



Perth College  
ATAR Course Examination  
Semester 1, 2021

Question/Answer Booklet

NAME: \_\_\_\_\_

**DANCE**  
**Year 11**

**Time allowed for this paper**

Reading time before commencing work: Ten minutes  
Working time: Two 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 (blue/black preferred), pencils (including coloured),  
sharpener, correction tape/fluid, eraser, 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 material. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

### Structure of the examination

This Dance ATAR course written examination paper is worth 5 percent of the total marks for the Year 11 Dance ATAR course.

### Structure of this paper

Section	Number of questions available	Number of questions to be answered	Suggested working time (minutes)	Marks available	Percentage of written exam
Section One: Short answer	4	4	60	31	40
Section Two: Extended answer	1	1	60	24	60
Total					100

### Instructions to candidates

1. Write your answers for Section One and Section Two in the spaces provided in this Question/Answer Booklet.
2. The examination is structured as follows:

Section One: At least half of the questions in this section will focus on the previewed stimulus material provided to candidates before the examination. The stimulus material includes:

- DVD *Emancipation of Expressionism* by Boy Blue Entertainment.
- Images from the DVD have been provided in the Source booklet.

Section Two: You must answer one questions in this section relating to syllabus content and the case study undertaken as part of the course. You must not use the same dance work as the primary reference in each answer. You can only refer to the stimulus dance work as a secondary reference.

3. You must be careful to confine your answers to the specific questions asked and to follow any instructions that are specific to a particular question.
4. Spare pages are included at the end of this booklet. They can be used for planning your responses and/or as additional space if required to continue an answer.
  - Planning: If you use the spare pages for planning, indicate this clearly at the top of the page.
  - Continuing an answer: If you need to use the space to continue an answer, indicate in the original answer space where the answer is continued, i.e. give the page number. Fill in the number of the question(s) that you are continuing to answer at the top of the page.

**Section One: Short answer****(31 Marks)**

This section has **four (4)** questions. Answer **all** questions. Write your answers in the spaces provided.

Spare pages are included at the end of this booklet. They can be used for planning your responses and/or as additional space if required to continue an answer.

- Planning: if you use the spare pages for planning, indicate clearly at the top of the page.
- Continuing an answer: If you need to use the space to continue an answer, indicate in the original answer space where the answer is continued, i.e. give the page number. Fill in the number of the question that you are continuing to answer at the top of the page.

Suggested working time: 60 minutes

**Question 1****(5 Marks) 5/5 Marks**

Explain, in detail, the choreographic **intent** of the dance work, *Emancipation of Expressionism* by Boy Blue Entertainment.

The dance work, *Emancipation of Expressionism* by Boy Blue Entertainment is inspired by the four main stages of life; Birth, Journey, Connection and Freedom. The overall intent of the work involves the journey of an individual to find who they are and follows their struggle in expressing themselves. There are four sections to the dance, Genesis, Growth and Struggle, the connection and flow between people and Empowerment, all which represent the four life stages. Genesis's intent is based on the foundation of life, the beginning of an individual's journey to express themselves. Growth and Struggle is based on the hardships faced when finding yourself.

ANSWER CONTINUED pg 9.

Question number: 1,2

Question 1 continued:

The connection and flow between people involves the memory of relationships, and how they impact who you are. The last section, empowerment has the intent that after going on this journey, the freedom to express is finally available. Hip-hop style movement such as popping and wacking is used to portray the intent further.

Great! Everything covered!!!

## Question 2

(8 Marks)

8/8 Marks

Explain how two elements of dance have been manipulated to convey meaning in the dance work.

Levels

One: The use of energy levels has been manipulated in Genesis to easily distinguish the growth of the dancers. Energy in the opening sequence of Genesis is low, with dancers articulating hand, arms, and leg movements in unison slowly while on the ground, conveying the mother's womb, and the small movements symbolising the struggle to <sup>emerge</sup> into the world. This energy is manipulated to become high energy when the dancers move from the ground to standing position, to perform a just paced, rapid movement of running, to symbolise the rush of birth and the final emergence into the world.

Two: The use of body has been manipulated in Growth and Struggle (3rd act) to symbolise and convey the final rejoice of the two communities coming together. 2 dancers take the stage, one on the side of the police, the other supporting the ~~neg~~ african-american side. The movement of both dancers start with small articulations of the hand, which is passed back and forth from each dancer, almost as if to symbolise the arguing back and forth of the two communities to <sup>come to</sup> form a conclusion. These movements then become larger, and through the arms, legs and finally full body articulation, with <sup>See Next Page</sup> that being the final rejoice of connectedness between <sup>each</sup> communities.

Good clear ideas. Try to stick to allocated space by using headings & dot points.

Try to be more succinct

## Question 3

(6 Marks) 5/6 Marks

Explain how **two** design concepts support the meaning of the dance work.

One: Lighting used in emancipation of Expressionism is used to support the intent within the dancework. In Growth and Struggle, lighting is used to support the meaning of the section. A bright white light is projected onto the stage horizontally from the wings. This white light holds meaning as it represents recognition for passion and expression which is used to form the movement where the dancers reach for the light. Through the light being of stage it manipulates the light to look neverending almost like a tunnel which holds meaning as it emphasises a continuous struggle.

Very general unnecessary sentence. Get straight to the point. Consider heading 5 + sub-headings

- Consider area of stage (upstage wing)
- Effects = shadows.

Two: Costumes in the dance work hold great meaning and effect. All dancers wear identical costumes being blue t-shirts, blue denim jeans, and grey high top sneakers. Through this meaning of the dancework is supported as the costumes are used to reflect the company. Unity is conveyed as it presents all dancers as equals and on the same level. Through the colour Blue the company is represented as blue is the company's dominant colour representing their values including equality, justice and anti-discrimination.

Good Great.

## Question 4

(12 Marks)

- a.) Outline the **choreographic intent** of the 2018 & 2020 Set Solo choreographed by Danielle Micich. (4 marks)

4/4 Marks

The intent of the Set Solo choreographed by Danielle Micich is how an individual, the performer, feels unheard and unseen, and is frustrated that society's opinion is affecting them. This intent is conveyed through the use of abdominal articulation and the want to push away people's opinions and contract back in on themselves. The dancer is seen scraping up her leg, in attempt to be seen, as well as brushing and pushing people away through the dance. Finally, the journey of the performer finishes with the individual being strong, and not caring anymore, which is seen through the repetition of the nudge sequence and its variations to finish the performance.

Good, clear sentence linked directly to question

Solid answer with effective use of dance terminology.

- b.) Identify **two** **energy qualities** presented throughout the Set Solo.

(2 marks)

2/2 Marks

One: Suspended ✓

Two: percussive ✓

c.) Explain how these energy qualities assist you in accurately performing the Set Solo.

(6 marks) 6/6 Marks

One: Percussive energy qualities assisted me in performing the set solo by showing the intent of frustration through certain movement like the ball change backwards as I nudge my elbows backwards <sup>in the travelling 'V' sequence</sup> to show that I am elbowing a person away from my personal space and that I don't want to look at them or be near them.

Another way percussive energy assisted me was in the "boxing arms" <sup>also in the travelling 'V' sequence</sup> where viciously shake my arms in a circular motion to show the intent of pushing <sup>two</sup> people who are sandwiching me inbetween. Great detail!

Two: Suspended energy qualities assisted me in performing the set solo by showing the intent of grabbing a person's hand away in the arm sequence when I place both my hands on my <sup>right</sup> shoulder ~~and~~ use suspended energy to jump away causing a high and low. Another way suspended energy has assisted me in performing the set solo is the off balance/crochess in the push-standing to floor sequence after the nudge sequence where after 4 counts, I ~~set~~ fell out into a lunge to show ~~that~~ <sup>the</sup> 'high and low' of the movement.

End of Section One

See Next Page



**Section Two: Extended answer****(24 Marks)**

This section contains **one (1)** question. You must answer **one (1)** question. Write your answers in the spaces provided following Question 5.

In this section, the stimulus material *Emancipation of Expressionism* by Boy Blue Entertainment can **only** be referred to as a secondary reference.

Supplementary pages for the use of planning/continuing your answer to a question have been provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number

Suggested working time: 60 minutes.

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**Question 5****(24 marks)**

*Dance work often reflect the culture they come from.*

Respond to this statement with reference to **one** dance work from an Australian dance company.

- Provide a historical overview of the dance company (4 marks)
- Summarise the choreographic intent of the dance work (4 marks)
- Explain how movement choices in the work support the choreographic intent (5 marks)
- Explain how design concepts supports the meaning of the dance work. (5 marks)
- Discuss the cultural contexts that influence the dance work (6 marks)

**End of Questions**

**See Next Page**

Question number: 5

4/4 Marks

Bangarra dance company was established in 1989 in Sydney NSW on Gadigal country. The company was founded by Garde Y. Johnson along with Rob Bryant, Cheryl Stone and NAISDA graduates. Bangarra comes from the Aboriginal word "To make fire". The current Artistic Director is Stephen Page who has directed since 1991 and Associate Artistic Director, Frances Ribba. Their company's mission "is to create inspiring works that change society". The company is currently in their 32nd year and is one of Australia's leading dance companies. They're entire company is entirely made up of Aboriginal and Torres Strait Islander dancers which makes them unique. They are also unique as they have 17 full time dancers a cultural advisor who approves dance works, they tour domestically, regionally and internationally and run education programs and workshops. The company is funded through partnerships including Australia's Council of the Arts, KMPC and lendlease they also have trust funds including The Sherry Hoggin Foundation and Crown Resorts Foundation.

Question number: 5

The dance work Unaiwon by Bangarra Dance company 4/4 Marks  
choreographed by <sup>Francaise</sup> ~~Francaise~~ Kings intent is to  
commemorate the life of David Unaiwon, an  
<sup>featured on the \$50 note</sup>  
Aboriginal Australian<sup>1</sup> who left his mark by creating

Question number: \_\_\_\_\_

sheep shears, a tool used in Australian Farming. But <sup>Clearly identifies intent.</sup>  
 also to show his fascination with physics, his  
 religious beliefs and culture. The choreographic intent  
 is shown through the structure of the dance which  
 is a narrative and broken ~~the~~ <sup>into</sup> three ~~subsections:~~ <sup>sections</sup> ~~subsections:~~ <sup>Good.</sup>  
 Ngnageri, Science and Religion. Two of the three  
 sections are broken further into <sup>another</sup> ~~another~~ three sub-  
 sections. Ngnageri has In the Beginning, sister baskets  
 and string games while Science has motion, the  
 four winds and power. The intent is shown in the  
 structure by Religion highlighting how David Unaipon  
 was both a religious man preaching in church  
 but also how he was a tradition man as he would  
 lose few stories of his culture. <sup>Nice and succinct in your explanation.</sup>

Question number: 5

In the section Sister baskets, large angular movements are produced through the use of jumps and floor work. Legs are used as the dominant body part that produces movement as they create large angular shapes with their legs mimicking the intricate actions of traditional weaving practices. This movement choice supports the choreographic intent as it reflects the weaving practices at a larger extent through the use of body in the dance work. Formations are also used to support the choreographic intent of this section as the dancers sit in a semi circular formation and roll side to side and create the angular movements, this reflects the intent as it conveys the idea of inclusivity and unity of traditional practices within culture as through the half circle the audience feels included and

5/5 Marks

Great

★ Final supplementary page! (pg. 16)

Question number: 5

involved as they see the detailed movements and feel apart of the practices. In the section newer energy qualities are used within the section to reflect the intent. Vigorous energy qualities are established within the movement to create sharp and strong movements through this constructive use of energy qualities. The idea of better perpetual motions are conveyed as the strong movements create this formation of perpetual motions. Partner work is used in this section to convey and reflect the intent as traditional male/female duets are utilised where the male lifts the female to produce angular shapes and establish dynamic. A contrast of levels is established and the angular movements produced at a high level reflect the idea of bodies becoming turbines as it manipulates the idea of a wind turbine through the dynamic and movements created.

Design concepts are used within the dance

Final supplementary page (pg. 16)

Keep it clear + succinct.

Great structure to ensure you linked back to intent

Lots of clear detail in this section. Maybe choose only 2-3 examples next time for a 5 mark question

Supplementary page

Question number: S (movement)

★ a specific example includes where dancers are on the floor and their arms are enclosed by the costume, they are in the shape of a ball and the only movement is the leg arising with a bent knee and flexed foot. Good example

○ a specific example includes the arms creating strong windmill motions alternating arms and rhythms.

Question number: \_\_\_\_\_

Design concepts are used to support the intent of commemorating the life of Unaijon through the section Religion. Religion was Merceri Des, Mues ~~which~~ as music which is one of the world's most ~~with~~ religious songs created in the 17<sup>th</sup> century to highlight how David Unaijon was a religious

5/5 Marks



Question number: \_\_\_\_\_

man seen preaching in the Catholic church. This is then <sup>Good</sup> juxtaposed <sup>projection of</sup> with the <sup>^</sup> Aboriginal Milky Way which is believed to be the ancestral home of Ponde, the Great God who made the lands of the Ngandori people the way it is currently <sup>and</sup> to show how despite being Catholic, Unaipon also believed in his cultural heritage and traditions. ~~Good showing~~

~~that David Unaipon~~ Another way Unaipon uses the design concepts to share the life about David through stage lighting in Power as in the corridor of light, a streak of light in the middle of the stage ~~light of~~ which symbolises how David Unaipon believed that science and myth co-existed where one half of the stage represented science which was then separated by the other half which was myth.

Aboriginal cultural contexts that influenced Unaipon is Australian culture and people as Australia is a multi-cultural ~~ethnic~~ community with people from several cultures like Aboriginal, Chinese, Italian etc. Unaipon is influenced by Australian Aboriginal people whose traditions has been around for 65,000 years.

5/6 Marks

Question number: \_\_\_\_\_

and an aspect of Aboriginal culture is myth and story telling, this influences the dance work through the entire dance work being the story telling of the life of David Unaipon ~~and~~, commemorating his life and his achievements. While the aspect of ~~story~~ myth can be seen in the Aboriginal Milky Way which is a recurring image projected at the beginning of Nganderji - in the beginning and ~~the~~ Religion. The Aboriginal Milky Way is to represent ~~show~~ the culture which Unaipon is originated which is about the home of ~~the~~ <sup>Ponde</sup>, the Giant God and how ~~the~~ <sup>they</sup> manipulated the land. Another aspect that has influenced the dance work is the entire creation of the dance work as Bangarra Dance Theatre follows a cycle called the creation cycle. First it starts off as a concept and idea which links to consulting the Aboriginal Elders and community to see if they ~~are~~ permitted to create it, Bangarra will continuously show the Elders their work to see if it is accurately. Lastly it has to be given consent before it can be show cased to the public.

Good but you now need to link your ideas back to the overall impact they had on the piece. This dot point needed a bit more structure

Supplementary page

Question number: \_\_\_\_\_

Question 5:

^  
Bangarra also receives funding from the Australian Arts Council, <sup>donors</sup> private ~~owner~~ and businesses. Bangarra also receives funding from performances and events. An interesting fact about Bangarra is in 2016, they made their first featured film called Spear.