HL depth: sustained inquiry

International Baccalaureate · IB Diploma · Dance · HL

IB Diploma Programme Dance HL (first assessment 2016; 2014 guide). This topic equips the HL-only DEPTH of the course: the third composed work with compositional contrast across two of the three submitted dances, the longer dance investigation, the in-depth comparative discussion of two short dance excerpts from two cultures, and the analysis and evaluation of the influence and significance of connections from all three course components in the making of one composition. This handout teaches the depth tasks. All worked examples are original.

Must-know for hl depth: sustained inquiry:

Family	Content
third work	the third composed work: contrast across two of the three
excerpts	two short excerpts from two cultures, discussed in depth
connections	how composition, studies and performance fed one composition
evaluation	influence AND significance: what it did and why it matters
sustained	depth over one term: one inquiry carried to the end

The third work and cross-work contrast

The third work is where HL depth shows first: compositional **contrast** must be demonstrable across two of the three submitted works, so the third is planned AGAINST the others (if the first two are flowing and floor-based, the third is vertical, sparse or unison-based). The contrast is named in the analytical statement: the examiner must see that the maker can change approach, not only repeat a strength.

> **Worked example.** "Counting House", the third work: built only from accumulation (cells stacked, nothing retrograded), vertical and unison against "Reach"'s floor-flow and "Doorframe"'s stopped gestures: the contrast axis (device and level) named in the statement.

Two excerpts in depth

The **comparative discussion** of two short **excerpts** from two dance cultures goes deeper than the investigation's overview: one moment from each, described in the elements move by move, their differences explained by context and training, and their similarities weighed for what they reveal about dance itself. The discussion is in depth: thirty seconds of film can carry a page of honest analysis.

Worked example, continued. Twenty seconds of the hula kahiko's entrance against twenty seconds of contemporary's opening phrase: the bent-kernel stance read as readiness with meaning (the ground as ancestor) against the contemporary's neutral stance as blankness before choice; similarity: both open by establishing the torso's authority before any travel.

Connections across the components

The HL essay task asks the maker to analyse and evaluate the **connections** from all three components (composition, world dance studies, performance) in the making of ONE composition: the **influence** (what each component contributed: the motif discipline from composition, the torso-as-text finding from the investigation, the clarity standard from performance) and its **significance** (why it mattered: the work would not exist in this form without it).

Worked example, concluded. "Reach" traced: the collapsing motif from composition class; the weighted collapse with audible breath from the investigation's finding that meaning rides transmission; the shrinking repetitions kept clean from performance's smaller-not-sloppier standard: each connection evaluated for what it changed, not merely listed.

Checklist

- The third work planned against the others; the contrast axis named (third work).
- Two excerpts described move by move, explained by context (excerpts).
- All three components traced into one composition (connections).
- Influence AND significance evaluated, not listed (evaluation).
- The worked "Reach" connection trace understood (worked). Boundary notes: the examiner must see the making: compositional decisions visible, sources attributed, the performance interpreted. All worked examples are original.