

Why i dance: lindsey leduc

[Art & Culture](#), [Artists](#)



Dance Articles- Summary and Evaluation Why I Dance: Lindsey Leduc

Summary This article written by Lindsey Leduc provides an insight in the mind of one of the most celebrated dance personalities- Lindsey Leduc herself. Leduc is not just a dancer but also a dance teacher and a choreographer. According to her, she had the passion to dance since the time she was born. She began exploring her passion with ballet and Broadway but soon realized the beauty of other genres of dance. Thereby, she earned a scholarship at the Giordano School. She has gained her experience of various dance forms while working with prominent names in the industry including Christopher Huggins, Mia Michaels, Autumn Ekman and many others (Leduc). For some, profession is a means to earn money; but Leduc believes she is lucky to have found a profession that is her passion. Leduc further says that dance is a language and a religion that has no boundaries or status symbol. Leduc goes on to explore how her passion for dance developed and that this passion was inbred in her, while she also acquired the talents for it.

Evaluation This article is an interesting read as it gives insight in the mind of Lindsey Leduc. Aspiring dancers should read this article to understand that while Leduc may have been a natural in dancer but she realized the importance of dance education. For her, passion and talent was not enough. She took the time to train herself in the principles of dance. This article however, does not provide any other useful information. Leduc has greatly focused on dance being her passion and the wordings that she chooses seem to be too cliched to be accepted for a dancer of such a caliber as Leduc.

Your Body: Bad Step Summary In this article, Nancy Wozny discusses the right footwear for dancers while they are not dancing and on

the street. Even when dancers are not dancing, they need to take care of the shoes they wear. This is because they need to take good care of feet to avoid injury or even stress. The first footwear that Wozny discusses is flip-flops. Flip-flops though are cheap and easy to wear, do not provide the right support to the dancer because dancers have a different walk pattern.

However, dancers should consider wearing flip-flops from time to time to allow fresh air for the feet. Another choice of foot wear are high heels which the writer says adds stress to the feet and contributed to problems such as Achilles and tight calves. If dancer want to wear high heels, they need to make the right choice.. Finally the writer moves to discuss the best footwear, which is variety. Different shoes work for different times (Wozny). Evaluation

This is an excellent piece of article. It provides useful information to both working and aspiring designers. The writer does not limit the dancer to one kind of footwear but expounds on the benefits of variety. Here she cites the recommendations of Barrows and Kadel and also provides names of recommended renowned brands including Nike Free Run. The article also specifically discusses certain footwear that are popular among all generation; these include flip-flops and high heels. Most of us have the wrong notion in our minds that flip-flops are the best choice of the feet and that high heels are all wrong; but Wozny clears the conception by expounding on the merits and de-merits of both types of footwear. On

Broadway: Be a Clown Summary In this article, Sylviane Gold writes about the adaptation of Charlie Chaplin by iconic star, Rob McClure. Rob McClure and Gold both talk about the feet movement of Charlie Chaplin and his ability to coordinate his eye movement with his feet movement. They

explore a new dimension of the revolutionary TV character. McClure talks about how Charlie Chaplin used to fall around a lot and the difficulties he faces when trying to imitate the essence of his character. McClure further says that when trying to copy Charlie Chaplin, he watched a lot of his movies. And these movies taught him a lot. He noticed things that he would otherwise have missed. McClure also praises his teacher, Warren Carlyle for pushing him to perform his role better. Evaluation In this article, Sylviane Gold has explored the character of one of the most popular characters in history, Charlie Chaplin in the light of his feet movement. Though, Chaplin was not a dancer but the way Gold sheds light on the character, the reader is able to envision Chaplin as a dancer. Though Chaplin was known as a comedian, but after reading this article I realized Chaplin's mastery and that is his muscle coordination with his eye movement. Aspiring dancer, after reading this article, should watch the work of Chaplin and learn from him. Also according to Gold, Chaplin never faced an injury while working. As Gold ends on this piece of information, the readers gain another insight into the character of Chaplin in the light of his agility. Work Cited Leduc, Lindsey. "Why I Dance." Dance Magazine, January 2013, Web. 18 January, 2013 Wozny, Nancy. "Your Body: Bad Step." Dance Magazine. October 2012, Web. 18 January, 2013 Gold, Sylviane. "On Broadway: Be a Clown." Dance Magazine, October 2012, Web. 18 January, 2013