Ground rules:

• Each dance gets ten minutes for feedback for group work and solo. There will be a three-minute warning so we don’t neglect a solo or a group work.
• Plan out your comment before you speak, so that you are clear and concise. Choreographers, please phrase your questions carefully and clearly.
• Be as specific as possible when giving a comment. Use examples from the work: “Sometimes the dancers’ lacked focus: during Lindsay’s solo, I couldn’t tell if she was looking up at the ceiling or searching from within.”
• This isn’t a composition class: participation isn’t graded. Therefore, if someone says something you planned to say or something you agree with, you don’t need to restate it. Time is of the essence.
• Faculty: we love you, but please refrain from giving feedback at this time. Students: step it up and represent!

What just happened?

• What did you see? Not felt, not thought, not liked, but what did you actually see?

Starting small:

• How did sound and movement relate in this work? Did it convey the choreographic intent? Did it help emphasize the movement, or did it stifle movement possibilities? Was the sound score needed/useful?
• How did costuming affect this work? Did it support the choreographic themes and movement style? If costuming was sparse, do you have any ideas or suggestions?

Composition Conversations:

• How did the choreographer use the space? Were there moments of awkward/unexplored spatial relations?
• What was the structural trajectory of this work? Was there a beginning, middle, and end? Did any section drag? Did any section excite?
• Transitions: were there any? Were they convincing?

About that dancing:

• What relationships did you sense between dancers and/or the dancers and the audience? Were these relationships clear?
• Where was the dancers’ focus? Was the focus clear at all times?
• Did the dancers’ embody the movement? Did they project an understanding of why they were doing what they were doing?

The Big Picture

• What overall tone/emotion did came through in this piece? What were the tonal/emotional shifts?

GO GET’EM, TIGER!

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