



National  
Qualifications  
2025

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# 2025 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
1.	<p>Candidates are asked to explain the importance of cool down in relation to the principles of safe dance practice.</p> <p>Award <b>4 marks</b> for a clear and detailed explanation of the importance of cool down in relation to the principles of safe dance practice.</p> <p>Award <b>3 marks</b> for an explanation of the importance of cool down in relation to the principles of safe dance practice in some detail.</p> <p>Award <b>2 marks</b> for a straightforward explanation of the importance of cool down in relation to the principles of safe dance practice.</p> <p>Award <b>1 mark</b> for a limited explanation of the importance of cool down in relation to the principles of safe dance practice.</p> <p>Award <b>0 marks</b> for a response that has no explanation of the importance of cool down in relation to the principles of safe dance practice.</p>	4	<p>Example of a <b>4 mark</b> response:</p> <p>The importance of dancers cooling down at the end of a dance class will gradually return the body to its resting state which will reduce your heart rate which will help reduce light headedness which could result in the dancer feeling unwell. The impact of this is that the dancer will be able to continue with their day without feeling dizzy or light headedness. An effective cool down may help get rid of waste products in the muscles by flushing the capillaries with oxygenated blood. The impact of this is that it may help to avoid muscles cramps and prevent the dancer from suffering from delayed onset muscle soreness.</p> <p>Stretching is also part of the cool down process and should consist of static and dynamic stretching, Eg head and arm rolls, quad and hamstring stretches. The importance of stretching will also increase blood flow and the impact of this is that it will allow for a faster recovery. The impact of finishing off with stretching is that it can allow the muscles to lengthen after all the contractions during the dance activity which will reduce the risk of injury.</p> <p>Example of a <b>3 mark</b> response:</p> <p>When cooling down, the aim is to reduce the heart rate back to normal gradually and finish off the class smoothly to prevent any injury. When cooling down you should put on more layers to avoid cooling down quickly, this could cause your muscles to get stiff and sore. A cool down should mirror a warm up, but at a much slower pace. Eg at the start, instead of running for cardio you should take a gentle jog or fast walk, this is gradually bringing the body temperature down. Then rolls, neck rolls, shoulder rolls, hip rolls, slowly to loosen the muscle tension and prevent the build up of lactic acid which can cause muscle stiffness. Breathing exercises are good to include, breathing in and out calms the body and helps bring heart rate back to normal. You should stretch in your cool down, this is a great time to try and increase flexibility as the muscles are still more pliable, and this reduces muscle tension. Stretches like butterfly, froggy and split stretches.</p>

Question			Expected response	Max mark	Additional guidance
					<p>Example of a <b>2 mark</b> response:</p> <p>A dancer must cool down properly to bring their body back down to normal levels of activity. A cool down should consist of slowly reducing the activity by marking the dance, walking around the hall and stretching the whole body. The impact of this is that it will bring your heartrate down safely, removing the lactic acid from your muscles and reducing aches/pains and stiffness the following day. Therefore, it is clear that a cool down will improve the recovery process for the dancer.</p> <p>Example of a <b>1 mark</b> response:</p> <p>Carrying out a cool down prevents injuries, such as pulled muscles and joint pain. Eg, the dancer can do light jogging and static stretches. The impact of this will be to bring their temperature down and loosen their muscles. This means the dancer will be able to continue with their training.</p>

Question			Expected response	Max mark	Additional guidance
2.	(a)		<p>Candidates are asked to evaluate their use of control and/or balance in <b>two</b> contrasting solo performances.</p> <p>Award <b>5-6 marks</b> for a clear and detailed evaluation of their use of control and/or balance in two contrasting solo performances.</p> <p>Award <b>3-4 marks</b> for an evaluation of their use of control and/or balance in two contrasting solo performances in some detail.</p> <p>Award <b>1-2 marks</b> for a straightforward evaluation of their use of control and/or balance in two contrasting solo performances.</p> <p>Award <b>0 marks</b> for a response that has no evaluation of their use of control and/or balance in their solo performances.</p>	6	<p>Example of a <b>6 mark</b> response:</p> <p>Before I performed my jazz solo I was very nervous, I believe my use of control and balance in my solo was not effective. I know this because, in the beginning of the dance I perform a pose turn into a jump. When I did my pose turn I was not engaging my core enough and I didn't spot, this meant that I was off balance, and when I came out of my turn to jump I couldn't get any height as my weight was in the wrong place. Another example of bad balance was when I did my fan kick and roll to the floor. I tried to do a fan kick and roll to the floor without putting my hands down, however when I went to kick, my weight was too far back, this meant I lost control of my legs and hips and had to put my hands down to stabilise myself. This effected my performance as it made the transition from standing to floor look messy and not effortless. Another example of bad control was when I did my calypso. I did two pose turns before to prepare, however I slightly overturned and lost control of my legs and they were bent and floppy, making my turning leap look messy.</p> <p>In my lyrical solo I was much less nervous and in a better mind space so I believe my control and balance was effective throughout. An example of this is when I ran to the corner to do a leg pull, I grabbed my toe and extended my leg right up to touch my ear and then held it there for a few seconds before gently, elegantly bring it down. This took both balance and control not to fall to make the leg extension look nice, straight and pointed. Another example of this is when I did my handstand facing the side. I ran over and put my hands on the ground and gently lifted my legs above my head. I used my balance to keep my legs there and not fall out of the handstand, as well as using control to keep my arms locked and legs together, straight and pointed. I also used great control of my breath.</p> <p>Example of a <b>4 mark</b> response:</p> <p>Within my contemporary performance I was able to control my body effectively by having a good ability to start and stop movement, changing direction and holding a shape efficiently which meant that my dance flowed well, and I was able to get in and out of movements effortlessly. In contemporary I have good stability and</p>

Question			Expected response	Max mark	Additional guidance
					<p>balance which enables me to move through the motions more quickly and fluidly this successfully helps to keep me on time with the music and allows the dance to flow as it was choreographed.</p> <p>I effectively engage my core which also helps me to be in a balanced position with my placement in jazz, I successfully turn without falling or losing control and landing safely from jumps. Engaging my core also means that I can move effortlessly between levels in jazz dance. Eg, I was able to successfully perform a double pirouette straight into a jump, moving from a medium to a high height effortlessly and in a controlled way. Without good control I would not have been able to transition smoothly between levels and I could have fallen out of the turn. It would have been laboured and I would have fallen behind the music.</p> <p>Example of a <b>1 mark</b> response:</p> <p>During contemporary I successfully controlled my centre of gravity by stabilising my core muscles which makes it easier to move in and out of movements with fluency therefore my dance looks well-rehearsed and I look like I am in good control of my body and the movements. Moving from your centre in jazz makes movements more efficient to execute and helps to avoid falls and loss of control. I have good control and balance which means that I can move and hold positions such as off-balance lines for the required counts without falling over.</p>

Question		Expected response	Max mark	Additional guidance
	(b)	<p>Candidates are asked to discuss the development method(s) they have used to maintain their control and/or balance.</p> <p>Award <b>4 marks</b> for a clear and detailed discussion of the development method(s) they have used to maintain their control and/or balance.</p> <p>Award <b>3 marks</b> for a discussion of the development method(s) they have used to maintain their control and/or balance in some detail.</p> <p>Award <b>2 marks</b> for a straightforward discussion of the development method(s) they have used to maintain their control and/or balance.</p> <p>Award <b>1 mark</b> for a limited discussion of the development method(s) they have used to maintain their control and/or balance.</p> <p>Award <b>0 marks</b> for a response that has no discussion of the development method(s) they have used to maintain their control and/or balance.</p>	4	<p>Example of a <b>4 mark</b> response:</p> <p>A development method I used to improve my control in contemporary was a core strengthening programme. A strong core is essential for maintaining balance and control during contemporary as it requires movements to look effortless with fluid transitions, some sharp movements, and some elongated movements. The programme incorporated core exercises such as planks, bicycle crunches, Russian twists, full sit-ups, and back raises. I built these movements into a routine to improve my core control which strengthened my movements in contemporary. I initially performed each of these exercises 3–5 times a week, 20–30 reps of each exercise, however I felt that I was struggling to fit this into my busy schedule therefore I changed the plan to incorporate more repetitions but doing less sessions. I felt that the impact of this was that I was then able to complete the programme, and I felt that my core was getting stronger. I knew this because I was able to maintain a balanced position when carrying out travelling sections with a quick change of direction and level. This was a sequence that I had previously found challenging. As I noted I was improving I increased the difficulty of the programme. The impact of this was that I strengthened my core muscles which stabilise the postural muscles which helped to execute complex technical skills in contemporary and the impact of this was that by strengthening my core muscles, I was then able to perform a contraction from a high release onto a roll on the floor with a light and effortless motion. This was a movement that I had previously struggled with therefore the increased strength in my core was helping me to progress my technique.</p> <p>Example of a <b>3 mark</b> response:</p> <p>To improve my control and balance I have been taking extra ballet classes. I go to a class once a week and focus on my balance and control, I do lots of work at the barre, plie exercises, in the 1st, 2nd, 3rd, 4th and 5th, trying to work on control and not wobbling. I do grand battement at the barre as well, focusing completely on being calm and using my body in a controlled way. After I had improved at the barre my teacher started getting me to do these exercises in centre, which was much more difficult. Over time, I improved and felt I had great control when going</p>

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					<p>down and up, and I felt generally more aware of my body. My teacher then began putting these movements into dance moves and incorporating the balance and control I had gained. We worked on leaps, turns, slides and leg extensions. Eventually I decided to try my solo again and I feel I had massively improved, I was aware of where my weight was, how my legs looked, how my arms looked and I never felt off balance. I feel the class really helped.</p> <p>Example of a <b>1 mark</b> response:</p> <p>A development method I have used to improve my balance was a relevé exercise. I started this at the barre, holding my relevé in 1st, 2nd and 3rd holding for 8 counts. After this I then moved to the centre and performed the same exercise with less support. The impact of this was I was able to sustain better control and balance in the transitions in both my solos.</p>



Question			Expected response	Max mark	Additional guidance
3.			<p>Candidates are asked to compare their use of quality and dynamics in <b>one</b> solo performance to a model performer.</p> <p>Award <b>4 marks</b> for a clear and detailed response that compares their use of quality and dynamics in <b>one</b> solo performance to a model performer.</p> <p>Award <b>3 marks</b> for a response that compares their use of quality and dynamics in <b>one</b> solo performance to a model performer in some detail.</p> <p>Award <b>2 marks</b> for a straightforward response that compares their use of quality and dynamics in <b>one</b> solo performance to a model performer.</p> <p>Award <b>1 mark</b> for a limited response that compares their use of quality and dynamics in <b>one</b> solo performance to a model performer</p> <p>Award <b>0 marks</b> for a response that has no comparison of their use of quality and dynamics in <b>one</b> solo performance to a model performer.</p>	4	<p>Example of a <b>4 mark</b> response:</p> <p>My model performer is Johannes from Strictly Come Dancing, when performing his Beyonce mash-up his use of quality and dynamics were amazing. He used his body to create texture, layers and contrast to the dance. Eg, in the Beyonce ‘Single Ladies’ section, Johannes performed many isolations with both his arms and his body, he shot his arms out into position, his left arm up and right one out to the side with a sharp quality and a fierce look. He then changed his arms and started high kicking, still looking sharp and powerful. In comparison to this, in my jazz solo, when performing the arm isolations at the front, my energy was quite low and my dynamics were flat and not sharp, this caused my arms to look floppy, and my performance looked boring.</p> <p>When Johannes was performing the ‘Haunted’ section he did many ripples and body rolls. He bent down and snaked up with a milky, smooth quality and created a moment of softness which captivated the audience. In comparison to this, when I did my snake up ripple, I was stiff and rigid in the movement, meaning I didn’t have that moment of suspense, followed by a sharp kick. Instead everything was the same and looked flat. Johannes used his quality and dynamics to create moments of soft to sharp and flow to snappy, compared to my use of quality and dynamics which lacked variation, with no contrast making it look boring.</p> <p>Example of a <b>3 mark</b> response:</p> <p>In contemporary dance my model performer often has softer movements that flow from one move to another which shows suspension, fall and recovery whereas I am unable to show this level of control through my movements and they often look sharp and jagged as I cannot suspend my movement to fill the full counts of music. This makes my performance look rushed and uninteresting. My model performer can change dynamics rapidly going from a very soft movement straight into a precise, sharp one which matches the characteristic of the style which focuses on the contract and release of the body, and the unpredictable changes in rhythm, speed, and direction, whereas I do not have this same ability to switch dynamics so smoothly and quickly. When I try to change my dynamics between movements it looks harsh and unpolished because I look like I have made a mistake because the movements are jerky and do not effortlessly switch between the dynamics.</p>

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					<p>Example of a <b>2 mark</b> response:</p> <p>In contemporary when my model performer shows fall and recovery with use of breath it is like she is on the verge of losing her balance and then quickly regains it, this shows a weightless quality and helps to show the suspension through her movements whereas I find showing fall and recovery very challenging because when I try to suspend my movements and show a weightless quality I tend to over balance and suddenly fall into the next position, rather than doing it with ease and control. My model performer is very fluid in her movements unlike me who uses minimal changes in qualities and dynamics.</p>

Question			Expected response	Max mark	Additional guidance
4.			<p>Candidates are asked to explain in what way(s) key characteristics have developed over time from origin to present day for one chosen dance style.</p> <p>The candidates might refer to one or more of the following:</p> <ul style="list-style-type: none"> <li>• Music/sound</li> <li>• Costume and/or attire</li> <li>• Style specific steps</li> </ul> <p>Award <b>5-6 marks</b> for a clear and detailed explanation of what way(s) key characteristics have developed over time from origin to present day for one chosen dance style.</p> <p>Award <b>3-4 marks</b> for an explanation of what way(s) key characteristics have developed over time from origin to present day for one chosen dance style in some detail.</p> <p>Award <b>1-2 marks</b> for a straightforward explanation of what way(s) key characteristics have developed over time from origin to present day for one chosen dance style.</p> <p>Award <b>0 marks</b> for a response that has no explanation of what way(s) key characteristics have developed over time from origin to present day for one chosen dance style.</p>	6	<p>Example of a <b>6 mark</b> response:</p> <p>Kicks in jazz dance originated in early vaudeville and minstrel shows as low, rhythmic movements expressing excitement and joy, influenced by African and European dance. Over time, especially from the 1930s onward as jazz dance became more popular, kicks became more stylised and technically demanding because choreographers like Jack Cole added precision and variation to the kicks within his choreography. The height of these kicks was much greater than it had been in the early days of kicks during vaudeville shows where they were using them to show excitement whereas in this period they were used to entertain and impress the audience. By the 1950s–1960s, Broadway shows further popularised high, theatrical kicks designed to impress audiences and add visual spectacle. The impact of this is that kicks have continued to develop until today where jazz kicks are dynamic and flexible and there is wide variation including fan, high, and hitch kicks. This shows how they have evolved from spontaneous expressions to technical, performance-focused movements.</p> <p>Jazz dance costumes have also developed alongside culture, style, and technology. In the early 20<sup>th</sup> century, when jazz dance emerged in African American communities, performers often wore everyday clothing or costumes inspired by vaudeville and minstrel shows. These included loose-fitting trousers, suspenders, long skirts, feathered headpieces, sequins, and fringing. The focus was on practicality and freedom of movement while still showing the lively, theatrical spirit of the time. These costumes reflected the social atmosphere and energy of early jazz, allowing dancers to move freely while entertaining their audiences. By the 1940s–1950s, costumes became more glamorous and stylised, with choreographers like Bob Fosse popularising a minimalist look with things such as black fishnet tights, corset tops and bowler hats which helped to add glamour and sophistication to performances. From the 1960s to 1980s, jazz's rise in pop culture led to the use of lycra and bright colours which could be seen in shows such as Fame which showcases this period of time. In the 1990s-2000s, with jazz blending into hip-hop and lyrical dance, costumes ranged from streetwear to sparkly competition outfits. The impact of these changes in jazz costumes means that today jazz costumes are</p>

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					<p>versatile, using different fabrics and inclusive designs that balance functionality and artistic expression.</p> <p>Example of a <b>3 mark</b> response:</p> <p>Jazz dance costumes have also developed alongside culture, style, and technology. In the early 20<sup>th</sup> century, when jazz dance emerged in African American communities, performers often wore everyday clothing or costumes inspired by vaudeville and minstrel shows. These included loose-fitting trousers, suspenders, long skirts, feathered headpieces, sequins, and fringing. The focus was on practicality and freedom of movement while still showing the lively, theatrical spirit of the time. These costumes reflected the social atmosphere and energy of early jazz, allowing dancers to move freely while entertaining their audiences. By the 1940s–1950s, costumes became more glamorous and stylised, with choreographers like Bob Fosse popularising a minimalist look with things such as black fishnet tights, corset tops and bowler hats which helped to add glamour and sophistication to performances. From the 1960s to 1980s, jazz's rise in pop culture led to the use of lycra and bright colours which could be seen in shows such as Fame which showcases this period of time. In the 1990s–2000s, with jazz blending into hip-hop and lyrical dance, costumes ranged from streetwear to sparkly competition outfits. The impact of these changes in jazz costumes means that today jazz costumes are versatile, using different fabrics and inclusive designs that balance functionality and artistic expression.</p> <p>Example of a <b>1 mark</b> response:</p> <p>Jazz music has developed from its origins to the present day. Eg, jazz dance originated in Africa and the Africans danced as a way to express themselves. When dancing they made use of rhythms and beats through the use of their drums. The slave act then banned the use of drums which resulted in the Africans creating these same rhythms using their body parts as percussion. The impact of this can still be seen in rhythmic and syncopated nature of jazz dance music. Eg, when we see a jazz performance the dancer makes use of the beats in the music to accentuate steps and highlights in the performance. This shows how music for jazz dance has developed.</p>

## SECTION 2 – STUDY OF A PROFESSIONAL CHOREOGRAPHY

Question			Expected response	Max mark	Additional guidance
5.	(a)		<p>Candidates are asked to describe the mood and atmosphere of the piece.</p> <p>Award <b>2 marks</b> for a clear and detailed description of the mood and atmosphere of the piece.</p> <p>Award <b>1 mark</b> for a straightforward description of the mood and atmosphere of the piece.</p> <p>Award <b>0 marks</b> for a response that has no description of the mood and atmosphere of the piece.</p>	2	<p>Example of a <b>2 mark</b> response:</p> <p>‘Broken’ by Kevin Finnan 2013</p> <p>In the earthquake section the mood is frantic. The dancers are battling an earthquake and desperately trying to survive. There is panic, fear and desperation in the air. The atmosphere is tense and nerve-wracking. Towards the end of the section, after the building falls the mood becomes more sad and solemn as the dancers have time to reflect on the actions that have taken place, the atmosphere is grieving.</p> <p>Example of a <b>1 mark</b> response:</p> <p>‘1984’ by Northern Ballet</p> <p>The mood of the protagonist ‘Winston’ throughout 1984 is a journey of confusion and struggle in his desire for freedom, then love and passion as he falls for Julia, then hurt, fear and anger as he is abolished from history and tortured in Room 101. The atmosphere throughout 1984 is tense.</p>

Question		Expected response	Max mark	Additional guidance
	(b)	<p>Candidates are asked to explain in what way(s) one theatre art enhanced the mood and atmosphere of the piece.</p> <p>Award <b>4 marks</b> for a clear and detailed explanation of what way(s) one theatre art enhanced the mood and atmosphere of the piece.</p> <p>Award <b>3 marks</b> for an explanation of what way(s) one theatre art enhanced the mood and atmosphere of the piece in some detail.</p> <p>Award <b>2 marks</b> for a straightforward explanation of what way(s) one theatre art enhanced the mood and atmosphere of the piece.</p> <p>Award <b>1 mark</b> for a limited explanation of what way(s) one theatre art enhanced the mood and atmosphere of the piece.</p> <p>Award <b>0 marks</b> for a response that has no explanation of what way(s) one theatre art enhanced the mood and atmosphere of the piece.</p>	4	<p>Example of a <b>4 mark</b> response:</p> <p>‘Swansong’ by Christopher Bruce 1987</p> <p>Christopher Bruce uses costume to enhance the mood and atmosphere of the piece. Eg, the guards are wearing tight khaki trousers, with a matching beige/khaki loose fitted shirt. They are both wearing the same costume, with police badges, and a black belt and black jazz shoes. This stark, military appearance helps to create an oppressive and intimidating atmosphere, reinforcing the sense of control and dominance that the guards have and are using over the prisoner to intimidate him and force him to cooperate. The uniformity of their outfits creates a mood of fear and suppression, showing that they are in control and powerful, mirroring the harsh reality of their actions in torturing the prisoner.</p> <p>Christopher Bruce furthermore uses costume to enhance the mood and atmosphere because the prisoner’s simple, worn out red faded t-shirt, and tight fitting jeans helps to show him as fragile and dishevelled because they are worn out and tired and this helps to enhance the mood of vulnerability and helplessness, drawing the audience in to his emotional and psychological turmoil. The prisoners costume contrasts with the guards and further helps to enhance the mood and atmosphere of despair and the isolation of the prisoner as he is dressed differently to the guards therefore outnumbered by the guards and on his own in the cell.</p> <p>Example of a <b>3 mark</b> response:</p> <p>‘Broken’ Kevin Finnan 2013</p> <p>Set design enhanced the mood. There is a projector behind the dancers, it shows a large apartment block. It begins to shake vigorously as the ground rumbles, this creates an atmosphere of danger and uncertainty. The dancers realise what is going to happen and tension builds. Then the screen starts moving up and down, showing how the building is swaying, the red bricks move from side to side and further suspense lingers. Will it collapse? Are they safe? The shaking starts again, bits of brick are projected flying down, further adding to the danger. The dancers dodge it desperately. Creating more fear and nerves. Bits of glass and windowsills fall down,</p>

Question			Expected response	Max mark	Additional guidance
					<p>making the mood and atmosphere change, the mood is sad and solemn. The dancers are lonely and traumatised, they must rebuild their lives. A wave of grief and sadness hits, the atmosphere is unsettling and quiet.</p> <p>Scaffolding is also used as windowsills, the dancers jump from them, some are hanging off desperately trying to survive. This adds to the suspense and sense of danger in the air. The mood is very frantic.</p> <p>Example of a <b>1 mark</b> response:</p> <p>‘Ghost Dances’ by Christopher Bruce 1981</p> <p>Christopher Bruce makes use of theatrical make up by having the ghost dancers upper bodies painted in white paint with black lines, outlining their muscles. They have no organs such as a heart which shows that they were heartless and unhuman. This use of theatrical make up shows the strength of the ghost dancers and creates a tense, eerie and intimidating mood and atmosphere for the audience as the ghost dancers had all of the power, much like the Chillian government.</p>

Question			Expected response	Max mark	Additional guidance
6.	(a)		<p>Candidates are asked to describe the use of a choreographic device in one section of the piece.</p> <p>Award <b>2 marks</b> for a clear and detailed response that describes the use of a choreographic device in one section of the piece.</p> <p>Award <b>1 mark</b> for a straightforward response that describes the use of a choreographic device in one section of the piece.</p> <p>Award <b>0 marks</b> for a response that has no description of the use of a choreographic device in one section of the piece.</p>	2	<p>Example of a <b>2 mark</b> response:</p> <p>‘Swansong’ by Christopher Bruce 1987</p> <p>Question and answer is used in section one of Swansong the interrogations scene. The guards are standing asking questions of the victim who is sat on a chair. The guards tap out a rhythm in a slow controlled way, whilst staring at the prisoner. The victim is sat on the chair and responds by slowly tapping an answer back in response to the guard's question. Initially the prisoner responds carefully and then gets more defiant with his answers, his taps getting more forceful and louder before eventually his body stiffens and his response gets faster and faster, showing his frustration and anxiety in the situation.</p> <p>Example of a <b>1 mark</b> response:</p> <p>‘Young Men’ by Ivan Perez 2016</p> <p>Unison is used in ‘training a soldier’ in this section the choreographer shows how the soldiers work together to prepare for going to war. We see the dancers perform various movements such as jumps, rolls and slides in unison. We see the dancers in square formations, travelling, unified from one area of the stage to the other. All dancers do the same thing at the same time, in sync with one another as they perform their training regime.</p>



Question		Expected response	Max mark	Additional guidance
	(b)	<p>Candidates are asked to explain the impact that this choreographic device had on communicating the intentions of the piece.</p> <p>Award <b>4 marks</b> for a clear and detailed response that explains the impact that this choreographic device had on communicating the intentions of the piece.</p> <p>Award <b>3 marks</b> for a response that explains the impact that this choreographic device had on communicating the intentions of the piece in some detail.</p> <p>Award <b>2 marks</b> for a straightforward response that explains the impact that this choreographic device had on communicating the intentions of the piece.</p> <p>Award <b>1 mark</b> for a limited response that explains the impact that this choreographic device had on communicating the intentions of the piece.</p> <p>Award <b>0 marks</b> for a response that has no explanation of the impact that this choreographic device had on communicating the intentions of the piece.</p>	4	<p>Example of a <b>4 mark</b> response:</p> <p>‘Swansong’ by Christopher Bruce 1987</p> <p>Question and answer had an impact on communicating the theme and intentions as it clearly sets the scene for injustice. At the beginning of the opening scene, the guards quickly become annoyed with the prisoner as they ask him questions by tapping and do not like the response tapped back. They exert their power over the prisoner by continuing to ask questions in a controlled manner, in a two against one scenario, where they tower over his chair to show their authority. Question and answer is impactful showing the unfair treatment by those in power just for his religious, political beliefs or his sexual orientation. The question and answer device clearly shows that the prisoner’s responses are not accepted by the guards and that they don’t care if he is innocent or guilty.</p> <p>Question and answer is further used in the Cane Dance section. We see the tapping sequence used again with question and answer but we start to see this used with increased tempo. This highlights the intensity of the interrogation increasing as the piece progresses. As the guards tap out the sequence with more aggression, the prisoner also responds with a different sequence of taps to show that he is becoming frustrated and frantic with the pressure being put on him by the guards. The impact of this helps to show the power imbalance between the guards and the prisoner.</p> <p>Example of a <b>3 mark</b> response:</p> <p>‘Broken’ by Kevin Finnan 2013</p> <p>The partner work in this section helps to communicate the theme of love and intimacy. They are constantly touching their skin together displaying the affection and closeness that they share. He lifts her up and she fully trusts him to do so, communicating their deep bond, connection and trust. The hug, a great embrace is such a personal thing, communicating how comfortable and secure they are in their relationship. The partner work communicates how intimate and loving human relationships can be.</p>

Question			Expected response	Max mark	Additional guidance
					Later in the section when they push and shove each other it communicates the challenge and difficulty that comes with happy relationships. Human habits of self-destruction, anger, rage and hurting the people you love. Conveying the intentions of how humans choose to love and choose to be loved even when it hurts.

Question			Expected response	Max mark	Additional guidance
7.			<p>Candidates are asked to evaluate the choreographer's use of formations and direction to communicate the intentions of the piece.</p> <p>Award <b>4 marks</b> for a clear and detailed evaluation of the choreographer's use of formations and direction to communicate the intentions of the piece.</p> <p>Award <b>3 marks</b> for an evaluation of the choreographer's use of formations and direction to communicate the intentions of the piece in some detail.</p> <p>Award <b>2 marks</b> for a straightforward evaluation of the choreographer's use of formations and direction to communicate the intentions of the piece.</p> <p>Award <b>1 mark</b> for a limited evaluation of the choreographer's use of formations and direction to communicate the intentions of the piece.</p> <p>Award <b>0 marks</b> for a response that has no evaluation of the choreographer's use of formations and direction to communicate the intentions of the piece.</p>	4	<p>Example of a <b>4 mark</b> responses:</p> <p>'Young Men' by Ivan Perez 2016</p> <p>The use of a diamond formation throughout the military training in episode 2 is very effective in showing the unity of the soldiers. For the vast majority of this episode they moved through the space in 4s. When one group of 4 – staying in a diamond formation – travelled from USR to DSL, the next group of 4 travelled from USL to USR to take their place – again keeping their diamond formation. This was very successful in helping to show the organised set up of a military operation and their unity in holding the formation throughout the section. The precision of the formation and the direction of travel from USL to DSL very cleverly shows them advancing in a regimented manner and holding their formation throughout the movements.</p> <p>Following on from this it was effective how the soldiers then filed one in front of another to make a line formation upstage, facing the audience. I think that this is an excellent way to show them falling into line and being ready for the task ahead. They then took it in turns – in their groups of 4 – to travel side by side DS, effectively showing the precision and order of the military and what their role was, to advance forward and attack the enemy. Their formations remained effective and clear, and their pathways were linear throughout this section, their direction of movement was facing towards where they were next headed, whether they were travelling diagonally or forwards and backwards they were always facing the same direction as their team. The clean, organised, slick transitions through these linear pathways in tight formations, very effectively represented the unity and solidarity of the army in training.</p> <p>Example of a <b>2 mark</b> response:</p> <p>'Young Men' by Ivan Perez 2016</p>

Question			Expected response	Max mark	Additional guidance
					<p>The military precision was very clearly evident in the choreographers' use of spatial elements throughout this episode and made it successful in portraying the theme and intentions. If you contrast this to the lack of precision in the final episode – where you see their lack of clear formation and frantic use of different directions, where they are scattered all over the stage – facing different directions and not in any regimented formation it is very effective in helping to show how the reality of war has worn the soldiers down, how their training wasn't effective when it hit the reality of the battlefield and how they were fighting for their lives. I think that this use of lack of formation and having them spread across the stage is very good at helping us to see this break down in precision and unity.</p> <p>Example of a <b>1 mark</b> response:</p> <p>'Ghost Dances' by Christopher Bruce 1981</p> <p>Christopher Bruce uses formations successfully in ghost dances. One effective use of formations is when he has the ghost dancers in a front facing horizontal line formation with close proximity. The ghost dancers link together by placing their hands on each other's shoulders and perform a chain dance motif. The line formation effectively shows that the ghost dancers are a unified force not to be reckoned with, it showed they were working together and were creating a barrier against the innocent people of Chile.</p>

**[END OF MARKING INSTRUCTIONS]**