



National  
Qualifications  
2023

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**2023 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 explain their use of alignment and/or posture when performing centre work.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>• a detailed explanation of their use of alignment and/or posture when performing centre work <b>(2 marks)</b></li> <li>• a straightforward explanation of their use of alignment and/or posture when performing centre work. <b>(1 mark)</b></li> </ul>	2	<p>Example of a <b>2 mark</b> response:</p> <p>When performing my pirouettes in the centre my arms are in alignment during the preparation by being at a 90-degree angle and my posture is upright. This allows me to stabilise my balance to then pull up into the correct pirouette position, which then allows me to perform multiple turns as required for the centre exercise.</p> <p>Example of a <b>2 mark</b> response:</p> <p>When performing centre work, I use my alignment. For example, when executing my roll down exercise I ensured that I was stood in parallel position with my hips square, and also ensured that I had a straight line from my head to my toe. This meant I could fully articulate my spine when rolling down to do the exercise properly.</p> <p>Example of a <b>1 mark</b> response:</p> <p>My posture when doing kicks in the centre has to be lifted because it could cause injury. My head is held high and my shoulders are back and in line. I used posture and alignment in my dance because it is aesthetically pleasing for the audience to watch.</p>

Question	Expected response	Max mark	Additional guidance
2.	<p>Candidates are asked to describe in what way(s) they used their sense of performance when performing their solo.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>• a detailed description of the way(s) they used their sense of performance when performing their solo. (2 mark)</li> <li>• a straightforward description of the way(s) they used their sense of performance when performing their solo. (1 mark)</li> </ul>	2	<p>Example of a 2 mark response:</p> <p>I used a cheery smile throughout my solo, and when I turned from the back to the front sharply, I winked at the audience to make my solo stand out and engage the audience. At the fast-paced section, I lifted my chin and chest and used my facial expressions to look excited and energised throughout.</p> <p>Example of a 2 mark response:</p> <p>When performing my lyrical solo, I used my sense of performance all throughout. One way I used it was when I did my right leg leap to the corner. As I identified that the dance was sad and graceful, whilst performing the right leg swish leap, I slightly tilted my head to my left shoulder, to add a sense of elegance to the dance. I used a solemn facial expression with longing eyes.</p> <p>Example of a 1 mark response:</p> <p>I used sense of performance to really express to the audience the story I was telling. My eyes were bright and lifted in line with the audience so I could connect with them.</p>

Question	Expected response	Max mark	Additional guidance
3.	<p>Candidates are asked to explain in what way(s) they used timing in their solo performance.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>• a detailed explanation of the way(s) they used timing in their solo performance <b>(2 marks)</b></li> <li>• a straightforward explanation of the way(s) they used they used timing in their solo performance. <b>(1 mark)</b></li> </ul>	2	<p>Example of a <b>2 mark</b> response:</p> <p>I used timing in my solo performance for the travel section with the syncopated rhythm. I was able to count out the tricky timing of my footwork on my Spanish turns correctly which allowed me to perform the correct transference of weight and be on time for the next kicking section.</p> <p>Example of a <b>2 mark</b> response:</p> <p>When performing my lyrical solo, I used timing specifically when performing floor work. For example, when I ran to the corner I performed a slow air hug, reaching my hands out as far as I could to really make that move special in the time I had, but I ensured to listen to the music so as to keep in time and not rush before I sat down on the floor, slid back and then did a controlled shoulder roll on my right shoulder. After the shoulder roll I was in time, calm and ready for the next move. Keeping in time with the music allowed me to fully perform every move softly and precisely.</p> <p>Example of a <b>1 mark</b> response:</p> <p>I used timing in my solo because when I hit beats at the same time as the music, it is nice for the audience to watch because the music and the moves were in sync with each other. I also used timing in my solo to show that I understand the music I was dancing to because if I didn't have good timing then I wouldn't have looked confident.</p>

Question	Expected response	Max mark	Additional guidance
4.	<p>Candidates are asked to evaluate their use of space 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 space within their solo performance (4 marks)</li> <li>• an evaluation of their use of space within their solo performance with some detail (3 marks)</li> <li>• a straightforward evaluation of their use of space within their solo performance (2 marks)</li> <li>• a limited evaluation of their use of space within their solo performance. (1 mark)</li> <li>• Award <b>0 marks</b> where there is no <b>evaluation</b> of their use of space in their solo performance.</li> </ul>	4	<p>Example of a <b>4 mark</b> response:</p> <p>I successfully used space in my solo performance as I used all areas of the studio. You can tell I used the space successfully as you can see from my prelim video all my movements such as step ball change split leap, I travel from one side of the studio to the other by doing this it shows that I have good sense of general space. Another time I used the space well within my performance was changing through the levels because the height I reached on my hop then going through medium to low level in a roll to the floor shows good use of levels and a clean dance overall, moving well through the space.</p> <p>Example of a <b>3 mark</b> response:</p> <p>In my dance I was not able to use my space well. For example, when performing my compass turn, I am not able to complete the turn accurately to finish facing the correct direction. This means I am facing the wrong way for the travelling sequence, and I must change my pathway quickly. This is not effective as it does not show a confident performance as I am trying to catch up with where I am meant to be in the space.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a <b>3 mark</b> response:</p> <p>My use of space in my solo performance was good as I succeeded in using the whole dance floor. For example, when performing a mini side leap into an arabesque jump with my arms in a high V, I made sure to travel backwards a lot to ensure I was using both corner 5 and corner 7. Taking advantage of all of my space really helped me perform each move to the fullest and display each movements individual attributes to the choreography. I felt free when performing and had no restrictions so I could fully let go whenever the dance took me. This allowed me to really get into the dance and enjoy it.</p> <p>Example of a <b>2 mark</b> response:</p> <p>My use of space in my solo performance was excellent. In my dance I have a big leap section from the corner. I used the whole room when doing this section without having to keep my movements smaller to be able to fit it in. That is an example of my excellent use of space. Another fantastic example of my use of space is that I made sure I knew the room. I would practice a lot in the space I was using so that when it was time to perform, I knew where I was to keep my movements from being small. Another fantastic example of my use of space.</p> <p>Example of <b>1 mark</b> response:</p> <p>My use of space in my solo was accurate and extremely important because there is a lot of runs and jump and rolls into different directions. The use of a lot of space makes my dance very effective and clear. Using space means you are able to do everything to the best of your ability and not crammed in.</p>

SECTION 2

Question		Expected response	Max mark	Additional guidance
5.	(a)	<p>Candidates are asked to describe <b>one</b> style specific travelling step for their selected dance style.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>a detailed description of one style specific step (2 marks)</li> <li>a straightforward description of one style specific step. (1 mark)</li> </ul>	2	<p>Example of a 2 mark response:</p> <p><b>High Kicks across the floor</b></p> <p>Start with one foot pointed in front and your arms straight out to the side at 180 degrees. Make sure your shoulders are back and your back is straight. Step onto the leg that's pointed and swoosh your other leg into the air making sure it's straight and with a pointed toe. When bringing this down step on it and repeat on the other leg continuing until you reach your destination.</p> <p>Example of a 2 mark response:</p> <p><b>Pas de bouree</b></p> <p>Start with your feet together in a parallel position and step your preferred foot behind you. Then with the foot you have not yet moved, step that foot to the side so it's in line with the other foot. Then with the foot you have used first, step that foot forward. Your arms are in a jazz first position and out to jazz fourth on the steps forward.</p> <p>Example of 1 mark response:</p> <p>Jazz runs is when one foot goes forward, and the opposite arm goes forward then your left foot goes forward and so does your right arm and when you switching arms your arms are straight every time you do a jazz run.</p>

Question		Expected response	Max mark	Additional guidance
	(b)	<p>Candidates are asked to explain the use of quality and/or dynamics to enhance the performance of the travelling step described in 5(a).</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>a detailed explanation of the use of quality and/or dynamics to enhance the performance of the travelling step described in 5(a) (2 marks)</li> <li>a straightforward explanation of the use of quality and/or dynamics to enhance the performance of the travelling step described in 5(a). (1 mark)</li> </ul>	2	<p>Example of a 2 mark response:</p> <p>To enhance high kicks when travelling, dynamics can be used. For example, you would step on your right leg with your arms strongly out beside you in a 'T' position, then you would sharply and quickly kick your left leg up into the air. This adds a sense of power and sharpness to the kick. Then you would softly and with control lower your leg down gently. This makes the kick look tidy and neat.</p> <p>Example of a 1 mark response:</p> <p><b>Pas de bouree</b></p> <p>When I was doing my pas de bourees my dynamics were sharp and strong because the music was fast so I did fast dynamics to match. I also used dynamics because if I didn't, then it would look boring because I wasn't really putting the effort into my moves.</p> <p>Example of 1 mark response:</p> <p>Depending on the speed of the music is how fast or slow the kick will be. If the music is fast, then the kicks will be fast and more energy will be used. If the music is slow then the kicks can be slower and less energy will be used.</p>

Question	Expected response	Max mark	Additional guidance
6.	<p>Candidates are asked to describe the costume used in a stage performance of their selected dance style.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>• a detailed description of a costume used in a stage performance of their selected dance style. <b>(2 marks)</b></li> <li>• a straightforward description of a costume used in a stage performance of their selected dance style. <b>(1 mark)</b></li> </ul>	2	<p>Example of a <b>2 mark</b> response:</p> <p>A key costume for a stage performance within ballet for a female is skin coloured tights, a classical tutu (where the skirt is short and stiff, sticking out from the waist), ballet or pointe shoes as appropriate to the skin colour, and hair tied back in a sleek bun.</p> <p>Example of a <b>2 mark</b> response:</p> <p>The costumes in the Broadway show Chicago for the style of jazz are very sexy and sophisticated. The women wear a simple black high-waisted leotard with the fishnet and high heels. The men are simply just wearing their trousers to show off their upper body to the audience.</p> <p>Example of a <b>1 mark</b> response:</p> <p>Contemporary is usually performed in bare feet. Floaty trousers or dresses can be worn to suit the choreographers' intentions of the piece.</p>

Question		Expected response	Max mark	Additional guidance
7.	(a)	<p>Candidates are asked to explain in what way they can recognise iconic dance work by an influential choreographer.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>a detailed explanation of the way they can recognise iconic dance work by an influential choreographer (2 marks)</li> <li>a straightforward explanation of the way they can recognise iconic dance work by an influential choreographer. (1 mark)</li> </ul>	2	<p>Example of a 2 mark response:</p> <p>I can identify Steam Heat as a piece choreographed by Bob Fosse because there are lots of rolled shoulders and inverted limbs within the piece, which is telling of Fosse choreography as he used this to hide his own scoliosis. These characteristics make Fosse's iconic choreography easily identifiable.</p> <p>Example of a 2 mark response:</p> <p>You can easily recognise work by Bob Fosse because he created his own jazz style and used lots of props. Fosse brought in the use of inverted limbs because he had scoliosis which caused him to be pigeon-toed. He would use hats because he had premature balding which he was insecure about so he used hats to cover it up. He also used gloves because he had arthritis in his hands which he was also insecure about so he wore gloves to cover them up.</p> <p>Example of a 1 mark response:</p> <p>Martha Graham invented the contract and release technique, in which the body contracts in to build tension and slowly release out. Grahams work also uses lots of floor work, partner work and weight transitions so when you see these you can identify her work.</p>

Question	Expected response	Max mark	Additional guidance
(b)	<p>Candidates are asked to describe the way(s) in which the influential choreographer has impacted the dance style in the present day.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>• a detailed description of the way(s) in which the influential choreographer has impacted the dance style in the present day (2 marks)</li> <li>• a straightforward description of the way(s) in which the influential choreographer has impacted the dance style in the present day. (1 mark)</li> </ul>	<b>2</b>	<p>Example of a <b>2 mark</b> response:</p> <p>The iconic style of Bob Fosse is still seen in many productions today and continues to inspire choreographers and dancers in the present day. An example of this would be inspiring pop stars such as Beyoncé, in the ‘single ladies’ music video you see many of Fosse’s iconic steps and characteristics like rolled shoulders and inverted knees. The choreography is filled with angular movements that are sleek and contorted, with intricate gestures inspired by Fosses. The work of Bob Fosse and his iconic style continue to be popular in the present day and Dancin’ is currently running on Broadway in 2023.</p> <p>Example of a <b>2 mark</b> response:</p> <p>Bob Fosse has influenced jazz in the present day because people choreograph dances still with his choreography since they appreciate his work so much. He also influenced jazz in the present day because his work is still used in Broadway shows such as Chicago, Pippin, Dancin’ and more. You can still see these shows to this day.</p> <p>Example of <b>1 mark</b> response:</p> <p>Bob Fosse has influenced us in the present day because he often inspires groups such as the Rockettes and they have used a lot of his unique choreography still in shows.</p>

SECTION 3

Question	Expected response	Max mark	Additional guidance
8.	<p>Candidates are asked to explain in what way(s) a key movement is used to help communicate the theme/intentions.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>• a detailed explanation of the way(s) a key movement is used to help communicate the theme/intentions <b>(2 marks)</b></li> <li>• a straightforward explanation of the way(s) a key movement is used to help communicate the theme/intentions. <b>(1 mark)</b></li> </ul>	2	<p>Example of a <b>2 mark</b> response:</p> <p>Broken by Kevin Finnan</p> <p>In the mine section the three female dancers enter the stage from behind the elastic wall and tiptoed straight forward while covering their own eyes with their hands'. This key movement is to help communicate that they appear as angels to give the miners hope and to encourage them to keep fighting to survive the disaster and find a way out.</p> <p>Example of a <b>2 mark</b> response:</p> <p>Greenwood by Donald Byrd</p> <p>In section E the narrator lifts one of the dead members of the African family up and puts them on her shoulder as she slowly walks to the back of the stage. This showed how the African community had to look out for each other during this rough period of time. Also, that many African Americans lost their loved ones because of white supremacists. Physically carrying the member added a sense of sadness and made the audience sympathise with them.</p> <p>Example of a <b>1 mark</b> response:</p> <p>Swan Song by Christopher Bruce</p> <p>A key movement that communicated the theme and intentions are when he curls up into a ball because he feels trapped and lonely. This links to the theme and intentions because he has been wrongfully imprisoned and has the rights to freedom.</p>

Question	Expected response	Max mark	Additional guidance
9.	<p>Candidates are asked to explain in what way(s) two choreographic devices are used to communicate the theme/intentions.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>• a detailed explanation of the way(s) two choreographic devices helped to communicate the theme/intentions (4 marks)</li> <li>• an explanation of the way(s) two choreographic devices helped communicate the theme/intentions of the piece in some detail (3 marks)</li> <li>• a straightforward explanation of the way(s) two choreographic devices helped to communicate the theme/intentions (2 marks)</li> <li>• a limited explanation of the way(s) one or two choreographic devices helped to communicate the theme/intentions. (1 mark)</li> </ul> <p>Candidates can be awarded a <b>maximum of 3 marks</b> if one device is explained in detail.</p>	4	<p>Example of a 4 mark response: Greenwood by Donald Byrd</p> <p>One choreographic device used to communicate the theme/intentions is partner work. For example, Rowland lifts Page up and she wraps her legs around his waist and then performs a back high release, extending her arms out. This showed the key theme of love. The lift should the trust and passion between the two and that they were clearly in love. Another device used to communicate the themes/intentions is unison. For example, the white supremacists march all together at the same time towards the African family. This gave off a militant effect and showed that the white supremacists were trying to intimidate the family by moving as one.</p> <p>Example of a 3 mark response: Swansong by Christopher Bruce</p> <p>Unison is used to communicate the theme and intentions. They use unison because when the guards are dancing together it shows that they are thinking and acting the same way. They also use unison when the prisoner is trying to fit in with the guards because he thinks if he does the same thing then the guards will no longer torture him. They also use partner work to show the theme/intentions. The guards do partner work together because they work together and are helping each other. They also use partner work when they are abusing the prisoner which links to the theme and intentions because he has the right to not be mistreated by the government.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a <b>2 mark</b> response:</p> <p>A choreographic device used during section E is juxtaposition this is shown when the white supremacists come in and the family are scared and intimidated and juxtapositions clearly shows this as everyone is doing different movements and it is all chaos. Another choreographic device used is partner work, this is clearly shown throughout the love section where both couples are constantly sharing weight and the movements are elegant and graceful this shows the love between the couples and the relationship they have.</p> <p>Example of a <b>1 mark</b> response:</p> <p>Broken by Kevin Finnan</p> <p>In the section fossil of Broken they used the device partner work to show how fossils are made they were showing the rocks and dust forming to create the fossil this is communicating them and intentions of the earth evolving and still evolving.</p> <p>In the section cave of Broken they use the device levels showing the miners coming down the cave each miner is at a different height on the Chinese pole showing them all slowly coming down into the mine this communicates the theme and intentions of people still do this in the world now.</p>

Question		Expected response	Max mark	Additional guidance
10.	(a)	<p>Candidates are asked to describe the music and/or sound used in the choreography.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>a detailed description of the music and/or sound used in the choreography (2 marks)</li> <li>a straightforward description of the music and/or sound used in the choreography. (1 mark)</li> </ul>	2	<p>Example of a 2 mark response:</p> <p>Greenwood by Donald Byrd</p> <p>In the last section of Byrd's Greenwood there is no music used and the stage is silent. For roughly the last few minutes there is no accompaniment at all. You can hear sounds that the dancers are making as they move their bodies and struggle with breathing to keep moving and dancing.</p> <p>Example of a 2 mark response:</p> <p>Swansong by Christopher Bruce</p> <p>The music and sound in Swansong is eerie and sometimes energetic. At the start of the piece, it is silent to show the unease in the room. There is also a loud bang that reverberates which represents the cell door being firmly slammed shut.</p> <p>Example of 1 mark response:</p> <p>Broken by Kevin Finnan</p> <p>The music and sound used in the section big bang was very loud and it had crashing and banging effects to show that the big bang was about to happen there was also a big explosion.</p>

Question		Expected response	Max mark	Additional guidance
	(b)	<p>Candidates are asked to evaluate the use of music and/or sound to communicate the theme/intentions.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>a detailed evaluation of the use of music and/or sound to communicate the theme/intentions <b>(2 marks)</b></li> <li>a straightforward evaluation of the use of music and/or sound to communicate the theme/intentions. <b>(1 mark)</b></li> </ul> <p>Award <b>0 marks</b> where there is no <b>evaluation</b> of the use of music and /or sound.</p>	<b>2</b>	<p>Example of a <b>2 mark</b> response:</p> <p>Greenwood by Donald Byrd</p> <p>The use of sound in Greenwood to communicate its themes/intentions was very successful. In section A there is a silence, and this represented the silence in the history books about this event and how the case has gone unsolved. The silence successfully created an eerie atmosphere for the audience putting them on the edge of their seats and overall worked well.</p> <p>Example of <b>1 mark</b> response:</p> <p>Broken by Kevin Finnan</p> <p>I felt that the music used in the big band section of Broken was very effective in communicating the theme and intentions of the choreography because they made it very realistic using sounds that you think would happen if we saw the big bang happen in real life.</p>

[END OF MARKING INSTRUCTIONS]