

DANCE

Overall grade boundaries

Higher level

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

Standard level

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

Dance performance

Component grade boundaries

Higher level

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

Standard level

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

Higher level

The range and suitability of the work submitted

There was an improvement in the presentation of stylistically varied works as performed by most candidates, that stretched them beyond their level of comfort or familiarity. These works originate in cultures other than their own, or in dance styles within their own environment that offer different and varied use of movement language and temperament. Only a small

percentage of centres presented similar works that did not challenge their candidates in this way.

There was still great dependency on using songs with lyrics where candidates are dependent on the verbal content of the songs to deliver an expressive performance.

Very few centres did not fulfil the required solos and duets consisting of the minimal 50% time allotted to solos and/or duets. The use of very large group dances was disadvantageous to candidates, who spatially could not move with full vigour and expression unless featured as separate from the group. On the video recording of large group dances candidates were often obscured by others standing in front; or were often off stage or standing still for a good amount of time. It is highly recommended that large group dances are either not done or are edited to smaller ensembles, with no more than five dancers.

The adaptation and performance of social and cultural dances, that are not theatrically oriented, need to be physically and technically more challenging while retaining the authenticity of the specific aesthetic of the dances performed.

Candidate performance against each criterion

Criterion A: Impact

More than half of the candidates did very good work in this component displaying much physical vitality as well as mental commitment and understanding of the works performed. It is interesting to note that this ability to communicate clearly the intent of the dances performed is not necessarily dependent on a high level of technical skills. Candidates who did not deliver strong impact in their performances were most probably not given enough rehearsal and coaching time; were lacking self-confidence, mostly due to lesser former training; or were not ready to dedicate enough time and thought to the material performed. Candidates with less experience and training need to be challenged more vigorously by their teachers to deliver bolder performances, moving with more articulation through space, and exploring more fully dynamic range and understanding of the work's stylistic origin and intent.

Criterion B: Technical skills

Overall, there was an improvement in body coordination, alignment, musical phrasing, dynamic range and spatial awareness (in relation to other dancers in duets and group work).

As more candidates are delivering dances drawn from more diverse cultural resources and styles, it becomes apparent that different techniques are necessary to master these dances. In styles that require more weighted movement, like African dance, a lower centre of gravity in the body should be encouraged; in Polynesian dance, looser and more mobile hip and pelvic movement as well as arm and hand gestures in coordination with gaze need to be accessed; in Indian dance more expressive and detailed facial expression, fast turns, and rhythmical complexity of stomping feet need to be mastered. It is wonderful to see candidates take on these challenges, particularly when the classical ballet or modern dance training and virtuosity has not been available to them over time.

In all dance performances, regardless of tradition and style, strengthening the core of the body – the connective abdominal muscles – to stabilize, initiate, or facilitate movement of the limbs in various degrees of extension, is necessary. In jumps, better articulation of feet in

taking off and landing as well as more vitality and power in covering more space in jumps and locomotion, is needed. Surprisingly, this element is absent in more than a few advanced dancers.

Criterion C: Interpretative ability

Though slightly more than half of the candidates delivered good to very good interpretations, interpretive ability continues to be a challenge. Similar to impact but even more so, interpretation is highly dependent on the quality of the choreography, as well as the dancer's ability to deliver dynamically nuanced and thoughtful performance beyond the precise physical execution of the work. Candidates were more successful in this component when they were given more stylistically and temperamentally contrasting pieces to perform, and when those works were more artistically substantive. Some candidates with high technical skills and facility, particularly when performing similar drill team dances, tended to attack the movement with constant high energy and cheer, lacking more dynamically nuanced performance.

Criterion D: Programme notes

This was the first year that more candidates started delivering fuller and more thoughtfully-written programme notes. The goal (of having candidates write a short synthesis that sums up their understanding of the work's intent and motivation as well as their interpretation of it as backed up by dance elements used) was beautifully achieved in some of the writings. While almost all candidates think of "interpretation" as either discussion of the work's narrative content as related to their life; to songs' lyrics they dance to, or to their process in mastering the dances, some give intelligent and informed discussion of historical and cultural context of the dances they perform. It was disappointing that some very accomplished dancers had no time or will to invest in writing more than one or two superficial and short sentences that lowered their overall mark.

Recommendations and guidance for the teaching of future candidates

- More attention to dynamic range, spatial awareness, textural nuance, focus, and full mental and emotional commitment and understanding of the work's intent could greatly help in improving physical technique.
- Risk-taking in exploring new territories is highly beneficial to artistic and personal growth. Candidates should be encouraged to perform works that vary in style, cultural tradition and temperament.
- It is essential that teachers consider that large group dances should be reduced to no more than four to five candidates, and that in any group the candidate should always be placed at the front, and if not featured in the dance, should at least be visible and active on video at all times.
- Programme notes need to be more substantive. They need to include a more thorough discussion of the work's intent and motivation as well as the candidate's interpretation as also backed up by dance elements used. Two full paragraphs would be ideal, as they more clearly could distinguish between the choreographer's intent and the candidate's

interpretation. The candidate's interpretation should include a discussion of not only their autobiographical connection to the narrative content of the dance, and their process of mastering their performance, but also how they went about it. The specific use of time, space and dynamics in their effort of achieving a clear and expressive performance is necessary. Any short additional discussion of the work's historical and cultural context is welcomed as well.

- Candidates need to avoid evaluating their own performance as they discuss it in their programme notes.
- It is highly advisable to expose all candidates to live dance performances, as well as workshops with inspiring artists of varied styles and cultural traditions.

Standard Level

The range and suitability of the work submitted

It was good to see progress in the variety of teachers and guest choreographers involved in teaching and creating interesting and challenging works for candidates at standard level. Also, a good majority of these works were tailored to what can realistically be expected from the particular technical and interpretative abilities of candidates.

Overall, the work submitted this year in standard level dance performance was of a higher level than in former years. There continued to be, however, a great polarity between excellent work and very poor work, partly because standard level accommodates few candidates with substantial technical training along with more than a few raw beginners.

While the prevalent modern, contemporary, hip-hop, and the occasional ballet or traditional repertory dances were performed, it was impressive to see how culturally and stylistically diverse the dance offering was. Several centres challenge their candidates to learn cultural dances foreign to them, or take risks in studying diverse dance forms within their own culture. A few candidates, however, submitted performance of their own choreography – a practice not permitted in the IB course.

Some candidates presented work that was way too minimal. Solos and duet are often cut too short, while the group pieces do disservice to their candidates. While many candidates met the minimal requirement of three minutes, the dancing was often not physically challenging enough. It also seemed that not enough coaching time was given to these candidates by their teachers in order to instil more confidence and stronger performance. It was interesting, however, to read some excellent programme notes from candidates who were technically weak dancers.

In general, there was improvement in the writing of programme notes.

Candidate performance against each criterion

Criterion A: Impact

There was a good overall improvement in this criterion. Approximately 65% of the candidates delivered convincing or mostly convincing impact in their performances. Since most candidates at standard level do not have much technical training, in or out of school, this is

particularly significant. It means that the mental and emotional understanding of the material performed, candidates' self-confidence and physical commitment to it, as well as the vitality of their dancing, as supported by their teachers, is bearing fruit.

Candidates whose performances were only partially or minimally effective were most probably lacking self-confidence due to not getting enough rehearsal and coaching time with their teachers, or were not ready to dedicate enough time and thought to the material performed. Candidates with less experience and training need to be challenged more by their teachers to deliver bolder performances, moving with more vigour and articulation through space, and exploring more fully dynamic range and understanding of the work's stylistic origin and intent.

Criterion B: Technical skills

In this criterion approximately 45% of the candidates delivered "consistently" or "mostly consistent" technical skills. Since many of the standard level candidates have had little to no former training, they did less well in technique than in impact, where the viewer's immediate response to a committed and convincing performance is paramount. More candidates delivered partially effective performances than those delivering "some" or "little" achievement in technical skills. The majority of the candidates demonstrated either "partially" or "mostly" effective technical skills.

Criterion C: Interpretative ability

Approximately a fifth of the candidates demonstrated consistently effective interpretative abilities.

A higher percentage of candidates got the lowest mark than those who were in the middle: "mostly accurate", or demonstrating "partially effective interpretive abilities". These candidates need to improve the clarity with which the intent of the choreography is communicated to an audience.

Similar to impact but even more so, interpretation is highly dependent on the quality of the choreography, as well as the dancer's ability to deliver dynamically nuanced and thoughtful performance beyond the precise physical execution of the work. Candidates were more successful in this component when the works performed were artistically substantive. Some candidates with high technical skills and facility, lack more dynamically nuanced performance, particularly when performing similar drill team dances that attack the movement with constant high energy and cheer.

Criterion D: Programme notes

Many candidates' programme notes were successful in integrating a thoughtful discussion of the theme and motivation of the dance and their interpretation of the work that included the particular dance elements used. Some of these candidates included short but relevant historical and cultural context of the dances performed as well. However, many candidates delivered either too thin a discussion or a lengthy one that mostly discussed the narrative aspect of the dance as related to their personal lives or as related to lyrics of the songs they danced to. A few candidates did not deliver programme notes or only wrote on one of their performed dances. A good many of the candidates did not include credit lines at the top of the page.

Recommendations and guidance for the teaching of future candidates

In order to get better results, it is of utmost importance that if two works are submitted, the required solo or duet should be lengthier and way more substantial in terms of duration and physical challenge than in a secondary group work. Large group works, where the candidate is hardly challenged or seen, should consist of no more than five candidates.

Candidates need to explore a broad range of dance styles, especially ones less known to them, as they will challenge themselves out of their comfort zone and possibly achieve more effective performances. The Laban movement elements: body, space, effort and relationship (in duets and group pieces), are excellent tools for both the teacher and the candidate to explore during the performing preparation. The teacher's constant guidance and feedback will help build a confident and effective performance.

It is very important to share with candidates the joy of dance and develop their creativity and musicality. Regardless of their dancing experience, empower them with knowledge. With that knowledge comes confidence. Especially for teachers working with candidates who do not have former training, understanding of style and the work's intent need to be more forcefully conveyed by communicating the dance's intent.

In terms of acquiring dance technique, it is suggested that the most important element in achieving clarity and acquiring body strength in dance performance would be an ongoing emphasis on engaging the body centre – the abdominal connective muscles to the limbs moving from near to far and in all directions. Awareness of the body centre to stabilize, motivate and facilitate movement is essential to technique of any style.

Regarding the programme notes, aiming to write no less than one or two substantial paragraphs is an ongoing recommendation. Candidates should be encouraged to include a brief statement of their own interpretation of the dance that includes the specific dance elements used (time, space and dynamics) as well as the dance challenges they confronted.

Composition and analysis

Component grade boundaries

Higher level

Grade:	1	2	3	4	5	6	7
Mark range:	0-4	5-9	10-12	13-16	17-20	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

Higher level

Overall the majority of submissions were appropriate to the level and suitable, with a slightly more varied use of subject matter. Compositions ranged from good to excellent with very few low achievements, especially in Criteria A and B. There was more consistent success in contrasting the three works, though Criterion C was still one of the lowest achieving. While the written task showed improvement overall, connections (Criterion E) was only slightly improved due to more consistently occurring; the achievement level was still low.

The approaches to teaching of composition and analysis vary widely from centre to centre. This is as it should be; each centre's context is unique. What unifies the programme are the basic tenets of composition and these can and should be offered to each candidate by teachers who are regularly renewing their own study of the subject. Resources for this are available online, in written texts, and through workshop participation. Some resources are mentioned at the end of this report. All teachers are also encouraged to use the resources of the OCC.

Areas in need of particular attention include explorations of forms in addition to narrative structures, a wider demonstration of dynamic range, modelling music accompaniment choices that better reflect the vast range of stylistic choices beyond popular music with lyrics, and more fully involved kinesthetic exploration of space and spatial pathways.

Standard level

Overall the range of work was suitable, though there was little excellent work and the subject matter is repetitive. This may be due, in part, to the transitional period candidates are facing (moving from high school to college or what else lies beyond for them). Similarities in gestural vocabulary, thematic choices, and musical accompaniment could be more diverse throughout.

One examiner reported:

“Regarding the use of subject matter, some candidates approached the work in more creative or mature ways. However, a majority gave an overly vague or clichéd focus for their work (e.g. love, a complex relationship, friendship, being me, happiness, etc.) Some centres that were clearly new to the IB dance programme presented a majority of their candidates’ work with consistently shortened works, incomplete written tasks, and/or performers who lacked integrity in completion of the works presented. The composition statements were consistently underachieving and averaged 2 or 3 out of 5.”

In relation to the composition and analysis aspect of the course, certain centres consistently submit imaginative and well-constructed compositions by both beginning and more advanced candidates. In these cases, it is clear that the guidelines for the course have been seriously addressed over the course of the suggested two-year programme. Candidate work from these centres shows familiarity with vocabulary, and a wide variety of approaches to composition. It is also clear that an appreciation has been developed for the relationship between the candidate work and those compositions that have preceded theirs in a variety of styles, times and places. In these cases there is also often clear development across the two works submitted.

As has been noted in years past, in other cases, the composition work has been truncated into a much shorter time frame and compositions suffer. In the most extreme cases it seems that all composition and analysis work is being delivered in a matter of a few months and candidates appear to be gaining little familiarity with basic principles of dance making or with dance vocabulary. The work submitted by these candidates is typically lacking in a basic understanding and use of time, space, and dynamic range and the statements submitted also lack sufficient detailed discussion. This approach is not advised as it generally disadvantages candidates. In a few centres it is unclear whether the candidates are receiving dedicated composition instruction by a teacher with familiarity in the discipline. It is also clear from the videotaping procedures in a few centres that candidates are making their own videos without teacher supervision. This violates guidelines and also disadvantages candidates.

The writing regarding compositions was excellent from some centres, not as strong as is desired from others, and completely unacceptable in a few cases. Once again, teachers are encouraged to include short writing assignments related to compositions studies throughout the course. Specifically, teachers are encouraged to create short assignments that require candidates to describe, interpret, and analyse both their own studies and those of their peers. These can be no more than two paragraphs in length, but will serve to model behaviours that can then be employed in the longer composition statement. If teachers give consistent feedback on these shorter responses over the course, once candidates reach the final writing assignment, they will be better prepared to include appropriate discussion. Dance writing, as

all academic writing, requires practice and dialogue. One book that provides clear guidelines is *Writing About Dance* by Wendy Oliver (2010) Human Kinetics.

Candidate performance against each criterion

Higher level

Generally, there was improvement across criteria A and B, though criteria C and E continue to be challenging for the majority of candidates. Improved dynamic range and more complex and varied structures are evident in a greater number of centres. It is also the case that a wider range of dance traditions and styles are evident (in addition to modern/contemporary, and ballet, tap, classical Indian forms, and some flamenco and other Latin forms appear along with material that draws on a few African and Asian traditions). Overall there were fewer disjointed 'technical tricks' used in compositions, though these were relied on in several centres. Teachers are reminded once again that the integration of technique is what serves a composition and its intent best.

Accompaniment choices continue to be the area of greatest challenge for the majority of candidates.

There was a notable improvement in more exploration of accompaniment with some soundscapes or sound effects, poems, and even silence. However, use of accompaniment is still sometimes dominated by pop music structure with 'instrumental' versions; while an instrumental version allows for potential freedom from lyrical dominance, the compositions are still following the song's forced and predictable dynamic structure.

Criterion C was well addressed in the work of some candidates. When most successful, it is achieved through conscious adherence to the guidelines for this criterion. For instance, a candidate might present one work that is clearly seated in one dance tradition and another that draws on vocabulary from a contrasting one. Or a candidate may create one composition that arranges a solo classical variation and another that creates an abstract group structure. While there is some improvement in contrast this year, there were still few excellent marks overall.

There was some improvement overall in criterion D. In cases where this occurred, there was increased evidence of detailed analysis, including precise use of genre-specific vocabulary and/or Laban or other dance vocabulary to serve analysis, not merely simple description of the compositional structures. It is imperative that candidates receive opportunities to write analytically as part of the regular two-year course. Short assignments that address various aspects of the longer assignment can support more complete and successful final submissions. Suggestions for resources appear below.

Criterion E remained the area of lowest achievement. Many candidates either omitted this criterion or misunderstood its intention; teachers and candidates are encouraged to consider how and where the influence of other areas of the dance study (dance investigation and dance performance, as well as composition and analysis) have impacted the creation of the one dance discussed in the statement. Here again, language that is specific and relates to process (rather than the candidate's own emotional journey) creates the most robust response.

Standard level

Overall, the candidate performance in regard to criteria A, B, and C seemed lower than one would hope to see for the two-year programme. The marks at standard level reflected a downward trend from years past. Unfortunately, some candidates were hampered by lack of specificity in their practice (whatever their technical level). In some centres beginning candidates made very moving and successful dances. This happens when instruction is clear and consistent and when guidelines are both followed and inventively adapted for the particular school situation. Dance is vast; teachers and candidates can benefit from investing with more breadth and depth in their dance making practices.

Candidates continue to be challenged and invigorated by the making of compositions. In fact, making dances helps one bring form (and, therefore, understanding) to emotions and life realities that are challenging. Those whose work demonstrates strong progress typically have explored in a more in-depth manner over the full two years the basic composition elements and addressed them in their two submissions. Criterion C continues to be the most challenging one for some candidates. Suggestions regarding how the teacher can support candidates in terms of the written statement are noted above.

Recommendations and guidance for the teaching of future candidates

Higher level

The making of dance compositions provides an opportunity for candidates and teachers to engage in a rich dialogue; one that, while it often draws on the concerns and challenges of daily life, can move beyond those to more universal understandings by investment in and application of the details of a creative composition process. This makes the composition and analysis component a vital part of the IB dance curriculum; a part in which candidates can and must move beyond physical technique, but can use it to illuminate issues. This component also draws on the writing skills evident in dance investigation. The three components are then, like a Venn diagram, in that they overlap and reinforce one another.

In going forward and strengthening the composition and analysis aspect of the curriculum, teachers and candidates are urged to read again the guidelines for each criteria and enjoy exploring them in depth and with vigour together. Their specificity can provide multiple anchors and entry points to creative work. For instance, one could build an entire composition assignment on the exploration of weight: how can it be heavy, or light, or increasingly oppressing, or widely contrasted and then, what those physical realizations might mean. What does it mean if a weighted phrase is seen from the front, side, back, far upstage in a corner or directly downstage and centre? What happens if two dancers are seen exploring similar questions about weight on the space at once? This going specifically into the craft available in dance composition practice can be endlessly varied and help candidates find individual 'answers' to composition questions rather than following formulaic answers found and adapted from the internet.

In closing, it should be noted that some centres are clearly presenting imaginative and expressive works that are helping develop strong individual compositional perspectives. All candidates, whatever their background, can achieve legible and meaningful statements.

They deserve to have the challenge set well before them and then, to be encouraged through dialogue and consistent discipline specific feedback, to grow to their own capacity.

Standard level

Teachers are recommended to follow their candidates' work up to the final week of the programme; look at the videos recorded before submission to IB; impress upon candidates the value of variety in musical choices; open them to the world of music that is not a "song"; and not allow the egregious and very frequent cutting off of a dance in musical mid-phrase: that is, the teacher must teach the candidates that dances have endings as well as beginnings and that dance is a performing art. This means no giggling, fixing hair, or talking while the dance is being presented, to the camera, to an audience.

More attention to *continuous* practice in *written* movement analysis throughout a majority of the course is needed; candidates need to become accustomed to the cognitive (non-physical) processing of dance and how to transliterate movement into descriptive words.

Further comments

Teachers can assist candidates in composition strategy through setting assignments for short phrase developments focused on each of the components of space, time and dynamics prior to beginning the exploration of the final (longer) compositions. Ample materials exist both in written texts and on-line aids such as the Tool Box developed by the Liz Lerman Dance Exchange (www.danceexchange.org/toolbox/). Online sources of particular use may be the national standards developed in many countries for the teaching of dance. In the United States materials can be accessed through the following website: www.ndeo.org/.

As in earlier years, the most challenging aspect of exploration in composition continues to relate to dynamic range. Many candidates investigate either only one dynamic or jump drastically between ends of the dynamic continuum, but do not present nuance or a range. This is an area for fruitful further study and is one where teachers can lead through composition assignments. Particularly useful in this regard are explorations derived from Rudolf Laban's Effort actions and/or his Effort/Shape teachings (see *A Primer for Movement Description Using Effort-Shape and Supplementary Concepts* by Cecily Dell, 1970). Teachers are also encouraged not to favour the use of mimetic movement or text over interpretive/abstract movement in composition instruction. Remember also, candidates may not dance in both works.

As in years past, teachers continue to be strongly urged to prohibit the sole use of popular music with lyrics for dance composition accompaniment. The use of such music almost always results in a candidate retelling the 'story' of the lyrics. This limits their movement invention and often leads to very predictable rhythmic, phrase length, and vocabulary presentation. All involved are also reminded that the cutting of any music, in whatever style, mid-phrase and mid-composition suggests a lack of respect for the accompanying artist's work. Such practices leave a negative impression overall.

In relation to statements, teachers are again encouraged to provide opportunities throughout the course for candidates to respond in short writing exercises to aspects of the dances of others. Teachers and candidates alike are reminded that statements with word totals seriously below the maximum word count are rarely specific enough to the required task.

Short practice assignments will aid candidates to increase their specific discussion of compositions.

It is useful to offer these exercises in relation both to professional works seen in concert or on video as well as to works by other candidates in the class. Such repeated opportunities to consider the elements of composition can improve a person's capacity to see in greater detail these components and can also help them understand what uses of time, space, and dynamics are more or less effective in making compositions (especially when the teacher regularly employs dance vocabulary in classes). One text that provides numerous examples of sites that offer clips of dances for classroom discussion is: *Looking at Contemporary Dance: A Guide for the Internet Age* by Marc Raymond Strauss with Myron Howard Nadel (2012).

Dance Investigation

Component grade boundaries

Higher level

Grade:	1	2	3	4	5	6	7
Mark range:	0-4	5-9	10-13	14-16	17-19	20-22	23-25

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

Higher Level

The range and suitability of the work submitted

There was an interesting and thoughtful range of work submitted this year. Many candidates demonstrated a good understanding of the dance forms or traditions selected for study; however, there were many of these who were unable to discuss the similarities and differences between the dance forms or traditions with supporting evidence and examples. Additionally some candidates provided more information about one dance form than another. A well-balanced essay will contain equivalent information about each form/tradition.

Candidate performance against each criterion

Criterion A: Historical context

Generally candidates described the historical contexts of both selected dance forms/traditions clearly. However, the discussion of the similarities and differences is not often made. For example, it is not enough to describe the historical context of Romantic Ballet and then introduce Irish Step Dance by stating "In comparison ...", then proceeding to describe the historical context of Irish Step Dancing. The similarities and differences need to be outlined and interpreted and conveyed with wide ranging and well-defined examples.

The following two ways are suggested to help candidates provide the discussion of similarities and differences:

1. Provide two clear sections that outline relevant and accurate historical details about each dance form, then provide a section that outlines clear similarities and differences between the two historical contexts and include well-defined examples.
2. Discuss the similarities and differences as the historical contexts are outlined providing well-defined examples.

Candidates often identified clearly which dance forms and/or traditions are familiar or unfamiliar on the cover sheet. However, in the essay it was not always evident which dance forms or traditions are the familiar or unfamiliar, particularly in the discussion of dance elements and the two short excerpts.

Criterion B: Current context

This criterion is often briefly mentioned or not discussed at all. Candidates will often describe what is happening in the current social and cultural context without reference to any similarities or differences to the historical context. The discussion of similarities and differences should be made for each dance form, i.e., the similarities and differences between the current and historical contexts of each dance form/tradition with convincing arguments that identify clearly the comparison points.

Criterion C: Dance elements

Many candidates have the ability to describe the distinctive characteristics of movement and structure/form. However, there are areas where candidates need help:

- The use of appropriate and relevant dance vocabulary. Candidates should be able to transfer their use of dance vocabulary from their performance and composition experiences.
- To discuss in some depth a dance element; for instance, it is not enough that the use of space is mentioned. It is important to identify the particular use of space, such as use of level, direction, planes, etc. within the body and dance space.
- The discussion of similarities and differences of the selected movement characteristics is accurate and supported with clear examples.
- To apply the discussion of production elements; however, these are in addition to the discussion of selected movement characteristics.
- The selected movement characteristics for this section should not be the same as those discussed for the two excerpts.

Criterion D: Sources

There was a dependence on web-based sources, some of which are not reliable; for instance, Wikipedia. Candidates need assistance in how to assess such sources.

Many candidates omit primary sources, failing to mention them in the Bibliography or Works Cited. Additionally the sources for the selected excerpts are omitted.

The use of interviews was commendable; however, many candidates do not know how to use such sources within the essay or reference them correctly in the Bibliography/Works Cited.

It is important that sources are reliable and of high quality and that the reference system is consistent.

Attention needs to be paid to providing a balance of information about the selected dance forms and/or traditions.

Criterion F: Comparative discussion of short excerpts

Generally the selection of the two excerpts were well selected and described clearly; however, there was limited discussion of similarities and differences.

Recommendations and guidance for the teaching of future candidates

It is important:

- That candidates receive assistance in selecting appropriate and relevant sources and guidance in selecting the appropriate referencing system.
- That candidates use and apply the dance elements consistently in their performance, choreography, discussion and writing about dance.
- That candidates receive guidance in how to identify and discuss similarities and differences within each criteria.
- That candidates receive assistance in identifying, describing and comparing dance elements with the appropriate dance language.
- That candidates are helped with discussion of the two excerpts, identifying source and length to allow for a clear analysis and discussion of similarities and differences. This section could be organized as follows:
 - A paragraph that describes selected dance elements of first excerpt.
 - A paragraph that describes selected dance elements of second excerpt.
 - A paragraph that points out the similarities and differences of the two excerpts.

Or

- The selected dance elements can be outlined and the use and comparison of the element/s can be discussed concurrently.
- The discussion should reflect the candidate's knowledge of the dance forms and/or traditions.

Further comments

It is imperative that appropriate time is given for each component of the programme so that candidates are successful.

Standard Level

The range and suitability of the work submitted

Generally, the candidates did not perform well at this level. Many investigations did not use the suggested word count so that information and analysis was limited. Some candidates omitted sections, such as discussion of the current context of each dance form/traditions. Some provided more information about one dance form/tradition creating an imbalance of information.

It was good to see a wide range of dance forms/traditions studied and in those cases where

candidates demonstrated a good understanding of the dance forms and/or traditions selected the discussion of similarities and differences of those two dance forms and/or traditions with relevant and effective arguments and examples to support the comparison points was omitted.

Candidate performance against each criterion

Criterion A: Historical context

In general, candidates described the historical contexts of both selected dance forms/traditions. However, the discussion of similarities and differences was not often made. Such information needs to be discussed and interpreted and conveyed with well-defined evidence and examples.

The following are suggested to help candidates provide with this criteria where the discussion of similarities and differences between the two dance forms/traditions is required:

Provide two clear sections that outline relevant and accurate historical details about each dance form/tradition, then provide a section that provides some clear discussion of similarities and differences between the two historical contexts with well-defined evidence and examples.

Criterion B: Current context

Candidates often clearly described what is happening in the current social and cultural context. However, there was little comparative discussion between the historical and current social and current contexts within each dance form and/or tradition. There needs to be wide ranging and convincing arguments that identify clearly the comparison points; in other words, have there been changes/adaptations between the past and current contexts of each dance form and/or tradition.

Criterion C: Dance elements

Many candidates have the ability to describe the distinctive characteristics of movement and structure/form and to demonstrate a developed practical knowledge of one dance form or tradition and some practical knowledge of the less familiar dance form or tradition. The criterion clearly asks the candidate to make evident the familiar and unfamiliar dance culture and/or tradition.

Candidates often identified clearly which dance forms and/or traditions were familiar or unfamiliar on the cover sheet. However, in the essay it was not always evident which dance form or tradition was the familiar or unfamiliar, particularly in the discussion of dance elements. It is suggested that the candidate identifies concisely in the introduction how the selection of the dance forms and/or traditions was made and when discussing the dance elements show clearly their knowledge. This knowledge will be evident through discussion of practical experiences, such as classes, workshops, etc. and the use of correct use of terminology.

However, there are areas where candidates need help:

- The use of appropriate and relevant dance vocabulary to discuss in some depth a dance element/s; for instance, it is not enough that the use of space is mentioned. It is important

to identify the particular use of space, such as use of level, direction, planes, etc. within the body and dance space.

- The comparative discussion of the selected dance element/s is accurate and supported with clear examples.

Criterion D: Sources

It is important that sources are reliable and of high quality and that the reference system is consistent. Some candidates list sources as Works cited when, in fact, the list is a bibliography. It must be clear which is being used.

Some candidates do not make full use of the some of the secondary sources available to them or that have been listed in the reference list.

Primary sources are not often used. Viewing the selected dance forms/traditions, reference to workshop or class experiences, interviews with experts should be encouraged.

Criterion E: Organization

In general, the investigations were well organized; however, attention needs to be paid to the following:

- Providing a balance of information about the selected dance forms and/or traditions.
- An introduction that focuses on a concise explanation of the investigation.
- A conclusion that summarizes the main points made in the investigation.
- A use of the word count to make sure that discussion of all criteria can be included.

Recommendations and guidance for the teaching of future candidates

It is important:

- That teachers read the subject guide and reports.
- That teachers discuss the requirements of each of the criteria with the candidates and that candidates have access to the subject guide.
- That candidates receive assistance in selecting appropriate and relevant sources and guidance in selecting the appropriate referencing system.
- That candidates receive guidance in how to make discuss similarities and differences within the criteria.
- That candidates receive assistance in identifying, describing and comparing dance elements with the appropriate dance language.

Further comments

If candidates are to be successful appropriate time needs to be allocated to each component of the curriculum and candidates need practice in using and applying the dance elements consistently in each of the components of performance, choreography, discussion and writing about dance.