



6/DCACS

Dance coversheet: composition and analysis

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

School Number:

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| 0 | 0 | | | | |
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 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: HL

Candidate Name:

Candidate Session Number:

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

| | | | | | | | |
|---|-------------|---|----|---------------------|--|-------------------|--|
| First work SL / HL: | Solo | ✓ | | | | | |
| | Composition | ✓ | or | Arrangement | | | |
| Title: <u>Human Experience</u> | | | | | | | |
| Length (minutes and seconds): | | <u>2:04</u> | | Date of completion: | | <u>01/04/2009</u> | |
| Describe the intention of the dance: <u>Showing experiences of people during the second world war.</u> | | | | | | | |
| Please note that the performer in the composition must be the composition and analysis student (SL/HL). | | | | | | | |
| Title of music/accompanying sound: | | <u>Radio Broadcast from 3rd September 1939</u> | | | | | |
| Composer/arranger: | | <u>n/a</u> | | | | | |
| Recording details (name, catalogue number, publisher): <u>Recorded from Youtube</u> | | | | | | | |
| | | | | | | | |
| | | | | | | | |

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School Name:

Second work: SL solo or duet / HL duet

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|------|--|----|------|-------------------------------------|
| Solo | | or | Duet | <input checked="" type="checkbox"/> |
|------|--|----|------|-------------------------------------|

| | | | | |
|-------------|-------------------------------------|----|-------------|--|
| Composition | <input checked="" type="checkbox"/> | or | Arrangement | |
|-------------|-------------------------------------|----|-------------|--|

Title: Myra

Length (minutes and seconds): 3:03 Date of completion: 01/04/2009

Describe the intention of the dance: Describing the relationship of the moors murderers

Myra Hindley and Ian Brady

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: Can't Buy Me Love

Composer/arranger: The Beatles

Recording details (name, catalogue number, publisher): Purchased from iTunes, edited using Audacity.

Third work: HL only

| | |
|-------|-------------------------------------|
| Group | <input checked="" type="checkbox"/> |
|-------|-------------------------------------|

| | | | | |
|-------------|-------------------------------------|----|-------------|--|
| Composition | <input checked="" type="checkbox"/> | or | Arrangement | |
|-------------|-------------------------------------|----|-------------|--|

| | | | | |
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| Individual | <input checked="" type="checkbox"/> | or | Collaboration | |
|------------|-------------------------------------|----|---------------|--|

with (name): _____

Title: The Crazies

Length (minutes and seconds): 3:04 Date of completion: 01/04/2009

Describe the intention of the dance: Describing the feeling of insanity

List the performers (this must not include the candidate): Details provided by candidate

Title of music/accompanying sound: Omen (Dirty Disco Youth Remix)

Composer/arranger: The Prodigy

Recording details (name, catalogue number, publisher): Purchased from iTunes, edited using Audacity

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School Name:

Total length (in minutes and seconds):

SL (2 compositions, 6—10 minutes), HL (3 compositions, 8—15 minutes): **8:11**

Word length of analytical statement:

SL (no more than 800 words), HL (no more than 1,000 words): **987**

Give the **title** of the **one** composition specifically discussed in the analytical statement:

Myra

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:

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| | A | B | C | TOTAL | |
| | (0-10) | (0-5) | (0-5) | (0-20) | |

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| Examiner: | <input type="text"/> | <input type="text"/> | <input type="text"/> | <input type="text"/> | Examiner code: _____ |
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OR

| | | | | | | | |
|--|---------------|--------------|--------------|--------------|--------------|---------------|--|
| | A | B | C | D | E | TOTAL | |
| | (0-10) | (0-5) | (0-5) | (0-5) | (0-5) | (0-30) | |

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Analytical statement

I have chosen to analyse my duet, "Myra". The stimulus that I chose to explore was the story of Myra Hindley and Ian Brady, the notorious Moors child murderers in the early 1960s. Focusing on the actual murders they committed would be too sinister a theme, so I focused on the obsession that Myra Hindley had with Ian Brady and the control that Ian Brady had over Myra Hindley, with me playing the part of Ian Brady and my partner playing the part of Myra Hindley. The idea of historical couples really interested me, and so I researched famous couples throughout time (and used an aspect of this in my dance investigation work). I found many different couples such as Fred Astaire and Ginger Rogers and Bonnie and Clyde, but the couple that really caught my eye were Myra Hindley and Ian Brady. I found many different articles and news reports on the internet, such as BBC news reports, and articles from newspapers such as "The Daily Mail" and "The Guardian".

The music I chose was "Can't Buy Me Love" by The Beatles. Instead of using the original track, I edited the song to make it sound more dated. I wanted the song to sound as if it was being listened to on the radio, and adding lots of effects, such as white noise made it sound less happy and jolly, like the song is originally intended to be. This song would have been listened to at the time of the murders and was also quite popular in that era. I wanted to make the audience feel uncomfortable and uneasy, and I felt that the music as well as the choreography achieved this. Feedback from the audience supported this view. The use of a black skinny tie in our piece also related to the era in which this event happened. As well as showing a prop that relates to the 1960s, the tie was symbolic in showing the control I had over my partner. We tried to show this control at the start of the piece, through me putting the tie around my partner's neck, then for the duration, my partner kept the tie on. The colour of the tie is also symbolic, as the colour black shows darkness and unhappiness, emotions I wanted to get across. A set piece that we used was a large black box. I got a lot of inspiration from this for the choreography, and I integrated the box into the piece for most of the dance.

In making the piece, I found the biggest challenge for me personally was trying to create a piece which stayed in a narrative style, as I could easily make movements, but each movement needed to relate to the storyline. Also when performing the piece, me and my partner had to prolong the intensity of the dance throughout the duration of the piece, which sometimes could be quite difficult. To overcome this, we practised in front of different groups of people, so we were used to keeping the intensity throughout the piece, and getting into the mindset of our characters became easier through time. The part of my process that I found most illuminating was when the piece was completed and had been performed in front of others, and then getting positive feedback from them. In the piece, the part that I feel was the most powerful was the repeating physical contact that we used. It represented what Ian Brady acted towards Myra Hindley, always demanding attention from her, but at the same time, being able to dismiss her whenever he wished.

In the development of the process, I found the start and the end of the piece easier to make than the middle. Being able to go smoothly from one movement to another was difficult at times, but we eventually overcame this and were able to create a piece that ran smoothly. To help in the development of the dance the compositional devices I used were repetition, space, dynamics and unison. In my solo work and my group work, I also used these devices. The device I used the most throughout my composition and analysis work was repetition. I found this the most useful one to use since it illustrated "Myra's" inability to resist "Ian". I had particularly noticed in my analysis for the dance investigation how repetition can increase tension/control in pattern, and I think I used this feature of repetition to good effect in "Myra". As well as this, another feature that all my pieces had in common was the Cunningham dance style, which I have been practising throughout the two year dance course. This helped me to develop flexibility when thinking about "Myra" because Cunningham often choreographed duets in which the partners, while performing in tandem also pursue individual trajectories. Out of all three pieces, I found the solo the most difficult to choreograph, and the group piece the easiest, even though at times it was difficult to think of ideas that would suit all of the dancers, as the group I chose were of mixed abilities.

If I was to do this again, there are many things that I would change about my pieces. I believe that my solo was the weakest piece out of the three, and if I were to do it again, I would choose a theme that I knew more about so I could bring even more performance into the piece. I would also include more dance phrases, as my solo was more performance based, with a strong dramatic element. I believe that I have developed many strong attributes whilst making my three dances. I can easily work with other people to compose a dance piece, taking on other ideas as well as giving my own, direct and create a high quality group piece and can make up phrases that relate to the themes I have chosen.