

Total marks – 20

Attempt Questions 1–2

Allow about 30 minutes for Question 1

Allow about 30 minutes for Question 2

Answer each question in a SEPARATE writing booklet. Extra writing booklets are available.

In your answers you will be assessed on how well you:

- present ideas clearly in a well-structured text
 - use appropriate terminology
 - support the argument with relevant examples
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Question 1 (10 marks)

Evaluate Christopher Bruce's *Rooster* as an example of a work which achieves unity.

Question 2 (10 marks)

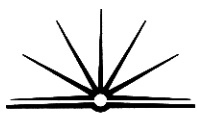
How have Mats Ek's background and training influenced his choreography of *Carmen*?

End of paper

Q1

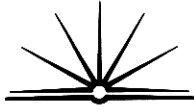
Rooster (Lambert Dance Company), choreographed by Christopher Bruce, is a multi-layered choreographic work which not only produces 'a unique and ~~individual~~ personal response' in its audience, but also a sense of unity. Unity is a ~~product~~ product of many techniques, and Bruce utilises these through the use of motif, accompaniment (the Music of the "Rolling Stones"), transitions, and an episodic, narrative structure.

The opening to the work sets the scene of a barnyard, with the male rooster (or 'cock' of the group) demonstrating his power and the male dominated society ~~through~~ ⁱⁿ which the work is set. The song "Little Red Rooster" depicts ~~the~~ this dancer



performing the "forward head pulses" that are assimilated with that of the backyard; the adjusting of the tie; and the intimidating 'street' that ~~re-occur~~ ^{each} re-occur throughout the entirety of the dance. As a result of ~~the~~ ^{the} repetition ^{of motif}, the audience is given a sense of the familiar, which then leads to unity.

Similarly, Bruce's nostalgia for the 1960's is reflected in his choice of accompaniment: "the early music of the Rolling Stones" It is from this music that the majority of movement stems. For example, in the section "Play with Fire," the words of the chorus are depicted through movement with a baseball batter's swing on the word 'play.' It is ⁱⁿ this lyrical use of movement that unity exists and presents itself



as a cohesive, driving force within the dance.

~~Transitionally~~, * See second booklet.

Throughout the work occurs many transitions. Each transition occurs in silence - within the breaks from each track. Bruce powerfully uses silence to communicate to his ~~stage~~ audience. It is ^{within} these transitions that the nature and context of the work are most powerfully communicated. For example, the female dancers tend to enter and exit from one side of the stage only, as do the males. This signifies the ~~of~~ sexual segregation that was considered normal ~~for~~ ^{within} the socio-cultural context of the work. (The 1960's). As a result of the use of this inequality

within the transitions, unity is communicated to the audience.

Bruce's use of a narrative structure is seen to be a 'trademark' within his works. Rooster is separated into eight sections, that is, one song per section. Although individual songs depict ^{or add} another part to the narrative, it is the episodic nature of the work that provides clarity for the audience as well as unity.

In conclusion, Rooster by Christopher Bruce achieves a sense of unity through the use of motif, repetition, transitions and a number of other techniques that ~~aid in~~ assist in gaining a unique and personal response for a 20th Century, modern/contemporary audience.

* The repetition of movements adds to the audience's experience of the work. The familiarity of the movement, culminating in "Sympathy for the Devil" particular adds to the sense of unity that is evident throughout the entirety of the work. ~~In addition~~, For example, the 'twisting of the hair' as performed in 'Ruby Tuesday', and the courtly dance as shown in 'Play ~~to~~ With Fine' all aid in the sense of unity and appears to the audience as a conclusion in an essay - a culmination of all the ~~words~~ episodes that ties the work together.