Writing Guidelines For 3 Questions & 3 Observation’s Concert Response

For a 2-unit technique class, you must attend three dance concerts*. For each concert, you must submit a single-spaced, typed, three page 3 Questions & 3 Observations response, with a ticket stub stapled to the last page of the response. Responses are due at the last class meeting the week following the concert (Wednesday for Monday/Wednesday classes and Thursday for Tuesday/Thursday classes) unless otherwise specified by the instructor. NO LATE RESPONSES WILL BE ACCEPTED.

*Non-Technique DNCE Classes have different requirements for Concert Viewings and Responses, please see course specific syllabus for further details about requirements. Each Instructor reserves the right to specify due dates and exact requirements tailored to their course.

3 Questions & 3 Observations Response Assignment Guidelines:
Each Response must be formally written (no contractions or first person), use a 12pt font, be single-spaced with the following the three-page format. All responses must discuss the concert as a whole addressing one piece from each act of the concert, the specific area of study of the class for which it is written, and at least one technical theatre element of the concert.

Page One (2 points):

LIST:
• Student’s Name and Date
• DNCE XXX: TITLE OF CLASS, Professor’s name

PARAGRAPH FORM:
• Performance title
• Attendance date
• Name of company (such as California State University, Sacramento, Department of Theatre and Dance or Sacramento Ballet)
• Location (Describe where this concert took place: a theater, a studio, an art gallery, other?)
• Was this an evening length work, or was the concert comprised of several shorter works? Was there an intermission?
• Please list the Choreographer(s), Composers (s), Name of individual pieces only as they are relevant to the introduction to the response. For group shows it is not necessary to list all choreographers, performers, composers, or individual pieces.
• Brief one to two sentence impression of the concert. Avoid using “like” and “favorite” in this impression.

Page Two (9 points total/3 points each question):
In list form, create three (3) thoughtful questions about the concert viewed. Each question must be followed by one paragraph of minimum100 words that clearly answers the question with a central thesis and supporting ideas.

Page Three (9 points total/3 points each observation):
In list form, create three (3) thoughtful observations that are different than the questions about the concert viewed. Each observation must be followed by one-paragraph of minimum 100 words explaining your observation with a central thesis and supporting thoughts.

Language Rules:
• No writing from first person (for example: “I thought”, “I liked”, “In my opinion”, etc.).
• No contractions as they are not a formal writing tool. All titles must be designated with Italics, Quotes, or Underlined.
• Cannot use the following words: “really”, “like”, “just”, “free”, “emotion(s)"

Ideas to consider while watching a concert and creating your 3 Questions/3 Observations:
• Describe Movement and what you saw. Describe your experience watching the movement.
• Describe the images/moments that remain with you in the days after the performance.
• Describe the relationships between the dances and the audience. Is there a tangible exchange?
• Compare and contrast the dances.
• Consider the choreographic elements: space and overall design, time, rhythm (relationship to music may be embedded in this element), use of movement qualities and dynamics, and production elements (lights, costumes, props/set, music).
• View the work analytically & ‘read’ the work. Describe any information that the title or music play in your “reading” of the piece.

HELPFUL HINTS:
• Vocabulary: Dance “concert” or “event” works better than dance “recital.” When referring to dance in most cases, use “work” or “piece” instead of “number,” “act,” “routine,” or “scene.”
• Plot Driven Performances: If the dance is in the context of a musical, “number” or “song” may work just fine. Avoid plot synopsis, you are translating your thoughts and opinions into ideas not explaining what happened at that concert. Concentrate on the dance/movement.
• Language/Tone: Avoid informal language, especially in the use of contractions. Only if you have a very specific reason for the use of informal language in relation to tone or mood of what you are writing can it be accepted.
• Remember that this is an academic exercise. Be specific. Avoid general descriptors such as “emotion,” “good/bad,” “interesting/boring,” and “fun/dull.” Use creative and descriptive language.
California State University, Sacramento,
Department of Theatre and Dance SPRING 2013 Performances

Attendance of either S/BAD: New Beginnings or Senior Dance Concert is mandatory for all technique classes. All other responses can be chosen from the CSU Sacramento performances, Sacramento Based Dance Companies, or local Professional venues. To substitute any performance outside this list, the student must email the instructor and request the substitution.

1. **S/BAD: New Beginnings**
   February 28 - March 10, 2013, Dance Space Solano 1010
2. Sacramento Dance Sampler
   April 13-14, 2013, Dance Space Solano 1010
3. Cabaret
   April 10-21, 2013, University Theater, Shasta 113
4. **Senior Dance Concert**
   May 9-19, 2013, Dance Space Solano 1010

**CSUS Other**
1. ACDFA Fundraisers
   March 4-5, 2013, Dance Space Solano 1010 6:30pm
2. Spring Choreography Showcase
   May 21, 2013, Dance Space Solano 1010 5:30pm

Sacramento & Davis Based Dance Companies, please check their websites for upcoming performances:

- **Sacramento Ballet** http://sacballet.org
- **E:Motion Dance Ensemble** http://www.emotiondanceensemble.com
- **Linda Bair Dance Company** https://sites.google.com/site/lindabairdancecompany/home
- **Pamela Trokan Ski Dance Theatre** http://www.trokanski.com/PTDTcompanies.html
- **CORE Dance Collective** http://www.coredancecollective.org/

Local Profession Venues for additional concerts:

- **Mondavi Center at UC Davis** http://www.mondaviarts.org
  - MIGRATION AND OTHER PROJECTS January 31st at 8:00PM
  - CIRQUE MECHANICS February 10th at 3:00PM
  - MFA THESIS CHOREOGRAPHIES February 21st-March 3rd
  - PILOBOLUS DANCE THEATRE February 24th at 3:00PM
  - SHANTALAH SHIVALINGAPPA April 11th-13th at 8:00PM
  - ALVIN AILEY AMERICAN DANCE THEATER April 29th-30th at 8:00PM
  - SACRAMENTO BALLET May 2nd-4th at 8:00PM
  - LES 7 DOIGT DE LA MAIN May 12th at 3:00PM

3 Stages at Folsom Lake College http://www.threestages.net/
PACO PENA Flamenco Vivo February 25th at 7:00PM
RUSSIAN NATIONAL BALLET THEATRE The Sleeping Beauty February 5th-7th at 7:30PM
LORD OF THE DANCE April 11th-13th
Regional Professional Venues for additional concerts:
Gallo Center for the Arts, Modesto http://www.galloarts.org/
Cal Performances at Zellerbach Hall, UC Berkeley http://www.calperformances.org
Yerba Buena Center for the Arts, San Francisco http://www.ybca.org/
University of California, Davis
KASBAH LOUNGE RESTAURANT; Belly & Tribal Dance nightly 9:00-9:30pm