Course notes

International Baccalaureate · IB Diploma · Dance · HL

IB dance first assessment 2014; 2029 creative-process course tracked separately

Study dance traditions through embodied practice and research with safe supervision. Current composition, investigation and performance differ from 2029 investigating/experimenting/presenting and the new HL project.

No written examinations. SL composition/choreography 40%, dance investigation 20%, performance 40%. HL composition/choreography 35%, investigation 25%, performance 40%.

Composition and choreography · Movement motifs and development

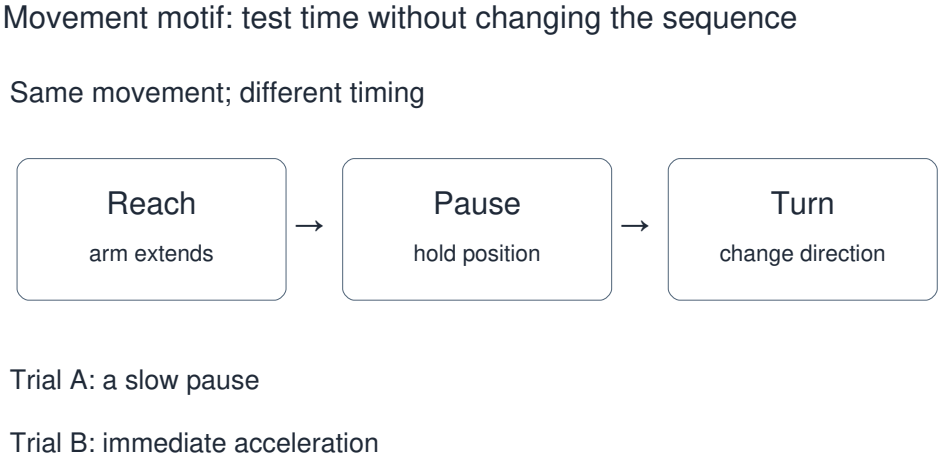
A motif is a recurring movement idea. Develop it through repetition, variation, contrast, inversion or changes of scale and direction.

Use safe movement suited to the performers; teacher supervision governs lifts, impact and physical limits.

■ Checked example

Perform a reach, pause and turn with a slow pause, then with immediate acceleration. Record both trials with consent.

Compare how timing changes the intended hesitation, and retain the more effective version with an evidence-based reason.



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■ Limits and practice

Do not assume an audience reads your intention automatically.

A choreography commentary must refer to actual movement evidence; an imagined rehearsal cannot replace the practical work.

Which change most directly tests timing?

Answer: Keep the movements but alter the pause and acceleration.

World dance studies · Dance investigation and cultural context

Research who performs a form, where, for whom and for what purposes, using trustworthy sources and practitioners where available.

Embodied exploration should be credited and respectful, with clear limits on what a short study can represent.

■ Checked example

Compare one familiar and one unfamiliar form through rhythm, movement vocabulary, spatial organization and cultural function.
Record what research changed about your practical understanding, rather than ranking one form as better.

■ Limits and practice

Do not present a whole culture as a single dance style or perform restricted practices without permission.

Teacher verifies the current investigation requirements and SL/HL depth; the future 2029 research-and-video task differs.

What gives the comparison context?

Answer: Evidence about each form's functions, communities and performance setting.

Performance · Rehearsal, interpretation and performance evidence

Rehearsal develops control, timing, spatial awareness and communication of artistic intention.

Use a specific improvement target, a safe practice plan and feedback that names visible movement evidence.

■ Checked example

Review the transition in a consenting rehearsal recording. Identify whether timing, focus or weight transfer weakens it.
Practise the transition within the whole phrase, record again and compare against the intention.

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■ Limits and practice

Written self-evaluation cannot substitute for assessed performance.

School supervises training and retains actual evidence; no fictional written mock is created for this practical course.

Which feedback is most useful?

Answer: The pause before the turn interrupts the intended continuous flow.

HL depth · Sustained choreographic and comparative inquiry

Plan how motifs develop across sections and how contrasts serve the intention.

Connect research, rehearsal feedback and composition choices, then evaluate what the completed work communicates.

> ### ■ Checked example
>
> Create a section map showing introduction, transformation and return of a motif.
> Test a transition with performers and an audience where appropriate.
> Revise based on observed clarity while retaining an individual artistic rationale.

■ Limits and practice

The 2014 HL course does not include the future 2029 dance project as a current component.

Full-guide numerical submission requirements still need school verification.

What shows development across the work?

Answer: Purposeful transformation of the motif linked to a changing artistic intention.

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