



National  
Qualifications  
SPECIMEN ONLY

**S818/76/01**

**Dance**

Date — Not applicable

Duration — 2 hours

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Total marks — 40

**SECTION 1 — DANCE APPRECIATION IN CONTEXT — 24 marks**

Attempt ALL questions.

**SECTION 2 — STUDY OF A PROFESSIONAL CHOREOGRAPHY — 16 marks**

Attempt ALL questions.

Write your answers clearly in the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting.

Use **blue** or **black** ink.

Before leaving the examination room you must give your answer booklet to the Invigilator; if you do not, you may lose all the marks for this paper.



\* S 8 1 8 7 6 0 1 \*

## SECTION 1 — DANCE APPRECIATION IN CONTEXT — 24 marks

Attempt ALL questions

- |  |   |
|--|---|
| 1. (a) Compare the use of quality and dynamics in the <b>two</b> contrasting dance styles you have studied.                | 4 |
| (b) Compare the need for strength and flexibility in the <b>two</b> contrasting dance styles you have studied.             | 4 |
| 2. Explain the importance of warm-up and attire in relation to the principles of safe dance practice in a dance class.     | 8 |
| 3. Describe the ways in which historical events have influenced the development of <b>one</b> of your chosen dance styles. | 8 |

## SECTION 2 — STUDY OF A PROFESSIONAL CHOREOGRAPHY — 16 marks

Attempt ALL questions

Base your answers on **one** professional piece of choreography you have studied.

State the **title**, **theme** and **choreographer** of the professional work that you are basing your answers on.

- |   |   |
|---|---|
| 4. (a) Describe the mood and atmosphere of the piece.   | 2 |
| (b) Explain in what way the use of costume is appropriate for the mood and atmosphere.                  | 2 |
| 5. Explain the impact of movement used by the choreographer to communicate the intentions of the piece. | 6 |
| 6. Analyse the spatial elements used by the choreographer to communicate the intentions of the piece.   | 6 |

[END OF SPECIMEN QUESTION PAPER]



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**Dance**

## Marking Instructions

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These marking instructions have been provided to show how SQA would mark this specimen question paper.

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\* S 8 1 8 7 6 0 1 \*



## 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.

Section 1

Question		Expected response	Max mark	Additional guidance
1.	(a)	<p>Candidates compare the use of quality and dynamics in two of their chosen contrasting dance styles.</p> <p><b>Award 4 marks</b> for a clear and detailed response that compares the use of quality and dynamics in two contrasting dance styles.</p> <p><b>Award 3 marks</b> for a response that compares the use of quality and dynamics in two contrasting dance styles in some detail.</p> <p><b>Award 2 marks</b> for a straightforward response that compares the use of quality and dynamics in two contrasting dance styles.</p> <p><b>Award 1 mark</b> for a limited response that compares the use of quality and dynamics in two contrasting dance styles.</p> <p><b>Award 0 marks</b> for a response which has no comparison between the quality and dynamics of two contrasting dance styles.</p>	4	<p>Example of a <b>4 mark</b> response:</p> <p>Ballet has an ethereal quality, which is enhanced by the use of pointe shoes for female dancers. The upright posture with the spine held vertically helps to give this illusion and allows the dancer to execute multiple pirouettes and jumps. The movement quality in ballet is predominantly light, graceful and effortless. In contrast to this, the movements in contemporary dance are grounded and require the dancers to use a low centre of gravity. Movements are often weighted into the ground using suspension, fall and recovery to show the effort of moving against gravity.</p> <p>The dynamics in ballet are predominantly weightless, sustained, poised and effortless. For example when performing adage, the dancer gives the illusion that it is effortless and the movements never stop. They continue to lengthen through the limbs and although the movement is challenging, it appears effortless and weightless. In comparison contemporary dance uses quick, sharp oppositional movements with flexed and angular limbs. There is emphasis on the contrast between suspended movements, sudden falls, weighted movements, strong contractions and a sustained high release of the torso. <b>(4 marks)</b></p> <p>Example of a <b>1 mark</b> response:</p> <p>When comparing the quality and dynamics in ballet and contemporary, in ballet fully stretched footwork adds to the elegant and graceful quality of the dance style, whereas in contemporary dance the foot is often flexed adding to the hard-edged quality of movement. <b>(1 mark)</b></p>

Question	Expected response	Max mark	Additional guidance
(b)	<p>Candidates compare the need for strength and flexibility in two of their chosen dance styles.</p> <p><b>Award 4 marks</b> for a clear and detailed response that compares the use of strength and flexibility in two contrasting dance styles.</p> <p><b>Award 3 marks</b> for a response that compares the use of strength and flexibility in two contrasting dance styles in some detail.</p> <p><b>Award 2 marks</b> for a straightforward response that compares the use of strength and flexibility in two contrasting dance styles.</p> <p><b>Award 1 mark</b> for a limited response that compares the use of strength and flexibility in two contrasting dance styles.</p> <p><b>Award 0 marks</b> for a response that has no comparison between strength and flexibility in two contrasting dance styles.</p>	4	<p>Example of a <b>4 mark</b> response:</p> <p>All styles of dance require strength and flexibility however each style has varying demands on the body.</p> <p>In ballet flexibility of the hip joint is required for turnout. Turnout increases the dancer's range of motion, making leg extensions; changing direction; and balance easier. Therefore the demand on the body for flexibility of the hip joint is high in ballet. In contrast to this, contemporary dance uses a more 'natural' parallel position of the hips which does not have the same demands on the flexibility of the hip joint. Core strength is required in both contemporary and ballet. It is essential in ballet when performing deep back bends; high arabesques; and multiple turns, to stop the dancer from losing their balance. Contemporary dancers require core strength to help transition effortlessly from standing onto the floor and to hold positions. Strength is required in both dance styles to control and maintain flexibility, especially turnout for ballet dancers. <b>(4 marks)</b></p> <p>Example of a <b>1 mark</b> response:</p> <p>Strength is required in the legs for both ballet and contemporary dance for développé. You need strength to hold the leg out and flexibility to hold at the height needed. <b>(1 mark)</b></p>

Question	Expected response	Max mark	Additional guidance
2.	<p>Candidates explain the importance of warm-up and attire in relation to the principles of safe dance practice in a dance class.</p> <p>Award a <b>maximum of 4 marks</b> for responses relating to warm-up and a <b>maximum of 4 marks</b> relating to attire in a dance class.</p> <p><b>Award 4 marks</b> for a clear and detailed response explaining the importance of warm-up/attire in relation to the principles of safe dance practice in a dance class.</p> <p><b>Award 3 marks</b> for a response that gives some detail explaining the importance of warm-up/attire in relation to the principles of safe dance practice in a dance class.</p> <p><b>Award 2 marks</b> for a straightforward response explaining the importance of warm-up/attire in relation to the principles of safe dance practice in a dance class.</p> <p><b>Award 1 mark</b> for a limited response explaining the importance of warm-up/attire in relation to the principles of safe dance practice in a dance class.</p>	8	<p>Example of an <b>8 mark</b> response:</p> <p>Dancers must make sure that they are wearing appropriate attire that allows the body to move freely and efficiently. For example when performing kicks it will not impact on the dancer's ability to perform without restriction, which reduces the risk of injury. In a contemporary class they will wear close-fitting tights, a leotard and bare feet, allowing the teacher to correct posture and alignment and reducing the risk of injury. Hair should be tied back to avoid it distracting the dancer and to stop it going into their eyes. For example when performing turns, if the dancer's hair is tied back, it allows them to spot in order to execute the turn successfully. Loose hair can cause distraction and result in the dancer falling out of the turn and causing injury. <b>(4 marks)</b></p> <p>A dancer must use an effective warm-up to prepare themselves both mentally and physically for the task ahead, improve their performance and reduce the risk of injury. A warm-up should gradually increase the body temperature which will mean that the muscles are more pliable; allowing for a wider range of movement to avoid muscle damage. Cardiovascular exercise increases the blood circulation of the body, bringing nutrition and oxygen to working muscles, and taking away their waste products. This, in turn, helps to warm-up the blood and the core temperature. A warm-up will enhance mental preparation for class by increasing the sense of focus, proprioception, balance and control. <b>(4 marks)</b></p>



Question			Expected response	Max mark	Additional guidance
			Award 0 marks where candidates provide no valid explanation of warm-up/attire in relation to the principles of safe dance practice in a dance class.		

Question	Expected response	Max mark	Additional guidance
3.	<p>Candidates describe the ways in which historical events have influenced the development of one chosen dance style.</p> <p><b>Award 7–8 marks</b> for a clear and detailed description of the ways in which historical events have influenced the development of the chosen dance style.</p> <p><b>Award 5–6 marks</b> for a detailed description of the ways in which historical events have influenced the development of the chosen dance style.</p> <p><b>Award 3–4 marks</b> for a straightforward description of the ways in which historical events have influenced the development of the chosen dance style.</p> <p><b>Award 1–2 marks</b> for a limited description of the ways in which historical events have influenced the development of the chosen dance style.</p> <p><b>Award 0 marks</b> where there is no description of the ways in which historical events have influenced the development of the chosen dance style.</p>	8	<p>Example of an <b>8 mark</b> response:</p> <p>In my answer, I am going to describe how the French Revolution influenced the development of ballet.</p> <p>The French Revolution (1789–1799) is a historical event that influenced the development of ballet. It caused political and social change in France and revolts against the king and the aristocracy. Before this time ballet was for the upper classes, performed in elaborate courts and by nobility. Dance flourished throughout the French Revolution because these aristocratic constraints were taken away.</p> <p>During the Revolution, when the country was revolting against everything relating to nobility, the costumes used for ballet changed too. They moved away from the formal heeled shoes, heavy floor-length costumes, masks, pantaloons and heavy head dresses and were replaced by lighter costumes, allowing the dancers to move with more freedom. This impacted on the movements that dancers could perform: the heavy noble costumes had limited them to small jumps, slides, curtsies, gentle turns, and walks, whereas now they were free to perform multiple pirouettes, high elegant jumps and swift movements.</p> <p>Audiences now wanted to be amazed by physical accomplishments and see the body pushed further than it had been previously. Without these changes to the costume, this would not have been possible.</p> <p>Dance became something that everyone could access – you no longer had to be rich. Therefore, more people were watching performances, so the content of the ballets changed to accommodate these new middle-class audiences who were not interested in the intellectual matters or themes relating to the aristocracy, they just wanted to be entertained. Realism and escapism dominated on the stage and influenced the themes and stories of the ballets that were performed. The audience wanted to watch normal, everyday troubles, as well as being entertained by humour. Ordinary people became the lead characters, and the themes that were important for ballets of this era were human struggle, misfortune and the desire for happiness in life. One of these realistic ballets was ‘La Fille Mal Gardée’, which is still performed today.</p>

Question			Expected response	Max mark	Additional guidance
					<p>These ballets focused on real-life being performed on stage, as well as the everyday struggles and romance.</p> <p>The French Revolution produced new ideals on freedom which were very different to the past restraints of the old aristocratic order. This allowed for the transition to the Romantic era. Characteristics of ballets in the Romantic era included, the role of women as heroines, stronger use of gesture, freer technique, and the use of music to show heightened and dramatic tension. All of these elements began during the French Revolution. Therefore this highlights the influence that this historical event had on the development of ballet. <b>(8 marks)</b></p>

Section 2

Question		Expected response	Max mark	Additional guidance
4.	(a)	<p>Candidates describe the mood and atmosphere of the chosen piece.</p> <p><b>Award 2 marks</b> for a clear and detailed description of the mood and atmosphere.</p> <p><b>Award 1 mark</b> for a straightforward description of the mood and atmosphere.</p> <p><b>Award 0 marks</b> where there is no description of the mood and atmosphere.</p>	2	<p>Example of a 2 mark response:</p> <p>‘Pilgrim of Sorrow’ is the first of three parts to Alvin Ailey’s <i>Revelations</i>. Ailey aims to recall his upbringing and “blood memories” from his childhood in rural Texas, and as part of the Baptist Church. The mood throughout the piece is filled with hope and longing, as the dancers pray for salvation in times of strife and injustice. The atmosphere throughout the piece is sad and solemn as it recalls the legacy that slavery has left behind, and the oppression and struggle felt by many that resounds throughout history. <b>(2 marks)</b></p>
	(b)	<p>Candidates explain in what way the use of costume is appropriate for the mood and atmosphere described in 1(a).</p> <p><b>Award 2 marks</b> for a clear and detailed explanation of how the use of costume is appropriate for the mood and atmosphere.</p> <p><b>Award 1 mark</b> for a straightforward explanation of how the use of costume is appropriate for the mood and atmosphere.</p> <p><b>Award 0 marks</b> where there is no explanation of the way in which the use of costume is appropriate for the mood and atmosphere.</p>	2	<p>Example of a 2 mark response:</p> <p>The use of beige and brown are earth colours and suggest that the dancers are being pulled back down to earth to face a life of slavery, rather than have salvation from the God they pray to as members of the Baptist Church. The simplicity of the costumes shows that the slaves had no luxuries in life, through the lack of detail, embellishment, or pattern on them. This evokes sympathy from the audience, which is appropriate for the sad and solemn mood and atmosphere. <b>(2 marks)</b></p>

Question	Expected response	Max mark	Additional guidance
5.	<p>Candidates explain the impact of movement used by the choreographer to communicate the intentions of the piece.</p> <p><b>Award 5–6 marks</b> for a clear and detailed explanation of the impact of movement used by the choreographer to communicate the intentions of the piece.</p> <p><b>Award 3–4 marks</b> for some explanation of the impact of movement used by the choreographer to communicate the intentions of the piece.</p> <p><b>Award 1–2 marks</b> for a limited explanation of the impact of movement used by the choreographer to communicate the intentions of the piece.</p> <p><b>Award 0 marks</b> where there is no explanation of the impact of movement used by the choreographer to communicate the intentions of the piece.</p>	6	<p>Example of a <b>6 mark</b> response:</p> <p>In the first section, ‘I’ve Been Buked’, Ailey uses high-reaches, followed by contracting movements, pulling the dancers bodies back down to the floor. This suggests that the slaves are reaching to God for help and salvation, but are being pulled back to the earth to be oppressed and controlled. The impact of this movement is that it allows the audience to see the importance of religion to the slaves, and feel sympathy for their mistreatment and lack of control.</p> <p>Ailey also uses a variety of high-releases where the shape of the dancers’ bodies physically symbolise a crucifix. When they chaîné with an exceptionally fast speed, they also use lateral arm placements which further suggest the symbolism of a crucifix. The impact of this is to further highlight the importance of religion in their lives, through the use of a widely-recognised religious symbol.</p> <p>In the second section, ‘Didn’t my Lord Deliver Daniel’, Ailey has choreographed kicks with flexed feet, lunges with pleading gestures, and uses lateral reaches – all with sharp, punchy dynamics, which suggest random bursts of anger, rage and fear. This symbolises what the slaves – although worn down – are harbouring inside. The impact of this movement is that the drastic change in dynamics and use of angular movement, in contrast with the first section of the choreography, shows the erratic nature of their treatment and their sorrow as slaves, and again evokes sympathy in the audience response. <b>(6 marks)</b></p>

Question	Expected response	Max mark	Additional guidance
6.	<p>Candidates analyse the spatial elements used by the choreographer to communicate the intentions of the piece.</p> <p><b>Award 5–6 marks</b> for a clear and detailed analysis of the choreographer’s use of spatial elements to communicate the intentions of the piece.</p> <p><b>Award 3–4 marks</b> for some analysis of the choreographer’s use of spatial elements to communicate the intentions of the piece.</p> <p><b>Award 1–2 marks</b> for a limited analysis of the choreographer’s use of spatial elements to communicate the intentions of the piece.</p> <p><b>Award 0 marks</b> for a simple identification of the spatial elements.</p>	6	<p>Example of a <b>6 mark</b> response:</p> <p>Ailey uses clustered/clump formations in ‘I’ve Been Buked’. The dancers being grouped together in such close proximity suggests unity and solidarity between the slaves. It also symbolises group prayer and their loyalty to God. This helps to communicate the choreographic intent as Ailey is able to make the audience understand the importance of religion to the slaves through his use of space.</p> <p>Ailey uses juxtaposition whilst the dancers are spread and scattered across the stage, however returns abruptly all at once to unison with physical distance still between them. This suggests the unity of the slaves through their culture and religious beliefs. No matter how separated or physically far apart they are, they are all united by their belief and faith in God. This helps to communicate the choreographic intentions, as through his use of space Ailey is able to make the audience understand the unbreakable bond and support between the slaves within the community.</p> <p>In ‘Didn’t my Lord Deliver Daniel’ the dancers maintain a triangular formation throughout, however take turns at performing at lower levels, with different outwards, diagonal facings. This is to symbolise how the fight through slavery was constantly dragging them down, and it was coming from all angles. This helps communicate the choreographic intention as it shows how slavery and oppression as an issue was draining and carried out over a long period of time. Families and communities were constantly battling with morale. <b>(6 marks)</b></p>

[END OF SPECIMEN MARKING INSTRUCTIONS]