

HL depth: sustained inquiry

IB DP Dance HL depth: sustained inquiry full package

1. Depth at a glance

Depth at a glance

IB Dance HL depth: the third work planned against its siblings (contrast across two of the three, named in the statement), the excerpt discussion in depth, and the connection trace from all three components into one composition.

Must-know: contrast as a planned axis; excerpts described move by move and explained by context; influence (what each component contributed) separated from significance (why it mattered).

2. The third work

The third work

The third work is planned AGAINST the others: if the first two are flowing and floor-based, the third is vertical, sparse or unison-based. The contrast axis is named in the analytical statement: the examiner must see the maker change approach, not repeat a strength.

Worked: Counting House: accumulation only, vertical and unison, against Reach's floor-flow and Doorframe's stopped gestures; the axis (device and level) named.

3. Two excerpts in depth

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One moment from each culture, described in the elements move by move, differences explained by context and training, similarities weighed for what they reveal about dance itself: thirty seconds of film can carry a page of honest analysis.

Worked: the hula kahiko entrance (the bent-kernel stance, readiness with meaning, the ground as ancestor) against the contemporary opening (the neutral stance as blankness before choice); both establish the torso's authority before any travel.

4. Connections evaluated

Connections evaluated

All three components traced into ONE composition: composition's motif discipline, the investigation's torso-as-text finding, performance's clarity standard. Influence is what each contributed; significance is why it mattered and what the work would lose without it.

Worked: the Reach trace: the collapsing motif, the weighted audible-breath collapse, the smaller-not-sloppier repetitions: each connection evaluated for what it changed.

Check yourself

Check yourself

The third work planned against its siblings.

Excerpts move by move, context-weighed.

Three components into one composition.

Influence and significance both evaluated.