

## Nebraska K-12 Fine Arts Standards: Dance Glossary

<b>AB</b>	A two-part compositional form with an A theme and a B theme; the binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo, movement quality, or style).
<b>ABA</b>	A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form. <i>FA 12.3.1.a</i>
<b>Abstract</b>	To remove movement from a particular or representative context and (by manipulating it with elements of space, time, and force) create a new sequence or dance that retains the essence of the original. <i>FA 12.3.1.d</i>
<b>Accent</b>	A stress or emphasis on a specific beat or movement. <i>FA 8.3.1.c</i>
<b>Aesthetic Criteria</b>	Standards upon which judgments are made about the artistic merit of a work of art.
<b>Alignment</b>	The body's organized response to gravity and the need to find balance. Synonym: posture. <i>FA 5.3.2.a, FA 12.3.2.a</i>
<b>Anatomy</b>	Structural make-up of an organism/individual (skeleton, muscles).
<b>Axial Movement</b>	See nonlocomotor movement.
<b>Balance</b>	The ability to maintain one's stability. <i>FA 5.3.2.b, FA 5.3.2.c</i>
<b>Call and Response</b>	A structure that is most often associated with African music and dance forms, although it is also used elsewhere. One soloist/group performs with the second soloist/group entering "in response" to the first.
<b>Canon</b>	Choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times.
<b>Chance</b>	A choreographic process in which elements are specifically chosen and defined but randomly structured to create a dance or movement phrase. This process demands high levels of concentration in performance to deal effectively with free association and surprise structures that appear spontaneously.
<b>Choreographic Principles</b>	Compositional elements in dance; factors to be considered to attain aesthetically satisfying dance composition (intent, form/design, theme, repetition). <i>FA 2.3.1, FA 5.3.1, FA 8.3.1, FA 12.3, FA 12.3.1.b</i>

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<b>Choreographic Structures</b>	The specific compositional forms in which movement is structured to create a dance (AB, ABA, ABAB, canon, variation, retrograde, call and response, chance). <i>FA 8.3.1.b, FA 12.3.1.b, FA 8.3.4.a, FA 12.3.4.a</i>
<b>Choreography</b>	Describes a dance sequence that has been created with specific intent. <i>FA 12.3.1.c, FA 12.3.1.d, FA 8.3.2.c</i>
<b>Classical</b>	Dance that has been developed into highly stylized structures within a culture. Generally developed within the court or circle of power in a society.
<b>Collaborate</b>	To work with another person or group in order to achieve something. <i>FA 2.3.1.d, FA 8.3.1.d, FA 8.3.3.b</i>
<b>Contemporary</b>	Dance as it is being explored by current choreographers. <i>FA 12.3.4.b</i>
<b>Core</b>	Muscular and skeletal structures in the center of the body, including the abdomen, spine, and pelvis.
<b>Dance</b>	Artistic expression of human experience through physical movement.
<b>Dance Elements</b>	Energy/force, space, time. Energy/force: the quality of movement; how a movement is performed (e.g., smooth, sharp, free flow, bound flow, strong, light, sustained, percussive). Space: where bodies move in a dance (e.g., levels, directions, pathways, sizes, relationships). Time: Including tempo, rhythm, duration, speed. Also referred to as Elements of Dance. <i>FA 2.3.1, FA 2.3.1.b, FA 5.3.1, FA 5.3.1.b, FA 8.3.1, FA 8.3.1.b, FA 12.3.1, FA 12.3.1.b, FA 8.3.4.b, FA 12.3.4.b</i>
<b>Downstage</b>	At or toward the front of the performance space.
<b>Dynamics</b>	The expressive content of human movement, sometimes called qualities or efforts. Dynamics manifest the interrelationships among the elements of space, time, and force/energy (see <i>movement quality</i> ). <i>FA 12.3.1.b</i>
<b>Elevation</b>	The body's propulsion into the air away from the floor, such as in a leap, hop, or jump.
<b>Ethnic</b>	Dances that have been created and used by a specific group within a culture, when they are performed outside the original culture.
<b>Etiquette</b>	Rules indicating the polite and proper way to behave. <i>FA 2.3.3, FA.2.3.3.a, FA 5.3.3, FA 5.3.3.a, FA 8.3.3, FA 8.3.3.a, FA 12.3.3, FA 12.3.3.a</i>
<b>Folk</b>	Dances that are created and performed by a specific group within a specific culture. Generally these dances originated outside the courts or circle of power within a society.
<b>Form/Design</b>	A principle of choreography/composition; organization and sequence of sections of a dance into an overall whole.
<b>Genre</b>	Type or category of dance (e.g., ballet, modern, jazz, tap, ballroom, hip-hop).

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*FA 8.3.2.b, FA 8.3.2.c, FA 12.3.3.a*

<b>Improvisation</b>	Movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration. <i>FA 2.3.1.c, FA 5.3.1.c, FA 8.3.1.c, FA 12.3.1.c</i>
<b>Intent</b>	The purpose of an artistic work. <i>FA 12.3.1.b</i>
<b>Initiation</b>	Point at which a movement is said to originate. This particularly refers to specific body parts and is generally said to be either distal (from the limbs or head) or central (from the torso).
<b>Kinesiology</b>	The study of anatomy in relation to human movement.
<b>Kinesphere</b>	The movement space, or the space surrounding the body in stillness and in motion, which includes all directions and levels both close to the body and as far as the person can reach with limbs or torso (also known as <i>personal space</i> ).
<b>Kinesthetic</b>	Refers to the ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing or viewing a dance. <i>FA 8.3.3, FA 12.3.3</i>
<b>Levels</b>	The height of the dancer in relation to the floor. For example: sitting on the floor would be low level, kneeling could be middle level, and standing or jumping would be high level. <i>FA 5.3.2.b, FA 5.3.2.c</i>
<b>Locomotor Movement</b>	Movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are walk, run, hop, jump, skip, leap, gallop, crawl, and roll. <i>FA 2.3.2.a</i>
<b>Movement Problem</b>	A specific focus or task that serves as direction for exploration in composition. <i>FA 2.3.1.d, FA 5.3.1.d, FA 8.3.1.d, FA 12.3.1.d</i>
<b>Movement Quality</b>	The identifying attributes created by the release, follow through, and termination of energy, which are key to making movement become dance. Typical terms denoting qualities include sustained, swing, percussive, collapse, and vibratory; and effort combinations such as float, dab, punch, and glide (see <i>dynamics</i> ).
<b>Movement Study</b>	A short piece of choreography based on a specific idea. <i>FA 8.3.1.d</i>
<b>Movement Theme</b>	A complete idea in movement that is manipulated and developed within a dance.
<b>Musicality</b>	The attention and sensitivity to the musical elements of dance while creating or performing.

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<b>Narrative</b>	Choreographic structure that follows a specific story line and intends to convey specific information through that story. <i>FA 8.3.1.a, FA 8.3.1.c</i>
<b>Non-locomotor Movement</b>	Any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another (twist, bend, shake, vibrate, swing, push, pull, kick, rise, fall). Also known as <i>axial movement</i> . <i>FA 2.3.2.a</i>
<b>Pantomime</b>	A way of expressing information or telling a story without words by using body movements and facial expressions. In ancient times, this dramatic performance featured a solo dancer and a narrative chorus. <i>FA 5.3.1.a</i>
<b>Performance</b>	Execution of dance movement in class or on stage. <i>FA 8.3.2.c, FA 2.3.3, FA 2.3.3.a, FA 5.3.3, FA 5.3.3.a, FA 8.3.3, FA 8.3.3.b, FA 8.3.3.c, FA 12.3.3, FA 12.3.3.b, FA 12.3.3.c, FA 8.3.4.b, FA 12.3.4.a, FA 2.3.5.b, FA 5.3.5.b, FA 8.3.5.b, FA 12.3.5.b</i>
<b>Personal Space</b>	See Kinesphere.
<b>Phrase</b>	A brief sequence of related movements that has a sense of rhythmic completion. <i>FA 8.3.1.a, FA 8.3.1.b, FA 8.3.1.d, FA 12.3.1.a, FA 12.3.1.b, FA 12.3.1.c</i>
<b>Physiology</b>	Physical and chemical processes that are required for life activities (cellular level).
<b>Projection</b>	A confident presentation of one's body and energy to vividly communicate movement and meaning to an audience; performance quality. <i>FA 8.3.3.b, FA 12.3.3.b</i>
<b>Retrograde</b>	A choreographic device in which dance movements or phrases are performed backwards. <i>FA 12.3.1.a</i>
<b>Rhythmic Acuity</b>	The recognition and development of various time elements.
<b>Stage Left</b>	At or toward the performer's left when facing downstage.
<b>Stage Right</b>	At or toward the performer's right when facing downstage.
<b>Style</b>	A distinctive manner of moving; the characteristic way dance is done, created, or performed that identifies the dance of a particular performer, choreographer, or period. <i>FA 8.3.2.b, FA 12.3.2.c, FA 8.3.4.a, FA 8.3.5.a,</i>
<b>Technique</b>	Proper execution of skills within a given dance form. <i>FA 2.3.2.a, FA 5.3.2.a, FA 8.3.2.a, FA 12.3.2.a, FA 12.3.2.c</i>
<b>Tempo</b>	The pace at which a piece of music or dance is performed. <i>FA 2.3.1, FA 8.3.1.b, FA 12.3.1.b</i>
<b>Theatrical</b>	Dance genres primarily developed for the stage (e.g., jazz and tap).

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<b>Theme</b>	The content that informs a piece of choreography; may be taken from the movement itself, or from other sources (e.g., ideas, images, emotions); a phrase or sequence of movement around which a dance is constructed.
<b>Upstage</b>	At or toward the back of the performance space.
<b>Variation</b>	A choreographic process in which known and defined elements (e.g., specific movements, movement phrases) are separated from their original relationship and restructured in a different pattern; male or female solo in a classical ballet.
<b>Warm-up</b>	Movements and/or movement phrases designed to raise the core body temperature, practice technical skills, and bring the mind into focus for the dance activities to follow. <i>FA 5.3.2.a</i>

For terminology, as it relates to specific genres, see the following resources:

- Alford, Marcus R., and Marsha Proser Cohen. *Jazz Danceology: Teaching and Choreographing Jazz Dance*. Marietta: Dance Press, 1990. Print.
- Gilbert, Albert C. *Al Gilbert's Tap Dictionary. Encyclopedia of Tap Terminology and Related Information*. Los Angeles: Stepping Stones, Ltd., 1998. Print.
- Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Mineola: Dover, 1967. Print.

### Choreographic Principles

#### Time

Accent  
Meter  
Speed  
Rhythm  
Duration  
Stillness

#### Space

Directions  
Focus  
Level  
Shape  
Dimension  
Pathways

#### Energy

Force (Strong & Light)  
Flow (Free & Bound)

#### Qualities of movement

Swinging  
Suspended  
Sustained  
Percussive  
Vibratory  
Collapsing

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References: New York City Department of Education *Blueprint for Teaching and Learning in the Arts: Dance Grades PreK-12*. New York: New York City Department of Education. 2007. Print. Download. <http://schools.nyc.gov/offices/teachlearn/arts/Blueprints/dancebp2007.pdf>