



National  
Qualifications  
2025

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**2025 Dance**

**National 5**

**Question Paper Finalised Marking Instructions**

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## General marking principles for National 5 Dance

*This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this paper. These principles must be read in conjunction with the detailed marking instructions, which identify the key features required in candidate responses.*

- (a) Marks for each candidate response must always be assigned in line with these general marking principles and the detailed marking instructions for this assessment.
- (b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- (c) Candidates who do not respond to all aspects of a question cannot access the full range of marks.
- (d) Candidates could refer to a choreography that is unknown to the marker. Markers should use their professional judgement.
- (e) Candidates are expected to use dance terminology throughout in order to access the full range of marks.

### Overview

The purpose of the question paper is to assess breadth of knowledge and depth of understanding from across the course, and the application of this knowledge to answer appropriately challenging questions.

Section 1 asks candidates to give a personal evaluative response of self.

Section 2 asks candidates to demonstrate knowledge and understanding of a chosen dance style.

Section 3 asks candidates to give a personal evaluative response to a professional piece of choreography for two or more dancers.

Marking instructions for each question

SECTION 1

Question		Expected response	Max mark	Additional guidance
1.	(a)	<p>Candidates are asked to describe a development method they have used to improve <b>one</b> performance skill.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>• a detailed description of a development method used to improve one performance skill <b>(2 marks)</b></li> <li>• a straightforward description of a development method used to improve one performance skill. <b>(1 mark)</b></li> </ul>	2	<p>Responses may include:</p> <ul style="list-style-type: none"> <li>• individual exercises</li> <li>• extra class</li> <li>• video analysis</li> <li>• comparison to a model performer.</li> </ul> <p>This list is not exhaustive.</p> <p>Example of a <b>2 mark</b> candidate response:</p> <p>I used trial and error to improve self-expression by videoing myself do the dance in the studio. I watched it back and decided what faces I liked and disliked and faces that weren't or were too much. I then repeated this again about 5 or 6 times until I was happy with my expressions.</p> <p>Example of a <b>1 mark</b> candidate response:</p> <p>In my jazz solo to improve my self-expression/facial expressions I dance in front of the mirror so I could see what facial expression I was doing; I also could evaluate how my body was expressed as I wanted my movement to be big and sharp.</p>

Question		Expected response	Max mark	Additional guidance
	(b)	<p>Candidates are asked to explain the way(s) their development method described in (a) improved their solo performance.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>• a detailed explanation of the way(s) the development method described in (a) improved their solo performance <b>(2 marks)</b></li> <li>• a straightforward explanation of the way(s) the development method described in (a) improved their solo performance. <b>(1 mark)</b></li> </ul>	<b>2</b>	<p>Example of a <b>2 mark</b> candidate response:</p> <p>Trial and error helped improve my solo performance. Eg, midway through my dance my faces used to drop, but now I saw that on the videos, I have fixed it and now I do a pout and sassy smile at the right bit. This improved my performance because it made it exciting for the audience to watch because I was always doing full faces to keep them interested. Now my routine is less boring, and all of my faces match up to the song and moves. My headlines are also much cleaner and more confident looking.</p> <p>Example of a <b>1 mark</b> candidate response:</p> <p>Choreographing a facial element to each movement improved my solo performance. Eg, instead of having only one facial expression the whole way through the dance I had multiple. This is a good thing as I had a variety of different facial expressions. This means it improved my solo performance and made the dance more exciting.</p>

Question	Expected response	Max mark	Additional guidance
2.	<p>Candidates are asked to explain their use of leg strength when performing travelling step(s).</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>• a detailed explanation of their use of leg strength when performing travelling step(s) <b>(2 marks)</b></li> <li>• a straightforward explanation of their use of leg strength when performing travelling step(s). <b>(1 mark)</b></li> </ul>	2	<p>Example of a <b>2 mark</b> candidate response:</p> <p>I used leg strength when performing a leap. Eg, I had to use the strength in my quadriceps to get me up higher into the air. This allows me to get more airtime and get my legs to a 180-degree angle, which makes the audience more impressed and interested, because I'm so high with straight legs in a split. It also leads me into my next move on time because of more airtime I'm not going faster than the music.</p> <p>Example of a <b>1 mark</b> candidate response:</p> <p>I used leg strength when performing a leap. Eg, I used leg strength so I could get really high in the air giving me time to get as flat in a split as possible. This is a good thing as I wasn't worrying about landing as my strength meant I got high enough in the air. This means that my strength really helped my leap and made it look better.</p>

Question	Expected response	Max mark	Additional guidance
3.	<p>Candidates are asked to evaluate their use of centring <b>and/or</b> balance in their solo performance.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>• a detailed evaluation of their use of centring <b>and/or</b> balance in their solo performance (4 marks)</li> <li>• an evaluation of their use of centring <b>and/or</b> balance in their solo performance in some detail (3 marks)</li> <li>• a straightforward evaluation of their use of centring <b>and/or</b> balance in their solo performance (2 marks)</li> <li>• a limited evaluation of their use of centring <b>and/or</b> balance in their solo performance. (1 marks)</li> </ul> <p>Award <b>0 marks</b> where there is no <b>evaluation</b> of their use of centring <b>and/or</b> balance in their solo performance.</p>	4	<p>Example of a <b>4 mark</b> candidate response:</p> <p>In my solo I love my use of centring and balance. In my opinion during my pirouette my balance was outstanding. I held my releve long enough to do a double instead of a single, which I thought was amazing. I liked a moment in my dance where I leaned back as if I was going to fall, but I used my centring and balance really well and then did an elegant roll to the floor. I thought this was great use of centring and balance as it did a fab job at keeping the audience excited by catching myself. Overall, my use of centring and balance was fantastic.</p> <p>Example of a <b>3 mark</b> candidate response:</p> <p>My use of centring and balance was ineffective when performing my pirouettes in my jazz solo. This meant that when performing my pirouettes I didn't have the correct posture, so I wobbled and fell out my turns because I lost my balance as I wasn't in the correct position. As a result, I didn't engage the audience as my turns were sloppy and they didn't see me performing in a confident way and I didn't smoothly transition in the next movement, so the audience didn't fully understand the character making it boring to watch. I know this because of my jazz solo video.</p> <p>Example of a <b>2 mark</b> candidate response:</p> <p>Centring had a positive impact on my jazz solo performance as I held my core in place while doing my kicks allowing me to access a higher kick as holding my core open to the hip available it also made me look confident as it made my posture straight. Balance had a positive impact on my jazz solo performance</p>

Question	Expected response	Max mark	Additional guidance
			<p>as I practised holding my balance on one leg allowed me to neatly do triple turn without falling out of this also helped kicks as I had balance on supporting leg making me not wobble.</p> <p>Example of a <b>1 mark</b> candidate response:</p> <p>Having good balance in my solo performance meant I could easily do many skills without falling over. Eg, I was able to do a high kick jump and still land on both feet without falling over. This meant that I could focus on getting my jump higher without worrying about it. If I am going to land or fall when I came down. This also meant I could work on getting my leg straight and my toes pointed to help me have more control over the jump.</p>

SECTION 2

Question	Expected response	Max mark	Additional guidance
4.	<p>Candidates are asked to describe <b>one</b> style specific <b>turning</b> step from their selected dance style.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>• a detailed description of a <b>turning</b> step from their selected dance style (2 marks)</li> <li>• a straightforward description of a <b>turning</b> step from their selected dance style. (1 mark)</li> </ul>	2	<p>Example of a <b>2 mark</b> candidate response:</p> <p>Pirouette: Start in jazz 4th with your knees bent and pelvis tucked and one arm in front of you and one out to the side with shoulders down. Then snatch up to retire and bring your arms to 1st position, with an upright posture. Use momentum from the snatch to turn a full 360 degrees. After this, land in parallel with hands by your side. Make sure while turning you spot and ensure your supporting foot isn't sickled.</p> <p>Example of a <b>1 mark</b> candidate response:</p> <p>Chasse turn: To start you have your legs turned out and right leg pointed, you slide down into a deep second plié to have a lot of power to turn with leg tight in fifth position to land in first to start again. The chasses can be slow while turn is fast.</p>

Question		Expected response	Max mark	Additional guidance
5.	(a)	<p>Candidates are asked to describe <b>one</b> historical moment that influenced their selected dance style.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>• a detailed description of one historical moment that influenced their selected dance style <b>(2 marks)</b></li> <li>• a straightforward description of one historical moment that influenced their selected dance style. <b>(1 mark)</b></li> </ul>	2	<p>Example of a <b>2 mark</b> candidate response:</p> <p>In the 1800s young, fit Africans were being taken to America as slaves. Conditions on the ships were unsanitary and cramped, so they were allowed an hour a day on the top deck. They used this time to dance, using the chains and shackles as body percussion for music. They used kicks, shuffles and pulsing movements and isolations too that the Americans were secretly impressed by.</p> <p>Example of a <b>1 mark</b> candidate response:</p> <p>When choreographers rebelled for the unchangeable steps of Ballet, they brought dance from pointe shoes to barefoot, from straight upright posture of ballet to experiment what they body can do and from going from perfect turnout to parallel position.</p>
	(b)	<p>Candidates are asked to explain the impact this historical moment had on their selected dance style.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>• a detailed explanation of the impact this historical moment had on their selected dance style <b>(2 marks)</b></li> <li>• a straightforward explanation of the impact this historical moment had on their selected dance style. <b>(1 mark)</b></li> </ul>	2	<p>Example of a <b>2 mark</b> candidate response:</p> <p>This inspired many key characteristics such as isolations, low centre of gravity and syncopated beats. The Americans incorporating this into their dances formed what we now know as jazz dance, and what we see in stage performances, and music videos. We still see influence from the tribal dances today. Jazz dance may not have become as popular without these key characteristics that make it the style it is today.</p> <p>Example of a <b>1 mark</b> candidate response:</p> <p>When people rebelled against the restrictions of ballet traditions the impact on contemporary was that dancers would now wear no shoes and costumes can be anything even nudity in some performances.</p>

Question		Expected response	Max mark	Additional guidance
6.	(a)	<p>Candidates are asked to select an influential choreographer and explain a key costume from <b>one</b> performance of their selected choreographer's work.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>a detailed explanation of a key costume from <b>one</b> performance of their selected choreographer's work (2 marks)</li> <li>a straightforward explanation of a key costume from <b>one</b> performance of their selected choreographer's work. (1 mark)</li> </ul>	2	<p>Example of a <b>2 mark</b> candidate response:</p> <p>Bob Fosse – In 'All That Jazz' the costumes were Burlesque like, they were revealing clothes which links to how Fosse was brought up, watching Burlesque shows. They wore gloves, as Fosse added this to the costume because it covered up his arthritis. He also added bowler hats to these costumes as that helped to hide his balding at an early age.</p> <p>Example of a <b>1 mark</b> candidate response:</p> <p>One key costume Fosse used was white gloves. Eg, white gloves were used to draw attention to the hands, most hand movements were sharp with spread out fingers. This meant that it was captivating to the audience since it was new and fun.</p>
6.	(b)	<p>Candidates are asked to describe <b>one</b> other key characteristic from the performance explained in (a).</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>a detailed description of <b>one</b> other key characteristic from the performance explained in (a) (2 marks)</li> <li>a straightforward description of <b>one</b> other key characteristic from the performance explained in (a). (1 mark)</li> </ul>	2	<p>Example of a <b>2 mark</b> candidate response:</p> <p>He uses jazz hands (Bob Fosse). This is when you tuck your elbows into your hips and have your hands out to the side, palms facing the front. Then your fingers are spread apart. Isolate your wrists and then move them back and forth shaking your fingers.</p> <p>Example of a <b>1 mark</b> candidate response:</p> <p>In 'All That Jazz' he has a movement called jazz hands where your fingers spread. This is to show magic and mystery. You can see this every so often. This is also to represent ways to cover up his arthritis, many music videos include Jazz hands like Beyonce 'single ladies' and Madonna vogue.</p>

SECTION 3

Question		Expected response	Max mark	Additional guidance
7.	(a)	<p>Candidates are asked to describe the music and/or sound used in the <b>opening</b> of the choreography.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>• a detailed description of the music and/or sound used in the <b>opening</b> of the choreography (2 marks)</li> <li>• a straightforward description of the music and/or sound used in the <b>opening</b> of the choreography. (1 mark)</li> </ul>	2	<p>Example of a 2 mark candidate response:</p> <p>Swansong Christopher Bruce One sound is the bang of the cell door. It is loud and quite frightening, as a clash of metals. There is a slight screechy sound to create tension then before the huge bang, as if someone has thrown a brick at a metal panel. It is a scary explosive thud of the cell door being aggressively shut.</p> <p>Example of a 1 mark candidate response:</p> <p>Revelations Alvin Ailey The music in section 1 the opening is slow worship music ‘there is trouble all over this world’. Shows they are trying to tell themselves that being slaves is only temporary and that this trouble will be fixed soon and God will help them out of misery.</p>

Question		Expected response	Max mark	Additional guidance
	(b)	<p>Candidates are asked to explain in what way(s) the music and/or sound in the <b>opening</b> of the choreography communicated the theme/intention.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>• a detailed explanation of the way the music and/or sound in the <b>opening</b> of the choreography communicated the theme/intention (2 marks)</li> <li>• a straightforward explanation of the way the music and/or sound in the <b>opening</b> of the choreography communicated the theme/intention. (1 mark)</li> </ul>	2	<p>Example of a <b>2 mark</b> candidate response:</p> <p>Swansong Christopher Bruce The bang at the start helps communicate themes/intentions. Eg, the large crashing noise is to show the beginning of the piece and to communicate to the audience he is now in prison with the door shut. This is to show he is now in a cell isolated from everyone and is going to be interrogated and hurt trapped in the cell.</p> <p>Example of a <b>1 mark</b> candidate response:</p> <p>Revelations Alvin Ailey The music helps represent how the dancers who are portraying slaves are sending pleads to God to get out of this terrifying lifestyle, the slow music is to show how slow their life is moving and also the religion jingles show that the slaves have strong believes.</p>

Question	Expected response	Max mark	Additional guidance
8.	<p>The candidate is asked to explain in what way(s) unison is used to communicate the theme/intention.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>• a detailed explanation of the way(s) unison is used to communicate the theme/intention <b>(2 marks)</b></li> <li>• a straightforward explanation of the way(s) unison is used to communicate the theme/intention. <b>(1 mark)</b></li> </ul>	2	<p>Example of a <b>2 mark</b> candidate response:</p> <p>Young Men Iván Pérez Unison is used in section 2 Training Camp when they perform the motif travelling left, when they use the low slide to helicopter on the floor. The use of unison shows the reality of the training camps when they had to be in perfect timing to avoid being punished and getting more work. It also shows how they were taught in the training to always stick together on the battlefield. In the training the military precision is clear as they stay in unison in the tight formations.</p> <p>Example of a <b>1 mark</b> candidate response:</p> <p>Revelations Alvin Ailey Unison was great way to show the theme/intentions of the piece in section one. The dancers would dance in unison in a clump. The use of the clump and unison show they are a community who have the same beliefs and worship together. They get pulled apart this unison show that all the dancers are pulled apart to do work by Americans.</p>

Question	Expected response	Max mark	Additional guidance
9.	<p>The candidate is asked to evaluate the choreographer's use of levels to communicate the theme/intentions.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>• a detailed evaluation of the choreographer's use of levels to communicate the theme/intentions (4 marks)</li> <li>• an evaluation of the choreographer's use of levels to communicate the theme/intentions in some detail (3 marks)</li> <li>• a straightforward evaluation of the choreographer's use of levels to communicate the theme/intentions (2 marks)</li> <li>• a limited evaluation of the choreographer's use of levels to communicate the theme/intentions. (1 mark)</li> </ul> <p>Award <b>0 marks</b> where there is no <b>evaluation</b> of the choreographer's use of levels to communicate the theme/ intentions.</p>	4	<p>Example of a <b>4 mark</b> candidate response:</p> <p>Swansong Christopher Bruce I think Bruce used levels very well to communicate the themes/intentions because when the prisoner is laying on the floor and the guards are standing above him. This is I think a great way of showing that the guards are powerful and strong and the prisoner is weak and I love the way he showed that. Also, in my opinion I enjoyed the bit where the prisoner is sat in the chair and the guards are stood at either side of him at a higher level. I think this is a fabulous way of showing the theme of interrogation and the authority of the guards over the prisoner using contrasting levels. I love that it also shows that the guards are allowed to be free whereas the prisoner is confined to the one chair.</p> <p>Example of a <b>3 mark</b> candidate response:</p> <p>Young Men Iván Pérez</p> <p>In my opinion in episode 2 (training camp) the choreographer successfully used levels at the beginning of this episode the dancers go up to the back corner and then all travel down in twos with each pair coming forward at different times and they all do the same motif except each two start later. This then shows that each pair is never at the same level, they are all varied between high and low levels. Levels are also used when the dancers do a slide on the floor, and they jump up out of it because this successfully goes between high and low levels. Another place where levels are seen is when they line up at the back and run forward in small groups as some dancers do high runs and some do low level runs. Overall, the dancer's levels were used great</p>

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			<p>during this piece as they have a great variation. This also shows the different drills they are taking as it is showing the obstacles they are tackling throughout this training.</p> <p>Example of a <b>2 mark</b> candidate response:</p> <p>A Linha Curva Itzik Galili The choreographer uses levels throughout the dance to communicate the theme/intentions of Brazilian culture and living in the moment. Levels are good in the big ensembles when all the dancers are on stage at the same level showing unity and their all equal just like in Brazilian culture. Them all being on a high-level show living in the moment. Levels are also good when there are only a few dancers on stage and the women are on a lower level then the men. This shows the theme/intention of how Brazilian men communicate with women. In conclusion, levels are effective throughout the dance clearly communicating the theme/intentions of Brazilian culture living in the moment and how Brazilian men communicate with women.</p> <p>Example of a <b>1 mark</b> candidate response:</p> <p>Ghost Dances Christopher Bruce The choreographers use of levels was good. They showed that they were up tall when they were ghosts because they are in the afterlife and down low if they were the villagers to show they are living through this tragic moment in time. This is good because it helps me understand who is who in the performance.</p>

[END OF MARKING INSTRUCTIONS]