

4.1 HL depth: sustained inquiry

Name: _____ Class: _____ Date: _____

Total: 22 marks

KEY WORDS connections • excerpts

HL depth: sustained inquiry

Objective

Supported preparation: Plan a third work against its siblings for named contrast; Trace and evaluate connections from all three components into one composition. This is original rehearsal, not completion of the assessed task.

1 Key knowledge and worked examples

Depth toolkit. The third work planned AGAINST the others: contrast across two of the three, named in the statement. Two short excerpts from two cultures discussed in depth: move-by-move description, differences explained by context and training, similarities weighed. Connections: all three components (composition, studies, performance) traced into ONE composition, the influence named and the significance evaluated. Worked: “Counting House” as the planned third work; the “Reach” connection trace.

2 Practice

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]

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]

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

3 Exam-style questions

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

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

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

Solutions

2.1 Compositional contrast (1).

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

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

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 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.

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).

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.