

USING BEAST: THE ELEMENTS OF DANCE AND CRITIQUING DANCE

Instructor: Cynthia DuFault

<h1>B</h1>	<p>BODY</p>	<ul style="list-style-type: none"> • Emphasis: Which body parts were accentuated? • Pathway: Where did the movement begin and end in a single action? • Pattern: Was there be a movement repetition or a sense of design? • Shape: What body shapes were created?
<h1>E</h1>	<p>ENERGY</p>	<ul style="list-style-type: none"> • Emotional-based: What was the emotional-base of the movement? • Attack: Was the movement sharp or smooth? • Weight: Did the movement represent a sense of: <ul style="list-style-type: none"> - Strength: push, impacted, horizontal; - Lightness: resisting downward, initiating upward; - Resiliency: rebound, even up and down? • Flow: Was the movement free, bound, balanced, and/or neutral? • Quality: Was the movement flowing, tight, loose, sharp, swinging, swaying, suspended, collapsed, smooth, etc.?
<h1>A</h1>	<p>ACTION</p>	<ul style="list-style-type: none"> • Physical-based: What was the physical-base of the movement? • Locomotor: Did the movement traveling through space (slide, walk, hop, run, skip, leap, roll, crawl, gallop/chassé, turns, etc.)? • Non-Locomotor: Was the movement in place or within the dancer's kinesphere (stretch, bend, rise, fall, swing, rock, tip, shake, suspend, etc.)?
<h1>S</h1>	<p>SPACE</p>	<ul style="list-style-type: none"> • Size: Was the movement large, small, wide and/or narrow movement? • Levels: Was the movement executed on a high, middle and/or low level? • Place: Was the motion within personal space (kinesphere) or toward the full use of the space? • Direction: What were the stage directions (DS, UP, SR, SL, CS, etc.)? • Orientation: What was the facing on stage in relation to front or the audience (forward, backward, side left/right, diagonal)? • Pathway: What were the paths or floor patterns? <ul style="list-style-type: none"> - Lines: forward to backward, side to side, diagonal, squares, zig-zag - Circular • Relationship: What was the general relationship? <ul style="list-style-type: none"> - Between dancers: beside, over, under, connected, alone, in front, behind, side - Between dancers and the audience: presentational or being observed (with the fourth wall)
<h1>T</h1>	<p>TIME</p>	<ul style="list-style-type: none"> • Tempo (speed): How fast or slow was the movement? • Timing: What was the sense of timing? <ul style="list-style-type: none"> - metered: pulse, tempo, accent, rhythmic pattern - free rhythm: open, sensed, improvisational, cued within the dancers - clock time: real time such as seconds • Time Relationships: Were the dancers moving in a complimentary and/or contrasting relationships? <ul style="list-style-type: none"> - unison: dancers moving together with the same movement - canon: dancers moving at different times with the same movement - counterpoint: dancers moving at the same time with the different movement

CRITIQUING DANCE BY USING BEAST AND ASKING WHO, WHAT, WHEN, WHERE, & HOW

DANC 311: Comp. I, F2019

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WHO	DEFINING THE DANCER(S) AND THEIR RELATIONSHIPS TO EACH OTHER AND THE AUDIENCE USE: ALL OF BEAST	Although all of the BEAST defines WHO, ENERGY/emotional-base is a good place to start.
WHAT	DEFINES WHAT YOU SEE PHYSICALLY AND/OR THE INTENTION/MESSAGE OF THE CHOREOGRAPHER USE: ALL OF BEAST	Although all of the BEAST defines WHAT, using ACTION and action words like -ing words (jumping, hopping, skipping, etc.) is most helpful.
WHEN	DEFINES THE TIME AND/OR TIMING USE: SPACE AND TIME	Using SPACE and TIME is the most helpful as it can define the setting within a timeframe, and/or a historical period of time.
WHERE	DEFINES THE PLACE USE: SPACE	Using SPACE is the most helpful as it can define the place of setting.
HOW	DESCRIBES THE WHO, WHAT, WHEN, AND WHERE USE: ALL OF BEAST	Although all of the BEAST defines HOW, ENERGY/emotional-base is a good place to start and using describing words like -ly words (explosively, lightly, slowly, quickly, etc.)