to evaluate their use of quality and/or dynamics in their solo performance.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>• a detailed evaluation of their use of quality and/or dynamics in their solo performance (4 marks)</li> <li>• an evaluation of their use of quality and/or dynamics in their solo performance in some detail (3 marks)</li> <li>• a straightforward evaluation of their use of quality and/or dynamics in their solo performance (2 marks)</li> <li>• a limited evaluation of their use of quality and/or dynamics in their solo performance (1 mark)</li> <li>• Award 0 marks where there is no evaluation of their use of quality and/or dynamics in their solo performance.</li> </ul>	4	<p>Example of a 4 mark response given by a candidate:</p> <p>My use of quality and dynamics was effective in the commercial solo, as when I performed the whacking section my moves were very powerful. I also used quality and dynamics successfully as when I was performing the house sections I had high energy with a bouncy quality it showed contrast to the slower section of the performance. However, my dynamics and quality needed improvement as I was approaching the end of the dance, I should have done high energy movements with sharp dynamics, but I performed soft movements. My quality and dynamics were very successful at the beginning of the dance. I performed the first move with sharpness and powerful dynamics, this made the solo entertaining for the audience.</p> <p>Example of a 3 mark response given by a candidate:</p> <p>When I dance my solo in jazz, I could make better use of dynamics. I use the same energy behind each of my movements which can look too rigid and robotic. I find it difficult to show contrasting fluid movements which means there is no variation of the quality of my performance. It makes the dance boring to watch as there are no moments of surprise, and the choreography looks predictable.</p> <p>Example of a 3 mark response given by a candidate:</p> <p>My use of quality and dynamics in my performance was good. It was good because I did things that were supposed to be exciting like kicks in a sharp and erratic, punchy way. This helped grab my audience's attention. However other things like a développé, I did slow and controlled to match the dynamic of the music at that point and contrast to the sharp and erratic kicks previously performed. It also helped me show self-expression more because I could put emotions like anger into the energetic/sharp movements.</p>

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			<p>Example of a <b>2 mark</b> response given by a candidate:</p> <p>I used quality well as I managed to enhance my performance to make it more interesting to watch. I used correct timing and fast dynamics to intensify my dance. I made some parts flow and used transfer of weight to highlight some of the slower movements. I could have used my dynamics more to show contrasting qualities and the highlights in the music.</p> <p>Example of a <b>1 mark</b> response given by a candidate:</p> <p>My use of strong and sharp dynamics is good in my performance because I can perform my moves in different dynamics, when performing a fan kick, I can bring it up slowly and have control bringing it all the way around.</p> <p>If a candidate evaluates more than one solo performance for example Jazz and Ballet. Mark both dance styles and award the highest mark for <b>one</b> style.</p>

## SECTION 2

Question	Expected answer(s)	Max mark	Additional guidance
4.	<p>Candidates are asked to describe <b>one</b> style-specific step from their selected dance style.</p> <p>The candidate has:</p> <ul style="list-style-type: none"> <li>• given a detailed description of a style-specific step (2 marks)</li> <li>• given a straightforward description of a style-specific step. (1 mark)</li> </ul>	2	<p>Example of a 2 mark response given by a candidate:</p> <p><b>Jazz – Front kick</b> A front kick is a step where you step on a turned-out leg and brush your other leg forward to the front of your nose while keeping that leg straight and your foot pointed, with your arms stretched to the side in Jazz 2nd, you then bring the leg you brushed down and step on a turned-out leg.</p> <p>Example of a 2 mark response given by a candidate:</p> <p><b>Ballet – Développé</b> This is a stationary step at the barre start with left hand on barre with feet in fifth position right foot in front with right hand in bras bas. Peel right foot up past your ankle into retiré staying turned out, right arm should move into first as you do this. Extend right leg forward out to 90 degrees keeping the heel forward and staying turned out. Right arm should move into second position as you do this. Finish by lowering right leg back down into fifth position and right arm closes in bras bas.</p> <p>Example of a 1 mark responses given by a candidate:</p> <p><b>Commercial – Struts</b> A strut is a more powered walk using the hips, arms, face to walk in front, looking with the feet stepping over one another as you walk also. This step is known to be sassy as its used to intimidate other commercial dancers.</p> <p>If the candidate demonstrates an understanding of the style specific step, however the step cannot be accurately executed based on the description provided, then a <b>maximum of 1 mark</b> can be awarded.</p>

Question		Expected answer(s)	Max mark	Additional guidance
5.		<p>Candidates are asked to describe one stylistic feature for their selected dance style.</p> <p>The candidate has:</p> <ul style="list-style-type: none"> <li>• given a detailed description of one stylistic feature (2 marks)</li> <li>• given a straightforward description of one stylistic feature. (1 mark)</li> </ul>	2	<p>Example of a 2 mark response given by a candidate:</p> <p><b>Ballet</b></p> <p>Pointe shoes are a main feature of classical ballet. They are unique to ballet as they are not found in any other dance style. They were created in the 19<sup>th</sup> century to give the illusion of ballerinas feet being light as a feather. Pointe shoes are made of satin and are wrapped around the ankle in ribbon. Ballerinas train for years to do effortless moves in these shoes.</p> <p>Example of a 1 mark response given by a candidate:</p> <p><b>Contemporary</b></p> <p>One stylistic feature of contemporary would be contract and release. It could be part of a motif or a movement where the trunk of the body contracts inward before taking a breath and releasing back out.</p>

Question		Expected answer(s)	Max mark	Additional guidance
6.		<p>Candidates are asked to describe the key characteristics of music and sound used in their selected dance style.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>a detailed description of the key characteristics of music and sound in their selected music style <b>(2 marks)</b></li> <li>a straightforward description of the key characteristics of music and sound in their selected dance style. <b>(1 mark)</b></li> </ul>	2	<p>Example of a <b>2 mark</b> response given by a candidate:</p> <p>In contemporary the music and sound are always usually soft and slow, but at times can be more upbeat and faster. There are usually instruments such as piano or an acoustic guitar. Also, sometimes danced to instrumental with no words to express feelings and focus on dancing. It can also be danced to no music just sounds to have a bigger impact.</p> <p>Example of a <b>1 mark</b> response given by a candidate:</p> <p>Jazz music is usually upbeat and has a fast tempo with syncopated rhythms throughout as a key characteristic.</p>

Question	Expected answer(s)	Max mark	Additional guidance
7.	<p>Candidates are asked to explain the impact of historical point(s) and/or event(s) on their selected dance style.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>• a detailed explanation of the impact of a historical point(s) and/or event(s) (4 marks)</li> <li>• the impact of a historical point(s) and/or event(s) are explained in some detail (3 marks)</li> <li>• a straightforward explanation of the impact of a historical point(s) and/or event(s) (2 marks)</li> <li>• a limited explanation of the impact of a historical point(s) and/or event(s). (1 mark)</li> <li>• Award 0 marks where there is no explanation of the impact of a historical point(s) and/or event(s).</li> </ul>	4	<p>Example of a 4 mark response given by a candidate:</p> <p>The transatlantic slave trade impacted on the early developments of Jazz and helped to shape the style, early in history dance served as a medium for religion and ritual ceremonies this was an important part of traditional African dancing. During the slave trade African people were brought to America by ship, they would use their shackles and chains to make music and dance for exercise, also to help improve morale. Once they were in America the slaves would meet in secret to dance, the key characteristics seen in some of these ritual dances were low centre of gravity, isolations and pulsing movements with lots of feet stamping and clapping to create interesting beats and rhythms. Plantation owners would mock the slaves, but soon took inspiration and the impact was dances such as the cakewalk and Charleston were created which later helped to shape the development of Jazz. The use of low centre of gravity, isolations and syncopated beats were influenced by this historical point of the slave trade and created the key characteristics which made the Jazz dance style, the impact is that these same characteristics are still seen today in jazz performances all over the world.</p> <p>Example of a 3 mark response given by a candidate:</p> <p>Ballet first started in the Italian Renaissance Courts in the 15<sup>th</sup> Century when only the nobility could participate. They used to wear heavy dresses and masks and would dance in heeled shoes. The Revolution impacted Ballet by changing a lot of this. For example, the use of light flowy dresses and soft shoes were now worn and it made more steps possible. The</p>

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			<p>Romantic Era came next, which introduced the first calf length tutu and the idea of ballet being dominated by women. Ballets performed in the Romantic Era like Giselle were all based on supernatural inspirations. Posing en pointe also happened in the Romantic Era, first done by Amelia Brungoli and Fanny Bias. Later on, George Balanchine.</p> <p>Example of a <b>2 mark</b> response given by a candidate:</p> <p>A historical point in contemporary dance was the rebellion against ballet when it was first created. Contemporary was a more modern version of ballet as when it was first invented it was still very balletic, therefore it was quite upright and sharper, but this impacted ballet as over time this has gone, and it soon became much more relaxed and free flowing in motion and movement.</p>

## SECTION 3

Question		Expected answer(s)	Max mark	Additional guidance
8.	(a)	<p>Candidates are asked to describe a formation used within the choreography.</p> <p>The candidate has:</p> <ul style="list-style-type: none"> <li>given a detailed description of a formation used (2 marks)</li> <li>given a straightforward description of a formation used. (1 mark)</li> </ul>	2	<p>Example of a 2 mark response given by a candidate:</p> <p>Broken by Kevin Finnan</p> <p>In 'The Fossil' section of Broken, the dancers are in two clumps: one upstage right with two dancers and one downstage left with four dancers. The clump formations then move together to centre stage and forms one large clump.</p> <p>Example of a 2 mark response given by a candidate:</p> <p>Greenwood by Donald Byrd</p> <p>A formation used in the choreography was when the white supremacists were onstage. They marched as if they were in an army whilst in a clump and they were standing shoulder by shoulder in close proximity. Their frightening clump was centre stage, they kept this formation as they performed the full phrase.</p> <p>Example of a 1 mark response given by a candidate:</p> <p>A formation used within Ghost Dances was a strong, defiant proud phrase which has ghost dancers are in a parallel straight line centre stage.</p>

Question	Expected answer(s)	Max mark	Additional guidance
(b)	<p>Candidates are asked to explain in what way the formation described in (a) helps communicate the choreographic theme/intentions.</p> <p>The candidate has:</p> <ul style="list-style-type: none"> <li>given a detailed explanation of a formation used (2 marks)</li> <li>given a straightforward explanation of a formation used. (1 mark)</li> </ul>	2	<p>Example of a 2 mark response given by a candidate: Broken by Kevin Finnan</p> <p>The clumps help to communicate that the dancers are part of the earth's movements and that the shapes and formations they are creating reflect the constant change of the fossils and rocks. As the world evolves and changes shape and size the rocks grow bigger, or part of the rock falls away to create a different shape which communicates the earth's movement through the use of formations.</p> <p>Example of a 2 mark response given by a candidate: Greenwood by Donald Byrd</p> <p>The formation of the white supremacists, centre stage clump, communicated the theme of racial segregation because the clump was intimidating and presented the dancers as an attacking group with a higher status than the family that are spread out across the stage.</p> <p>Example of a 1 mark response given by a candidate: This formation helps to show the ghosts are connected and are the passage to the afterlife for the Chilean people where they wait and watch.</p>

Question	Expected answer(s)	Max mark	Additional guidance
9.	<p>Candidates are asked to explain in what way(s) costume has been used to communicate the theme/intentions.</p> <p>The candidate has:</p> <ul style="list-style-type: none"> <li>• given a detailed explanation of the way(s) costume has been used to communicate the theme/intentions (2 marks)</li> <li>• given a straightforward explanation of the way(s) costume has been used to communicate the theme/intentions. (1 mark)</li> </ul>	2	<p>Example of a 2 mark response given by a candidate: Swansong by Christopher Bruce The costume in Swansong is different for each role, the guards wore khaki uniforms, and the prisoner of conscience wore faded blue jeans and a red t-shirt, this helped communicate the theme and intentions because it showed the guards unity and together and had the same views and the prisoners costumer showed he was just a normal person.</p> <p>Example of a 2 mark response given by a candidate: Greenwood by Donald Byrd Costumes communicated the theme of racial segregation as the white supremacists had silver robotic, faceless costumes covering their whole bodies. This made them seem like robots, highlighting them as heartless to show them as an army of narrow minded, brainwashed people. It communicates the racial segregation as it showed them as cold hearted towards the family.</p> <p>Example of a 1 mark response given by a candidate: Swansong by Christopher Bruce The choreographer has the two police officers in matching military uniforms to show they are of a higher status than the prisoner in normal clothes.</p> <p>Example of a 1 mark response given by a candidate: Ghost Dance by Christopher Bruce The costumes showed the theme of moving to the afterlife because the dancers being ghosts had matted hair with skeleton like outfits to show them as ghosts.</p>

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10.	(a)	<p>Candidates are asked to describe the choreographer's use of structure.</p> <p>The candidate has:</p> <ul style="list-style-type: none"> <li>given a detailed description of the use of structure (2 marks)</li> <li>given a straightforward description of the use of structure. (1 mark)</li> </ul>	2	<p>Example of a 2 mark response given by a candidate:</p> <p>Greenwood by Donald Byrd</p> <p>The structure used in Greenwood is rondo ABACADE. There is also a prologue at the beginning of the performance. Section A is repeated as it shows a new theory is about to begin. Section A consists of Rowland and Page in the lift. Sections B, C and D are different theories which are that Rowland stood on Page's toe, Page and Rowland in a loving relationship and Rowland attacking Paige.</p> <p>Example of a 1 mark response given by a candidate:</p> <p>Swan Song by Christopher Bruce</p> <p>The choreographer (Christopher Bruce) used the structure episodic. There were seven sections to show different episodes in prison life. Christopher Bruce used these sections and this structure to show that this happened over a long period of time and many different things happened to the prisoner.</p>

Question	Expected answer(s)	Max mark	Additional guidance
(b)	<p>Candidates are asked to explain the impact the structure had on communicating the theme/intentions.</p> <p>The candidate has:</p> <ul style="list-style-type: none"> <li>• given a detailed explanation of the impact the structure had on communicating the theme/intentions (2 marks)</li> <li>• given a straightforward explanation of the impact the structure had on communicating the theme/intentions. (1 mark)</li> </ul>	2	<p>Example of a 2 mark response given by a candidate:</p> <p>Greenwood by Donald Byrd</p> <p>The impact of rondo communicates the different theories that supposedly happened. However, having the 'A' section is important as it rewinds and resets the audience. Racial segregation and social injustices are clear as every section ends in racial hate and as the 'A' section is repeated, this shows that they don't know what is historically true, however, the African man is always going to be wrong in the white supremacist view.</p> <p>Example of a 1 mark response given by a candidate:</p> <p>Greenwood by Donald Byrd</p> <p>The choreographer started the piece with a prologue and then using the rondo structure (ABACADE). This helped to show the repetition of section A which is going back to the lift and helps to communicate that each time Rowland and Paige go back to the lift they are ready to start a new theory of what happened.</p>

[END OF MARKING INSTRUCTIONS]