2024 VCE Dance written external assessment report

General comments

The 2024 written examination followed the [*VCE Dance Study Design From 2019*](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/Dance/Pages/Index.aspx). The examination questions were based on the key knowledge and key skills that underpin the outcomes in Units 3 and 4. Students were required to demonstrate their understanding of choreographic principles and the prescribed works studied throughout both units.

The examination consisted of six compulsory questions. Questions 1, 2 and 3 related to students’ solo dances and the learnt group work. Questions 4, 5 and 6 related to dance works selected from the prescribed list published annually in the VCAA Bulletin. The list offers new works every year, so it is important to carefully check the list at the start of each year before deciding on the works to be studied. Responses indicated that most students had studied works from the current prescribed list; however, it is important that responses in the exam focus on the prescribed solo or section of the work and the main dancer/character listed for the work. Some students referred to parts of the dance work that were not prescribed, or to solos or dancers other than those listed on the prescribed list.

High-scoring responses provided comprehensive answers that demonstrated an understanding of the key knowledge and skills relevant to each question, using accurate and appropriate terminology.

Low-scoring responses displayed a limited understanding of the key concept(s) involved and/or showed limited knowledge of appropriate dance terminology. Further revision of VCE Dance terminology leading up to the examination would enable a stronger response in this area.

A focus on general examination technique would also assist students. Students are advised to read each question carefully and highlight the command terms to ensure they understand what is being asked. They should use their reading time to identify the key terms and concepts the question is focusing on, and ensure they address all aspects of the question in their response.

[Past written examinations, examination reports and sample examination material](https://www.vcaa.vic.edu.au/assessment/vce-assessment/past-examinations/Pages/Dance.aspx)s may assist a student’s examination preparation. Students are advised that this material serves only as a sample, and that the number and type of questions vary each year.

Sample student responses in this report may contain spelling and grammatical errors that have not been edited.

Question 1

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Mark | 0 | 1 | 2 | 3 | 4 | Average |
| % | 5 | 6 | 23 | 26 | 40 | 2.9 |

Students were required to show an understanding of two ‘rehearsal processes’ to establish accurate spacing in a learnt group work. These could include but were not limited to:

* slowly marking through floor pathways between different group formations
* using a mirror to check spacing, such as the distance between dancers in group formations
* receiving feedback from the choreographer to establish correct group spacing
* repeating movements and pathways to develop muscle memory of correct group spacing
* watching a video of movement and noticing errors in spacing, such as formations and directions of pathways.

No marks were given if students referred to other processes, such as choreographing or performance processes, or where students discussed rehearsals in general terms without any reference to clarity and establishment of correct spacing.

This question assessed students’ understanding of the content of Unit 3 Outcome 3. Specifically, it related to the following dot points:

* Key knowledge: Dance analysis
* approaches to documenting and analysing the realisation of the learnt dance work including use of the process of learning, rehearsing, preparing for performance and performing
* Key skills: Analysis of the learnt dance work
* document and analyse the realisation of the dance work
* Key skills: Learning, rehearsing and performing a learnt dance work
* work with other dancers to clarify and establish correct timing, spacing and movement qualities.

High-scoring responses correctly identified two plausible rehearsal processes and gave a detailed description of how these processes assisted with establishing correct spacing for the learnt group dance. Strong responses included information about how the rehearsal processes enhanced spatial accuracy, such as how they enhanced the directions, pathways and formations of the group.

Low-scoring responses:

* incorrectly identified a rehearsal process
* referred to choreographic or performance processes instead of rehearsal processes
* listed a correct rehearsal process but provided no discussion of how it could be used to establish correct spacing of the group.

The following is an example of a high-scoring response:

Asking the choreographer questions allows the group of dancers to gain clarity on the correct spatial pathways set by the choreographer. This practice optimises spatial accuracy as each dancer has an understanding of the spacing within the group formations.

Repetition of the group dance work initiates muscle memory of the spatial pathways and movement vocabulary, allowing the dancers to execute the dance work without conscious thought. This practice prevents collisions between the dancers resulting in less injuries from falling over such as rolled ankles. Repetitions ensure that accurate spacing is upheld throughout the dance work.

Question 2

This question was in three partsrelated to the cohesive composition solo. It assessed students’ knowledge and understanding of the content of Unit 4 Outcome 2. Specifically, it related to the following dot points:

* Key knowledge: Choreography, rehearsal and performance of a solo dance work
* ways of using the choreographic process to create movement vocabulary that involves a range of actions to communicate the intention
* approaches to selecting production elements including music and/or sound, as appropriate, to enhance communication of the intention and movement vocabulary
* Key knowledge: Analysis of a solo dance work
* approaches to documenting and analysing application of the choreographic process and realisation of a solo dance work through rehearsal, preparation for performance and performance
* Key skills:Choreography, rehearsal and performance of a solo dance work
* choreograph a cohesive composition which communicates a selected intention by:
* using the choreographic process and choreographic devices to create movement vocabulary
* making choices about the use of production elements.

Question 2a.

|  |  |  |  |
| --- | --- | --- | --- |
| Mark | 0 | 1 | Average |
| % | 42 | 58 | 0.6 |

Question 2a. required students to define a choreographic device used in their cohesive composition solo to invent or manipulate movement. These could include devices such as repetition, motif, augmentation, abstraction, accumulation, inversion or distortion.

An accurate definition of the device identified was required for one mark. No marks were awarded if a student did not define a plausible device or only named a device but did not define it. No marks were awarded if a student defined a choreographic process rather than a choreographic device, or defined a movement category.

Question 2b.

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Mark | 0 | 1 | 2 | 3 | 4 | Average |
| % | 13 | 7 | 18 | 26 | 35 | 2.6 |

Question 2b.required students to explain how they used the choreographic device in part a. to invent or manipulate movement to communicate their intention in the cohesive composition solo.

High-scoring responses included a detailed description of how the chosen choreographic device was used, a clear movement example(s), and an explanation of how this example(s) helped to communicate the intention (or an aspect of the intention) of their solo.

Low-scoring responses did not include all three elements of choreographic device, movement example and discussion of intention, or the response did not refer to a plausible choreographic device. No marks were awarded if a response did not correctly convey understanding of the identified device in part a. (that is, they identified ‘accumulation’ as the device but discussed ‘distortion’ instead).

Question 2c.

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Mark | 0 | 1 | 2 | 3 | Average |
| % | 2 | 11 | 27 | 60 | 2.4 |

Question 2c.required students to discuss how the selection of music and/or sound (or the absence of sound) enhanced the intention of the cohesive composition solo.

Students generally answered this question well. High-scoring responses provided detailed information about how the music enhanced the communication of their intention. These responses mentioned how aspects of the music/soundscape such as tempo, instrumentation, phrasing and/or sound effects helped to convey the intention or aspects of the intention.

Low-scoring responses discussed aspects of the music without information about how this helped to communicate the intention, or made no reference to the selection of music (or the absence of sound) and discussed only the intention.

The following is an example of a high-scoring response:

Part a.

One choreographic device used is a motif, which is a movement or phrase repeated throughout a dance work that can be manipulated to convey an intention.

Part b.

I used motif in my cohesive composition solo to establish a connection between the sections in my dance work, inspired by my intention, that being the idea of an aneurysm (a weak spot in a blood vessel) as it bulges, creating blood clots that stop blood flow to the brain, eventually causing seizure. My motif entailed a hand gesture of my hand tracing my body, symbolizing blood flow through the body. I manipulated this movement by changing the movement quality, for example in section D of my dance work, where I added a vibratory quality to symbolize seizure.

Part c.

After selecting the intention of my dance work, inspired by the idea of an aneurysm, I decided that I wanted to find an obscure piece of sound that emphasised my intention. My chosen soundscape contains accents with a pulsing quality, reminding me of the body's pulse as the heart pumps blood through the body, as well as a building suspenseful quality that leans into the idea of a blood clot building. These features assist the communication of my intention by adding to the movements being performed to convey the intention.

Question 3

This question was in twopartsrelated to the skills solo. Itassessed students’ understanding of the content of Unit 3 Outcome 2. Specifically, it related to the following dot points:

* Key knowledge: Choreography, rehearsal and performance of a skills-based solo dance work
* approaches to performance of the skills-based solo dance work including use of performance practices to enhance artistry and communicate the intention
* Key knowledge: Analysis of a skills-based solo dance work
* processes used to realise a skills-based solo dance work that communicates an intention:
* rehearsal, pre-performance and performing a solo dance work
* Key skills: Choreography, rehearsal and performance of a skills-based solo dance work
* communicate the intention of the work and demonstrate artistry in performance.

Question 3a.

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Mark | 0 | 1 | 2 | 3 | 4 | 5 | 6 | Average |
| % | 25 | 4 | 9 | 9 | 16 | 11 | 25 | 3.2 |

Question 3a.required students to discuss three performance practices that can be used to enhance artistry when performing the skills-based solo. The study design does not provide a list of performance practices, but aspects that could plausibly occur in performance could include:

* projection of eye and body focus out to the audience in performance
* use of facial expression or whole body expression when performing
* orientation and awareness of spatial markers in the performance space
* awareness and emphasis of musical accents and phrases when performing
* technical awareness and proficient use of skills when performing.

High-scoring responses described three plausible performance processes and outlined the impact that each of these had on the enhancement of a dancer’s artistry. Strong responses discussed aspects of artistry that were enhanced by these practices, such as the communication of the intention, the seamless integration of technical and expressive skills and an increased connection with the audience.

Common errors included describing choreographic, rehearsal or pre-performance processes rather than processes used while performing. No marks were awarded in these instances.

Question 3b.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Mark | 0 | 1 | 2 | Average |
| % | 6 | 36 | 58 | 1.5 |

Question 3b. required students to outline why it is important that dancers develop artistry in a skills-based solo. Students could repeat a point from part a. but needed to explain why or how it is important. For example, they could discuss the use of eye and body focus, and then link to how this aspect is useful in a skills-based solo.

Students generally answered this well. High-scoring responses outlined the importance of artistry in a skills-based solo, such as how it helped a dancer connect with the audience, project an intention, mood or emotion, and develop the overall aesthetic of the skills-based solo. Many students discussed the importance of showcasing a dancers’ unique qualities, and the integration of expressive and technical aspects of the solo.

No marks were awarded if the response did not refer to artistry.

The following is an example of a high-scoring response:

Part a.

Use of Eye Body Focus. Whilst performing my skills-based solo, I incorporated the use of eye body focus. By doing so whilst performing, I executed my movement with the assistance of connecting eye and body focus to manipulate the movement. This enhanced artistry as it evoked a mood, allowing the audience to be intrigued.

Appropriate Facial Expression. The use of appropriate facial expression was a practice I used while performing. I did this by replicating the emotions I felt through the music, enhancing the movements performed. This enhanced artistry as it allowed the audience to be engaged, understanding how they should feel watching the solo.

Technical Accuracy. Whilst performing, I ensured I was executing movement vocabulary with accuracy. I ensured that each step was clear and precise, showing efficient and clean pathways with correct alignment. This enhanced artistry as it ensured a seamless execution of movement, allowing the audience to enjoy watching.

Part b.

The importance of artistry is developed through the refinement of performance and technical skills that are required to execute choreography. It is developed through the rehearsal practice to the point where it becomes muscle memory, ensuring a seamless and accurate representation of movement, which allowed me to perform my skills-based solo with technical and performance accuracy through the use of performance skills.

Question 4

This question was divided into two parts. It assessed students’ knowledge and understanding of Unit 3 Outcome 1: analysis of a selected solo dance work from the prescribed list. Specifically, it related to the following dot points:

* Key knowledge:
* influences on choices made by choreographers in relation to the intention, movement vocabulary and production aspects in the selected dance works
* Key skills:
* discuss and analyse influences on choices made by choreographers in relation to the intention, movement vocabulary and production aspects of the selected dance works.

Question 4a.

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Mark | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Average |
| % | 4 | 5 | 9 | 11 | 18 | 14 | 14 | 9 | 16 | 4.7 |

Question 4a. required students to select a solo work from the prescribed list, and identify and explain influences (plural) on the solo dance work that affected the choices made by the choreographer in relation to the intention of the work. Students needed to refer to at least two different influences but could have referred to more.

High-scoring responses identified and explained two or more plausible influences in detail. These responses included an in-depth discussion of each influence, often providing information on how, when and where the choreographer was exposed to or met each influence.

Low-scoring responses:

* identified influences that were not plausible
* listed one or more influences with limited detail
* discussed only one influence on the solo dance
* described the intention of the solo dance with no discussion of influences
* briefly outlined the influence and discussed the impact of the influence in this section of the paper rather than in part b.

Question 4b.

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Mark | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | Average |
| % | 13 | 9 | 15 | 14 | 19 | 8 | 6 | 6 | 10 | 3.6 |

Question 4b. required students to analyse the impact of the influences identified in part a. on the intention of the solo dance work. Students were required to refer to two or more influences that they had explained in part a.

High-scoring responses referred clearly to the influences explained in part a. These responses provided an in-depth analysis of two or more influences, and analysed how each influence impacted the intention (or aspects of the intention). Some students described expressive movements, phrases or sections of the solo that communicated the intention (or aspects of the intention) as evidence of the impact of an influence.

Low-scoring responses:

* described the impact of influences on movement vocabulary of the solo but did not discuss the intention
* described the impact of influences on the production aspects of the solo but did not discuss the intention
* outlined the intention only, with no links made to the influences identified in part a.
* discussed briefly the impact of only one influence
* referred to influences not mentioned in part a.
* repeated the same information provided in part a.

The following is an excerpt from a high-scoring response:

Part a.

Sergei Polunin grew up in the town of Kherson in southern Ukraine. He began training in ballet at the age of eight as he was regarded “as not being able to sit still at his desk” (Dancer, 2016). Polunin immediately excelled at ballet having always been regarded as “unusually flexible” (Dancer, 2016) by nurses and doctors. When Polunin was nine himself and his mother decided to move to Kiev so Polunin could access better training as his mother wanted “to make sure he could reach the top” (Dancer, 2016). Polunin began attending the choreographic school regarded as the best in Ukraine. Following Polunin’s graduation from the choreographic school at age 11 he applied to the Royal Ballet School in London. Polunin was accepted to the school and began training there at age 13, leading him to travel overseas to continue his training… Polunin 's training leading to his perfect ballet technique ultimately had significant influence on the choices made by the choreographer in relation to the intention of the dance work Take Me to Church.

Whilst Polunin was attending the Royal Ballet School he also began to struggle with depression leading him to abuse drugs and alcohol, also having significant influence on the intention of the dance work Take Me to Church. When Polunin started attending the Royal Ballet School he began to “crumble in his head” (Dancer, 2016) and was known to be “blackout drunk within 10 minutes of returning home” (Dancer, 2016) from the age of 15. Polunin also began to take illicit substances such as cocaine to get through rehearsals and performances describing it as “fake energy” (Dazed, 2017). Polunin was also known to show up to rehearsals late and often hung over. Polunin struggled to cope with the restrictive and monotonous nature of the professional ballet leading him to “push and push until the end when he just exploded” (Dancer 2016). Polunin's mental struggles and subsequent substance abuse had clear influence over the intention of the dance work Take Me to Church.

Part b.

Polunin’s ballet training had significant influence over the intention of the dance work Take me to Church, choreographed by Jade Hale Christophi. The intention of the dance work is to act as Polunin’s swan song to the dance world, displaying his impeccable technique and overall love for the art form as well as the pain he felt, struggle with the idea of wanting to dance as he loved it so much and feeling forced to dance to succeed, clearly influenced by his training that led him to fall in love with ballet and his developed technique. The intention of section A is to convey Polunin’s internal struggles with the dance world, reflecting the love he felt for the art form but feeling too restricted by the lifestyle it brought. As well as the intention of section B to convey Polunin’s amazing ballet technique and how ultimately he loved ballet, influenced by his training. The intention of the dance work Take Me To Church was clearly influenced by Polunin’s ballet training fostering his flawless technique and love of the art form of ballet.

The intention of the dance work Take Me To Church was also clearly influenced by Polunin’s mental struggles and substance abuse with the dance aiming to convey Polunin’s difficult choice to leave the dance world as he loved ballet but was struggling internally with expectations and restrictions of the ballet world, leading him to turn to drugs and alcohol. Section A of the dance work explicitly aims to reflect this influence communicating Polunin’s pain and depression as he navigates the ballet world. Section B aims to convey Polunin’s love for ballet ultimately keeping him in the ballet world despite him wanting to escape, influenced by his depression and inner struggle. The intention of the dance work Take Me To Church was clearly influenced by Polunin’s mental health struggles and substance abuse as it aims to convey his internal pain and struggle.

Question 5

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Mark | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 |
| % | 3 | 0.5 | 0.5 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 2 | 3 | 3 |

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | Average |
| 2 | 2 | 3 | 6 | 5 | 6 | 6 | 7 | 7 | 9 | 9 | 21 | 18 |

Students needed to select a different prescribed solo dance work from the one chosen for Question 4, and identify fourdifferent movement categories used in this solo. The were required to describe a phrase of movement (more than a singular action) that demonstrated each category, and analyse how this phrase and/or movement category communicated the choreographer’s intention for the solo. For each movement category, a different phrase of movement was required. Movement categories include:

* gesture
* elevation
* falling
* travelling
* turning
* stillness.

For each paragraph discussing a movement category, describing the phrase and analysing how the phrase and/or movement category communicated the intention, a maximum of six marks were awarded   
(that is, 6+6+6+6 = 24 marks).

This question assessed students’ knowledge and understanding of Unit 3 Outcome 1: analysis of prescribed solo dance works. Specifically, it related to the following dot points:

* Key knowledge:
* movement vocabulary from each movement category and physical skills required to perform the selected dance works
* the form of the selected dance works: the movements, phrases and sections used to express the intention
* Key skills:
* describe and discuss how the movement vocabulary is used to communicate the intention in the selected dance works.

High-scoring responses identified a correct movement category, described in detail a phrase of movement that clearly illustrated the category identified, and explained in detail how the chosen phrase and/or category had been used to convey the choreographer’s intention (or an aspect of the intention). High-scoring responses showed clear understanding of the movement category itself, and used appropriate terminology to describe both the category and the phrase of movement.

Low-scoring responses did not address all aspects of identifying a movement category, describing an example of a phrase, and communicating the intention. Common errors included students not knowing the VCE Dance terminology ‘movement categories’ and ‘phrase’ of movement.

Low-scoring responses:

* identified a physical skill or element of movement rather than a movement category
* described how a singular action rather than a phrase of movement conveyed the intention
* described a movement phrase not related to the movement category identified
* briefly described a movement phrase but did not explain how it communicated the intention
* described how an identified movement category communicated the intention but did not provide an example of movement vocabulary.

The following is an excerpt from a high-scoring response:

Prescribed Solo Dance: Singin’ in the Rain

Gesture

The dancer begins by standing in a wide parallel with his legs and extending his arms out to the side, opening his chest and releasing his neck to hold a high eyeline. This becomes the motif and suggests that the dancer is opening his heart out to the world. He then continues on his journey home by strolling down the pavement until he reaches the lamppost. He quickly elevates onto the lamppost and gestures outwards with one arm out to the side, varying the previously established motif. He then swings away from the pole and back into the pole in a controlled manner and holding his open gesturing arm out to the side. He then quickly elevates off the lamppost and hugs the pole as if he is tightly hugging the girl of his dreams. These open-body gestures and playful hugging of the post reflect the dancer's heart ‘exploding’ after kissing the girl of his dreams.

Travelling

In phrase 7 the dancer performs a tap sequence where he travels from side to side. He then performs a swinging movement transferring his weight from one leg to the other and swinging his umbrella from side to side. He then quickly travels in a sideways direction performing a stepping pattern in an even rhythm and swinging his umbrella in a circular direction. He travels along the pavement to reflect his intention that he is on his journey home. The dancer then stops and puts his hand out in front of his torso with the palm up to feel the rain as he travels in a forward direction by walking on a low level almost in a lunge position. As he travels sideways he continues on his journey home and his happiness is evident as he travels forward to feel the rain rather than shielding himself from it with his umbrella.

Question 6

|  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Mark | 0 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| % | 10 | 0.5 | 2 | 2 | 1 | 1 | 3 | 2 | 3 | 4 | 5 |

|  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | Average |
| 4 | 6 | 6 | 7 | 6 | 8 | 6 | 9 | 6 | 10 | 12.3 |

Students were required to discuss the spatial organisation of the prescribed group dance studied, and how this was used in the relationships between the dancers to communicate the intention throughout the work.

The four elements of spatial organisation include:

* dimension
* direction
* level
* focus.

For each spatial organisation element identified, students were required to discuss a movement vocabulary example from the prescribed group work. Responses needed to describe how the element of spatial organisation was used in the relationships between the dancers to communicate the intention. A different movement example was required for each element of space identified. Responses needed to provide examples from two or more sections of the group work, as the question stipulated that the use of space was to be discussed ‘throughout the dance’.

For each element of spatial organisation, illustrated by a movement example and linked to the dancers’ relationships and communication of the intention, a maximum of five marks were awarded   
(that is, 5+5+5+5 = 20 marks).

This question assessed students’ knowledge and understanding of Unit 4 Outcome 1: analysis of the prescribed group dance. Specifically, it related to the following dot points:

* Key knowledge:
* ways that the elements of spatial organisation are manipulated to communicate the intention and used in the relationships between dancers
* Key skills:
* analyse the ways that group structures, spatial arrangements and the elements of spatial organisation are manipulated to communicate the intention.

High-scoring responses correctly identified the elements of spatial organisation, and illustrated each of these with a detailed movement example. These responses provided a clear discussion of the relationships between the dancers in each of the examples used, and explained how this example helped to convey the intention (or an aspect of the intention). High-scoring responses used appropriate VCE Dance terminology to describe the movement example. Many students usefully supported their response with a diagram of the dancers’ spatial relationships.

Low-scoring responses:

* discussed group structures instead of spatial organisation
* identified an element of spatial organisation and discussed how this conveyed the intention, but with no movement example
* initially identified an element of spatial organisation, but then discussed a different element of space in the movement example (for example, identified ‘direction’ but then discussed ‘eye/body focus’)
* identified an element of spatial organisation and an example in brief terms, without explaining the relationship between the dancers or the communication of the intention
* used the same movement example in their discussion of different elements of spatial organisation
* listed the element of spatial organisation with no movement example or discussion of relationships or intention.

The following is an excerpt from a high-scoring response:

Prescribed Group Dance: ‘Seize the Day’ from Newsies

Direction

Manipulations in direction of travel begin a phrase in Section A. Jack Kelly, the lead dancer, is positioned in the middle of the performance space as he performs a percussive stomp with his left leg before using a bound flow to slide it back. The dancer continues to shift his direction of travel towards the back of the performance space as he travels with a fellow newsboy on a direct pathway. He takes 5 steps towards the back of the stage whilst fellow newsboys enter from the left and the right sides of the stage on a horizontal pathway. The dancers perform the stomp and slide gesture in a cannon as they all enter the stage in a direct pathway from the sides to emphasise the intention of the newsboys rallying together to seize the opportunity for change, gathering together to perform a strike.

Focus

To begin a phrase in Section B, the dancers perform in unison and are positioned on top of the newspaper with their body and eye focus directed towards the audience. They then use a swinging energy quality to slide their feet back and forth in a criss cross manner as they shift their eye focus down towards the newspapers. This emphasises their anger and dislike for the news tycoons as they step on their products and look down on it. They then shift their body and eye focus to the left stage as they perform a foot gesture, twisting their left foot on the newspaper using an accent within the music. They invert this movement as they then perform it shifting their focus to the right stage. The shift in focus emphasises how the newsboys are ready to strike against the news corporations from any direction and have the strong will to fight back.