

A Level Dance: Potential questions

This is not an exhaustive list, just a list of potential questions surmised from using the specimen paper and past A Level papers as a guide. Please use this to aid revision and prepare for your exam. Consider which questions link together and call for similar points to be made. A lot of these have been covered in class and during your mocks over the course of the 2 years of study. Focus on particular questions that you feel would cause difficulty in the exam first.

Area of Study Rambert

Short Answer questions Rambert

- Give an example of a key characteristic of Rambert Dance Company's style. Give one example from a work. (2 marks)
- Discuss a key change in Rambert's History linking to one Artistic Director (6 marks)
- Explain how the dance style of Rambert has changed significantly in the period of 1966- 2002. (5 marks)
- What has significant in Rambert's history in 1966? What was the artistic policy? (4 marks)
- Give the date of when the Ballet Club was first established (1 mark)
- Identify why Marie Rambert created the Ballet club (4 marks)
- Identify when the dance company was first referred as 'Ballet Rambert' (1 mark)
- Give a name for the first Artistic Director after Marie Rambert (1 mark)
- Describe what happened in 1966 (3 marks)
- Marie Rambert, Norman Morrice and administrator Frederick Bromwich created three proposed aims for the company. Define what these aims were (3 marks)
- Discuss how the theme from one work of one practitioner that you have studied is established through the movement material (5 marks)
- Explain how Richard Alston (OR Norman Morrice/ John Chesworth/ Robert North/ Christopher Bruce) developed the company during his artistic directorship (6 marks)
- Identify the dates for Christopher Bruces Artistic Directorship (1 mark)
- Identify many years Robert North was Artistic Director for Ballet Rambert? (1 mark)
- Identify how many years Richard Alston was Artistic Director for Ballet Rambert. What changes did he make? Did he change/ instigate any policies? (6 marks)
- 1986 was a big year for Rambert. Explain why. (4 marks)
- Discuss the need for Christopher Bruce to take over as Artistic Director of Rambert. (What policies did he do? What impact did he have on the company?) (6 marks)
- Discuss the similarities and differences between the subject matter of two pieces by one of the named practitioners you have studied [6 marks]

Rambert Essay questions

- Explain how the stylistic features of Rambert Dance Company (formally Ballet Rambert) have developed. You must refer to three different works from the company's repertoire. (25)

- Discuss the impact of 3 of the artistic directors of Rambert Dance Company (formally Ballet Rambert). You must make reference to any works that were created under their directorship. (25)
- Discuss how the experiences of an individual artistic director had a significant effect on the progress and development of Rambert Dance Company (Formally Ballet Rambert) (25)
- Compare how the characteristic features of Rambert Dance Company (Formally Ballet Rambert) are evident in 3 works you have studied. (25)
- Discuss the characteristic features of the Rambert Dance Company 1966 – 2002. (25 marks)
- Discuss the subject matter used within the choreography of the Rambert Dance Company 1966 – 2002. You should refer to the work of at least two practitioners. (25 marks)
- Analyse the development of Rambert Dance Company 1966 – 2002. You should refer to the contribution of at least two practitioners. (25 marks)
- Compare the contribution of two practitioners you have studied to the development of Rambert Dance Company in the period 1966 to 2002. (25 marks)
- In what ways did the practitioners you have studied contribute to the development of Rambert Dance Company? Your answer should include reference to at least two practitioners from the period 1966 to 2002. (25 marks)
- Examine the characteristics of the range of choreography seen during the development of Rambert Dance Company between 1966 and 2002. (25 marks)
- Discuss the changes made in Ballet Rambert's dance style in the period of 1966-2002. Include detail about how these decisions were made, noting particular people who influenced the artistic directors of the company. (25 marks)
- Examine the Contribution of Richard Alston to Ballet Rambert (25 marks)
- Discuss how the starting points or stimuli of dance pieces can be communicated to the audience. You should refer to at least 2 professional works in your answer from Rambert's repertoire. (25 marks)
- Examine the development of Rambert Dance Company under the Artistic Directorship of a practitioner of your choice. (25 marks)
- Discuss how the works you have studied from the 1966 to 2002 reflect the features of Rambert Dance Company. (25 marks)
- Explain the development of Rambert Dance Company during the period 1966 – 2002.
- Discuss the movement styles of two practitioners you have studied from Rambert Dance Company 1966 – 2002. You should refer to examples from the works of the two practitioners to support your answer. (25 marks)
- Discuss how Marie Rambert's vision for Rambert Ballet was developed under the artistic directorships of a practitioner of your choice. (25 marks)
- Compare the key features of the works of two practitioners you have studied from Rambert Dance Company 1966 – 2002. You should provide clear examples from the works of the two practitioners to support the points made. (25 marks)
- Discuss the factors which contributed to the change of direction for Rambert Dance Company in 1966. (25 marks)

- Examine the development of the Rambert Dance Company under the associate and artistic directorship of Christopher Bruce. (25 marks)
- Consider how the practitioners you have studied contributed to the development of the Rambert Dance Company 1966 -2002. You should refer to **two** practitioners. (25 marks)
- Discuss the key stylistic features of the works you have studied from the repertoire of Rambert Dance Company during the period 1966 – 2002. (25 marks)
- Discuss the impact of 3 of the artistic directors of Rambert Dance Company (formally Ballet Rambert). You must make reference to any works that were created under their directorship. (25 marks)
- Examine and explain the changes made to Ballet Rambert between 1966 and 1986. You should discuss the contributions made by associate artistic director Norman Morrice, John Chesworth and Robert North

Rooster Short answer questions

- Describe the transition from the dance 'Lady Jane' to the next dance 'Not Fade Away' (2 marks)
- Explain how the movement material in the dance 'Paint it Black' references the 60s (5 marks)
- Identify the three key themes for Rooster (1 mark)
- Identify the date of Rooster's premiere for Rambert (1 mark)
- Describe the costume for the female dancer in the dance 'Ruby Tuesday' (4 marks)
- Analyse the significance of the costume described above (6 marks)
- Describe two movement phrases performed by the male dancer in the dance 'Play with Fire' (4 marks)
- Explain how one of the above movement phrases relates to the specific themes of the dance 'Play with Fire' (2 marks)
- Describe the spatial features in Paint it Black. Discuss how this links to the 1960's. (4 marks)
- There are iconic 60's movements within Rooster. Describe them and discuss where these are seen in the work.
- What is the link between Ruby Tuesday and Play with Fire?
- How does Rooster start and end?
- What is the significance of the character in Rooster? Give 2 examples to support your answer (5 marks)
- Describe **two** movement phrases performed in 'Not Fade Away' (4 marks)
- State **two** choreographic devices that are used within 'As Tears Go By' (2 marks)
- Discuss how Christopher Bruce has used contact work within 'Little Red Rooster' (4 marks)
- Discuss the relationship between the movement and music in 'Not Fade Away' (4 marks)
- Discuss the significance of the female's costume in 'Ruby Tuesday' (5 marks)
- Analyse the roles of the female dancers in 'As Tears Go By' (6 marks)

- Describe two movement phrases performed by the male soloist in the opening moments of the first dance 'Little Red Rooster'. (4 marks)
- Explain how the theme of male chauvinism is established through the choreographic use of dancers in the opening dance 'Little Red Rooster' (4 marks)
- Explain how the design of the dancers' costumes in the opening dance 'Little Red Rooster' reference fashion of the 1960s. (4 marks)
- Explain how the movement material in the second dance 'Lady Jane' relates to the specific themes of this dance. (5 marks)
- Describe the transition from the dance 'As Tears Go By' into the next dance 'Paint It Black' (2 marks)
- Describe **two** movement phrases performed by the male soloist and his partner in 'Lady Jane' (4 marks)
- Explain how the design of the dancers' costumes in the dance 'As Tears go by' reference fashion of the 1960s. (4 marks)
- Explain how the role of male is portrayed in the dance 'Paint it Black'. (4 marks)
- Explain how the movement material and use of relationships in the dance 'Play with Fire' relates to the specific themes of the piece. (4 marks)
- Describe the transition from the dance 'Play with fire' into the next dance 'Sympathy for the Devil' (2 marks)
- Discuss the similarities and differences between the subject matter of 'Rooster' and the subject matter of **one** other work by Christopher Bruce.(6 marks)

Rooster and Christopher Bruce essay questions

- Analyse the roles of the male soloists in "Rooster". You should provide clear examples from the work to support your answer. (25)
- Explain how the social ideologies from the 60s are portrayed in the work 'Rooster'. You should provide clear example from the work to support your answer. (25)
- Discuss the work "Rooster" in relation to the choreographic career of Christopher Bruce. You should reference at least TWO other works and give specific examples. (25)
- Explain the influence that political and societal matters has on the works that Bruce creates. You must refer to 'Rooster' and at least two other Bruce works. (25)
- Analyse the use of movement and dance styles in "Rooster". You should provide clear examples of how the dance styles enhance the choreography. (25)
- Analyse the connection between the music and the movement in "Rooster". You should provide clear examples to show how this connection enhances the choreographic presentation and intention. (25)
- Analyse the roles of the female dancers in "Rooster". You should provide clear examples of how they enhance the choreographic presentation and intention. (25)
- How does Bruce communicate the themes and context of Rooster? You must refer to the constituent features of dance giving examples to support your points,

particularly focusing on the use of the aural setting. (25 marks)

- Analyse the movement content of 'Rooster'. You should provide clear examples from 'Rooster' to show how the movement content supports the choreographic ideas. (25 marks)
- Discuss the treatment of the subject matter in 'Rooster' and in other works by Bruce. You should provide clear examples from 'Rooster' and from other works by Bruce to support the points made. (25 marks)
- Examine the use of choreographic and structuring devices in 'Rooster'. You should provide clear examples from 'Rooster' to show how the use of these devices supports the choreographic presentation and intention. (25 marks)
- Analyse the movement content through which the theme of male behaviour is presented in 'Rooster'. You should provide clear examples from 'Rooster' to support the points made. (25 marks)
- Discuss the use of the aural setting in the choreography of 'Rooster' and in other works by Bruce. You should provide clear examples from 'Rooster' and from other works by Bruce to support the points made. (25 marks)
- 'The use of a range of movement and dance styles in 'Rooster' enhances the choreographic presentation and intention.' Discuss this statement, providing clear examples from 'Rooster' to support the points made. (25 marks)
- Examine the sources which Bruce used to choreograph 'Rooster'. You should provide clear examples from the choreography of 'Rooster' to illustrate the use of the sources. (25 marks)
- Discuss the influences on the choreography and movement content of 'Rooster'. You should provide clear examples from 'Rooster' to support your discussion. (25 marks)
- Discuss how the themes of 'Rooster' are communicated through the choreography. You should provide clear examples from 'Rooster' to support your answer. (25 marks) Analyse the roles played by the female dancers in 'Rooster'. You should provide clear examples from the work to support your answer. (25 marks)
- Analyse the connection between the aural setting and movement content in 'Rooster'. You should provide clear examples from the work to show how this connection enhances choreographic presentation and intention. (25 marks)
- Identify how Bruce communicates the themes and context of Rooster. You must refer to the constituent features of dance giving examples to support your points, particularly focusing on the use of the aural setting. (25 marks)
- Discuss how the subject matter of Rooster is conveyed through the choreography. You must provide clear examples from sections of Rooster to illustrate your answer. (25 marks)
- How can the early life and influences of Christopher Bruce be seen in Rooster. (25 marks)
- How can the stylistic features of Christopher Bruce be seen in Rooster and his other works. You must refer to at least two other works. (25 marks)
- Discuss how the visual design in Rooster conveys the subject matter of the piece. (25 marks)
- Discuss how Christopher Bruce uses design in his work to convey the subject matters

of his pieces; particularly Rooster. You must refer to at least two other works. (25 marks)

- Explain how the theme of male chauvinism is established through the choreographic use of dancers in Rooster. (25 marks)
- Discuss the similarities and differences between the subject matter of 'Rooster' and the subject matter of **two** other works by Christopher Bruce. (25 marks)