Exercise walk-through

4.1
HL sustained development: supported rehearsal

International Baccalaureate · IB Diploma · Dance · HL

The third work and cross-work contrast

- HL students compose **three** works instead of two.
- The third is where HL depth first shows.
- Compositional **contrast** must be clear across at least two of the three works, so plan the third **against** the others.
- If your first two works are flowing and floor-based, make the third upright, sparse or built on unison.

Two excerpts in depth

- **Training**: ballet trains turnout and pointe work to make the dancer look weightless and vertical, ideals of the 19th-century Russian imperial theatre. Chinese folk and classical training trains the curved body, the fingers and the eyes.
- **Meaning of the bird**: in Dai culture the peacock is a symbol of beauty and good fortune, and peacock dances belong to festivals and village life; the solo celebrates a living creature. The swan in Fokine's dance is a Romantic image of dying beauty.
- **Similarity**: both dancers make the **arms and hands** carry the bird, while the feet stay small and quiet. Both show that a dancer does not imitate a bird literally; she selects a few qualities and makes them exact.

Exercises 2.1·2.2

2.1 What must be demonstrable across two of the three submitted works? [1]



2.2 How is the third work planned, and where is the contrast named? [2]



Exercises 2.1·2.2

2.1 What must be demonstrable across two of the three submitted works? [1]



2.1 Compositional contrast (1).

2.2 How is the third work planned, and where is the contrast named? [2]



2.2 Against the others (the third answers the first two's approach) (1); named in the analytical statement (1).

Exercises 2.3·2.4

2.3 What does the excerpt discussion do that the investigation overview cannot? [2]



2.4 Which three components feed the connection trace, and into how many compositions? [2]



Exercises 2.3·2.4

2.3 What does the excerpt discussion do that the investigation overview cannot? [2]



2.3 It describes single moments move by move (depth the overview's breadth cannot hold) (1); it weighs similarities for what they reveal about dance itself (1).

2.4 Which three components feed the connection trace, and into how many compositions? [2]



2.4 Composition, world dance studies, performance (1); into ONE composition (1).

Exercises 2.5·3.1

2.5 Influence and significance: what is the difference? [2]



3.1 *(Third-work style.)* Two submitted works are flowing, floor-based and solo. Plan the third work and name its contrast axes. [4]



Exercises 2.5·3.1

2.5 Influence and significance: what is the difference? [2]



2.5 Influence: what the component contributed to the work (1); significance: why it mattered, what the work would lose without it (1).

3.1 *(Third-work style.)* Two submitted works are flowing, floor-based and solo. Plan the third work and name its contrast axes. [4]



3.1 Any third work answering both axes, such as: vertical and unison-based (level and grouping contrast) (2); built from accumulation or a stopped-gesture motif (device contrast with the flowing reach) (2), with the axes named.

Exercise 3.2

3.2 *(Excerpt style.)* Draft the first two moves of an excerpt discussion: one moment from each culture, described and explained. [6]



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3.2 Moment one: the hula kahiko entrance, the bent-kernel stance held while the hands settle: readiness with meaning, the ground as ancestor (2); moment two: the contemporary opening, the neutral stance as blankness before choice (2); explanation: the stances train differently (one inherits meaning, one chooses it), yet both open by establishing the torso's authority before any travel (2).

Exercise 3.3

3.3 *(Connection style.)* Trace two connections into one composition: the influence and the significance of each. [3]



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3.3 Connection one: the investigation's torso-as-text finding influenced the weighted, audible-breath collapse (influence) and gave the motif its meaning, without which the work is just a falling reach (significance) (2); connection two: performance's smaller-not-sloppier standard kept the shrinking repetitions clean (influence), making exhaustion legible, the work's whole argument (significance) (1).

Local review guidance: (R1) 3.1 argues axes, not novelty; 3.2 describes before explaining; 3.3 evaluates each connection's weight. Authored guidance.