# Dance Concert Aesthetic Experience Worksheet

## LEARNING OBJECTIVES

1. The student will be able to identify elements of style in various forms of western and non-western human creative expression.

2. The student will be able to apply a basic vocabulary essential for communicating concepts in the humanities disciplines.

3. The student will be able to identify how forms of Western and Non-Western human creative expressions reflect the human condition.

4. The student will be able to compare and contrast enduring contributions of individual artists, thinkers, and writers.

5. The student will be able to develop critical analysis skills in reference to works of human creative expression.

## GRADING

See the assessment rubric attached to the Aesthetic Experience and Critical Analysis Essay dropbox folder.

## MATERIALS

Use all of the online module resources, your textbook, and the at the end of this document to guide your writing.

## INSTRUCTIONS

For this assignment you will physically attend a dance concert to write about. Then you will compare it to a dance from the list of designated videos in this document.

1. **Choose a dance event near your location to attend that meets the following criteria**:

* The dance event must be a live performance.
* Most genres are acceptable, including ballet, modern dance, jazz dance, and ethnic dances.
* The dance event must provide a dated receipt or dated ticket.You must take a digital photograph of your dated receipt or dated ticket and insert it in the designated space provided below.
* If you experience difficulty finding a dance event near your location, contact your instructor.

1. **Visit your chosen dance event**. Suggestions:

* You may wish to take a copy of this worksheet with you to the dance event in order to more carefully analyze the dance.

1. **Complete the “Essay Header”section** in the designated space provided below.
2. **Complete the “Dance Information” section** in the designated space provided below.
3. **Complete the 3 Prompts in the “Aesthetic Experience and Critical Analysis Essay” section** in the designated space provided below. Respond to the prompts using the following guidelines:

* Use full sentences and paragraphs in your responses.
* Use and incorporate relevant and genre-specific vocabulary for each prompt. Definitions of relevant vocabulary are provided at the end of this document, in the online module resources, and in your textbook.
* Your completed essayresponses should be a total of at least 600 words (at least 200 words per response).

1. **Submit your completedDance Concert Aesthetic Experience Worksheet to the Aesthetic Experience and Critical Analysis Essay dropbox folder.**

## ESSAY HEADER

|  |  |
| --- | --- |
| **Student Full Name** |  |

|  |  |
| --- | --- |
| **Title of Dance Concert** |  |

|  |  |
| --- | --- |
| **Name of Dance Company** |  |

|  |  |
| --- | --- |
| **Location of Dance Concert** |  |

|  |  |
| --- | --- |
| **Date of Dance Concert** |  |

|  |  |
| --- | --- |
| **Digital Photograph of Dated Receipt or Dated Ticket** |  |

## DANCE INFORMATION

|  |  |
| --- | --- |
| **Title** |  |

|  |  |
| --- | --- |
| **Choreographer** |  |

|  |  |
| --- | --- |
| **Creation Date** |  |

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| --- | --- |
| **Discipline Classification**  *How is the selection classified in the Humanities? Is it Literature, Visual Art, Music, Theater, Musical Stage, or other?* |  |

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| --- | --- |
| **Genre, Time Period, Style**  *What type of dance is it? Is it a modern or classical, or other? Is it a contemporary work or historical?* |  |

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| --- | --- |
| **Length & Scope**  *Do you believe that the style and number of performers has any impact upon the way that you react to this piece? How? Was the choreographer’s intent adequately portrayed?* |  |

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| --- | --- |
| **Size & Effect of Size**  *What is the size of the work? Do you believe that the size has any impact upon the way that you react to this piece? How?* |  |

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| --- | --- |
| **Social, Historical, Cultural Origin**  *Describe what you believe to be the basic impetus\* to the piece? \*See the list at the end of this document.* |  |

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| --- | --- |
| **Western or Non-western Humanities Classification**  *Based on the social, historical, and cultural contexts: Would you classify this work as Western or Non-Western? Based on your research and observations, provide reasons and evidence supporting your classification claim.* |  |

## AESTHETIC EXPERIENCE AND CRITICAL ANALYSIS ESSAY

### Prompt 1

Using the space provided below, analyze the dance piece in at least two fully developed paragraphs with at least 200 words using the following guidelines:

* Identify the most significant dance principles that were used in the performance that you attended, using at least three relevant and genre-specific vocabulary words, clearly describing how the choreographer used them. Provide a minimum of three specific, descriptive details to support the use of each selected danceprinciple.
* Select two adjectives describing the overall mood of the piece (stay away from vagueterms such as amazing, awesome, excellent, etc.). Give a minimum of two specific/descriptive details to support your claims.

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### Prompt 2

Using the space provided below, further analyze the dance piece in at least two fully developed paragraphs with at least 200 words using the following guidelines:

* Describe the main social, historical, and cultural contexts of the piece? Refer to your responses in the “Dance Information” section above.
* Describe the primary purpose of the dance piece.
* Describe the main artistic statement.
* Describe how the piece reflects the human condition, or how it communicates as a “human, creative expression.”

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### Prompt 3

Using the space provided below, compare the dance piece with adance piece from the list of Comparison Dance Pieces below in at least two fully developed paragraphs with at least 200 words using the following guidelines:

* Select and identify another dance piece from the list of Comparison Dance Pieces below that is similar to the dance piece that you attended. In most cases, the pieceslisted below are considered masterpieces.
* Explain three qualities that the dance piece you attended shares with the piece from the Comparison Dance Pieces, with specific examples to support your argument.
* Based on your comparison, explain whether or not the dance piece that you attended is a masterpiece or might become a masterpiece, using specific examples to support your decision.

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## Comparison Dance Pieces

|  |  |  |
| --- | --- | --- |
| **Classification** | **Dance Piece** | **Online Video URL** |
| Western | Martha Graham: Errand Into the Maze | <https://youtu.be/npSXDzqwFJg> |
| Western | Paul Taylor: Bach-Stokowski: Toccata & Fugue | <https://youtu.be/N-KFRwETojc> |
| Western | Ruth St. Denis: Dance of the Peacock | <https://youtu.be/iRSzXbHCbQY> |
| Western | Alvin Ailey: Excerpts from Revelations | <https://youtu.be/LZuBFz6WYfs> |
| Eastern | Sufi Whirling Dervishes | <https://youtu.be/Ywa6glFr6io?t=2m30s> |
| Eastern | Classical East Indian Dance: Bharatanatyam | <https://youtu.be/9RmTdtU8TA4> |
| Eastern | Japanese Classical Dance | <https://youtu.be/JhQxMJ5FbS4> |
| Eastern | Traditional Native American Spirit Dance | <https://youtu.be/Ze0dpXuvxFg> |

## Dance and MovementVocabulary and Principles

| **TERM** | **DEFINITION** |
| --- | --- |
| **Abstract** | To remove movement from a particular or representative context and, by manipulating it with elements of space, time and force, create a new sequence or dance that retains the essence of the original. |
| **Adjective** | Words used to describe or modify nouns or pronouns. For example, red, quick, happy, and obnoxious are adjectives because they can describe things—a red hat, the quick rabbit, a happy duck, an obnoxious person. |
| **Aesthetics** | The study of the nature of beauty and art (including the study of human “response” to the “aesthetic experience”). It is a significant branch of philosophy. The word “Aesthetics” is derived from the Greek word meaning “sense perception”. |
| **Aesthetic Experience** | having an experience in the arts (broadly) such as viewing art, stage productions (like theater, dance, etc.), or viewing and listening to music (like concerts, opera, singing, etc.), or reading literature and philosophy, that we value intrinsically. Also see key terms at the end of Chapter 1, page 15 |
| **Axial movement** | around the body’s center (in contrast to locomotors movement). |
| **Breath Pause** | A fleeting interruption of the flow of movement –Comparable to a singer taking a breath during an aria. |
| **Call and Response** | A structure that is most often associated with African music and dance forms, although it is also used elsewhere. One soloist/group performs with the soloist/group entering “in response” to the first. |
| **Canon** | Choreographic form that reflects the musical form of the same name in which individuals and groups perform the same movement/phrase beginning at different times. |
| **Catharsis** | A healthy release of pent up emotion. This can occur as a result of an aesthetic experience. |
| **Chance** | A choreographic process in which elements are specifically chosen and defined but randomly structured to create a dance or movement phrase. |
| **Choreography** | The designing of a dance composition. It may also refer to the design itself, which is sometimes expressed by means of dance notation. A “choreographer” is one who designs dance compositions. Aspects of dance choreography include the compositional use of organic unity, rhythmic or non-rhythmic articulation, theme and variation, and repetition. |
| **Context** | In humanities, the environment, background, or special circumstances in terms of which a given work is best understood. Social, historical, and cultural context is the identification of political/social arrangements, philosophical ideas, values, styles, and cultural identity of a particular time period in which a selected work is influenced by or may be attempting to express. Also see key terms at the end of Chapter 5 (Art), page 150 |
| **Discipline** | (1) in the humanities, a given art form (such as literature, visual art, music, theater, dance, musical stage, and others) that attempts to create and express the human condition; (2) in academia, a given department or area of study (like science, history, philosophy, and others). |
| **Dynamics** | The expressive content of human movement, sometimes called qualities or efforts. Movements can be sharp vs. smooth; fast vs. slow; heavy vs. light; abstract vs. pedestrian. |
| **Eastern Humanities** | Creative expressions in one of the disciplines of humanities exhibited in the social, historical, and cultural contexts of one of (broadly) Asia, Africa, Middle East, Indigenous Peoples of all continents (except Europe), and Oceania. Narrowly: China, India, Japan, Korea, Vietnam, Thailand, Pacific Islands, Native America, Aborigines, and Mesoamerica. See also Non-Western Humanities. |
| **Elevation** | The body’s propulsion into the air away from the floor, such as in a leap, hop, or jump. |
| **Extension** | Includes the action of stretching away from the body, also refers to an unfolding of the body parts. |
| **Genre (broadly in the humanities)** | a distinct category within a discipline (e.g. categories in dance, film, literature, art, music, musical stage, etc.). EXAMPLE: Ballet is a genre in dance. Also see key terms at the end of Chapter 4, page 99. |
| **Gesture** | A non-weight bearing movement. Gestures are usually of the limbs but may also be of the head, torso, and its parts. |
| **Human Condition** | Encompasses the uniqueness and totality of the inner experience of “being human”. It is often focused on the ultimate concerns of human existence. Various disciplines in the humanities attempt to express this experience. |
| **Impetus** | (1) a force that causes something (such as a process or activity) to be done or to become more active; (2) a force that causes an object to begin moving or to continue to move. |
| **Improvisation** | Movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration. Improvisation is instant and simultaneous choreography and performance. |
| **Initiation** | Point at which a movement is said to originate. This particularly refers to specific body parts and is generally said to be either distal (from the limbs or head) or central (from the torso). |
| **Levels** | The height of the dancer in relation to the floor. |
| **Locomotors Movement** | Movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotors steps are the walk, run, leap, hop, and jump and the irregular rhythmic combinations of the skip (walk and hop), slide (walk and leap) and gallop (walk and leap). |
| **Masterpiece** | A work that in style, form, and execution far exceeds other works of its time. It is a human creation (e.g. painting, novel, film, musical score) that continues to be relevant and/or admired by multiple generations. It is a work that has a profound effect on humanity. |
| **Media or Medium** | the particular materials in which a given artist works. Also see key terms at the end of Chapter 5 (Art), page 150 |
| **Modernism** | See key terms at the end of Chapter 5 (Art), page 150 |
| **Movement Quality** | Typical terms denoting qualities include sustained, swinging, percussive, collapse and Vibratory; and effort combinations such as float, dab, punch and glide. |
| **Musicality** | The attention and sensitivity to the musical elements of dance while creating or performing. |
| **Narrative** | Choreographic structure that follows a specific story line and intends to convey specific information through that story. |
| **Non-Western Humanities** | Creative expressions in one of the disciplines of humanities exhibited in the social, historical, and cultural contexts of one of (broadly) Asia, Africa, Middle East, Indigenous Peoples of all continents (except Europe), and Oceania. Narrowly: China, India, Japan, Korea, Vietnam, Thailand, Pacific Islands, Native America, Aborigines, and Mesoamerica. See also Eastern Humanities. |
| **Pattern** | Repetition of elements or motif. |
| **Phenomenological Perception** | A perception that exists in your mind as a result of (1) mind internally produced, mind internal causation (like hearing your favorite song while no music is playing), or (2) the mental image (in your mind) that is produced as a result of a veridical perception as it is happening (like seeing color while viewing a painting). |
| **Percussive** | A movement quality using sharp, quick and staccato movements. |
| **Phrase** | A brief sequence of related movements that has a sense of rhythmic completion. |
| **Projection** | A confident presentation of one’s body and energy to vividly communicate movement and meaning to an audience; performance quality. |
| **Staccato Movement** | Dance movement composed of or characterized by abruptly disconnected elements; disjointed. |
| **Stillness** | An absence of movement. |
| **Sustained** | A movement quality characterized by slow extended movements. |
| **Theme** | The message or subject the work communicates. The theme can relate to the subject matter or be an idea or emotion. Content is another word used for theme in humanities. |
| **Unity** | A principle of art that is concerned with the sense of wholeness or completeness. |
| **Veridical Perception** | A perception caused by something outside of your mind (e.g. light waves striking your eyes causing an image in your brain). This is a perception caused by a sensory experience (like viewing a painting). |
| **Western Humanities** | Creative expressions in one of the disciplines of humanities exhibited in the social, historical, and cultural contexts of European civilization or by civilizations heavily influenced by European immigration and colonization. In most cases these Western cultures trace significant belief systems and history to Ancient Greece. Broadly: Europe, and Non-Indigenous United States, Canada, and Australia. |