



National
Qualifications
2019

2019 Dance

Higher

Finalised Marking Instructions

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General marking principles for Higher Dance

Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.

- (a) Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.
- (b) If a candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.
- (c) Where a marking instruction gives a mark range, select the band descriptor that most closely describes the standard of response
 - award the lower mark if the response just meets the standard described
 - award the higher mark if the response fully meets the standard described.
- (d) Candidates should use dance terminology in their answers.
- (e) Award marks for a valid response to the question asked.
 - For **describe** questions, candidates must provide a statement or structure of characteristics and/or features. Responses must be more than an outline or a list and may refer to a concept, process, experiment, situation or facts.
 - For **evaluate** questions, candidates must make a judgement based on criteria and determine the value of something.
 - For **explain** questions, candidates must relate cause and effect and/or make relationships between things clear.
 - For **discuss** questions, candidates must communicate ideas and information on a subject. They may debate two sides of a statement, if appropriate.
 - For **analyse** questions, candidates must identify parts, the relationship between them, and their relationships with the whole. They should draw out and relate implications and must analyse data (possibly including calculations as well as a conclusion).
 - For **compare** questions, candidates must demonstrate knowledge and understanding of the similarities and/or differences between, for instance, things, methods or choices.

Marking instructions for each question

Section 1 – Dance appreciation in context

Question		Expected response	Max mark	Additional guidance
1.	(a)	<p>Candidates explain the impact of one technical weakness on their overall performance in two contrasting dance styles they have studied.</p> <p>Award 2+2 for each dance style.</p> <p>Award 2 marks for a clear and detailed explanation of the impact the technical weakness identified had on their dance performance.</p> <p>Award 1 mark for a straightforward explanation of the impact the technical weakness identified had on their dance performance.</p> <p>Award 0 marks for a response which has no explanation of the impact the technical weakness identified had on their dance performance.</p>	4	<p>Example of a 4 mark response</p> <p>A technical weakness I identified at the start of the course was my use of turnout and parallel. At times during transitions my feet were not in the correct position and between a parallel and turnout position. Also, I was trying to force my feet and hips past my natural turnout and was resulting in poor alignment and untidy performance of movements for both contemporary and jazz dance. This was causing unnecessary strain on my hip, knee and ankle joints and could lead to injury if I continued performing this way. In jazz when I performed a sidekick my hip was lifting and I was not fully rotated from the hips, but was trying to kick my leg straight to the side of my body rather than kicking to my natural turnout. This also affected my alignment and balance as I fell off the movement as I was unable to hold the position as I was trying to force my body beyond my capabilities. When performing in contemporary I often would not turn my feet back to a parallel position and when performing a side tilt into a release movement I didn't fully rotate from the hip joint and after the tilt my feet were slightly turned out on the release and this should have been in parallel to the front. The performance did not look effortless or clean as I should have been able to return to a parallel position to make the transition between the two positions smooth. I have worked hard to develop this weakness for my final dance performance.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 4 mark response</p> <p>When performing grand battement in ballet you must ensure your shoulders are rolled back and chest pointing to the ceiling. By failing to do this my shoulders are hunched over and my technique is inaccurate. This bad posture causes my back to curve therefore I am not meeting the poised criteria and characteristic of ballet. (1 mark) Posture is also key in jazz when performing a kick exercise in the centre shoulders must be rolled back and arms out to the side at shoulder height with a 180 degree angle across the body. Failure to do this means that my shoulders roll forward and so I lose strength in my arms. A lack of posture also causing my back to contract when performing a kick means that my technique is inaccurate and looks lazy to the audience. (1 mark) Alignment is used in ballet in fouette turns. The tucking under of the bum and extension of the neck and head allows a streamline position that is light and primarily in the air. My lack of alignment means that my weight is not in the centre so my balance is incorrectly spread out across my body. This causes me to fall out of the fouettes. (1 mark) This is the same in jazz when performing a pirouette exercise in the centre. The tucking under of the bum and extension of the neck and head means that the sections of the body are neatly stacked on top of each other. So the strength needed to turn is all in the one place. (1 mark) This means that when leaning slightly forward in my pirouettes I lack control and therefore unable to find my balance. This means that I am unable to land correctly and often trip or fall over. Not only is my technique messy and incorrect.</p>

Question	Expected response	Max mark	Additional guidance
(b)	<p>Candidates describe a development method they used to improve the technical weakness identified in 1(a).</p> <p>Award 2 marks for a clear and detailed description of the development method.</p> <p>Award 1 mark for a straightforward description of the development method.</p> <p>Award 0 marks for no valid description of the development method.</p>	2	<p>Candidate responses must refer to a development method that is appropriate to the technical weakness identified in 1(a).</p> <p>Example of a 2 mark response</p> <p>A development method I used to enhance my turnout and performance of kicks and tilts was to create a stretching programme that included dynamic and static stretches to follow three to four times a week. This included the following stretches: the gravity split stretch, butterfly and lunges. I would hold each stretch for 3–4 breaths and then I increased this to 5–6 breaths. I had to focus on stretching with my legs rotated outwards to hold the correct position in the stretches, by repeating these stretching regularly increased my rotational flexibility and help me to understand the abilities of my natural turnout.</p> <p>Example of a 2 mark response</p> <p>To improve both posture and alignment simultaneously I used a pirouette exercise in the centre. Starting off by preparing for a pirouette then rather than turning I held the pirouette position on a releve with my toe touching my knee and my arms out in first. I repeated this on both legs and asked a peer to film this. I then watched it back to make sure my shoulders were rolled back and there was a clear line from the top of my head to supporting toe. I continued to practise and film until I was happy/I then continued the same steps with a single pirouette and then double until I had a perfect pirouette.</p> <p>Example of a 1 mark response</p> <p>To improve my balance I used a technical exercise called developpes. This is when a dancer stands in first position with straight posture and alignment and slowly and controlled raises their leg with the knee bent so that the toe is pointed touching the knee. Then the dancer slowly extends their leg out to the front with control and brings it back in and brings it down to first position.</p>

Question	Expected response	Max mark	Additional guidance
2.	<p>Candidates compare their use of quality and dynamics to a model performer.</p> <p>Award 4 marks for a clear and detailed response that compares their use of quality and dynamics to a model performer.</p> <p>Award 3 marks for a response that compares their use of quality and dynamics to a model performer in some detail.</p> <p>Award 2 marks for a straightforward response that compares their use of quality and dynamics to a model performer.</p> <p>Award 1 mark for a limited response that compares their use of quality and dynamics to a model performer.</p> <p>Award 0 marks for a response which has no comparison of their use of quality and dynamic to a model performer.</p>	4	<p>Example of a 4 mark response</p> <p>I watched a dance performed by Richard Alston’s dance company to identify a model performer. I was able to see the dancer’s use of breath, weight and effort to demonstrate contrasting dynamics throughout the dance, the movements looked effortless with fluid transitions, some sharp movements to add contrast and depth to her performance. I feel this is something I need to develop further in my personal performance. When performing the contraction into a high release and a roll to the floor, I should have used my breath on the contraction then lift and extend into the high release before suspending through the upper body fully and lifting using my breath before rolling to low level with a light and effortless quality. The dancer I watched used her arm movements well to help with the momentum of movements particularly on the traveling and leap section changing the quality to explosive, fast, sharp movements creating a high point in her performance after performing smooth light, flowing movements. I did not manage to execute this, my performance was safe throughout and I did not relax into the performance or apply more energy on the travelling section to show this contrast in dynamics.</p> <p>Example of a 4 mark response</p> <p>A model performers quality of movements for example in a ballet style would be precise, clean, clear graceful and elegant. This would be emphasised by the use of pointe shoes which create the illusion of stretched and elongated legs to emphasise the effortless look and elegance whereas compared to my performance in a ballet dance my quality of movement would appear more structured and placed rather than flowing and effortless like the model performer. (1 mark) For example during my performance of adage a developpe in 2nd would not appear effortless but rather feel challenging and difficult as I do not have the same level and ability to hold my leg stretched in the air for a long period of time due to my lack of flexibility and strength in my thighs and glutes. (1 mark) Whereas compared to a model performer they would squeeze their glutes and thighs, lengthen the supporting leg by pulling up the knee and extend gracefully the working leg while engaging the core to maintain good balance. (1 mark) A model performers dynamics in contemporary performance would be grounded and flowing by the use of fall and recovery movements and the dynamics would be sharp and isolated due to abstract</p>

Question	Expected response	Max mark	Additional guidance
			<p>movements. A model performer movements of dynamic would be flowing as each movement moves in to each other without starting and stopping. In jazz a model performers dynamics would be sharp isolated, strong, precise and clear this is due to good alignment, power and strength (1 mark) whereas compared to my performance in a jazz dance my dynamics would be slower, less sharp, cutting or held strong.</p>

Question	Expected response	Max mark	Additional guidance
3.	<p>Candidates discuss the ways in which an influential choreographer has contributed to one dance style.</p> <p>Candidates must refer to key characteristics and style specific steps in their answer.</p> <p>Award 5–6 marks for a clear and detailed discussion of the choreographer’s influence on a dance style.</p> <p>Award 3–4 marks for some detailed discussion of the choreographer’s influence on the dance style.</p> <p>Award 1–2 marks for a straightforward discussion of the choreographer’s influence on the dance style.</p> <p>Award 0 marks where there is no relevant discussion of the choreographer’s influence on the dance style.</p>	6	<p>Example of a 6 mark response</p> <p>Bob Fosse took inspiration from the sexual revolution a period of time in the 60s that saw the taboo areas of society being brought to the surface and talked about more. The movement looked at things such as womens rights movement, homosexuality and normalisation of the pill. This shift in society encouraged fosse to bring a more provocative flare to the stage. He choreographed numbers such as cell block tango, which featured young and attractive women in minimal and sexually influential clothing performing steps such as the ‘spread eagle’. Fosse influenced jazz as this sexualised flare he brought to the stage encouraged a rise in styles like burlesque that are still performed today. (2 marks) Fosse suffered from scoliosis and arthritis, this meant that his limbs were shaped differently and no longer deemed normal. He embraced this and instead choreographed to suit his disability. In numbers such as ‘Steam Heat and the Pyjama Game’ we see clear evidence of Fosse’s style with rolled shoulders, angular movements and small and minimal movement hand movements. Fosse influenced jazz because he brought a personal flare to the style. His small and intricate hand movements can still be seen in music videos today, like Madonna’s ‘Vogue’. (2 marks) Fosse choreographed ‘Magic To Do’ the opening number in Pippin. Which features the invention of the most famous jazz step in the world the small and intricate gestures infers magic and mystery to the audience. Fosse’s use of gloves in this number were intended to hide his disability although it soon became a key characteristic of jazz and similar costumes can still be seen today in Broadway Musicals like Chicago and Cabaret. Fosse influenced jazz because his invention of jazz hands is the most famous jazz step worldwide and is instantly associated with the style even to the naïve and untrained eye. (2 marks)</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 2 mark response</p> <p>Bob Fosse was bald so wore a hat as he was conscious of it. He also didn't like his hand so wore gloves to hide them. He was one of the first choreographers to use props in his dances. Dancers used hats, canes and chairs when dancing some of them even hat pipes in their movements and all wore gloves. Bob Fosse also wanted the girls to dance in heels which are known as character shoes. This had a major influence on jazz dance as it started what we see today. Productions nowadays mostly will always have props used to add excitement to the piece and without him starting this we wouldn't see props being used in jazz dance today.</p> <p>Example of a 1 mark response</p> <p>He also dressed all his dancers in costumes so they would look like a company and it was more appealing when dancing in unison. Now every dance company today always has costumes on when performing a jazz piece.</p>

Question	Expected response	Max mark	Additional guidance
4.	<p>Candidates analyse the ways in which social and cultural factors have influenced one dance style.</p> <p>Candidates may respond on either social or cultural factors or both. Either approach is acceptable.</p> <p>Award 7–8 marks for a clear and detailed analysis of the impact of social and cultural factors that have influenced the dance style.</p> <p>Award 5–6 marks for a detailed analysis of the impact of social and cultural factors that have influenced the dance style.</p> <p>Award 3–4 marks for a straightforward analysis of the impact of social and cultural factors that have influenced the dance style.</p> <p>Award 1–2 marks for a limited analysis of the impact of social and cultural factors that have influenced the dance style.</p> <p>Award 0 marks where there is no analysis of the impact of social and cultural factors that have influenced the dance style.</p>	8	<p>Example of an 8 mark response</p> <p>There are many cultural factors that have heavily influenced jazz dance one of them being the traditional culture of Africans from which jazz dance originates. When the Africans were brought to America and forced into the Slave trade Dance was a sacred part of their culture. White Americans banned the African slaves from dancing with the slave act of 1740. However the slaves never stopped dancing and instead they performed traditional African dances in secret. They did this so they could keep some form of self-identity to which we now see in Jazz dance today as a form of self-expression and identity. (2 marks) A social factor that impacted jazz dance was the minstrel shows performed by the White Americans. White Americans found amusement in the dances performed by the slaves so created minstrel shows so they could mimic the slaves and make fun of them. White Americans would dress up as African slaves (including painting themselves black) and imitate African dances on-stage for an audience to watch. This is where we see Jazz as a method of performance and way in which to entertain others which is the main purpose of Jazz dance. (2 marks) Another social factor which influenced Jazz dance was the creation of vaudeville shows. This show brought the audience more variety with female dancers and children performing. This is the first moment where Jazz showed signs of being a ‘proper show’ similar to ones we see today with lights and costumes (1 mark) African slaves were sometimes given parts in these shows however only ever played a slave in the performance. Because the limelight was mainly on White Americans this led to the African slaves leaving America and setting up in Europe where they formed a new style of Jazz the first signs of what we see and know today as musical theatre jazz. (1 mark)</p> <p>The Great Depression of the 1930’s led to the creation of Dance competitions, yet another social factor that impacted Jazz because of the lack of money people would take part of competitions in hopes of winning a cash prize. Today competitions are a large part of this dance community with elite teams that have travel the world to compete in some of the biggest competitions. (1 mark) Social dance is another social factor that influenced Jazz with the opening of the Barrowlands Ballroom people from all over Glasgow would spend their Saturday nights out at the dancing taking part in simple dances that everyone could do.</p>

Question			Expected response	Max mark	Additional guidance
					<p>The twist was an overnight sensation, the simple twisting of the hips had people of all ages taking part in the activity and as a move we still see in Jazz dance today. (1 mark) However the beginning of World War 2 led to people giving up their dancing to help with the war and so unfortunately led to the closing of the Barrowlands Ballroom.</p>

Section 2 – Study of a professional choreography

Question	Expected response	Max mark	Additional guidance
5.	<p>Candidates explain the impact of the choreographer’s use of structure to communicate the theme and/or intentions of the piece.</p> <p>Award 4 marks for a clear and detailed response that explains the impact of the choreographer’s use of structure to communicate the theme and/or intentions of the piece.</p> <p>Award 3 marks for a response that explains the impact of the choreographer’s use of structure to communicate the theme and/or intentions of the piece, in some detail.</p> <p>Award 2 marks for a straightforward response that explains the impact of the choreographer’s use of structure to communicate the theme and/or intentions of the piece.</p> <p>Award 1 mark for a limited response that explains the impact of the choreographer’s use of structure to communicate the theme and/or intentions of the piece.</p>	4	<p>Example of a 4 mark response: Ghost Dances</p> <p>Christopher Bruce choreographed and created Ghost Dances. By doing Ghost Dances Bruce made a political statement, he made it for the innocent South Americans who had been devastated by political depression, suffering and no human rights since the dictatorship of the Spanish conquest. He wanted to show the status and/or nationality of the dead was irrelevant and mixed with the constant threat of unknown death.</p> <p>The structure of Ghost Dances was episodic and included 7 sections this meant that each section did not follow a specific storyline but that they were all different with different meanings and related to the themes. Every section after the first section can be split in 2. At the start of the every section is some representation of life or a memory of life and then each section ends with death. For example in section 5 there is the second duet. This duet is a man and woman (young) dancing playfully with upbeat music and the girl has a white dress to emphasise her youth and innocence and the man has a colourful tie also representing youth. They are playing until 1 of the Ghost Dancers brutally kill the girl by crushing her head and a man carries off stage. This section represented a memory of what happened to them as children and was used to show how death was unexpected and sudden. It showed that no matter who you are, death is always your final fate. (2 marks) In each section 1 or more people are killed, rich, poor, men, women, children and more. This highlighted the theme that status and/or nationality was irrelevant in death as everyone ended up with the same fate and that death was inevitable and lurked around every corner. The scenes of life in each section also helped to highlight the fun aspect Bruce put in the Dance before the unknown threat of Dance got everyone. The first and last section repeat at a point where the ghost Dancers are at the front of the stage still and silent. This highlights the repetitive cycle of death and how it overpowers everything including race, gender and status. (2 marks)</p>

Question			Expected response	Max mark	Additional guidance
			Award 0 marks where there is no explanation of the impact of the choreographer's use of structure to communicate the theme and/or intentions of the piece.		<p>Example of a 1 mark response: Ghost Dances</p> <p>The episodic structure allowed Bruce to tell stories or share memories of different races, gender, statuses, people before they all died, reinstating you are as irrelevant when you die. Also repeating parts of the first and last section shows how Ghost Dancers were looking back at memories or flashbacks to when they killed and showed that death is everywhere. (1 mark)</p>

Question	Expected response	Max mark	Additional guidance
6.	<p>Candidates evaluate the choreographer's use of two choreographic devices to communicate the choreographic intentions.</p> <p>Award 5–6 marks for a clear and detailed response that evaluates the choreographer's use of two choreographic devices to communicate the choreographic intentions.</p> <p>Award 3–4 marks for a response that evaluates the choreographer's use of two choreographic devices to communicate the choreographic intentions in some detail.</p> <p>Award 1–2 marks for a limited response that evaluates the choreographer's use of two choreographic devices to communicate the choreographic intentions.</p> <p>Award 0 marks for a response that gives no evaluative points on the choreographer's use of two choreographic devices to communicate the choreographic intentions.</p> <p>If the candidate refers to more than two choreographic devices no additional marks should be allocated.</p>	6	<p>Example of a 6 mark response: Swansong</p> <p>The use of reverting canon helps to convey the partnership between both of the guards. For example, one guard starts the sequence four counts before the other guard and in doing this shows that they are both working together as a team to intimidate and interrogate the prisoner. One guard leads the way with the other following closely behind suggesting that he is backing him up. (2 marks) The prisoner's isolation from the device further emphasises his separation from the guards and effectively helps to portray the unity of the guards within the piece. (1 mark) Question and answer is used when the guards are asking questions of the victim. They tap out a rhythm and the victim responds. Initially he responds defiantly and later when he responds his timing is faster than the interrogators'. I think this shows that he is panicking and feeling flustered, because when you panic you tend to move faster. I think this is effective because it sets the scene and makes it clear that the victim is being interrogated through questioning. (2 marks) I think this helps to show the interrogators' power over the victim helping to reinforce the choreographer's intentions. (1 mark)</p> <p>Example of a 3 mark response: Swansong</p> <p>In the prisoners solo repetition and embellishment are the 2 most apparent devices. Repetition is used to show the endless struggle of repeating himself when trying to break free, he repeats the reaching through his leg which symbolises being trapped behind bars and not being able to escape as well as the feeling of being off balance in his movement such as arabesques with swan like arms behind him making reference to the overall piece. (1 mark) This off balance arabesques is repeated to show that he is unsteady and unaware of what is happening to him. Another key motif that is repeated is the arabesque jump with arms out sideways circling backwards. This is also another swan like symbol and represents both flying then falling. These 3 key movements being repeated highlights the theme of the guard being unsteady of where he is and trying to find a way out again and again then falling back to the reality that is the end for him. (2 marks)</p>

Question			Expected response	Max mark	Additional guidance
			If candidates describe only one choreographic device a maximum of 4 marks may be awarded.		

Question	Expected response	Max mark	Additional guidance
7.	<p>Candidates analyse the choreographer's use of two theatre arts to communicate the choreographic intentions.</p> <p>Award 5–6 marks for a clear and detailed response that analyses the choreographer's use of two theatre arts to communicate the choreographic intentions.</p> <p>Award 3–4 marks for a response that analyses the choreographer's use of two theatre arts to communicate the choreographic intentions in some detail.</p> <p>Award 1–2 marks for a limited response that analyses the choreographer's use of two theatre arts to communicate the choreographic intentions.</p> <p>Award 0 marks for a simple identification of the use of two theatre arts.</p> <p>If the candidate refers to more than two theatre arts no additional marks should be allocated.</p>	6	<p>Example of a 6 mark response: Rooster</p> <p>Bruce uses both lighting and costume to add impact and show the intentions of the piece. For example, a spotlight in the centre of the stage showcases the first dancer performing the rooster strut, a re-occurring motif throughout the piece which sets the scene of the sixties and highlights the male machoism of the era. (1 mark) At certain times throughout the piece the lighting is used to highlight a performer or duet to emphasise and establish characters, for example in <i>Not Fade Away</i> the duet between the man and the women takes place in the spotlight. The female dancer's movements are playful and flirty but more subdued than the male dancer, who is showing off for her with grooming gestures and large energetic movement. This shows the sexual tensions and gender roles of the era. (1 mark) Bruce also uses lighting to emphasise particular movements for example at the end of the third song the spotlight is on the hand fading away, drawing the audience's attention to that particular slow controlled waving gesture which moves the piece on from the flirtatious to a more serious section. This shows the relationships changing between the male and female characters with the women becoming stronger and more independent. This demonstrates the beginning of the changes in gender roles and stereotypes that occurred within the time period. The lighting helps to draw the audience's attention to specific gestures and motifs that define characters as well as setting the atmosphere of each section. (2 marks)</p> <p>The costumes are used to reflect different styles of the 60s such as the jeans, velvet jackets and shirts and ties worn by the males which are similar to what the rolling stones wore in the sixties this helps to communicate the time period and establish the characters. (1 mark) The colourful costumes of the men are varied to show individuality however the women's costumes are identical. This alludes to the theme of male chauvinism within the era with men's costumes being bright and colourful portraying them as superior individuals which is a direct contrast to the women's costumes which are all the same as though they are objects. (1 mark)</p>

Question	Expected response	Max mark	Additional guidance
	<p>If candidates describe only one theatre art a maximum of 4 marks may be awarded.</p>		<p>Example of a 2 mark response: Swansong</p> <p>Lighting is used in the prisoner's solo to communicate intent. There is a diagonal flood of light from stage right which is where the solo takes place – it travels from centre stage up to this corner – opposite side from where the guards enter and exit. Light is a symbolism of hope but also death. (1 mark) When the prisoner first performs his solo up this corner it is as if he has found a way out. This symbolism changes the second time he does it to symbolise death. Him being defeated and now travelling to this corner as the only way out which is to die. This enhances the theme by showing that the only sign of hope is taken away from him by their interrogators by everything else. (1 mark)</p> <p>Another theatre art used is the chair prop, this begins as being safe place for the prisoner but the guards begin to use it as a weapon when the prisoner is sat on it, it symbolises the guards authority as they are higher up than him. He also does his reaching motif through the chair to show that his safe place is now where he is running from this contributes to the overall theme of interrogation. (1 mark)</p>

[END OF MARKING INSTRUCTIONS]