

## DANCE

### Overall grade boundaries

#### Higher level

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

#### Standard level

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

### Introduction

Overall, as was true in recent years, the work of the dance pilot schools is proceeding in a positive direction. While some confusion in delivery of the curriculum and presentation of materials was evident in a few schools, many schools continue to do a strong job delivering the curriculum. In fact, on the evidence of their candidates' submissions, a majority of the dance pilot schools are creating an increasingly competent profile in all three areas of the dance curriculum. Candidates' work demonstrates considerable creativity in dance making, doing, and writing. Increasingly, candidate work addresses a breadth and depth of dance knowledge consistent with the intent of those who developed the curriculum and its parameters.

As is true in any system, some areas for improvement remain.

As has been the case in past years, schools, because of their individual cultures and resources, continue to exhibit differing areas of strength in composition and analysis, performance, and dance investigation. Again, this is to be expected.

The report that follows begins, as in previous years, with general comments concerning examination material presentation and then comments on each of the curricular areas: dance composition, dance performance, and dance investigation.

### General Comments

Generally, each school's presentation of the package for moderation was more uniform. This facilitates an easier "reading" of materials by examiners and moderators. Schools are

reminded that it is critical to send materials in a timely manner and to the correct examiner for each component. Due to the increasing volume of materials, it is even more important that moderators be given the allocated time in order to incorporate review of school materials. Please check the deadlines for dance carefully. (See the Sample Handbook of procedures for the Diploma Programme: Dance pilot course, which is updated each year.)

As has been true in past years, teachers in the pilot are strongly encouraged to continue to share information with one another via the e-mail list concerning questions, and solutions about their interpretation(s) of the curriculum. Developing a community dialogue among dance pilot schools has the potential to strengthen the dance course.

The following practical issues in presentation of material are reiterated since a few schools are still not adhering to these recommendations. Not doing so has the potential of jeopardizing the assessment of a candidate's material. Please note the points below (most of which are repeated from earlier reports):

#### TAPING:

1. In several cases candidates went out of camera range in performance. Please monitor this more carefully: a moderator cannot mark what cannot be seen. Frame the candidate's full body closely and follow the movement. This is especially important in group works. In group works, it is important to record the full group throughout the taping. Not doing so creates an incomplete impression of the candidate's work and can impact on the assessment of the work being submitted by that particular candidate.
2. A frontal view is required for taping of both composition and performance. Taping in a studio with standard classroom light is often the best option for a legible record.
3. In the case of performance taping, please remember to distinguish the candidate clearly, either by means of a large number or a distinctly different colour of attire. When videotapes are viewed in other systems, what was a distinct colour difference is not read as clearly. It will be best if the candidate is wearing a highly contrasting shade, (for instance, if others are in black, the candidate could be in white).
4. Please remember that submitting work on DVD (not video) is strongly encouraged.

#### REGARDING TEACHER COMMENTS:

Teachers are requested to include their legibly written comments relating to each candidate in the box provided on the cover sheet. Some teachers did not do so. This is unfortunate as

doing so can aid the examiner and moderator in more fully understanding the dance experience of each candidate.

## Composition and analysis

### Component grade boundaries

#### Higher 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

#### 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

Overall, the compositions submitted for assessment this year demonstrated a pleasing understanding and application of the curriculum. While clearly some schools, both those experienced and not so experienced, would benefit from further development of the basic presentation of dance elements, (space, time, and force/dynamics), an increasing number submitted work that consistently demonstrated a varied and carefully structured course.

Overall, the weakest compositional exploration continues to involve dynamic range, with many candidates investigating either only one aspect or jumping drastically between ends of the dynamic continuum, but not presenting nuance. This is an area for fruitful further study and is one that teachers can strengthen a candidate's understanding of through short composition assignments. Particularly useful in this regard are explorations derived from contrasting pairings of Rudolf Laban's Effort actions and/or his Effort/Shape teachings.

Teachers are reminded once again not to favour the use of mimetic movement or text over interpretive movement in composition instruction. Please encourage candidates, particularly those standing for higher level assessment, to explore compositions in groups larger than duets, which tend to overuse symmetry and mirror effect. Candidates should also be encouraged to explore fresh movement material that stretches them beyond their favourite and familiar movement vocabulary. Teachers are reminded that all candidates must include one solo, duet or group work performed by others, not the candidate. Not doing so will negatively impact the assessment of the work by the particular composition candidate.

Schools are also cautioned to look very carefully at the minimum number of minutes required for both SL and HL candidates and to be certain that both the teacher and the candidate assert and record accurately the length of time for each composition. Some candidates were below the minimum time in each level, with some schools consistently submitting work below the minimum guidelines across a number of candidates. This results in lower marks for candidates. Please double-check the required number of (HL or SL) compositions and the stated guidelines for the kinds of material to be submitted in relation to each candidate's participation as some schools failed to do this for this examination session. Again, failure to abide by the guidelines results in lower evaluations for each candidate submitting incorrect material.

Regarding the composition and analysis statement, some schools have made considerable progress. All teachers are reminded that the title of the one piece being described in the composition and analysis statement should be included in the title of the paper. In general, the paper should be reflective of the choreography itself, not a lengthy discourse on motivations for the dance or on choreography in general. The statement is intended to be a synthesis of the candidate's experience as composer/arranger of one work, not a daily journal, nor a series of rehearsal notes. If a school includes lengthy rehearsal notes as part of the statement, this negatively impacts on the candidates' marks. In the writing, discussion relating to the work's structure, performance, and research leading to the final presentation should be emphasized. Many papers lack sufficient detail in these areas.

In those schools where the written statement continues to be a challenge for candidates, it is strongly recommended that, before the final statement is approached, teachers create shorter assignments throughout the course. These can be constructed to enable candidates to encounter individual aspects of the work that will be included in the final statement. (For instance, one might have candidates write on use of space in relation to one dance study viewed or created.) These earlier writing assignments can then be read by the teacher, commented upon, and rewritten to address lack of content or clarity. Such exercises will, it is hoped, build a candidate's capacity for analysis and improve the overall quality of the final writing assignment. Teachers are also strongly cautioned to read carefully the guidelines for the composition and analysis statement. Teachers are specifically reminded that composition workbooks are not to be sent as accompaniment to or instead of a statement.

Overall, we continue to encourage the development of a composition curriculum that will stretch candidates' boundaries. Offering opportunities for greater contrasts in dynamics, further development of texture, more diverse use of rhythms, and varying stylistic vocabularies in composition will all assist the candidates in conveying an intent that has more complexity. Teachers are also 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 palette as possible.

In relation to music, the single most limiting factor in candidate compositions continues to be the overuse of popular music with lyrics. We again strongly suggest that candidates be 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 popular music accompaniment. The evidence from previous years suggests that over-reliance on lyrics minimizes the candidate's possibility for individualistic creative input as well as limiting the viewer's possibility for imaginative interpretations of the dance. Finally, teachers are strongly cautioned not to allow the arbitrary cutting of musical compositions of any type when they accompany candidate, teacher, or guest artists' dance compositions. Several schools continue not to monitor these aspects of the candidate composition work and this negatively impacts the evaluation.

When props are used, it is important to be certain that they are integral to the dance and not merely decorative in nature. This applies whether the props are hand-held or larger in nature (tables, chairs, and so on). Again, shorter assignments during the course that include prop exploration are encouraged.

## Performance

### Component grade boundaries

#### Higher level

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In general, it is encouraging to see that the range and richness of the material presented is growing in several ways. Most selected candidate choreography for performance was appropriate and challenging: teachers' choreography, guest choreographers' works as well as reconstructions of some historical works. (Of the latter, some performances were of material

that was too difficult, both technically and emotionally.) In general HL candidates performing three works displayed a larger range of styles and genres than those presenting two works.

The level of performance in some schools is pleasing across all three assessment criteria. In some schools, however, Criterion C (Interpretation) needs to be strengthened. Teachers, in these cases, should be encouraged to coach candidates towards more stylistically accurate performance and more in-depth interpretation – degree of tension, appropriate texture, dynamics, momentum, focus and clarity of intent, which will also help criteria A and B.

- As part of their programme notes not all schools included the brief statement discussing their choice of dances (including brief information about the motivation for the dance and reasons for performing this particular material). When programme notes include such discussion - often the performances are on a higher level.
- In a few instances, no mention was made as to the particular choreographer's role other than their name: was the candidate performing a student work or a professional work?
- It is recommended that teachers continue to find performing repertory that is challenging and varied in style. Some schools settle, year after year, for the same two pieces for all or most candidates. This results in limiting candidates' exposure to the richness and challenge of the field.
- Teachers are only encouraged to recommend that a candidate perform student choreography if it presents the candidate at their best. The better the choreography, the easier it is to give a more confident and clear performance.
- It is of utmost importance that performance material be suitable to the abilities of each individual candidate; more variety in selecting material for performance is advisable. While candidates should be challenged, it needs to be realistically achievable.

Programme notes must clarify if the choreographer is a student or a professional. Often motivation and interpretation in performance were best when a candidate articulated these verbally in their programme notes. Candidates are encouraged to reflect early and often about their communicative intentions of the dances.

- While most schools present a larger variety of musical choices than they did in the past and many use the entire musical composition accompanying the dances, there are still some who allow the music to be truncated arbitrarily. This practice should be strongly discouraged!
- When a candidate identifies him/herself at the beginning of the recording sent for evaluation and moderation, it is of utmost importance that the performer introduces him/herself and not be introduced by another student.

- The cover sheet should be on white paper.
- All teachers are encouraged to continue giving on the 6/DPCS detailed information on the candidate's dance background and training in and out of school. So far, this has been done very well and is very helpful to the moderators.
- When presenting group work – it is important that the candidate is placed so that the camera can see them at all times. (This might take some re-arranging.)

## Investigation

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There were a number of excellent dance investigation papers, indicating a clear understanding of all the assessment criteria for this component. On the other hand, there were also some poorly researched and written papers. While the number of excellent papers is encouraging, there needs to be closer attention applied to the wording and interpretation by some teachers and candidates to the four criteria presented in the dance guide. Of these, there were several problems in understanding and applying Criterion A (Dance Elements) and Criterion D (Organization). There were several cases where candidates provided insufficient information about movement qualities such as space, time and dynamics, essential elements in any dance form. Some papers avoided a mention of these elements and only provided information about the music, décor and costuming for the dances.

There were also several investigations that did not cite sources of information properly and some that made no reference to sources at all. The use of source material to support the comparative descriptions of a “familiar” dance form and an “unfamiliar” dance form, and the proper way to reference these sources requires better attention. It is important that teachers

advise candidates before choosing their dance forms of the availability (or unavailability) of appropriate sources within the vicinity of the school so that the two dance forms chosen for investigation can be satisfactorily researched. It is also important that teachers carefully explain to the candidates the difference between primary and secondary source information.

The submission of dance investigations this examination session indicates there is still too much dependence on secondary sources, such as the Internet and text. Candidates should be advised that “familiar” should include personal physical experience of that form. And “unfamiliar” should include visual information of that form through video, film or photography and, if at all possible, from interviews, classes or workshops. However, some papers indicated the candidates had physical dance experience in both forms. There were a few candidates who depended heavily on ‘Wikipedia’ sources from the Internet. Insofar as ‘Wikipedia’ is not curated, candidates should be advised it should be sparingly used, or not at all.

There is still a tendency for some candidates to treat introductions to their dance investigations as testimonials about the nature and value of dance, rather than as a statement of intent explaining the task chosen and the approach to achieve it. While some of these introductions were well written, even passionately stated, they were not relevant to the task at hand.

It is noted that far fewer candidates chose standard level compared to the majority who chose higher level. There were instances where the higher level candidates would have received better marks in dance investigation had they opted for standard level in dance.