

Different items addressed on this page, are to aid you in your journal work regarding student choreography as well as assisting you in writing your Dance Critiques. Remember, this sheet, and the journal assignments, are for YOU and your Personal Growth. I will check up on the items during some of the notebook checks, But when I check, I am looking for Both PROCESS—and PRODUCT The growth and exploration of your journals reflecting YOUR highest level of work is what determines your success

# Viewing Dance

TECH I, II

## DANCE IS

### 1. COMMUNICATION THROUGH MOVEMENT

### 2. The Exploration and Cultivation of SPACE, TIME, ENERGY (Force)

Keep in mind that ALL DANCE can be analyzed extensively based on the two statements above. Your journals and your critiques should be used for reflecting on dances you view based on these statements. Throughout the year, during instruction and project performance, You are expected to write down any vocabulary (particularly that with which you are unfamiliar) that is addressed and make use of this vocabulary in written and verbal reflections

Follow/ address this basic format to as you are completing your Reflections (Critiques/ Cleaning etc.)

“Critiques serve as your opportunity to display (through the use of vocabulary and performance aesthetics analysis) how your time spent in this course has enhanced your artistic viewpoint. At no point should the reader, (peer editor, or your instructor) question whether your critique was written by someone who has a working knowledge of Dance as an Art form.”

1. Some guide points- Talk about things we have addressed in the class- a number of items are listed below.
2. Feel free to say that you liked or disliked any part of the concert- but YOU MUST CLARIFY WHY.

### Choreography analysis

1. Style of Music- Can you Identify the TIME Signature/ METER Signature?
2. Musicality- Accuracy of Rhythm /use of Accents-- How did this change after cleaning the dances
3. Patterns, Facings, Use of Space
4. Use of Levels (Did the choreography have levels, did the group have levels individually)
5. Focus/ Intent (Of Choreography)
6. Spotting/ Focus (Of Dancers)
7. Rhythm/ Pacing of Dance (Is it always moving—are there ‘unmotivated’ transitions between sections)  
Did the performers truly DANCE or just go from one movement to another
8. Precision work. Were unison sections as clean as possible?
9. \_\_\_\_\_ (ex. Details of Images)
10. \_\_\_\_\_ (Other items)
11. \_\_\_\_\_ (Other items)

### Feedback from the Class on your Project- Constructive criticism

#### What did I see, hear and feel? (From your perspective)

Observations from other people’s performances/// Notes on your own performance

Write down corrections/adjustments to your projects and to other’s projects. ( BLUNTLY STATED—when you talk/write about a piece of choreography Try to offer up “how to fix it, instead of ‘why it’s bad’)

## Assignment Analysis (Outside of class assignments this is an analysis of the Choreographic GOAL)

Any problems with the Choreography? (Too long/ short. Too difficult.) Explain.

What was the purpose of the Dance/Assignment. (What was the GOAL- and was it accomplished)

What would you change/ keep the same from this dance from this time to next. Why would you change or keep things the same.

## Performance Aesthetics Details

What was the audience like? What did the class/ audience respond to?

Technique ---What type of people, what type of experience level.

Style(s) of Dance (Jazz, Modern, Ballet, World/Cultural, Contemporary Dance)

Was it entertaining, thought provoking, relaxing? Why?

## Theatrical Stage tips

### Physical (Tangible)

\_\_\_ Finish Your Dance (2- '8 count' hold)

\_\_\_ Eyes up

\_\_\_ Shoulders defined

\_\_\_ Body Segmenting/Isolations

\_\_\_ No lip syncing

\_\_\_ No counting

\_\_\_ No fidgeting

\_\_\_ ¾ facings to the audience

\_\_\_ Facial Expression

\_\_\_ Performance Quality

\_\_\_ If you can see the audience, they can see you

\_\_\_ Turn Out (or turn in when appropriate)

\_\_\_ Clarity of movement- (Flexed/Pointed etc)

\_\_\_ STRONG/CLEAR BEGINNING AND END

\_\_\_ \_\_\_\_\_

\_\_\_ \_\_\_\_\_

\_\_\_ \_\_\_\_\_

### Physical (Intellectual)

\_\_\_ Spacing Center and quarter stage markings

\_\_\_ The person in front is "right"

\_\_\_ Dynamics

\_\_\_ Peripheral vision

\_\_\_ Clarity of intent

\_\_\_ Qualities of movement

\_\_\_ Qualities of Time

\_\_\_ Clarity of Canonized movement sections.

\_\_\_ Dress Rehearsal- (does it look like this is the first time)

\_\_\_ Always look like you know the answer

\_\_\_ Walking transitions to set up for new sections vs.

Dancing transitions to set up for new sections

\_\_\_ The only right or wrong there is, is defined and undefined

\_\_\_ Cleaning (Subdivisions can be used for this specifically)

\_\_\_ Dance is the space in between the movements (positions)

\_\_\_ Move as you watch (i.e. UHS DHH interpreters sign during speeches, not after)

\_\_\_ When your back is to the audience you have to be twice as energized.

\_\_\_ Make contact with the Audience (Don't shut out the Audience)

## Stage/ Theatre Types

Proscenium

Theatre in the Round

Busby Berkeley

Marley

"Raked"

Sprung

Thrust or ¾ Stage

Traps (Cirque Du Soleil "O"

(L'eau))/ Les Miserable

## Update to this sheet pending to include National Core Arts Standards...

1.3 Memorize and perform complicated works of dance at a level of professionalism (i.e., a high level of refinement).  
*Comprehension and Analysis of Dance Elements*

1.4 Apply a wide range of kinesthetic communication, demonstrating clarity of intent and stylistic nuance.

*Development of Dance Vocabulary (Proficient)*

1.5 Select specific dance vocabulary to describe movement and dance elements in great detail.

*Development of Dance Vocabulary (Advanced)*

1.5 Apply knowledge of dance vocabulary to distinguish how movement looks physically in space, time, and force/energy

