



National  
Qualifications  
2026

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# **2026 Dance**

## **Higher**

### **Question Paper Finalised Marking Instructions**

These marking instructions have been prepared by examination teams for use by Qualifications Scotland appointed markers when marking external course assessments.

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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                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
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| 1.       | (a) |  | <p>Candidates are asked to describe a development method they used to improve their timing in <b>one</b> solo performance.</p> <p>Award <b>4 marks</b> for a clear and detailed description of the development method they used to improve their timing in <b>one</b> solo performance.</p> <p>Award <b>3 marks</b> for a description of the development method they used to improve their timing in <b>one</b> solo performance in some detail.</p> <p>Award <b>2 marks</b> for a straightforward description of the development method they used to improve their timing in <b>one</b> solo performance.</p> <p>Award <b>1 mark</b> for a limited description of the development method they used to improve their timing in <b>one</b> solo performance.</p> <p>Award <b>0 marks</b> if no description is given.</p> | 4        | <p>Example of a <b>4-mark</b> response:</p> <p>A development method that I used to improve my timing for my jazz solo was to go over sections of the dance whilst the teacher revised all the counts for each section of the dance. Once I was very clear what the counts were for each movement I then put on the music and practised the dance repeatedly whilst making sure I performed each movement to the allocated count. I then filmed myself dancing the solo and watched it back alongside the video of a model performer performing all the movements to the correct beats. I then took note of any of my movements that were still not to the exact count of music and then I practised them further to make sure I had the correct rhythm and counts for each movement of the dance so that my timing was accurate throughout the performance. I then performed my solo in front on my teacher and asked her to provide feedback on how accurate my timing was, she highlighted two moments where I wasn't holding my counts for long enough which led to me being ahead of the music. I took those sections and practised them in isolation to improve the clarity of my timing.</p> <p>Example of a <b>3-mark</b> response:</p> <p>I had a peer watch my solo performance and highlight 4 key areas from my piece where they felt my timing could be improved. She wrote these down for me on a clear target sheet so I could refer back to them throughout rehearsal. She also filmed my performance for me so I could engage in valuable reflection, watching myself back and focussing on the moments she had highlighted. I then worked on her feedback in class and in my own time and followed this up by videoing my performance again 2 weeks later to check my timing was improving in the lead up to my exam dance. I consolidated this by having my teacher watch my performance once I had effectively worked on my timing.</p> |

| Question |  |  | Expected response | Max mark | Additional guidance                                                                                                                                                                                                                                                                                                                                                                               |
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|          |  |  |                   |          | <p>Example of a <b>1-mark</b> response:</p> <p>To improve my timing, I listened to my music using my air pods to focus in on the lyrics and beats. I then mentally ran my routine from top to bottom in sync with the music to improve my understanding of which movement should be on each count. I then did a mark of the routine to improve the timing that I performed each of the steps.</p> |

| Question |     | Expected response                                                                                                                                                                                                                                                                                                                                                                                                                  | Max mark | Additional guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
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|          | (b) | <p>Candidates are asked to explain the impact the development method had on this solo performance.</p> <p>Award <b>2 marks</b> for a clear and detailed explanation of the impact the development method had on this solo performance.</p> <p>Award <b>1 mark</b> for a straightforward explanation of the impact the development method had on this solo performance.</p> <p>Award <b>0 marks</b> if no explanation is given.</p> | <b>2</b> | <p>Example of a <b>2-mark</b> response:</p> <p>The impact of mental rehearsal on my solo performance was very positive. Listening to the music in detail and clarifying where each step should hit on the beats and with the lyrics really helped me to add precision to my jazz solo. For example, in the opening section I was not clean on the 4 poses and then merged due to my lack of precision with my timing. After listening to the music, I could really hear the sharp drum beat which signalled when each movement should hit. Now when I run my solo my poses hit directly on the beats and this enhances the dynamic sharp and eye-catching opening to my jazz solo performance. Furthermore, my timing overall has improved, and I now no longer rush ahead of the music which allows me to really mirror the energetic and rhythmic nature of this music, making it more exciting for the audience to watch.</p> <p>Example of a <b>2-mark</b> response:</p> <p>The impact that my development method had on my timing in my solo performance was positive because I learnt what count each movement should take place therefore this meant that when I put the solo back together again, I knew what the counts were meant to be and it meant that I performed each of the movements on the correct beat and this meant that my dance flowed well together and I did not have to wait for the next section or rush any movements to catch up with the correct counts of the music. Comparing my performance to the model performer was also very successful because it meant that I could identify where I was out of time and I visually saw where the movements should be performed, this allowed me to mirror this in my own performance.</p> <p>Example of a <b>1-mark</b> response:</p> <p>This development method had a positive impact on my timing in my jazz solo. This is because I was able to dance the steps at the correct pace and kept in time with the music, hitting movements to the correct sounds of the music. This means that my dance doesn't look sloppy and messy as I am able to perform every step accurately and to my full potential. This further results in my dance looking more advanced and technically impressive which keeps the audience engaged.</p> |

| Question | Expected response                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Max mark | Additional guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
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| 2.       | <p>Candidates are asked to evaluate the impact of power in <b>one</b> solo performance.</p> <p>Award <b>4 marks</b> for a clear and detailed evaluation of the impact power in <b>one</b> solo performance.</p> <p>Award <b>3 marks</b> for an evaluation of the impact power in <b>one</b> solo performance in some detail.</p> <p>Award <b>2 marks</b> for a straightforward evaluation of the impact power in <b>one</b> solo performance.</p> <p>Award <b>1 mark</b> for a limited evaluation of the impact power in <b>one</b> solo performance.</p> <p>Award <b>0 marks</b> if no evaluative judgment is given.</p> | 4        | <p>Example of a <b>4-mark</b> response:</p> <p>My power in my jazz solo is amazing. For example, when performing my box jump I used speed and strength when preparing through my plie to ensure height in the air. The power created through using my quadriceps gives my explosive height which effectively gives me more time to hit my full 180-degree split position in the air. Through having good power in the jump, it successfully allows me to make the step look effortless as I can sustain good posture and alignment by having my pelvis tucked under and back upright and straight. The power in the jump also effectively allows me to create varied dynamics within my performance as this is a moment of high energy and excitement. Without power in my legs, I would be unable to hit the box jump successfully with as much energy which would reduce the overall excitement of my performance making it look sloppy and boring. Alongside this my power in my arm lines are also very effective. I know this because when I suddenly throw my arms upwards in my drag run, I throw them up with speed and strength giving dynamic clarity and forceful energy which helps to add to the confidence, excitement and projection of the performance and this successfully matches the fun, upbeat and entertaining quality of the music, keeping my audience highly entertained.</p> <p>Example of a <b>2-mark</b> response:</p> <p>My use of power in my jazz solo is excellent. I can use my pli   to give me power and effective height in my jumps and my grand jete. This is good as it makes my performance more dynamic. I have good muscular strength which means I can use my power to effectively get me off the floor at fast speeds. The power in my legs propels me up giving my good height in the air allowing me to hit my jete with a full range of movement. This also ensures I have enough time to plie through the knees for a smooth and fluent landing.</p> <p>Example of a <b>1-mark</b> response:</p> <p>My use of power had a negative impact on my jazz solo. Eg, when performing my split leap, I did not push hard enough on my takeoff which meant I struggled to create the full 180-degree split position in the air which made the skill look messy and unrehearsed.</p> |

| Question |  |  | Expected response                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Max mark | Additional guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
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| 3.       |  |  | <p>Candidates are asked to compare their use of self-expression in <b>two</b> contrasting solo performances.</p> <p>Award <b>5-6 marks</b> for a clear and detailed comparison of their use of self-expression in <b>two</b> contrasting solo performances.</p> <p>Award <b>3-4 marks</b> for a comparison of their use of self-expression in <b>two</b> contrasting solo performances in some detail.</p> <p>Award <b>1-2 mark</b> for a straightforward comparison of their use of self-expression in <b>two</b> contrasting solo performances.</p> <p>Award <b>0 marks</b> if no comparison is made.</p> <p>Award a <b>maximum of 2 marks</b> where a candidate only makes one point of comparison</p> | 6        | <p>Example of a <b>6-mark</b> response:</p> <p>In my two contrasting solo performances, I used self-expression very differently, particularly through facial expression, to communicate mood and intention. In my ballet solo, my self-expression was subtle and controlled, whereas in my jazz solo, it was bold and exaggerated. This contrast helped highlight the different stylistic demands of each dance genre. In ballet, my facial expression remained soft, calm, and composed, while in jazz it was much sharper, more intense, and constantly changing. For example, in ballet I used a gentle smile and relaxed eyes to convey elegance and confidence, whereas in jazz I used strong eye focus, raised eyebrows, and tense expressions to show determination and frustration. This shows how ballet relies on understated expression, while jazz requires more obvious and dramatic communication. Similarly, my use of eye focus differed between the two styles. In ballet, I maintained a lifted head and steady outward gaze to project grace and poise. In contrast, in jazz my eye focus was sharper and more direct, often changing quickly to match the fast-paced movements. This made the jazz performance feel more engaging and intense compared to the calm and continuous focus in ballet. In my jazz solo my headlines were ever changing to communicate confidence and highlight the sharp moments in the routine, such as my leap where I projected my headline out, towards the audience. On the other hand, in my ballet solo, my headline remained calm and slow, where it followed my arm lines showcasing my elegance and poise. Overall, the difference in my self-expression made each performance clearly distinct. Ballet emphasised control, elegance, and subtlety through minimal facial changes, while jazz focused on intensity, attitude, and exaggeration through frequent and bold expressions. By directly contrasting these approaches, I was able to communicate two very different moods effectively.</p> <p>Example of a <b>4-mark</b> response:</p> <p>My commercial and jazz solos have very different use of self-expression. For example, in my commercial solo I use aggressive frowns and open mouth expressions to show attitude and create a fierce persona. One moment in particular in my commercial solo where I turn to the side with my arms crossed to the side of me I then pull towards the audience, using my arms as I pull through, I dip my head down, lifting my eyeline up, staring directly at my audience to show my intensity</p> |

| Question |  |  | Expected response | Max mark | Additional guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
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|          |  |  |                   |          | <p>and boldness. In stark contrast, my jazz solo is to the song ‘A Little Party Never Killed Nobody’ and the purpose of this piece is to entertain and show a lively and fun party atmosphere. Therefore, throughout this piece I use happy smiles, pouts and side eyelines to convey the joyous and energetic mood.</p> <p>Another example of how my use of self-expression contrasts in my two dance styles is through my use of headlines. For example, in jazz my headlines are very up and outwards towards the audience, projecting confidence and grace and following my arm lines. Throughout my jazz solo there are a number of jumps where I take my headline in different directions to accentuate the lines, for example in the tilt jump I take my headline downwards, towards the floor, accentuating my diagonal angle. In contrast to this in my commercial solo my headline is more grounded projecting more downwards and outwards to create grit and power in my overall quality of movement. For example, in my top rocks, I keep my headline low, over my centre of gravity to create a sense of grounded flow, making my performance more relaxed and effortless.</p> <p>Example of a <b>2-mark</b> response:</p> <p>Self-expression had a positive impact on my performance in jazz. During the start of my dance, I had a smile on my face as I was matching the tone of the music, and this showed the audience I was confident and this made my performance more enjoyable to watch. During the middle of my performance, the music was fast, lively and upbeat, so I had a pouty face to represent the show girl theme. The impact of this is it drew the audience into my routine more and allowed them to see the mood of the music clearer. Similarly, self-expression had a positive impact on my contemporary solo. For example, at the start of the solo the music was slow and sad, with my eyes looking up and eyebrows raised up to convey the intense emotions I felt. The impact of this is it made my performance more interesting to watch, and it drew the audience in to help them engage with the theme and emotion of my performance.</p> |

| Question |  |  | Expected response                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Max mark | Additional guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
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| 4.       |  |  | <p>Candidates are asked to explain the ways in which <b>one</b> historical event has impacted <b>one</b> dance style.</p> <p>Award <b>4 marks</b> for a clear and detailed explanation of the ways in which <b>one</b> historical event has impacted <b>one</b> dance style.</p> <p>Award <b>3 marks</b> for a response that explains in some detail the ways in which <b>one</b> historical event has impacted <b>one</b> dance style.</p> <p>Award <b>2 marks</b> for a straightforward explanation of the ways in which <b>one</b> historical event has impacted <b>one</b> dance style.</p> <p>Award <b>1 mark</b> for a limited explanation of the ways in which <b>one</b> historical event has impacted <b>one</b> dance style.</p> <p>Award <b>0 marks</b> if no explanation is given.</p> | 4        | <p>Example of a <b>4-mark</b> response:</p> <p>One of the major historical events that impacted the way jazz is performed today was Vaudeville. The creation of Vaudeville meant that it was a show that combined individual unrelated acts, featuring magicians, acrobats, comedians, trained animals, jugglers, singers, and dancers. These shows were unique, and they travelled the country, gaining audiences everywhere. The development of variety entertainment was encouraged in frontier settlements as well as in the widely scattered urban centres. The touring show became popular with audiences across the country. Vaudeville was family entertainment and exhibited high standards of performance. This has impacted the way jazz is performed today because jazz is known as a form of entertainment where its whole purpose it to create a happy, lively and entertaining performance for the audience and this remains a key characteristic of the dance style today.</p> <p>Vaudeville also has an important impact on how jazz is performed in the present day because it was the earliest point where dance was used as a show with lighting, costumes and staging alongside the introduction of more technical steps. Dance performances now are barely seen without these things. Thus, Vaudeville was the earliest sign of the musical theatre we know today, in the present-day musical theatre is a very popular form of jazz dance. Routines are slick, well-rehearsed, and combine technical jazz skills with high performance qualities to create Westend and Broadway shows. For example, in the vaudeville shows we first saw kick lines. Kicks have remained as key characteristic and have developed over time to include many variations including hitch kicks, outwards round kicks and lay-outs.</p> <p>Example of a <b>2-mark</b> response:</p> <p>During the French Revolution, when society was rejecting everything associated with the aristocracy, ballet experienced significant changes in both its style and purpose. The elaborate costumes associated with noble courts such as heeled shoes, heavy floor-length dresses, masks, and large headpieces were replaced with lighter, more practical clothing such as ballet slippers, leotards and long netted skirts. This had a major impact on ballet, as dancers were no longer restricted by</p> |

| Question |  |  | Expected response | Max mark | Additional guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
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|          |  |  |                   |          | <p>heavy garments and could move with greater freedom. This continues as a key characteristic in ballet where today you still the use of leotards and various styles of tutus and skirts to compliment the style. As a result, the change in costume helped to evolve the dance style, moving from small, limited movements like gentle turns and curtseys to more technically demanding steps such as multiple pirouettes, higher and more expressive jumps, and faster, more dynamic sequences.</p> <p>Example of a <b>1-mark</b> response:</p> <p>The development of jazz dance has been influenced by the Transatlantic Slave Trade. This played a crucial role as the origins of jazz music and dance come from the rhythms and movements brought to America by enslaved Africans during the trans-Atlantic Slave trade, thus a new style of movement and music began – jazz. Some of the key movements such as hand clapping, body syncopation and stomping which the enslaved people used are still seen in modern jazz performances such as Stomp the musical. Performers also still make use of syncopated rhythms which derived from the enslaved African people making rhythms during the Slave Trade.</p> |

| Question | Expected response                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Max mark | Additional guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
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| 5.       | <p>Candidates are asked to discuss the importance of environment in relation to a dancer's safety.</p> <p>Award <b>4 marks</b> for a clear and detailed discussion of the importance of environment in relation to a dancer's safety.</p> <p>Award <b>3 marks</b> for a discussion of the importance of environment in relation to a dancer's safety in some detail.</p> <p>Award <b>2 marks</b> for a straightforward discussion of the importance of environment in relation to a dancer's safety.</p> <p>Award <b>1 mark</b> for a limited discussion of the importance of environment in relation to a dancer's safety.</p> <p>Award <b>0 marks</b> for no discussion of the importance of environment in relation to a dancer's safety.</p> | 4        | <p>Example of a <b>4-mark</b> response:</p> <p>The environment we dance in is important in safe dance practice to keep dancers safe and injury free. The setting should have a sprung dance floor to ensure less injuries; this is important because a sprung floor allows cushioning for the joints when landing jumps. The floor should also not be too slippery or sticky with either shoes or bare feet. This allows for many different styles of dance to be performed without risk of injuries such as slipping and falling. It is important that the environment is a suitable size for the number of dancers to demonstrate sufficient space to move without restriction, which could result in injury if dancers are too close together, for example, they could hit someone when they extend their arms. The environment should be a clear space, free from obstacles such a pillar, this is important because if there are obstacles it could result in dancers colliding with something or having to move quickly to avoid a collision and this could mean they run in to another performer. Another important aspect of the environment is the temperature. The temperature should be an even temperature to ensure dancers do not overheat, as sweating excessively may result in dancers becoming dehydrated. This is important because dehydration could result in fainting, which may lead to an injury. The environment should also ensure it is not too cool as this could result in injuries as cold muscles are more prone to injury.</p> <p>Example of a <b>2-mark</b> response:</p> <p>Environment is important for dancers to allow for safe dance practice. For example, having mirrors allows both teachers and dancers to check alignment and can see their bodies to understand feedback more effectively. It can be helpful when learning choreography safely as it allows dancers to see their posture and alignment, ensuring they have the correct posture and alignment to avoid pulling a muscle or causing an injury. Dance studios should also have sprung flooring which protects dancers' joints in the ankles and knees when doing jumps and acro skills, preventing dancers from injury. Having Harlequin flooring instead of wooden flooring can prevent dancers from slipping and injuring themselves. It also protects dancers from burns or scraping their skin on uneven wooden floors as Harlequinn flooring is smooth and doesn't wear easily over time.</p> |

| Question |  |  | Expected response | Max mark | Additional guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
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|          |  |  |                   |          | <p>Example of a <b>1-mark</b> response:</p> <p>There should be sufficient ventilation in the environment to ensure dancers can breathe freely during demanding training, rehearsals and performances, this is important because without ventilation this may result in a lack of clean air, leading dancers to become ill. A lack of ventilation could also result in the studio space becoming stuffy, which could also result in dancers' fatigue and dizziness, which could cause them an injury if they fell over.</p> |

## SECTION 2 – STUDY OF A PROFESSIONAL CHOREOGRAPHY

| Question |     |  | Expected response                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | Max mark | Additional guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
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| 6.       | (a) |  | <p>Candidates are asked to describe the choreographic structure used within the piece.</p> <p>Award <b>4 marks</b> for a clear and detailed description of the choreographic structure used within the piece.</p> <p>Award <b>3 marks</b> for a description of the choreographic structure used within the piece in some detail.</p> <p>Award <b>2 marks</b> for a straightforward description of the choreographic structure used within the piece.</p> <p>Award <b>1 marks</b> for a limited description of the choreographic structure used within the piece.</p> <p>Award <b>0 marks</b> if no description is given.</p> | 4        | <p>Example of a <b>4-mark</b> response:</p> <p>Ghost Dances (1981) Christopher Bruce</p> <p>Ghost Dances takes a cyclical structure with the ending echoing, and to some extent repeating the opening of the work. There are seven sections in total with the opening of the piece (Ojos Azules) falling into two sections. Each section begins and ends with the three Ghost Dancers facing and staring intently into the upstage left wing. This structure could serve to suggest that the intervening action is simply a memory of the past or emphasise the continuity of life and the repetition of events. In Ghost Dances there are repeated suggestions that what we are watching are scenes from the past; like flashbacks in films. Ghost Dances, although formally structured and made up of a series of individual numbers, has a very strong climax in the sixth section, the Sicuriadas, which involves all the Dead is the most defiant and heroic in tone. Christopher Bruce was inspired by the unity and determination of the Chilean people and their fight against political oppression, therefore this continual return to the struggle of the Chilean people helps to highlight the choreographic intentions. Structurally, Ghost Dances is a palindrome made up of seven sections which work the same forward or backwards to show the continuing struggle and the severity of the political struggles in South America. Each of the dances by the Dead falls into two parts, re-enactment of life and the re-enactment of death when one or more of the Ghost Dancers intrudes to massacre, or take, an individual or group.</p> <p>Example of a <b>4-mark</b> response:</p> <p>Swansong is an episodic structure allowing the choreography to be shown in a series of fragmented events. The fragmentation shows the emotional impact of the torture on the victim. It begins with an introduction and has seven even sections. Sections 1,3,5 and 7 show the victims solos and sections 2,4 and 6 show the trio of abuse between the guards and the victim. Each episode continues on from one</p> |

| Question |  |  | Expected response | Max mark | Additional guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
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|          |  |  |                   |          | <p>another to show the next development in the storyline. The structure conveys the theme through showing contrast and torture as each episode unfolds to reveal the next stage of the abuse and deterioration. The victims' solos repeated and developed each time taking the audience on a journey of sympathy with him, showing his struggle, fear and helplessness. The contrasting episodes exploring the various ways that the guards will torture and abuse the victim through their use of humiliation, physical and mental torture. As we follow each of the distinct episodes the structure culminates in the ending of the storyline where we see the prisoner reach his fate of death following what feels like a long-time enduring pain.</p> <p>Example of a <b>2-mark</b> response:</p> <p>Shadows (2014) Christopher Bruce</p> <p>Shadows by Christopher Bruce has an episodic structure, with the dance made up of a series of short sections that each show different moments of tension within the group. These episodes focus on changing relationships between the family members, often showing someone being singled out, watched, or being pushed away. Although the sections are separate, they still connect to form a loose narrative, as the piece gradually develops from a sense of togetherness into suspicion and conflict. As it progresses, the movement becomes more tense and fragmented, reflecting the growing fear within the group. Repetition of movements, such as reaching out then pulling back or forming and breaking groups, helps to link the sections and show how the tension builds. Overall, the structure helps show how quickly trust can break down and how fear can spread between people.</p> <p>Example of <b>1-mark</b> response:</p> <p>Broken (2013) Kevin Finnan</p> <p>In broken, Kevin Finnan uses a cyclical and episodic narrative structure. The piece features a series of distinct scenes set to a continuous, flowing rhythm, taking the audience on a journey through time and nature that begins with the Earth's creation and eventually loops back to its origins.</p> |

| Question |     |  | Expected response                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Max mark | Additional guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |
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|          | (b) |  | <p>Candidates are asked to explain in what way(s) choreographer's use of motif development enhances this structure.</p> <p>Award <b>4 marks</b> for a clear and detailed explanation of the way(s) the choreographer's use of motif development enhances this structure.</p> <p>Award <b>3 marks</b> for an explanation of the way(s) choreographer's use of motif development enhances this structure in some detail.</p> <p>Award <b>2 marks</b> for a straightforward explanation of the way(s) choreographer's use of motif development enhances this structure.</p> <p>Award <b>1 marks</b> for a limited explanation of the way(s) choreographer's use of motif development enhances this structure.</p> <p>Award <b>0 marks</b> if no explanation is given.</p> | 4        | <p>Example of a <b>4-mark</b> response:</p> <p>Swansong (1987) Christopher Bruce</p> <p>Christopher Bruce uses space and dynamics to develop the motif and enhance the episodic structure. In section 1, the prisoner performs a slow roll down through his spine and uses his full peripheral bubble as he elongates his right arm forward and lift arm back and leans forward into a tabletop position with a soft quality. This is developed in section 3 as he does these movements at a much lower level on the floor whilst moving at a faster pace with a frantic dynamic. This enhances the structure as it shows how in the later sections he is beginning to lose control of his thoughts. In the last section the prisoner does the motif at a very low level all alone on the stage the prisoner used all his strength as he struggles to reach out and practically flops out of the position. This changes the structure as it shows the later section the more lifeless the prisoner gets due to all the abuse he is facing. Bruce also develops the motif through the repetition as the prisoner keeps repeating the reach in every solo section which enhances the emotional journey he goes on and how each time, he repeats it he is more desperate with each episode. In the last section retrograde is used to enhance the structure as the prisoner does the motif in reversed to show him going back on his thoughts which enhances all the previous 6 sections of abuse have caused his so much mental harm.</p> <p>Example of a <b>2-mark</b> response:</p> <p>Ghost Dances (1981) Christopher Bruce</p> <p>Bruce develops the weighted squat motif throughout the piece, which enhances the episodic structure, showing moments of happiness being short-lived and overpowered by death in sections 2-6. In section 2, we are introduced to this motif where the innocent men perform the motif before they are attacked by the Ghost Dancers. The Ghost Dancers then replace the men by partnering the female dancers and repeat the motif. This time it is developed by altering the quality, force and dynamics. The motif is now bigger, performed with a heavier and stronger quality</p> |

| Question |  |  | Expected response | Max mark | Additional guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
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|          |  |  |                   |          | and has more power behind the movement. This is to highlight that the Ghost Dancers had all of the power, much like the overpowering Chilean government. This enhances the structure because at the end of sections 2-6, Bruce wanted to show the Ghost Dancers interrupting the happiness and asserting their dominance over the innocent people. This motif development enhances the structure as it allows us to see the strength and authority the Ghost Dancers had by making the movements more aggressive and forceful. |

| Question |     |  | Expected response                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Max mark | Additional guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
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|          | (c) |  | <p>Candidates are asked to explain in what way <b>one</b> choreographic device enhances the intentions of the final section.</p> <p>Award <b>2 marks</b> for a clear and detailed explanation of the way <b>one</b> choreographic device enhances the intentions of the final section</p> <p>Award <b>1 mark</b> for a straightforward explanation of the way <b>one</b> choreographic device enhances the intentions of the final section</p> <p>Award <b>0 marks</b> if no explanation is given.</p> | <b>2</b> | <p>Example of a <b>2-mark</b> response:</p> <p>Shadows (2014) Christopher Bruce</p> <p>One choreographic device that enhances the intentions of the final section of Shadows is dynamics. In the final section, Bruce repeats key movements such as reaching, recoiling, and turning away, but they are performed with much sharper dynamics and increased tension. This use of dynamics clearly shows that the dancers are no longer able to escape the fear and suspicion that has built up throughout the piece as they start to get more desperate. By repeating these actions, it highlights how mistrust has become constant and unavoidable, reinforcing the idea that relationships within the group have completely broken down. The movements appear more urgent and almost desperate, which enhances the choreographer's intention to show emotional distress and isolation. As the same motifs are repeated without resolution, it suggests the group is trapped in this state of fear, making the ending feel unresolved and emphasising the lasting impact of suspicion and division.</p> <p>Example of a <b>1-mark</b> response:</p> <p>Young Men (2015) Ivan Perez</p> <p>Contact work is used in the final section 'Battlefield Landscape', to show the brutality of war. For example, the soldiers are pushing and throwing one another to show their desperation to survive. This shows in the final stages it is every man for themselves as they protect themselves and show no sympathy towards one another as they push and slam people to the ground. Therefore this brings the ending of the piece to a climatic point where the use of contact work is integral to showing the brutality of war.</p> |

| Question |  |  | Expected response                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       | Max mark | Additional guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
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| 7.       |  |  | <p>Candidates are asked to evaluate the ways the choreographer's choice of costume impacted <b>their</b> understanding of the intentions.</p> <p>Award <b>5–6 marks</b> for a clear and detailed evaluation of the ways the choreographer's choice of costume impacted <b>their</b> understanding of the intentions.</p> <p>Award <b>3–4 marks</b> for a response that that evaluates the ways the choreographer's choice of costume impacted <b>their</b> understanding of the intentions in some detail.</p> <p>Award <b>1–2 marks</b> for a straightforward response that evaluates the ways the choreographer's choice of costume impacted <b>their</b> understanding of the intentions.</p> <p>Award <b>0 marks</b> if no evaluation is given.</p> | 6        | <p>Example of a <b>6-mark</b> response:</p> <p>Swansong (1987) Christopher Bruce</p> <p>The use of costume in Swansong is highly effective in shaping my understanding of the themes and intentions. The guards' matching khaki uniforms, complete with badges and belts, clearly signify authority and control. This uniformity is particularly effective as it creates a sense of unity and reinforces their power over the prisoner. As a result, I can clearly understand the power imbalance, which supports the theme of political oppression and interrogation. The structured appearance of the guards also removes individuality, making them seem part of a wider oppressive system, which strengthens my understanding of the intention to highlight institutional control.</p> <p>In contrast, the prisoner's costume of a red T-shirt and denim jeans is more relatable and symbolic. This is effective because it allows me to interpret the prisoner as an ordinary individual rather than a criminal. The red T-shirt successfully suggests danger, fear, and suffering, which enhances my understanding of the emotional intensity of his situation. This use of colour supports the intention of portraying the prisoner as vulnerable and under threat. Additionally, the everyday nature of the jeans effectively reinforces the idea that he could be anyone, which deepens my understanding of the theme of prisoners of conscience.</p> <p>The contrast between the guards' formal uniforms and the prisoner's plain clothing is particularly significant. This difference effectively highlights inequality and lack of human rights, as the guards appear powerful while the prisoner appears defenceless. This contrast strengthens my understanding of the choreographer's intention to present injustice and abuse of power. It also helps me to engage more with the emotional impact of the piece, as the prisoner is presented as innocent and relatable. Overall, the costume is highly effective in enhancing my understanding of the themes of power, fear, and injustice.</p> |

| Question |  |  | Expected response | Max mark | Additional guidance                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
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|          |  |  |                   |          | <p>Example of a <b>4-mark</b> response:</p> <p>Broken (2013) Kevin Finnan</p> <p>The costume for the three male dancers is dark loose-fitting trousers with a t-shirt that was light in colour with dirty marks and stains on it and a head torch. The dirty t-shirts and head torches effectively made it clear to me that the men were working deep underground in a dark, gloomy and dirty mine, where the dirt and dust would get on their clothes, and they would need a head torch to help them see. The use of head torches effectively communicates the narrative particularly once the mine collapses and the stage goes into blackout. It then returns to only the head torches shining which highlights and helped me to understand the severity of the situation.</p> <p>Kevin Finnan's choice of costume for the girls really helped to establish their character effectively, as the girls represented hope and the spirits sent to encourage the males to keep fighting to find a way out the mine. With the dark stage, the use of the lights in the dress communicates the intentions, giving the impression that angels had been sent to save the three male dancers trapped in the mine. The use of both costumes in section 4 was effective in helping me to understand the piece was set in the mine and the devastation of the mining disaster. The costume was effectively used to aid my understanding and identify the two different character groups in the section.</p> |

[END OF MARKING INSTRUCTIONS]