

A-Level DANCE

7237 Component 2: Critical Engagement

Specimen 2018

Time allowed: 2 hours 30 minutes

Instructions

- Use black ink or black ball-point pen.
- Do all rough work in the answer book. Cross through any work you do not want to be marked.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 100.
- You should use examples wherever appropriate to support your explanations or argument.

Advice

You are advised to read through the questions carefully.

Section A

Answer **all** questions in section.

Compulsory: The set work 'Rooster' (Bruce, 1991) within the context of the Rambert Dance Company (formerly Ballet Rambert) 1966 - 2002.

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|---|---|
| 0 | 1 |
|---|---|

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1

 Describe **two** movement phrases performed by the male soloist in the opening moments of the first dance 'Little Red Rooster'.
[4 marks]
- | | |
|---|---|
| 0 | 1 |
|---|---|

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2

 Explain how the theme of male chauvinism is established through the choreographic use of dancers in the opening dance 'Little Red Rooster'.
[4 marks]
- | | |
|---|---|
| 0 | 1 |
|---|---|

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3

 Explain how the design of the dancers' costumes in the opening dance 'Little Red Rooster' reference fashion of the 1960s.
[4 marks]
- | | |
|---|---|
| 0 | 2 |
|---|---|

 Explain how the movement material in the second dance 'Lady Jane' relates to the specific themes of this dance.
[5 marks]
- | | |
|---|---|
| 0 | 3 |
|---|---|

 Describe the transition from the dance 'As Tears Go By' into the next dance 'Paint It Black'.
[2 marks]
- | | |
|---|---|
| 0 | 4 |
|---|---|

 Discuss the similarities and differences between the subject matter of 'Rooster' and the subject matter of **one** other work by Christopher Bruce.
[6 marks]
- | | |
|---|---|
| 0 | 5 |
|---|---|

 Examine the development of the Rambert Dance Company under the associate and artistic directorship of Christopher Bruce.
[25 marks]

Section B

Select **one** of the options below and answer **both** questions.

Option 1: The set work ‘Giselle’ (Jean Coralli and Jules Perrot, 1841) within the context of the Romantic Ballet period

0	6
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Analyse the role of Myrthe, the Queen of Wilis, in ‘Giselle’. You should provide clear examples from the work to support your answer.

[25 marks]

0	7
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Discuss how the ballets you have studied relating to the Romantic Ballet reflect the features of the choreography of that period.

[25 marks]

Option 2: The set work ‘Appalachian Spring’ (Martha Graham, 1944) within the context of the origins of American modern dance 1900 - 1945

0	8
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Analyse the choreography of the Revivalist Preacher in ‘Appalachian Spring’. You should provide clear examples from the work to support your analysis.

[25 marks]

0	9
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Discuss how the works you have studied from the period 1900 to 1945 reflect the features of the choreography of American modern dance.

[25 marks]

Option 3: The set work ‘Singin’ in the Rain’ (Stanley Donen and Gene Kelly, 1952) within the context of American jazz dance 1940 – 1975

1	0
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Analyse the connection between the music and the movement content in the choreographed sections of ‘Singin’ in the Rain’. You should provide clear examples from the choreographed sections to show how this connection enhances the choreographic presentation and intention.

[25 marks]

1	1
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Discuss how the works you have studied from the period 1940 to 1975 reflect the features of the choreography of American jazz dance.

[25 marks]

Option 4: The set work 'Sutra' (Sidi Larbi Cherkaoui, 2008) within the context of the independent contemporary dance scene in Britain 2000 - current

1	2
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Analyse the use of movement and dance styles in the choreography of 'Sutra'. You should provide clear examples from the work to show how the different styles enhance the choreographic presentation and intention.

[25 marks]

1	3
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Discuss how the works you have studied from the period 2000 to the current time reflect the features of the independent contemporary dance scene in Britain.

[25 marks]

END OF QUESTIONS