

DANCE GLOSSARY

- AB** a form in which there is a first theme (A), then a second theme (B)
- ABA** a form in which there is a first theme (A), a second theme (B), and then a return to the first theme (A). The third section is a repeat or restatement of the first section and can be in a condensed, abbreviated, or extended form.
- aesthetic** a se

balance	a state of body equilibrium
beat	a steady pulse, expressed either aurally or kinesthetically; often an accented motion or tone that defines the tempo or speed of the movement or music
blackout	sudden

choreography	dance movements that are planned and performed
climax	peak of culmination in a dance
codified movement	common motion or motions set in a particular style that often have specific names and expectations associated with it
cognitive	the process of thinking, processing perceptions, or acquiring knowledge
community	a body of people who live in a common area or who hold something in common
complex rhythms	a series of syncopated or mixed-meter rhythmic patterns, expressed either aurally or kinesthetically
context cues	information obtained from the dance that helps one understand or comprehend meaning and intent from a movement, group of movements, or a dance as a whole; requires seeing relationships between movements and making inferences about the meaning or intent often gleaned from visual, auditory, or sensory stimuli
contextualize/other contexts	relating dance and ideas in a dance to situations, experiences, environments, knowledge, events, or cultures outside of the dance experience
contra-lateral	a body organization connecting the upper right quadrant of the area above the waist and the lower left quadrant of the area below the waist, and vice-versa
contrapuntal	an adjective that describes the noun counterpoint; music that has at least two melodic lines (voices) played simultaneously against each other; in dance, at least two movement patterns, sequences or phrases danced simultaneously using different body parts or performed by different dancers
conventional dance structures	choreographic movement organized in commonly used structures to create a dance work
core/distal	a body pattern that begins in the center of the body and radiates out through the torso to the extremities or, in reverse, one that starts from extremities and comes in towards the center
crawl/creep	a locomotor movement pattern low to the ground with the weight supported on the hands and knees with cross-lateral hand and leg movements
create	to invent, compose, or generate original dance movement or movement ideas

creative movement	original movements that are spontaneous or created in order to express an idea, feeling, experience, or solution to a movement problem
cross-lateral movement	a body pattern that crosses the vertical mid-line of the body; movement that goes right to left or left to right; a body pattern of connecting body parts along a diagonal pathway through the body's core to the extremities
crossover	an area behind the visible stage that is used by performers and technicians to travel from stage left to right or vice versa
cultural movement practice	physical movements of a dance that are associated with a particular country, community, or people
curriculum	detailed plan of goals, objectives, skills, and lessons on a particular subject
curtain	a hanging cloth that conceals the stage from the view of the audience; it rises or parts at the beginning and descends or closes after dance works, between acts, and at the end of a performance
dance	the language of movement as expressed by the human body for communication, aesthetic purposes, and the release of energy or emotions
dance activities	activities involving dance (for example, dance classes, workshops, performances, lecture demonstrations, social event dancing)
dance as text	the use of dance as the basis for study or analysis
dance literacy	the total experience of dance learning that includes the doing and knowing about dance: dance skills and techniques, dance making, knowledge and understanding of dance vocabulary, dance history, dance from different cultures, dance genres, repertory, performers and choreographers, dance companies, and dance notation and preservation
dance movement principles	fundamentals related to the craft and skill with which dance movement is performed (for example, the use of dynamic alignment, breath support, core support, rotation, initiation and sequencing, and weight shift)
dance phrase	a brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion

dance structures	the organization of choreography and movement to fulfill the artistic intent of a dance or dance study (for example, AB, ABA or theme and variation); often referred to as choreographic form
dance study	a short dance that is comprised of several dance phrases based on an artistic idea
dance techniques	the tools and skills needed to produce a particular style of movement
dance terminology	vocabulary used to describe dance and dance experiences
	simple dance terminology (Tier 1/PreK-2): basic pedestrian language (for example, locomotor words walk, run, tip-toe, slither, roll, crawl, jump, march, and gallop; and non-locomotor words bend, twist, turn, open and close)
	basic dance terminology (Tier 2/grades 3-5): vocabulary used to describe dance movement techniques, structures, works, and experiences that are widely shared in the field of dance (for example, stage terminology, compositional vocabulary, language defining dance structures and devices, anatomical references, dance
	genre-specific dance terminology (Tier 3/grades 6 up): words used to describe movement within specific dance forms ballet, contemporary, culturally-specific dance, funk, hip-hop, jazz, modern, tap, and others (for example, in Polynesian dance (Hula), auwana, kahiko, halau, kaholo, uwehe, ami); in ballet: glissade, pas de bouree, pas de chat, arabesque; in jazz: kick ball change, pencil turn, jazz walk, jazz run; in modern: contraction, triplets, spiral, pivot turn; and in tap: shuffle-step, cramp roll, riff, wing, time step
dance work	a complete dance that has a beginning, middle (development), and end
double-time	pulse based on two beats for every one beat in a measure (for example, double-time for a measure of four quarter notes [4/4] would be eight eighth notes; dancing double-time is twice as fast as the pulse)
downbeat	the first beat in a musical measure
downstage	the area of the stage closest to the audience
duple meter	musical meters such as 2/4 or 4/4, with an even subdivision of beats, in sets of two
dynamics	the qualities or characteristics of movement which lend expression and style; also energy (for example, lyrical, sustained, quick, light, or strong)

- genres (music)** a broad category of music that may include many different forms, styles and expressions (for example, Baroque, Romantic, Minimalist, Broadway, Jazz, New Age)
- gesture** the movement of a body part or combination of parts that suggests a particular idea
- gross motor skills (or activities)** coordinated use of large muscle groups (for example, the legs in leaping or hopping)
- group skills** abilities that require cooperation,

improvisation

dance activity in which the dancer spontaneously and simultaneously creates and performs movements

improvise

to simultaneously invent and perform movement

level	position or movements in relation to the floor or ground (for moving or standing crouched with knees or body bent; low: moving or positioned close to or positioned on the floor or ground)
locomotor	movement that travels from one location to another or in a pathway through space
logical	reasonable or organized methodically
media technology	elements of technology relating to media arts
meter	in music, the number and length of beats in a measure (for example, 2/4 equals two quarter notes in a measure and 6/8 equals

multi-step movement problem

specific focus that serves as direction for exploration and composition that requires several solutions or tasks to complete

musicality

a keen sensitivity to nuances and honed understanding of tonal and rhythmic elements: (pitch, harmony, tone, duration) and the ability to coordinate with and embody them

narrative

a compositional structure that develops a story line with a beginning, middle, and end

near focus

movement intent directed inward toward self or group and/or draw audience attention inward towards themselves

negative space

the area (space) around and between the dancer(s) or dance images(s) in a dance

non-locomotor

movement that remains in place; movement that does not travel from one location to another or in a pathway through space

non-locomotor body patterns

organization of the body that does not travel through space; can involve neuromuscular patterning

performance the presentation of dance to observers

performance etiquette

performance values and expected behaviors when rehearsing or performing (for instance, no talking while the dance is in progress, no chewing gum, neat and appropriate appearance, dancers do not call out to audience members who are friends)

performance practices

commonly accepted behaviors and practices when rehearsing and performing on stage (for example, production order is technical rehearsal, dress rehearsal, then performance; dancers warm up on stage and must leave when the stage manager tells them; when "places" are called, dancers must be ready to enter the performing space)

performance presence

the quality _____ a quality in which the dancer is both fully embodying the movement and artistic intent of the choreography and is simultaneously communicating with the audience

performing

the execution of movement or dance whether in solitude, with other dancers, or for presentation to observer

personal beliefs

assumptions made about ourselves, others, and the world; statements, principles, or doctrines that individuals choose to accept as true

personal identity

a sense of self

personal meaning

concerning an understanding or awareness affecting

personal movement preferences

movements chosen by the performer because the movements feel comfortable, pleasurable, or most suited to the performance

personal space

reach; also called the kinesphere

personal style

style)

personal values

ideas that we hold to be important about behaviors, communication, and interactions with others

responding	an affective, cognitive, or physical observation or reaction to that which is perceived or experienced
rhythm	the patterning or structuring of time through movement or sound
rock	a repetitive movement of the torso that rhythmically tilts the body off the vertical axis from side-to-side or forward and back
See.Think.Wonder	an inquiry-based Visual Thinking Strategy (VTS) used for critical analysis from Harvard Project Zero, in which children respond to simple questions (What do you see? What do you think? What do you wonder?) which enable a child to begin make meaning from an observed (dance) work of art
side/side	homo-lateral movement of body parts that are on one side of the body
skip	locomotor movement involving a step-hop pattern that changes legs
slide	a gliding locomotor movement done sideways; one leg reaches out sideways, the other foot follows to join together by gliding along the floor, usually performed with a slight elevation after the coming together and the next sideways step; a form of sideways gallop
slither	a form of crawling movement with the belly on the floor
somatic practice	the application of a somatic system
somatics	systems of bodily movement that focus on moving with ease, lack of physical stress, and movement efficiency
sound environment	sound accompaniment for dancing other than music (for example, street noise, ocean surf, bird calls, spoken word)
space	components of dance involving direction, pathways, facings, levels, shapes, and design; the location where a dance takes place; the element of dance referring to the cubic area of a room, on a stage, or in other environments
spatial	of or relating to space or existing in space
spatial design	pre-determined use of directions, levels, pathways, formations, and body shapes
spatial pathways	the line through space along which a person moves
stage left (SL)	on a proscenium stage, the left side of the stage from the performer's point of view when looking out toward the audience

stage right (SR)	on a proscenium stage, the right side of the stage from the performer's point of view when looking out toward the audience
stage terminology	words commonly used to refer to the various areas of a proscenium stage and its equipment (for example, wings, upstage, downstage, quarter, apron, teaser, crossover)
stimuli	a thing or event that inspires action, feeling, or thought
structural criteria	applicable principles of compositional organization that serve to communicate an artistic idea
structure	the organization or design of a dance composition
structured improvisation	using a framework to explore movement possibilities, skills, or concepts as process or product
style	dance that has specific movement characteristics, qualities, or principles that give it distinctive identity (for example, <i>Graham technique</i> is a style of Modern Dance; <i>rhythm tap</i> is a style of Percussive Dance; <i>Macedonian folk dance</i> is a style of International Folk dance; <i>Congolese dance</i> is a style of African Dance)
sub-divided rhythms	sub-divisions of a beat within a rhythmic structure (for example, a tango rhythm which is long, long, short-short, long)
sway	a movement in which the body rhythmically leans side-to-side in opposite directions
swing	an arcing action in which the body or the limbs rise and fall in a suspending and falling rhythm
systematic analysis	the application of a logical method to organize perceptions of a dance that is observed or performed
technical dance skills	the degree of physical proficiency a dancer achieves within a dance style or technique (for example, coordination, form, strength, speed and range)
techniques	methods developed to teach and learn particular dance styles, and the styles associated with those methods (for example, Graham technique; Cecchetti ballet)

tempo	the pace or speed of a pulse or beat underlying music or movement (plural: <i>tempi</i> or <i>tempos</i>)
theme	a dance idea that is stated choreographically
theme and development	a dance idea that is stated choreographically and restated through a progression of variations in the choreography
time	an element of dance involving duration, tempo, rhythm, and/or phrasing
tonalities	various qualities of sound (for example, sounds of different instruments or the human voice)
transition	an organized and smooth connection between dance movements that maintains continuity of the dance
triple meters	measure of three beats, or beats sub-divided into groups of three beats (for example, 3/4 time is a waltz with three beats to the measure; 6/8 time can be subdivided as two groups of three beats or three groups of two beats)
turn	rotation around the central axis of the body
unison	more than one dancer performing identical dance movements that take place at the same time
upper/lower	an organizational construct of the body into an upper half (above the waist) and a lower half; the two halves can coordinate or operate as separate units
upstage	the area of the stage furthest from the audience
values	qualities and behaviors that have intrinsic worth in the process of making or experiencing dance or for personal or social development or health
verbal	communicated in words; oral communication
visual	pertaining to sight
wings	curtains or screens that are on the side of the performing area of a stage and are partially off- stage to separate and conceal from the audience the area backstage and performers waiting to enter