



National
Qualifications
2024

2024 Dance

Higher

Question Paper 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
<p>1. (a)</p>	<p>Candidates are asked to describe one development method they have used to improve one technical skill.</p> <p>Award 2 marks for a clear and detailed description of one development method they used to improve one technical skill.</p> <p>Award 1 mark for a straightforward description of one development method they used to improve one technical skill.</p> <p>Award 0 marks for a response that gives no description of one development method they used to improve one technical skill.</p>	<p>2</p>	<p>Candidate responses must refer to a development method that is appropriate to the technical weakness identified.</p> <p>Example of a 2 mark response:</p> <p>To improve my leg flexibility, I used a split stretch. To carry out this stretch I had to extend one leg forward and one leg back and slide to the floor into a split position. When in the split position I had to ensure that both legs were straight, pushing my legs flat to the floor and pointing through my feet. I had to keep my hips square to the floor ensuring my weight was evenly distributed and held my arms out in second whilst lifting through the spine. I would hold this position for one minute before taking my chest over my leg to deepen the stretch. Finally, I would switch legs and repeat all of this on the other side. To progress the stretch, I then added yoga blocks under my front leg increasing the intensity of the stretch to my hamstring.</p> <p>Example of a 2 mark response:</p> <p>To improve my balance, I carried out a core training programme. Within this I carried out a circuit of exercises for 45 seconds each. This included four specific exercises. The first one was relevé on to a block. I prepared in 4th position and then rise on to the block holding for 4 counts engaging my abdominals. Another exercise included lateral leg lowers holding the yoga block between my ankles controlling my legs up and down not allowing them to touch the floor. I did leg pulses with ankle weights, and I did a plank holding the yoga block on my lower back. I completed the circuit 3 times over and carried out my training over the course of 4 weeks.</p>

Question	Expected response	Max mark	Additional guidance
			<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 relevé 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> <p>Example of a 0 mark response:</p> <p>One development method I used to improve my stamina was HIIT sessions. This worked on things like breath control and keeping on time with the music. I did this three times a week.</p>

Question	Expected response	Max mark	Additional guidance
(b)	<p>Candidates are asked to evaluate the development method used to improve the technical skill described in 1a.</p> <p>Award 4 marks for a clear and detailed response that evaluates the development method used to improve the technical skill described in 1a.</p> <p>Award 3 marks for a detailed response that evaluates the development method used to improve the technical skill described in 1a.</p> <p>Award 2 marks for a straightforward response that evaluates the development method used to improve the technical skill described in 1a.</p> <p>Award 1 marks for a limited response that evaluates the development method used to improve the technical skill described in 1a.</p> <p>Award 0 marks for a response that gives no evaluation on the development method used to improve the technical skill described in 1a.</p>	4	<p>Example of a 4 mark response:</p> <p>Doing a stretch programme was an effective development method to improve my flexibility. Before the programme I had a restricted range of movement in my left hamstring which made it difficult for me to execute steps such as my left leg kick and my box jump. After doing the programme of stretches I noticed a significant improvement in my left leg for example I was now able to reach close to 180 degrees in my kick allowing me to hit a clean line in my jazz solo. This also had a positive impact on my posture and alignment as I was no longer hunching over to try and make my kick go higher and was now able to remain upright and centred improving the overall aesthetic of my execution. I think the stretch programme also had a positive impact on my hip flexibility as I used a frog stretch which helped to loosen my hips. Increasing the range of movement in my hips allowed me to execute my box jump with a full rotation from the hips. This meant that I was able to get my legs higher and closer to a flat split position whilst in the air. This also allowed me to have better alignment in my upper body helping tuck my bottom under and therefore being able to use my arm lines to present the step with more poise. Overall, I feel that the stretch programme was effective in improving my flexibility allowing for an improved performance in my jazz solo.</p> <p>Example of a 3 mark response</p> <p>Using a pirouette exercise was highly effective and this helped me to improve my centring and balance. Improved centring and balance allowed me to stay controlled when performing a double pirouette in my jazz solo. Due to the practise of going into the relevé position I was now pulling up through the supporting leg and engaging my core whereas before my heel would drop to the floor, causing me to lean back in my turn and resulting in me falling out of the turn and missing the transition into the next movement. This shows that the development method has had a positive effect on improving my centring and balance and therefore my overall performance.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 2 mark response:</p> <p>Successfully increasing the range of movement in my hips from completing my training programme allowed me to execute my box jump with a full rotation from the hips. This meant that I was able to get my legs higher and closer to a flat split position whilst in the air. This also allowed me to have better alignment in my upper body helping tuck my bottom under and therefore being able to use my arm lines to present the step with more poise. Overall, I feel that the stretch programme was effective in improving my flexibility allowing for an improved performance in my jazz solo.</p> <p>Example of a 1 mark response:</p> <p>I think the development has been good at helping me improve my flexibility. I can now perform a leap at a full 180-degree flat split position whereas before my stretch training I would have a bent back leg, and this made it look sloppy.</p>

Question	Expected response	Max mark	Additional guidance
2.	<p>Candidates are asked to explain the impact of self-expression in one of their dance solos.</p> <p>Award 4 marks for a clear and detailed response that explains the impact of self-expression in one of their dance solos.</p> <p>Award 3 marks for a detailed response that explains the impact of self-expression in one of their dance solos.</p> <p>Award 2 marks for a straightforward response that explains the impact of self-expression in one of their dance solos.</p> <p>Award 1 mark for a limited response that explain the impact of self-expression in one of their dance solos.</p> <p>Award 0 marks for a response that has no explanation the impact of self-expression had in one of their dance solos.</p>	4	<p>Example of a 4 mark response:</p> <p>Self-expression had a positive impact on my performance in my jazz solo. This was because I used a wide variety of facial expressions, as well as using headlines and eyeline to help project my performance and show my personality throughout the performance. An example of my self-expression enhancing my performance is from the start of the jazz solo when the music starts quietly and slowly builds as I lift my head gradually, then there is a playful sound in the music where I have a quizzical look of my face and my eyes are moving from side to side as though trying to entice the audience into my performance. The impact of this was that I immediately engaged with the audience in my performance and by using dramatic and curious facial expressions I drew them into the solo and helped to create the upbeat, fun and joyful atmosphere of the performance which would help to keep them entertained. Another example of my use of self-expression impacting on my performance was during the punchy, upbeat section of the dance I used a big natural smile, wide eyes and incorporated headlines into the performance. The impact of this was that my facial expressions and use of self-expression helped to mirror the sound and quality of the music and helped make the dance exciting and engaging to watch because it matched the mood and atmosphere of the music as well as the style of the choreography.</p> <p>Example of a 3 mark response:</p> <p>In my contemporary solo my self-expression allowed me to show my connection to the music through my use of facial expressions. For example, I responded to the emotional piece of music through using a sad facial expression which helped the examiner to connect with my performance and realise the sad atmosphere that I was trying to portray. Another example of myself expression positively impacting on my solo was later in the dance when I was doing a high release and looked upwards and outwards projecting the movement towards the audience with a hopeful expression on my face. The impact of this was that the examiner understood that I was looking for a way out and that I was looking for help. Therefore, my use of self-expression throughout my solo helped to show the theme and intentions behind the choreography.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 2 mark response:</p> <p>In my ballet solo self-expression impacted on my performance negatively because I was very nervous and was trying hard not to forget the movements therefore, I did not look confident, and my facial expression was blank, and I looked like I was just practising my solo rather than performing it. Furthermore, my eyeline was downwards and I really struggled to use headlines, this was because I did not want to look at the marker and I was so nervous. The impact of this was that my dance looked unrehearsed and unprofessional.</p> <p>Example of a 1 mark response:</p> <p>Self-expression had a positive impact on my performance in my jazz solo because I maintained a happy and smiling facial expression throughout the duration of my solos therefore the impact of this was that I looked confident, and the audience were entertained by my happy performance.</p>

Question	Expected response	Max mark	Additional guidance
3.	<p>Candidates are asked to compare their use of musicality in their two contrasting dance solos.</p> <p>Award 4 marks for a clear and detailed response that compares their use of musicality in their two contrasting dance solos.</p> <p>Award 3 marks for a detailed response that compares their use of musicality in their two contrasting dance solos.</p> <p>Award 2 marks for a straightforward response that compares their use of musicality in their two contrasting dance solos.</p> <p>Award 1 mark for a limited response that compares their use of musicality in their two contrasting dance solos.</p> <p>Award 0 marks for a response that gives no comparison on their use of musicality.</p>	4	<p>Example of a 4 mark response:</p> <p>Within contemporary I used musicality to create contrasts effectively within my performance and make it engaging to watch. During the crescendo in the music, I emphasised my high release to highlight the musical quality by making it large and powerful. This matched with the music and helped to create an emotional connection between my movement and the music. I was also able to identify the staccato bits of the music where I performed my triplets, I was able to keep to the correct beats, keep my feet sharp to match the quality of the music, but maintain my arms and hands soft to match the style of contemporary. Similarly, in my jazz solo my use of musicality was like my contemporary and I was also able to highlight the crescendo in the music, which happened in the bridge, by suspending my lunge reach I was able to fill this part of the music adding to the dramatic effect which helped me to engage the audience with my emotional intentions. Also, similarly I was able to highlight where the music was more staccato in its quality, however within jazz I made my movement sharper, more energetic and punchier – in keeping with the style. This was demonstrated in the flick ball change, pas de bourrée travelling section of my solo. As I hit these steps, I used a quick, precise movement quality that accentuated the beats within the music. Although very different in styles I was able to use my musicality effectively across both of my solo performances to enhance the overall stylistic features and intentions of the dance styles.</p> <p>Example of a 3 mark response:</p> <p>In my contemporary solo I had good use of musicality this allowed me to hit all the beats and create contrast between the soft and slow movements and the sharp abrupt movements. For example, my good musicality allowed me to suspend the falling movement for a long time and still sharply get to the next position on time. This is in contrast to in my jazz solo where I miss out some of the accents in the music for example, during the fan kick I did not suspend and draw out the music in the way the music suggested to which meant that I could not hit the correct accents in the music. In my contemporary solo my good musicality allowed me to put on a stronger performance. I successfully hit the sharp accents whilst also moving through the slower, softer movement. This allowed for a more exciting performance as there was variety in my movements, in my interpretation of the music. This also draws the audience in as it kept them engaged and interested. However, in my jazz</p>

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			<p>solo my musicality was less effective as I did not fully listen to the music which meant I missed some of the key moments.</p> <p>Example of a 2 mark response: In my commercial solo I use my musicality well. For example, in my waacking section I made sure that my arms fully extended to ensure that every arm line hit on the exact beats of the music. This was effective as the synchronisation of the movement and music matched and this helped to add impact making my performance eye catching. However, in my jazz solo I really struggled to use my musicality in the same way. I was good at accentuating the sharp isolated sections but when it came to the slower sections of the choreography, I didn't really fill the music, and this left me with moments of pause between steps. This had an impact on my ability to create light and shade making the performance flat.</p> <p>Example of a 1 mark response: In my ballet solo I made sure that my movement was constantly flowing and matching the music. I was lengthening through each move so that I was filling the music. Whereas in my jazz solo I used contrasting dynamics to ensure I was hitting the beats in the music for example when there was a loud bang in the music, I used a sharp, clean line to mirror the power behind the music, making it more eye catching.</p>

Question	Expected response	Max mark	Additional guidance
4.	<p>Candidates are asked to explain the impact of key characteristics in one of their chosen dance styles.</p> <p>Award 4 marks for a clear and detailed response that explains the impact of key characteristics in one chosen dance style.</p> <p>Award 3 marks for a detailed response that explains the impact of key characteristics in one chosen dance style.</p> <p>Award 2 marks for a straightforward response that explains the impact of key characteristics in one chosen dance style.</p> <p>Award 1 mark for a limited response that explains the impact of key characteristics in one chosen dance style.</p> <p>Award 0 marks for a response that gives no explanation of the impact of key characteristics in one chosen dance style.</p>	4	<p>Example of 4 mark response:</p> <p>Costume is a key characteristic of jazz dance that impacts on the style. Often in jazz dance the costumes are black and can have lace embellishments or sequins, the style of costume impacts on jazz dance because it helps to entertain the audience with the glitz and glamour that is on display on the stage. For example, in Chicago the costumes that you see in the performance are very sultry and seductive. The female dancers wear fishnet tights, pants, lace gloves and bra like tops with their hair tied in a high ponytail. The impact of this is that the dancers entice you into their performance and it helps to enhance the sassy style of the show and helps to entertain the audience which is one of the main purposes of jazz dance. Another key characteristic of jazz dance that impacts on the dance style is the use of isolations. For example, jazz dancers often isolate individual body parts such as performing sharp head movements to a syncopated beat of music, whilst keeping all other body parts still. This impacts on the dance style because it allows the dancer to demonstrate high levels of musicality through using their body to replicate the complex rhythms in the music and to create intriguing and eye-catching moments where the audience can be drawn into a specific part of the performance. This is very popular in dance and has adapted the way choreographers create movement.</p> <p>Example of 3 mark response:</p> <p>One key characteristic of ballet is the music. The music used in ballet classes and performances is mainly classical, with a strong rhythm and is expressive. This could be played on a piano which is typical of technique classes or by an orchestra in a pit for a performance in the theatre. The impact of this on the dance style is that there are no lyrics in the music and the dancers therefore use their body, self-expression and gestures to tell the story through their movement. Feelings and emotions are evoked from the music, and these are then portrayed by the dancer to help the audience connect with the music. Another key characteristic of ballet for girls is pointe shoes and the impact of these on the style is that they allow the dancer to show an ethereal quality through their movement because when they are dancing on pointe they look like they are gliding effortlessly across the stage.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example 2 mark response:</p> <p>A key characteristic of contemporary dance is the use of contraction and release. The impact of these movements is that it allows the dancer to show deep emotion through their performance which is key to the style of contemporary dance. For example, when drawing the body inwards for a contraction it can help to show angst and vulnerability whereas when performing a release movement such as in a high release it helps to show a sense of freedom and hope. This manipulation of the spine in contemporary has allowed choreographers to show the story and the characters emotion throughout the performance.</p> <p>Example of 1 mark response:</p> <p>A key characteristic of jazz dance is the use of props such as hats and canes such as in Top Hat. In this performance the dancers wear hats and use top hats to help them show their character and the era the performance is from when noble men would wear these. Therefore, this key characteristic has influenced the style because it allows dancers to show the time period and helps to further show their character.</p>

Question	Expected response	Max mark	Additional guidance
5.	<p>Candidates are asked to analyse the ways in which social and/or cultural factors have influenced one dance style.</p> <p>Award 5-6 marks for a clear and detailed response that analyses the ways in which social and/or cultural factors have influenced one dance style.</p> <p>Award 3-4 marks for a detailed response that analyses the ways in which social and/or cultural factors have influenced one dance style.</p> <p>Award 1-2 marks for a limited response that analyses the ways in which social and/or cultural factors have influenced one dance style.</p> <p>Award 0 marks for a response that gives no analysis of the ways in which social and/or cultural factors have influenced one dance style.</p>	6	<p>Example of a 6 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. Therefore, this cultural factor has impacted on and shaped jazz dance today as jazz dancers often show their personality throughout their performance through adding flamboyant costumes, upbeat music and joyful use of self-expression.</p> <p>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. This highlights that the social factor of the minstrel shows played a role in influencing the development of jazz today as it was one of the first means of portraying dance as a form of entertainment and today West End shows and Broadway are still a popular form of social entertainment.</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. Therefore, this is another example of how a social factor has helped to shape the way in which we view jazz today. This was the initial driving force behind winning prizes through performing and has developed into the vast competition scene that we see today for dance.</p>

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			<p>Example 3 mark response:</p> <p>There have been many social and cultural factors that have influenced ballet. One being the changes in gender identity. This has influenced ballet because choreographers have explored this through their work by changing the gender of many traditional roles. For example, Matthew Bourne’s all male cast of Swan Lake. This was the first time we see dancers playing a traditionally female role within the ballet. Previously to this females were always the lead role within Swan Lake. Bourne was able to get an all-male cast and use them in his adapted version of Swan Lake whilst still following the love story behind it. Breaking gender stereotypes and paving the way for future choreographies. A more recent production that also explored gender identity was Scottish Ballet’s new performance of Cinderella by Christopher Hampson which had a male Cinders for many of the performances. This shocked audiences and continued what Bourne had explored by making performances relate to changes in our society. Therefore, highlighting the impact that gender identity has had on ballet as a dance style.</p> <p>Example 1 mark response:</p> <p>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. 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. However, this social factor influenced the sassy nature of the movements that we see in many jazz performances today. Therefore, showing the development of the style over time.</p>

SECTION 2 – STUDY OF A PROFESSIONAL CHOREOGRAPHY

Question		Expected response	Max Mark	Additional guidance
6.	(a)	<p>Candidates are asked to explain the mood and/or atmosphere in a specific section within the piece.</p> <p>Award 2 marks for a clear and detailed explanation of the mood and/or atmosphere in a specific section within the piece.</p> <p>Award 1 mark for a straightforward explanation of the mood and/or atmosphere at a specific section within the piece.</p> <p>Award 0 marks for no valid explanation of the mood and/or atmosphere at a specific section within the piece.</p>	2	<p>Example of a 2 mark response:</p> <p>Greenwood (Donald Byrd - 2019)</p> <p>The mood in the final section of Greenwood is heart-breaking and sad, and the atmosphere is solemn and tense. This is because the narrator has just witnessed the climax of the choreography – the massacre. We learn how a simple, singular event that happened 100-years ago was the catalyst for loss of innocent lives on a huge scale. The themes of racial segregation and social injustice – that comes to the fore in this final section – make the audience feel sorrowful at the loss of life and lack of compassion for the African American community in Greenwood.</p> <p>Example of a 2 mark response:</p> <p>Swansong (Christopher Bruce 1987)</p> <p>In Swansong section 1 ‘Questions and Answers’ we see the guards entering the cell. The mood in this section is tense and creates a feeling of worry and panic. Within this section we see the prisoner being interrogated and the mood that is created makes us feel worried and panic for the prisoner as we see the beginnings of abuse and interrogation. This sets the scene for what lies ahead, and the themes of prisoner of conscience and power become clear. The atmosphere is eerie and unsettling for the audience.</p> <p>Example of a 1 mark response:</p> <p>Ghost Dances (Christopher Bruce 1981)</p> <p>The mood and atmosphere in the opening section of Ghost Dances is spooky and eerie. The piece refers to the Chilean community and the oppression that they faced in their country. In the opening section Bruce uses ghosts to represent the Chilean government, which creates a feeling of fear and worry for the lives of the Chilean folk.</p>

Question	Expected response	Max Mark	Additional guidance
			<p>Example of a 0 mark response:</p> <p>(Revelations Alvin Ailey 1960)</p> <p>The mood and atmosphere in 'Fix me Jesus' creates a dull and sad atmosphere. This shows that everyone is lost, confused and had no hope.</p>

Question	Expected response	Max mark	Additional guidance
(b)	<p>Candidates are asked to explain in what way the choreographer uses music and/or sound to enhance the section explained in (a).</p> <p>Award 2 marks for a clear and detailed explanation of the way the choreographer uses music and/or sound to enhance the section explained in (a).</p> <p>Award 1 mark for a straightforward explanation of the way the choreographer uses music and/or sound to enhance the section explained in (a).</p> <p>Award 0 marks for no valid explanation of the way the choreographer uses music and/or sound to enhance the section explained in (a).</p>	2	<p>Example of a 2 mark response:</p> <p>Greenwood (Donald Byrd - 2019) As soon as the white supremacist characters exit the stage in the final section of Greenwood the choreographer uses silence to enhance the mood and atmosphere referenced in (a). The use of silence is representative of the silence from the history books, the white community, and the lack of accountability for their historical events that took place that day. As the narrator character crawls around the stage amidst the devastation of the family, the use of silence communicates the sadness, the social injustice and how the residents of present-day Greenwood want the bodies lost during the massacre to be found and the silence to be broken. You are able to hear the desperation in the narrators' gasps for breath and struggle as she moves around the stage because of the silence also, which further enhances the strife and the tense atmosphere.</p> <p>Example of a 2 mark response:</p> <p>Ghost Dances (Christopher Bruce 1981)</p> <p>In the opening section of Ghost Dancers, the choreographer uses sound to enhance the mood and atmosphere. At the beginning of the section, you can hear the wind blowing whilst the rest of the sound remains silence. This helps to set the scene of the piece and allows the audience to understand that we are in a dark underworld. This links to the theme and intentions as it shows us that the ghost dancers are animalistic and waiting quietly ready to hunt their prey. The Ghost Dancers appear on stage and the eeriness of this sound adds to the fear and suspense for the audience as they watch the mysterious creatures lurk around the stage. There is a faint dripping sound that echoes in the background which could be representative of dripping blood. This creates a feeling of worry and panic for what the ghost dancers are capable of. It sets the scene for the deaths of the Chilean folk people who die at the hands of the Chilean government.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 1 mark response:</p> <p>Swansong (Christopher Bruce 1987)</p> <p>In Swansong the choreographer uses the sound of tapping in 'Question and Answer'. The use of a tapping sound is used to enhance the theme and intentions of an interrogation. Bruce uses taps to represent the conversation between the prison guards and the prisoner. Changing the tempo and sequence of the taps to help signify the increasing intensity of the interrogation and making the audience feel worried and panicked for the prisoner.</p> <p>Example of a 0 mark response:</p> <p>Revelations Alvin Ailey 1960)</p> <p>In 'Fix me Jesus' the song has religious words such as 'Jesus' to portray the religious intentions and meaning. This shows that people need Jesus as they are lost and confused.</p>

Question	Expected response	Max mark	Additional guidance
7.	<p>Candidates are asked to evaluate the use of lighting to communicate the choreographic intentions.</p> <p>Award 4 marks for a clear and detailed response that evaluates the use of lighting to communicate the choreographic intentions.</p> <p>Award 3 marks for a detailed response that evaluates the use of lighting to communicate the choreographic intentions.</p> <p>Award 2 marks for a straightforward response that evaluates the use of lighting to communicate the choreographic intentions.</p> <p>Award 1 mark for a limited response that evaluates the use of lighting to communicate the choreographic intentions.</p> <p>Award 0 marks for a response that has no evaluation of the use of lighting to communicate the choreographic intentions.</p>	4	<p>Example of a 4 mark response:</p> <p>Greenwood (Donald Byrd - 2019)</p> <p>There was a box creating the shape of the lift shone onto centre stage of the dance floor. This was highly effective for several reasons as it returned within the A section of the rondo. Firstly, it allowed the audience to clearly visualise the lift, which was an integral part of the storyline. Secondly it was successfully able to help communicate the various theories of what actually happened inside. In C the box widened and allowed the dancers space to use the whole floor as ‘the lift’. This helped successfully communicate their love and passion for one another, and as the white supremacists closed in – so did the box of light. This rapid shrinking of the box of light effectively highlighted the darkness and narrow-mindedness of society closing in on them. It physically trapped them and left them almost in darkness, further helping to successfully highlight the theme of racial segregation and social injustice. It was also important to note that no other characters ever stepped inside of the box light, only Rowland and Page. This worked well to highlight to the audience that it was only ever those two characters from history that would ever truly know what went on inside. As we know Page chose never to press charges or tell the truth, this again further highlights the social injustice as no one actually will ever know the truth, and the massacre was unjust. Without this use of shaped, focused lighting Byrd might not have been as successful in showing how the actions within the lift led to each conspiracy theory. The use of box lighting was effective and well-received within the choreography as a whole and it was very effective in communicating the intentions of the choreography to the audience.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 3 mark response:</p> <p>Swansong (Christopher Bruce 1987)</p> <p>The use of a shaft of light in Swansong was effective in helping Bruce to set the scene of a prison cell. The stage was in pure darkness except from one beam of light shining from the upstage left. This was used to represent a window in the cell which helped to highlight that the prisoner had no connection with the outside world and is trapped, being held captive by the prison guards. Throughout the piece the prisoner continually dances his solo towards the shaft of white light emphasising that he longs for his freedom and cannot escape the confinement of the prison cell. The rest of the stage being in complete darkness is effective in showing that he is alone and gives the stage a cold eerie feeling that makes us feel sorry for the prisoner. At the end of the piece the light then comes to represent heaven. We see the prisoner perform his last dance as the guards stand completely still. His movement towards the light signifying his death and him going to the afterlife.</p> <p>Example of a 2 mark response:</p> <p>Ghost Dances (Christopher Bruce 1981)</p> <p>The use of side lighting in ghost dances has been used effectively to accentuate the ghost dancers' costumes. The side lighting lets the audience see the skeletal costumes of the ghost's whilst keeping them slightly unrevealed. This helps to add to their mysterious and dark presence. Bruce has effectively created an eerie atmosphere with this lighting that makes the audience feel on edge and spooked by the silhouettes of the ghosts. The other sections of the piece bring bright lighting helping show the contrast between the deaths and the resilience of the Chilean folk people who continued to stand up for their rights.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 1 mark response:</p> <p>Ghost Dances (Christopher Bruce 1981)</p> <p>In Ghost Dances, Bruce uses a blue spotlight focused in on each of the deaths. This has been effective in drawing the audience's attention to the sudden murders of the Chilean folk people. The use of the colour blue has connotations of cold and sadness making us feel bad for those who have lost their lives at the hands of the government.</p>

Question		Expected response	Max mark	Additional guidance
8.	(a)	<p>Candidates are asked to describe key movements within a motif.</p> <p>Award 2 marks for a clear and detailed description of key movements within a motif.</p> <p>Award 1 mark for a straightforward description of key movements within a motif.</p> <p>Award 0 marks for no description of key movements within a motif.</p>	2	<p>Example of a 2 mark response:</p> <p>Greenwood (Donald Byrd - 2019)</p> <p>A motif that was clear within Greenwood was when Page wraps her legs around Rowland, as he lifts her up. Still wrapped round him she then high releases backwards. As he releases her, she trust falls into his arms and they shuffle backwards, there is a sense of passion and trust between the pair. Her body language and weight are always leaning into him and he wraps his arms around her, whilst they maintain close proxemics and at times keep their faces close together. She does a penché, into an attitude and the pair are able to roll intimately together to the floor.</p> <p>Example of a 1 mark response:</p> <p>Swansong (Christopher Bruce 1987)</p> <p>In Swansong a motif is within the prisoner's solo. As he sits in the chair the prisoner curls his neck and reaches forward with one arm and back with the other. He then performs a grabbing action with his hands before curling down his body to go to his lap. This is repeated and the movements are changed as the solo develops.</p> <p>Example of a 0 mark response:</p> <p>Ghost Dances (Christopher Bruce 1981)</p> <p>In Ghost Dances the ghost dancers perform a motif. Some of the key movements within this include a lunge, dragging their leg across the floor and rolling in canon. They did this in unison to show their power and that they were working as a team.</p>

Question	Expected response	Max mark	Additional guidance
(b)	<p>Candidates are asked to analyse the ways in which the key movements within the motif were developed to communicate the choreographic intentions.</p> <p>Award 5-6 marks for a clear and detailed response that analyses the way in which the key movements within the motif described in (a) were developed to communicate the choreographic intentions.</p> <p>Award 3-4 marks for a detailed response that analyses the way in which the key movements within the motif described in (a) were developed to communicate the choreographic intentions.</p> <p>Award 1-2 marks for a limited response that analyses the way in which the key movements within the motif described in (a) were developed to communicate the choreographic intentions.</p> <p>Award 0 marks for a response that does not analyse the way in which the key movements within the motif were developed to communicate the choreographic intentions.</p>	6	<p>Example of a 6 mark response: Greenwood (Donald Byrd - 2019)</p> <p>This motif was first seen in section C when the couple are in love, however Byrd develops this motif in section D when Rowland attacks Page to show the contrast in the two sections/conspiracy theories. He develops the motif successfully with:</p> <p>Embellishment is used to show that Page’s weight placement and body language is different and has changed which helps to show to the audience the theory that he is attacking her. Rowland forcefully lifts her, and this time her high release is an attempt to break free from him, whereas when performed previously she trust falls into his arms showing the mutual affection. As she is trying to escape, she falls and he grabs her rather than the fall/catch being about trust. Which further highlights to the audience that she is no longer reciprocating the emotions involved and reiterating the theory that she is being attacked. He then drags her backwards and she is often contracting which helps to highlight to the audience that she is showing disgust at being in contact with him. The penché is also performed with a flexed foot this time, which helps to break the line and shows that she is trying to defend herself as she does not want to be near to him. Page uses the flexed foot to push Rowland away as she rolls to the floor. Further communicating the choreographers' intentions of portraying the theory of her being attacked as they no longer maintain the intimacy from the previous section.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Dynamics are developed into being sharp and erratic in comparison to the smoothness and fluidity of the love section. For example, the lift into the high release and then the fall to the floor is now not smooth and loving, it is sharp and sudden as though battling to escape. This helps to show the contrast between the love and the attack to the audience, making them aware that the relationship between the pair has significantly changed. This is further highlighted through developing the motif using direction – Page is trying hopelessly to get away from Rowland, therefore movements that were previously performed facing one another are now facing away to help the audience understand that he is attacking her, and she is not there by choice.</p> <p>Each of these developments help highlight the themes of racial segregation and social injustice, taking a once loving motif and making it an attack which is powerful and gruelling to watch.</p> <p>Example of a 3 mark response:</p> <p>Ghost Dances (Christopher Bruce 1981)</p> <p>In ghost dances the choreographer has developed the movements of the Chilean folk people’s defiant motif when he continues to build on the original motif by adding more movement each time through his use of accumulation. The squat movement is followed by a pas de bouree but each time the dancers add new movement, and more dancers add to the phrase. This helps to show the resilience of the Chilean folk people and how they continued to stand up for their human rights. The more movement helped to show the build-up of the community and the coming together to stand up and show their unity against the government. The motif is also developed through the change in quality and force as we see the phrase become more weighted as the dance progresses. This gets stronger which further reinforces the resistance against the government and political oppression.</p>

Question	Expected response	Max mark	Additional guidance
			<p>Example of a 2 mark response:</p> <p>Swansong (Christopher Bruce 1987)</p> <p>In Swansong the choreographer has used retrograde to develop the key movements in the prisoner's motif. For example, when the prisoner reaches forward in his original motif, he later recreates the same movement but this time going in reverse. The use of the reversing movement helps to convey that the prisoner is no longer striving for help or escape and instead he is giving up and going back on himself. This shows how he is becoming weaker as the torture progresses.</p> <p>Example of a 0 mark response:</p> <p>Greenwood (Donald Byrd - 2019)</p> <p>Repetition was used well to help communicate the attack, repeating the movements where they are close together which made the audience feel uncomfortable as they know that she is being attacked. Page being dragged back is repeated and it clearly highlights the intentions in this section that she was unable to escape Rowland, and therefore helps to portray to the audience the theory assumed by the white supremacists.</p>

[END OF MARKING INSTRUCTIONS]