

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

The range and suitability of the work submitted

Higher level

Overall there continued to be a growing range of dance styles offered by individual candidates who ventured into new and unfamiliar cultural territories and this was impressive. Another ongoing improvement is that since it has been required that all dances performed by

candidates are choreographed by professionals, the overall performance level has greatly improved. While many centres offer challenging performance material for their candidates, some are not challenging enough, although on occasion, candidates are over-challenged. What also continues to cause concern is the number of very large group works presented on stage, where it is hard to identify the individual dancer and the total image as seen through the camera is so remote that it is hard to identify the individual dancer to start with.

Standard Level

Often, teachers provided candidates with choreographies that suited very well their varied abilities. A good many candidates, however, presented solos or duets that were too short. Most group works presented by candidates at standard level were not challenging enough and these should not be used as an alternative to more substantial solos or duets. It is highly recommended that teachers further challenge candidates by providing dances that, while simple, are invested with the joy of dancing, with clear understanding of what they do and how they do what they do, as well as knowledge of what dance elements can be used to enhance and clarify the intent of the work.

Candidate performance against each criterion

Higher Level

Criterion A: Impact

It was clear that overall impact of candidates' performance was directly relevant to the amount of coaching and rehearsal they were given. Often, however, the impact was not fully realized due to lack of understanding the intent of the work and knowledge of particular dance elements that could enhance and clarify that intent. Primarily, a bolder approach to moving with more vigour through space and exploring more fully dynamic range and use of contrasts is recommended.

Criterion B: Technical skills

Most candidates' ability to adapt to performing in several styles continued to be impressive. However, more attention to moving from the core of the body and how movement from core to the distal points in the limbs is activated 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 in relation to gravity and levity to produce better vitality and more power is highly recommended. More attention to dynamic range, spatial awareness, and textural nuance as well as focus could help greatly in improving technique.

Criterion C: Interpretative ability

The majority of candidates gave valid and often impressive interpretations of the works performed. 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 dance elements (use of time, space, and energy) relevant to the dance.

Criterion D: Programme notes

While more candidates than in previous years demonstrated more thoughtful writing in their programme notes, it continued to be seen that many candidates wrote the programme notes as an afterthought. As in previous sessions, those who wrote well, demonstrating true intellectual investigation of the works performed, delivered a much stronger physical performance.

Standard Level

Criterion A: Impact

The majority of candidates at standard level delivered good to partial competence. It was clear that overall impact of candidates' performance was directly relevant to the amount of coaching and rehearsal they had been given. Primarily, a bolder approach to moving with more vigour through space and exploring more fully dynamic range and use of contrasts is recommended.

Criterion B: Technical skills

Technical competence was good to partial. More attention to moving from the core of the body and how movement from core to the distal points in the limbs is activated 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 in relation to gravity and levity to produce better vitality and more power is highly recommended. More attention to dynamic range, spatial awareness, and textural nuance as well as focus could help greatly in improving technique.

Criterion C: Interpretative ability

Interpretive abilities were varied; most candidates delivered partial ability in full expression and clear delivery. There needs to be more emphasis on phrasing, focus, and dynamic content; and sensitivity to intent as translated through understanding of dance elements used is quite helpful. Interpretation can be greatly enhanced by investigation in 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 dance elements (use of time, space, and energy) relevant to the dance.

Criterion D: Programme notes

The majority of candidates did not provide substantial, thoughtful writing as related to the work's intent and personal interpretation.

Recommendations and guidance for the teaching of future candidates

Higher Level

Teachers are encouraged to expose their candidates to great dance works through attendance in performances, initiating workshops, and collaborating with neighbouring centres for resources and exposure.

In programme notes, teachers can guide candidates to write in a standard format such as “Title”; “Choreographer”; “Music/Collaborators”; “The work’s intent”; and “Personal Interpretation”, that in addition to discussing biographical/emotional investment, discusses, even if lightly, what dance elements they use in order to achieve the clarity of presentation.

Standard Level

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Understandably, it is difficult to get satisfying results in performance from standard level candidates, who often, but not always, have very little dance training. Examiners do, however, see quite impressive results even with less experienced candidates, who over the two years of their diploma programme studies in dance, do not think of dance as a series of strung-along steps, but rather, as an expressive language that can be clearly communicated if there is a good understanding of movement qualities, as in for instance, Laban effort-shape principles, as well as moving from the body’s core through distal points of the limbs in relation to the larger space around them. Full use of dynamic contrasts in internal and external focus in relation to the work’s intent is very important. Teachers need to empower candidates at that level with the sheer joy of movement and assure that full vitality and commitment to the movement performed, regardless of technical level, is achieved.

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Administrative comments

On the DVD sent for moderation:

- Introduction: it is absolutely necessary for each candidate to introduce themselves by name, number, and what colour costume they will be wearing in each dance
- Camera Work: make sure to film all dances in a studio setting and not on stage so that it is possible to identify the dancer on the DVD, and they are not “lost in the crowd”

- Costumes: make sure that the candidate is in a colour different than the others; the others should all ideally be in the same colour so as to make the candidate more distinct
- The solo or duet must be substantial/long enough
- Make sure that the DVDs sent for moderation are finalized properly to play on all computers (PCs or Macs) internationally

Finally, a reminder to teachers that in **dance performance, which is internally assessed, the teacher must enter their marks for each candidate on the DPCS form.**

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

Many higher level candidates submitted composition work that was appropriate to their level and was suitable. Some continued to present work that did not offer sufficient range across the compositions and also that failed to demonstrate full control of the central elements of time, space, and dynamics. 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. Examiners will report such infractions.

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. Attention to connections, while somewhat improved from previous years, is still an area teachers and candidates are encouraged to address in more detail. By including sample questions regarding such connections throughout the course in composition classes, teachers can help candidates understand this element as a normal and regular part of their analysis and it is hoped that this would strengthen responses in the final statement submitted.

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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 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 overuse of popular music with lyrics with some dance compositions ending mid-music. Finally, 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 discussed 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 were less consistently successful in a number of statements. Some candidates neglected 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 both challenges and successes are to be discussed in detail and should incorporate appropriate dance vocabulary in the discussion. 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. 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.

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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 each of 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 as well as their ability to analyse movement material. Teachers and candidates are reminded that accompanying music and/or text must be respected as the work of another artist and used accordingly and intact. Over-dependence on lyrics to illustrate or create the meaning for a dance composition is strongly 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 higher level 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.

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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

The range and suitability of the work submitted

A good range of work was submitted. There were many outstanding investigations that clearly illustrated how well the candidates were prepared by their teachers. However, there were some investigations that illustrated that candidates either left the research and writing of their investigation until the last minute or they had received very little preparation for the essay.

Candidate performance against each criterion

Criterion A: Historical context

There were many candidates who excelled in this comparative analysis; however, there were candidates who provided a description of each dance form's history but made no comparisons. It is not enough to write about the first dance form and then begin the paragraph for the second with the words "In contrast, ...". There needs to be a clear and detailed comparative analysis, identifying major features that show similarities and differences.

Criterion B: Current context

There were many candidates who provided very brief information about the current context and failed to make any analysis. Where candidates did provide information there were clear and detailed comparisons made.

Criterion C: Dance elements

The majority of candidates made very good comparative analysis of the dance forms selected, identifying intention, use of body, quality of movement, costume, music and use of space (including stage space) with clarity. However, where candidates did not reach the standard identified there was little comparative analysis or only one of two dance elements discussed.

Criterion D: Sources

There was overuse of web-based sources. Many candidates did not employ primary and secondary sources.

Criterion E: Organization

Generally, the investigations were well organized with a balance of information between the two dance forms selected.

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

Many candidates clearly selected and described the short excerpts but did not compare them. In some cases, candidates tried to discuss the complete work. Descriptions were very brief and did not meet the criterion identified.

Recommendations and guidance for the teaching of future candidates

Candidates need more guidance in the following:

- Comparative analysis: the selection of relevant historical and current information and the process of comparing the information
- Dance elements: the process of identifying, describing and comparing dance elements
- Sources: the selection of relevant and significant primary and secondary sources
- Dance excerpts (HL only): the selection of significant excerpts and the analysis and comparison of identified dance elements.