

May 2017 subject reports

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

The growing richness of stylistic and cultural variety of dances performed by IB candidates is impressive and encouraging. This is a far cry from the earlier years when only works

choreographed for candidates by their teachers were available to them. More variety and range of works are now performed by candidates choreographed by their teachers, guest instructors, guest choreographers, and as learned from historical and standard repertory. In addition to the improved range of works submitted, there is a larger expressive range communicated through the intent of each piece by the candidates. What is also impressive is the fact that candidates of different technical background and years of training are able to find suitable material to perform which challenges them while working well with their capabilities. It is good to see dancers choosing to perform contemporary individualistic works, whether abstract or narrative, side by side with traditional more folkloristic works relating to communal dances that demand excellent skills. Very few centres presented works that were too similar in style and temperament limiting the work's expressive range.

Candidates in some centres neglected to give enough time and thought to their programme notes, where the artistic intent and motivation of the choreographer needs to be discussed along with the dancer's contribution through their own interpretation of the work. This is best presented in two paragraphs.

Candidate performance against each criterion

Criterion A (Impact):

It was particularly gratifying to view dancers with less technical training who received high marks for this criterion. This usually means that the dancer has deep mental understanding of the work's intent and how to use the proper dynamic content, phrasing and the necessary focus to communicate with an audience. Demonstrating confidence and full commitment throughout the performance as well as stylistic sensitivity were other elements that were helpful in delivering strong impact, regardless of technical skills.

Criterion B (Technical skills):

There were some highly accomplished dancers with fine technical skills. A few dancers with substantial technical training could have used more daring and vigour in moving through space and in jumps. Dancers with less training need to cultivate stronger connectivity between core muscles and their limbs. They also need to pay more attention to how their feet articulate in and out of the floor and how the body weight is managed in radical level and directional changes while moving through space.

Criterion C (Interpretative ability):

Many of the candidates delivered good interpretative performances. This was particularly excellent when candidates were performing three or at least two stylistically or temperamentally different kinds of dances. When candidates are not exposed or challenged to delve into new territories there is often a sense of dullness or sameness to their performances.

Criterion D (Programme notes):

Basic information, such as the work's title, was missing in many programme notes. Programme notes should include the name of the choreographer for each work, the role of the

choreographer – teacher or guest artist (or otherwise) as well as the motivation of the dance and its interpretation. Some candidates wrote programme notes that were much too short and did not accomplish the purpose of the writing. A discussion of the technical challenges showing candidates' physical assets is not a substitute for discussing what was the choreographer's motivation and intent, and how the candidate chose to interpret the work. The second of the two necessary paragraphs should discuss the candidate's contributions that include their own interpretation – whether mental and/or physical. Some candidates, on the other hand, wrote thoughtfully on the dance's motivation, the central theme of the dance and their own interpretation as supported by dance elements used.

Recommendations and guidance for the teaching of future candidates

It is essential that teachers convey to their candidates that each dance was choreographed by a particular person for a reason. When the choreographer does not share their reason, or the reason seems to feature “having a good time dancing” or movement for movement's sake, candidates should be encouraged to endow the dance with their own understanding and interpretation of it.

Good and thoughtful writing in programme notes is usually a good indication of a strong and convincing performance. Teachers need to encourage and give short writing assignments, even in class, on topics of choreographic intent and the dancer's interpretation. These journals will serve as a dialogue between candidate and teacher in which the teacher can provide feedback regarding the candidate's writing about the work while nurturing a deeper understanding of the purpose of each dance.

Further comments

When not performing a solo, it is important to include in the teacher's comments, as well as the candidate's programme notes, a description on what colour attire (top and bottoms) the candidate wears, their hair colour/style and their placement on stage when they first appear. Please do not assume that if the viewer saw the dancer in their solo, that they can identify the candidate again easily in a large group. Ideally the solo should be placed first in the uploaded file(s).

Be certain to check each candidate's upload for technical issues. Only submit video uploads which play completely throughout each dance.

For reasons of anonymity, the former practice of having a sign on the video identifying the centre and the candidate number is no longer necessary.

It is highly recommended that candidates avoid submitting dances to music with lyrics. The dancer needs to learn to communicate without dependency on the lyrics.

Do not allow candidates to present partnering works that demand acrobatic lifts without sufficient time and training in the physics of partner work.

Standard Level

The range and suitability of the work submitted

Overall, the range of choreography submitted by candidates this session continued to show improvement, offering a pleasing range of styles appropriately challenging the majority of candidates. A few candidates, however, presented only one group piece which was too short and did not adhere to the assessment requirement which states that at least one dance must be a solo or duet. Candidates whose work was below the 3–6 minute time requirement were given less opportunity for the candidate's performance abilities to be assessed against the established criteria. Although the submission of a second dance is not required at standard level, it is suggested that candidates falling below the time requirement with one dance consider including a second dance to improve the candidate's opportunity to demonstrate more expressive and stylistic range.

There were a few centres that submitted work which did not appropriately challenge the candidates. The movement vocabulary was repetitive at times and lacked necessary tempo contrast to break the monotony of the sustained use of time and energy throughout these works. It is strongly suggested that teachers encourage candidates to also consider range not only in terms of style, but also in tempo and temperament.

Spatially some of the larger group works were limiting and did not prominently feature the dancer as required in the guide. In some cases spatial design was mostly stationary, which may have been due to spatial constraints from filming, but offered limited opportunity for the candidate to move with strength and power in relation to their peers. Work with bolder more varied spatial demands would allow dancers to demonstrate their sense of spatial awareness amongst the cast they are dancing with.

Many standard level candidates with strong impact and interpretative abilities had a clear discussion of the work's intent and their interpretation of the intent in their programme notes. Likewise, candidates with weaker performances demonstrated vague or unclear understanding of the work's intent as reflected in their performance.

A few centres really pushed their candidates to develop a clear understanding of phrasing, focus and interpretation of the dynamic content related to the work's intent. In some cases there was still a visible disconnect in the dancer's mental understanding and physical commitment to the work. A candidate's emotional and psychological understanding of the work, and their commitment to its portrayal, can propel the candidate to perform at a level beyond their technical abilities, improving the dancer's overall impact.

Candidate performance against each criterion

Criterion A (Impact):

It was refreshing to see the variety and range of works submitted by candidates including: Jamaican, Tahitian, tap, ballet, contact improvisation, hip-hop, contemporary and master works from the American Dance Legacy Institute. As noted in prior sessions, some of the culturally

varied social dances were not challenging enough and could have been expanded upon in source material to develop these traditional dances presented in ways that were more challenging for the candidates.

Criterion B (Technical skills):

While stylistic range has improved, some candidates' understanding of the stylistic nuances associated with the particular genre presented could use further development in regards to stylistic accuracy including: focus, placement of weight, physical accuracy of shape and line, level of intensity, rhythmic accents and attitude/expression as related to the work.

More attention to the use of torso and movement initiation related to the style could also improve candidates' technique. While many centres offered full body pieces engaging the torso and the dancer's full range of motion, there were others that limited pieces to a static torso with the occasional reach of an arm or leg, resulting in less technically demanding work for the dancer.

Criterion C (Interpretative ability):

The communicative and expressive ability, as witnessed in the mental and physical commitment to the work by candidates receiving high marks, was to be commended. Equally impressive was the range submitted by some of the candidates, regardless of prior training, offering contrasting intent behind the dances with varied motivational stimuli. While this was consistent amongst all submissions, the variety of work improved with candidates who presented two stylistically different pieces giving the dancer more opportunity to demonstrate not only their stylistic, but interpretative range.

Criterion D (Programme notes):

In some cases, identical programme notes were received from candidates within a centre and this is not permitted (as indicated in the guide). There were also cases where programme notes were only completed for one of the dances submitted. It is recommended programme notes include: title of each dance, choreographer (teacher, or guest) music title and artist, length of each piece, number of dancers in each piece, and most importantly attire (top and bottom) worn by the candidate along with stage location at the start of the dance – this is to assist with candidate identification. These details should be followed with two brief paragraphs. The first should include an explanation of the work's intent, with the second paragraph including a brief discussion of the dancer's interpretation of the intent, ideally supported by dance elements used in the work.

Recommendations and guidance for the teaching of future candidates

It is important for teachers to understand the vital role they play in the artistic development leading up to the candidate's internal assessment. Teachers should carefully support candidates through guided instruction and observation, selecting material appropriate for the candidate's level and ability. The repetitive nature of rehearsal assists the teacher in providing detailed feedback on the results of the candidate's performance and should include both teacher and peer feedback leading up to their final assessment. Teachers' comments

accompanying the uploaded marks should be objective and more constructively frame the dancer's final performance from a summative perspective versus a formative point of view. Teachers' comments should not reflect interpersonal relations developed with the candidate regarding their progress.

Candidates are encouraged to continue working on the importance of breath in relation to the use of weight and release of tension. Movement emphasizing core–distal body action reaching beyond the kinesphere will also help dancers better realize their movement potential involving the whole body so as not to become gestural. Head–tail awareness through spinal articulation leading all the way up into the cervical spine is often overlooked by candidates. More thoughtful consideration should be given regarding the integration of both the upper and lower body working together versus separately as seen in some of the tap and cultural dance submissions. Continued risk-taking with off-balanced movements, both stationary and travelling, will continue to push candidates towards bolder movement possibilities in their performance.

Recording in a space suitable for the spatial design of the work is also recommended. Many dances were recorded in small spaces where the dancer's movement was cut from view or the dancer sacrificed the attack in their performance of the phrase for fear of going outside of the designated camera sight lines.

Further comments

Candidate choreography is not permitted for dance performance submissions.

Review and follow the dance safety guidelines and present pieces that are well suited to the dancer's skill and ability level.

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 and standard level

For the most part, candidates at HL and SL submitted work in a range of styles and at a suitable level. The most common videos continue to be in contemporary, jazz, and ballet with more hip hop and some dance forms represented from such genres as African, Hula, Salsa, Samba, and Indian folkloric and Bollywood forms. In many centres, candidates limited their use of popular music with lyrics to one dance and this is useful. However, in some centres all three dances are accompanied by this style of music. This practice generally results in the narrative of the dance simply following the words of the song, thereby limiting the candidate's innovation. The most successful works focused on composition elements with a diverse use of space, levels, and dynamic range and a clear dance structure, whether narrative or abstract. Varied and coherent spatial pathway development is also evident in the strongest submissions as are varied uses of composition tools such as theme and variation, motif development, rondo and other forms, etc.

Composition work overall repeated in subject matter from centre to centre and included addiction, abuse, emotional upheaval, social pressure, materialism, conformism, perfectionism, among others.

There is also a shared culture regarding music within this generation that is supported by the internet. Candidates from Singapore to New Jersey listen to the same music, and too often, dance to it. The same might be said for the dance vocabularies. The same dance combinations appear over and over again in work geographically distant: they're on the internet. Again, good teaching supplies a range of dance vocabularies, and is instantly recognizable. Good teaching also opens the candidates to the possibilities of compositional manipulation of material that is not copied from a textbook list. Some examples of creative use of or appetite for, formal considerations are in evidence.

What is evident from the above comments is that 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 are available online, in written texts, and through workshop participation to do so. Some resources are mentioned in this report. Teachers are also encouraged to use the resources of the PRC.

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.

Candidate performance against each criterion

Higher level

Overall, many candidates performed in the good to very good range on criterion A and criterion B. In criterion A, the work of most candidates was not highly innovative as regards movement invention, although a fair number of dances showed more complex structures than in years past. In relation to criterion B, candidates showed the strongest capacity in creating stationary movement phrases that change level and direction. Dynamic range remains challenging for some candidates and spatial pathways are the most challenging aspect of dance structure as in years past. Compositional contrast (criterion C) seemed to be getting stronger in many cases.

In relation to criterion D, candidates generally adhered to word count and instructions regarding content overall. Many candidates went into great detail explaining the inspiration and motivation for their dances and described choreographic techniques used and dance elements. Moving forward, more attention could be paid to analysing structures as well as reflecting on challenges, solutions and successes with specific focus on dance-related issues rather than personal emotional ones.

For criterion E there was greater evidence than in previous sessions regarding some inclusion of connections with one of the other two components of the course. However, many candidates did not make connections with both of the other components or provided no connections at all, thereby sacrificing up to 5 marks. When connections were made, there was often not sufficient analysis included.

In many centres, criteria A, B, and C are stronger with D and E less so, while in a minority of centres the reverse is true. The most challenging criterion in writing remains Criterion E. It was evident that basic writing skills in some centres continued to be a real challenge and this negatively impacted the quality and readability of the analytical statement overall.

Generally, there was improvement in criteria A and B (compared with previous sessions). Improved dynamic range and more complex and varied structures were evident in a greater number of centres. It was also the case, as noted above, that a wider range of dance traditions and styles were evident (in addition to modern/contemporary, and ballet, tap, classical Indian forms, and some flamenco and other Latin forms appeared, along with material that drew on a few African and Asian traditions). Overall there were fewer disjointed 'technical tricks' used in compositions, though these were heavily relied on in several centres. Teachers are reminded that the integration of technique is what serves a composition and its intent best.

Accompaniment choices were the area of greatest challenge for the majority of candidates. One examiner offered the following observation:

"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 lyrics or 'instrumental' versions of the song; 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 A and criterion B (Overall impression and Craft):

A significant amount of work showed innovative and creative thinkers and movers. In the most successful works, movement vocabulary and development seemed to be coming from the candidate's exploration and not appropriated from elsewhere. In many cases, dancers communicated their messages well, using a variety of dance elements and compositional techniques. Choices of subject matter were interesting and communicated well overall.

Criterion C (Compositional contrast):

Compared to last session, candidates provided more compositional contrast in their pieces. The overall form of the dances as well as the movement selection and development were easier to distinguish in this session. This one could still use more attention however.

Criterion D (Analytical statement):

The word count and instructions were adhered to for this section overall. Candidates showed a great amount of detail explaining the inspiration and motivations of their dance, as well as the elements and choreographic techniques used to develop the work. Moving forward, more attention and reflection should be paid to the evaluation of the work (especially regards successes and challenges). Often candidates can more easily discuss the challenges but solutions and successes are just as important in this reflection piece.

Criterion E (Connections):

Some candidates connected to the other two dance components but many still did not make connections at all. This aspect should be stressed. When connections were made there was often not a sufficient or in-depth analysis added. Many candidates either omitted this aspect of the assessment criteria 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. Language that is specific and relates to process (rather than the candidate's own emotional journey) creates the most robust response.

Standard level

Criterion A (Overall impression):

Compared with previous sessions, there were some richer works overall with some improved range in dynamic variations and more complex structures or forms seen in more centres. There was also a variety of movement vocabulary and dance traditions selected (tap, classical Indian, and so on). However, in some centres, candidates' compositions borrowed heavily from 'traditional dance' vocabularies, were highly mimetic and/or exhibited borderline appropriation of material. These tended more to seem as arrangements instead of compositions. Generally, most candidates' work was not highly communicative or innovative in movement selection and overall presentational integrity. Spatial pathways and fully engaged development of spatial

structures were challenging for most candidates. In some situations, the space in which the dance compositions were video recorded prevented full spatial engagement.

Criterion B (Craft):

A number of works presented a good variety of use in relation to stationary space – directional facing, level changes, some variety of body shape/size. However, dynamic range and variation in the time element were generally underdeveloped, though attempts and some successes were more consistently evident. There was an increased prevalence of attempts at creating and manipulating motif phrases, however often the use of direct repetition alone demonstrated an underdevelopment of the material. Use of accompaniment was more varied over last year's submissions, with somewhat less dependence on lyrical pop music. Movie soundtracks or instrumental versions of standard pop music – which dominated and determined the composition's energetic arc and dynamic range – were still somewhat common.

Criterion C (Analytical statement):

Overall there was some demonstration of appropriate use of vocabulary in the statements. However, although many candidates gave detailed summaries of their compositions, few included clear examples of artistic choices and processes related to making expressive movement phrases. In addition, a fair number of candidates gave overly descriptive discussion of their musical accompaniment in a misguided effort to analyse. A number of statements were significantly under the word limit, which is not recommended (see dance guide).

Recommendations and guidance for the teaching of future candidates

Higher level and standard 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 criterion 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.

Teachers are urged to offer more emphasis throughout the course on attention to the guidelines for each criterion in composition and analysis. Simple charts regarding composition processes and short in-class improvisations or composition exercises that focus on the various components of making compositions would be helpful. Teachers are reminded of the excellent tools available on a number of websites (for instance at the Liz Lerman Dance Exchange Toolbox: danceexchange.org/toolbox/home.html).

Short writing assignments that deal with only one aspect of the statement, and in-class sharing and discussions of the same would help candidates prepare for their final work. A continued effort to increase candidates' exposure to a wider variety of dance styles and traditions is recommended as this can deepen their understanding of potential movement vocabulary invention, dance structures, and accompaniment possibilities.

Assistance from teachers is advised in researching, exploring, and developing appropriate and varied musical accompaniment to support movement creation, not dictate the compositional process (as is often the case when candidates 'narrate' popular music with lyrics). Teachers and candidates are also reminded to respect the integrity of a musical composition; cutting music mid-phrase is not an appropriate practice.

More in class viewing and class discussion of complete and non-commercial dance works is recommended. Teachers are reminded that many candidate works are available on the PRC. Such viewing and discussion can broaden candidates' understanding of expressive choreography content outside of popular culture. In class discussion, candidates can be encouraged to use appropriate dance vocabulary that will support them when they write their analytical statements.

Exploration of dynamic range in composition continued to provide challenges for IB candidates. Many candidates investigated either only one dynamic or jumped drastically between ends of the dynamic continuum, but did 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.

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.

Further comments

The work of candidates suggests that many centres and teachers are offering good to strong delivery of the dance curriculum. Some centres are not. In these cases it seems clear that one or several of the following apply: a substandard facility for dance; a lack of focused adherence to the curriculum guidelines by teachers and/or candidates; candidates whose preparation for academic work is generally subpar. Any one of these makes it challenging to create an optimally supportive environment for creating and researching in dance.

The list below is offered for teacher and candidate consideration:

- More attention should be given to continuous practice in written and oral movement analysis throughout a majority of the course; candidates need to become accustomed to the cognitive (non-physical) processing of dance and how to transliterate movement into descriptive words.
- Continued development of explorations in compositional elements (particularly dynamic range, spatial pathways, and time elements) for appropriate selection after explorations have opened up creative possibilities.
- Continued assistance in researching and applying appropriate musical accompaniment to support movement creation and development, not dictate the compositional process. It is strongly advised that special efforts be made to introduce candidates to music outside the popular genre with lyrics.
- Teachers and IB coordinators are urged to be certain that videos of dances are uploaded and can be played without hesitation and completely.

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

A wide range of dance forms was submitted this session. This reflected the candidates' interest, teachers' encouragement and information available in dance today.

Candidate performance against each criterion

Criterion A (Historical context):

Many candidates presented relevant information about each dance form; however, as in previous sessions, there was a continued problem with the discussion of similarities and differences. It is not enough to say 'similar to' or 'contrastingly' at the beginning of a paragraph. Clear statements about comparisons need to be made with supporting evidence.

Criterion B (Current context):

Most candidates provided some information about the development of the dance forms but omitted to compare them socially and culturally with the historical contexts.

Criterion C (Dance elements):

Many candidates analysed the dance elements well with clear comparison supported by examples. However, some candidates provided a list of movements and spent more time describing and comparing on costumes, props and music.

Criterion D (Sources):

There was a wide variation of use of sources. Investigations with no sources and no references within the investigation; with references within the investigation and no works cited/bibliography; with only Wikipedia sources. Sources could have been much stronger; for instance, more use of primary sources such as lectures, workshops, guest teachers, performances, videos, and so on. Also, a larger variety of secondary sources with recent texts, essays, papers and reliable websites would help.

Criterion E (Organization):

Most of the investigations were well organized with clear headings and a title. However, long statements about personal interests and philosophies about dance often compromised the balance of the information for each criterion; introductions should focus on a relevant and concise introduction to the investigation.

Criterion F (Excerpts):

Some candidates did not discuss the two excerpts in any depth, providing only a brief overview of the theme and structure, for example the complete dance/ballet was described. Comparative analysis of selected movement characteristics (and different from those discussed in criterion C) of a clearly defined short excerpt was not provided. In some instances, no excerpts were selected and in several cases excerpts were not identified clearly in the 6/DDICS form or within the investigation.

Recommendations and guidance for the teaching of future candidates

Candidates need guidance in providing a balanced investigation that includes a concise and balanced discussion of the two dance forms. Additionally, direction and practice in the process of analysis that includes clear information with examples to support well-formed statements about the similarities and differences in each of the areas is needed.

The dance elements need to be discussed and analysed in the various contexts of the dance programme and consistent discussion and writing about elements would assist in the investigation as well as performance and composition and analysis. Using Laban analysis would provide candidates with a framework to analyse dance elements. Such a framework would also assist with the comparative analysis of the two excerpts.

Candidates also need assistance in selecting appropriate excerpts and the focus of the analysis of those excerpts.

An exploration of various primary and secondary sources and where these can be found needs to be prompted by the teacher so that candidates familiarize themselves with interesting and reliable sources.

Further comments

The instructions are clear for the preparation and submission of dance investigations; however, several candidates omitted to submit correct information on the 6/DDICS forms, omitting facts about the selected excerpts to be compared and analysed. A few candidates did not include a 6/DDICS form.

Standard Level

The range and suitability of the work submitted

The work submitted varied widely, particularly in terms of discussion of similarities and differences. There were some investigations that focused on only the historical contexts and did not discuss the current contexts or dance elements.

Candidate performance against each criterion

In criteria A, B and C the challenge was to demonstrate the ability to analyse similarities and differences. Additionally, some candidates were not clear about dance elements and wrote long descriptions of costume and music and no analysis of movement characteristics.

Criterion A (Historical context):

Relevant and interesting information about the dance forms was provided; however, many candidates would write more about one dance form than the other. Many candidates found difficulty in the discussion of similarities and differences and very few provided clear evidence or examples to support the comparisons.

Criterion B (Current context):

Some candidates either omitted this area or provided very brief statements about the dance forms. Many candidates did not understand that the discussion about similarities and differences is between the historical and current contexts of each dance form and not a comparison of the current contexts between the forms.

Criterion C (Dance elements):

Many candidates were not able to analyse and compare the dance elements with clarity. There would often be a list of movements, time or space elements with no comparative analysis. In some cases, more time was spent on describing and sometimes comparing the use of costumes or music with no discussion of dance elements.

Criterion D (Sources):

There was a wide variation of use of sources. Investigations with no sources and no references within the investigation; with references within the investigation and no works cited/bibliography; with only Wikipedia sources. Sources could be much stronger; for instance, more use of primary

sources such as lectures, workshops, guest teachers, performances, videos, etc. Also a larger variety of secondary sources with recent texts, essays, papers and reliable websites would help.

Criterion E (Organization):

Most of the investigations were well organized with clear headings and a title. However, long statements about personal interests and philosophies about dance often compromised the balance of the information for each criterion; introductions should focus on a relevant and concise introduction to the investigation.

Recommendations and guidance for the teaching of future candidates

Candidates need guidance in the process of analysis to include clear information with examples to support well-formed statements about the similarities and differences in each of the areas. The dance elements need to be discussed and analysed in the various contexts of the dance programme and consistent writing about elements would assist in the investigation as well as the Dance Performance and Composition and Analysis components. Using Laban analysis would provide candidates with a framework to analyse dance elements.

An exploration of various primary and secondary sources and where these can be found needs to be prompted by the teacher so that candidates familiarize themselves with interesting and reliable sources.

Further comments

The instructions are clear for the preparation and submission of dance investigations; however, several candidates omitted to submit correct information on the 6/DDICS forms, omitting facts about the selected excerpts to be compared and analysed. A few candidates did not include a 6/DDICS form.