



National  
Qualifications  
2024

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# **2024 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 model performer's use of self-expression.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>a detailed description of a model performer's use of self-expression (2 marks)</li> <li>a straightforward description of a model performer's use of self-expression (1 mark)</li> </ul>	2	<p>Example of a candidate 2 mark response:</p> <p>My model performer has good self expression as she makes sure to use her face and change it throughout. This is my friend from my out of school dancing and in Grease the musical I saw her dancing with a cheesy grin on her face and a sassy pout.</p> <p>Example of a candidate 1 mark response:</p> <p>The model dancer would show big smiles or depends on the music style they would show they are sad or angry to get the judges attention.</p> <p>Example of a candidate 0 mark response:</p> <p>Having good self-expression can help enhance your performance as if the dance has a sad theme, you are then able to use your expression to help convey the story to the audience making the piece much more moving and show how the dancer is feeling.</p>

Question			Expected response	Max mark	Additional guidance
	(b)		<p>Candidates are asked to explain in what way(s) they used self-expression to enhance their solo performance.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>a detailed explanation of in what way(s) they used self-expression to enhance their solo performance (2 marks)</li> <li>a straightforward explanation of in what way(s) they used self-expression to enhance their solo performance (1 mark)</li> </ul>	2	<p>Example of a candidate 2 mark response:</p> <p>I used my self expression to enhance my solo by using my face. At the start of the music I had a cheesy grin to show that I was confident and ready then would change it to a smirk or a pout. This enhanced my solo by giving it a good aspect of performance.</p> <p>Example of a candidate 1 mark response:</p> <p>I was using big, shocked faces, dirty looks and showing cheek as this was Hip Hop. I done this so I could get a higher mark and to get the examiners attention.</p>
2.			<p>Candidates are asked to evaluate their use of stamina 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 stamina in their solo performance (2 marks)</li> <li>a straightforward evaluation of their use of stamina in their solo performance (1 mark)</li> </ul> <p>Award 0 marks where there is no <b>evaluation</b> of their use of stamina in their solo performance.</p>	2	<p>Example of a candidate 2 mark response:</p> <p>I think I was successful using my stamina in my solo because at the start of my dance I did a sassy strut forward with energy flowing throughout my body and by the end I did a traveling step that consisted of hops that I used all my power to get height in my hops with energy flowing throughout. I think I was successful because I had energy throughout the full dance, I was never tired.</p> <p>Example of a candidate 1 mark response:</p> <p>Stamina positively impacted my solo performance when performing. This is because I need good stamina so my routine looks the same the full way through my dance. For example by having good stamina my moves/tricks look the same throughout and not tired.</p>

Question			Expected response	Max mark	Additional guidance
3.	(a)		<p>Candidates are asked to describe an exercise they used to improve/maintain their turnout.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>a detailed description of an exercise they used to improve/maintain their turnout (2 marks)</li> <li>a straightforward description of an exercise used to improve/maintain their turnout (1 mark)</li> </ul>	2	<p>Example of a candidate 2 mark response:</p> <p>One exercise I have used to improve my turnout was plies. In this exercise I can perform it at the barre or in the centre. You start in first then demi plie and then grande plie before coming back up, switching to the next position and repeating. This exercise is performed in first, second, third and fourth.</p> <p>Example of a candidate 2 mark response:</p> <p>At the start of technique class, we have strengthening warm up, during the warmup I done this exercise with a TheraBand, I started with my feet in parallel and wrapped my theraband around one foot, I turned my foot out to first position then back to parallel, repeating this multiple times to improve my turnout.</p> <p>Example of a candidate 1 mark response:</p> <p>During the course of the year, I took extra classes to help and improve my key aspects of basic dance moves, in these classes we would do barre work. Doing this we would practice first position and hold them for a certain amount of time, over the course of the year my turn out became better as I was able to hold and make it look more professional and neat for longer spaces of times. By doing this we would hold onto the barre in first position and bend up and down.</p>

Question			Expected response	Max mark	Additional guidance
	(b)		<p>Candidates are asked to explain the impact their use of turnout had when performing a travelling step.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>a detailed explanation of the impact their use of turnout had when performing a travelling step (2 marks)</li> <li>a straightforward explanation of the impact their use of turnout had when performing a travelling step (1 mark)</li> </ul>	2	<p>Example of a candidate 2 mark response:</p> <p>My turnout had a good effect on my pose turns across the floor. My turnout allowed me to have my supporting leg strong and ready to turn while my other leg was able to be brought up at my knee allowing for clean turns all the way across the floor.</p> <p>Example of a candidate 1 mark response:</p> <p>My turnout is something I need to improve on when I do different variations or kicks I tend to twist my hips when I do kicks across the floor, they don't look clean as would be desired.</p>

## SECTION 2

Question			Expected response	Max mark	Additional guidance
4.			<p>Candidates are asked to explain one key characteristic used to identify their selected dance style.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>a detailed explanation of one key characteristic used to identify their selected dance style (2 marks)</li> <li>a straightforward explanation of one key characteristic used to identify their selected dance style (1 mark)</li> </ul>	2	<p>Example of a candidate <b>2 mark</b> response for Ballet:</p> <p>In classical ballet the female dancers wear pointe shoes which are skin coloured satin shoes which contain wood. These shoes are used to accentuate the leg line of the dancer and allow them to balance on their toes which wouldn't be possible if it wasn't for the shoes. Because of the use of the shoes, it has increased the expected ability of dancers.</p> <p>Example of a candidate <b>1 mark</b> response for Contemporary:</p> <p>One key characteristic used in Contemporary dance is contractions. Throughout a contemporary dance you will see a dancer slowly starting to pull their shoulder inward, sucking their stomach in followed with their upper body all coming in normally to lower level folding in.</p>

Question			Expected response	Max mark	Additional guidance
5.			<p>Candidates are asked to describe the use of music and/or sound to identify their selected dance style.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>a detailed description of the use of music and/or sound to identify their selected dance style (2 marks)</li> <li>a straightforward description of the use of music and/or sound to identify their selected dance style. (1 mark)</li> </ul>	2	<p>Example of a candidate 2 mark response for Jazz:</p> <p>Music is used to identify Jazz by using traditional Jazz music, an example of this would be Feeling Good by Nian Simone you can hear a syncopated beat which is the offbeat in a bar alongside a blues rhythm and it usually has a time signature of 6/8.</p> <p>Example of a candidate 2 mark response for Ballet:</p> <p>In classical ballet performances there is a full orchestra which plays classical music which contains no lyrics and accompanies the dancers. However, where dancers are training or in class they use piano classical music which is either live or a recording. The speeds of the music can vary depending on the exercise for example allegro music would be fast paced.</p> <p>Example of candidate 1 mark response for Jazz:</p> <p>In Jazz dance music you can identify that it is from Jazz because there is instruments played mostly in Jazz that are called saxophones and trumpets you can hear them a lot in 'Rich Mans Frug' where you hear a lot of saxophones and the trumpet playing throughout.</p>



Question			Expected response	Max mark	Additional guidance
6.			<p>Candidates are asked to describe the origin(s) of their selected dance style.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>a detailed description of the origin(s) of their selected dance style (2 marks)</li> <li>a straightforward description of the origin(s) of their selected dance style (1 mark)</li> </ul>	2	<p>Example of a candidate 2 mark response for Jazz:</p> <p>The origins started when the Americans took young healthy Africans out of their homes and onto slave ships when they were on the ships, they lived in unhealthy, unsanitary cramped conditions. The Americans were outnumbered so they were scared that the Africans were going to hurt them so they let them up on the deck in small groups. When they were on the top deck they would bang their shackles off the ground and also stomp their feet on the ground whilst using body percussion to make music to move to.</p> <p>Example of a candidate 1 mark response for Jazz:</p> <p>Jazz dance originated as African tribal dance that was then brought through during the slave trade, it then become a show for American people to watch called minstrel shows.</p>

Question			Expected response	Max mark	Additional guidance
7.			<p>Candidates are asked to explain in what way(s) two key movements have developed into what we see in the present day.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>a detailed explanation of the way(s) two key movements has developed into what we see in the present day (4 marks)</li> <li>an explanation of the way(s) two key movements has developed into what we see in the present day in some detail (3 marks)</li> <li>a straightforward explanation of the way(s) two key movements has developed into what we see in the present day (2 marks)</li> <li>a limited explanation of the way(s) two key movements has developed into what we see in the present day (1 mark)</li> </ul> <p>Candidates can be awarded a maximum of 3 marks if one key movement and its development is explained in detail.</p>	4	<p>Example of a candidate 4 mark response:</p> <p>Key Movement 1 Jazz walks: In the 1930s Jazz walks were low centre of gravity with shoulders and arms back and were quite slow whereas nowadays they have turned into a more sassy strut - although still performed with low centre - you walk at a faster pace and roll the shoulders with it and sometimes arm movements.</p> <p>Key Movement 2 Isolations: Isolation in the 1930s were sharp, and only one body part moved at a time, and it was usually the head or the hips; nowadays an isolation can be performed with different dynamics and with multiple isolations happening at once usually heads, hips, chest or shoulders.</p> <p>Example of a candidate 3 mark response:</p> <p>Key Movement 1: Jazz walks used to be low and have long leg walks where now we see jazz walks as more of a sassy strut instead of low long and precise. Having more of a sassy strut adds more energy and power into the movement where in the past jazz struts were long, exaggerated, weight back and slow almost like calm steps compared to now being powerful to get somewhere.</p> <p>Key Movement 2: low centre of gravity was really low to the ground with a few steps added to it, where now there is a lot of movements like step ball change with low centre of gravity and pass de bourree when they all have low centre of gravity. So, they have developed it into bigger movements instead of just a few steps so that the bigger move add more style.</p>

Question			Expected response	Max mark	Additional guidance
					<p>Example of a candidate <b>2 mark</b> response:</p> <p>Key Movement 1 Hand clapping: hand clapping is used to create dynamics, texture and excitement into routines today, whereas, back in the 1800s it was used to create more rhythms and vibrations.</p> <p>Key Movement 2 Jazz hands: jazz hands is one key movement that we still see lots to this day. In the 19<sup>th</sup> century jazz hands was a signature Fosse movement. This has developed into choreographies and shows we still see today and competitions.</p> <p>Example of a candidate <b>1 mark</b> response:</p> <p>Key Movement 1 When watching old jazz we see lots of precise foot movements and that has carried on to now. A jazz ball-change is now more sharp.</p> <p>Key Movement 2 Bob Fosse was famous for using miniscule hand movements in his choreography, for example Rich Mans Frug. We then see today Jenna Ortega using these in her music video.</p>

### SECTION 3

Question			Expected response	Max mark	Additional guidance
8.	(a)		<p>Candidates are asked to describe the lighting at <b>one</b> key moment within the choreography.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>a detailed description of lighting at one key moment within the choreography (2 marks)</li> <li>a straightforward description of lighting at one key moment within the choreography (1 mark)</li> </ul>	2	<p>Example of a candidate <b>2 mark</b> response:</p> <p>Young Men - Ivan Perez</p> <p>The lighting in section 10 is very dark, dull and has a gloomy atmosphere to it but also a tint of brown and grey to fill the stage to make it darker and more scary than natural light.</p> <p>Example of a candidate <b>1 mark</b> response:</p> <p>Swansong - Christopher Bruce</p> <p>When the prisoner was performing his solo, there was a shaft of light coming from backstage left. The prisoner walks over to it and begins his bird-like movement like reaching and grabbing the air. The shaft of light was still shining down on him like the sun beaming into a window.</p>

Question			Expected response	Max mark	Additional guidance
	(b)		<p>Candidates are asked to explain in what way the lighting described in (a) helps to communicate the theme/intentions.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>a detailed explanation of in what way the lighting has helped to communicate the theme/intentions (2 marks)</li> <li>a straightforward explanation of in what way the lighting has helped to communicate the theme/intentions (1 mark)</li> </ul>	2	<p>Example of a candidate 2 mark response:</p> <p>Young Men - Ivan Perez</p> <p>The dark lighting helps show the theme that the war is chaotic, and it really isn't as glorious as it was advertised to be and that the soldiers were scared for their lives while all of the chaos went on in WW1, showing the theme of the reality of war.</p> <p>Example of a candidate 1 mark response:</p> <p>Swansong - Christopher Bruce</p> <p>The shaft of light helped to communicate the theme and intentions of the cell. For, example, as the prisoner was doing his bird like movements the shard of light shined down at him while the rest of the stage is dark.</p>

Question			Expected response	Max mark	Additional guidance
9.			<p>Candidates are asked to explain in what way(s) the use of structure helped the audience understand the theme/intentions.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>a detailed explanation of the way the use of structure helped the audience understand the theme/intentions (2 marks)</li> <li>a straightforward explanation of the way the use of structure helped the audience understand the theme/intentions (1 mark)</li> </ul>	2	<p>Example of a candidate 2 mark response:</p> <p>Young Men - Ivan Perez</p> <p>The episodic structure showed 10 episodes including 'training camps' 'shellshock' and 'battlefields'. Having the 10 episodes allowed the choreographer to show lots of aspects of WW1 and the different things the soldiers faced like the effect of lime gas, in marking the 100 year anniversary of the war.</p> <p>Example of a candidate 1 mark response:</p> <p>Revelations - Alvin Ailey</p> <p>The structure used in Revelations is a deep narrative. This means they are able to have a start section of their dance representing how the slaves feel at the beginning then they can show a middle section and an end section to allow us to see the pain and suffering slaves have to go through.</p>

Question			Expected response	Max mark	Additional guidance
10.			<p>Candidates are asked to evaluate the use of levels and/or proximities to communicate the theme/intentions.</p> <p>The candidate has given:</p> <ul style="list-style-type: none"> <li>• a detailed evaluation of the use of levels and/or proximities to communicate the theme/intentions (4 marks)</li> <li>• an evaluation of the use of levels and/or proximities to communicate the theme/intentions in some detail (3 marks)</li> <li>• a straightforward evaluation of the use of levels and/or proximities to communicate the theme/intentions (2 marks)</li> <li>• a limited evaluation of the use of levels and/or proximities to communicate the theme/intentions (1 mark)</li> </ul> <p>Award <b>0 marks</b> where there is no <b>evaluation</b> of the use of levels and/or proximities to communicate the theme/intentions.</p>	4	<p>Example of a candidate <b>4 mark</b> response:</p> <p>Young Men by Ivan Perez</p> <p>I think they were successful when using proxemics in the missed relationship episode because when they were DSL they were intertwined together by the arms which showed how close they are and they remained rolling around the floor together lifting their arms and rolling on their back to centre stage. They then stood up slowly and the girl went back to DSL where they were further apart because he was at centre stage, he then walked towards her and they then performed lifts with each other but they were still really close. I think the choreographer was successful when using proxemics because it really communicated the theme of war and how much they were longing to be with each other and how they wanted to be with each other and the choreographer communicated that perfectly so it went very well with the theme/intentions of war.</p> <p>Example of a candidate <b>3 mark</b> response:</p> <p>Revelations by Alvin Ailey</p> <p>Levels and proximities were key conventions used in 'I've Been Boked.' The choreographer used proximities very creatively by making the dancers make a tight group formation at the start showing their community and how they all wish for the same thing together. There were moments in the routine where the dancers would space out significantly, this represented the idea of them trying to escape and be free, but each time they spaced out they'd end up back in their original clump, showing that they've failed</p>

Question			Expected response	Max mark	Additional guidance
					<p>but are still in a community. The choreographer also used levels to convey the same things but also individually. Overall proximities and levels were used very effectively and creatively.</p> <p>Example of a candidate <b>2 mark</b> response:</p> <p>Linha Curva by Itzik Galili</p> <p>The use of levels was used well during the section where the males are almost showing off and calling at the female dancers, as some are jumping and high up, some are low down, some are still. It clearly shows what is happening during this section and shows the theme of fun through the playfulness of the male and female dancers.</p> <p>Example of a candidate <b>1 mark</b> response:</p> <p>Ghost Dances by Christopher Bruce</p> <p>Levels are used positively to communicate the theme. This is to show who each person represents. For example, the ghosts use higher levels and the villagers use lower levels, this is to show the ghosts are more powerful than the villagers. This means when they lift the villagers up they are on higher levels this shows they are more powerful than the ghosts.</p>

[END OF MARKING INSTRUCTIONS]