

## DANCE

### Overall grade boundaries

#### Higher level

<b>Grade:</b>	1	2	3	4	5	6	7
<b>Mark range:</b>	0-16	17-34	35-49	50-60	61-70	71-81	82-100

#### 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 continued to be a significant improvement in the range and quality of the work performed even with new centres, which were not part of the pilot phase, joining the dance diploma. Despite a great range in technical skills, mostly due to varied degrees of former training, there was 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, stronger overall impact and greater level of boldness and expressiveness. It was also a pleasure to see many candidates choosing to perform works which were culturally unfamiliar to them. However, a minority of centres still either presented very low standards in performance or limited themselves (particularly in HL), in

choosing dance styles that were familiar and safe, thus limiting a broader range of styles.

In general, though, it was 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, 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.

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. In several cases, however, candidates with very little or no former dance training who should have registered for standard level were registered at higher level and were not ready for it.

The limitation in some of the performed dances which were derived from folk, social or street dance traditions was that some of these dances were not presented as evolved dance forms with greater degree of technical and choreographic range. Teachers and guest choreographers need to expand and develop these traditional dances, which are often group dances, in ways that are more challenging to the individual dancer as a solo or duet form that is suited to a concert stage performance. More choreographic variations would expand the source material in time, space and dynamics (dance elements) and be suitable to demonstrate more challenging technical and interpretive skills. Furthermore, candidates also need to be better exposed to the stylistic nuances of the varied social or folk dances they perform, and have a better understanding of how these are performed by their relevant societies and how they relate to their cultural identity.

Another problem evidenced in more than few centres is their selection of two etudes obtained from the American Dance Legacy Institute: Donald McKayle's *Rainbow Around My Shoulder* and Pearl Primus's *Buschache*. While it is commendable that teachers introduce their less trained candidates to these classical modern dance works, the proper performance of these dances requires very carefully coached performances that display more stylistically accurate and skilled performance.

Overall there was continued improvement in the variety of guest choreographers working with candidates in addition to their teachers and the learning of standard repertory. It is problematic, however, when candidates do not clearly identify who is the choreographer other than their name: it was not always clear whether the teacher or a guest choreographer was used.

## 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 and/or 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 needed 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. Candidates generally had a good sense of line and visual design of the body, but dynamic range and the sheer “oomph” of committed physicality are underutilized. Core support and a sense of centre were evident in the strongest candidates, but the sense of support and organization in the back and torso was uneven across many of the candidates. This core support is not static, but also provides for more expressive movement in the torso, that is, arches, bends, twists, undulations, and so on, so that the back, shoulders and head are an eloquent aspect of technical skills and expressiveness. 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. Finally, more varied focus points, including internal and external focus, would greatly help in improving communicative and expressive skills.

### 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

The necessary one or two paragraphs explaining the intent, and the individual candidate’s interpretation of the dances they performed, were often not met. Some centres provided very brief and superficial discussions. In one centre candidates presented their notes as a response to their teacher’s questions instead of presenting their synthesis of their answers to these questions. In another centre an error was made in having candidates present identical notes, not individually written by each candidate. Finally, programme notes should be typed.

## Recommendations and guidance for the teaching of future candidates

Teachers should 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.

It is advisable for higher level candidates to perform only two works that are very well coached and rehearsed rather than three works that are not fully ready for top performance.

While it is advantageous to see a standard level candidate perform in two works it is essential that the solo or duet be longer and more substantial than the group work, in which the candidate must be visible and frontal at all times.

At HL, adhering to the mandate that the solo or duet must be at least 50% of the total performance time is very helpful in more clearly demonstrating the abilities of each candidate.

Even so, it is still strongly suggested that unless the candidate is featured in at least a good part of the group work, the optional third work should be presented as either a solo or a duet.

In programme notes, candidates should be encouraged to think and write short paragraphs on the intent of the work as well as their individual interpretation of it. This kind of thinking should be introduced earlier on, so that candidates can demonstrate more thoughtful writing (in no more than a paragraph or two), as well as demonstrate clearer performances. 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.

### **When videotaping:**

To help identify the candidate on the DVD, a close up introduction of each candidate with basic information of their identity, the dances they will be performing in the order presented on the DVD, and most importantly the colour they will be wearing in each dance (which is to be highly contrasting to those of others) is necessary.

Make sure that somebody is looking through the camera lens as they are videotaping 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 as the moderator cannot mark what cannot be seen. Also, do not place the camera facing a bright light source causing the candidates to appear in silhouette form.

A frontal view is required for the filming of the performance. Filming in a studio with standard classroom light is the best option; filming staged performance (only allowed for a third work at HL) usually results 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 are hampered.

## **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	10-12	13-16	17-20	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

### Higher level

Many HL candidates submitted composition work that was appropriate to their level and that was suitable. Some continued to present work that did not offer sufficient range across the compositions. Part of the difficulty here may be due to the overuse of popular music with lyrics and with the associated limited range of dance vocabulary, time use, and spatial orientations that result from being too dependent on the lyrics and on the very set chorus/verse musical structures in the accompanying music. Providing musical examples for candidates that broadens their exposure to styles is strongly encouraged. Teachers and candidates are reminded that lyrics containing profanity or derogatory comments are not appropriate for submission. There is a need for more creative teaching – too often candidates, dealing with the urgent concerns and real stresses of adolescence fall into vague formulations that long for but find no articulation in movement. Teachers of composition need to guide their candidates towards precision in conception and exploration in movement: there is far too much reliance on the stock phrases (leap/roll, clenched fist with no energy behind it, and so on.) that can be seen on YouTube and popular TV shows featuring dance, and that are out of the technical reach of most dancers in the programme, for example, the use of pirouette/fouetté.

Analytic statements range from excellent to very poor. Those in the poor range neglect to address all criteria, do not cover the dance elements or use dance vocabulary appropriate to the task, and generally offer cursory and insufficiently specific discussion of problems, solutions, successes and possible changes. Teachers and candidates are urged to make use of the opportunity for the submission of one draft for comment prior to the submission of the final statement.

### Standard Level

Some SL candidates submitted composition work that was appropriate to their level and that was suitable. Many continued to present work that did not offer sufficient range across the compositions. It was very clear from the materials submitted that some candidates were well-supported by their teachers, but others were left to their own devices. This created vast differences between centres. Part of the difficulty concerning weak compositions may be due to the continuing overuse of popular music with lyrics and with the associated limited range of dance vocabulary, time use, and spatial orientations that result from being too dependent on the lyrics and on the very set chorus/verse musical structures in the accompanying music. Providing musical examples for candidates that broadens their exposure to styles is strongly encouraged. Teachers and candidates are reminded that lyrics containing profanity or derogatory comments are not appropriate for submission.

Analytic statements ranged from excellent to very poor. Those in the poor range neglected to address all criteria, did not cover the dance elements or use dance vocabulary appropriate to the task, and generally offered cursory and insufficiently specific discussion of problems, solutions, successes and possible changes. Teachers and candidates are urged to make use of the opportunity for the submission of one draft for comment prior to the submission of the final statement.

## Candidate performance against each criterion

### Higher level

#### Dance compositions:

A fair number of compositions demonstrated clear understanding of dance elements with space use being the strongest element present. Adequate and varied use of time and dynamics is still challenging for many candidates. For the most part, compositions are now well rehearsed and performed with more themes appropriate to movement investigation. There continued to be an overuse of popular music with lyrics, with some dance compositions ending mid-music. Finally, at HL, the contrast between a fair number of compositions continued to lack sufficient range. Teachers and candidates are also reminded that submitting compositions significantly under the minimum time often results in insufficient material on which to base a substantive evaluation of the work and, therefore, results in a lower mark.

#### Analytical statements:

Most candidates adequately covered the statement of intention, the summary and basic ideas motivating the one composition being discussed in detail. A few candidates continued to discuss more than one composition; this doesn't align with the guidelines and should not be done. Well-developed references to basic dance elements and the use of dance vocabulary specific to the style of the composition are less consistently successful in a number of statements. Some candidates continued to neglect noting compositional issues they encountered and their possible solutions. Successful aspects of the composition and possible changes were also not regularly addressed. Candidates and teachers are reminded that statements with word counts significantly below the word limit result in limited material on which to base a substantive evaluation of the work and, therefore, often result in a lower mark. At HL, candidates from some centres continued not to cover criterion E (connections), thereby sacrificing five marks in this area. All candidates are strongly encouraged to follow good writing practices in their statements. This includes coherent organization of the statement, appropriate paragraph construction, and checking statements carefully for spelling, punctuation, and grammar. The submission of a draft which receives feedback from the teacher is strongly encouraged before revision and submission of the final statement.

### Standard level

#### Dance compositions:

A fair number of compositions at SL demonstrated clear understanding of dance elements with space use being the strongest element present. Adequate and varied use of time and dynamics was still challenging for many candidates. For the most part, compositions were well rehearsed and performed with more themes appropriate to movement investigation. There continued to be an overuse of popular music with lyrics with some dance compositions ending mid-music. Teachers and candidates are also reminded that submitting compositions significantly under the minimum time often results in insufficient material on which to base a substantive evaluation of the work and, therefore, results in a lower mark.

#### Analytical statements:

Many candidates adequately covered the statement of intention, the summary and basic ideas motivating the one composition being discussed in detail. A few candidates discussed more than one composition; this doesn't align with the guidelines and should not be done.

The majority of the candidates wrote well about their thematic choices and why they made those choices but either did not write at all about dynamics/time/space in relationship to their theme or did not do this well. In most cases they also weren't able to translate their theme into movement that communicated their desires in the actual performance of the composition. Well-developed references to basic dance elements and the use of dance vocabulary specific to the style of the composition are less consistently successful in a number of statements. Some candidates continue to neglect noting compositional issues they encountered and their possible solutions. Successful aspects of the composition and possible changes are also not regularly addressed. Candidates and teachers are reminded that statements with word counts significantly below the word limit result in limited material on which to base a substantive evaluation of the work and, therefore, result in a lower mark. Candidates are strongly encouraged to follow good writing practices in their statements. This includes coherent organization of the statement, appropriate paragraph construction, and checking statements carefully for spelling, punctuation, and grammar. The submission of a draft that receives feedback from the teacher is strongly encouraged before revision and submission of the final statement.

## Recommendations and guidance for the teaching of future candidates

### Higher level

Regarding dance compositions submitted, teachers are urged to create preliminary classroom exercises to assist candidates in gaining experience with the dance elements. Such exercises can be short and focused on one element at a time (time, space, or dynamics). Classroom assignments on speed (such as fast to slow), or dynamic range, or space done both with and without accompaniment and subsequent short and specific discussion can help candidates gain the experience they need and help develop their range of movement vocabulary. Teachers and candidates are reminded that accompanying music and/or text must be respected as the work of another artist and it should be used accordingly and intact. Over-dependence on lyrics to illustrate or create the meaning for a dance composition is discouraged.

Regarding statements, teachers and candidates are encouraged to include short written exercises during the two-year course. Like the classroom composition exercises, these can have a specific focus and be part of ongoing discussion. Asking that candidates respond to points that are required aspects of the statement, especially using dance vocabulary and focusing on dance elements, will build their capacity for the final written work. At HL teachers are encouraged to assist candidates in preliminary written work that addresses criterion E (connections). A number of candidates, by neglecting to include this criterion in their statements, sacrificed marks needlessly.

To summarize some of the general recommendations, teachers should:

- review the programme's requirements, and be encouraged to ask for help on the

OCC when needed

- teach all the programme components over its full two years
- discuss the programme guidelines with the candidates
- explain in detail the 6/DCACS forms in class
- insist that candidates re-read their writing
- check the DCACS forms for accuracy before signing them and then be sure that they are signed before submission
- check the DVDs to be sure that they can be viewed
- explain (and understand first) "collaboration" as used in the IB programme – discuss use of music, its compositional integrity, and music "editing"
- clarify the basics and teach classroom discussion, the use of dance vocabulary, that is, the intellectual tools of the trade: for example, what is a duet versus a quartet? What are rhythm, dynamics, and so on? Teachers should address use of music, stressing its inherent compositional integrity; and insist on full reference information. Explain and explore criterion E.

## Standard level

Regarding dance compositions submitted, teachers are urged to create preliminary classroom exercises to assist candidates in gaining experience with the dance elements. Such exercises can be short and focused on one element at a time (time, space, or dynamics). Classroom assignments on speed (such as fast to slow), or dynamic range, or space done both with and without accompaniment and subsequent short and specific discussion can help candidates gain the experience they need and help develop their range of movement vocabulary. Teachers and candidates are reminded that accompanying music and/or text must be respected as the work of another artist and it should be used accordingly and intact. Over-dependence on lyrics to illustrate or create the meaning for a dance composition is discouraged. Candidates lamented the fact that they'd never taught another candidate before and weren't given instruction as to how to direct a peer; clearly, this is a skill the teaching of which teachers can incorporate into the course. Some candidates indicated that they only had a week to choreograph a new work for the assessment. Other candidates indicated that their instructor said the dance had to be about a book or about an emotion. These restrictions were very hard for some candidates and don't align with the guidelines regarding delivering the course over the full two-year frame. Quite a few candidates were expected to choreograph and assess their own work yet they had never danced before. It was clear that they did not have the vocabulary (in writing or movement) for such a task. Some got help from friends and others watched dance videos online but these aren't good teaching methods.

Regarding statements, teachers and candidates are encouraged to include short written exercises during the two-year course. Like the classroom composition exercises, these can have a specific focus and be part of ongoing discussion. Asking that candidates respond to



points that are required aspects of the statement, especially using dance vocabulary and focusing on dance elements, will build their capacity for the final written work.

To summarize some of the general recommendations, teachers should:

- review the programme's requirements, and be encouraged to ask for help on the OCC when needed
- teach all the programme components over its full two years
- discuss the programme guidelines with the candidates
- explain in detail the 6/DCACS forms in class
- insist that candidates re-read their writing
- check the DCACS forms for accuracy before signing them and then be sure that they are signed before submission
- check the DVDs to be sure that they can be viewed
- explain (and understand first) "collaboration" as used in the IB programme – discuss use of music, its compositional integrity, and music "editing"
- clarify the basics and teach classroom discussion, the use of dance vocabulary, that is, the intellectual tools of the trade: for example, what is a duet versus a quartet? What are rhythm, dynamics, and so on? Teachers should address use of music, stressing its inherent compositional integrity; and insist on full reference information.

## 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	10-13	14-16	17-19	20-22	23-25

#### 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

There was a good range of dance forms submitted this year; however, there were some dance investigations that did not meet the criteria.

## Candidate performance against each criterion

### Higher level

#### Criterion A: Historical context

In this criterion the candidates are asked to discuss the similarities and differences in the two selected dance forms. It was evident that many were not able to do this. In some cases, candidates would merely state that there are similarities and differences and not point them out.

#### Criterion B: Current context

In this criterion the candidates are asked to discuss the similarities and differences between the historical and current contexts. The comparison was not often made. In some instances, there was no mention of the current context.

#### Criterion C: Dance elements

Many candidates found the discussion and analysis of the dance elements, particularly in the use of the body, very difficult. Elements such as music, costume, use of stage/dance space was sometimes used in this section.

#### Criterion D: Sources

Primary sources were very limited. There was also a predominance of website sources; in fact, in many instances these were the only sources consulted.

#### Criterion E: Organization

Generally, the organization of the investigations was well done.

#### Criterion F: Comparative discussion of short excerpts

This year there were better attempts to discuss the dance elements in general and then describe and analyse the content of the two excerpts. In many instances, the short excerpts selected were clearly documented; that is, which sections were being discussed and analysed. However, in many instances there was no attempt to compare the two excerpts, very often only a description of each excerpt was made.

### Standard level

#### Criterion A: Historical context

In this criterion the candidates are asked to discuss the similarities and differences in the two selected dance forms. It was evident that many were not able to do this. In some cases,

candidates would merely state that there are similarities and differences and not point them out.

### Criterion B: Current context

In this criterion the candidates are asked to discuss the similarities and differences between the historical and current contexts. The comparison was not often made. In some instances, there was no mention of the current context.

### Criterion C: Dance Elements

Many candidates found the discussion and analysis of the dance elements, particularly in the use of the body, very difficult. Elements such as music, costume, use of stage/dance space was sometimes used in this section.

### Criterion D: Sources

Primary sources were very limited. There was also a predominance of website sources; in fact, in many instances these were the only sources consulted.

### Criterion E: Organization

Generally, the organization of the investigations was well done.

## Recommendations and guidance for the teaching of future candidates

### Higher level

The candidates need more help in comparing within the various criteria; for instance, the historical/cultural contexts of the two forms, the historical/cultural and current contexts of the two dance forms, the dance elements of the two forms and the two excerpts.

Additionally, there needs to be work on importance of primary and secondary sources and an understanding that websites are not the only source and that the websites should be cited correctly.

### Standard level

In the SL Dance Investigations further assistance is needed in the comparison of criteria. For example, very often candidates would describe the historical context of each dance form but not discuss comparisons. In some instances a statement was made that there were similarities or differences but these were not pointed out.

Additionally, candidates need help in accessing primary and secondary sources. They should not be relying on websites. There is also confusion regarding Works Cited and a Bibliography. In many cases, candidates provided a Bibliography and not a Works Cited.