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Diploma Programme

# Dance guide

First examinations 2013





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## Diploma Programme Dance guide

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# IB mission statement

The International Baccalaureate aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect.

To this end the organization works with schools, governments and international organizations to develop challenging programmes of international education and rigorous assessment.

These programmes encourage students across the world to become active, compassionate and lifelong learners who understand that other people, with their differences, can also be right.

## IB learner profile

The aim of all IB programmes is to develop internationally minded people who, recognizing their common humanity and shared guardianship of the planet, help to create a better and more peaceful world.

IB learners strive to be:

<b>Inquirers</b>	They develop their natural curiosity. They acquire the skills necessary to conduct inquiry and research and show independence in learning. They actively enjoy learning and this love of learning will be sustained throughout their lives.
<b>Knowledgeable</b>	They explore concepts, ideas and issues that have local and global significance. In so doing, they acquire in-depth knowledge and develop understanding across a broad and balanced range of disciplines.
<b>Thinkers</b>	They exercise initiative in applying thinking skills critically and creatively to recognize and approach complex problems, and make reasoned, ethical decisions.
<b>Communicators</b>	They understand and express ideas and information confidently and creatively in more than one language and in a variety of modes of communication. They work effectively and willingly in collaboration with others.
<b>Principled</b>	They act with integrity and honesty, with a strong sense of fairness, justice and respect for the dignity of the individual, groups and communities. They take responsibility for their own actions and the consequences that accompany them.
<b>Open-minded</b>	They understand and appreciate their own cultures and personal histories, and are open to the perspectives, values and traditions of other individuals and communities. They are accustomed to seeking and evaluating a range of points of view, and are willing to grow from the experience.
<b>Caring</b>	They show empathy, compassion and respect towards the needs and feelings of others. They have a personal commitment to service, and act to make a positive difference to the lives of others and to the environment.
<b>Risk-takers</b>	They approach unfamiliar situations and uncertainty with courage and forethought, and have the independence of spirit to explore new roles, ideas and strategies. They are brave and articulate in defending their beliefs.
<b>Balanced</b>	They understand the importance of intellectual, physical and emotional balance to achieve personal well-being for themselves and others.
<b>Reflective</b>	They give thoughtful consideration to their own learning and experience. They are able to assess and understand their strengths and limitations in order to support their learning and personal development.



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## Purpose of this document

This publication is intended to guide the planning, teaching and assessment of the subject in schools. Subject teachers are the primary audience, although it is expected that teachers will use the guide to inform students and parents about the subject.

This guide can be found on the subject page of the online curriculum centre (OCC) at <http://occ.ibo.org>, a password-protected IB website designed to support IB teachers. It can also be purchased from the IB store at <http://store.ibo.org>.

## Additional resources

Additional publications such as teacher support materials, subject reports, internal assessment guidance and grade descriptors can also be found on the OCC.

Teachers are encouraged to check the OCC for additional resources created or used by other teachers. Teachers can provide details of useful resources, for example: websites, books, videos, journals or teaching ideas.

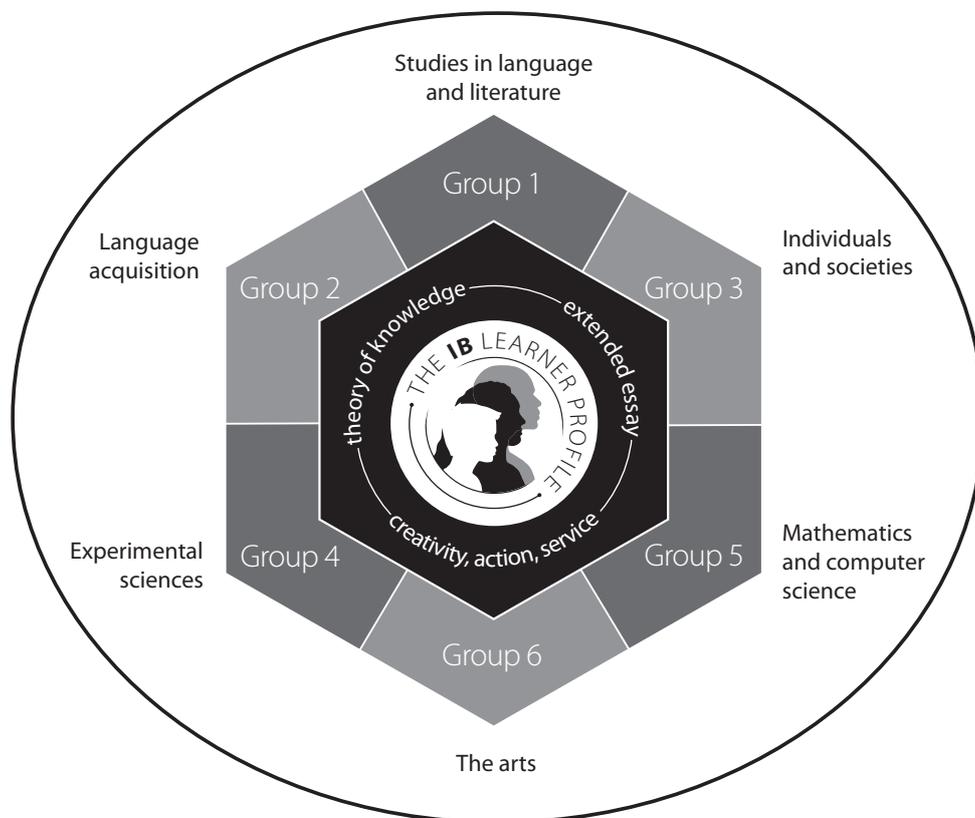
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# The Diploma Programme

The Diploma Programme is a rigorous pre-university course of study designed for students in the 16 to 19 age range. It is a broad-based two-year course that aims to encourage students to be knowledgeable and inquiring, but also caring and compassionate. There is a strong emphasis on encouraging students to develop intercultural understanding, open-mindedness, and the attitudes necessary for them to respect and evaluate a range of points of view.

## The Diploma Programme hexagon

The course is presented as six academic areas enclosing a central core (see figure 1). It encourages the concurrent study of a broad range of academic areas. Students study: two modern languages (or a modern language and a classical language); a humanities or social science subject; an experimental science; mathematics; one of the creative arts. It is this comprehensive range of subjects that makes the Diploma Programme a demanding course of study designed to prepare students effectively for university entrance. In each of the academic areas students have flexibility in making their choices, which means they can choose subjects that particularly interest them and that they may wish to study further at university.



**Figure 1**  
*Diploma Programme model*

## Choosing the right combination

Students are required to choose one subject from each of the six academic areas, although they can choose a second subject from groups 1 to 5 instead of a group 6 subject. Normally, three subjects (and not more than four) are taken at higher level (HL), and the others are taken at standard level (SL). The IB recommends 240 teaching hours for HL subjects and 150 hours for SL. Subjects at HL are studied in greater depth and breadth than at SL.

At both levels, many skills are developed, especially those of critical thinking and analysis. At the end of the course, students' abilities are measured by means of external assessment. Many subjects contain some element of coursework assessed by teachers. The course is available for examinations in English, French and Spanish.

## The core of the hexagon

All Diploma Programme students participate in the three course requirements that make up the core of the hexagon. Reflection on all these activities is a principle that lies at the heart of the thinking behind the Diploma Programme.

The theory of knowledge course encourages students to think about the nature of knowledge, to reflect on the process of learning in all the subjects they study as part of their Diploma Programme course, and to make connections across the academic areas. The extended essay, a substantial piece of writing of up to 4,000 words, enables students to investigate a topic of special interest that they have chosen themselves. It also encourages them to develop the skills of independent research that will be expected at university. Creativity, action, service involves students in experiential learning through a range of artistic, sporting, physical and service activities.

## The IB mission statement and the IB learner profile

The Diploma Programme aims to develop in students the knowledge, skills and attitudes they will need to fulfill the aims of the IB, as expressed in the organization's mission statement and the learner profile. Teaching and learning in the Diploma Programme represent the reality in daily practice of the organization's educational philosophy.

## Nature of the subject

All dance is expressive movement with intent, purpose and structure, which communicates through the body and gestures of the dancer. Dance is a vital and integral part of human life. It exists over time in many forms and styles and is practised in all traditions and cultures, taking place in a range of contexts for various purposes. Dance functions as ritual, as artistic endeavour, as social discourse, as recreation and as education.

Dance is always evolving, as innovations develop alongside or from traditional forms and practices. Dance works may be seen as social and historical texts reflecting the cultures from which they emerge. Often these works may be considered as emerging texts that shape and determine the direction in which culture is moving.

Dance is a unique medium for learning about self and the world. It is one essential component of artistic, aesthetic and cultural education, and develops creative potential through physical expression. In dance, the integration of body, mind and spirit helps participants learn skills that are transferable to other disciplines and to their daily lives.

Consistent with the educational philosophy of the IB, the Diploma Programme dance curriculum aims for a holistic approach to dance, and embraces a variety of dance traditions and dance cultures—past, present and looking towards the future. Performance, creative and analytical skills are mutually developed and valued whether the students are writing papers or creating/performing dances. The curriculum provides students with a liberal arts orientation to dance. This orientation facilitates the development of students who may become choreographers, dance scholars, performers or those, more broadly, who seek life enrichment through dance.

## Distinction between SL and HL

The recommended teaching times—150 hours (SL) and 240 hours (HL)—indicate a clear distinction between the time allowed for the completion of course assignments at SL and at HL. This differentiation between the two levels is reflected in both the breadth and depth of study.

The aims and assessment objectives are the same at both SL and HL, with additional assessment objectives at HL. The assessment criteria for SL and HL are related, with additional requirements at HL.

In the teaching of the dance course it should be possible to have groups of students that include both SL and HL students. Through a variety of teaching approaches, all students—whether SL or HL—will be encouraged to develop their creative and critical abilities and to enhance their appreciation and enjoyment of dance.

Both SL and HL students are required to **compose** dances, and to **analyse** the process.

- SL students compose two dance works, 6–10 minutes in total.
- HL students compose three dance works (two of which must be contrasting), 8–15 minutes in total.

All students must also document the evolution of one of these dances.

- At SL, students must use no more than 800 words.
- At HL, students must use no more than 1,000 words.

In addition, HL students are required to discuss how connections made across the three components of study may have influenced their choreography in the making of one dance work.

Both SL and HL students explore, compare and contrast dances from different cultures and/or traditions through practical and theoretical investigation. Students are required to write a **dance investigation**.

- At SL, students must use no more than 1,500 words.
- At HL, students must use no more than 2,500 words.

Furthermore, HL students are required as part of their dance investigation to present an in-depth comparative discussion of two short excerpts from dances chosen from different cultures and/or traditions.

SL and HL students may specialize in any style of **dance performance** but must experience more than one style from more than one culture and/or tradition.

- SL students are required to perform one or two dances of their choice, 3–6 minutes in total.
- HL students are required to perform two or three dances of their choice, 6–9 minutes in total.

All students must also write short programme notes.

Throughout their studies, all students are advised to keep in mind the “Nature of the subject”, which describes dance as “expressive movement” that exists “in many forms and styles and is practised in all traditions and cultures, taking place in a range of contexts for various purposes”.

## Prior learning

While prior dance experience is not mandatory at SL, it is recommended. At HL it is very strongly recommended.

The Diploma Programme dance course is designed to offer students the opportunity to build on prior experience in dance while encouraging a broad approach to the subject. Supporting the principles of the IB mission statement, which aims to foster student appreciation of diverse world cultures and traditions, the course allows the possibility to choose a specific dance style to study in depth.

IB Diploma Programme dance provides an appropriate foundation for further study in dance history, theory and practice at university level, or in dance career pathways. It also provides an enriching and valuable course of study for students who may pursue other careers. This course also provides all students with the opportunity to engage in the world of dance as lifelong participants.

## Links to the Middle Years Programme

Those students who have completed the IB Middle Years Programme (MYP) will already have engaged in a structured learning process in the performing and visual arts. MYP students will have developed an inquiring, reflective approach to their work, as well as an understanding of the role of the arts in society, in the world and in their own lives. This will allow them to develop further their experiences, skills, knowledge and conceptual understanding in dance at Diploma Programme level. Reflection pursued in a sense of inquiry, evaluation, artistic self-expression, collaboration and communication are all intrinsic to the beliefs and values that inspire IB arts courses.

## Dance and theory of knowledge

Students of group 6 subjects study the various artistic ways through which knowledge, skills and attitudes from different cultural traditions are developed and transmitted. These subjects, known collectively as “the arts”, allow students to investigate and reflect on the complexities of the human condition. By exploring a range of materials and technologies, students should aim to develop an understanding of the technical, creative, expressive and communicative aspects of the arts.

Students of group 6 subjects analyse knowledge from various perspectives, and they acquire this knowledge through experiential means as well as more traditional academic methods. The nature of the arts is such that an exploration of the areas of knowledge in general, and knowledge of the different art forms specifically, can combine to help us understand ourselves, our patterns of behaviour and our relationship to each other and our wider environment.

Group 6 subjects complement the theory of knowledge (TOK) ethos by revealing interdisciplinary connections and allowing students to explore the strengths and limitations of individual and cultural perspectives. Studying the arts requires students to reflect on and question their own bases of knowledge. In addition, by exploring other Diploma Programme subjects in an artistic fashion, students can gain an understanding of the interdependent nature of knowledge and are encouraged to become “active, compassionate and lifelong learners who understand that other people, with their differences, can also be right” (IB mission statement).

Whether dance be a recreation, a ritual or an artistic expression, it shares the educational concerns and interests of TOK. During the IB Diploma Programme dance course, questions such as the following should enable students to critically reflect on the various ways of knowing and on the teaching and learning methods used in group 6.

- Why are the arts important?
- What do the subjects that make up the arts have in common?
- What are the roles of emotion and reason in the arts?
- To what extent do the other Diploma Programme subjects have “artistic” qualities?
- What are the standards by which we judge art? Can we justify these standards, and, if so, how?
- What moral responsibilities does the artist have? Are they different to those of any other “knower”?
- What are the similarities between dance and other art forms such as sculpture, music, painting? What are the unique characteristics of each form in the transmission of “knowledge”?
- What are the similarities and differences between knowledge found in dance and knowledge found in other areas of endeavour such as human sciences, natural sciences or mathematics?
- As movement is usually the primary language of dance, how does that language communicate? Can it take the place of words? Is it possible for dance to make a narrative statement through movement?
- How are ethics involved in dance? Does the creator or the dancer have a responsibility to improve the human condition?
- To what extent is knowledge gained by studying, creating, performing or viewing dance? How does this knowledge differ from other ways of knowing?
- How important is it for an audience to understand a choreographer’s intention?
- Does dance bear a responsibility to reflect the economic, social and psychological conditions of the time and place in which it occurs or was created?
- Consider the relationship between dance and technology. In what ways are dance and technology interactive from the point of view of dance makers and dance viewers?

- The nature of dance is ephemeral. What are the implications of this for any knowledge contained in or transmitted by dance?
- Should a dance work be allowed to adjust over time? Is it still the same dance?
- How does dance evoke an emotional response from the viewer? Is this a way of knowing?
- What does it mean to say “I know” a dance work?

Some of these questions are reiterated within the syllabus at the end of each of the component sections. Teachers and their students are encouraged to use these examples as part of their exploration of the interrelationship between TOK and dance, and to explore further questions of their own.

## Dance and the international dimension

The IB Diploma Programme dance course embraces the understanding that dance is a global discourse.

The course is constructed so that all students are given opportunities to study a variety of world dance traditions through exposure to physical practice and observation as well as written investigation. Examining dance from both familiar and unfamiliar cultures and/or traditions develops comparative-thinking skills and deepens students’ understanding of their own culture(s) as well as those of others.

The curriculum is designed to challenge students. It draws on a wide range of dance cultures that reflect varied histories, practices and aesthetics. Nonetheless, doing so establishes the important idea or belief that there are common parameters in dance across different cultural contexts. Whether performed for their communities, with their communities or for their personal pleasure, dances have—and serve—a conscious intention, and involve space, time and energy.

The IB Diploma Programme dance course recognizes that standards of excellence can be applied cross-culturally.

# Aims

## Group 6 aims

Through studying any of the group 6 subjects—the arts—students become aware of how artists work and communicate. The aims of all subjects in group 6 are to enable students to:

1. enjoy lifelong engagement with the arts
2. become informed, reflective and critical practitioners in the arts
3. understand the dynamic and changing nature of the arts
4. explore and value the diversity of the arts across time, place and cultures
5. express ideas with confidence and competence
6. develop perceptual and analytical skills.

## Dance aims

In addition, the aims of the dance course at SL and HL are to help students to:

7. understand dance as a set of practices with their own histories and theories, and to understand that these practices integrate physical, intellectual and emotional knowledge
8. experience dance as an individual and collective exploration of the expressive possibilities of bodily movement
9. understand and appreciate mastery in various dance styles, traditions and cultures familiar and unfamiliar
10. recognize and use dance to create dialogue among the various traditions and cultures in their school environment, their society and the world at large.

# Assessment objectives

There are four assessment objectives (AOs) for the Diploma Programme dance course. While dance is by its very nature a synoptic discipline, particular elements—discrete and synoptic—are identified in these AOs.

Having followed the dance course at SL or HL, students will be expected to demonstrate the following.

**AO1. Knowledge and understanding**

- Identify the appropriate compositional processes and structures to support dances with different subject matter or content
- Describe the similarities and differences between the historical contexts of two dance cultures and/or traditions
- In internal assessment, demonstrate knowledge and understanding of the selected dance(s) performed

**AO2. Application and analysis**

- Demonstrate the use of compositional craft to support the intention, form and content of the dances
- Apply in the analytical statement the key terms and concepts used in developing dance composition(s)
- Analyse the similarities and differences between the historical and the current context within each selected dance culture and/or tradition
- Analyse the similarities and differences in the dance elements of two dance cultures and/or traditions
- In internal assessment, demonstrate the ability to present an effective performance

**AO3. Synthesis and evaluation**

- Critically reflect upon the creative process of compositional problems encountered, including possible appropriate solutions for future development
- **At HL only:** Demonstrate compositional contrast across two of the three dance works
- **At HL only:** Analyse and evaluate the influence and significance of connections from all three components of the Diploma Programme dance course in the making of one dance composition
- **At HL only:** Demonstrate an in-depth comparative discussion of two short dance excerpts from two dance cultures and/or traditions
- In internal assessment, demonstrate ability to interpret sensitively the intention of the dance(s)

**AO4. Selection, use and application of a variety of appropriate skills and techniques**

- Demonstrate control of compositional craft appropriate to each dance composition
- Demonstrate organization of written material, including use and attribution of appropriate sources
- In internal assessment, demonstrate control of technical skills appropriate to the dance

# Assessment objectives in practice

Assessment objective	Which component addresses this assessment objective?	How is the assessment objective addressed?
<p><b>1. Knowledge and understanding</b></p> <p>Identify the appropriate compositional processes and structures to support dances with different subject matter or content</p> <p>Describe the similarities and differences between the historical contexts of two dance cultures and/or traditions</p> <p>Demonstrate knowledge and understanding of the selected dance(s) performed</p>	<p>Composition and analysis</p> <p>Dance investigation</p> <p>Performance</p>	<p>External assessment criteria</p> <p>External assessment criteria</p> <p>Internal assessment criteria</p>
<p><b>2. Application and analysis</b></p> <p>Demonstrate the use of compositional craft to support the intention, form and content of dances</p> <p>Apply in the analytical statement the key terms and concepts used in developing dance composition(s)</p> <p>Analyse the similarities and differences between the historical and the current context within each selected dance culture and/or tradition</p> <p>Analyse the similarities and differences in the dance elements of two dance cultures and/or traditions</p> <p>Demonstrate the ability to present an effective performance</p>	<p>Composition and analysis</p> <p>Composition and analysis</p> <p>Dance investigation</p> <p>Dance investigation</p> <p>Performance</p>	<p>External assessment criteria</p> <p>External assessment criteria</p> <p>External assessment criteria</p> <p>External assessment criteria</p> <p>Internal assessment criteria</p>

Assessment objective	Which component addresses this assessment objective?	How is the assessment objective addressed?
<p><b>3. Synthesis and evaluation</b></p> <p>Critically reflect upon the creative process of compositional problems encountered, including possible appropriate solutions for future development</p> <p><b>At HL only:</b> Demonstrate compositional contrast across two of the three dance works</p> <p><b>At HL only:</b> Analyse and evaluate the influence and significance of connections from all three components of the Diploma Programme dance course in the making of one dance composition</p> <p><b>At HL only:</b> Demonstrate an in-depth comparative discussion of two short dance excerpts from two dance cultures and/or traditions</p> <p>Demonstrate ability to interpret sensitively the intention of the dance(s)</p>	<p>Composition and analysis</p> <p>Composition and analysis</p> <p>Composition and analysis</p> <p>Dance investigation</p> <p>Performance</p>	<p>External assessment criteria</p> <p>External assessment criteria</p> <p>External assessment criteria</p> <p>External assessment criteria</p> <p>Internal assessment criteria</p>
<p><b>4. Selection, use and application of a variety of appropriate skills and techniques</b></p> <p>Demonstrate control of compositional craft appropriate to each dance composition</p> <p>Demonstrate organization of written material, including use and attribution of appropriate sources</p> <p>Demonstrate control of technical skills appropriate to the dance</p>	<p>Composition and analysis</p> <p>Dance investigation</p> <p>Performance</p>	<p>External assessment criteria</p> <p>External assessment criteria</p> <p>Internal assessment criteria</p>

## Syllabus outline

Syllabus component	Suggested teaching hours	
	SL	HL
<p><b>Composition and analysis</b></p> <p>The development of the creative aspect of making dances</p> <p>Composing original work</p>	60	90
<p><b>World dance studies</b></p> <p>The development of a comparative knowledge of several dance styles from more than one culture and/or tradition</p> <ul style="list-style-type: none"> <li>• Exploring dances, gaining both a physical and theoretical understanding</li> <li>• Individual investigation</li> </ul>	30	60
<p><b>Performance</b></p> <p>The development of an understanding of and facility in performing dances</p> <ul style="list-style-type: none"> <li>• Movement skills appropriate to the dancer's performance</li> <li>• Clarity in relationship to space, time, dynamics and movement qualities appropriate to the work</li> <li>• Communicative expression in relation to other performers and to the audience</li> </ul>	60	90
<b>Total teaching hours</b>	<b>150</b>	<b>240</b>

It is essential that teachers are allowed the prescribed minimum number of teaching hours necessary to meet the requirements of the dance course. At SL the minimum prescribed number of hours is 150 hours and at HL it is 240 hours.

The requirements of the Diploma Programme (DP) dance course are such that students at both SL and HL will need to work with other dance students. Although it is not mandatory that these students are following the DP dance course, these students **must** be from the DP dance students' school.

## Approaches to the teaching and learning of dance

In the teaching of the dance course it should be possible to have groups of students that include both SL and HL students. Through a variety of teaching approaches, all students—whether SL or HL—will be encouraged to develop their creative and critical abilities and to enhance their appreciation and enjoyment of dance.

The dance course has three components of study.

- Composition and analysis
- World dance studies
- Performance

The course has an in-built flexibility, allowing the study of diverse world dance cultures and/or traditions and styles. Students are required and encouraged to explore dance from cultures and/or traditions distant from their areas of familiarity.

Teachers need to encourage their students through instruction and activities that challenge and develop their understanding in all three components while simultaneously encouraging them to make creative connections in their work. Students are encouraged to avail themselves of opportunities for collaborative work, including work with students from other arts disciplines, in order to further their own learning.

The dance teacher should be able to engage students in discussions that analyse, examine, interpret and evaluate dances in a variety of performance contexts.

Ideally, the dance teacher must be able to base his or her teaching on existing expertise in:

- the technical aspects of at least one dance culture and/or tradition
- the making of dances
- knowledge of the history and aesthetics regarding his or her own dance culture and/or tradition. This will enable the teacher to guide students in their investigation of other dance cultures and/or traditions.

## Primary and secondary sources

In order to provide their students with knowledge that extends beyond their own area of expertise teachers must be alert to literary, audio, oral and visual resources available within their own communities and beyond. Reference to primary sources such as live performances, as well as interviews with local practitioners of diverse dance cultures, is strongly recommended. Consulting secondary sources is also strongly recommended. It is the school's and the dance teacher's responsibility to provide appropriate resources and/or consultants.

## Resources

Students and teachers will require access to:

- media players (DVDs/videos)
- library resources (books, periodicals, DVDs/videos and the internet)
- audio equipment and/or live accompanists
- designated dance space appropriate to the style(s) being studied.

It is important that teachers familiarize their students with the principles of learning as articulated in this guide. They should refer to this guide regularly, and use it as an ongoing reference point.

## Activities

Throughout their studies, all students are advised to keep in mind the “Nature of the subject”, which describes dance as “expressive movement” that exists “in many forms and styles and is practised in all traditions and cultures, taking place in a range of contexts for various purposes”.

A varied range of activities is encouraged wherever possible, including the following.

- Masterclasses and workshops (as well as interviews) with visiting and local artists, and with practitioners of diverse dance cultures and/or traditions
- Field trips to concerts, workshops and dance festivals outside school
- Ongoing acquisitions of literary, audio and visual materials for the school library

Teachers are expected to facilitate an ongoing dialogue in relation to student work, including the following.

- Presentations of work in progress to the school community
- Practice in writing critiques of masterpieces as seen on DVDs/videos or in live performance
- Encouraging and fostering discussions in critiquing students’ creative work during class time

It is important that students adopt a proactive approach, take responsibility for their own learning, and seek the necessary advice from their teacher.

Students will need substantially more guidance on the content of the course during the early stages. However, throughout the teaching of the course they should be encouraged to develop critical-thinking skills and participate in inquiry-based learning. Students should work both individually and collaboratively, working towards informed engagement. It is important that both teachers and students refer to the IB learner profile.

## Ethical guidelines

As part of the collective consideration of the school, dance students must be supported in maintaining an ethical perspective during their course. (Student submissions must contain no gratuitously violent movement material, for example.)

## Guiding questions

Teachers may wish to use questions such as the following to guide students in analysing and assessing their work. Asking very specific questions may encourage students to answer in greater depth.

### Composition and analysis

#### Basic concept/theme

- What are the particular techniques or traditions you have explored?
- Did you choose to work with a particular theme?
- What is the intention of your work? What gave you this idea? To what sources did you refer?
- How did the choice of music/props/set pieces support/inspire your work?

#### Process in developing the work

- What was your biggest challenge?
- How did you overcome problems?
- What aspects of your process have you found most illuminating?
- What aspects of this process had the most impact on you?
- How have you analysed the development of your process?
- What compositional devices did you use?
- How have you analysed the creating of your solo work and group work?
- In your collaborative venture, what were your specific contributions to the composition?
- Which compositional tools did you emphasize in your work?

#### Students' critical reflection on the outcome

- Choose one dance—is there something you would change? Why, or why not?
- What are your strongest attributes in making dance compositions?
- In what areas do you think you can grow as a maker of dances?

### Performance

- What was your reason for choosing this/these particular work(s)?
- In what ways can you articulate in words your personal interpretation of this work?
- What have you learned that you did not know before, both about the dance you performed and about yourself as a performer?
- In retrospect what would you do differently to improve your performance?
- In what dance culture and/or tradition are you most comfortable working?
- What do you feel are your strongest attributes technically?
- What experiences during the course have shaped your performance (consider improvisation, technique class, course readings, viewings, discussion with peers/mentors and so on)?
- In what areas do you still think you need to grow?
- What stage have you reached in your development as a dancer?

- As a performer what do you bring personally to the work (for example, consider your technical training, your familiarity with the culture in which the dance developed)?
- Is this work comfortable for you or is it new territory for you?
- Choose one dance—is there something you would change about your performance of it? Why, or why not?

All teachers of the dance course are strongly encouraged to access the online curriculum centre (OCC) at regular intervals. The OCC is a website on which all teachers can post inquiries, present examples of good practice, ask for advice and access exemplar materials. The content of the dance forum on the OCC is provided by dance teachers for dance teachers. The website also includes updates on resources and frequently asked questions.

## Health and safety guidelines

All schools are required to follow health and safety guidelines during their dance activities, as appropriate. Each school should recognize and accept its responsibilities and obligations as an institution offering dance to provide a safe and healthy working environment, and is ultimately responsible for the health and safety of students and staff in all dance work.

Dance studios should be well ventilated and regularly cleaned and well maintained.

The following should be provided.

- Smooth floor surface adequate in size and construction to the needs of the styles and traditions being taught
- Adequate, clean changing facilities
- First-aid kits

## Syllabus content

### Ongoing reflection

#### **Reflective journal and glossary of dance terms**

Students at SL and HL are encouraged to keep a journal or notes of ongoing reflections on significant experiences throughout the course, including:

- performances seen
- participatory experiences in their selected dance styles
- responses to cross-cultural exposures.

These reflections should include a discussion of skills and techniques relevant to the styles the students are learning. This will encourage students' awareness of the particular challenges inherent in dance.

Keeping a journal of reflection pursued in a sense of inquiry provides an opportunity for connections to be made across the course components, including the developing understanding and use of dance terms. The journal will serve as a dialogue between student and teacher. It will also be valuable in the writing of the analytical statement for composition and analysis, the investigation and the performance programme notes.

Students are encouraged to use dance vocabulary specific to their dance culture and/or tradition. A glossary of dance terms is included in the appendices to this guide.

### Composition and analysis

In this part of the course, the focus is on the making of dances, and on identifying and analysing the processes through which student dances are composed or arranged.

Composition and analysis is designed to encourage students to think creatively, and to explore movement possibilities and ways of manipulating dance vocabularies to articulate an intention. In building dances, students explore different ways of structuring dances. Through class discussions and teacher commentaries during the two-year course of study, students develop an understanding of movement principles and how to apply them in an effective manner in each dance. Students learn both how dance structures support diverse viewpoints, ideas and purposes, and how form, content and function interrelate.

For the purposes of this course, it is important to refer to the "Glossary of dance terms" for the difference between terms, including "composition", "arrangement" and "structured improvisation".

Students will need sufficient opportunities to practise the skills required by this part of the course in order to allow them to meet the assessment requirements. Students are required to create original dances. However, students may create one arrangement of a long-standing established dance.

As part of their studies in composition and analysis, HL students are required to create some dances that are of contrasting compositional nature.

Students will analyse and examine their work, including through writing an analytical statement. Students are required to demonstrate their understanding of how the compositional structure of their work supports

particular viewpoints, ideas and purposes. They are also required to demonstrate how form, content and function interrelate. Students should also be able to discuss all of these elements in relation to works choreographed by others. In addition, HL students must make connections across all aspects of their dance learning, noting how doing so may influence their compositional work.

**Theory of knowledge: potential connections**

- As movement is usually the primary language of dance, how does that language communicate? Can it take the place of words? Is it possible for dance to make a narrative statement through movement?
- How are ethics involved in dance? Does the creator or the dancer have a responsibility to improve the human condition?
- To what extent is knowledge gained by studying, creating, performing or viewing dance? How does this knowledge differ from other ways of knowing?
- How important is it for an audience to understand a choreographer's intention?
- Consider the relationship between dance and technology. In what ways are dance and technology interactive from the point of view of dance makers and dance viewers?

## World dance studies

The study of this part of the course requires that students, through dancing, classroom activity and individual investigation, develop:

- an appreciation of the diversity of dance practices throughout the world
- the ability to investigate dance cultures and/or traditions, both familiar and unfamiliar to the students
- a theoretical knowledge and practical experience of selected dances from two cultures and/or traditions
- the ability to describe the similarities and differences between the historical contexts of selected dance cultures and/or traditions
- the ability to analyse the similarities and differences between the historical and current social and cultural context within each selected dance culture and/or tradition
- the ability to identify and analyse dance elements in selected dance cultures and/or traditions in order to understand their similarities and differences
- the ability to use and cite appropriate sources (both primary and secondary)
- the ability to organize and present the written investigation coherently.

The study of this part of the course requires that HL students also:

- compare and contrast two short excerpts from two dances selected from two dance cultures and/or traditions.

As part of their world dance studies, HL students are required to focus in depth on one aspect (or a limited number of aspects) of a short excerpt from each of the dance works investigated in their report. The student focus is to be that of observer, not as maker of the dances being compared. Two dances must be chosen: one from a dance culture and/or tradition that is familiar and one that is unfamiliar to the students.

Please note that HL students may not choose to submit the dances studied in this component of the course as part of their dance performance for internal assessment.

Students at SL and HL are strongly encouraged to explore several dances from more than one distinctly different dance culture and/or tradition, both familiar and unfamiliar to the students. (Teachers should refer to the section “Nature of the subject” in order to contextualize this.) The investigation will include an exploration of structure/form in dances as well as compositional elements. Teachers and students are encouraged to make use of local resources and to avail themselves of the traditions of oral history.

It is important to refer to the definition of “investigate” as used in this guide. (Please see the “Glossary of command terms”.)

The outcome of the world dance studies component of the course will be a written investigation that draws upon both practical and theoretical knowledge.

## Examples of approaches to the dance investigation

The following examples illustrate ways in which the investigation might be approached.

### Student A

This student is from Ghana and grew up participating in the traditional dances of his ethnic group as part of family and village social gatherings. He has also recently become a member of a school dance club that focuses on fusing indigenous dances and hip-hop music, as gleaned from MTV (Music Television) and popular movies. His dance investigation explores the history and evolution of Gahu (one of the dances of his tradition) in relation to that of African-American Ring Shout in the African-American tradition in North America, of which he has no prior knowledge. Part of his study may address an instance in which each of these dances has served as a vehicle for political commentary and social change. He may touch on ways that each dance has influenced contemporary social dance vocabularies. His sources are his own practice (of Gahu and one Ring Shout), interviews (including their transcriptions) with teachers and village elders, videotapes, an international encyclopedia of dance and various websites.

If student A is an HL student, he will then need to develop some practical knowledge of the unfamiliar dance culture and/or tradition (North American African-American Ring Shout) and a more developed practical knowledge of an excerpt from a dance in his familiar dance culture and/or tradition (Gahu). The former need not necessarily be knowledge of an excerpt from a dance.

Student A could investigate a 32-count excerpt from Gahu *Dance and Drum* as performed, for example, by the Nukporfe Dance/Drumming Ensemble of Binghamton University, United States ([http://www.youtube.com/watch?v=G1L\\_dZuLj1I](http://www.youtube.com/watch?v=G1L_dZuLj1I), from 1:20 minutes onwards) 2 June 2010.

Similarly, student A could investigate a 32-count excerpt from Ring Shout as performed, for example, by The Georgia Geechee Gullah Shouters (<http://www.youtube.com/watch?v=k9lNZabFiLg&feature=related>) 2 June 2010.

Student A will then, as part of his HL dance investigation, focus on a written comparative response to the composition of these two short excerpts, one from Gahu and one from Ring Shout.

### Student B

This student is from California, USA and has extensive training in ballet and Irish step dance. Her dance investigation focuses on ballet and hula. After providing a brief historical background to each style in relation to its cultural and traditional context, she includes a synopsis of particular dances in both ballet and hula. Her dance investigation compares either one of the village dances from the ballet *Les Noces* or the Dance of the Cygnets (pas de quatre) from Act 2 of *Swan Lake* with a segment from the hula epic *Holo Mai Pele [Pele's Travels]* to support her discussion concerning the relationship in each case between dance elements and the representation of women. Her sources range from her own ballet training to interviews with a local hula teacher and practitioner with whom she has been taking several workshops. She has also watched videos of *Swan Lake* or *Les Noces*, and *Kuma Hula* and excerpts from the Merrie Monarch Hula Festival, which is televised each year in Hawaii. The student has read articles on each of the dances she describes and other literature on the roles of and for women in dance.

If student B is an HL student, she will then need to develop some practical knowledge of the unfamiliar dance culture and/or tradition (an excerpt from the hula *Holo Mai Pele*) and a more developed practical knowledge of an excerpt from a dance in her familiar dance culture and/or tradition (an excerpt from one of the village dances from the ballet *Les Noces* or the Dance of the Cygnets (pas de quatre) from *Swan Lake*). The former need not necessarily be knowledge of an excerpt from a dance.

Student B could investigate a 32-count excerpt from *Consecration of the Bride* as performed, for example, by The Royal Ballet (<http://www.youtube.com/watch?v=yi-5mugSiX4>) 2 June 2010. Alternatively, she could investigate a 32-count excerpt from Dance of the Cygnets as performed, for example, by the American Ballet Theater (<http://www.youtube.com/watch?v=9rosHlrnzFw>) 2 June 2010.

Similarly, student B could investigate a 32-count excerpt from *Holo Mai Pele* as performed, for example, by the Kumu Hula and Halau o Kekuhi (<http://www.youtube.com/watch?v=GkZ13bcHKgA>, from 2:11 to 4:34 minutes) 2 June 2010.

Student B will then, as part of her HL dance investigation, focus on a written comparative response to the composition of these two short excerpts, one from *Les Noces* or *Swan Lake* and one from *Holo Mai Pele*.

### Theory of knowledge: potential connections

- Does dance bear a responsibility to reflect the economic, social and psychological conditions of the time and place in which it occurs or was created?
- As movement is usually the primary language of dance, how does that language communicate? Can it take the place of words? Is it possible for dance to make a narrative statement through movement?
- How are ethics involved in dance? Does the creator or the dancer have a responsibility to improve the human condition?
- Consider the relationship between dance and technology. In what ways are dance and technology interactive from the point of view of dance makers and dance viewers?
- Should a dance work be allowed to adjust over time? Is it still the same dance?

## Performance

This component is based on the practice and presentation of dance. The primary intention is to engage students in elements of dance artistry from classroom practice through to the performance of dance for viewing by others.

Students may specialize in any style of performance, but must experience more than one style drawn from more than one dance culture and/or tradition. Their study must prepare them to present one or more styles for assessment at the end of the course.

This study requires that students develop and demonstrate technical and performance skills, performing in solo/duet work. Students may also present group work.

Technical skills include:

- body strength
- control
- coordination

- spatial awareness
- dynamic content
- rhythmic accuracy
- temporal clarity.

Performance skills include:

- focus
- projection
- phrasing
- stylistic integrity
- relationship to other performers
- relationship to the audience
- dynamic content
- interpretative sensitivity appropriate to the work.

## Programme notes

Students must prepare programme notes. Through the articulation required in developing programme notes, students are better placed to think about the intention of the piece and, in turn, give personal shaping to their interpretation. Teachers are encouraged from the beginning of the course to support their students in reflecting on the communicative intentions of the dances.

For each dance that students present, the programme notes will include basic factual information. In addition, students will also write an additional short statement focusing on the motivation of the dance and their particular interpretation of the piece.

### Theory of knowledge: potential connections

- As movement is usually the primary language of dance, how does that language communicate? Can it take the place of words? Is it possible for dance to make a narrative statement through movement?
- How are ethics involved in dance? Does the creator or the dancer have a responsibility to improve the human condition?
- To what extent is knowledge gained by studying, creating, performing or viewing dance? How does this knowledge differ from other ways of knowing?
- Consider the relationship between dance and technology. In what ways are dance and technology interactive from the point of view of dance makers and dance viewers?
- The nature of dance is ephemeral. What are the implications of this for any knowledge contained in or transmitted by dance?
- Should a dance work be allowed to adjust over time? Is it still the same dance?
- How does dance evoke an emotional response from the viewer? Is this a way of knowing?
- What does it mean to say, "I know" a dance work?

# Assessment in the Diploma Programme

## General

Assessment is an integral part of teaching and learning. The most important aims of assessment in the Diploma Programme are that it should support curricular goals and encourage appropriate student learning. Both external and internal assessment are used in the Diploma Programme. IB examiners mark work produced for external assessment, while work produced for internal assessment is marked by teachers and externally moderated by the IB.

There are two types of assessment identified by the IB.

- Formative assessment informs both teaching and learning. It is concerned with providing accurate and helpful feedback to students and teachers on the kind of learning taking place and the nature of students' strengths and weaknesses in order to help develop students' understanding and capabilities. Formative assessment can also help to improve teaching quality, as it can provide information to monitor progress towards meeting the course aims and objectives.
- Summative assessment gives an overview of previous learning and is concerned with measuring student achievement.

The Diploma Programme primarily focuses on summative assessment designed to record student achievement at, or towards the end of, the course of study. However, many of the assessment instruments can also be used formatively during the course of teaching and learning, and teachers are encouraged to do this. A comprehensive assessment plan is viewed as being integral with teaching, learning and course organization. For further information, see the IB *Programme standards and practices* document.

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment, and not in relation to the work of other students. For further information on assessment within the Diploma Programme please refer to the publication *Diploma Programme assessment: Principles and practice*.

To support teachers in the planning, delivery and assessment of the Diploma Programme courses, a variety of resources can be found on the OCC or purchased from the IB store (<http://store.ibo.org>). Teacher support materials, subject reports, internal assessment guidance, grade descriptors, as well as resources from other teachers, can be found on the OCC. Specimen and past examination papers, as well as markschemes, can be purchased from the IB store.

## Methods of assessment

The IB uses several methods to assess work produced by students.

### Assessment criteria

Assessment criteria are used when the assessment task is open-ended. Each criterion concentrates on a particular skill that students are expected to demonstrate. An assessment objective describes what students should be able to do, and assessment criteria describe how well they should be able to do it. Using assessment criteria allows discrimination between different answers and encourages a variety of responses. Each criterion comprises a set of hierarchically ordered level descriptors. Each level descriptor is worth one

or more marks. Each criterion is applied independently using a best-fit model. The maximum marks for each criterion may differ according to the criterion's importance. The marks awarded for each criterion are added together to give the total mark for the piece of work.

## **Markbands**

Markbands are a comprehensive statement of expected performance against which responses are judged. They represent a single holistic criterion divided into level descriptors. Each level descriptor corresponds to a range of marks to differentiate student performance. A best-fit approach is used to ascertain which particular mark to use from the possible range for each level descriptor.

## **Markschemes**

This generic term is used to describe analytic markschemes that are prepared for specific examination papers. Analytic markschemes are prepared for those examination questions that expect a particular kind of response and/or a given final answer from the students. They give detailed instructions to examiners on how to break down the total mark for each question for different parts of the response. A markscheme may include the content expected in the responses to questions or may be a series of marking notes giving guidance on how to apply criteria.

# Assessment outline—SL

## First examinations 2013

Assessment component	Weighting
<p><b>External assessment (90 teaching hours)</b></p> <p><b>Composition and analysis (60 teaching hours)</b></p> <p>Two dance works composed by the student; total presentation of 6–10 minutes, submitted on DVD (15 marks)</p> <p>An analytical statement of no more than 800 words, documenting and reflecting upon the processes of composition and analysis of one of the dances (5 marks)</p>	<p><b>60%</b></p> <p><b>40%</b></p>
<p><b>Dance investigation (30 teaching hours)</b></p> <p>A formal written report, no more than 1,500 words, analysing the similarities and differences between two dance styles drawn from different dance cultures and/or traditions, one of which is familiar to the student and one unfamiliar (20 marks)</p>	<p><b>20%</b></p>
<p><b>Internal assessment (60 teaching hours)</b></p> <p>This component is internally assessed by the teacher and externally moderated by the IB at the end of the course.</p> <p><b>Performance</b></p> <p>One or two dances (solo/duet/group but at least one must be a solo or a duet) in any style or styles, performed by the student to show proficiency and expressive ability appropriate to the dance, presented at an open showing; total presentation of 3–6 minutes, submitted on DVD (20 marks)</p> <p>Short programme notes (2 marks)</p>	<p><b>40%</b></p>

# Assessment outline—HL

## First examinations 2013

Assessment component	Weighting
<p><b>External assessment (150 teaching hours)</b></p> <p><b>Composition and analysis (90 teaching hours)</b></p> <p>Three dance works composed by the student; total presentation of 8–15 minutes, submitted on DVD (20 marks)</p> <p>An analytical statement of no more than 1,000 words, documenting and reflecting upon the processes of composition and analysis of one of the dances (5 marks) including an analysis and evaluation of connections made (5 marks)</p>	<p><b>60%</b></p> <p><b>35%</b></p>
<p><b>Dance investigation (60 teaching hours)</b></p> <p>A formal written report, no more than 2,500 words, analysing the similarities and differences between two dance styles drawn from different dance cultures and/or traditions, one of which is familiar to the student and one unfamiliar. The report must include an in-depth comparative discussion of one short excerpt from each dance culture and/or tradition (25 marks)</p>	<p><b>25%</b></p>
<p><b>Internal assessment (90 teaching hours)</b></p> <p>This component is internally assessed by the teacher and externally moderated by the IB at the end of the course.</p> <p><b>Performance</b></p> <p>Two or three dances (solo/duet/group but at least one must be a solo or a duet) in any style or styles, performed by the student to show proficiency and expressive ability appropriate to the dance, presented at an open showing; total presentation of 6–9 minutes (at least half of which must be devoted to solo and/or duet work), submitted on DVD (20 marks)</p> <p>Short programme notes (2 marks)</p>	<p><b>40%</b></p>

## External assessment

Assessment criteria are used to assess students for all assessment tasks. The assessment criteria are published in this guide.

For composition and analysis there are three criteria at SL and five criteria at HL.

For dance investigation there are five criteria at SL and six criteria at HL.

The descriptors are related to the assessment objectives established for the dance course. Different assessment criteria are provided at SL and at HL.

Students should have access to the assessment criteria descriptors throughout the course of study.

## External assessment details—SL and HL

### Composition and analysis

**Recommended teaching hours—60 hours at SL; 90 hours at HL**

**Weighting: 40% (SL), 35% (HL)**

The purpose of the composition and analysis component is to assess the student's ability to demonstrate the following assessment objectives.

- Identify the appropriate compositional processes and structures to support dances with different subject matter or content (AO1)
- Demonstrate the use of compositional craft to support the intention, form and content of the dances (AO2)
- Apply in the analytical statement the key terms and concepts used in developing dance composition(s) (AO2)
- Critically reflect upon the creative process of compositional problems encountered, including possible appropriate solutions for future development (AO3)
- Demonstrate control of compositional craft appropriate to each dance composition (AO4)

In addition **at HL only**, the purpose is to assess the student's ability to demonstrate the following assessment objectives.

- Demonstrate compositional contrast across two of the three dance works (AO3)
- Analyse and evaluate the influence and significance of connections from all three components of the Diploma Programme dance course in the making of dance composition (AO3)

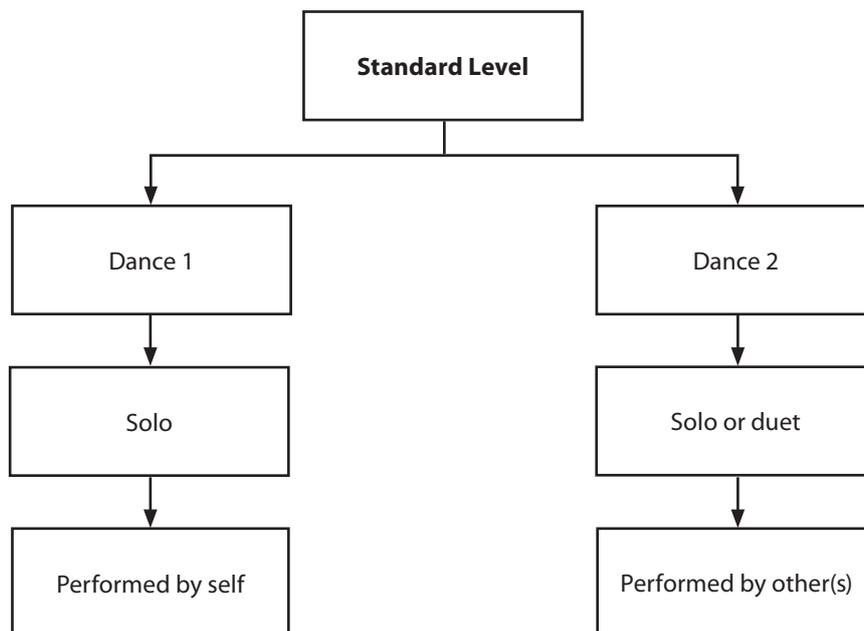
### The task

Students must meet the following requirements.

- Students at SL must compose two dances (a total length of 6–10 minutes) and write an analytical statement (no more than 800 words).
- Students at HL must compose three dances (a total length of 8–15 minutes) and write an analytical statement (no more than 1,000 words).

## Standard level

The requirements of the composition and analysis component at SL are illustrated in figure 2.



**Figure 2**

*Composition and analysis—SL requirements*

The SL student composes two dances, performed and filmed

- in studio setting
- under working lights
- in regular practice clothes (not costumes)

The first dance composed by the student must be a solo, which is to be performed by the student himself or herself.

The second dance composed by the student must be a solo or a duet, which is to be performed by another student (or students) from the school.

One of the two dances may be an arrangement by the student of a traditional dance or standard repertoire.

Both composition submissions must be independent dance pieces performed and filmed in a studio setting (not a theatrical stage setting). In order to ensure maximum recording visibility the works must be filmed under working lights (not theatrical lighting) and students must wear regular practice clothes, not costumes.

While both composition submissions may be filmed at any time during the course, and students are encouraged to complete one of the two dances during the first year of study, the final submission must reflect the best that the student has achieved throughout the course.

### Time limit

If students exceed the time limit, the examiner's assessment must be based on the first 10 minutes of the total time. In case of doubt, examiners are instructed to determine when the time limit has been exceeded.

Work that falls significantly short of the stated time requirement is unlikely to fully meet the stated requirements of the task and is likely to receive low marks.

### **Analytical statement**

In addition, the student is required to write an analytical statement focusing on **one** submission. The length of the analytical statement must be no more than 800 words.

Work that falls significantly short of the stated word count is unlikely to fully meet the stated requirements of the task and is likely to receive low marks. The student must consult with his or her teacher before preparing the analytical statement. Teachers must provide guidance about the writing skills needed and, to this end, teachers are encouraged to challenge and support the student to write brief focused responses to dance(s) that the student has engaged with during the course.

Although the analytical statement could refer briefly (in no more than 100 words) to the two dances, it must specifically reflect upon the process of developing **one** of these dances.

In the analytical statement, the student must:

- after a short summary, (briefly) present the intention of the dance.

The student must then critically discuss:

- the basic ideas and images that motivated the dance
- the compositional craft used, referring to basic dance elements (space, time and dynamics)
- any compositional issues or compositional problems that arose in the process, and how these were, or were not, resolved
- the most successful aspects and, if the dance work were to be presented again, the possible changes to be made, and why.

The student must use appropriate dance vocabulary, and dance vocabulary specific to the chosen dance culture and/or tradition is encouraged.

If it is appropriate or useful, a discussion of the impact of outside sources (visual arts, literature, music, natural phenomena, political and social events, commentary on such events) may be included in the analytical statement. The analytical statement may contain photographs or other visual material in support of the dance work.

### **Word limit**

If students exceed the word limit, the examiner's assessment must be based on the first 800 words. In case of doubt, examiners are instructed to determine when the word limit has been exceeded.

Work that falls significantly short of the stated word count is unlikely to fully meet the stated requirements of the task and is likely to receive low marks.

### **Composition and analysis criteria**

The composition and analysis will be assessed using the three external assessment criteria.

The student composition and analysis will be measured by the:

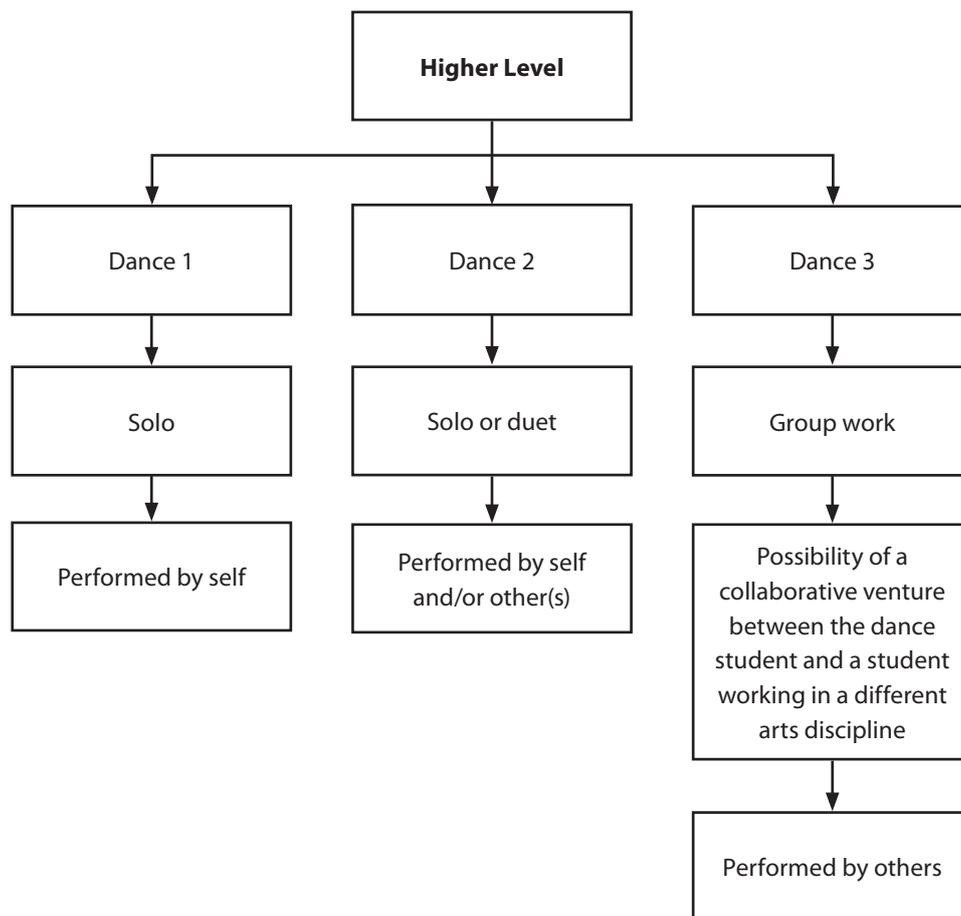
- overall impression of the dance works
- craft demonstrated
- analytical statement.

(See "External assessment criteria—SL".)

The student should have access to the assessment criteria descriptors throughout the course of study.

## Higher level

The requirements of the composition and analysis component at HL are illustrated in figure 3.



**Figure 3**  
*Composition and analysis—HL requirements*

The HL student composes **three** dances.

- **Two** dances, performed and filmed
  - in studio setting
  - under working lights
  - in regular practice clothes (not costumes).
- **One** dance (HL) performed and filmed
  - in studio setting or theatrical setting
  - under working lights
  - in regular practice clothes (costume may be worn if part of the essence of the performance)
  - if the collaborative venture necessitates it, the work may be filmed in another location. (The other two dances must be performed and filmed in studio setting.)

The first dance composed by the student must be a solo, which is to be performed by the student himself or herself.

The second dance composed by the student must be a solo or a duet, which is to be performed by the student and/or another student (or students) from the school.

The third dance, a group dance, may be an individual or collaborative composition. If the latter, this must be a collaboration with a student within the school from another arts discipline. In either case, this third dance must be a group dance performed by other dance students from the school.

One of the three dances may be an arrangement by the student of a traditional dance or standard repertoire.

In addition, HL students are required to display evidence of contrasting compositional nature in two of the three works. The focus must be on:

- how the form is supported by the selection of appropriate movements, movement development and/or arrangement
- use of space, time and dynamics.

(The required focus is not on the choice of subject matter, or music or accompanying sound.)

Two of the three composition submissions must be independent dance pieces performed and filmed in a studio setting (not a theatrical stage setting). In order to ensure maximum recording visibility the works must be filmed under working lights (not theatrical lighting) and students must wear regular practice clothes, not costumes.

One of the three compositions may be filmed in a studio setting or a theatrical setting under working lights (theatrical lighting may not be used). If costume is part of the essence of the performance of this composition, costume may be worn—otherwise, students must wear regular practice clothes. If this composition is a collaborative venture encompassing other media, and if the composition necessitates it, the work may be filmed in another location. However, two of the three dances **must** be performed and filmed in a studio setting.

While the three composition submissions may be filmed at any time during the course, and students are encouraged to complete one of the three dances during the first year of study, the final submission must reflect the best that the student has achieved throughout the course.

### **Time limit**

If students exceed the time limit, the examiner's assessment must be based on the first 15 minutes of the total time. In case of doubt, examiners are instructed to determine when the time limit has been exceeded.

Work that falls significantly short of the stated time requirement is unlikely to fully meet the stated requirements of the task and is likely to receive low marks.

### **Analytical statement**

In addition, the student is required to write an analytical statement focusing on **one** submission.

The length of the analytical statement must be no more than 1,000 words.

Work that falls significantly short of the stated word count is unlikely to fully meet the stated requirements of the task and is likely to receive low marks. The student must consult with his or her teacher before preparing the analytical statement. Teachers must provide guidance about the writing skills needed and, to this end, teachers are encouraged to challenge and support the student to write brief focused responses to dance(s) that the student has engaged with during the course.

Although the analytical statement could refer briefly (in no more than 100 words) to the three dances, it must specifically reflect upon the process of developing **one** of these dances.

In the analytical statement, the student must:

- after a short summary, (briefly) present the intention of the dance.

The student must then critically discuss:

- the basic ideas and images that motivated the dance
- the compositional craft used, referring to basic dance elements (space, time and dynamics)

- any compositional issues or compositional problems that arose in the process, and how these were, or were not, resolved
- the most successful aspects and, if the dance work were to be presented again, the possible changes to be made, and why.
- The student must also include an analysis and evaluation of the influence and significance of connections from all three components of study (composition and analysis, dance investigation, performance) in the making of the one dance composition. (Please see “Syllabus content” for the recommendation that all students keep a journal, and also “Approaches to the teaching and learning of dance”.)

The student must use appropriate dance vocabulary, and dance vocabulary specific to the chosen dance culture and/or tradition is encouraged.

If it is appropriate or useful, a discussion of the impact of outside sources (visual arts, literature, music, natural phenomena, political and social events, commentary on such events) may be included in the analytical statement. The analytical statement may contain photographs or other visual material in support of the dance work.

### **Word limit**

If students exceed the word limit, the examiner’s assessment must be based on the first 1,000 words. In case of doubt, examiners are instructed to determine when the word limit has been exceeded.

Work that falls significantly short of the stated word count is unlikely to fully meet the stated requirements of the task and is likely to receive low marks.

### **Composition and analysis criteria**

The composition and analysis will be assessed using five external assessment criteria.

The student composition and analysis will be measured by the:

- overall impression of the dance works
- craft demonstrated
- compositional contrast demonstrated across two of the three dances
- analytical statement
- analysis and evaluation of the connections from all three components of the dance course in the making of the dance works.

(See “External assessment criteria—HL”.)

The student should have access to the assessment criteria descriptors throughout the course of study.

### **The compositions**

In certain dance traditions in which composition is not appropriate for students, students may compose instead in another style.

- Students may choose to create as one of the two dances at SL, or three at HL, an arrangement of existing standard repertoire or of a traditional dance.
- If a student chooses to submit an arrangement, then a recording of the version from which the arrangement was made must be included with the student’s submission. (Please refer to “Filming and assessment procedures”.)

Structured improvisation alone will not be accepted as an independent work.

### **Advice, discussion and support, academic honesty**

For further information regarding level of advice, discussion and support, and academic honesty, please see “The role of the teacher in the external assessment components”.

## Filming and assessment procedures

It is essential to refer to the *Handbook of procedures for the Diploma Programme* for information regarding examination procedures. This document includes detailed instructions for filming student work (all recordings must be submitted on DVD or other digital format specified by the IB and notified to schools).

## Dance investigation—SL and HL

**Recommended teaching hours—30 hours at SL; 60 hours at HL**

**Weighting: 20% (SL), 25% (HL)**

The purpose of the written dance investigation is to assess the student's ability to demonstrate the following assessment objectives.

- Describe the similarities and differences between the historical contexts of two dance cultures and/or traditions (AO1)
- Analyse the similarities and differences between the historical and the current context within each selected dance culture and/or tradition (AO2)
- Analyse the similarities and differences in the dance elements of two dance cultures and/or traditions (AO2)
- **At HL only:** Demonstrate an in-depth comparative discussion of two short dance excerpts from two dance cultures and/or traditions (AO3)
- Demonstrate organization of written material, including use and attribution of appropriate sources (AO4)

### The task

Each student is required to investigate two dance cultures and/or traditions and present their findings in a formal written report. The student should consult with the teacher in choosing their dance cultures and/or traditions.

The study must be an independent study and not a collaborative one. While discouraged from doing so, students are not prohibited from choosing the same or similar dance cultures and/or traditions. Students and their teachers are strongly encouraged to view this report as a sustained investigation that is self-directed.

The report must not be more than 1,500 words in length at SL, and 2,500 words in length at HL.

The written investigation must include the following:

- one dance culture and/or tradition that is familiar to the student, and
- one dance culture and/or tradition that is unfamiliar to the student.

Both dance cultures and/or traditions must be distinct and different from each other. It is important that students in their choice of familiar and unfamiliar cultures and/or traditions do not choose ones that are too close for effective investigation. Hip-hop and break dance, for example, are both from the same dance tradition and/or culture.

The focus of this written investigation into the two dance cultures and/or traditions must include:

- the historical context
- the current context—knowledge and understanding of the present-day social and cultural context (including social, religious, political, spiritual and/or intellectual significance)—in relation to the historical context
- the elements in the dance—the particular use of the body (involving space, time and dynamics).

The written investigation must address:

- for the historical context and the elements in the dance, the similarities and differences between the two dance cultures and/or traditions
- for the current context (in relation to the historical context), the similarities and differences within each selected dance culture and/or tradition.

The student must include, where appropriate, particular dances as examples. It is important that the student develops both a theoretical and practical knowledge of the selected dance cultures and/or traditions. The written report should make it clear why the student chose to investigate the particular dance cultures and/or traditions.

The written report must be clearly organized and must include primary and secondary sources. Attributions must be correct and acknowledged using a consistent system to guarantee the authenticity of the work. (For further information, see "Source material" in this section.) Care should be taken to maintain a sense of proportion between the student's own writing and the use of quotations to strengthen a particular statement.

The written report must also refer to:

- the intention
- the dance structure/form
- the choice of subject matter (whether narrative or abstract)
- the choice of music or accompanying sound, or significant visual elements such as costumes and props (if used).

The treatment of the two dance cultures and/or traditions in the written report must be balanced.

Dance terms must be used (see "Glossary of dance terms") and dance vocabulary specific to the dance cultures and/or traditions should be included where possible.

If it is appropriate or useful to illustrate points made, students may include visual material (for example, drawings, photographs, diagrams) and/or audio material (for example, music scores or a CD recording of musical excerpts—five minutes maximum). Visual recordings must not be included. If audio recordings are made, it is essential to refer to the *Handbook of procedures for the Diploma Programme*.

### **Additional requirements at HL**

In addition, HL students are required as part of their written investigation to write an in-depth comparative discussion of two short excerpts from two dances from the two chosen dance cultures and/or traditions (one from a familiar dance culture and/or tradition, one unfamiliar).

Students may not choose to perform these dances as part of their dance performance for internal assessment.

This comparative discussion must be presented as a separate section towards the end of the written report. (Nevertheless this section must be included in the main body of the investigation and before the conclusion.)

When writing the in-depth comparative discussion HL students must:

- focus on aspects of one or more dance elements (the particular use of the body, involving space, time and dynamics) and/or movement development and/or arrangement (see "Glossary of dance terms")
- demonstrate, through their writing, some practical knowledge of one dance culture and/or tradition (unfamiliar) and a more developed practical knowledge of the other (familiar), including movement knowledge of the excerpt

- choose excerpts that are short enough to be considered in sufficient detail
- discuss from the point of view of the observer, not the maker of the dance works.

### **Word limit**

If students exceed the word limit, the examiner's assessment must be based on the first 1,500 words at SL, and the first 2,500 words at HL. In case of doubt, examiners are instructed to determine when the word limit has been exceeded.

Diagrams and bibliography must **not** be included in the word count. Because of these parameters, care must be taken both in using a computer word-count tool and then in stating the number of words.

Work that falls significantly short of the stated word count is unlikely to fully meet the stated requirements of the task and is likely to receive low marks.

## **Assessment**

### **Standard level**

The student dance investigation will be assessed using five external assessment criteria:

- knowledge and understanding of historical context (between each dance culture and/or tradition)
- analysis of current context (within each selected dance culture and/or tradition in relation to historical context)
- analysis of dance elements
- use and attribution of appropriate sources
- organization of written material.

(See "External assessment criteria—SL".)

The student should have access to the assessment criteria descriptors throughout the course of study.

### **Higher level**

The student dance investigation will be assessed using six external assessment criteria:

- knowledge and understanding of historical context (between each dance culture and/or tradition)
- analysis of current context (within each selected dance culture and/or tradition in relation to historical context)
- analysis of dance elements
- use and attribution of appropriate sources
- organization of written material
- comparative discussion.

(See "External assessment criteria—HL".)

The student should have access to the assessment criteria descriptors throughout the course of study.

### **Source material**

In carrying out the investigation, the student must consult various sources and should be urged to be imaginative, bold and original in deciding which sources are appropriate and would prove useful. Students must be encouraged to look at the validity of each source and to compare a variety of sources before deciding which to use in their academic argument.

The student must include both primary and secondary sources.

Primary sources include:

- live performance
- film/DVD/video of a complete live performance (not an excerpt)
- workshop participation
- dance notation
- interviews and discussion (oral history) with practitioners and other figures of authority in the field
- traditional practitioners, who can be highly significant in the historical analysis of dance—it should be noted that in some cultures oral history provides the main source for such analysis.

Secondary sources include:

- written texts, including material from the internet
- photography
- costumes, sets, props
- musical scores
- programmes
- reviews
- letters and journals.

#### *Use of the internet in research*

The internet is one of a range of investigation tools that students can use. However, caution must be taken to ensure that internet sources are relevant to the subject. Students should avoid over reliance on internet investigation in proportion to primary sources.

#### *Citation of sources*

Sources of information must be acknowledged both within the report and in a detailed bibliography. A consistent format must be used (for example, the Modern Language Association (MLA)/the Harvard author-date system).

All internet sources must be accurately and completely cited in accordance with a consistent format. It is not enough to simply cite the web page address. Students must state the author's name if possible, title of the article or entry and date on which the site was accessed. (For example: Antonio Gades. esflamenco.com. 18 February 2007. <http://www.esflamenco.com/bio/en10498.html>.)

## **The role of the teacher in the external assessment components**

Prior to student completion of the first draft, the teacher is expected to:

- inform the student of the requirements of the analytical statement (composition and analysis) and the written investigation (dance investigation), including the differences between SL and HL
- make the assessment criteria available to the student at all times
- require the student in the early stages of the analytical statement and written dance investigation to provide information of the intention and outline
- encourage and support the student in the preparation of the work and facilitate access to resources
- provide guidance on the investigative and written skills needed
- ensure that the student understands what constitutes academic honesty and an authentic piece of work, including how to cite sources.

While the teacher is encouraged to discuss work with the student, the student must be allowed to make the final choice of dance works and dance cultures and/or traditions and to develop his or her own ideas.

Through regular monitoring, the teacher must ensure that the work is the student's own. Before the submission of each final piece of work, the teacher must:

- ensure that the student fills in each coversheet, signs it, gives the word count and, in the case of the dance investigation, notes the familiar and unfamiliar dance cultures and/or traditions investigated, including how these have been experienced (for example, through workshops)
- complete and sign the coversheet.

### Extended essays

If the same broad topic is chosen for different assessment components, that topic must be treated completely differently—otherwise it may be considered a breach of regulations. A student who chooses to write an extended essay in dance should focus on a research question that has no common ground with the material of their individual investigation. (Please refer to the *General regulations: Diploma Programme*.)

### Advice

During the process of completing the analytical statement (composition and analysis) and the written investigation (dance investigation), the student should submit a comprehensive draft of the final version of each to enable the teacher to give appropriate feedback. As part of this process, the teacher can give advice to the student on this draft only. This advice can be either verbal or written, and can indicate the way in which the work could be improved. If the advice is written, the teacher must not extensively annotate or edit the student draft. The next version handed to the teacher after the first version must be the final version.

### Discussion and support

Students must not be penalized for seeking guidance. However, if a student could not have completed the dance investigation without substantial support from the teacher, this should be recorded on the appropriate form that accompanies the work from the *Handbook of procedures for the Diploma Programme*.

### Academic honesty

Teachers must ensure that material submitted is the student's own work. Students are ultimately responsible for ensuring that all work submitted for assessment is authentic, with the work or ideas of others fully and correctly acknowledged. Every student must also sign a declaration on the coversheet that is attached to their work. In addition, teachers are also required to sign each coversheet (composition and analysis and dance investigation) to confirm that, to the best of their knowledge, the work of each student is his or her own work and constitutes the final version of that work. For further information about academic honesty, teachers should refer to the latest edition of the IB publication *Academic honesty*.

## External assessment criteria—SL

### Overview

Assessment criteria are used to assess students for all assessment tasks. The assessment criteria are published in this guide.

There are different assessment criteria at SL and at HL.

The following is an overview of the external assessment criteria at SL.

## Composition and analysis

There are three assessment criteria at SL.

Criterion A	Overall impression	10 marks
Criterion B	Craft	5 marks
Criterion C	Analytical statement	5 marks
	Total	20 marks

## Dance investigation

There are five assessment criteria at SL.

Criterion A	Historical context	5 marks
Criterion B	Current context	5 marks
Criterion C	Dance elements	5 marks
Criterion D	Sources	3 marks
Criterion E	Organization	2 marks
	Total	20 marks

The following descriptors are for examiner use and for teacher and student information.

## Composition and analysis (SL)

### Criterion A: Overall impression

This criterion assesses the student's level of compositional creativity, innovation, resourcefulness, confidence and response in each of the two dance works.

It also gives a holistic assessment of the student's work, taking into account a varied, imaginative and comprehensive use of the compositional elements, and the communication of a coherent intention in each piece.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The work conveys limited compositional thinking. Limited guidance is given to the performer(s).
3–4	The work conveys partially adequate compositional thinking and communicative intention. Partial guidance is given to the performer(s).
5–6	The work conveys adequate compositional thinking. Compositions are mostly consistent but only partially effective in their communicative intention. Adequate guidance is given to the performer(s).

Marks	Level descriptor
7–8	The work conveys good compositional thinking. Compositions are consistent and effective in their communicative intention. Good guidance is given to the performer(s).
9–10	The work conveys consistently well-focused compositional thinking. Compositions are consistent and highly effective in their communicative intention. Sound guidance is given to the performer(s).

### Criterion B: Craft

This criterion assesses the ways in which the form is supported by the selection of appropriate movements, movement development and/or arrangement.

It also assesses the use of space, time and dynamics, and the effective use of the student's choice of subject matter (whether narrative or abstract) and, if used, of music or accompanying sound.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The work displays limited control of compositional craft.
2	The work displays partially adequate control of compositional craft.
3	The work displays adequate and partially effective control of compositional craft.
4	The work displays mostly good, effective and consistent control of compositional craft.
5	The work displays well-focused, highly effective and consistent control of compositional craft.

### Criterion C: Analytical statement

This criterion assesses the student's ability to critically reflect upon the process of developing **one** of the two dances (as submitted on the recording).

The written analytical statement must include the following:

- after a short summary, a brief statement of the intention of the dance and critical discussion of:
  - the basic ideas and images that motivated the dance
  - compositional craft used, referring to basic dance elements (space, time and dynamics)
  - any compositional issues or compositional problems that arose in the process, and how these were or were not resolved
  - the most successful aspects; and if the dance work were to be presented again, the possible changes to be made, and why.

The analytical statement must use appropriate dance vocabulary, and dance vocabulary specific to the chosen dance culture and/or tradition is encouraged.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The intention of the one dance work is unstated or is unclear. The analytical statement demonstrates some description. The use of dance vocabulary is attempted but the choice is limited and/or inappropriate.
2	The intention of the one dance work is partially stated. The analytical statement demonstrates detailed description but limited analysis in relation to the process of the student's development of his or her work. The use of dance vocabulary is attempted and the choice is appropriate at times.
3	The intention of the one dance work is mostly clearly stated. The analytical statement demonstrates adequate analysis in relation to the process of the student's development of his or her work. The use of dance vocabulary is mostly appropriate.
4	The intention of the one dance work is clearly stated. The analytical statement demonstrates good analysis and some evaluation in relation to the process of the student's development of his or her work. The use of dance vocabulary is appropriate.
5	The intention of the one dance work is clearly stated. The analytical statement demonstrates good analysis and evaluation that is consistent and well focused in relation to the process of the student's development of his or her work. The use of dance vocabulary, which is consistent, is highly appropriate.

## Dance investigation (SL)

### Criterion A: Historical context

This criterion assesses the student's ability to describe the similarities and differences between the historical contexts in two dance cultures and/or traditions (one familiar and one unfamiliar).

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The similarities and differences between the historical contexts of the two dance cultures and/or traditions (one familiar and one unfamiliar) are described, but little knowledge and understanding is demonstrated.
2	The similarities and differences between the historical contexts of the two dance cultures and/or traditions (one familiar and one unfamiliar) are described with some knowledge and understanding.

Marks	Level descriptor
3	The similarities and differences between the historical contexts of the two dance cultures and/or traditions (one familiar and one unfamiliar) are described with adequate knowledge and understanding.
4	The similarities and differences between the historical contexts of the two dance cultures and/or traditions (one familiar and one unfamiliar) are mostly described with good knowledge and understanding. The writing demonstrates balance between these.
5	The similarities and differences between the historical contexts of the two dance cultures and/or traditions (one familiar and one unfamiliar) are described with consistently well-focused knowledge and understanding. The writing consistently demonstrates balance between these.

### Criterion B: Current context

This criterion assesses the student's ability to analyse the similarities and differences between the historical and the current social and cultural context within each selected dance culture and/or tradition (one familiar and one unfamiliar).

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The similarities and differences between the historical and the current social and cultural context within each selected dance culture and/or tradition are described but not analysed.
2	The similarities and differences between the historical and the current social and cultural context within each selected dance culture and/or tradition are described in detail. Limited analysis is attempted.
3	The similarities and differences between the historical and the current social and cultural context within each selected dance culture and/or tradition are mostly accurately analysed.
4	The similarities and differences between the historical and the current social and cultural context within each selected dance culture and/or tradition are accurately and effectively analysed. The writing demonstrates balance between these.
5	The similarities and differences between the historical and the current social and cultural context within each selected dance culture and/or tradition are consistently accurately and effectively analysed. The writing consistently demonstrates balance between these.

### Criterion C: Dance elements

This criterion assesses the student's analysis of the similarities and differences in the use of various dance elements (the particular use of the body, involving space, time and dynamics) in two dance cultures and/or traditions (one familiar and one unfamiliar).

The investigation must include analysis of distinctive characteristics of movement and structure/form with reference to specific dances. Where relevant, this can include production and narrative elements.

The analysis of dance elements must reflect evidence of some practical knowledge of the selected dance cultures and/or traditions.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	<p>The investigation demonstrates description but little analysis of the similarities and differences in the use of dance elements in two dance cultures and/or traditions (one familiar and one unfamiliar).</p> <p>With reference to specific dances, observations about distinctive characteristics of movement and structure/form are made but these are minimal and inaccurate.</p> <p>The writing reflects little evidence of some practical knowledge of both dance cultures and/or traditions.</p>
2	<p>The investigation demonstrates description and some adequate analysis of the similarities and differences in the use of dance elements in two dance cultures and/or traditions (one familiar and one unfamiliar).</p> <p>With reference to specific dances, some accurate observations about distinctive characteristics of movement and structure/form are made.</p> <p>The writing reflects some evidence of some practical knowledge of both dance cultures and/or traditions.</p>
3	<p>The investigation demonstrates adequate analysis of the similarities and differences in the use of dance elements in two dance cultures and/or traditions (one familiar and one unfamiliar).</p> <p>With reference to specific dances, accurate observations about distinctive characteristics of movement and structure/form are made.</p> <p>The writing reflects clear evidence of some practical knowledge of both dance cultures and/or traditions.</p>
4	<p>The investigation demonstrates good analysis of the similarities and differences in the use of dance elements in two dance cultures and/or traditions (one familiar and one unfamiliar).</p> <p>With reference to specific dances, observations about distinctive characteristics of movement and structure/form are accurate and effective.</p> <p>The writing demonstrates adequate balance between both dance cultures and/or traditions and reflects clear evidence of some practical knowledge of both.</p>
5	<p>The investigation consistently demonstrates well-focused analysis of the similarities and differences in the use of dance elements in two dance cultures and/or traditions (one familiar and one unfamiliar).</p> <p>With reference to specific dances, observations about distinctive characteristics of movement and structure/form are consistently accurate and effective.</p> <p>The writing consistently demonstrates balance between both dance cultures and/or traditions and reflects clear evidence of some practical knowledge of both.</p>

**Criterion D: Sources**

This criterion assesses the proper attribution, quality and use of sources (which must be primary and secondary) for both the familiar and unfamiliar dance cultures and/or traditions.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The primary and secondary sources for both dance cultures and/or traditions are attributed properly.
2	The primary and secondary sources for both dance cultures and/or traditions are attributed properly and their quality is mostly appropriate.
3	The primary and secondary sources for both dance cultures and/or traditions are attributed properly, their quality is appropriate and they are used consistently well.

**Criterion E: Organization**

This criterion assesses the organization and presentation of the dance investigation, including a balanced attention to similarities and differences.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The investigation is mostly appropriately organized and presented.
2	The investigation is appropriately organized and presented.

## External assessment criteria—HL

**Overview**

Assessment criteria are used to assess students for all assessment tasks. The assessment criteria are published in this guide.

There are different assessment criteria at SL and at HL.

The following is an overview of the external assessment criteria at HL.

**Composition and analysis**

There are five assessment criteria at HL.

Criterion A	Overall impression	10 marks
Criterion B	Craft	5 marks
Criterion C	Compositional contrast	5 marks
Criterion D	Analytical statement	5 marks
Criterion E	Connections	5 marks
	Total	30 marks

## Dance investigation

There are six assessment criteria at HL.

Criterion A	Historical context	5 marks
Criterion B	Current context	5 marks
Criterion C	Dance elements	5 marks
Criterion D	Sources	3 marks
Criterion E	Organization	2 marks
Criterion F	Comparative discussion of short excerpts	5 marks
	Total	25 marks

The following descriptors are for examiner use and for teacher and student information.

## Composition and analysis (HL)

### Criterion A: Overall impression

This criterion assesses the student's level of compositional creativity, innovation, resourcefulness, confidence and response in each of the three dance works.

It also gives a holistic assessment of the student's work, taking into account a varied, imaginative and comprehensive use of the compositional elements, and the communication of a coherent intention in each piece.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The work conveys limited compositional thinking. Limited guidance is given to the performer(s).
3–4	The work conveys partially adequate compositional thinking and communicative intention. Partial guidance is given to the performer(s).
5–6	The work conveys adequate compositional thinking. Compositions are mostly consistent but only partially effective in their communicative intention. Adequate guidance is given to the performer(s).
7–8	The work conveys good compositional thinking. Compositions are consistent and effective in their communicative intention. Good guidance is given to the performer(s).
9–10	The work conveys consistently well-focused compositional thinking. Compositions are consistent and highly effective in their communicative intention. Sound guidance is given to the performer(s).

**Criterion B: Craft**

This criterion assesses the ways in which the form is supported by the selection of appropriate movements, movement development and/or arrangement.

It also assesses the use of space, time and dynamics, and the effective use of the student's choice of subject matter (whether narrative or abstract) and, if used, of music or accompanying sound.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The work displays limited control of compositional craft.
2	The work displays partially adequate control of compositional craft.
3	The work displays adequate and partially effective control of compositional craft.
4	The work displays mostly good, effective and consistent control of compositional craft.
5	The work displays well-focused, highly effective and consistent control of compositional craft.

**Criterion C: Compositional contrast**

This criterion assesses evidence of compositional contrast across two of the three dances; two dances must show contrasting compositional nature.

The focus must be on: how the form is supported by the selection of appropriate movements, movement development and/or arrangement, and the use of space, time and dynamics. (The required focus is not on the choice of subject matter or music or accompanying sound.)

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Two dances show compositional contrast, but this is limited.
2	Two dances show some appropriate compositional contrast.
3	Two dances show appropriate compositional contrast.
4	Two dances show clear and convincing compositional contrast.
5	Two dances show clear and highly convincing compositional contrast.

### Criterion D: Analytical statement

This criterion assesses the student's ability to critically reflect upon the process of developing **one** of the three dances (as submitted on the recording).

The written analytical statement must include the following:

- after a short summary, a brief statement of the intention of the dance

and critical discussion of:

- the basic ideas and images that motivated the dance
- compositional craft used, referring to basic dance elements (space, time and dynamics)
- any compositional issues or compositional problems that arose in the process, and how these were or were not resolved
- the most successful aspects; and if the dance work were to be presented again, the possible changes to be made, and why.

The analytical statement must use appropriate dance vocabulary, and dance vocabulary specific to the chosen dance culture and/or tradition is encouraged.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The intention of the one dance work is unstated or is unclear. The analytical statement demonstrates some description. The use of dance vocabulary is attempted but the choice is limited and/or inappropriate.
2	The intention of the one dance work is partially stated. The analytical statement demonstrates detailed description but limited analysis in relation to the process of the student's development of his or her work. The use of dance vocabulary is attempted and the choice is appropriate at times.
3	The intention of the one dance work is mostly clearly stated. The analytical statement demonstrates adequate analysis in relation to the process of the student's development of his or her work. The use of dance vocabulary is mostly appropriate.
4	The intention of the one dance work is clearly stated. The analytical statement demonstrates good analysis and some evaluation in relation to the process of the student's development of his or her work. The use of dance vocabulary is appropriate.
5	The intention of the one dance work is clearly stated. The analytical statement demonstrates good analysis and evaluation that is consistent and well focused in relation to the process of the student's development of his or her work. The use of dance vocabulary, which is consistent, is highly appropriate.

**Criterion E: Connections**

This criterion assesses the student's ability to make connections across the three components of study (composition and analysis, dance investigation, performance) and to analyse and evaluate in the analytical statement how these may have influenced the making of the **one** dance work.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	Some connections are identified, and their significance during the process of developing the one work is partially described.
2	Some connections are identified, and their significance during the process of developing the one work is adequately described and limited analysis is attempted.
3	Connections are clearly identified, and their significance during the process of developing the one work is adequately analysed and partially evaluated.
4	Connections are convincing and clearly identified, and their significance during the process of developing the one work is accurately analysed and evaluated.
5	Connections are highly convincing and clearly identified, and their significance during the process of developing the one work is thoroughly and effectively analysed and evaluated.

**Dance investigation (HL)****Criterion A: Historical context**

This criterion assesses the student's ability to describe the similarities and differences between the historical contexts in two dance cultures and/or traditions (one familiar and one unfamiliar).

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The similarities and differences between the historical contexts of the two dance cultures and/or traditions (one familiar and one unfamiliar) are described, but little knowledge and understanding is demonstrated.
2	The similarities and differences between the historical contexts of the two dance cultures and/or traditions (one familiar and one unfamiliar) are described with some knowledge and understanding.
3	The similarities and differences between the historical contexts of the two dance cultures and/or traditions (one familiar and one unfamiliar) are described with adequate knowledge and understanding.
4	The similarities and differences between the historical contexts of the two dance cultures and/or traditions (one familiar and one unfamiliar) are mostly described with good knowledge and understanding. The writing demonstrates balance between these.

Marks	Level descriptor
5	The similarities and differences between the historical contexts of the two dance cultures and/or traditions (one familiar and one unfamiliar) are described with consistently well-focused knowledge and understanding. The writing consistently demonstrates balance between these.

### Criterion B: Current context

This criterion assesses the student's ability to analyse the similarities and differences between the historical and the current social and cultural context within each selected dance culture and/or tradition (one familiar and one unfamiliar).

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The similarities and differences between the historical and the current social and cultural context within each selected dance culture and/or tradition are described but not analysed.
2	The similarities and differences between the historical and the current social and cultural context within each selected dance culture and/or tradition are described in detail. Limited analysis is attempted.
3	The similarities and differences between the historical and the current social and cultural context within each selected dance culture and/or tradition are mostly accurately analysed.
4	The similarities and differences between the historical and the current social and cultural context within each selected dance culture and/or tradition are accurately and effectively analysed. The writing demonstrates balance between these.
5	The similarities and differences between the historical and the current social and cultural context within each selected dance culture and/or tradition are consistently accurately and effectively analysed. The writing consistently demonstrates balance between these.

### Criterion C: Dance elements

This criterion assesses the student's analysis of the similarities and differences in the use of various dance elements (the particular use of the body, involving space, time and dynamics) in two dance cultures and/or traditions (one familiar and one unfamiliar).

The investigation must include analysis of distinctive characteristics of movement and structure/form with reference to specific dances. Where relevant, this can include production and narrative elements.

The analysis of dance elements must reflect evidence of some practical knowledge of one dance culture and/or tradition (unfamiliar) and a more developed practical knowledge of the other (familiar).

Students may refer to their choice of two short excerpts but must not analyse these for the purposes of this criterion. The excerpts must only be addressed in detail in the comparative discussion (see criterion F).

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	<p>The investigation demonstrates description but little analysis of the similarities and differences in the use of dance elements in two dance cultures and/or traditions (one familiar and one unfamiliar).</p> <p>With reference to specific dances, observations about distinctive characteristics of movement and structure/form are made but these are minimal and inaccurate.</p> <p>The writing reflects little evidence of some practical knowledge of one dance culture and/or tradition and a more developed practical knowledge of the other.</p>
2	<p>The investigation demonstrates description and some adequate analysis of the similarities and differences in the use of dance elements in two dance cultures and/or traditions (one familiar and one unfamiliar).</p> <p>With reference to specific dances, some accurate observations about distinctive characteristics of movement and structure/form are made.</p> <p>The writing reflects some evidence of some practical knowledge of one dance culture and/or tradition and a more developed practical knowledge of the other.</p>
3	<p>The investigation demonstrates adequate analysis of the similarities and differences in the use of dance elements in two dance cultures and/or traditions (one familiar and one unfamiliar).</p> <p>With reference to specific dances, accurate observations about distinctive characteristics of movement and structure/form are made.</p> <p>The writing reflects clear evidence of some practical knowledge of one dance culture and/or tradition and a more developed practical knowledge of the other.</p>
4	<p>The investigation demonstrates good analysis of the similarities and differences in the use of dance elements in two dance cultures and/or traditions (one familiar and one unfamiliar).</p> <p>With reference to specific dances, observations about distinctive characteristics of movement and structure/form are accurate and effective.</p> <p>The writing demonstrates adequate balance between both dance cultures and/or traditions and reflects clear evidence of some practical knowledge of one and a more developed practical knowledge of the other.</p>
5	<p>The investigation consistently demonstrates well-focused analysis of the similarities and differences in the use of dance elements in two dance cultures and/or traditions (one familiar and one unfamiliar).</p> <p>With reference to specific dances, observations about distinctive characteristics of movement and structure/form are consistently accurate and effective.</p> <p>The writing consistently demonstrates balance between both dance cultures and/or traditions and reflects clear evidence of some practical knowledge of one and a more developed practical knowledge of the other.</p>

**Criterion D: Sources**

This criterion assesses the proper attribution, quality and use of sources (which must be primary and secondary) for both the familiar and unfamiliar dance cultures and/or traditions.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The primary and secondary sources for both dance cultures and/or traditions are attributed properly.
2	The primary and secondary sources for both dance cultures and/or traditions are attributed properly and their quality is mostly appropriate.
3	The primary and secondary sources for both dance cultures and/or traditions are attributed properly, their quality is appropriate and they are used consistently well.

**Criterion E: Organization**

This criterion assesses the organization and presentation of the dance investigation, including a balanced attention to similarities and differences.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The investigation is mostly appropriately organized and presented.
2	The investigation is appropriately organized and presented.

**Criterion F: Comparative discussion of short excerpts**

This criterion assesses the ways in which the student (as observer, not maker) examines and compares and contrasts one aspect (or a limited number of aspects) of the composition of two short excerpts from the two selected dance cultures and/or traditions.

The focus must be on aspects of one or more dance elements (the particular use of the body, involving space, time and dynamics), and/or movement development and/or arrangement.

The in-depth comparative discussion must reflect evidence of some practical knowledge of the unfamiliar dance culture and/or tradition (not necessarily of the excerpt) and a more developed practical knowledge of the familiar, including movement knowledge of the excerpt.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The comparative discussion is sometimes focused on the required aspects of the two short excerpts, and sometimes reflects appropriate practical knowledge. The discussion is inaccurate at times.
2	The comparative discussion is mostly focused on the required aspects of the two short excerpts, and reflects appropriate practical knowledge. The discussion is mostly accurate.

Marks	Level descriptor
3	The comparative discussion is always focused on the required aspects of the two short excerpts, and reflects appropriate practical knowledge. The discussion is accurate and well balanced.
4	The comparative discussion is well focused on the required aspects of the two short excerpts, and reflects appropriate practical knowledge. The discussion is accurate, effective and well balanced.
5	The comparative discussion is very well focused on the required aspects of the two short excerpts, and reflects appropriate practical knowledge. The discussion is consistently accurate, effective and well balanced.

# Internal assessment

## Purpose of internal assessment

Internal assessment is an integral part of the course and is compulsory for both SL and HL students. It enables students to demonstrate the application of their skills and knowledge, and to pursue their personal interests, without the time limitations and other constraints that are associated with written examinations. The internal assessment should, as far as possible, be woven into normal classroom teaching and not be a separate activity conducted after a course has been taught.

The internal assessment requirements at SL and at HL for dance are the same in that all students are required to submit the performance component. However, HL students are required to submit more work.

## Guidance and authenticity

The SL and HL components submitted for internal assessment must be the student's own work. However, it is not the intention that students should decide upon a title, topic, idea or particular piece and be left to work on the internal assessment component without any further support from the teacher. The teacher should play an important role during both the planning stage and the period when the student is working on the internally assessed work. It is the responsibility of the teacher to ensure that students are familiar with:

- the requirements of the type of work to be internally assessed
- the assessment criteria; students must understand that the work submitted for assessment must address these criteria effectively.

Teachers and students must discuss the internally assessed work. Students should be encouraged to initiate discussions with the teacher to obtain advice and information, and students must not be penalized for seeking guidance. However, if a student could not have completed the work without substantial support from the teacher, this should be recorded on the appropriate form from the *Handbook of procedures for the Diploma Programme*.

It is the responsibility of teachers to ensure that all students understand the basic meaning and significance of concepts that relate to academic honesty, especially authenticity and intellectual property. Teachers must ensure that all student work for assessment is prepared according to the requirements and must explain clearly to students that the internally assessed work must be entirely their own.

As part of the learning process, teachers can give advice to students on a first draft/performance of the internally assessed work. This advice should be in terms of the way the work could be improved. If responding to written work, this first draft must not be heavily annotated or edited by the teacher; if responding to work of a performing nature, this must not be an extensive response. The next version handed to the teacher after the first draft/performance must be the final one.

All work submitted to the IB for moderation or assessment must be authenticated by a teacher, and must not include any known instances of suspected or confirmed malpractice. Each student must sign the coversheet for internal assessment to confirm that the work is his or her authentic work and constitutes the final version of that work. Once a student has officially submitted the final version of the work to a teacher (or the coordinator) for internal assessment, together with the signed coversheet, it cannot be retracted.

Authenticity may be checked by discussion with the student on the content of the work, and scrutiny of one or more of the following:

- the student's initial proposal
- the first draft/performance
- the style of writing/performing compared with work known to be that of the student.

The requirement for teachers and students to sign the coversheet for internal assessment applies to the work of all students, not just the sample work that will be submitted to an examiner for the purpose of moderation. If the teacher and student sign a coversheet, but there is a comment to the effect that the work may not be authentic, the student will not be eligible for a mark in that component and no grade will be awarded. For further details refer to the IB publication *Academic honesty* and the relevant articles in the *General regulations: Diploma Programme*.

For further details, refer to the *Handbook of procedures for the Diploma Programme*.

## Group work

Please refer to the requirements for the performance component in "Internal assessment details—SL and HL".

## Time allocation

Internal assessment is an integral part of the dance course, contributing 40% to the final assessment in the SL and the HL courses. This weighting should be reflected in the time that is allocated to teaching the knowledge, skills and understanding required to undertake the work, as well as the total time allocated to carry out the work.

It is recommended that a total of approximately 60 hours (SL) and 90 hours (HL) should be allocated to the work. This should include:

- time for the teacher to explain to students the requirements of the internal assessment
- class time for students to work on the internal assessment component
- time for consultation between the teacher and each student
- time to review and monitor progress, and to check authenticity.

## Requirements and recommendations

It is important for the integrity of the moderation process that the internal assessment by the teacher is based on the same evidence as that available to the moderator (for example, recordings and written documentation).

All recordings must be submitted on DVD or other digital format specified by the IB and notified to schools.

Teachers must ensure that the submitted material has been replayed successfully on a machine other than that on which it was recorded. The case and accompanying legend must identify both the school and student, and teachers must ensure that only good-quality recordings are submitted.

## Using assessment criteria for internal assessment

For internal assessment, a number of assessment criteria have been identified. Each assessment criterion has level descriptors describing specific levels of achievement, together with an appropriate range of marks. The level descriptors concentrate on positive achievement, although for the lower levels failure to achieve may be included in the description.

Teachers must judge the internally assessed work at SL and at HL against the criteria using the level descriptors.

- The same assessment criteria are provided for SL and HL.
- The aim is to find, for each criterion, the descriptor that conveys most accurately the level attained by the student, using the best-fit model. A best-fit approach means that compensation should be made when a piece of work matches different aspects of a criterion at different levels. The mark awarded should be one that most fairly reflects the balance of achievement against the criterion. It is not necessary for every single aspect of a level descriptor to be met for that mark to be awarded.
- When assessing a student's work, teachers should read the level descriptors for each criterion until they reach a descriptor that most appropriately describes the level of the work being assessed. If a piece of work seems to fall between two descriptors, both descriptors should be read again and the one that more appropriately describes the student's work should be chosen.
- Where there are two or more marks available within a level, teachers should award the upper marks if the student's work demonstrates the qualities described to a great extent. Teachers should award the lower marks if the student's work demonstrates the qualities described to a lesser extent.
- Only whole numbers should be recorded; partial marks, that is fractions and decimals, are not acceptable.
- Teachers should not think in terms of a pass or fail boundary, but should concentrate on identifying the appropriate descriptor for each assessment criterion.
- The highest level descriptors do not imply faultless performance but should be achievable by a student. Teachers should not hesitate to use the extremes if they are appropriate descriptions of the work being assessed.
- A student who attains a high level of achievement in relation to one criterion will not necessarily attain high levels of achievement in relation to the other criteria. Similarly, a student who attains a low level of achievement for one criterion will not necessarily attain low achievement levels for the other criteria. Teachers should not assume that the overall assessment of the students will produce any particular distribution of marks.
- It is recommended that the assessment criteria be made available to students.

## Internal assessment details—SL and HL

### Performance

**Recommended teaching hours—60 hours at SL; 90 hours at HL**

**Weighting: 40% (SL/HL)**

The recommended teaching hours should be undertaken during the student's course of study in preparation for performance.

The purpose of the performance component is to assess the student's ability to demonstrate the following assessment objectives.

- Demonstrate knowledge and understanding of the selected dance(s) performed (AO1)
- Demonstrate the ability to present an effective performance (AO2)
- Demonstrate ability to interpret sensitively the intention of the dance(s) (AO3)
- Demonstrate control of technical skills appropriate to the dance (AO4)

### The task

The student, in consultation with the teacher, must choose the dance(s) to be performed. The dance(s) chosen should demonstrate the student's range of abilities as a performer and be appropriate to their skill level and to the dance.

Students must meet the following requirements.

- Students at SL will perform one or two dances (solo/duet/group, but at least one must be a solo or a duet) in any style or styles—total length of 3–6 minutes.
- Students at HL will perform two or three dances (solo/duet/group, but at least one must be a solo or a duet) in any style or styles—total length of 6–9 minutes. At least half of the HL presentation time must be devoted to solo and/or duet work.
- The performances must show proficiency and expressive ability appropriate to the dance and to the dancer's technical ability.
- If more than one dance is being presented, students, in consultation with the teacher, are encouraged to choose dances that allow them to demonstrate expressive and stylistic range.
- Care must be taken in the choice of group pieces: the student must feature prominently enough to allow for his or her accomplishment to be assessed.
- If several students are presenting the same group work in performance, one filming is acceptable. However, the final submission for each student must reflect the best that the student has achieved. Each student must be clearly identifiable.
- Duets and groups must be performed with a student (or students) from the Diploma Programme dance student's school.
- Each dance must be composed or arranged by someone other than the student(s) (for example, the teacher or a guest choreographer) or taught from standard repertoire. No student choreography is allowed in the dance performance component.
- Each of the dances must be presented at an open showing, in a studio setting. In order to ensure maximum recording visibility the showing must be filmed under working lights (not theatrical lighting) and students must wear regular practice clothes, not costumes. The student presenting work for examination must wear a contrasting top to the other dancers. If HL students are performing a third dance, one of the three dances may be filmed in a theatrical setting, under working lights, at an open showing. (Theatrical lighting may not be used.) If costume is part of the essence of this dance, costume may be worn—otherwise, students must wear regular practice clothes.

Each dance may be filmed at any time during the course but the final submission must reflect the best that the student has achieved throughout the course.

It is essential to refer to the *Handbook of procedures for the Diploma Programme* for information regarding examination procedures. This document includes detailed instructions for filming student work.

### Time limit

If the time limit is exceeded, the assessment must be based on the first 6 minutes of the total time for SL students, and the first 9 minutes of the total time for HL students. In case of doubt, teachers and examiners are instructed to determine when a time limit has been exceeded.

Work that falls significantly short of the stated time requirement is unlikely to fully meet the stated requirements of the task and is likely to receive low marks.

### Programme notes

The student must also submit short programme notes. These programme notes will provide information on each dance to be presented and must include:

- the title of the dance
- the choreographer (for example, teacher, guest artist, reconstructed from standard repertoire)
- collaborators (for example, composer, designers)
- a brief statement about the motivation for the dance and its interpretation (one or two paragraphs at the most)
- any additional relevant information (for example, reasons for performing this particular material).

Each student's programme notes must clearly be independent work and not a collaboration (in the event that several students choose the same piece[s]).

### Performance criteria

Each student's performance will be assessed by the teacher using the four internal assessment criteria.

The student's performance will be measured by the:

- impact it conveys
- technical skills
- interpretative ability displayed
- programme notes.

(See "Internal assessment criteria—SL and HL".)

The student should have access to the assessment criteria descriptors throughout the course of study.

## Internal assessment criteria—SL and HL

### Overview

The following is an overview of the internal assessment criteria at SL and HL.

There are four assessment criteria at SL and at HL.

Criterion A	Impact	10 marks
Criterion B	Technical skills	5 marks
Criterion C	Interpretative ability	5 marks
Criterion D	Programme notes	2 marks
	Total	22 marks

The following descriptors are for examiner use and teacher and student information.

## Performance (SL/HL)

### Criterion A: Impact

This criterion assesses the extent to which the performance is fully realized.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The work attempts to demonstrate appropriate impact, but little of the performance is effective.
3–4	The work attempts to demonstrate appropriate impact, and some of the performance is partially effective.
5–6	The work demonstrates appropriate impact, and the performance is partially effective.
7–8	The work demonstrates convincing impact, and the performance is mostly effective.
9–10	The work demonstrates convincing impact, and the performance is consistently effective.

### Criterion B: Technical skills

This criterion assesses body strength, control and coordination, spatial awareness, dynamic content, rhythmic accuracy and temporal clarity appropriate to the dance.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The work attempts to demonstrate some technical skills, but there is little control of these.
2	The work demonstrates some partially effective control of some technical skills.
3	The work demonstrates partially effective control of the technical skills.
4	The work demonstrates mostly effective control of the technical skills.
5	The work consistently demonstrates effective control of the technical skills.

### Criterion C: Interpretative ability

This criterion concerns interpretative ability. It assesses focus: internal focus—consistency of intention demonstrating the dancer’s understanding of the work, its technical as well as communicative elements; external focus—the clarity and distinctiveness with which this intention is conveyed to an audience through integrity of style, phrasing and dynamic content as well as interpretative sensitivity appropriate to the intention of the dance.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The work attempts to demonstrate interpretative ability, but includes many significant inaccuracies.
2	The work demonstrates some partially effective interpretative ability, but includes some significant inaccuracies.
3	The work, which is mostly accurate, demonstrates partially effective interpretative ability.
4	The work, which is mostly accurate, demonstrates mostly effective interpretative ability.
5	The work, which is accurate, consistently demonstrates effective interpretative ability.

### Criterion D: Programme notes

This criterion assesses the information provided on each dance that is presented, including the title of the dance, choreographer, collaborators, the motivation of the dance and its interpretation; brief additional relevant information may also be included.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1	The programme notes partially support the intention and interpretation of the work.
2	The programme notes support the intention and interpretation of the work.

## Glossary of command terms

### Command terms with definitions

Students should be familiar with the following key terms and phrases used in examination questions, which are to be understood as described below. Although these terms will be used frequently in examination questions, other terms may be used to direct students to present an argument in a specific way.

<b>Analyse</b>	Break down in order to bring out the essential elements or structure.
<b>Compare</b>	Give an account of the similarities between two (or more) items or situations, referring to both (all) of them throughout.
<b>Compare and contrast</b>	Give an account of similarities and differences between two (or more) items or situations, referring to both (all) of them throughout.
<b>Contrast</b>	Give an account of the differences between two (or more) items or situations, referring to both (all) of them throughout.
<b>Demonstrate</b>	Make clear by reasoning or evidence, illustrating with examples or practical application.
<b>Describe</b>	Give a detailed account.
<b>Discuss</b>	Offer a considered and balanced review that includes a range of arguments, factors or hypotheses. Opinions or conclusions should be presented clearly and supported by appropriate evidence.
<b>Evaluate</b>	Make an appraisal by weighing up the strengths and limitations.
<b>Examine</b>	Consider an argument or concept in a way that uncovers the assumptions and interrelationships of the issue.
<b>Explain</b>	Give a detailed account including reasons or causes.
<b>Explore</b>	Undertake a systematic process of discovery.
<b>Identify</b>	Provide an answer from a number of possibilities.
<b>Investigate</b>	Observe, study, or make a detailed and systematic examination, in order to establish facts and reach new conclusions.
<b>Outline</b>	Give a brief account or summary.

## Glossary of dance terms

As part of making this glossary of dance terms their own, students are encouraged to use dance vocabulary specific to their dance cultures and/or traditions.

<b>Arrangement</b>	The application of changes to existing dances through varying such elements as the number of dancers, space, time and sequencing of movement.
<b>Composition</b>	The invention and ordering of movement in space, time and dynamics, and the creation of a dance form in support of an intention. This overall structure may include other elements such as music, costumes, sets, props, visual and aural effects, text and lighting.
<b>A dance</b>	An ordering of human movement in time and space that embodies a coherent concept. It may stand alone or be a part of a larger work, but it must be a complete structure.
<b>Dance culture</b>	In general, dances that evolve from the aesthetic values and practices of particular ethnic groups or regions.
<b>Dance elements</b>	The particular use of the body, involving space, time and dynamics.
<b>Dance excerpt</b>	A part of a dance/series of dances that may be seen as complete in itself.
<b>Dance function</b>	The purpose(s) of a dance, both to its maker and to others.
<b>Dance structure/ form</b>	In general, the systematic ordering of individual phrases into larger parts called "sections", composed into a whole work; the shape of the whole work is its form.
<b>Dance style</b>	A distinctive manner of moving; the characteristic way in which a dance is created, or performed, that identifies the dance as belonging to a particular choreographer, school or period.
<b>Dance tradition</b>	In general, a particular codification of dance movement that has established its place in history. This codification may include hybrid dance elements.
<b>Dynamic content</b>	The calibration of pace, energy and flow; the amount of force/intensity used.
<b>Narrative</b>	A dance that conveys a story.
<b>Phrasing</b>	The ordering of syntax in dance and music into logical time units.
<b>Projection</b>	The communicative resonance of any performer or performance.
<b>Rhythmic accuracy</b>	The extent to which a performance is attuned to the dance's metrical structure.
<b>Standard repertoire</b>	Dances or excerpts of dancing of a high standard that have gained a widely acknowledged reputation and continue to be performed.

**Structured improvisation**

The spontaneous ordering of movement possibilities in response to a particular framework. (Improvisation is often used to encourage the discovery of a personal movement style or as a preparation for choreography. In established styles, improvisation is often a feature of performance, whereby dancers may spontaneously manipulate given elements and so demonstrate their mastery of the elements of the style to fulfill choreographic structure.)

**Temporal clarity**

The extent to which there is appropriate use of time in relation to choreography; complementary with, but not necessarily parallel to, the rhythmical structure of the music. This aspect is particularly important when there is no musical accompaniment.