Government of **Western Australia**
Curriculum Council

WACE
Western Australian Certificate of Education

Western Australian Certificate of Education
Examination, 2009

Question/answer booklet

DANCE

Written paper
Stage 3

Please place your student identification label in this box

Student Number: In figures

In words _____

_____

Time allowed for this paper
Reading time before commencing work: ten minutes
Working time for paper: two and a half hours

Materials required/recommended for this paper
To be provided by the supervisor
This Question/Answer Booklet
Source Booklet

To be provided by the candidate
Standard items: pens, pencils, eraser, correction fluid, ruler, highlighters

Special items: nil

Important note to candidates
No other items may be taken into the examination room. It is **your** responsibility to ensure that you do not have any unauthorised notes or other items of a non-personal nature in the examination room. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

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Structure of this paper

This paper is worth 50 per cent of the total marks in the WACE examination in this course. The remaining 50 per cent of the marks will come from the practical examination in this course.

Section	Number of questions available	Number of questions to be attempted	Suggested working time (minutes)	Marks available	Percentage of exam
Section One: Short answer	4	4	50	40	40
Section Two: Extended answer	3	2	100	60	60
			Total	100	100

Instructions to candidates

1. The rules for the conduct of Western Australian external examinations are detailed in the *Year 12 Information Handbook 2009*. Sitting this examination implies that you agree to abide by these rules.

2. Write your answers in the spaces provided in this Question/Answer Booklet. A blue or black pen should be used.

3. Section One: at least half of the questions in this section will focus on the previewed stimulus materials provided to candidates before the examination. The stimulus materials are:
    1. DVD *Birdbrain*, performed by Australian Dance Theatre.
    2. Supporting document for stimulus material.

4. Images from *Birdbrain* are provided in the Source Booklet.

5. Spare answer pages are provided at the end of this booklet. If you need to use them, indicate in the original answer space where the answer is continued, e.g. write ‘continued on page 30’.

Section One: Short answer **40 Marks**

This section has **four** questions. Attempt **all** questions. Write your answers in the spaces provided in this Question/Answer Booklet.

Suggested working time: 60 minutes

Questions 1–3 refer to Garry Stewart's *Birdbrain.* Images from *Birdbrain* are provided in the Source Booklet.

Question 1 **(14 marks)**

(a) *Birdbrain* refers to the **traditional narrative** and the **traditional choreography** of *Swan Lake* but manipulates these aspects to give a contemporary interpretation. Analyse **two** different examples of how this is achieved in *Birdbrain*.

Example 1: (4 marks)

Example 2: (4 marks)

(b) The traditional *Swan Lake* is renowned for its physical and mental demands on its principal dancers, but is this element of virtuosity any less evident in *Birdbrain*? Justify your response by referring to **two** examples. (6 marks)

Question 2 **(8 marks)**

Birdbrain is a cultural investigation into an historical icon...I think that it's really difficult to convey ideas about culture just through movement alone. Some people use text and acting, but I'm more interested in the convergence of lots of media. Garry Stewart

Give **two** examples in *Birdbrain* where 'convergence of lots of media' occurs and explain how each example helps the audience to question traditional ideas about classical ballet.

Question 3 **(12 marks)**

Garry Stewart applies a number of choreographic devices (such as repetition, fragmentation, and embellishment) to many of the movement ideas in *Birdbrain.*

(a) Analyse **two** choreographic devices and evaluate how each device contributes to the overall effect of the work.

Choreographic device 1: (4 marks)

Choreographic device 2: (4 marks)

(b) Garry Stewart achieves added complexity through contact work (including duo, trio and group sections) to many of the movement ideas in *Birdbrain.* Analyse **one** example of complex contact work and evaluate how it contributes to the overall effect of the work.

(4 marks)

Complex contact work:

Question 4 **(6 marks)**

You are to create a solo composition for a youth audience. Your intention is to make social or cultural commentary. Explain **two** choreographic processes you would use to create your solo and achieve your intention.

Intention:

Choreographic process 1: (3 marks)

Choreographic process 2: (3 marks)

End of Section One

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Section Two: Extended answer **60 Marks**

This section has **three** questions. Choose **two** questions to answer from the three provided.

Indicate clearly which questions have been answered. Write your answers in the spaces provided in this Question/Answer Booklet.

Suggested working time: 90 minutes

Question 5 **(30 marks)**

You have been appointed Artistic Director of an Australian Youth Dance Company. Your objective is for **dance to be an integral part of every young person's education**. Your task is to draw on your research into youth dance companies to discuss ideas for a performance program in 2010.

(a) Provide a brief overview of your ideas for the performance program.

(b) Justify the following programming decisions by drawing on your research into youth dance companies.
- Choices of choreography (e.g. choice of style, subject matter).
- Selection of dancers (e.g. trained/not trained).
- Choice of performance location (e.g. site specific choreography).
- Design concepts and the use of technology.

Question 6 **(30 marks)**

One interpretation of the choreography of contemporary dance is that it can reveal inner motivations (e.g. frustration, anger, or conviction) of its performers. Another interpretation is that the choreography can be an exploitation of the physicality of the human body. Select one acclaimed contemporary work and justify the extent to which these two views apply.

Consider the following in your answer.
- Examine why a choreographer may select a specific approach when choreographing a work.
- Discuss the ways in which the choreographer has used choreographic processes to reveal their intention.
- To what extent has each of these approaches to choreography contributed to the success and acclaim of the work?

Question 7 **(30 marks)**

With reference to **one** case study of a dance company that is currently operating, discuss how cultural attitudes or opinions can be expressed or challenged through dance. Include the following points in your answer:

- a brief overview of the case study including relevant background information;
- the cultural context in which the company functions; and
- how the company's practice has evolved over time in order to express or challenge cultural opinion (include references to choreographic structure, design concepts and technologies).

End of questions

Check that you have written your Student Number on the front cover of this booklet.

Spare answer page:

Spare answer page:

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