

# DANCE TECHNIQUE FEEDBACK SHEET (DTFS)--DCE 212/214/216 AND ABOVE

DCE/Section:      Sem./Year:    Instructor:    Student:

**Scores:**

(2) poor   (3) less than average   (3.5) average   (4) good   (5) very good/excellent

The Dance Technique Feedback Sheet is tool for assessment of and communication with students. Scores on the DTFS do not guarantee moving up to a next level. Decisions about moving up, holding at the same level, or moving down are made by the Technique Committee with input from your instructor, taking into consideration several different aspects of the student's work in the technique course. **As a rule, students take two semesters of each dance technique level before progressing to the next level. Exceptions to this rule may occur.** When exceptions occur, they will be reviewed by the technique committee. To initiate the review process of an exceptional situation the faculty member raising the exception needs to contact the chair of the technique committee, who will bring the case to the entire committee for review. The final decision will then be communicated to all related parties.

**Note:** the following competencies determine the "preparedness" of the student for dance technique at the advanced level. In the advanced class, the student will explore these skills at an advanced level, demonstrating readiness for different styles in dance technique. This score sheet should be used along with the attached material, which defines each skill.

**PART A: items 1-4 Technical competence in all areas of focus at this level, including:**

1. Demonstrate dynamic alignment. (see attached alignment statement)
2. Prompt grasp of class exercises and combinations.
3. Refined sense of the body in relation to itself and to the space.
4. Refined sense of initiation and articulation of movement


**PART B: items 5-12 Performance and professional competencies to go beyond just "doing" movements, including: MULTIPLY PART B SCORE X 2**

5. Demonstrate rhythmic accuracy and qualitative understanding of musical nuances by moving on the beat and anticipating it when required.
6. Deep exploration of the qualitative aspects of movement sequences, without extraneous tension.
7. Dynamic phrasing of movement sequences to enhance the variations within movement phrases.
8. Projection of energy while dancing, performing with confidence/full engagement
9. Exploration of the range and depth of motion in space and through space, going beyond one's comfort zone.
10. Performance creativity through spontaneous solutions to improvisational prompts and/or demonstrate creative spontaneity within a given technique
11. Commitment, engagement, and responsibility to course assignments and activities (movement based, written, or as defined by instructor)
12. Demonstrate development of professional skills, independent work practices within the class, and responsible preparation before and after class


**Enter cumulative score from PART A (items 1-4)**

**Enter cumulative score from PART B x 2 (items 5-12)**

**TOTAL (total number of points possible: 100)**


**Enter GRADE for course**

93-100=A    90-92=A-    87-89=B+    83-86=B    80-82=B-    77-79=C+  
73-76=C    70-72=C-    67-69=D+    63-66=D    60-62=D-    Below 60=F

## Alignment

Alignment is not a static concept. In fact, alignment is in constant flux. It is not a "correct" way of lining up body parts but a way of embodying how we live in our bodies. Additionally, effective alignment does not look alike on all bodies. Different techniques, styles, and dance forms often require different bodily alignments.

Often, alignment is fluid and changes overtime. There are many influences on one's alignment including culture, society, previous dance training, prior physical and emotional experiences, as well as structure.

Nevertheless, there are some guidelines that can be used to identify effective alignment in western modern dance; these guidelines may not apply to other movement forms. For example, a plumb line may be dropped directly through the center of the three body weights (head, thorax, and pelvis) to establish effective working alignment. The plumb line should be center in each of the body weights. Additionally, a straight plumb line may be dropped through the following bodily landmarks: outer (shoulder joint), and inner ear. These guidelines for alignment allow the bones to carry much of the weight of the body, resulting in safe and effective movement and body mechanics. When the weight is not carried through the bones, the muscles are forced to hold the body in place, thereby creating excessive stress and work. The main job of the muscles is to help the bones move, not to carry the weight of the body. When an imbalance exists, some muscles are required to work overtime to hold the body up while others become underutilized, thereby opening the dancer to bodily injury and insult. The purpose of alignment work in dance is not to create a straight and "held" posture of the spine; the curves of the spine are necessary for shock absorption during movement. However, the alignment landmarks may be used to keep the weight moving through the bones in a safe and effective manner. It helps to think of alignment as kinetic, whereby small adjustments continually provide a more moving and changing balance.

Common areas of excessive or frozen tension and problems on the body include:

Spine, pelvis, and chest/rib, including inability to release the lower back causing excessive habitual retraction of the pelvis, sticking out or held movement in the chest, and collapse in the chest.

Habitual distortions in the line of the body landmarks (listed above).

Problems of the hip joints, extremities and knees, including pronation of the feet or inward movement of the knees or upper thighs.

**DEFINITIONS OF SKILLS/COMPETENCIES FOR DCE 212/214 AND ABOVE**  
**(explanations and examples for items on DCE 212 and above DTFS)**

Item 1 (see alignment statement)

A plumb line may be dropped directly through the center of the three body weights (head, thorax, and pelvis) to establish effective working alignment. The plumb line should be center in each of the body weights. Additionally, a straight plumb line may be dropped through the following body landmarks: outer malleolus (outer ankle), outside of knees, greater trochanter (at outside of femur), glenoid fossa (shoulder joint), and inner ear.

Item 2

The student should not have to watch the teacher or other students often during class to know what comes next.

Item 3

While performing movement combinations, demonstrate clean body shapes/designs and a sense of line as well as clear orientation/direction in space.

Item 4

Knowing where movement initiates on the body, following its pathway appropriately.  
Fully articulate movement at the joints as required.

Item 5

Knowing when to begin a movement phrase and how to make the rhythm visible. Responding to the music and/or other rhythmic ideas appropriately as required.

Item 6

For example, strength/groundedness, lightness, sustainment, elongation, suspension, dynamic accents, resistance, resiliency/elasticity, sequentiality in motion, etc.

Item 7

Coloring/punctuating/accenting/varying movement phrases.

Item 8

The student takes ownership of the movement, performing with a sense of "self"/"self involvement, allowing energy to flow through the extremities, not stopping energy through excess tension or frozen joints.

Item 9

Taking risks to expand one's movement capabilities.

Item 10

Being creative/imaginative in response to creative, improvisational, or performance related prompts.

#### Item 11

Paying attention to and completing movement based assignments (i.e. doing a combination on the opposite side, twice as fast, adding improvised movements), or written ones (i.e. self-evaluations, class observations when sitting out, concert critiques) promptly/on time, showing up for appointments with the instructor. etc.

#### Item 12

Preparing for class before starting time (i.e. changing clothes, taping feet/toes, refilling the water bottle, doing preparatory exercises according to individual needs), staying in class the entire time (the student should leave the dance studio only if it is necessary), observing carefully and listening well (when the student is watching a movement demonstration or a correction given to a classmate, she/he is learning), practicing on the side (but not practicing material from a different class), avoiding conversation after going across the floor, being ready for her/his turn (i.e. in center combinations, diagonal, across the floor), not chewing gum, not eating food/snack during class, etc.