

2015 Dance written examination report

General comments

The 2015 Dance written examination reflected the *VCE Dance Study Design 2014–2018*. As in previous years, 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 five questions and all questions were compulsory. Questions 3, 4 and 5 related to dance works selected from the prescribed list of dance works published annually in the *VCAA Bulletin*. The list changes each year; therefore, it is important to carefully check the list at the start of each year before deciding on the selection of works to be studied. Generally responses indicated that students had studied appropriate works from the current prescribed list.

High-scoring responses were comprehensive and demonstrated consistent use of accurate and appropriate terminology, as well as detailed knowledge and understanding of the key knowledge and skills relevant to each question.

Low-scoring responses displayed a limited understanding of the key concept(s) involved and/or showed limited knowledge of appropriate dance terminology. The study design contains information concerning the concepts and associated terms used in the study.

It is essential that students become familiar with using the appropriate terminology in all written tasks, including the final written examination. Further revision of VCE Dance terminology leading up to the examination would enable a stronger response in this area.

Students are advised to read each question carefully to ensure that they understand what is being asked. They should use their reading time to identify the key terms and concepts the question is focusing on. They should also ensure that they address all aspects of the question in their response. Diagrams were awarded marks only if they provided information that was in addition to written responses.

Students should be reminded to practise effective time management when completing the examination. It appeared that time management presented a problem for some students who presented lengthy responses for Questions 1, 2 and/or 3, but neglected to answer the two extended responses in full. Further practice at writing to a set time would assist students in preparing for examination conditions and improve their overall examination technique.

Past written examinations and other material, such as examination reports and sample examination material (available on the VCE Dance examination page of the VCAA website), may be useful in assisting with a student's examination preparation. Students are advised that this material serves only as a sample and that the number and type of questions for each year may vary.

Questions 4 and 5 invited an essay-style response, and students may or may not have used diagrams and/or drawings. Marks were assigned according to the degree that all parts of the question were addressed, together with the quality, depth, detail and comprehensiveness of the answer. In 2015, this included the capacity of the answer to substantiate opinions relating to

expressive intention and form in Question 4, and influences on the choreographer(s) in relation to Question 5. There was no particular, or singular, correct answer for Questions 4 and 5.

Specific information

Note: Student responses reproduced in this report have not been corrected for grammar, spelling or factual information.

This report provides sample answers or an indication of what answers may have included. Unless otherwise stated, these are not intended to be exemplary or complete responses.

The statistics in this report may be subject to rounding resulting in a total more or less than 100 per cent.

Question 1

Marks	0	1	2	3	4	5	6	7	8	9	Average
%	4	3	4	8	8	9	12	11	12	30	6.2

This question assessed students' knowledge and understanding of the content in the specific 'dance technique' area of Outcome 3, Unit 3: the processes and/or principles dancers need to adhere to, practise and learn during systematic technical dance training to increase dance technique skills that are safe for the body.

High-scoring responses were based on three processes or principles relevant to the following areas, which are outlined in the key knowledge and key skills of Outcome 3, Unit 3.

- effective warm-up and cool-down processes at the beginning and end of dance activity
- systematic refinement of physical skills through appropriate exercises repeated over time
- alignment of body parts in movement and in stillness
- accurate execution of a range of body actions and variations of the elements of movement through the safe use of physical skills (this could include injury prevention and management)
- memorisation and safe execution of complex phrases and sequences

High-scoring responses contained a detailed and comprehensive explanation of how three processes or principles of systematic dance training could assist a dancer in developing safe dance technique.

Low-scoring responses:

- did not make reference to a correct and/or specific process or principle of dance technique as outlined in the key knowledge and key skills of Outcome 3, Unit 3
- presented a brief explanation or outline of a process or principle, which demonstrated a limited understanding of how the identified process/principle assisted a dancer to develop safe dance technique
- identified a definition and/or presented an explanation without any relation to how the process/principle assisted a dancer to develop safe dance technique.

The following is an excerpt from a high-scoring response. The process being addressed is 'warm-up'.

Systematic dance training is essential to any dancer to develop safe dance technique by teaching and allowing a dancer to stretch and warm up using safe and correct techniques. Over time, the dancer can prevent injury by engaging in exercises such as joint mobilisation, cardio work such as a light jog on the spot and stretching as this will enable their heart rate to increase and the muscles to become more pliable. It will also increase awareness of any problem areas of the body which may require attention prior to engaging in the actual class.

Question 2a.

Marks	0	1	2	3	4	5	6	Average
%	17	5	7	11	13	13	34	3.7

This question required students to imagine a given situation and apply their knowledge in a particular way. The question facilitated the application of generic knowledge to a context.

This question assessed students' understanding of three performance practices that a dancer could use to prepare to enhance the artistry of a solo dance work. When answering the question it was not necessary for students to refer to their particular or personal experiences of a specific solo dance work.

To gain full marks for this question, students were required to describe three performance practices that could enhance a dancer's artistry.

The study design does not include a specific list of performance practices, which gives teachers and students flexibility to focus on performance practices relevant to their personal movement vocabulary. Performance practices can be described in general or style-specific ways. Appropriate and plausible performance practices (skills or processes) used while performing to enhance artistry could include (but are not limited to):

- the ability to use body actions and physical skills proficiently
- knowledge of and accurate execution of choreography
- knowledge of the movement vocabulary and variations of elements of movement
- accurate use of spatial orientation to facilitate expressiveness
- use of eye and body focus to enhance expressiveness (eye line)
- appropriate use of facial expression and projection through the whole body to enhance communication of the expressive intention
- use of musicality and movement quality to enhance communication of the expressive intention
- mental focus and absorption with the thematic ideas and expressive intention while performing.

High-scoring responses presented a detailed and comprehensive description of three performance practices a dancer could draw on and utilise while performing to enhance their artistry.

Low-scoring responses:

- confused performance skills with movement creation processes, rehearsal practices and/or pre-performance practices
- lacked adequate detail about the stated skill or process
- did not link the stated skill or process to how it enhanced the dancer's artistry.

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

Accurate execution of the choreographed movement vocabulary during a performance can enhance the dancer's artistry. By performing each step accurately the expressive intention may be communicated more clearly, improving the dancer's ability to form a connection with the audience.

The dancer may also maintain appropriate eye/body focus and facial expression throughout their performance to enhance their artistry. This aspect will have been intentionally choreographed to communicate the expressive intention. Making a full commitment to the accurate execution of this expression will evoke the appropriate feelings and emotions in the audience.

The final skill is the accurate use of space. Performing the dance as it was choreographed in the space, using various points in space, direction and pathways, will allow the expression of

the spatial design to be projected and the audience to connect to the intention of the movement in space.

Question 2b.

Marks	0	1	2	3	4	Average
%	3	8	21	25	42	3

This question required a discussion of why it is important that dancers develop artistry. To gain full marks, students needed to present a detailed and clear argument or reason(s) discussing the importance of a dancer's artistry.

The study design includes artistry relevant to this question in the dot points of the Unit 3 and Unit 4 Outcomes. The study design does not detail set parameters or interpretations of the broad and important term 'artistry'. In its rationale, the study design states, 'VCE Dance is designed to develop students' understanding and appreciation of dance as an art form' (page 5) and the content in Units 1–4 is formed around the understanding that dances and dancers express and communicate expressive intentions. A dancer's artistic action, behaviour or approach has the purpose of communicating and expressing ideas and intentions through movement.

This question asked students to discuss 'why' and not 'how' it is important that dancers develop artistry.

Students approached this question in various ways; for example, they:

- defined the term 'artistry' in the context, or for the purpose, of explaining why it is important for dancers to have artistry
- demonstrated an understanding of the concept by discussing the way in which various aspects of performance and the act and effectiveness of performing are improved and/or enhanced via artistry
- demonstrated an understanding that the dancer's ability to communicate an expressive intention is increased through the development of artistry.

A high-scoring response either presented a broad or generic approach to discussing the purpose of artistry for communicating the expressive intention and increasing the dancer's capacity to do so, or it detailed a number of specific elements or areas of artistry the student considered important, linked to a discussion about the importance of each element to artistry.

Examples of responses included:

- to communicate and progress the expressive intention so an audience understands the work
- to project the movement vocabulary to facilitate a connection with the audience
- to project a 'mood' to the audience and enhance the expressive intention
- to communicate a pleasing aesthetic that an audience appreciates
- so dancers feel a connection to the emotion of the movement vocabulary and fulfil their commitment to communicating to the audience.

Low-scoring responses:

- referenced the use of performance practices rather than artistry
- repeated information in different ways
- wrote 'off-task'.

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

It is important for dancers to approach dance making through developing skills in 'artistry' as it allows them to connect with their performance and successfully project and communicate aspects of the expressive intention to an audience. Through using face and body expression,

executing movements in an accurate way using choreographed qualities of movement and understanding the expressive intention, a dancer can enhance their artistry to establish a strong emotional connection with the audience. The successful performance and portrayal of the expressive aspect of the movement is dependent on the dancer's ability to connect with the audience illicit a response. Artistry forms a vital connection between the artist and the audience.

Question 3

Work chosen	0	1	2	3	4	5	6	7	8
%	0	8	38	13	17	7	8	1	8

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	Average
%	2	0	2	1	2	2	4	3	8	5	5	6	12	8	12	6	22	11.5

This question required students to address two prescribed works from Unit 3 and to present their answer in table format. In each table, students needed to correctly describe examples of movement vocabulary that demonstrated the choreographer's(s') use of the choreographic devices abstraction and repetition.

For each work, different examples of movement vocabulary needed to be used.

High-scoring responses presented detailed and comprehensive descriptions of movement vocabulary examples that made it evident that these examples resulted from the choreographer's(s') use of each choreographic device.

Choreographic device: Abstraction (altering the appearance); for example, creating an abstract/dance movement from a literal movement such as pointing or walking or varying an aspect of the movement vocabulary within the dance.

Example of movement vocabulary:

A description of the original movement vocabulary and how it had been abstracted or how an idea or concept had been represented in an abstract physical way helped demonstrate the use of the choreographic device abstraction.

Choreographic device: Repetition

Example of movement vocabulary:

A description of the original movement vocabulary and how it was repeated helped demonstrate the use of the choreographic device repetition. To effectively illustrate the idea of repetition students generally referred to:

- repeated actions that occurred immediately after each other (consecutively)
- repetitions that were periodically placed throughout the solo and hence became a motif
- movement vocabulary that is repeated with some variation; for example, facing a different direction or executed at a different speed.

Low-scoring responses:

- lapsed into a discussion of the movement vocabulary without demonstrating an understanding of how the movement had been manipulated
- showed a limited understanding of the use of either abstraction or repetition.

The following is an excerpt from a high-scoring response. The work being analysed is 'Ruby Tuesday' by Christopher Bruce. Note only one table has been presented in this excerpt and only one example has been given for each choreographic device.

Choreographic device	Example of movement vocabulary
abstraction	<p>Example 1</p> <p><i>The dancer imitates the pedestrian action of 'climbing a ladder'. This everyday action is distorted or made abstract by altering the realistic appearance or features of the original inspiration. The dancer locomotes laterally in the space while incorporating the gesture of upwards climbing. The original action is altered, however the 'essence' of climbing is still apparent, to show the character escaping towards something.</i></p>
repetition	<p>Example 1</p> <p><i>An example of a movement phrase which is constant and often repeated throughout the dance is the 'hair twirling' motif. Initially this motif involves the dancer slowly walking forward, whilst looking down and twirling her hair with her right hand in a small dimension. This movement is repeated in exactly the same way in each of the three sections.</i></p>

Question 4

Work chosen	0	1	2	3	4	5	6	7	8
%	1	7	50	9	13	5	12	1	3

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	Average
%	3	1	2	2	5	4	5	3	7	5	7	4	7	7	4	4	5	5	4	1	15	13.6

This question assessed students' knowledge and understanding of the term 'dance design' in one prescribed solo work studied in Unit 3. The selected work could be one of the solo dance works used to answer Question 3.

Students were required to analyse the relationships between the expressive intention, the movement vocabulary and the form of the selected solo dance work.

A response that scored in the top band of marks:

- demonstrated an excellent understanding and use of all related terminology
- comprehensively analysed a plausible opinion of the type of form and its consequent sections
- comprehensively analysed a plausible opinion of the solo dance work's expressive intention and how it progressed through the arrangement of the sections (form), and was communicated through the movement vocabulary
- described detailed movement vocabulary example(s) from sections throughout the complete solo dance work that supported the articulated opinion of the expressive intention
- demonstrated a comprehensive and sophisticated understanding of the dance design of the solo dance work.

Assessment of Question 4 was based on the following bands of descriptors. Marks were assigned according to the quality, depth, detail and comprehensiveness of the answer.

Descriptors	Band of marks
<ul style="list-style-type: none"> • Sophisticated and detailed analysis of all three elements of dance design (expressive intention, movement vocabulary and form) and the relationship(s) between all three, in the solo dance work selected. • Excellent articulation and explanation of an opinion regarding the type of form, and the consequent progression and arrangement of the sections. • Perceptive and detailed articulation of an opinion regarding what the expressive intention is and its development throughout the sections of the solo dance work. In-depth analysis of the communication of the expressive intention through the movement vocabulary in all sections. • Sophisticated movement vocabulary description that very clearly differentiates the sections as the student perceives them, and which demonstrates what is communicated in each section. Inclusion of very detailed examples of movement vocabulary from throughout the complete solo dance work that were highly relevant to the included analysis of the dance design. • Accurate and sophisticated use of terminology. 	17–20
<ul style="list-style-type: none"> • Competent analysis of all three elements of dance design, or thorough analysis of two but only a mention of the third, and the relationship(s) between all three, or two, in the majority of or the complete solo dance work. • Competent articulation and explanation of an opinion regarding the type of form, and the consequent progression and arrangement of all, or the majority of, the sections. • Competent articulation of opinion regarding what the expressive intention is and its development throughout the majority of the sections of the solo dance work. Clear analysis of the communication of the expressive intention through the movement vocabulary in all, or the majority of, the sections. • Competent movement vocabulary description that effectively differentiates all, or the majority of, the sections as the student perceives them, and that demonstrates what is communicated in each, or most, sections. Inclusion of clear examples of movement vocabulary from throughout the complete or the majority of the solo dance work that were appropriate to the included analysis of the dance design. • Accurate and appropriate use of terminology. 	13–16
<ul style="list-style-type: none"> • Satisfactory discussion of two, or incomplete description of all three, of the elements of dance design. Superficial analysis of the relationship(s) between all three dance design elements, or adequate description of the relationship between two of the three dance design elements in all, or the majority of, the solo dance work. • Satisfactory articulation of an opinion regarding the type of form, reasonably substantiated by description of some of the sections, or an outline of the arrangement of all of the sections, as perceived by the student. • Satisfactory articulation of an opinion regarding what the expressive intention is and its development throughout some of the sections of the solo dance work. Adequate understanding of the communication of the expressive intention through the movement vocabulary in some of the sections. • Satisfactory movement vocabulary description(s) that adequately differentiates half or more of the sections as the student perceives them. Inclusion of some 	9–12

<p>examples of movement vocabulary from throughout half or more of the solo dance work that were relevant to the analysis of the dance design.</p> <ul style="list-style-type: none"> • Appropriate use of terminology. 	
<ul style="list-style-type: none"> • Limited outline of two, or very brief description or outlining of all three, of the elements of dance design throughout half or less of the solo dance work. • Limited articulation of an opinion regarding the type of form, with limited support of this opinion through a brief description of some of the sections, or an incomplete description of the arrangement of all sections, as perceived by the student. • Limited articulation of an opinion regarding what the expressive intention is and its development throughout parts of the solo dance work. Incomplete or implausible understanding of the communication of the expressive intention through the movement vocabulary in selected parts or sections. • Limited outlining of some movement vocabulary that inadequately differentiated half or less of the sections as the student perceives them. Inclusion of briefly described examples of movement vocabulary from throughout half or less of the solo dance work. Examples were inconsistent and not always relevant to the included description of the dance design. • Some inaccurate use of terminology. 	5–8
<ul style="list-style-type: none"> • Minimal outline of one or two or a very brief/unsatisfactory outlining of all three of the elements of dance design throughout a part of the solo dance work. • Minimal and unclear identification of the type of form, with little or no reference to the description of any of the sections, or minimal listing/outlining of a small number of sections, as perceived by the student. • Minimal articulation of an opinion regarding what the expressive intention is. The description of the expressive intention, or aspects of it, are largely inconsistent or implausible and not linked to examples of the movement vocabulary in some or any of the sections. • Minimal and sometimes inaccurate outlining of some movement vocabulary that does not differentiate between the sections as the student perceives them. Inclusion of brief or no references to movement vocabulary examples from a small number of places in the solo dance work. Overall demonstration of a very limited or incorrect knowledge of the dance design of the chosen solo dance work. • Often inaccurate use of terminology. 	1–4

Following is an excerpt of a response typical to Band 1. The work being analysed is 'Ruby Tuesday', choreographed by Christopher Bruce.

Section A establishes the expressive intention and the theme and variation structure which is shown throughout the dance. The dancer begins by gesturing as she slowly steps forward showing a pensive, dreamy state of mind. The body engages in slow opening body shapes before transferring her weight to collapse to a closed rounded position on a low level. These movement characteristics are repeated throughout this section to communicate the dancer embarking on a new beginning as a liberated woman. A hair twirling motif is established in this section and the circular pathway is repeated through the section to reinforce her dreamy state of mind. The use of a swinging quality throughout the phrases reinforces the intent and the movement changes from a slow to fast tempo as she execute locomotor phrases through a series of elevations such as jetés, sautés, turns and waltzes. This continues until the dancer performs a turn to settle in a point of stillness which transitions into the next section.

Question 5

Work chosen	0	1	2	3	4	5	6	7	8	9
%	0	6	15	0	0	13	11	1	15	39

Marks	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	Average
%	1	0	1	2	2	3	5	2	3	3	8	6	8	5	4	7	9	4	4	2	7	4	3	3	0	4	13.6

This question assessed students' knowledge and understanding of influences on the choreographer(s) of the prescribed group work studied in Unit 4.

Students were required to identify and discuss the effect of influences on the choreographer's(s') choices of expressive intention, movement vocabulary and production aspects.

A response that scored in the top band of marks:

- demonstrated an excellent understanding and use of all related terminology
- identified a plausible influence on the choreographer's(s') choices of expressive intention, movement vocabulary and production aspects
- comprehensively discussed the effect of influences on the choreographer's(s') choices of expressive intention, movement vocabulary and production aspects
- comprehensively discussed the impact of each of these influences on choices made by the choreographer through clear links to an expressive intention, movement vocabulary and/or production aspects.

Assessment of Question 5 was based on the following bands of descriptors. Marks were assigned according to the quality, depth, detail and comprehensiveness of the answer.

Descriptors	Band of marks
<p>Sophisticated and very detailed identification and discussion of influences that affected the choreographer's(s') choices when creating the group dance work. Demonstrated a very high understanding of a significant range of recognised or plausible influences, how each identified influence impacted on the choreographer(s) and the effect(s) on the expressive intention, the movement vocabulary and production aspects.</p> <ul style="list-style-type: none"> • The range of influences included two or more on each of the three areas (therefore a minimum of six influences overall). If only two influences were the basis of discussion on one of the three areas (expressive intention, movement vocabulary, production aspects), considerable depth and breadth of detail and explanation needed to be included. • The impact of the identified influences were thoroughly covered through logical reasoning and demonstrated a sophisticated and very detailed linkage between the influence(s) discussed and the choreographer(s) choice of expressive intention and movement vocabulary. • Where examples were used, they were highly relevant and described in detail. • Accurate and sophisticated use of terminology. 	21–25
<p>Competent and detailed identification and discussion of influences that affected choices the choreographer(s) made when creating the group dance work.</p>	16–20

<p>Demonstrated a high understanding of a broad range of recognised or plausible influences, how each identified influence impacted on the choreographer(s) and the effect(s) on the expressive intention, and/or the movement vocabulary and/or the production aspects.</p> <ul style="list-style-type: none"> • The range of influences included two or more on each of the three areas (therefore a minimum of six influences overall). If only two influences were the basis of discussion of one of the three areas (expressive intention, movement vocabulary, production aspects), competent detail and explanation needed to be included. • The impact of the identified influences were covered through clear reasoning and demonstrated a competent linkage between all, or almost all, of the influences discussed and the choreographer(s) choice of expressive intention, movement vocabulary and production aspects. • Where examples were used, they were relevant and accurately described. • Accurate and appropriate use of terminology. 	
<p>Satisfactory and clear identification and discussion of influences that affected choices the choreographers(s) made when creating the group dance work. Demonstrated a satisfactory understanding of an adequate range of recognised or plausible influences, how each or most identified influences impacted on the choreographer(s) and the effect(s) on the expressive intention, and/or the movement vocabulary and/or the production aspects.</p> <ul style="list-style-type: none"> • The range of influences included two or fewer on each of the three areas, or a small and differing number on each or some of the three areas (expressive intention, movement vocabulary and production aspects); however, they were described in an inconsistent way and varied in detail and/or explanation. • The impact of the identified influences was covered in an adequate way and demonstrated a satisfactory linkage between all, or most, of the influences discussed and the choreographer(s) choice of expressive intention and/or movement vocabulary and/or production aspects. • Where examples were used, they were generally relevant and satisfactorily described. • Appropriate use of terminology. 	<p>11–15</p>
<p>Limited and incomplete identification and scant description or explanation of influences that affected choices the choreographers(s) made when creating the group dance work. Demonstrated a limited understanding of a small range of recognised or plausible influences, how each or some identified influences impacted on the choreographer(s) and the effect(s) on the expressive intention, and/or the movement vocabulary and/or the production aspects.</p> <ul style="list-style-type: none"> • The range of influences included two or less on most of the three areas (expressive intention, movement vocabulary and production aspects). Influences are outlined only, or inconsistently described; varying considerably in detail and accuracy. • The impact of the identified influences were covered in a limited and inadequate way and demonstrated a superficial or incomplete linkage between all, or most, of the influences discussed and the choreographer(s) choice of expressive intention and/or movement vocabulary and/or production aspects. • Where examples were used, they were of limited relevance and lacked clarity. 	<p>6–10</p>

<ul style="list-style-type: none"> • Some inaccurate use of terminology. 	
<p>Minimal and sketchy identification and/or outline of influences that affected choices the choreographers(s) made when creating the group dance work. Demonstrated a minimal and inadequate grasp of an insufficient range of recognised or plausible influences, how one or some of the identified influences impacted on the choreographer(s) and the effect(s) on the expressive intention, and/or the movement vocabulary and/or the production aspects.</p> <ul style="list-style-type: none"> • The range of influences included only one or two on one or more of the three areas (expressive intention, movement vocabulary and production aspects). Influences were outlined inconsistently or listed inaccurately with no detail. • Information on the impact of the identified influences were extremely brief and/or in dot-point form only and demonstrated an incomplete understanding of the linkage between all, or most, of the influences discussed and the choreographer(s) choice of expressive intention and/or movement vocabulary and/or production aspects. • Where examples were used, they were of minimal relevance and/or were inaccurate. • Often inaccurate use of terminology. 	<p>1–5</p>

Following is an excerpt from a high-scoring response. The work being analysed is from West Side Story, choreographed by Jerome Robbins.

The response relates to the area of Expressive Intention.

One of the most significant influences on Jerome Robbins' choice of expressive intention for the Prologue from West Side Story would have been the existence of violent teenage gangs in the 1950's.

Troubled teenagers formed various rival gangs and would engage in violent behaviour to rebel against the conforming morals and values of the society and their parents. Rivalry between gangs were formed over 'territory' with the gang's engaging in a 'rumble' or fight to settle their disputes. These rumbles would often get out of hand, with the outcome being serious casualties and sometimes even deaths. These were frequently reported in the headlines of the day and impacted Robbins choice of expressive intention as it influenced him to create a story which involved two rival gangs fighting over territory.

Gangs in the 1950's were divided into ethnic groups and this meant that issues concerning racism were prevalent. In the Prologue we see the issue of racism as the two rival gangs are of different ethnic groups. During the 1950's American saw a huge number of people immigrating into the country from Puerto Rica and with that came a divide between the ethnic groups. At the same time America's economy was flourishing which meant that teenagers became an independent socio economic group with their own spending power. Combine this with an influx of ethnic groups and you have a widening gap between those with a disposable income and those without. This created a lot of racial tension between the American kids and ethnic groups, with juvenile delinquency and the formation of gangs being the result. This influence is seen directly through Robbins' choice of using a Puerto Rican gang (The Sharks) and an American teen gang (The Jets) to tell the story.