

SAMPLE A

Diploma Programme subject in which this extended essay is registered: DANCE

(For an extended essay in the area of languages, state the language and whether it is group 1 or group 2.)

Title of the extended essay: Ballet's Accessibility and Costumes Affecting
Society's View of this Art Form.

Candidate's declaration

If this declaration is not signed by the candidate the extended essay will not be assessed.

The extended essay I am submitting is my own work (apart from guidance allowed by the International Baccalaureate).

I have acknowledged each use of the words, graphics or ideas of another person, whether written, oral or visual.

I am aware that the word limit for all extended essays is 4000 words and that examiners are not required to read beyond this limit.

This is the final version of my extended essay.

Candidate's signature: _____

Date: 3/6/09

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Supervisor's report

The supervisor must complete the report below and then give the final version of the extended essay, with this cover attached, to the Diploma Programme coordinator. The supervisor must sign this report; otherwise the extended essay will not be assessed and may be returned to the school.

Name of supervisor (CAPITAL letters) _____

Comments

Please comment, as appropriate, on the candidate's performance, the context in which the candidate undertook the research for the extended essay, any difficulties encountered and how these were overcome (see page 13 of the extended essay guide). The concluding interview (viva voce) may provide useful information. These comments can help the examiner award a level for criterion K (holistic judgment). Do not comment on any adverse personal circumstances that may have affected the candidate. If the amount of time spent with the candidate was zero, you must explain this, in particular how it was then possible to authenticate the essay as the candidate's own work. You may attach an additional sheet if there is insufficient space here.

did a good job with a complex research questions. There was some difficulty with narrowing down the research question but ~~and~~ after several meetings we were able to link costume design with society's view of ballet. I think she provided good insight into how the current times and clothing styles affected the ballet costumes.

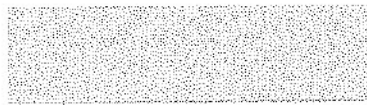
I have read the final version of the extended essay that will be submitted to the examiner.

To the best of my knowledge, the extended essay is the authentic work of the candidate.

I spent hours with the candidate discussing the progress of the extended essay.

Supervisor's signature: _____

Date: 3/03/09



Ballet's Accessibility and Costumes Affecting Society's view of this Art Form

IB Extended Essay: Dance

Candidate Number:

Word Count: 3649

Ballet's Accessibility and Costumes Affecting Society's view of this Art Form

How does ballet's accessibility and costumes affect society's view of this art form? To answer this research question, I read books from the Winter Park Library, (Winter Park High School Library), visited different ballet studios, observe many ballet classes, interview the dancers and instructors, and photograph the dance classes. Ballet's accessibility and costumes affect society's view of this art form by morphing into concordance of that time period's current social beliefs. If society shuns and ostracizes ballet, the ballet dancers and choreographers are less likely to be supported by the public, thereby suffering with fewer audience members. If society loves ballet, the business of ballet flourishes.

The first attempt at choreographed Ballet was the ballet Comique de la Reine at the Salle Bourbon of the Louvre Palace. Organized by Catherine de Medicis, King Henry IV's mother, and Baldassarino de Belgiojoso because of Duke Joyeuse's marriage to Marguerite of Lorraine. There was no stage and the audience sat in the galleries surrounding the ballet dancers on three sides allowing their backs to face the empty fourth wall. In the 19th century, ballet further developed in main European cities like Rome, Florence, Paris, London, and Copenhagen resulting in the creation of famous ballet companies. In modern times, ballet's easier accessibility and costumes reflecting the larger masses has allowed for a more favorable opinion from the masses resulting in increased participation and support.

Word Count: 231

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Ballet's Accessibility and Costumes Affecting Society's view of this Art Form

I chose dance because of the possibility of studying dance from an academic perspective after only focusing on its aesthetic appearance. Dance is important because it provides structured fine arts requiring commitment, time management, and physical flexibility. When each pirouette is coordinated with every other dancer and every muscle is straining to stretch further without throwing the dancer off-balance, the routines are worthy of observing and replicating. If an opera singer forgot the next verse, an orchestra soloist forgot the next part of their memorized music, or a ballet dancer forgot the following dance moves, would audiences willingly pay exuberantly priced ticket to see the same mistake twice? The topic of dance is wide and can lead to numerous paths, but by narrowing the topic of choice to only costumes and society's accessibility, the possible paths are restricted allowing for greater depth of discovering how the evolution of ballet's accessibility and costumes affected society's view of this art form?

The Italian renaissance influenced ballet's northward spread through Europe in the 1400's as a time of revival for fine arts. The timing of a ballet dance could be allegro, meaning brisk or quickly in Italian because of fast, upbeat music or andante meaning slower. Ballet further developed in France by gaining French terms describing new techniques from royal court dances. The French word, barre is bar, meaning the bar ballerinas use to balance and warm up on. While at the barre, dancers listen to classical music and begin warm-up stretches verbally directed by the instructors. Dancers use quick memorization to remember the combinations or peripheral vision looking at surrounding dancers to remember warm-ups and floor work combinations. Grand battements stretch leg muscles by kicking the leg as high as possible while maintaining

proper form. Proper box-form is an imaginary rectangle running through the body with one point on each shoulder and one point on each hip with hips tucked under, shoulders pulled back, abdomen contracted and straight backs with no sickle feet. Développé temps is a timed extension of the leg moving sideways to the knee with a pointed toe, then extending forward with the toe pointed straight. When a ballet dancer needs to transition across the dance floor in a smooth connected manner, they glide across the floor with Glissades. Also used during center floor work are quais-devant arabesques, attitude arabesque, shanna, assemblé, changma, coupe, potaburray, pirouettes with spotting, relieves, pleaus, fifth position jumps landing in pleaus without elephant feet, pikis, susus, ontricat changma, tandues, shashas, fuertes, a carte daire, ponche with balancing, demipointe, tauntlebay, achepa, rondeshom, fondue, frappe, terre. Floor steps are preparation for harder combinations repeated across the floor until correct box-form with lifted chests, and properly transferred weight is shown to instructors.

Dancing in the 14th and 15th centuries were court dances with special musical compositions. Tradition of hosting fine art events began in Renaissance Italy spreading through out Europe in the 16th century. During the Renaissance, civilized court dances flourished under the name ballet, stemming from the Italian verb ballare meaning to dance.

⁶Carlo Lasis, director of the Royal Academy of Dance, taught teachers standardized ballet techniques and by 1700's, basic fundamental ballet techniques were stressed; including five feet positions: first, second, third, fourth, and fifth, and five arm positions.

United States, Russia and England were the "big three nations of the ballet world" with United States being the "melting pot of nationalities" because "ballet is similarly flexible: in the 17th century, it glorified monarchy, in the 20th century, it has extolled communism" (Anderson 97, 114). Even though "many people...felt that dancing was best left to the Russians or the French", ballet dancers immigrated to the United States in pursuit of ballet dancing careers (Anderson 134). Russian ballet dancers were held in high regards and admired because of their moral superiority, often appointed by the tsar to the dance companies. Russian society divided ballet into two types, the scholarly St. Petersburg Kirov and the flamboyant Moscow Bolshi. Ballet flourished in Russia during the 19th century until transitioning to American Ballet Theater in the United States.

Ballet crept into Russia's borders providing young girls a difficult hobby because of the controlled strength required to make ballet effortlessly flow together. Russian dancer, Mikhail Baryshnikov, studied ballet when he was young, moved to Canada further exploring his creativity then worked for American Ballet Theater. He dances amazingly because of so much power gracefully controlled with every movement. Great talent is rare in the ballet world because most people train hours a day for years and the skills become engrained in the performers at a young age. "The greatest joy in watching ballet...is to see beautiful movements, expressively performed with technical skill and the soul of aristocracy. Audiences without any intimate knowledge of the technicalities will always be moved and uplifted by the spectacle of power and beauty" this, is what Mikhail Baryshnikov does (Gregory 46).

How has the evolution of ballet's accessibility and costumes affected society's view of this art form? Society's influence on the ballet costume has made the art form of ballet more accessible to the modern audiences. Ballet's easier accessibility and costumes reflecting the larger masses has allowed for a more favorable opinion from the masses resulting in increased participation and support.

Society's view of dance changed depending on new influences, but dance was used through out history for social, political, religious, and national events. From using dance as forms of religious worship, to dancing at clubs and weddings to watching professional dancers, dance was always practiced. Dancing is an acceptable physical movement in the modern world with newly invented forms of dance based on previous forms. For example, swing dances like the Charleston evolved from jazz?

Greeks used dance at religious festivals, weddings and funerals, in the theater for tragedies and comedies because they believed ballet should resemble naturally occurring events like trees swaying back and forth, reflecting the dancer's body and mind's unison. Greek costumes were not elaborately decorated garments worn by the ballet performers. The costume depended on the ballet, ranging from decorative masks to plain white clothing, to not distract the audience from the dance's nature-like movements.

Italian ballet dances were known to be lavish events. Bergonzio di Botto's dinner ballet in 1489 celebrating Duke of Milan's marriage had meals planned for every act.

Ballroom steps and ballet steps were not significantly varied because nobles danced in ballets, evolved from court dance. Theatrical dance were more polished then informal social dances because professionals danced theatrical ballets. "Although

women performed ballroom dances, female roles in the balletic spectacles were customarily played by men or adolescent boys" because it was unlady-like for women to perform on stage (Anderson 16).

In 1558, women dancing were prohibited because "dancing-like riding or fencing- was considered a gentlemanly accomplishment" (Anderson 14). When riding and dancing combined, the horse ballet formed because horses could be trained to dance in complicated formations forcing the horse and rider to move in harmonious unity. Modern day horse ballets are popular in Vienna and Spain, where Spain has the Spanish Riding School featuring the most prestigious white Lippizaner stallions. In Florida, popular horse ballet performances are Arabian Nights Dinner Show. At the end of the 16th century, ballet dancing peaked and was performed in English royal courts like those of King Henry VIII's to Queen Elizabeth.

The mid-1600's increased demand for professional ballet performers because ballet dances became more complicated, requiring more flexible dancers ^{at} than royal court attendees. The late 1600's, the costumes were important for the royal court because they participated in the ballet performances as the ballet increased its professionalism, the intricately designed costumes were reduced to enhance the ballet performances appearance. Ballet dancers focused more on turn out, the 180-degree angle- rotation of the leg stemming from the hip socket, increasing flexibility, and providing clearer, more visible movements.

Ballet steadily increased under the highly influential patronage of the Italian Medici family in the early 16th century and continued into 17th century, spreading to France's high courts of King Louis XIV. Louis XIV was a large supporter of the ballets

because he danced ballet when he was thirteen. By stopping performing in the ballets in 1670, Louis XIV increased the formality of ballet performances. "Professionalization encouraged dexterity, and the opening of the Paris Opera Ballet School in 1713 insured a steady supply of dancers" (Anderson 27). "This dance form was to be an art form for both sexes, with women as well as men trained to appear on the opera stage" after Louis XIV's retirement (Anderson 25). Popular ballets were hybrids of ballet steps with singing developed by Louis XIV's favorite commedia dell'arte, Jean Baptiste Lully. Formation of Academie Royale de Danse, established by Louis XIV in 1661, officially recognized ballet as a dance form, increasing professional ballet dancers numbers, even importing Italian dance instructors. In 1776, Catherine the Great was a patron of all arts, but strongly favoring ballet, opened a ballet school for noblemen's daughters.

With the money from the patrons, new costumes were designed to reflect the ornate clothing of audience members. King Louis XIV forced changes in costumes to resemble his elaborately designed attire. Wealthy upper class females wore heavy corset dresses so female ballerinas wore tight corsets resembling the corset dresses and male dancers wore tights with a short skirt resembling the upper class male's pants. Because of the male's looser fit clothing, they dominated the dance stage while females excelled at giving a beautiful dance appearing effortless. The upper society was enthralled by the ballet performer's costume closely resembling their clothing because the fancier costumes attracted the wealthy upper class patrons. Baroque's upper society viewed ballet as a daily enlightenment because they could view the ballet performances when they pleased. In the 18th century, "ballet was still an entertainment of the upper class, although it's setting had shifted from the ballerina to the theater" (Anderson 34).

Russian ballet's original purpose was to entertain the royal court, but in the early 19th century, the Russian theaters were opened up to anyone who could afford a ticket and wanted to view ballets. Non-wealthy people sat in the cheaper 'paradise gallery' on wooden benches. Ballet relapsed into a theatrical stage where dancers were required to express emotions, often replacing male dancers, for more expressive female ballet dancers. In 1800's, ballerinas began dancing on their toes on pointe, after shedding wires temporarily allowing ballerinas to dance on their toes. This new discovery drew society's attention because no one had seen dancers on pointe. Only female dancers go on pointe because of light weight requirements necessary to hold the body's own weight on the toe box's small surface area. "In the court days it had been a male art; now it was a female art" (Anderson 51). Male dancers focus on lifts, spins, holds, and technical motions involved in portraying the ballerina as a beautiful moving painting. Between 1831-1870, the Romantic Era, sparked by social upheaval as the middle class prospered from trade and commerce, and began replacing higher society as ballet patrons. The new patrons encouraged colorful costumes and extravagant plot, including use of the supernatural. A product of the Romantic era was the tutu, accepted because of its reflection of the Classical age's apparel. An adaptation of the tutu is the classical tutu, tulle rolled into frilly rows fitted around the dancers hips allowing ballerinas toe work to show.

Noverre purposed a costume change, but after strong resistance and a French revolution, he lived long enough to see the change shift from heavy fashionable costumes with high-heeled shoes to tights, light, flowy dresses with heelless slippers. "Not until Isadora Duncan adopted Greek robes in our own century would dancers go

scantily clad. Corsets and fancy costumes returned in the 19th century, but the tonnelet and panier were abolished forever" (Anderson 35). "[Isadora Duncan] wore simple tunics or robes and danced barefoot (which some audiences found as startling as nudity)" (Anderson 92). Ballet is a younger art form that has accomplished much over a short time period. "In those centuries dance moved from the palace to the theater and occasionally, out of the theater and into streets and stadiums. Dancers have worn heavy robes, filmy tutus, toe shoes and sometimes nothing at all" (Anderson 151).

Ballet was performed in opera houses with candles for lighting, commissioned musicians, orchestra pits, and new symmetrical choreography, like Tchaikovsky's Swan Lake, the Nutcracker, and the Sleeping Beauty. The costumes were reduced in size and dipped in fire-resistant solution after two ballerinas were severely burnt while dancing on stage when the costumes caught on fire from the floor lighting.

Society views modern day male ballet dancers as homosexuals because in the 1900's most male dancers were homosexual. "[Diaghilev] made little attempt to conceal his homosexuality- he once chided some male colleagues for possessing a morbid interest in women" (Anderson 80). At this time-period, being a homosexual male ballet dancer was beneficial, but times changed and society's opinion shifted making assumptions that all male ballet dancers were homosexuals. During my observations at Harwood-Watson dance studio there was one ballet class for male dancers, out of 11 possible ballet classes; At Starz dance studio only one boy in a class of 16; At the Russian Academy of Ballet and Dancer's Edge there were no male ballet dancers besides the instructors, in the classes showing a decreasing number of male ballet dancers.

In 1909, Diaghilev brought French Imperial ballerinas to America creating famous dancers like Pavlova, Nijinsky, and Karsavine. The 1912 ballet, *Afternoon of a Faun*, caused an unmoral uproar because of a provocative scene where a nymph runs, drops her scarf and a faun picks up the scarf then lies on it. Many fans were in disbelief such a scene were included because of the possible immoral suggestions at obscene behaviors; Leading to more provocatively danced ballets accepted by society as the standardized norms. In the early 1900's, costumes were simplified because of approaching financial hardships, society favored the costume cut backs, but remained in shock at ballerina's exposed feet.

After World War I and the Bolshevik revolution, Russian ballerinas and choreographers moved to America, forcing the immigration of ballet's capital nation from Russia to America. Ballet dancers accepted by Diaghileu changed their original names to Russian names because Russians were the dominant ballet dancers in society. Attempts at forming other nationality based ballet companies were rejected by society. During the depression, choreographers used social protest and biblical stories with a modern setting as repetitive themes in ballet.

In the 1930's, Russian ballets given in the form of Ballet Russes and Sadler's Wells ballet began in England increasing the accessibility of viewers in England, then spread elsewhere. "Since then ballet in America has prospered and proliferated until almost every town and city of importance [had] its own civic or regional ballet" (Gregory 13). The Ballet Theater and the New York City Ballet were products of this movement and now compare to some of the world's best ballet companies. In 1933, Kirsten and Edward Warburg invited choreographer George Balanchine to form beginnings of

School of American Ballet, later changed to American Ballet. The new company was not as widely received as thought because ballet born in Europe courts was a division of aristocracy- opponents of the common, working-class, American man. American ballet was not American enough because of the recent ties to Russian choreographers and dependence on Russian ballet dancers.

World war II ended the American Ballet Company until 1946 when Kirsten and Balanchine formed the Ballet Society, originally a test audience for new ballets comprised of a "subscription audience" (Anderson 101). Later renamed the New York City Ballet in 1951, the ballet dancers were the best of America. Second best was American Ballet Theatre, founded in 1939 as the Ballet Theatre in New York. The 20th century ballet "stuck out at many different tangents enlarging the vocabulary, developing larger and more spectacular patterns, aerial lifts and acrobatic combinations" (Gregory 31). "The classical ballet is becoming influenced by new trends" of lifts and pointe (Gregory 46).

The modern day world has more accessibility to ballet performances than any other time-periods because of small, privately owned dance studios offering ballet classes with a ballet recital in the end. For example, while driving between Forsyth and Goldenrod on Aloma Avenue, there are three dance studios on Aloma offering multiple ballet classes at different times on different days for different levels, increasing the possibility of enrolling for a ballet class. Every dance studio observed at had mixed ability levels and wide age range of ballerinas with different combinations for the each level. Depending on class size, multiple instructors gave directions for larger classes

and broke dancers into floor pairs: two, three, or four girls who traveled across the floor doing the combinations together.

In addition, to modern technology like the Internet and DVDs, ballet is learnt from the comfort and privacy of a novice's home, on their own convenient schedule. There is increased accessibility for viewing ballet performances in modern days because dance studios want to make tickets affordable enough to grab the attention of possible audience members. By providing new ticket deals making ticket prices cheaper, and increasing seating in the auditorium allowing for larger audiences, society accessibility to ballet is at an all time peak.

Easier accessibility by the larger masses leads to demands for better representation of the larger masses. Transforming ballets through small variations like changing the dance choreography or costume, resulting in variations of the original ballet. These variations make ballet more appealing to the masses and encourage audiences to view the changed performance. Modern day audiences have a wide range of choices when attending ballets because of these new variations.

Ballet attracted wider audiences as choreographers spread out story lines including scenes and themes from the rural life reflecting an ordinary country lifestyle. "A man of liberal sentiments, [Perrot] created convincing characters from all social classes and his heroes were frequently of humble birth" (Anderson 56). Choreographers played to the masses by creating plots reflecting the mass's typical life.

As the numbers of audience members soared for ballet performances, so has the demand for an increase in overall attractiveness in ballet. To maintain a physically cleaner appearance, dance studios decide if there will or will not be costumes in the end

of the year recital. Some dance studios have no colorfully pretty costumes because they believe the costumes will distract the audience from the ballet performer's hard work at perfecting the dance movements. Other dance studios have relatively decorated leotards in place of costumes to provide the performers with the reward of wearing colorful costumes without distracting the audience from the dance. Other dance studios that have extravagant costumes with colorful designs and sparkling accents to further attract the audience's attention. Watching past recital tapes, costume designs were distinctly different because advanced classes wore more elegant, toned-down, professional age-appropriate costumes. Were as beginner classes wore brightly colored, sequined costumes making the younger children appear adorable and flashy.

With dance studios providing greater opportunities for ballet classes and costume preferences for ballet performers, the decision of what studio to enroll in or which ballet performance to view, is more difficult then in other time-periods. If a higher enrollment rate shows, society is accessing the world of ballet easier, then it must also show society has an increased favorable opinion of ballet because more people are participating in ballet events.

The issue with the easier accessibility and costumes better representing the larger masses leading to greater support leaves me wondering if, during economic slow downs how a society can afford to spend money on luxury affairs like going to the performing arts center to view a ballet performance or supporting the ballet company while the money system tightens. An unresolved question is why are some country's societies more involved, in general, with the fine arts then other countries? Russia has strict training policies for ballet performers, but in the United States, you can waltz into a

dance studio, enroll in a ballet class, and officially call yourself a ballerina. An unanswered question that emerged from research dealt with how ethnically diversified costumes allow dancers to maintain the proper form with excess cloth material and movement restricted by extra clothing or jewelry. Some newer costumes have front and back panels directly in front forcing the dancer to push through the cloth to extend their leg, or worse no slits in costumes providing the dancer no room for movement. All ballet related classes in every dance studio's dress code consisted of black leotards, white or pink shoes and tights with hair pinned or gelled back preventing the hair's interference with the dancer's vision. Dancers at Russian Academy of Ballet wore form-fitting skirts, shorts, shirts, over leotards providing privacy while exposing the body's position were as dancers at Starz, Harwood-Watson and Dancer's Edge wore no cover-ups. The styles of ballet shoes and leotards varied upon personal preferences and body types, but allowed instructors to view the body's position and correct wrong turn outs, hip placements, or knee rotations.

A newly emerged social question from research after thinking about American society and ballet is why do American parents typically allow their children to drop out of ballet classes when they do not feel like dancing anymore. Possibly the parents do not care or do not feel it necessary to push an activity on their children that is not liked. The ballet students who push themselves to do better and strain to reach perfection do not drop out when they feel like quitting because ballet became too hard or boring. Instead, those ballet students practice more, focus harder, and correct what went wrong in the previous attempts, slowly evolving into the professional ballet dancers being watched in the ballet performances.

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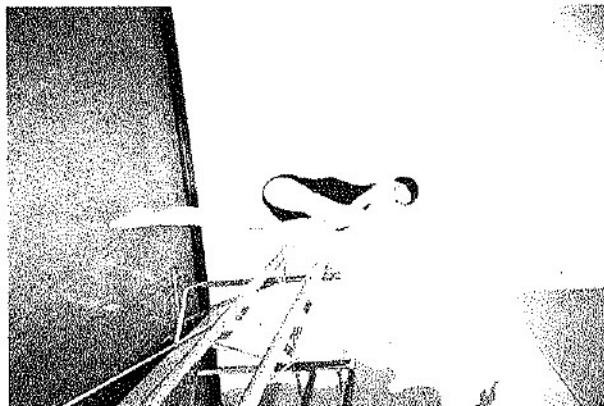
The Glory of the Kirov. Perf. Baryshnikov, Dudinskaya, Karsavina, Kolpakova,
Kurgapkina, Makarove, Nureyev, Osipenko. NVC Arts, 1996.

Appendix of Pictures



Dancer in coupe first position at Starz Dance

Studio.



Dancer in first position arabesque at Starz

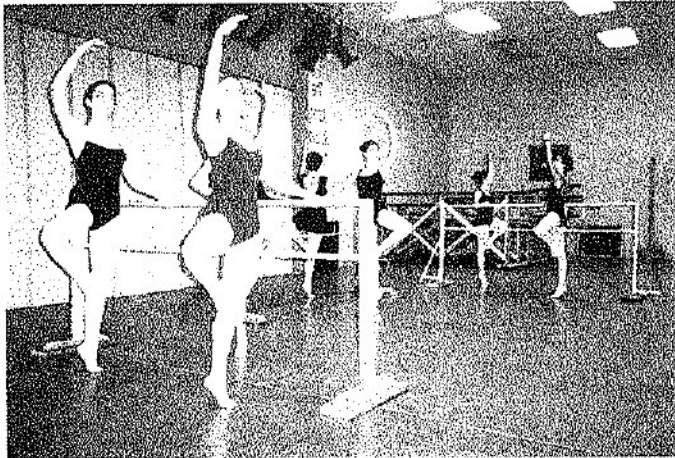
Dance Studio.



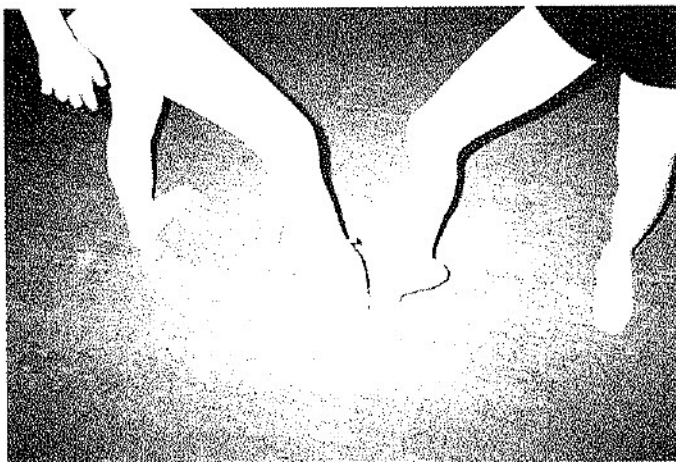
Two dancers in relieve at Starz Dance Studio.



Three dancers in arabesque and three in demi-arabesque first position at Russian Academy of Ballet.



Harwood-Watson ballet class during bar-warm ups.



A comparison picture of a pointe shoe and a ballet slipper of two dancers at Russian Academy of Ballet.

Assessment form (for examiner use only)

Candidate session number	
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Assessment criteria		Achievement level		
		First examiner	maximum	Second examiner
A	research question	<input style="width: 20px; height: 20px;" type="text" value="1"/>	2	<input style="width: 20px; height: 20px;" type="text"/>
B	introduction	<input style="width: 20px; height: 20px;" type="text" value="1"/>	2	<input style="width: 20px; height: 20px;" type="text"/>
C	investigation	<input style="width: 20px; height: 20px;" type="text" value="2"/>	4	<input style="width: 20px; height: 20px;" type="text"/>
D	knowledge and understanding	<input style="width: 20px; height: 20px;" type="text" value="2"/>	4	<input style="width: 20px; height: 20px;" type="text"/>
E	reasoned argument	<input style="width: 20px; height: 20px;" type="text" value="2"/>	4	<input style="width: 20px; height: 20px;" type="text"/>
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G	use of subject language	<input style="width: 20px; height: 20px;" type="text" value="2"/>	4	<input style="width: 20px; height: 20px;" type="text"/>
H	conclusion	<input style="width: 20px; height: 20px;" type="text" value="1"/>	2	<input style="width: 20px; height: 20px;" type="text"/>
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K	holistic judgment	<input style="width: 20px; height: 20px;" type="text" value="1"/>	4	<input style="width: 20px; height: 20px;" type="text"/>
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Name of first examiner: _____
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Examiner number: _____

Name of second examiner: _____
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Examiner number: _____