

## 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

#### Higher level

There was a good and noticeable improvement in the variety of repertory performed by the candidates. In addition to teachers choreographing for their candidates, guest choreographers have been employed, bringing new styles and new ways of working, and standard repertory

was accessed from new and more varied genres and styles. It was a pleasure to see candidates taking risks in performing dances that were new to them stylistically and culturally, and in which they dared to go beyond their comfort zone.

Some centres need to challenge their candidates to deliver more articulated performances, displaying fuller dynamic range and physically with clearer interpretation and more commitment to and understanding of the works performed.

Programme notes, while excellently written by some, still need fuller writing and clearer distinction between the work's intent and the individual's interpretation. Two fuller paragraphs, with mention of dance elements used, beyond generalities, are needed to accomplish this.

Large group works, as well as the candidates performing on stage, making it difficult to identify the individual candidate, were still a problem. It is highly recommended that groups should not exceed five candidates, and that video recording candidates should take place in closer proximity.

More care needs to be taken when music recording information is listed on the DPCS form. Accurate information about the source needs to be given.

## Standard level

The curriculum for performance at standard level accommodates candidates who have had many years of study, and those who only started their dance training during the last two years. Regardless of the candidate's background training, it was impressive to see how culturally diverse the offering is: from candidates from India who are reclaiming their authentic classical dance forms and who also delve into contemporary repertory (besides Bollywood) as well as for candidates in the West, who explore new styles and diverse cultural repertory.

There were several centres, however, with beginning candidates, who need to further challenge their candidates in delivering, physically and mentally, more forceful and convincing performances. If only one dance is submitted that lasts the minimal three minutes then that dance needs to be way more substantial and challenging. More than a few candidates presented solos and duets that were too short and not substantial enough. Group works presented at standard level were not challenging enough and should not be used as an alternative to more substantial solos or duets.

## Candidate performance against each criterion

### Higher level

#### Criterion A: Impact

Similarly to last May's assessment session it was clear that the overall impact of candidates' performance is directly relevant to the amount of coaching and rehearsal they have been given. Often, however, the impact is not fully realized due to lack of thought and understanding of the intent of the work and the particular dance elements that could enhance

and clarify that intent. This lack of understanding is reflected in thin writing in some candidates' programme notes.

In general, a bolder approach to moving with more vigour and articulation through space, and exploring more fully dynamic range and stylistic understanding of the work's origin, as well as individual interpretation of the work, are recommended.

### Criterion B: Technical skills

As in the previous May assessment session, most candidates' ability to adapt to performing in several styles continued to be impressive. However, more attention to engaging the core of the body and moving from the core to the distal points through the limbs could help improve technical ability, even in candidates who have had less training than others. In styles that require more weighted movement, like African dance, a lower centre of gravity in the body should be encouraged. In jumps, better articulation of feet and more vitality and power is highly recommended. More attention to dynamic range, spatial awareness, textural nuance, focus, and full mental and emotional commitment and understanding of the work's intent could help greatly in improving technique.

### Criterion C: Interpretative ability

Many candidates delivered good performance, displaying, in addition to understanding the work's intent, a thoughtful and individual interpretation of the dances performed. Some, however, were not confident enough to have internalized the work's message or style. Candidates could benefit from more coaching and thoughtful investment of emotional, psychological or stylistic understanding of the work. They should also consciously and intuitively choose particular dance elements, such as use of space, texture, dynamics, and phrasing that will help illuminate the dance.

### Criterion D: Programme notes

While improvement in demonstrating more thoughtful and fuller writing was evident, this component was still weak in relation to the other three components. It appeared that many candidates wrote the programme notes at the last minute. In addition to the required basic information of dance title, name of choreographer, composer, particular music used and dancers' names, it is necessary to write two well-written paragraphs: the first with a focus on the work's intent, and the second on the individual's interpretation of it.

Both paragraphs should suggest some details and individual thought that include specific dance elements used, not just biographical and emotional information.

## Standard Level

### Criterion A: Impact

There was a noticeable difference between candidates' abilities to deliver a convincing and strong performance. Some of this was due to the variance in levels of training, and in some cases it was due to repertory that was not challenging or sufficiently coached. Fuller

understanding of the work's intent, and fuller commitment to realizing that intent in their performance, should be helpful in stretching less experienced candidates beyond their scant training.

Some candidates gave strong and convincing performances.

### Criterion B: Technical skills

While it is easier for candidates with a great degree of former training to display more physical facility and clarity of movement in space, there are aspects of technique that less experienced candidates can be expected to achieve. While most of these candidates showed joy and pleasure in their dancing, they needed to demonstrate more clarity and command in how they moved through space, where their focus was, how they negotiated weight into and out of the floor, and how they utilized dynamic range – from light to heavy and strong, with awareness of how their movements progressed from their core, to distal points in space through their limbs.

### Criterion C: Interpretative ability

In their performance, some candidates delivered good personal interpretation with full commitment and clarity. Others, however, needed further work in allowing themselves the authority to take on an independent interpretation rooted in the original intent of the work. To repeat what was recommended last year, interpretation can be greatly enhanced by investigation of how to perform someone else's work and enhance it through personal investment. This calls upon emotional and psychological investigation as well as choices made in selecting specific dance elements – use of time, space, and energy – as relevant to the dance's style and intent.

### Criterion D: Programme notes

Many of the candidates did not provide substantial writing that displayed thought invested in understanding the difference between the work's intent and their own interpretation of it. Two substantial paragraphs should be allotted to do this. Often, a good performance is substantiated in good programme notes that are not written as an afterthought, or at the last minute.

## Recommendations and guidance for the teaching of future candidates

It is essential for teachers to expose their candidates to great dance works through attending performances, initiating workshops, and collaborating with guest artists and neighbouring schools for resources and exposure. Candidates need to be inspired and have great models in understanding how involvement in the arts can be entertaining, thought provoking, and deeply moving.

Also, at standard level, candidates who are being introduced to dance or are beginning dancers need much more contact time and guidance from their teachers.

## Further comments

It is recommended that:

- Candidates need to identify themselves at the beginning of the performance recording. They should introduce themselves, in a close-up video shot, by name, candidate number, and centre, works performed – in the order seen on the DVD – and by colour of the clothes they wear in each dance.
- Group dances are not advantageous if more than five are seen at one time. Editing large group pieces to minimize the group's size is highly recommended.
- In group works, make sure the candidate wears a light colour and have the rest of the group in one (contrasting) colour. For example, when candidate is wearing white, have all others wear black. It is hard to distinguish the candidate on the DVD if several dancers wear a variety of colours.
- Filming candidates on stage should be avoided; it results in details of facial expression and body movements being difficult to see on video.
- At standard level, candidates are encouraged to present solos and duets rather than group works, particularly if they only present three minutes in performance – the minimum required.

## 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

### Recommendations for IB procedures, instructions and forms

While the majority of centres were careful in their attention to all details required regarding the implementation of the composition and analysis aspect of the course, a fair number were lacking in one or more specific areas.

As in previous assessment sessions, there continued to be some centres in which attention to required details such as completing all aspects of the 6DCACS form were not attended to: forms were most commonly submitted without noting whether the dances were compositions or arrangements; the complete names of all candidates dancing in the works were not included; the total time of dances was not presented; the total word count for statements was not noted; and incomplete recording details were presented. Teachers are once again requested to check these details before signing the 6DCACS form for each candidate. Additionally, in some cases both the candidate and the teacher neglected to sign the forms as required.

Some material at some centres was not filmed in accordance with guidelines, and this disadvantaged some candidates. Some common issues were: not recording all performers at all times; not recording in sufficiently large spaces; recording during performances and with theatrical lighting and costumes; and not clearly identifying the candidate by both name and number at the beginning of the recording.

## The range and suitability of the work submitted

### Higher level

Much work submitted demonstrated a fair to good understanding of the composition and analysis aspect of the course, with some centres submitting imaginative and well-constructed compositions by both beginning and more advanced candidates. In these cases, it was clear that the guidelines for the course have been seriously addressed over the course of the programme. Candidates' work from these centres showed familiarity with vocabulary and a wide variety of approaches to composition. It was also clear that an appreciation had been developed for the relationship between the candidate's work and those compositions that have preceded theirs in a variety of styles, times and places. In these cases there was also often clear development across the three works submitted.

In other cases, the composition work had been truncated into a much shorter timeframe and compositions suffered. In the most extreme cases it seemed that all composition and analysis work was being delivered in a matter of a few months and candidates appeared to be gaining little familiarity with basic principles of dance-making or with dance vocabulary. The work submitted by these candidates was typically lacking in a basic understanding and use of time, space, and dynamic range and the statements submitted also lacked sufficient detailed discussion. This approach is not advised as it generally disadvantages candidates. In a few centres it was unclear whether the candidates had received dedicated composition instruction by a teacher with familiarity in the discipline. It was also clear from the video recording procedures in a few centres that candidates made their own videos without teacher supervision. This violates guidelines and also disadvantages candidates.

The writing regarding compositions ranged from excellent from some centres to not as strong as is desired from others. 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. 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.

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## Candidate performance against each criterion

### Higher level

Candidates continue to be challenged and invigorated by the making of compositions. Those whose work demonstrated strong progress had typically explored in a more in-depth manner the basic composition elements and addressed them in their submissions. Criteria C, D, and E were the most challenging for some candidates. Suggestions regarding how teachers can support candidates in terms of those aspects of the curriculum are noted below.

### Standard level

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## Recommendations and guidance for the teaching of future candidates

### Higher level

Teachers can assist candidates through setting assignments for short phrase developments focused on each of the components of space, time and dynamics prior to beginning the exploration of final compositions. Ample materials exist both in written texts and online aids such as the “Online Toolbox” developed by the Liz Lerman Dance Exchange



([www.danceexchange.org/toolbox/](http://www.danceexchange.org/toolbox/)) to support candidate investigation and teacher aided discussion. Such discussion, when followed by short written assignments, can also support the work toward the final statement submitted. These statements, when developed over time and with sufficient research, clearly benefit the candidate's overall submission. Again, frameworks for the support of this writing exist, both in written texts and online. 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/](http://www.ndeo.org/).

Overall, the most challenging aspect of exploration in composition related to dynamic range. Many candidates investigated either only one dynamic or jump drastically between ends of the dynamic continuum, but did not present nuance or a range. This is an area for 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 Cecily Dell). Teachers are also encouraged not to favour the use of mimetic movement or text over interpretive/abstract movement in composition instruction. In relation to the third dance, please encourage candidates to explore compositions in groups larger than duets, which tend to overuse unison, symmetry, and mirror effect. Teachers are reminded that all candidates must include a solo and two group works involving two or more candidates in their submissions. As the guidelines stipulate, candidates may also not perform in their third composition at higher level. It is suggested that the group works not be overly large. Numbers in excess of five or six are often too unwieldy for candidates to handle, both in terms of their capacity to effectively use elements of composition with such a large number of performers, and simply in terms of scheduling rehearsals with all members present.

As in previous assessment sessions, teachers are 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. It is useful to offer these 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. 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).

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exploration of final compositions. Ample materials exist both in written texts and online aids such as the “Online Toolbox” developed by the Liz Lerman Dance Exchange ([www.danceexchange.org/toolbox/](http://www.danceexchange.org/toolbox/)) to support candidate investigation and teacher aided discussion. Such discussion, when followed by short written assignments, can also support the work toward the final statement submitted. These statements, when developed over time and with sufficient research, clearly benefit the candidate’s overall submission. Again, frameworks for the support of this writing exist, both in written texts and online. 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/](http://www.ndeo.org/).

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## Further comments

### Higher level

As implied above, stretching boundaries in composition and analysis teaching is encouraged. This will include exploring greater contrasts in dynamics, development of texture, and more

diverse use of rhythms in composition. These will all assist the candidates in conveying an intent that is more nuanced.

As noted above, teachers are encouraged to press further in exploring a variety of musical styles for composition assignments and to encourage candidates to submit dances that demonstrate as wide a musical palate as possible. Should candidates choose to submit a work using popular music with lyrics as the accompaniment, we suggest that the candidate not submit more than one composition using such accompaniment.

As also noted above, teachers are strongly encouraged to work with candidates in assisting finding musical pieces that can be presented in their entirety as accompaniment for dances. The practice of fading out or simply cutting music often demonstrates disregard for another art form and also suggests a less than complete investigation of the musical aspect of one's choreography. The problem of fading and cutting music is widespread and all teachers are cautioned that its use is to be strongly discouraged. Finally, when props are used, it is important to be certain that they are integral to the dance and not merely decorative in nature.

## Standard level

As implied above, stretching boundaries in composition and analysis teaching is encouraged. This will include exploring greater contrasts in dynamics, development of texture, and more diverse use of rhythms in composition. These will all assist the candidates in conveying an intent that has more nuance. Teachers are encouraged to press further in exploring a variety of musical styles for composition assignments and to encourage candidates to submit dances that demonstrate as wide a musical palate as possible. With regard to music containing lyrics, in particular popular music, we suggest that candidates be strongly encouraged not to rely on lyrics as the sole motivation for their work. Further, we suggest that a candidate not submit more than one composition using such accompaniment. Teachers are strongly encouraged to work with candidates in assisting finding musical pieces that can be presented in their entirety as accompaniment for dances. The practice of fading out or simply cutting music often demonstrates disregard for another art form and also suggests a less than complete investigation of the musical aspect of one's choreography. The problem of fading and cutting music is widespread and all teachers are cautioned that its use is to be strongly discouraged. When props are used, it is important to be certain that they are integral to the dance and not merely decorative in nature.

## 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 wide range of work presented. While many candidates demonstrated a good understanding of the dance forms and/or traditions selected, some lacked the ability to make comparison points between the selected dance forms and/or traditions, and some were unable to provide relevant and effective arguments and examples to support any comparison points.

### Candidate performance against each criterion

#### Criterion A: Historical context

In general, candidates described the historical contexts of both selected dance forms. However, the discussion of comparison points was not often made. The comparison points need to be discussed, interpreted and conveyed through wide-ranging and well-defined examples.

The following two ways are suggested to help candidates provide the comparison points:

- Provide two clear sections that outline relevant and accurate historical details about each dance form, then provide a section that makes clear comparisons between the two historical contexts through wide-ranging and well-defined examples.
- Discuss the comparison points through wide-ranging and well-defined examples as the historical details are discussed.

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 forms or traditions were the familiar or unfamiliar, particularly in the discussion of dance elements and the two short excerpts.

### 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 clearly identify the comparison points.

### Criterion C: Dance elements

Many candidates demonstrated the ability to describe the distinctive characteristics of movement and structure/form. However, there were areas where it was clear candidates need help:

- The use of appropriate and relevant dance vocabulary.
- 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 comparative discussion of dance elements needs to be accurate and supported with clear examples.
- The two excerpts may be mentioned in this section. However, it is important that this section discusses selected dance elements that are separate from the elements discussed for the two excerpts.

### Criterion D: Sources

It is important that sources are reliable and of high quality and that the reference system is consistent. Some candidates listed sources as works cited when, in fact, the list is a bibliography. It must be clear which is being used. Some candidates did not make full use of the some of the secondary sources available to them or that were listed in the reference list.

### Criterion E: Organization

In general, the investigations were well organized with a clear introduction and conclusion and with headings to indicate the specific criteria. However, future attention needs to be given 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.
- Use of the word count to make sure that discussion of all criteria can be included.

### Criterion F (higher level only): Comparative discussion of short excerpts

- The source and length of the short excerpts needs to be identified.
- The length of each excerpt should allow for a clear description and comparative analysis of one or more dance element.
- This section could be organized as follows:
  - a) A paragraph that describes selected dance elements of first excerpt.
  - b) A paragraph that describes selected dance elements of second excerpt.
  - c) A paragraph that contrasts and compares the two excerpts.
- The discussion should reflect the candidate's knowledge of the dance forms and/or traditions.

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

It is recommended that:

- Teachers read the subject guide and report.
- Teachers discuss the requirements of each of the criteria with the candidates and that candidates have access to the subject guide.
- Candidates receive assistance in selecting appropriate and relevant sources and guidance in selecting the appropriate referencing system.
- Candidates receive guidance in how to make comparison points within the criteria.
- Candidates receive assistance in identifying, describing and comparing dance elements with the appropriate dance language.

### Further comments

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