Dance Performance: A None Verbal Means of Communication

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Abstract

Dance performance as the name implies is an organized creative movement of the body, which is suggestive of a message about the society. Dance is a performing art, not a sporty activity though; it does have some athletic aspects. The aim is to communicate the message of dance through movement. The paper used the qualitative research method to gather data through the review of related literature. The paper discussed dance as an art; some people dance to express their feelings and emotions. Performance is a step during music by which musical ideas are realized and transmitted to the audience. Performer should be trained personnel and musically inclined to enable him know the technical knowhow of the music he/she is performing.

Introduction

Dance is a succession of steps and movements of the body commonly guided with ep accompaniment. Dance is from a Latin word "Daunce" which stands for "succession of step movement or move the body".

A dictionary of select synonyms (1949) defined dance as a sequence of rhythmic steps or movements usually performed to music, for pleasure or as a form of social interaction.

Theatrical dance, also called performance or concert dance, is intended primarily as a spectacle, usually a performance upon a stage by virtuoso dancers. It often tells a story, perhaps using mime, costume and scenery, or else it may simply interpret the musical accompaniment, which is often specially composed. Examples are western ballet and modern dance, Classical Indian dance and Chinese and Japanese song and dance dramas. Most classical forms are centred upon dance alone, but performance dance may also appear in opera and other forms of musical theatre.

Participatory dance, on the other hand, whether it be a folk dance, a social dance, a group dance such as a line, circle, chain or square dance, or a partner dance such as is common in western Western ballroom dancing, is undertaken primarily for a common purpose, such as social interaction or exercise, of participants rather than onlookers. Such dance seldom has any narrative. A group dance and a corps de ballet, a social partner dance and a pas de deux, differ profoundly. Even a solo dance may be undertaken solely for the satisfaction of the dancer. Participatory dancers often all employ the same movements and steps but, for example, in the rave culture of electronic dance music, vast crowds may engage in free dance, uncoordinated with those around them. On the other hand, some cultures lay down strict rules as to the particular dances in which, for example, men, women and children may or must participate.

History of Dance

The history of dance is difficult to access, because dance does not often leave and exist behind clearly identifiable physical artifacts (something viewed as a product of human conception). History of dance closely follows the development of human race, since the earliest time of our existence, far

before the creation of first modern civilizations, dance served as an irreplaceable way of expressing human thought and emotion.

History of dance is filled with interesting events that shaped its foundations, inventors that created new styles, period of innovations, which all enable it to become the popular social pastime of today.

Archeological evidence for early dance includes 9,000-year-old paintings in India at the Rock Shelters of Bhimbetka, and Egyptian tomb paintings depicting dancing figures, dated c. 3300 BC. It has been proposed that before the invention of written languages, dance was an important part of the oral and performance methods of passing stories down from one generation to the next. The use of dance in ecstatic trance states and healing rituals (as observed today in many contemporary "primitive" cultures, from the Brazilian rainforest to the Kalahari Desert) is thought to have been another early factor in the social development of dance.

References to dance can be found in very early recorded history; Greek dance (horos) is referred to by Plato, Aristotle, Plutarch and Lucian. The Bible and Talmud refer to many events related to dance, and contain over 30 different dance terms. In Chinese pottery as early as the Neolithic period, groups of people are depicted dancing in a line holding hands,[10] and the earliest Chinese word for "dance" is found written in the oracle bones. Dance is further described in the Lüshi Chunqiu. Primitive dance in ancient China was associated with sorcery and shamanic rituals.

During the first millennium BCE in India, many texts were composed which attempted to codify aspects of daily life. Bharata Muni's Natyashastra (literally "the text of dramaturgy") is one of the earlier texts. It mainly deals with drama, in which dance plays an important part in Indian culture. It categorizes dance into four types – secular, ritual, abstract, and, interpretive – and into four regional varieties. The text elaborates

various hand-gestures (mudras) and classifies movements of the various limbs, steps and so on. A strong continuous tradition of dance has since continued in India, through to modern times, where it continues to play a role in culture, ritual, and, notably, the Bollywood entertainment industry. Many other contemporary dance forms can likewise be traced back to historical, traditional, ceremonial, and ethnic dance

The Mystro of Dance Performance

King Louis xiv was a lover of dance most especially ballet. He invented ballet dance as his area of specialty. D J, Kool came up with dance specializing on hip hop after his mentor Louis has achieved the effort of making ballet dance boost up in the 1700's. Considering the effort of Kool Herc, who was credited for throwing a dance party at 15 sedge Wick Avenue in the bronze. Kool revolutionalized the way records were played during dance performance when he began isolating the instrumental parts by switching to another song through the use of break effects on the song. His method became the foundation of music while performing at parties. Despite his contributions, he never received commercial success because his work was never recorded, but today history has recorded him as one of the greatest pioneers of dance and instrumental wizard.

Dance as Ephemeral Art

One of the features of dance as a performing art that has been often noted is that it moves and it changes, both during the course of any given performance and over time. A catchall phrase for this sort of impermanence reflecting the lack of entirely stable art "objects" in every case has been to say that "dance is an ephemeral art", although there are alternative versions of what this means (see Conroy 2012; see also Copeland and Cohen 1983 and Copeland 1993. This does not mean that dance is insubstantial or unserious. Instead, what it means is that there is something vital about dance performances and events that disappears as it is being performed. As noted above, this may or may not distinguish dance from theater or music,

although dance does seem to rely less on recordings and written notations in the making and performing of dances overall.

Dance critic Marcia Siegel famously wrote that dance "exists as a perpetual vanishing point", which means for Siegel that dance exists in "an event that disappears in the very act of materializing." (1972: 1). Siegel posits that dance has escaped the mass marketing of the industrial revolution "precisely because it doesn't lend itself to any reproduction…" (1972: 5). Conroy (2012: 158) acknowledges that the "safest" ontological interpretation of Siegel's claim would suggest that dance performances are one-time, transient events. If this is the case it would mean that there is no enduring "type" that constitutes a dance work of art that is "tokened" by various instancing performances. This would mean that the "classical paradigm" discussed by D. Davies (2011b) and upheld by Goodman (1976) and by McFee (2011b and 2018) is wrong. If we hold that some dance performances are transient but not others, then the classical paradigm would still need to account for those performances that do not fit, much like the ontology of music has had to deal with the ontology of highly or entirely improvised jazz performances that seem to be "one-offs" and that are not preserved via recording. (See Anna Pakes' forthcoming book, Choreography Invisible: The Disappearing Work of Dance, for more on this issue.)

McFee (2011b; also see 2018) believes that the instability of dance works of art is a problem that is due to poor preservation and reconstruction of dances rather than a feature that tells us something meaningful about the nature of dance. He also thinks that dance notation might be developed in the future to provide a workable way to preserve and reconstruct dances, something that Van Camp and Franko suggest may not be possible (the specifics of their claims here can be found in this entry, above. We can take this to be the negative view of the ephemerality of dance.

A positive version of dance as an ephemeral art, however, is one that holds that we ought to appreciate, rather than decry, dance's ever-changing and disappearing nature as something that makes a live performance of a dance that will not happen again the same way into a vital experience for both the dance performers and the audience. The positive account celebrates the live nature of the dance performance and helps to explain why kinesthetic responses to dance performances are both relevant and powerful. It also suggests that ephemerality is an aesthetic value for dance that gives dance the ability to provide a "you had to be there" sort of event. (See Bresnahan 2014a for an account of improvisational artistry in live dance performance as a sort of agency that is consistent with this positive view.) Conroy agrees with McFee that the phrase "dance is an ephemeral art" does apply to the difficulty of preserving dances, but she also thinks it should be conceived as a statement of a danceworld value; as a way of conveying "a communal attitude of tolerance for change with respect to choreography that has been previously performed" (2012: 160).

Significance of the Study

The importance of dance mostly sometimes is a way of movement that uses the body as an instrument of expression and communication. Through dance, students learn teamwork, focus and improvise skills. Camarillo (2011) children needs to express and communicate their ideas and also given the opportunity to make creative decisions even at a young age.

Dance awakens new perceptions in children which help them learn and think in new dimension ways. Dance also enables students to better understand themselves and the world in which they reside. Through the arts, teachers can often teach children to recognize the contribution of all cultures to the fabric (structure) of our society and increase the outstanding of diversity and values of all people. Communication is so important in our everyday lives and the ability to speak, to read and to write is essential. Without such skills I could not pen these posts. Furthermore, our global

online community of ballerinas and dance devotees would be unable to discover new information, discuss ideas or share sources of inspiration.

However, the beauty of dance is that we can express so much without uttering a single word or relying on having stationery or a laptop to hand. Our bodies convey the story of us every single day of our lives and, sometimes, there is just no way to completely hide how we feel. The subtleties of body language express the emotions and subconscious thoughts that we may endeavour to keep to ourselves. How often have you told people that you are "fine" only to realise that the tension in your shoulders and the slight lowering of your eyeline suggests otherwise?

Dance allows us to tell our stories in the most primitive, basic and truthful way. Dancing from the heart may result in awe-inspiring routines. However, it may just as easily lead to unrefined and uncontrollable outbursts of movement and emotion as we release pent-up frustrations. Whichever, this form of communication is honest and can touch people in ways that words just cannot.

While dance styles such as contemporary lend themselves to the demonstrative depiction of our innermost thoughts, anxieties and fears, other genres are communicative in different ways. Classical ballet is about line and aesthetics so expressive quality will always be achieved within the constraints of the discipline. However, the storytelling we see onstage shows how much emotion can be conveyed through even the simplest arm movements – a port de bras delivered with meaning and intent has unlimited power to move an audience.

Something that has always fascinated me about classical ballet is the universal language that we become fluent in through our dance training. Wherever in the world you happen to participate in a class, ballet terminology is instantly recognisable. There are a few exceptions that have

evolved in relation to different schools' preferences – we may consider these as the emergence of different dialects. Nonetheless, ballet dancers the world over have a shared understanding of the language used by teachers and choreographers. Codified in French, ballet terminology indicates precisely what we must do with our limbs and offers insight into the sentiment, purpose or direction of the described movement. By linking individual terms together into phrases, we can quickly interpret the meanings of the words and translate them into physical actions. For example, rond de jambe en l'air en dehors translates into 'circle of the leg; in the air; outward'. As ballet students begin to learn to navigate the maze of terminology, they can find their way from the seemingly incomprehensible grouping of words to the actual sequences of dance components performed in class.

In my opinion, acquisition of the language of ballet helps dance students to become thinking dancers. Copying a teacher perform a routine or a series of steps is one thing but truly understanding each element offers a young dancer the freedom to explore and improve their technique and create their own choreography.

Choreographers use dance to communicate with an audience. They produce work to provoke a response; to connect with people and inspire an emotive reaction. To be truly engaged as dancers, and fully appreciative as audience members, I believe we must never be passive. Dance is about actively communicating - with yourself, with fellow students and teachers, with audiences. As a writer, reviewer, dancer, dance teacher and balletomane, I try to always be observant and curious. We should be aiming to get the most from every single dance experience.

Dance is about so much more than how many pirouettes you can do or how high you can jump.

It is about connecting to the music; expressing what words cannot; appreciating what our bodies can do and recognising how focusing on movement and its communicative powers can free our thoughts.

Concept of Dance

Wiktionary (2016), a performer is someone who is skilled in performing for an audience who also entertains. A performer is an entertainer like actors, musicians, dancer or a singer that creatively expresses his/her talent to the audience. Sokunu (2018), a performer need to be talented and skilled and also needs stamina, dedication and self-discipline. As relates to dance performance, a dancer usually performs with a wide range of skills, which is primary evolved as part of dance culture.

Onyee N.N (2013) to prepare for a successful performance is not an easy task in order for a performer to achieve an impactful performance, there must be care and diligence in selection of dancers targeting the audience, planning for special guests, publicity, and limitations. A performer can be found working. In most videos, night clubs, theater, on tv commercials and on film.

Performance: is a step during music by which musical ideals are realized and transmitted to the listener. In western music for instance performance is most commonly viewed as an interpretive art, though it's not always that, but in some degree it determines any aspect of music they play.

Spencer and M C Clellandin (1994) performance can also be said to be a completion of a task, with application of knowledge, skills and abilities. It generally comprises of an event in which a performers of course, the presence of a large audience is an inspiration and a moral booster to the group. In addition, to other benefit accruable (increase) for a concert or performance.

Dance: is a performing art, it's described in many ways, it's when people move to a musical rhythm. They may be alone, or in a group. Dance may be an informal play, a part of a ritual, or a part of a professional performance. There are many kinds of dance such as

1. Classical dance
2. Ballet dance
3. Modern dance
4. Hip-pop dance
5. Contemporary dance

Dance is not a sport, though it does have some athletic aspect. Wood .M. (1952) dance is an art, some people dance to express their feelings and emotions. Other people dance to feel better. Dance can be used to tell story, in some societies, dance goes with song as well as music. People who want to learn dance to a dance school or dance academy. It may take years of practice to become an experience and flexible dancer. To plan a dance is called "choreography" (it's the act of creating, arranging and recording the dance movement of a dancer) done by a choreographer often time, this goes with music and fits into a certain style.

Dancers may be planned in details or they may do whatever dance they feel like doing. However, most dancers do follow some general style or pattern. One style is the coupe dance "where usually a man and woman dance together". The other dancers need as ensemble; a group of people are involved to make it work.

Omobiye O. (1983) dance is non-verbal means of communication which involve some human possible actions of the body selected from gesture, bends, extensions twist and turns. Van .C. (1981) sees dance as human movement that is formalized with such qualities as race elegance, beauty,

to the accomplishment of music or other rhythmic sounds, for the purpose of telling story and communication.

Approaches to Dance

Concert Dance: Concert dance, like opera, generally depends for its large-scale form upon a narrative dramatic structure. The movements and gestures of the choreography are primarily intended to mime the personality and aims of the characters and their part in the plot. Such theatrical requirements tend towards longer, freer movements than those usual in non-narrative dance styles. On the other hand, the ballet blanc, developed in the 19th century, allows interludes of rhythmic dance that developed into entirely "plotless" ballets in the 20th century and that allowed fast, rhythmic dance-steps such as those of the petit allegro. A well-known example is The Cygnets' Dance in act two of Swan Lake.

The ballet developed out of courtly dramatic productions of 16th- and 17th-century France and Italy and for some time dancers performed dances developed from those familiar from the musical suite, all of which were defined by definite rhythms closely identified with each dance. These appeared as character dances in the era of romantic nationalism.

Ballet reached widespread vogue in the romantic era, accompanied by a larger orchestra and grander musical conceptions that did not lend themselves easily to rhythmic clarity and by dance that emphasised dramatic mime. A broader concept of rhythm was needed, that which Rudolf Laban terms the "rhythm and shape" of movement that communicates character, emotion and intention, while only certain scenes required the exact synchronisation of step and music essential to other dance styles, so that, to Laban, modern Europeans seemed totally unable to grasp the meaning of "primitive rhythmic movements", a situation that began to change in the 20th century with such productions as Igor

Stravinsky's The Rite of Spring with its new rhythmic language evoking primal feelings of a primitive past.

Indian classical dance styles, like ballet, are often in dramatic form, so that there is a similar complementarity between narrative expression and "pure" dance. In this case, however, the two are separately defined, though not always separately performed. The rhythmic elements, which are abstract and technical, are known as nritta. Both this and expressive dance (nritya), though, are closely tied to the rhythmic system (tala). Teachers have adapted the spoken rhythmic mnemonic system called bol to the needs of dancers.

Japanese classical dance-theatre styles such as Kabuki and Noh, like Indian dance-drama, distinguish between narrative and abstract dance productions. The three main categories of kabuki are jidaimono (historical), sewamono (domestic) and shosagoto (dance pieces). Somewhat similarly, Noh distinguishes between Geki Noh, based around the advancement of plot and the narration of action, and Furyū Noh, dance pieces involving acrobatics, stage properties, multiple characters and elaborate stage action.

Participatory and Social Dance

Social dances, those intended for participation rather than for an audience, may include various forms of mime and narrative, but are typically set much more closely to the rhythmic pattern of music, so that terms like waltz and polka refer as much to musical pieces as to the dance itself. The rhythm of the dancers' feet may even form an essential part of the music, as in tap dance. African dance, for example, is rooted in fixed basic steps, but may also allow a high degree of rhythmic interpretation: the feet or the trunk mark the basic pulse while cross-rhythms are picked up by shoulders, knees, or head, with the best dancers simultaneously giving plastic expression to all the elements of the polyrhythmic pattern.

Six Component Theories of Dance

Dance is practiced in many forms as many reasons including social, education, political and therapeutic reasons. Don .E. (1963) to dance and to perform is to produce valued result. Current level dance performance depends historically on six components which are;

1. Context
2. Level of knowledge
3. Level of skills
4. Level of identity
5. Personal factors and
6. Fixed factors

The aforementioned component involves the performer's mindset when dancing or rehearsing. Dance is represented in a philosophical aesthetic (appearance) meaning that, the philosophical appearance of dance lack the full range of view that one can find in more developed field of music. Francis. S (1983) dance was not originally construed (interpreted) as a fine art under 18th century but fine art were for those that realized the spirit of the people by bringing truth or idea to light in material form. Dance philosophy has faced some unique challenges and difficulties, first dancers usually lack words or text and are often developed without the use of writing plan script or score of any kind. In addition many dance scholars eschew the idea that dance can be reduced to anything like a score or text.

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