

# LEARNING RESOURCE

## DANCE EDUCATION



### UNDERSTANDING THE IMPORTANCE OF QUALITY DANCE PRODUCTIONS

## LEARNING RESOURCE for DANCE EDUCATION

### UNDERSTANDING THE CONCEPTS IN MOUNTING DANCE PRODUCTIONS QUARTER 4 MODULE 1

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## **FOREWORD**

Welcome to this Learning Resource for Dance Education.

This Learning Resource was developed by experts from the National Commission for Culture and the Arts as a reference to aid you in developing rich, meaningful, and empowering learning in the creative fields. Every effort has been exerted to produce a Self-Learning Learning Resource that incorporates the most fundamental elements and principles of each discipline, while providing a spiraled, scaffolded, and multi-sensory approach to allow you to explore your innate creativity while building discipline and rigor in your chosen discipline.

Each lecture, activity, or reflection here is designed to be meaningful. Each one designed to build from the previous one, and each one with the objective of building up for the next skill or competence. We hope that you will find these activities challenging but empowering, and that your potential as a Filipino artist and Creative is further enhanced and inspired.

These Learning Resources take into consideration the various limitations and challenges brought about by the current situation, and provides you with the flexibility to manage content and pace to your individual needs while maintaining standards for creativity, embodying 21<sup>st</sup> Century skills, and aspiring towards artistic excellence. Beyond compilations of dry information, these Learning Resources seek to develop *Higher Order Thinking Skills* of Analysis, Evaluation, and Creation.

If you are planning to use this Resource as a facilitator or teacher, you are expected to guide and orient your learners in the proper and efficient use of this Learning Resource. Most, if not all activities, will entail exploration, investigation, and experimentation, as such it is imperative that you, as the facilitator, establish the guidelines which will allow your students to be creative but within responsible, safe, and academically-sound limits. Your guidance and mentorship is expected and encouraged throughout the learning process.

We look forward to your journey as an artist, MABUHAY!

## INTRODUCTION AND OBJECTIVES

Welcome to Dance Education Grade 10 Quarter 4 on Understanding the Importance of Quality Dance Productions! This module was collaboratively designed, developed and reviewed by educators both from public and private institutions to assist you, the teacher facilitator, in helping the learners meet the standards set by the K-12 Curriculum while overcoming their personal, social, and economic constraints in schooling.

This learning resource material hopes to provide meaningful opportunities that can help engage learners into guided and independent learning activities at their own pace and time. Furthermore, this also aims to help learners acquire the needed 21<sup>st</sup> century skills while taking into consideration their needs and circumstances.

This material is designed to help you have a thorough understanding of the key concepts in mounting dance productions. For this particular quarter, the following are the content and performance standards including the competencies that you need to know and be able to do so that you will be equipped with the necessary knowledge, skills and attitudes to be able to stage a dance production.

Quarter	Content Standard	Performance Standard
4 <sup>th</sup> Quarter	Develops understanding of quality dance production.	Develops understanding of quality dance production.

After going through the topics and activities in this Learning Resource Material (LRM), you will be able to:

- Show artistic excellence as a result of dance trainings and exposure;
- Demonstrate dances applying the elements, principles and technique through a dance production;
- Formulate performance standards and criteria in evaluating dance productions;
- Critique the whole dance production through a set of criteria;
- Give suggestions and recommendations as basis for improvement of future performances;
- Utilize evaluation results for the improvement of future performances.

So if you are ready, we are definitely ready! Let's Begin!

## TOPIC 1

### Artistic Excellence in Dance

What makes a dance artistically excellent? First let's talk about the word "artistic". When do we say that a dance is artistic? A rather profound word that is something that is hard to quantify. Some artists say that dance is said to be artistic if it conforms to the standards of technical proficiency, performance quality or choreography and presentation. It may also mean satisfying aesthetic requirements, exhibiting taste and discriminating judgment or sensitivity. Sometimes the term artistic is interchangeably used with excellent dance performance. But they actually differ on we perceive them to be based on several factors. One's idea of what is artistic differs from that of the others due to the following factors: biology, past experience, cultural norms, and individual predilections or preferences.

When can we say that a dance performance is "excellent"? Is there a well-established criteria that can be used to measure or gauge whether or not a dance is excellent? According to Oxford Languages, excellent means "extremely good or outstanding". But what makes a piece of dance extremely good or outstanding? Other than it being an avenue for entertainment which creates a moment of amusement and enjoyment of the audience, dance is so much more than being merely entertainment materials. The idea of excellence may vary from one person to another but in a dance artist's point of view, the following may be taken as considerations in judging whether or not a dance is excellent:

- Technical Proficiency
- Performance Quality
- Choreography and Presentation

#### *Technical Proficiency*

Technical proficiency or technique is basically the ability to move in a certain way. In order to achieve technical proficiency, a dancer should train his or her body to move in desired movement patterns. To do this, one must consider different skills. These skills include technical skills, expressive skills, physical skills, mental skills and attributes and safe working practices. Each of these skills include different factors that a dance must consider mastering:

- **Technical skills**
  - Action content (travel, elevation, gesture, stillness, use of different body parts, floor work, transfer of weight)
  - Dynamic content (fast/slow, sudden/sustained, acceleration/deceleration, strong/light, direct/indirect, flowing/abrupt)
  - Spatial content (pathways, levels, directions, size of movement/range, patterns, spatial design)
  - Relationship content (lead and follow, mirroring, action and reaction, accumulation, compliment and contrast, counterpoint, contact, formations)
  - Timing content
  - Rhythmic content
  - Movement in a stylistically accurate way

- ***Expressive skills***
  - Projection
  - Focus
  - Spatial awareness
  - Facial expression
  - Phrasing
  - musicality
  - Sensitivity to other dancers
  - Communication of choreographic intent
  
- ***Physical skills***
  - Posture
  - Alignment
  - Balance
  - Coordination
  - Control
  - Flexibility
  - Mobility
  - Stamina
  - Extension
  - Isolation
  
- ***Mental Skills and Attributes***
  - (during performance)
    - Movement memory
    - Commitment
    - Concentration
    - Confidence
  - (during preparation)
    - Systematic repetition
    - Mental rehearsal
    - Rehearsal discipline
    - Planning of rehearsal
    - Response to feedback
    - Capacity to improve
  
- ***Safe Working Practices***
  - (during performance)
    - Safe Execution
    - Appropriate dance wear
      - Footwear
      - Hairstyle
      - Absence of jewelry
  - (during preparation)
    - Warming-up
    - Cooling down
    - Nutrition
    - hydration

All of these skills contribute to the development of one's technique. If one aims at becoming a great dance artist, he or she should consider mastering all these skills which require an integration of not just the physical but also the mental and emotional faculties. Basically, it is not just the what of the dance but also the how that need to be considered.

Considering the what in the execution of positions and movements, lines must be clean and strong in the arms and legs; balance in one or two legs while moving or in steady position should be mastered; footwork must be well-defined because this is essential in moving across the floor while changing position and direction whether using the extreme toes, toes, balls or heels of the feet or whether the feet are pointed or flexed; floorwork or the combination of movement patterns performed across the dance floor with the integration of spatial considerations like floor patterns, direction and levels.

The how refer to manner in which the movements are being executed. Considerations include flow and fluidity. Does the movement require jerky or soft execution? It also talks about energy and dynamics. Does it need to be powerful or soft displaying that sense of vulnerability? Or it may also refer to the clarity and control of movement; this means that movements should be performed with well-defined details to convey the right meanings.

### ***Performance Quality***

Performance is the combination of all the elements that come together in dancing. Performance is the one that gives meaning to the dance and that factor that creates a once-in-a-lifetime experience to the viewing audience. Technique is the fundamentals; the basics; the roots. Performance is how you take these fundamentals to a higher level; how you put meaning to the masterfully executed movement and movement combinations. Performance and technique are interconnected.

Performance is what sets a good-mechanical dancing with that of a great dance and meaningful experience. Performance is the dancer's ability to put together elements such as focus, musicality, timing, emphasis, and expression/characterization. Dynamics and the ability to integrate energy in the execution of movement patterns play a great role in delivery of a quality dance performance. Technique helps the dancer to execute the movements efficiently but with performance and the ability to combine these elements makes the dancer effective in communicating the idea prescribed by the choreographer.

### ***Choreography and Presentation/Staging and Presentation***

Choreography is the art and practice of creating and arranging movements of body or body segments in which motion and their forms are specified. Choreography specifies the sequence of movements to be executed in a dance routine created by the choreographer in which the dancer or performer interprets through his or her performance. In order to create an artistically excellent dance, technique, performance and choreography should be in unity and coherence.

Sometimes, there are instances where dancer's technique and performance doesn't meet the desired level required by the choreography designed by the choreographer. Other times, the choreography created is far too easy and boring that it does not bring out the best in the dancers in terms of their technique and performance. It is therefore essential that technique, performance and choreography should be in consistency with each other so as to create or

produce an excellent dance production. Dancer's experience, maturity and technical level should always be considered in creating choreographies. If the movement sequences created by the choreographer are technically beyond the capability of the performers, the effect will only magnify the limitations of the performers.

But since folk dances are pre-choreographed dances by the dance researchers, choreography is may no longer be relevant when we talk about artistic excellence in the performance of folk dances. What we need to focus on is the staging and presentation of the dance. This includes the integration of entrances and exits, levels, floor patterns, and other elements of space. In staging and presentation, design elements also comes in which includes costume cut, color, hand props, set props, footwear, accessories and music.

## TOPIC 2

### How Does Artistic Excellence in the Performance of Dances Affect the Whole Production?

The quality of dance performances directly defines the quality of the whole dance production. A dancer's technique and performance in a well-choreographed dance routine will undoubtedly spell the success of a dance production. But other than the dance routine itself, artistic excellence also encompasses the other aspects of the dance performance such as that of the spatial aspect, visual aspect, technical rider aspect, production design and the systematic delegation, coordination and performance of the duties and responsibilities of the members of the production team.

When we talk about artistic excellence in dance, we consider the technical quality, performance and choreography and presentation. When we deal with the whole production, we should consider three major aspects to measure its success: quality, efficiency, timeliness.

#### Quality

- The extent to which the actual performance compares with targeted performance. The degree to which the objectives were achieved and extent to which to which targeted problems are solved. In management, quality also refers to effectiveness; *getting the right things done*.

#### Efficiency

- The extent to which time or resources is used for the intended task or purpose. Measures whether targets are accomplished with minimum amount or quantity of waste, expense or unnecessary effort. In management, efficiency relates to *doing the things right*.

#### Timeliness

- Measures whether the deliverable was done on time based on the requirements of the rules and regulations, and/or clients/stakeholders. Time-related performance indicators evaluate such things as project completion deadlines, time management skills and other time-related expectations.



### Activity 2: What can you say?

Here is a question for you to answer in your own words without looking back at the prior readings. This is to check how deep your understanding is about the given lesson. Express your answer verbally and record yourself while giving your answer. You may add graphics or movements if you want to.

Question:

- Is artistic excellence essential in ensuring the success of a dance production? Why? Why not?

### Activity 3: Dance Challenge

In this activity, you will be tasked to prepare and perform a folk dance performance. You can have it performed in solo, duet, trio or group, depending on the availability of partner/s or groupmates. Output expected is a video-recorded performance of the folk dance of your choice to be submitted to your Dance Education teacher. This is to assess the level of artistic excellence you have in the performance of folk dance/s. Your video recorded performance will be evaluated through the following rubric:

Rubric for Assessment:

<i>Criteria</i>	<i>4</i>	<i>3</i>	<i>2</i>	<i>1</i>
Technical Proficiency	Demonstrates masterful execution of the movement/figures required in the dance	Demonstrates very satisfactory execution of the movement/figures required in the dance	Demonstrates satisfactory execution of the movement/figures required in the dance	Demonstrates poor execution of the movements/figures required in the dance
Performance Quality	Observes dynamics in the performance of movements exhibiting the meaning and proper characterization of the movement combinations in the dance.	Observes dynamics in the performance of movements exhibiting most meaning and proper characterization of the movement combinations in the dance.	Observes dynamics in the performance of movements exhibiting some meaning and inconsistent characterization of the movement combinations in the dance.	Doesn't observe dynamics in the performance of movements; doesn't exhibit meaning and proper characterization of the movement combinations in the dance.
Staging/Presentation	Choreographic sequences were presented correctly and clearly.	Some choreographic sequences were presented correctly and clearly.	Some choreographic sequences were executed satisfactorily.	Choreographic sequences were not properly and correctly executed; presentation is poor.

## TOPIC 3

### Standards and Criteria in Evaluating Dance Productions

There is no such thing as a prescribed set of criteria that we can use in evaluating dance productions. Our perception of what is good, better or best in matters concerning dance performances and dance productions differ from one person to another based on one's biology, exposure or experience, cultural norms and individual preferences as influenced by one's environment and social circle. In this lesson, we will try to identify standards or criteria that we can use in evaluating dance productions. First, we need to recall the components of dance production in which we are going to evaluate or assess. Then identify indicators or aspects that we think are important to be considered in ensuring the success of a dance production. Below is a table indicating the components and identified indicators for each component which we can use in evaluating a dance production.

<b>Production Components</b>	<b>Indicators</b>	<b>Score</b>
A. Repertoire	<ol style="list-style-type: none"><li>1. It must be appropriate to the purpose and content of the program;</li><li>2. It must be made as relevant, educational, informative, entertaining as possible;</li><li>3. Dances should be arranged in such a way that there is balance of highs and lows, funny and serious, cute and skillful, etc; should follow a climactic order of performances;</li><li>4. Dances must be arranged in such a way that there is no consecutive repetition of paraphernalia or hand-props.</li></ol>	
B. Performers	<ol style="list-style-type: none"><li>1. Technical capability of performers is considered in casting them to the dances to be staged;</li><li>2. Heights and sexes of the dancers should be appropriate to the dances they are to perform.</li><li>3. Movement and movement sequences match the biology and technical proficiency of the performers;</li><li>4. Choreography matches the age and maturity of performers.</li></ol>	
C. Space/Stage	<ol style="list-style-type: none"><li>1. Space allows for solo, duet, trio or group dance routines;</li><li>2. Stage allows visibility of performers to the audience;</li><li>3. Stage is well-set and well-lighted;</li><li>4. Stage allows ease of entrances and exits of performers.</li></ol>	
D. Audience	<ol style="list-style-type: none"><li>1. Audience is strategically and comfortably situated/arranged;</li></ol>	

	<ol style="list-style-type: none"> <li>2. Comfort rooms are accessible for emergencies;</li> <li>3. Entrances and exits are strategically situated;</li> <li>4. Areas for the specifically identified audiences are properly labeled for guidance.</li> </ol>	
E. Time	<ol style="list-style-type: none"> <li>1. Time and date are well-planned for the target audience/s to be able to see the production;</li> <li>2. Show is not too long nor too short for the whole production;</li> <li>3. Segments or individual parts are given appropriate time for performance;</li> <li>4. Show started and ended on time.</li> </ol>	
F. Production Design	<ol style="list-style-type: none"> <li>1. Design aspects of the production observe proportion, color harmony and appropriateness and relevance to the dance segments and to the whole production;</li> <li>2. Props and hand props, if there is any, are reasonably light and easy to use;</li> <li>3. Costumes and accessories are properly and effectively used with no wardrobe malfunctions during the performance;</li> <li>4. Music used is relevant and appropriate to the dances performed.</li> </ol>	
G. Technical Requirements	<ol style="list-style-type: none"> <li>1. There is adequate provision of technical rider during the show;</li> <li>2. The technical rider enhanced the whole production;</li> <li>3. Sound is not too loud nor too low and has effectively contributed to the success of the show;</li> <li>4. Technical rider is strategically positioned so as not to serve as obstruction for performers.</li> </ol>	
H. Production Staff/Crew	<ol style="list-style-type: none"> <li>1. Production duties and responsibilities are well-delegated;</li> <li>2. Production duties and responsibilities are carried out efficiently and effectively;</li> <li>3. Concerns and issues in the production were immediately addressed by concerned production staff;</li> <li>4. Effective and efficient communication among members of the production crew before, during and after the production is evident.</li> </ol>	

To objectively assess the given indicators, we can use the following scale to indicate level of satisfaction or dissatisfaction or degree of success or failure of the different aspects of the production:

- |   |   |                   |
|---|---|-------------------|
| 5 | - | Outstanding       |
| 4 | - | Very Satisfactory |
| 3 | - | Satisfactory      |
| 2 | - | Unsatisfactory    |
| 1 | - | Poor              |

So, are you ready to evaluate dance productions?

## Topic Reflection

Evaluating dance productions is as important as the planning and preparation stage and the actually conduct of the show. It is an integral part of the production process that allows the production management to track down progress, measure success and determine necessary intervention activities to do better on the next production. It informs both the performers and the production staff of the success or failure of the show.

### Activity 4: Evaluating Dance Productions

In this activity, you will evaluate a dance production. If you are on the process of preparing for a major dance production, you can as well consider evaluating it based on the given template below. If not, let's try looking at some of the notable dance productions found in *youtube* for this activity.

Here is the template you can use in evaluating the dance production:

Name:					
Grade/Section:					
Name of the Show:					
	<b>Scoring Scale:</b>				
	5	-	Outstanding		
	4	-	Very Satisfactory		
	3	-	Satisfactory		
	2	-	Unsatisfactory		
	1	-	Poor		
<b>Production Components</b>	<b>Indicators</b>			<b>Score</b>	
				<b>1</b>	<b>2</b>
				<b>3</b>	<b>4</b>
				<b>5</b>	
A. Repertoire	<ol style="list-style-type: none"> <li>1. It must be appropriate to the purpose and content of the program;</li> <li>2. It must be made as relevant, educational, informative, entertaining as possible;</li> <li>3. Dances should be arranged in such a way that there is balance of highs and lows, funny and serious, cute and skillful, etc; should follow a climactic order of performances;</li> <li>4. Dances must be arranged in such a way that there is no consecutive repetition of paraphernalia or hand-props.</li> </ol>				
B. Performers	<ol style="list-style-type: none"> <li>1. Technical capability of performers is considered in casting them to the dances to be staged;</li> <li>2. Heights and sexes of the dancers should be appropriate to the dances they are to perform.</li> </ol>				

	<ol style="list-style-type: none"> <li>3. Movement and movement sequences match the biology and technical proficiency of the performers;</li> <li>4. Choreography matches the age and maturity of performers.</li> </ol>					
C. Space/Stage	<ol style="list-style-type: none"> <li>1. Space allows for solo, duet, trio or group dance routines;</li> <li>2. Stage allows visibility of performers to the audience;</li> <li>3. Stage is well-set and well-lighted;</li> <li>4. Stage allows ease of entrances and exits of performers.</li> </ol>					
D. Audience	<ol style="list-style-type: none"> <li>1. Audience is strategically and comfortably situated/arranged;</li> <li>2. Comfort rooms are accessible for emergencies;</li> <li>3. Entrances and exits are strategically situated;</li> <li>4. Areas for the specifically identified audiences are properly labeled for guidance.</li> </ol>					
E. Time	<ol style="list-style-type: none"> <li>1. Time and date are well-planned for the target audience/s to be able to see the production;</li> <li>2. Show is not too long nor too short for the whole production;</li> <li>3. Segments or individual parts are given appropriate time for performance;</li> <li>4. Show started and ended on time.</li> </ol>					
F. Production Design	<ol style="list-style-type: none"> <li>1. Design aspects of the production observe proportion, color harmony and appropriateness and relevance to the dance segments and to the whole production;</li> <li>2. Props and hand props, if there is any, are reasonably light and easy to use;</li> <li>3. Costumes and accessories are properly and effectively used with no wardrobe malfunctions during the performance;</li> <li>4. Music used is relevant and appropriate to the dances performed.</li> </ol>					
G. Technical Requirements	<ol style="list-style-type: none"> <li>1. There is adequate provision of technical rider during the show;</li> <li>2. The technical rider enhanced the whole production;</li> <li>3. Sound is not too loud nor too low and has effectively contributed to the success of the show;</li> <li>4. Technical rider is strategically positioned so as not to serve as obstruction for performers.</li> </ol>					
H. Production Staff/Crew	<ol style="list-style-type: none"> <li>1. Production duties and responsibilities are well-delegated;</li> </ol>					

	<p>2. Production duties and responsibilities are carried out efficiently and effectively;</p> <p>3. Concerns and issues in the production were immediately addressed by concerned production staff;</p> <p>4. Effective and efficient communication among members of the production crew before, during and after the production is evident.</p>					
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Here are some of the notable dance productions you will evaluate based on the indicators given on the template above:

1. [https://youtu.be/8T\\_JIoJ-igE](https://youtu.be/8T_JIoJ-igE)  
<https://youtu.be/FOoXXqoXHz8>
  - The Leyte Dance Theatre: Mindanao Sketches Part 1 and 2
2. [https://youtu.be/xrK\\_Ah8eMQA](https://youtu.be/xrK_Ah8eMQA)  
<https://youtu.be/EWJFIRyrWXo>  
<https://youtu.be/CXiMHdMeA5o>
  - Ramon Obusan Folkloric Group @Pasinaya 2019 Part 1, 2, 3
3. [https://youtu.be/vhd6c412\\_QU](https://youtu.be/vhd6c412_QU)  
<https://youtu.be/NCgDW7qfb1U>  
<https://youtu.be/XsAUdRg2i6c>  
<https://youtu.be/3NEbT6Tg08A>  
[https://youtu.be/7\\_aF9KyC6yo](https://youtu.be/7_aF9KyC6yo)  
<https://youtu.be/osPGO0ZaoVo>
  - Bayanihan National Folk Dance Company @Pasinaya 2019 Part 1, 2, 3, 4, 5, 6
4. <https://youtu.be/VtcXc2XVkfY>
  - Full Show (DTR)-Bayanihan Alumni Association, October 15, 2017
5. <https://youtu.be/Ao4d-WWk16U>
  - CIOFF KORONADAL – PNU KISLAP SINING

## TOPIC 4

### Critiquing dance productions

Now that you are done giving your numeric rating for each of the indicators on the template for the 5 dance productions enumerated above, let's see what descriptive rating have you given each of them. Here's what you have to do:

- Add all the scores you have given;
- Divide the sum by the total number of indicators which is 32 (4 indicators x 8 components);
- Identify from the scale given below the descriptive rating that the score you have computed for each dance production fall:

Descriptive Rating	Numeric Rating
○ Outstanding	4.50 – 5.00
○ Very Satisfactory	4.01 – 4.49
○ Satisfactory	3.50 – 4.00
○ Unsatisfactory	3.01 – 3.49
○ Poor	3.00 and below

### Topic Reflection

There is no such thing as a perfect dance production. Though there are strong aspects that need to be praised and be considered as best practice/s in the production process, there will always be something that needs to be improved or enhanced for a better production. It is important that we first recognize that there needs to be enhanced or improved before we can really make a production better.

Sometimes, production managers tend to be so confident of the previous glories they have had for staging great dance productions. But with our ever-changing and fast-evolving world, what may be best or great today, may no longer be best or great tomorrow. This is the reason why we also need to adapt to the changing times. We have to be creative and innovative enough to meet this challenge of preserving our tradition while creating new ways, innovative ways to do so.

### Activity 5: Critiquing Dance Productions

After identifying the average score and descriptive rating for each of the dance productions given in Activity 3, answer the following questions:

1. Which of the 8 components of dance production exhibited strengths? Weaknesses? Why?
2. What needs to be maintained/improved in dance production #1? #2? #3? #4? #5? Defend your answer.
3. How important are the following in a dance production?
  - a. Repertoire/dances
  - b. Dancers/performers
  - c. Audience
  - d. Space/Stage
  - e. Time
  - f. Design Aspects (Costumes, Hand Props, Set Props, Accessories, Music, Footwear)

- g. Technical Requirements/Technical Rider
- h. Production Staff/Crew

## TOPIC 5

### Making your dance productions better through evaluation

Now that you have tried evaluating some of the best dance productions ever staged in the history of cultural dance productions in the country, the challenge is yours to take. With your classmates in Dance Education 10 (Folk Dance), plan, prepare and stage a dance production on your own considering the indicators provided earlier. You may add some if you find them essential in your production. Here is what you have to do:

1. Come-up with a repertoire of 3-5 folk dances belonging to one suite or classification (e. g. Cordillera Dances, Spanish-Influenced Dances, Countryside Dances, Muslim Dances, Ethnic/Tribal Dances);
2. Meet together with your classmates and plan for the different aspects of the dance production (i. g. repertoire, dancers/cast, time and date of show, target audience, stage/venue of practices, rehearsals and performance, design aspects, plan and prepare for the technical requirements if resources allow, identify members of the production team and delegate duties and responsibilities);
3. Schedule and conduct practices (Individual dance practices, practices for solo, duo, trio or group parts, others) and rehearsals (Dress and Technical Rehearsal, Critique Night, Technical Rehearsal);
4. During practices, and rehearsals see to it the assigned choreographer and rehearsal master will consider the artistic excellence in the performance of the dances included in the repertoire; that is, to strictly adhere to the following:
  - Technical proficiency
  - Performance quality
  - Choreography and presentation
5. Communicate or promote the planned dance production to your target audience through flyers, pamphlets, social media posts, teasers, tickets, etc.;
6. During the actual conduct of the show see to it that all aspects starting from accommodating audience, sitting arrangements, stage and backstage concerns, wardrobe concerns, technical concerns, design aspects including music and all the dances and dancers are properly cued.
7. Conduct post-conference among your classmates/members of the production team after the show. Assess your production management performance through the template given previously containing the different indicators for each aspect of the production process.
8. Allow the giving of suggestions and recommendations from your classmates for the enhancement of future dance productions.

## Topic Reflection

Dance production is and always has been a collaborative effort. No one can ever successfully stage a dance production without the help a team. With all the duties and responsibilities of the dance production process duly delegated and properly performed, success is inevitable. It is also essential that all the members of the management team communicate their ideas with each other; share their thoughts, insights, suggestions and recommendations for the enhancement of the whole show.

### Activity 6: Planning for a better dance production as a result of evaluation

After staging your collaborative planned dance production, identify the aspects/factors which you think are the strengths and weaknesses of the show. You may consider the 8 components of the dance production process in identifying said strengths and weaknesses. Do this activity with you classmates.

Components of Dance Production	Identified Strengths	Identified Weaknesses
Repertoire	1. 2. 3.	1. 2. 3.
Performers/Dancers	1. 2. 3.	1. 2. 3.
Audience	1. 2. 3.	1. 2. 3.
Space/Stage	1. 2. 3.	1. 2. 3.
Time	1. 2. 3.	1. 2. 3.
Production Design	1. 2. 3.	1. 2. 3.
Technical Requirements/Rider	1. 2. 3.	1. 2. 3.
Production Staff/Crew	1. 2. 3.	1. 2. 3.

Follow-up Question:

1. After identifying the strengths and weaknesses of each of the components of the production process, what then will you do next? What will you do with the identified strengths and weaknesses to stage a better dance production?

## TOPIC 6

### Impact of evaluating dance productions

Evaluation in dance productions plays a very important role in ensuring that mistakes will no longer be repeated the next time such production will be staged. Evaluation quality-assures future productions and performances and makes sure that future dance productions will be more rewarding and satisfying artistic experiences for the production team, audience and performers.

It may also help to include an external eye in the evaluation process. Someone who has notable experiences in the field of performing arts especially in the art of dance can be invited during the DTR, critic night, technical rehearsal or even in the actual dance production. This allows credible feedbacks that can help enhance the different aspects of the dance production that needs improvement. Listening to the wisdom of the elders and getting reliable comments and suggestions from artists honed by experience is worth a million comments from the inexperienced ones.

### Topic Reflection

It is very essential that we need to consider both internal and external feedbacks as regards the dance production prepared. This provides different perspectives and views as to how the production will be made better. In the event that there are feedbacks, comments and recommendations that are irrelevant, it is up to you to weigh and consider them.

### Activity 7: If you were a dance critic

Here is a template for you to accomplish. All you need to do is to enumerate the things that you would like to see in a dance production. Enumerate at least 5 things that you want to consider in each of the 8 components of the production.

<b>Production</b>	<b>Indicators</b>
<b>Components</b>	
A. Repertoire	1. 2. 3. 4. 5.
B. Performers	1. 2. 3. 4. 5
C. Space/Stage	1. 2. 3. 4.

	5.
D. Audience	1. 2. 3. 4. 5.
E. Time	1. 2. 3. 4. 5.
F. Production Design	1. 2. 3. 4. 5.
G. Technical Requirements	1. 2. 3. 4. 5.
H. Production Staff/Crew	1. 2. 3. 4. 5.

**Activity 8: Dancefolio**

Now that you are through with the identification of aspects that you need to consider when evaluating a dance production, your next task is to integrate all of them in the dance production you have previously prepared. This time, as you stage the dance production with all the indicators integrated in the show, document the show by video-recording it for all of you in your class and your Dance Education teacher to see and finally evaluate.

Consider the following rubric in the preparation of your production:

Rubric for Assessment:

<i>Criteria</i>	<i>4</i>	<i>3</i>	<i>2</i>	<i>1</i>
Quality	Complies 4 to 5 indicators expected per component of the dance production.	Complies 2 to 3 indicators expected per component of the dance production.	Complies 1 indicator expected per component of the dance production.	Non-compliant of the indicators expected per component of the dance production.
Efficiency	Manpower, physical, material and financial resources with no wastage or	Manpower, physical, material and financial resources with minimal wastage or expense.	Manpower, physical, material and financial resources with considerable wastage or expense.	Manpower, physical, material and financial resources with substantial

	unnecessary expense.			wastage or expense.
Timeliness	All aspects of the dance production were met on or before the set time or deadline; Show started and ended on time.	Some aspects of the dance production were met on or before the set time or deadline; Show started and ended 5 minutes late.	Some aspects of the dance production were not met on set time or deadline; Show started and ended 10 minutes late.	Most aspects of the dance production were not met on the set time or deadline; Show started and ended 15 minutes and over late.

#### Video Resources/Web-Based Resources:

1. [https://youtu.be/8T\\_JIoJ-igE](https://youtu.be/8T_JIoJ-igE)  
<https://youtu.be/FOoXXqoXHz8>  
- The Leyte Dance Theatre: Mindanao Sketches Part 1 and 2
2. [https://youtu.be/xrK\\_Ah8eMQA](https://youtu.be/xrK_Ah8eMQA)  
<https://youtu.be/EWJFIRyrWXo>  
<https://youtu.be/CXiMHdMeA5o>  
- Ramon Obusan Folkloric Group @Pasinaya 2019 Part 1, 2, 3
3. [https://youtu.be/vhd6c412\\_QU](https://youtu.be/vhd6c412_QU)  
<https://youtu.be/NCgDW7qfb1U>  
<https://youtu.be/XsAUdRg2i6c>  
<https://youtu.be/3NEbT6Tg08A>  
[https://youtu.be/7\\_aF9KyC6yo](https://youtu.be/7_aF9KyC6yo)  
<https://youtu.be/osPGO0ZaoVo>  
- Bayanihan National Folk Dance Company @Pasinaya 2019 Part 1, 2, 3, 4, 5, 6
4. <https://youtu.be/VtcXc2XVkfY>  
- Full Show (DTR)-Bayanihan Alumni Association, October 15, 2017
5. <https://youtu.be/Ao4d-WWk16U>  
- CIOFF KORONADAL – PNU KISLAP SINING
6. <https://www.artsjournal.com/wetheaudience/2014/05/devining-artistic-excellence.html>  
- Lynne Conner, An Arts Journal Blog, “Divining Artistic Excellence”
7. <https://www.lawinsider.com/dictionary/artistic-excellence#:~:text=Artistic%20excellence%20means%20evidence%20of,approaches%20to%20process%20and%20presentation.>  
- Artistic Excellence Definition, Law Insider

#### References:

1. SANAYGURO Workshop Manual, 2014 National Training for SPA Teachers, UP Los Banos, Laguna, October, 25-28, 2014
2. Lecture of Ramon A. Obusan, National Artist in Dance, 1988 National Folk Dance Workshop, Folk Arts Theater
3. Lecture of Corazon Iñigo, 1988 National Folk Dance Workshop, Folk Arts Theater
4. Lecture of Peter De Vera, Customized Diploma in Teaching Arts major in Dance, Cluster 2 (North-Luzon Cluster), Philippine Normal University, North-Luzon Campus Multi-Purpose Hall
5. Lecture of Rodel M. Fronda, Customized Diploma in Teaching Arts major in Dance, Cluster 2 (North-Luzon Cluster), Philippine Normal University, North-Luzon Campus Multi-Purpose Hall
6. Isabela National High School Dance Troupe, City of Ilagan, Isabela

Answer Key:

**Activity 1: Sort it out!**

1. a
2. b
3. a
4. a
5. c
6. c
7. a
8. b
9. a
10. a

**Activity 2: What can you say?**

Question:

- Is artistic excellence essential in ensuring the success of a dance production? Why? Why not?

(Answers may vary)

Sample Answer:

- Artistic excellence is and has always been the sustaining base in ensuring the success of any dance production endeavor. The more experienced a dance or dance production evaluator is, the higher his or her expectations may be.

**Activity 3: Dance Challenge**

(Performances may vary)

Rubric for Assessment:

<i>Criteria</i>	<i>4</i>	<i>3</i>	<i>2</i>	<i>1</i>
Technical Proficiency	Demonstrates masterful execution of the movement/figures required in the dance	Demonstrates very satisfactory execution of the movement/figures required in the dance	Demonstrates satisfactory execution of the movement/figures required in the dance	Demonstrates poor execution of the movements/figures required in the dance
Performance Quality	Observes dynamics in the performance of movements exhibiting the meaning and proper characterization of the movement combinations in the dance.	Observes dynamics in the performance of movements exhibiting most meaning and proper characterization of the movement combinations in the dance.	Observes dynamics in the performance of movements exhibiting some meaning and inconsistent characterization of the movement combinations in the dance.	Doesn't observe dynamics in the performance of movements; doesn't exhibit meaning and proper characterization of the movement combinations in the dance.
Staging/Presentation	Choreographic sequences were presented correctly and clearly.	Some choreographic sequences were	Some choreographic sequences were	Choreographic sequences were not properly and correctly

		presented correctly and clearly.	executed satisfactorily.	executed; presentation is poor.
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### Activity 4: Evaluating Dance Productions

(Answers may vary)

Template for individual responses:

Name:						
Grade/Section:						
Name of the Show:						
		<b>Scoring Scale:</b>				
		5 - Outstanding				
		4 - Very Satisfactory				
		3 - Satisfactory				
		2 - Unsatisfactory				
		1 - Poor				
<b>Production</b>	<b>Indicators</b>	<b>Score</b>				
<b>Components</b>		<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
A. Repertoire	<ol style="list-style-type: none"> <li>It must be appropriate to the purpose and content of the program;</li> <li>It must be made as relevant, educational, informative, entertaining as possible;</li> <li>Dances should be arranged in such a way that there is balance of highs and lows, funny and serious, cute and skillful, etc; should follow a climactic order of performances;</li> <li>Dances must be arranged in such a way that there is no consecutive repetition of paraphernalia or hand-props.</li> </ol>					
B. Performers	<ol style="list-style-type: none"> <li>Technical capability of performers is considered in casting them to the dances to be staged;</li> <li>Heights and sexes of the dancers should be appropriate to the dances they are to perform.</li> <li>Movement and movement sequences match the biology and technical proficiency of the performers;</li> <li>Choreography matches the age and maturity of performers.</li> </ol>					
C. Space/Stage	<ol style="list-style-type: none"> <li>Space allows for solo, duet, trio or group dance routines;</li> <li>Stage allows visibility of performers to the audience;</li> <li>Stage is well-set and well-lighted;</li> <li>Stage allows ease of entrances and exits of performers.</li> </ol>					
D. Audience	<ol style="list-style-type: none"> <li>Audience is strategically and comfortably situated/arranged;</li> <li>Comfort rooms are accessible for emergencies;</li> <li>Entrances and exits are strategically situated;</li> <li>Areas for the specifically identified audiences are properly labeled for guidance.</li> </ol>					
E. Time	<ol style="list-style-type: none"> <li>Time and date are well-planned for the target audience/s to be able to see the production;</li> <li>Show is not too long nor too short for the whole production;</li> <li>Segments or individual parts are given appropriate time for performance;</li> </ol>					

	4. Show started and ended on time.					
F. Production Design	1. Design aspects of the production observe proportion, color harmony and appropriateness and relevance to the dance segments and to the whole production; 2. Props and hand props, if there is any, are reasonably light and easy to use; 3. Costumes and accessories are properly and effectively used with no wardrobe malfunctions during the performance; 4. Music used is relevant and appropriate to the dances performed.					
G. Technical Requirements	1. There is adequate provision of technical rider during the show; 2. The technical rider enhanced the whole production; 3. Sound is not too loud nor too low and has effectively contributed to the success of the show; 4. Technical rider is strategically positioned so as not to serve as obstruction for performers.					
H. Production Staff/Crew	1. Production duties and responsibilities are well-delegated; 2. Production duties and responsibilities are carried out efficiently and effectively; 3. Concerns and issues in the production were immediately addressed by concerned production staff; 4. Effective and efficient communication among members of the production crew before, during and after the production is evident.					

### Activity 5: Critiquing Dance Productions

(Answers may vary)

1. Which of the 8 components of dance production exhibited strengths? Weaknesses? Why?
2. What needs to be maintained/improved in dance production #1? #2? #3? #4? #5? Defend your answer.
3. How important are the following in a dance production?
  - a. Repertoire/dances
  - b. Dancers/performers
  - c. Audience
  - d. Space/Stage
  - e. Time
  - f. Design Aspects (Costumes, Hand Props, Set Props, Accessories, Music, Footwear)
  - g. Technical Requirements/Technical Rider
  - h. Production Staff/Crew

### Activity 6: Planning for a better dance production as a result of evaluation

(Answers may vary)

Components of Dance Production	Identified Strengths	Identified Weaknesses
Repertoire	1. Dances are familiar to the dancers; 2. Dances are aligned to the theme of the show;	1. Dances do not have enough costumes and props;

	3. Dances are within the level of dancers' mastery.	2. Dances were arranged in an anticlimactic order; 3. Execution of movements needs refinement.
Performers/Dancers	1. Dancers are enough for the dances; 2. Dancers' physique matches the characteristics required in the dances; 3. Dancers practice and rehearse on time.	1. Partnering needs rearrangement; 2. Dancers need to be arranged from shortest to tallest; 3. Some dancers do not know the steps of the dance/s.
Audience	1. Front of house is assigned to check entrance of audience/s; 2. Audience/s invited overwhelmingly supported the show; 3. Audience was supportive of the show.	1. Sitting arrangement was not organized; 2. Seats were not enough for all viewers; 3. No systematic entrance and exit for the viewers.
Space/Stage	1. Stage for the performance is available; 2. Stage allows entrance and exit of performers 3. Stage has complete parts.	1. Backstage doesn't have dressing room; 2. Stage is slippery; 3. Backstage doesn't allow ease of movement for performers to enter or exit from/to the right or left.
Time	1. There is enough preparation before the show; 2. Time and Date of the show is convenient for the target audience; 3. Time and date of the show is duly communicated to all concerned.	1. Show started late; 2. Show ended late; 3. Show doesn't have intervals for audience/s to attend to personal comfort/needs.
Production Design	1. Design aspects are well prepared; 2. Resources allowed for accessories, props and set props; 3. music for the dances are well-edited and ready.	1. Some costumes were not worn properly; 2. Some props were falling while the performance/s are on-going; 3. Set props are too heavy.
Technical Requirements/Rider	1. LED screen is provided; 2. Sound system is available; 3. Lighting facility is properly situated.	1. Dances are not used to the presence of light effects; 2. LED screen obstructs the performance/s 3. Sound is too loud.
Production Staff/Crew	1. Key production staff are available; 2. Collaboration among staff is evident; 3. Issues and problems are properly communicated to staff concerned.	1. Other production staff are unavailable because some team members are also performers; 2. Wardrobe malfunction are not immediately attended to; 3. No communicator available to aid remote communication among members of the production team.

Activity 7: If you were a critic  
(Answers may vary)

Sample answers:

Production Components	Indicators
A. Repertoire	<ol style="list-style-type: none"> <li>1. It must be appropriate to the purpose and content of the program;</li> <li>2. It must be made as relevant, educational, informative, entertaining as possible;</li> </ol>

	<ol style="list-style-type: none"> <li>3. Dances should be arranged in such a way that there is balance of highs and lows, funny and serious, cute and skillful, etc; should follow a climactic order of performances;</li> <li>4. Dances must be arranged in such a way that there is no consecutive repetition of paraphernalia or hand-props.</li> <li>5. Dances should match the maturity level of performers.</li> </ol>
B. Performers	<ol style="list-style-type: none"> <li>1. Technical capability of performers is considered in casting them to the dances to be staged;</li> <li>2. Heights and sexes of the dancers should be appropriate to the dances they are to perform.</li> <li>3. Movement and movement sequences match the biology and technical proficiency of the performers;</li> <li>4. Choreography matches the age and maturity of performers.</li> <li>5. Dancers demonstrate the right characterization and interpretation of the movement sequences.</li> </ol>
C. Space/Stage	<ol style="list-style-type: none"> <li>1. Space allows for solo, duet, trio or group dance routines;</li> <li>2. Stage allows visibility of performers to the audience;</li> <li>3. Stage is well-set and well-lighted;</li> <li>4. Stage allows ease of entrances and exits of performers.</li> <li>5. Backstage has dressing room and allows ease of movement for accessible entrance and exit of performers.</li> </ol>
D. Audience	<ol style="list-style-type: none"> <li>1. Front of house is duly assigned to accommodate and guide viewers;</li> <li>2. Audience is strategically and comfortably situated/arranged;</li> <li>3. Comfort rooms are accessible for emergencies;</li> <li>4. Entrances and exits are strategically situated;</li> <li>5. Areas for the specifically identified audiences are properly labeled for guidance.</li> </ol>
E. Time	<ol style="list-style-type: none"> <li>1. Show is schedule in a convenient day and time for the audience;</li> <li>2. Time and date are well-planned for the target audience/s to be able to see the production;</li> <li>3. Show is not too long nor too short for the whole production;</li> <li>4. Segments or individual parts are given appropriate time for performance;</li> <li>5. Show started and ended on time.</li> </ol>
F. Production Design	<ol style="list-style-type: none"> <li>1. Design aspects of the production observe proportion, color harmony and appropriateness and relevance to the dance segments and to the whole production;</li> <li>2. Props and hand props, if there is any, are reasonably light and easy to use;</li> <li>3. Costumes and accessories are properly and effectively used with no wardrobe malfunctions during the performance;</li> <li>4. Music used is relevant and appropriate to the dances performed.</li> </ol>
G. Technical Requirements	<ol style="list-style-type: none"> <li>1. There is adequate provision of technical rider during the show;</li> <li>2. The technical rider enhanced the whole production;</li> <li>3. Sound is not too loud nor too low and has effectively contributed to the success of the show;</li> <li>4. Technical rider is strategically positioned so as not to serve as obstruction for performers;</li> <li>5. Technical rider effectively contributed to the meaning of the production.</li> </ol>
H. Production Staff/Crew	<ol style="list-style-type: none"> <li>1. Production duties and responsibilities are well-delegated;</li> <li>2. Production duties and responsibilities are carried out efficiently and effectively;</li> <li>3. Concerns and issues in the production were immediately addressed by concerned production staff;</li> <li>4. Effective and efficient communication among members of the production crew before, during and after the production is evident;</li> <li>5. Production concerns are immediately attended to.</li> </ol>

## Activity 8: Dancefolio

(Answers may vary)

Rubric for Assessment:

<i>Criteria</i>	<i>4</i>	<i>3</i>	<i>2</i>	<i>1</i>
Quality	Complies 4 to 5 indicators expected per component of the dance production.	Complies 2 to 3 indicators expected per component of the dance production.	Complies 1 indicator expected per component of the dance production.	Non-compliant of the indicators expected per component of the dance production.
Efficiency	Manpower, physical, material and financial resources with no wastage or unnecessary expense.	Manpower, physical, material and financial resources with minimal wastage or expense.	Manpower, physical, material and financial resources with considerable wastage or expense.	Manpower, physical, material and financial resources with substantial wastage or expense.
Timeliness	All aspects of the dance production were met on or before the set time or deadline; Show started and ended on time.	Some aspects of the dance production were met on or before the set time or deadline; Show started and ended 5 minutes late.	Some aspects of the dance production were not met on set time or deadline; Show started and ended 10 minutes late.	Most aspects of the dance production were not met on the set time or deadline; Show started and ended 15 minutes and over late.