

## DANCE

### Overall grade boundaries

#### Higher level

<b>Grade:</b>	1	2	3	4	5	6	7
<b>Mark range:</b>	0-16	17-34	35-51	52-61	62-69	70-79	80-100

#### Standard level

<b>Grade:</b>	1	2	3	4	5	6	7
<b>Mark range:</b>	0-16	17-36	37-55	56-64	65-72	73-82	83-100

### Dance Performance

#### Component grade boundaries

##### Higher level

<b>Grade:</b>	1	2	3	4	5	6	7
<b>Mark range:</b>	0-4	5-8	9-12	13-14	15-15	16-17	18-22

##### Standard level

<b>Grade:</b>	1	2	3	4	5	6	7
<b>Mark range:</b>	0-4	5-8	9-12	13-14	15-15	16-17	18-22

### The range and suitability of the work submitted

Overall, there is significant improvement in the range and quality of the work performed. Despite a great difference in technical skills, mostly due to a varied degree of training, there is an overall improvement in both performance impact and interpretative abilities. A good number of candidates demonstrated clarity of intention and communicative ability enabling effective performances and stronger overall impact. A greater level of boldness and expressiveness is evident. While a good number of candidates demonstrated understanding of alignment, coordination, strength/resilience, rhythmical accuracy and temporal clarity, further work is needed in more detailed articulation of the torso and how it expands and

contracts, pushes and pulls in relation to the larger space. While there is improvement in demonstrating varying degrees of effort, weight, dynamic range, more detailed work is needed in these areas as well as stylistic accuracy of the repertory performed.

In most cases work samples were well organized and labelled. The majority of the work submitted was appropriate and often challenging to the dancers' technical and expressive abilities. The choice of Donald McKayle's repertory: *Rainbow around my shoulder* continues to be an ill-fitted performance piece for non-advanced candidates, often at standard level (SL). The necessary time limit: 3-6 minutes for SL candidates, should allow for either one fully developed dance, or two short but fully realized dances.

It is very encouraging to see an expanded stylistic range of work submitted by many candidates. Works were drawn from ballet, modern, jazz, hip-hop, African, Middle Eastern, Latin, Tahitian, Iranian, traditional and Bollywood East Indian dance. Candidates displayed joy in exploring new works from a wider cultural spectrum, which were often not previously familiar to them.

Some candidates who performed two or three works in dances that closely resembled social or folk dance forms derived from various cultural sources, often unfamiliar to them, did not challenge themselves enough. They were not challenged in demonstrating technical skills and in understanding the particular styles performed. Teachers and guest choreographers who arrange these dances for their students to perform, need to expand and develop these traditional dances, which are often group dance, in ways that are more demanding to the individual dancer as a solo or duet form that is suited to a concert stage performance. If candidates were given dances with more choreographic variations, which expand the source material in time, space and dynamics (dance elements); they will better be able to demonstrate technical skills. They will also need to be better exposed to the stylistic nuances of the varied social or folk dances and have a better understanding of how these are performed by their relevant societies and how they relate to their cultural identity.

There is an overall continued improvement in the variety of guest choreographers working with candidates in addition to their teachers and the learning of standard repertory. Only a couple of centres still presented works choreographed solely by their single teacher. Several candidates did not clearly identify who was the choreographer other than their names; were they the teacher or guest choreographer?

At higher level (HL), following the assessment requirement that the solo or duet must be at least 50% of the total performance time has been very helpful in more clearly demonstrating the abilities of each candidate. Even so, it is still strongly recommended that unless the candidate at HL is featured in at least a good part of the group work, a third work should be presented as either a solo or a duet.

## Candidate performance against each criterion

### **Criterion A: Impact**

Many candidates performed with physical and psychological boldness, commitment and good dynamic range. Others were not strong and articulate enough in their movements, their expressive ability, stylistic clarity and focus.

**Criterion B: Technical skills**

Many candidates who chose repertory that was both challenging and well-suited to their skill level did very well. Others need to be further pushed and push themselves in sustaining energy levels, rhythmic accuracy and more awareness of the larger space and manipulation of body weight in it. Finer articulation of the various body parts, detailed torso mobility in its relation to weight and breath is necessary as well as larger dynamic range.

**Criterion C: Interpretative ability**

While some candidates demonstrated clear intention of the dance and personal interpretation, others need more attention to facial expression as well as distinct internal or external focus. Improved sense of weight and effort shifts from light to strong would be helpful. These along with, often, lowered sense of gravity as appropriate to works performed, would allow for deeper and fuller expression.

**Criterion D: Programme notes**

This relatively new criterion continues to work very well in that there were no omissions. Some however, were not complete, missing either credits or fuller discussion (even if short) of the works and their intent as well as their individual approach.

**Recommendations and guidance for the teaching of future candidates**

- At HL the solo and/or duet must be at least 50% of the total performance time.
- When completing the 6/DPCS form, fuller teachers' notes should be given on candidates' backgrounds. This should include their progress over the two years of study. They could be typed and glued onto the form.
- In programme notes: encourage candidates to think and write short paragraphs on the intent and interpretation of the pieces they perform earlier on so that they can demonstrate more thoughtful writing (in no more than a paragraph or two). Dancers need to be able to translate their kinaesthetic intelligence, discuss dance elements, and personal voice into written and spoken word, as well as make it visible in the performance of the work.
- Ensure candidates receive enough coaching, particularly in styles that are new to them. Repertoire chosen by the candidates, as advised by teachers, should challenge candidates to stretch their comfort level in both physical as well as expressive capacities. Of utmost importance are vitality, a sense of vibrant presence; physical and psychological commitment to the material performed and understanding of its content and style.

Regarding recording candidates (this section also applies to composition and analysis)

- To help identify the candidate on the DVD: please remember to distinguish the candidate clearly by first introducing themselves on camera and letting the viewer know

what colour they will be wearing. They can also present their candidate number and make sure that the colour that they will be wearing is radically different from the other dancers. What seemed a distinct colour difference in the studio may not be as clear on DVD. It will be best if the candidate is wearing a highly contrasting shade (if others are in black, the candidate could be in white).

- Make sure that somebody is looking through the camera lens as they are recording the performance so that the candidate's full body is present at all times and that some camera panning is done particularly in group works. In several cases this session candidates went out of camera range in the performance. Please monitor this more carefully. The moderator cannot mark what cannot be seen.
- A frontal view is required for the filming of both the composition and performance. Filming in a studio with standard classroom light is the best option; filming staged performance (only allowed for a third work at HL), result in a tiny image with no way to see facial expressions. Centres are reminded, again, to provide sufficient space for filming. In some centres, using an excessively small area for filming has meant that both dynamic range and spatial exploration is hampered.
- Filming from some centres included an excessive focus adjustment during filming. Since these adjustments often resulted in unfocused sections, it was difficult to actually "see" a candidate's performance throughout. Centres are advised to establish a clear, wide focus at the start of filming and to leave that focus intact for the remainder of the performance unless absolutely necessary.

Further guidance can be found in the *Handbook of procedures for the Diploma Programme*.

## Composition and Analysis

### Component grade boundaries

#### Higher level

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

#### Standard level

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

### The range and suitability of the work submitted

Overall, the compositions submitted for assessment this session continued to demonstrate a

good understanding and application of the course. Some centres would benefit from further development of the basic presentation of dance elements (space, time, and force/dynamics). Nonetheless, a number of submitted work consistently demonstrated a varied and carefully structured course.

Overall, the weakest compositional exploration continues to involve dynamic range, with many candidates investigating either only one aspect, or jumping drastically between ends of the dynamic continuum, but not presenting nuance. This is an area for improvement and is one through which teachers can strengthen a candidate's understanding by means of short in-class composition assignments. Particularly useful in this regard are explorations derived from contrasting pairings of Rudolf von Laban's Effort Actions and/or his Effort/Shape teachings. Additional exercises could focus on use of text, props, costume elements, and/or collaboration with candidates in other arts disciplines.

Regarding the analytical statement, some centres have made considerable progress. All teachers are reminded that the title of the piece being described in the statement should be included in the title. An accurate word count was also not included in a number of analytical statements.

In general, the analytical statement should be reflective of the choreography itself, not a lengthy discourse on emotional motivations for the dance, or on choreography in general. The statement is intended to be a synthesis of the candidate's experience as a composer/arranger of **one** work (not the two or three submitted), not a daily journal, nor a series of rehearsal notes. In the writing, discussion relating to the work's structure, performance, and research leading to the final presentation should be emphasized. Many lacked sufficient detail in these areas. Candidates should also take care to note that statements are intended to emphasize analysis of the dance elements and use of dance vocabulary. Once again, teachers can assist their students through short writing and discussion exercises throughout the course that call for the use of analysis and specific dance vocabulary. It is also recommended that candidates check grammar and spelling before submission.

Teachers are reminded once again to emphasize that candidate's not favour the use of mimetic movement, or text, over generative and interpretative movement in compositions. Candidates should also be encouraged to explore fresh movement material that stretches them beyond their favourite and familiar movement vocabulary. Compositions that "tell the story" of popular music with lyrics should be avoided. Overuse of such material results in a lack of invention and a lack of independent theme development.

Centres are also cautioned to look very carefully at the **minimum number of minutes** required for both SL and HL candidates and to be certain that BOTH the teacher and the candidate assert and **record accurately the length of time for each composition**. Some candidates were below the minimum time for each level, with some centres consistently submitting work below the minimum time across a number of candidates.

All centres should check that the 6DCACS form is completed accurately and appropriately. Numerous candidates submitted incomplete or inappropriate citations regarding music accompaniment this session. Candidates and teachers are also reminded to sign this form and to include the candidate's full name on the form, typed or legibly printed.

## Candidate performance against each criterion

### Criterion A: Overall impression

At SL, some candidates' dance compositions achieved a strong presentation in the DVD material submitted. In the cases where dances were well-made, the candidates demonstrated clear understanding of dance elements, created well-motivated and performed compositions, and, in a few cases, offered innovative solutions to their stated themes. Those candidates, whose submissions were not as strong, often submitted work that was vague in conception or execution, or lacked full exploration of dance elements.

At HL, a fair proportion of candidates continue to achieve adequate to fairly good marks for this criterion. Central to the task is identifying and conveying a clear theme. Candidates whose marks are lower in this criterion are generally those who have not demonstrated a sufficient comprehension of the compositional elements. This generally leads to a less focused communication of intention in some, or all of the dances. Overall candidates are exploring a wider range of styles and themes, with an increasing number of dances attempting fusion of styles. While this can lead to innovative compositions, candidates are reminded that basic understanding and use of dance elements needs to be demonstrated regardless of style.

At both levels, the overuse of "pop" music with lyrics continues to be the single greatest impediment to developing a candidate's individual choreographic "voice". This overuse often results in candidates confusing their use of dance to illustrate the words of the song as their self-development of a theme. The better-wrought compositions are those in which a movement theme (narrative or abstract) is developed and for which music (or other accompaniment) serves to augment the candidate's intent.

### Criterion B: Craft

At SL, some themes used by candidates were not conducive to movement development, being either overly vague, complex, or including ideas that would be more effectively explored in another medium (often writing).

At both levels, teachers and candidates are urged to remember that kinetic interest and logic are key in the making of dances. Continued exploration of movement vocabulary development is strongly encouraged.

At both levels, the work from some centres and candidates hues closely and successfully to this principal. Several centres and their candidates consistently present works that include "stock" phrases and/or an overdependence on classroom combinations strung together without regard for their relationship to the theme/intent of the dance. This is to be discouraged. Rather, in-depth investigation and development of movement phrases is to be encouraged. Short assignments that are focused on such concepts as weight bearing, character development, contrasting speeds, the articulation of a range of dynamic qualities, and spatial pathways (to mention just a few), can each assist in the candidate's acquisition of craft. Threaded through the course from year one, they help build strong composition skills.

As has been the case in years past, the majority of centres are advised to discourage ending music mid-phrase and/or fading a musical composition arbitrarily. As has been noted in years past, this indicates disregard for the work of another artist. Teachers and candidates are reminded that kinetic potential is key in developing dance compositions.

### **Criterion C: Analytical statement (SL only)**

This was the weakest section of the composition and analysis work submitted by SL candidates. It is strongly suggested that, prior to the preparation of the final statement, shorter writing assignments should be given that enable candidates to practise addressing this criterion. By embracing descriptive writing that uses dance vocabulary and short analysis of movement phrases as a regular practice, candidates can grow to understand writing as central to their growth as young dance makers. Such practice can also be incorporated as a regular oral discussion of the composition element of the course.

### **Criterion C: Compositional contrast (HL only)**

Improvement was evident in a fair portion of candidate submissions. Especially successful in this area were those submissions in which candidates varied their stylistic focus and/or included varied sources of accompaniment (music, text, *etc.*) and incorporated the use of props.

### **Criterion D: Analytical statement (HL)**

Writing a complete, coherent statement that adheres to the guidelines continues to be the single biggest challenge for most candidates in the area of composition and analysis. Candidates should be encouraged to include more specific detail regarding an in-depth discussion of dance elements and intent. They should always incorporate appropriate dance vocabulary to support their discussion. Statements are strongest when they adhere to the stated guidelines and embrace critical analysis. Self-congratulation and excessive dependence on journal-like reportage are not the intent of this element of assessment. Candidate statements are not to include and/or emphasize explanation of costumes, sets, or lighting, except where these are unusual and integral to the composition being discussed.

Much candidate writing suffered from a lack of correct grammar and an inability to construct cogent prose overall. Teachers are strongly urged to incorporate regular opportunities for candidates to write regular short critiques of their own work as well as that of their peers as part of the course. This regular written work, if commented on by the teacher, will strengthen the candidate's capacity to approach the final statement. Candidates will have a better chance of delving more deeply and meaningfully into this longer analysis of the creative process. Finally, it is suggested that, where possible, dance teachers could seek the assistance of their colleagues who teach English composition. A lack of clarity and sufficient depth in written statements impacts negatively on marks.

### **Criterion E: Connections (HL only)**

Within the component, this area remains the one most overlooked by candidates. Candidates and teachers are reminded that 5 marks can be awarded in this criterion. Not including any discussion of the connections was the single largest cause of lost marks in composition and

analysis. All statements at HL should include sufficient reference to other areas of the Dance course. Candidates should provide carefully developed analysis of the ways that the study of each element (performance, composition and analysis, and dance investigation) contributes to the creation of the candidates' **one dance composition** discussed in the statement. Once again, specific descriptive writing is encouraged over cursory statements that are unsupported.

## Recommendations and guidance for the teaching of future candidates

Learning to create dance compositions, to perform dances, and to write in substantive ways about dance are disciplines that, like most others, benefit from gradual deepening of understanding and from regular practice. Delivering the dance curriculum in this way allows candidates the time to develop skills appropriate to the tasks and to do so with the ongoing support of coursework and teacher and peer feedback. Centres in which the curriculum follows this format generally are those in which candidates' work demonstrates a full grasp of the dance curriculum. Therefore, teachers and centres are encouraged to be mindful of the impact that condensing the course is likely to have on student learning and achievement.

In relation to music, the single most limiting factor in candidate compositions continues to be the overuse of popular music with lyrics. It is strongly recommended that candidates be encouraged **not** to rely on lyrics as the motivation for their work. Furthermore, a candidate is recommended **not** to submit more than one composition using such popular music accompaniment. The evidence from previous years suggests that over-reliance on lyrics minimizes the candidate's possibility for individualistic creative input, as well as limiting the viewer's possibility for imaginative interpretations of the dance. Teachers and centres are also cautioned not to submit material including lyrics containing obscenities. Finally, it is strongly recommended that teachers should not allow the arbitrary cutting of musical compositions of any type when they accompany candidate, teacher, or guest artists' dance compositions. Several centres continue not to monitor these aspects of the candidate composition work and this negatively impacts the evaluation. When props are used, it is important to be certain that they are integral to the dance and not merely decorative in nature. This applies whether the props are hand-held or larger in nature (tables, chairs, *etc.*). Again, shorter assignments during the course that include prop exploration would be useful and are encouraged.

At HL, in those centres where the analytical statement continues to be a challenge for candidates, it is once again strongly recommended that, before the final statement is approached, teachers create shorter assignments throughout the course. These can be constructed to enable candidates to encounter individual aspects of the work that will be included in the final statement. (For instance, one might have candidates write on use of space or time or dynamics, or the relationship between the dance and accompaniment in relation to one dance viewed or created). These earlier writing assignments can then be read by the teacher, commented upon, and rewritten to address lacks in content or clarity. Such exercises will, it is hoped, build a candidate's capacity for analysis and improve the overall quality of the final analytical statement. Teachers are also strongly advised to read carefully the guidelines for the composition analytical statement.

It is strongly encouraged that teachers look for ways to deliver a course that will stretch



candidates' boundaries. Offering opportunities for greater contrasts in dynamics, further development of texture, more diverse use of rhythms, and varying stylistic vocabularies in composition will all assist the candidate in conveying an intent that is individual to them and has more complexity. Teachers are also encouraged to press further in exploring a variety of musical styles for composition work and to encourage candidates to submit dances that demonstrate as wide a musical palate as possible.

Teachers are also strongly encouraged to address the areas of concern that have been made apparent through exam materials and also to continue to network via the Online Curriculum Centre (OCC) in order to address the areas of weakness identified. Sharing questions and solutions about interpretation(s) of the curriculum will help develop a community dialogue among centres and has the potential to strengthen all participants' delivery of the course.

Regarding forms and teachers' comments (this also applies to Dance Performance):

- The majority of centres are submitting forms that are either incomplete or incorrect. Doing so can have the result of disadvantaging candidates. Teachers and candidates are urged to pay careful attention to the accurate and complete submission of forms for each area of assessment.
- Teachers are requested to include their legibly written comments relating to **each** candidate in the box provided on the 6/DCACS form. Some teachers did not do so. This is unfortunate as doing so can aid the examiner and moderator to more fully understand the circumstances of each candidate.
- Teachers and candidates are also required to remember to sign forms as required. Not doing so can invalidate a candidate's submission.

## Dance Investigation

### Component grade boundaries

#### Higher level

<b>Grade:</b>	1	2	3	4	5	6	7
<b>Mark range:</b>	0-4	5-9	10-14	15-16	17-18	19-20	21-25

#### Standard level

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

### The range and suitability of the work submitted

This session the majority of work received tended to fall in the upper range. The candidates demonstrated genuine interest in the dance forms they selected and several used personal experiences to support their interest. Those that were weaker tended to give little information about each of the categories. The choice of dance forms selected for study and comparison were wide ranging; for instance, there were fewer that selected hip-hop.

## Candidate performance against each criterion

### **Criterion A: Historical context**

Candidates tended to provide a balance of the history of the two dance forms and to make fairly good comparisons. Candidates lost marks when they omitted to make any comparisons.

### **Criterion B: Current context**

Several candidates provided good information about the the two dance forms selected and clearly articulated some comparisons. However, many candidates omitted to give any information about the current context. It seemed that they might have thought it was implicit because they were writing about the two dance forms. However, it is important to be explicit to satisfy this criterion.

### **Criterion C: Dance elements**

Many candidates lost marks in this criterion. They often failed to give detailed information about the dance elements, often relying on a few descriptions of steps, music and costume. There was very little analysis of the use of body, space, time or dynamics in many discussions of the two dance forms.

### **Criterion D: Sources**

There was an over-reliance on the use of websites for the secondary sources and in many cases there were no primary sources identified. In a few cases there were no sources cited.

### **Criterion E: Organization**

In general the organization of the investigations was done well. In some instances, candidates used headings to organize the content.

### **Criterion F: Comparative discussion of short excerpts (HL only)**

In some cases the story/plot of the dances were described in detail. In some others there was no identification, analysis or comparison of short excerpts from the two dances. More attention to one or few aspects of selected short excerpts is needed.

## Recommendations and guidance for the teaching of future candidates

Future candidates need more assistance with the description and analysis of dance elements, both in the general discussion of the two dance forms and the selected excerpts. There is a

tendency to list steps and to pay little attention to the use of space, time or dynamics within the use of the body. In some instances, there is little attention paid to the dance elements and the focus is on the use of costume and/or music.

The identification of a short excerpt also seems misunderstood, with many candidates describing briefly the plot/story of the work, or an overview of movements used in the work. For instance, in a specific ballet we were told that the ballerinas use plies and jetes, yet there was no description or analysis of where or how in the work these movements happen.