



6/DCACS

Dance coversheet: composition and analysis

Submit To: **Examiner** Arrival Date: **30 APR / 30 OCT** Session:

School Number:

0	0								
---	---	--	--	--	--	--	--	--	--

 School Name:

Write legibly using black ink and retain a copy of this form.

Complete one copy of this form to accompany the submitted DVD and analytical statement.

One only of the two (SL), three (HL) dances may be an arrangement. Please check (✓) the boxes below to confirm that the requirements have been met.

Please see last page of coversheet for teacher declaration.

Subject: Dance Level: SL

Candidate Name:

Candidate Session Number:

0	0								
---	---	--	--	--	--	--	--	--	--

Composition and Analysis component (in order of presentation) — SL (2) / HL (3)

First work SL / HL:

Solo	✓
------	---

Composition	✓	or	Arrangement	
-------------	---	----	-------------	--

Title: Soft Glass

Length (minutes and seconds): 3:11 Date of completion: January 2009

Describe the intention of the dance: Sometimes trusting others is like a drug, even if you get broken all over the ground you never seem to learn your lesson

Please note that the performer in the composition must be the composition and analysis student (SL/HL).

Title of music/accompanying sound: Bleeding Wolves

Composer/arranger: Matthew Lien

Recording details (name, catalogue number, publisher): Bleeding Wolves, Whispering

Willow Records

International Baccalaureate

6/DCACS (page 2)

School Name:

Second work: SL solo or duet / HL duet	Solo	<input checked="" type="checkbox"/>	or	Duet	
	Composition	<input checked="" type="checkbox"/>	or	Arrangement	

Title: **The Sun Is Not So Far Away**

Length (minutes and seconds): **2:18** Date of completion: **18/04/2009**

Describe the intention of the dance: **No dream should be given up – even if it’s ridiculous and other people want you to change**

List the performer/s (at SL this must not include the candidate, at HL this may include the candidate):
Details provided by candidate

Title of music/accompanying sound: **Nunally**

Composer/arranger: **Keichi Hoh**

Recording details (name, catalogue number, publisher): **Code Geass Soundtrack : Lelouch The Rebellion**

Third work: HL only

Group				
Composition		or	Arrangement	
Individual		or	Collaboration	

with (name): _____

Title: _____

Length (minutes and seconds): _____ Date of completion: _____

Describe the intention of the dance: _____

List the performers (this must not include the candidate): _____

Title of music/accompanying sound: _____

Composer/arranger: _____

Recording details (name, catalogue number, publisher): _____

International Baccalaureate

School Name:

Total length (in minutes and seconds):
SL (2 compositions, 6—10 minutes), HL (3 compositions, 8—15 minutes): **5:31**

Word length of analytical statement:
SL (no more than 800 words), HL (no more than 1,000 words): **666**

Give the **title** of the **one** composition specifically discussed in the analytical statement:
The Sun is Not So Far Away

I confirm that this work is my own work and is the final version. I have acknowledged each use of the words or ideas of another person, whether written, oral, aural or visual.

Candidate's signature: Date:

I confirm that, to the best of my knowledge, the material submitted is the authentic work of the candidate.

I also confirm that I have informed everyone who has been involved in the recording of this work that it may be used by the IB for assessment, educational and/or training purposes. I have also informed them that they and the school may be identified on the recording and that, because of the nature of the material, it may not be possible for the IB to later remove identifiers.

I confirm that all involved in the recording of this production took part in it on this understanding.

Teacher's name: Date:

Teacher's signature:

ASSESSMENT CRITERIA:

	A (0-10)	B (0-5)	C (0-5)	TOTAL (0-20)	
SL					
Examiner:	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	Examiner code: _____
Moderator:	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	Moderator code: _____

OR

	A (0-10)	B (0-5)	C (0-5)	D (0-5)	E (0-5)	TOTAL (0-30)	
HL							
Examiner:	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	Examiner code: _____
Moderator:	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	Moderator code: _____

Analytical statement

My composition “The Sun is Not So Far Away” was not an easy piece to choreograph, especially since the initial theme behind my piece was so abstract that it was hard to put into meaningful movement. The theme behind my composition was initially inspired by a number of frustrated complaints and stories—including my own—of the conflict between what others wanted an individual to be and what he wanted for himself.

I remember being coaxed to pursue the well-respected career of a doctor or lawyer by my parents for nearly all my life. By the time I fell inevitably in love with art and drawing later in life, I didn't have the courage to tell my parents that I wanted to be an artist more than a doctor. That's the complicated nature embedded in dreams.

“The Sun is Not So Far Away” illustrates the struggle of an individual with one of these “insignificant dreams”. The largest challenge I experienced in choreographing this piece was coming up with the movement library I could draw from to compose my piece. Since the concept of “chasing an unvalued dream” is so abstract, the only movements I originally came up with only portrayed the act of “looking around frantically” when I tried to illustrate “chasing” or “despair” when I actually meant “frustration”. As the direct portrayal of my intent proved ineffective, I gradually came to the idea of using a metaphor.

Throughout my piece, the action of extending a hand upwards as if to reach for something is a constant motif repeated throughout the composition. This action—which I often refer to as my dancer “reaching for the sun”—is the main symbol of a seemingly ridiculous dream. I chose this movement story in particular because it is as absurd as a child's imagination of picking the moon from the sky.

“The Sun is Not So Far Away” is, in essence, the internal journey of an individual's emotions as he goes through the stages of pursuing a dream. I chose to plot the storyline of the choreography based on an internal journey more than a literal one, mainly because that's the side of the story the oppressed dream chaser usually tells. I hoped to convince viewers that the most important part of chasing a dream isn't how much the dream itself matters to others, but how the individual himself comes about achieving it.

Slightly after the climax, I portray the act of lying flat on the ground symbolising the “spiritual death” which I have seen happen in most of the stories that initially inspired the choreography of this piece. Although for many, this is the End, in my choreography, I chose to show the individual revive himself. And even though he is beaten down again, he persists in trying to get up and push away the pressures on top of him.

Other less obvious choreographic elements contributing to the theme of my piece include the lack of higher-up levels achieved through jumps or unrefined mode of travelling. In order to illustrate how much closer to the sky the individual becomes at the end of the piece, I consciously chose not to include any levels that would render the individual higher than a standing pose. Also, similar to the reason behind my choice to omit any fancy, dance-like steps in favour of plain walks as a method of covering space, I wanted to make sure that my protagonist did not appear as an inherently “special” person, but rather as an average, everyday individual.

Although the idea of “being ridiculed by others” could well make my piece an ensemble work, I chose to compose it as a solo because I wanted the focus to land completely on the individual in concern. What mattered wasn't how exterior forces pressured that individual in any way at all. What I really wanted to show was how that individual journeyed through the process of revealing his dream and how he felt dealing with the reactions.