

Dance

Overall grade boundaries

Higher level

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 15	16 - 33	34 - 51	52 - 62	63 - 69	70 - 80	81 - 100

Standard level

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 15	16 - 35	36 - 55	56 - 65	66 - 73	74 - 83	84 - 100

Dance Performance

Component grade boundaries

Higher level

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 3	4 - 7	8 - 11	12 - 13	14 - 14	15 - 16	17 - 20

Standard level

Grade:	1	2	3	4	5	6	7
Mark range:	0 - 3	4 - 7	8 - 11	12 - 13	14 - 14	15 - 16	17 - 20

The range and suitability of the work submitted

In general, the work submitted is better suited to the candidates' experience levels than in former years. The requirement that all dances performed be either choreographed or arranged by professionals—whether teacher, guest choreographer, or as learned from standard repertoire—continues to be an excellent one. The overall level of performance continues to improve at SL and remain constant at HL despite large differences in candidates' level of training. It is a pleasure to see a larger variety of performing material available to

candidates within most centres, challenging most candidates in ways that are particular to their abilities.

While modern dance continues to be the prominent overall genre, a few candidates presented works, usually their second piece, of additional genres such as ballet, musical comedy, hip-hop, jazz, East Indian, Armenian, Irish and African derived dances. The opportunity for each candidate to extend the cultural variety and genre of their performing material, so that the two or three pieces they perform demonstrate a larger stylistic range, is strongly recommended. (Please note that SL candidates may perform one or two dances.)

The requirement that at least half the HL presentation comprise a solo and/or duet is highly important and necessary. Some centres did not adhere to this. Also, some work, particularly at HL level, went over the required time allotted for marking and some work at SL was shorter by 15 seconds or so from the required time. Not following the requirements disadvantages the candidates and should be rectified.

All works of restaged professional choreography need to be taught having acquired permission from the relevant organization granting such permission. It should be noted that The American Dance Legacy Institute requires that teachers attend an intensive summer workshop sponsored by the Institute or have the Institute send a dancer who has great familiarity with the work to teach the dances, assuring accurate coaching by the teachers. The performance of *Rainbow Étude*, acquired from the Institute for instance, while improving, continues to be a challenge to candidates and their teachers—where great emphasis in lowering the centre of gravity in the body and more detailed attention to degrees of weight, effort, focus and intention are still needed.

Candidate performance against each criterion

It is encouraging to see further growth in moving towards a richer and more complex choice of artistic work presented by most centres, challenging candidates by taking new risks and thus enhancing their technical abilities as well as their thinking and interpretive skills.

Criterion A: Impact

Some centres neglected to submit programme notes where basic information in addition to a brief statement discussing motivation and interpretation in choosing the performed material was needed. This was disadvantageous to the candidates whose work was incomplete and harder to mark. Programme notes support candidates in developing an effective performance, one that shows clarity of intention and communicative ability.

Criterion B: Technical skills and Criterion C: Interpretative ability

There continues to be a large range in candidates' technical skills amongst centres and within each centre, yet it is heartening to see that as before, that when interpretive abilities are excellent, technical limitations can be surmounted. Such interpretive skills are improving in most centres where it shows candidates give more thought to relevant context including emotional, psychological and dramatic content as evidenced in more specific physical manifestation of appropriate use of force, flow, speed and focus.

While some candidates demonstrate outstanding performances and succeed in beautifully blending technical and interpretive skills, others are often disadvantaged by the nature or effectiveness of the choreography itself and could use more coaching.

Overall, however, there is evidence of effective and intentional training in alignment, strength, coordination, movement articulation and a good sense of flow, spatial awareness, musical phrasing and stylistic integrity.

Recommendations and guidance for the teaching of future candidates

- Continue to focus on teaching energy qualities, phrasing and contrast in dynamic range in addition to the teaching of technique as related to movement vocabulary and physical strength and coordination. Reflection and performance intention should be present throughout the learning process.
- At all times and all levels, the art of dance is about vitality and the life force. Therefore, whatever the level of technical skill, movement material needs to continue being performed with full physicality and commitment.
- Continue to expose candidates to variety of stylistic and artistic influences and cultural resources as possible material for performances.
- Make sure it is easy to identify the candidate by having them introduce themselves to the camera with their name and number prior to their performance, and wear a highly contrasting colour. It is often very difficult otherwise to tell the candidate apart from others when watching the DVD.
- Programme notes are absolutely necessary (see dance guide).
- Solo and/or duet must be at least 50% of the total performance time at HL (see dance guide).
- Candidates should be clearly visible in group work, and—ideally—given a featured role in at least one section.
- Each candidate's performance work must be on a separate DVD.

- Do not include additional material/recordings on the candidate's performance DVD outside of the performance submission.
- Make sure dances appear in the same order as listed on the 6/DPCS form.
- Teachers need to verify candidate/teacher signature on the 6/DPCS form.
- Teachers should review all DVDs prior to submission to ensure material was properly captured and do so in ample time to assure meeting the schedule.

Composition and Analysis

Component grade boundaries

Higher level

Grade:	1	2	3	4	5	6	7
Mark range:	0 – 4	5 – 9	10 – 13	14 – 17	18 – 20	21 – 24	25 - 30

Standard level

Grade:	1	2	3	4	5	6	7
Mark range:	0 – 3	4 – 7	8 – 11	12 – 13	14 – 15	16 – 17	18 - 20

The range and suitability of the work submitted

During the May 2010 examination session, candidates in the composition and analysis component of the dance course once again presented a wide range of work. (Overall, the numbers of candidates presenting work increased significantly at HL.) Some candidates and some centres would benefit from a careful consideration of whether taking the course at SL or HL best serves their capacity and goals. Currently, it appears that some candidates who enter work at HL would be better served by studying the course at SL. A fair number of candidates' work at both HL and SL demonstrates a strong grasp of dance elements; especially encouraging are the works that include fresh movement material and involve physically challenging exploration.

While the majority of centres are carefully aligning their candidates' selections with the guidelines for this component, a few centres continue to present work that is not in line with these guidelines. To be specific, candidates must abide by minimum and maximum time and word requirements, as not doing so will negatively impact their marks. It is also important that candidates presenting at HL be made aware of the need to demonstrate a contrast across the

three dance compositions presented. (Please note that for candidates in 2011 this particular requirement has been slightly altered.) Teachers and their candidates testing at either level are again reminded of the need for candidates to use other music other than popular music with lyrics for all their compositions, and not to cut music mid-piece. This latter practice is disrespectful of the work of other artists. Should candidates present two (SL) / three (HL) works using popular music with lyrics, or cut musical compositions inappropriately, marks are negatively impacted. While noting this continuing lack in the work of candidates from some centres, it seems important to recognize that other centres have limited the use of such music and have broadened the variety of musical and other audio accompaniment considerably. Doing so serves the candidates well in their learning journey.

Within the compositions themselves, it is clear that some centres are doing an excellent job of delivering the studio aspect of the course. Others would do well to give emphasis to assisting candidates in mastering the basic elements of composition: space, time, and dynamics. Of these elements, most candidate work displays a good to excellent use of space, an adequate to very good development of various approaches to the use of time, and a poor to very good inclusion of the range of dynamics. Exposure to a wide range of dance styles has also greatly expanded candidate understanding of possible approaches to creating dances compositions.

The element of composition and analysis that continues to be most challenging for many candidates is the written critical statement. Rather poor writing skills are the pattern for a fair number of centres, including misspellings of key dance vocabulary words. Candidates could make good use of the Laban effort-shape vocabulary in their written statement to strengthen and specify their analysis of work. There were some misunderstandings in relation to this aspect of the course.

At HL the criteria D (“Contrast”) and E (“Connections”) were often not addressed or, if they were included, candidates did so in a cursory manner. It seemed clear that this was due in large part to the fact that teachers probably did not follow the 2010 updated guidelines. This, unfortunately, resulted in lower marks for a number of candidates, a pity since their work in other elements of the composition and analysis component was very strong.

As a rule, compare and contrast elements are difficult for candidates to write about. There seems to be a great deal of self-congratulation in the writing. Teachers are encouraged to help candidates understand the need for more detail (through use of specific examples) regarding what went well and why; much more precision in thinking and writing about dance will facilitate development of the critical faculties through practice. This can be done verbally as an aspect of the regular discussion in class.

Teachers are also encouraged to help candidates with clear articulation of a written intention for each of their dance compositions. In the work of candidates whose intention is clearly stated, examiners have noted a more coherent development within the dance composition itself. Conversely, those candidates whose intention was vague often presented a composition that was less logical.

Candidate performance against each criterion

Criterion A: Overall impression

The majority of candidates presented an adequate to excellent range in overall impression for the dance composition and analysis component. In many cases, a clear understanding of the dance elements was present. As noted above, there seemed to be a positive correlation between clear and concise written intentions and well-crafted compositions.

Criterion B: Craft

Selection and development of movement vocabulary continues to be evident across a range, from minimal to extremely nuanced in the dance compositions viewed over the range of centres. Overall, effective and adventurous exploration of **space** has grown most in relation to past years. Use of **time**, especially rhythmic variety in relation to musical accompaniment, is less widely seen, with syncopation seen even more rarely. **Dynamic** variety and inclusion across a varied range continues to be a challenging element for most candidates. Success in building a relationship between the stated subject matter and each of the dance elements is not consistent across HL and SL candidates, though it is growing overall.

Criterion C: Critical statement

The critical statement is a very difficult task for some candidates while a small number really demonstrate a sophisticated approach to this aspect of the component. When candidates approach this assignment less successfully, it seems to be due to both a general lack of capacity with written assignments and also a lack of specific understanding of, and familiarity with, dance elements. Candidates whose work achieves marks at the higher end of the range also address all aspects of the assignment in the written statement and do not rely on generalized recording of their successes and challenges or on their emotional investment in the work. Focusing clearly and deeply on the process of making the **one** work is critical to a complete written response.

Criterion D: Contrast (HL only)

The criterion that concerns contrast across the works presented is one with which candidates struggle. While developing the capability to create contrast is difficult, some candidates achieve this successfully. One thing that supports such success is their employment of varied

musical sources that motivate them to create varying approaches to dance works. Others, by working from inspiration drawn from a variety of disciplines (science, poetry, visual arts, to name just a few) or with collaborators whose background may differ from their own, are able to stretch beyond their practised methods. Such attempts are important to continuing growth.

Criterion E: Connections (HL only)

The most challenging criterion for HL candidates during this session was Criterion E, the one that is focused on connections. Some candidates did not address this aspect at all in their critical statements. Others incorrectly assumed that the criterion concerned connections among the three dance works. A smaller number understood and commented on the connections between the dance works, the performance aspects of the course, and understanding gleaned during the research and writing process for the dance investigation. It appeared that much of the lack of attention to this criterion was due either to a use of old guidelines by centre, teacher, and candidate, or, sometimes, to insufficient reflection concerning this criterion over the two-year course. It is strongly recommended that teachers and candidates incorporate focused assignments related to this criterion during upcoming years and develop the use of a dance journal (dance guide for 2010, page 20).

Recommendations and guidance for the teaching of future candidates

As was noted in the 2009 subject report, teachers are encouraged to strengthen candidate understanding of the vast variety of compositional approaches through short assignments that build toward the final dance compositions. Accessing workshops and local specialists within the community are additional ways to broaden the experience provided for candidates. Teachers are also reminded again of the web-based resources (such as the Liz Lerman Company's Toolbox at www.danceexchange.org/toolbox/). Finally, given the increasing number of centres involved in the IB dance pilot, teachers are also encouraged to exchange ideas for further composition exploration through e-mail correspondence among the cohorts.

Overall, there were some teachers who did an exemplary job in bringing fresh assignments to the studio (to prod the candidates beyond, while not excluding, personal experience). Their fine teaching was visible in the use of visual arts, literature, and historical events as stimuli to composition. This was the case even with candidates whose dance experience was minimal prior to beginning the course.

Regarding the basic tools for dance composition, teachers are encouraged to emphasize that **time/space/dynamics** are not intelligent choices among many, but the necessary and only

basic elements involved in dance composition. It is critical to teach candidates how to use them as tools for discussion as well as in the dances themselves. In order to best develop their critical faculties and a personal dance vocabulary, candidates need practise physically engaging in, speaking about, and writing about dance on a regular basis. The use of regular and varied examples helps them become familiar with a range of dance vocabularies, and allows them to use appropriate vocabulary often and with more familiarity before attempting the final dance compositions and written critical statement.

It is now possible to look at dances (YouTube has many of the classics and a wide variety of contemporary and historical forms from throughout the world) without library access. After viewing these samples together or individually and writing brief responses to them, candidates could discuss them together. Teachers could also help with the challenge of writing a nuanced and fully developed written critical statement by giving frequent, short homework assignments or writing in class. These could be followed by reading samples aloud in class with all present discussing their strengths and places for further growth. Regarding formal issues in the writing, teachers are once again cautioned to have candidates reread their statements for mistakes of all kinds that should **not** be present in a final copy. This includes spelling dance vocabulary words correctly even if the computer programs cannot.

Thoughtful assignments for compositions greatly help candidates develop eye and mind, and to use their personal experiences without resorting to stock gestural language. Introducing candidates to body contact as a choreographic event can help them break out of the habit of thinking that "close is always 2 feet apart". A greater comfort with appropriate contact between dancers could be developed through the inclusion of some sessions focused on Contact Improvisation.

Some candidates had difficulty developing movement material suitable for their theme. They simply took movement vocabulary from particular styles of dance and reshuffled it into dance phrases. Here again, teachers are encouraged to set improvisations and other composition tasks that will assist these candidates in developing a more individualized movement vocabulary. Finally, teachers are encouraged to urge candidates, when employing movement vocabularies from styles outside their deepest knowledge, **not** to reduce those styles by presenting stereotypes of the most common elements.

Teachers are once again reminded to help all candidates learn how to give correct information on the 6/DCACS coversheet. For instance, the musical score aspect of the forms is repeatedly either completely disregarded (left blank) or given in shortened or inexact form. A click on the internet is not a substitute for correct reference. Teachers are also urged to

assure that they use the current and correct 6/DCACS form, that the form include all required information, and that both teacher and candidate sign the form. (The form is available in the Diploma Programme section of the Online Curriculum Centre.)

When creating the DVD of the composition works, teachers are reminded that all such DVDs must begin with a clear image of the candidate speaking his/her name and number and that each dance composition should be preceded by the filming of a written sheet on which is printed the pertinent information for each composition.

While most centres are submitting visually clear recordings of candidates' work taped in a studio setting, some centres continue to submit work that is taped on stage with costumes and/or performance lighting. Centres are requested to read the guidelines and abide by them. Examiners are nevertheless aware that, given the limited size of a few studios, a choice is made to film the dance compositions in an environment that allows for sufficient space in support of a legible reading of the work. Centres **must** contact IB Cardiff in the first instance before doing this.

Some centres also have submitted work in which the filming goes in and out of focus. It is requested that these centres read the guidelines (in the Sample Handbook of procedures for the Diploma Programme—Dance pilot course) and note that excessive adjustments impair the capacity of the examiner to view the sample. Finally, the reminder to keep all dancers in frame at all times is repeated.

Once all the work has been recorded, teachers are urged to check the DVD. Some faulty and some blank DVDs were sent on to examiners. Centres are also reminded that an individual DVD is to be submitted for each candidate. The work of two or more candidates is **not** to be presented on the same DVD. A lack of compliance with guidelines results in complications during the marking process and awarding of grades.

World Dance Investigation

Component grade boundaries

Higher level

Grade:	1	2	3	4	5	6	7
Mark range:	0 – 4	5 – 9	10 – 14	15 – 16	17 – 18	19 – 20	21 – 25

Standard level

Grade:	1	2	3	4	5	6	7
Mark range:	0 – 3	4 – 7	8 – 11	12 – 13	14 – 15	16 – 17	18 – 20

The range and suitability of the work submitted

In general, candidates selected dance styles which proved interesting for comparison and the discussion of the styles relating to the historical and cultural contexts was fairly well done in the majority of cases. The written reports where candidates wrote from their personal experience of the dance styles, particularly in the introduction to the written reports, were particularly strong. The interesting selection seemed to reflect the broad interest of the candidates and their abilities to be creative and take risks. However, some of the criteria were either sparsely covered by some candidates or not at all by other candidates.

Candidate performance against each criterion

Criterion A: Dance elements

This criterion, which requires the candidate to demonstrate his/her understanding of the dance elements as they relate to the two dance styles, was not well done. In fact, in many cases there was little said about the dance elements. The candidates did not seem to have a framework of analysis and were not able to describe in depth the constituent parts and dance elements of the dance styles. Also there was no account of the structure and production elements in many written reports.

Criterion B: Historical, social and cultural context

In the areas of historical, social and cultural context the candidates performed well. In general they demonstrated their abilities to research and draw from their own experiences. Many candidates demonstrated their abilities to extract essential details from dance history; for instance, where candidates were talking about a specific period or style in ballet they were able to briefly and concisely contextualize their focus. However, this was not always the case and some candidates found themselves buried in the historical details giving them little space to talk about their focus.

Criterion C: Current context

Many candidates demonstrated their skill in relating the dance style to the current context. The description and analysis was usually relevant and the writing flowed well.

Criterion D: Organization

In the main candidates were able to organize their written reports well, providing a brief introduction with salient information about the written report and to identify and include correctly the references selected. There were few cases where references were not included. Generally, candidates were able to organize their written reports with well-defined paragraphs of information that flowed sequentially and with relevance.

Criterion E: Analytical response (HL only)

There were several written reports that excluded the analytical response of two short extracts. Some candidates seemed to believe that having compared the two dance styles in general that this covered the in-depth comparison required by this criterion. The description and discussion of the dance elements of the two dance styles, particularly in the two selected extracts were not done well at all.

Overall, the strengths of the candidates were reflected in criteria B, C and D.

Recommendations and guidance for the teaching of future candidates

Teachers need to help the candidates with the following:

- A framework of analysis that will enable the candidates to critically analyze and evaluate how the dance elements are being applied in a particular dance style. In some cases, the description of the movement content of a style or excerpt was based on stereotypical and unverified statements.
- More practice in the description and analysis of excerpts from dance styles. This will provide a deeper investigation of the dance elements and enable the (HL) candidate to more fully engage with the Criterion E.
- Ensure that candidates come to understand the definitions in the glossary of dance terms (see dance guide).
- Assistance in extending the contexts of the dance styles to include the current practice of the styles.
- The candidates need more assistance in using required primary sources and also to validate the use of internet sources.
- Encourage candidates to be “imaginative, bold and original” (dance guide for 2010, page 33) in their thinking about sources; for instance, searching out programmes, reviews, letters and journals.