

DANCE

1. Artistic Communication through Movement

2. Movement selected and organized for aesthetic purposes or as a medium of expression rather than for its function as work or play.

CHOREOGRAPHY The creation and composition of dances by arranging or inventing steps

CHOREOGRAPHIC TECHNIQUES,

(general- emphasis/ awareness)

1. **Dance Forms** The organization or plan for patterning movement; the overall structural organization of a dance or music composition (e.g., AB, ABA, call and response, rondo, theme and variation, canon, and the interrelationships of movements within the overall structure).
2. **AB FORM** 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).
3. **ABA FORM** 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.
4. **CALL AND RESPONSE**- Utilized in a dance setting either as an indication of movements or sounds given their impetus from a specified instrument, melody, or rhythm; At times this terms simply to indicates the presence of a leader movements and sampling of followers.
5. **IMPROVISATION** Movement created spontaneously that ranges from free-form to highly structured environments, always including an element of chance.
Structured Improvisation

Choreographic Qualities

Direction	Dynamics	_____
Speed	Theme	_____
Level	Variation	_____
Rhythm	Musicality	_____
Canon		_____
Tempo		_____

1. **PRINCIPLES OF COMPOSITION** The presence of unity, continuity (transitions), and variety (contrasts and repetition) in choreography.
2. **ABSTRACTION** An idea or concept conveyed through movement and removed from its original context.
3. **CANON** A passage, movement sequence, or piece of music in which the parts are done in succession, overlapping one another.
4. **COMPOSITION** choreographer must provide variety within the development of the dance. Contrasts in the use of space, force, and spatial designs as well as some repetition of movements and motifs provide variety.
5. **DANCE PHRASE** A partial dance idea composed of a series of connecting movements and similar to a sentence in the written form.
6. **DANCE SEQUENCE** The order in which a series of movements and shapes occurs.
7. **DANCE STRUCTURES** The way in which a dance is constructed or organized; a supporting framework or the essential parts of a dance. ("**dance writing**") movements, and patterns of movements.
8. **MOTIF** A distinctive and recurring gesture used to provide a theme or unifying idea.
9. **MOVEMENT PATTERN** A repeated sequence of movement ideas, a rhythmic movement sequence, a spatial design on the floor or in the air, or a specific relationship or grouping of people.
10. **PHRASING** The way in which the parts of a dance are organized.
11. **REPETITION** The duplication of movements or movement phrases within choreography.

12. **RETROGRADE/ REVERSE** The act of taking a sequence of choreography and reversing the order from back to front. Retrograde (different types of retrograde "choreography" vs. "yhpargoerohc" vs.

R < 3 < Δ < § -- as opposed to
 § < Δ < 3 < R -- as opposed to
 Я > € > Δ > § -- as opposed to
 § > Δ > € > Я

13. **PHRASING** The bridging point at which a single movement, the end of a phrase, or even the end of a larger section of a dance progresses into the next movement, phrase, or sequence.
14. **UNISON** Dance movement that takes place at the same time in a group.
15. **VARIETY IN DANCE** A quantity or range of different things, utilized to maintain audience interest.
16. **AESTHETIC CRITERIA** Standards applied in making judgments about the artistic merit of a work.
17. **ACCENT** A strong movement or gesture.
18. **CONTRAST** To set side by side to emphasize differences. In dance two contrasting movements might differ in energy; space (size, direction, level); design (symmetrical/ asymmetrical, open/close); timing (fast/slow, even/uneven); or two or more different themes or patterns.

Codified movement- Movement from an established genre of dance
(examples of several types of Codified Elements)

Spot (Spotting)	Theme	Qualities (i.e. sustained, collapsing percussive, suspended, and swinging) _____ _____ _____
Attitude	Variation	
Direction/Facings	Rhythm	
Rhythm	Tempo	
Speed	Musicality	
Dynamics	“Strong” vs. “Weak” Movement	
Level		

1. **DYNAMICS** The energy of movement expressed in varying intensity, accent, and quality.
2. **FORCE/ENERGY** An element of dance characterized by the release of potential energy into kinetic energy. It utilizes body weight, reveals the effects of gravity on the body, is projected into space, and affects emotional and spatial relationships and intentions. The most recognized qualities of movement are sustained, percussive suspended, swinging, and collapsing.
3. **FOCUS** In general, a gathering of forces to increase the projection of intent. In particular, it refers to the dancer's line of sight.
4. **INTENT** The state of having one's mind fixed on some purpose.
5. **KINESTHETIC PRINCIPLES** Physics principles that govern motion, flow, and weight in time and space, including, for example, the law of gravity, balance, and centrifugal force.
6. **LOCOMOTOR** Movement progressing through space from one spot to another. Basic locomotor movements include walking, running, galloping, jumping, hopping, skipping, sliding, leaping.
7. **PROJECTION** A confident presentation of one's body and energy to communicate movement and meaning vividly to an audience. It also refers to performance quality.
8. **SPACE** An element of dance that refers to the immediate spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement. Space is also the location of a performed dance. (**spatial**)
9. **SHAPE** The positioning of the body in space: curved, straight, angular, twisted, symmetrical, or asymmetrical.
10. **STYLISTIC NUANCE** A subtle difference in style of meaning; the subtle or slight movements that identify the distinct characteristics of a particular performer or the dances of a particular choreographer or period.
11. **TECHNIQUE** The physical skills of a dancer that enable him or her to execute the steps and movements required in different dances. Different styles or genres of dance often have specific techniques.

MUSIC TERMINOLOGY FOR INTERDISCIPLINARY ARTS REFERENCE

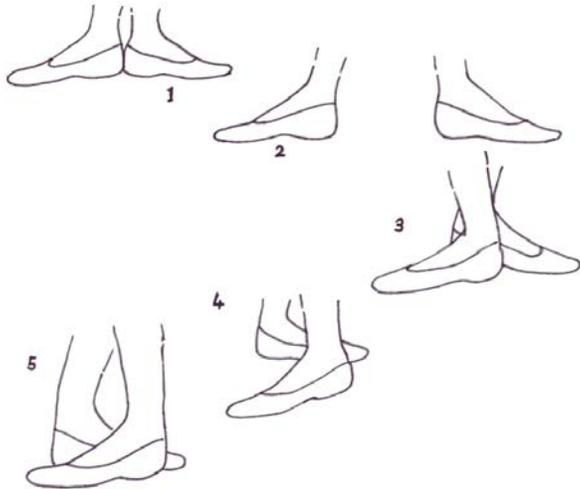
1. **MUSICALITY** Attention and sensitivity to the musical elements of dance while creating or performing.
2. **MUSICAL PHRASING** The grouping and articulation of a group of notes that form a logical unit.
3. **PULSE** The underlying and consistent beat.
4. **TEMPO** The speed of music or a dance.
5. **TIME** An element of dance involving rhythm, phrasing, tempo, accent, and duration. Time can be metered, as in music, or based on body rhythms, such as breath, emotions, and heartbeat.
6. **RHYTHM** A structure of movement patterns in time; a movement with a regular succession of strong and weak elements; the pattern produced by emphasis and duration of notes in music.
7. **METER** 4/4 time, 6/8, 3/4, 2/4

1. **GENRE** A particular kind or style of dance, such as ballet, jazz, modern, folk, tap.
2. **CONTEMPORARY** "With the Time" typically used to identify dance forms that are "current". (NOT to be confused with MODERN dance)
3. **BALLET** A classical Western dance form that originated in the Renaissance courts of Europe. By the time of Louis XIV (mid-1600s), steps and body positions underwent codification.
4. **FOLK/TRADITIONAL DANCE** Dance associated with a nationalistic purpose, usually performed today as a surviving portion of a traditional celebration and done for social gatherings or as recreation.
5. **JAZZ DANCE** Dance marked by movement isolations and complex, propulsive polyrhythms. It is an outgrowth of African-American ragtime, jazz, spirituals, blues, work songs, and so forth and is considered an American dance style.
6. **MODERN DANCE** A type of dance that began as a rebellion against steps and positions and values expressive and original or authentic movement. It is a twentieth century idiom.
7. **POSTMODERN DANCE** A type of dance introduced by Merce Cunningham that emerged in the 1960s and is generally characterized by a departure from narrative theme and evocative emotion.
8. **TAP DANCE** A type of dance that concentrates on footwork and rhythm. This type of dance grew out of American popular dancing, with significant roots in African-American, Irish, and English clogging traditions.
9. **SOCIAL DANCE** Dance done in a social setting. It is traditionally referred to as ballroom dance but includes all popular social dances performed with or without partners.
10. **PARTNER AND GROUP SKILLS** Skills that require cooperation, coordination, and dependence, including imitation, lead and follow, echo, mirroring, and call and response.

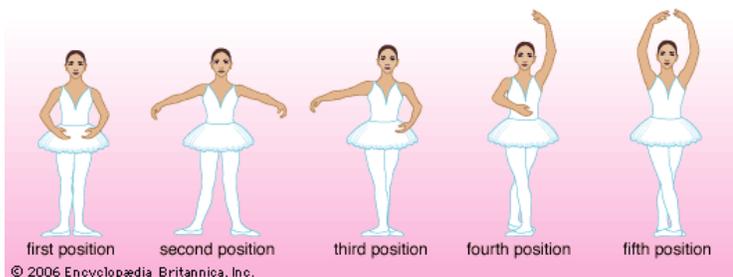
1. **Abaisé**- To lower
2. **Accent**- To stress or emphasize
3. **Adage (adagio)** - at ease or leisure. A series of exercises following the center practice consisting of a succession of slow and graceful movements which may be simple or of the most complex character, performed with fluidity and apparent ease. 2. The opening section of the classical pas de deux in which the ballerina assisted by her male partner performs the slow movements and enlevements, in which the danseur lifts, supports or carries the danseuse.
4. **Adagio** (musical term) indicating music at a slow tempo.
5. **Achilles**- Tendon located directly above the heel (is a primary areas of focus during demi- plié)
6. **Allegro**- Indicating a fast or brisk tempo
7. Arabesque- Body supported on one leg with the other stretching directly behind the dancer creating the longest possible line from the fingers to the toes
8. **Arch (3 definitions)** 1. Instep 2. Area at the base of the spine. 3 The action of bending the torso backward
9. **Assemblé**- to assemble. A jump from one foot to two feet in which the legs are drawn together to fifth position in the air
10. **Attitude promenade**- Partnered step in which one dancer moves another while walking a concentric circle as the other dancer holds one of the attitude positions.
11. **Attitude front**- Position on one leg with the other leg lifted to the front and bent at an angle and turned out in such a manner that the inside heel is raised higher than the knees and toes.
12. **Attitude back**- Position on one leg with the other leg lifted to the back and bent at an angle and turned out in such a manner that the knee is raised higher than the toes, which are in turn raised higher than the inside heel.
13. **Balance**- to maintain a state of equilibrium; the equal distribution, and redistribution of weight, such that a position may appear to be “held”
14. **Balancé**- Three step movement pattern, may be executed side to side, front and back, or turning. Also called waltz balancé, or waltz
15. **Ballet**- Dance form codified in France in which a choreographer has expressed their ideas in group and solo dancing to musical accompaniment with appropriate costumes scenery and lighting.
16. **Ballon- Bounce**. The light elastic quality in jumping in which the dancer bounds up from the floor, pauses a moment in the air and descends lightly only to rebound in the air like the smooth bouncing of a ball..
17. **Ballotté**- tossed
18. **Ball change**- to shift weight, (either part or whole) to the ball of one foot and then to the alternate foot.
19. **Battement**- clapped or beaten
20. **Bourre**- “Running” in fifth position sous sus
21. **Cabriole**- The beating together of the legs, typically performed from an arabesque or devant extension
22. **Chainee turn**- chained links. A series of rapid linked turns on the points or ¾ points done in a straight line or circle.
23. **Coupé**- cut, cutting a small intermediary step done as a preparation or impetus for another step. The position of standing on one leg with the other foot touching the top of the ankle bone with the little toe or to the back touching the inside heel just above the Achilles tendon.
24. **Changement**- springing steps in which the dancer changes feet in the air alighting in the fifth position with the opposite foot in the front.
25. **Chassé**- Chased. A step in which one foot literally chases the other foot out of its position, can be done in a series.
26. **Contraction**- an inward pulling of the torso or limbs which shortens the body
27. **Canon**- pattern of any duration repeated by two or more individuals or groups in succession.
28. **Choreographer**- this is the term applied to one who composes or invents ballets or other dances.
29. **Choreography**- the term used to describe the actual steps, groupings and patterns of a ballet or dance composition.
30. **Coda**- The finale of a classical ballet in which all the principal dancers appear separately or with their partners. The final dance of the classic pas de deux, pas de trois or pas de quatre. The often dramatic and final section of a musical piece.
31. **Counting** 8’s 5’s, 6’s 7’s 9’s and breakdowns of the types (i.e. 7’s can be a measure of 4 /4 followed by a measure 3/4, it can also be two measures of 3/4 followed by one extra beat.)

32. **Croisé –crossed**. One of directions of épaulement. The crossing of the legs with the body placed at an oblique angle to the audience. The disengaged (working leg, as opposed to standing) leg may be crossed in the front or in the back.
33. **Danseur**- Male Dancer
34. **Danseuse/Ballerina**- Female dancer
35. **Devant**- In Front- The addition of this word to other terms implies that the working foot closes in front.
36. **Degagé**- Disengaged or disengaging step. A degage is the pointing of the foot through tendú position to an open position with a fully arched instep disengaged from the floor.
37. **Demi plié**- One of the first dance steps of the traditional ballet barré. May vary between individuals but has the distinction of maintaining contact between the heels and the floor while the legs bend to their fullest extent.
38. **Downstage** – Towards the audience
39. **Developpé**- Developing movement. A movement in which the working leg is drawn up to the knee of the supporting leg and slowly extended to an open position en l'air and held there with perfect control.
40. **Dynamics**- The act of musical expression that deals with the various degrees of loudness and softness in performance. In dance the expression that deals with various degrees of highs and lows, fast and slow and other opposites in performance
41. **En croix**- In the shape of a cross. Indicates that an exercise will be executed to the fourth position front to the second position and to the fourth position back. Or vice verse.
42. **Ecarté** – Separated; thrown wide apart
43. **Efface**- Shaded. One of the directions of epaulment, in which the dancer stands at an oblique angle to the audience so that a part of the body is taken back and almost hidden from view. Efface is also used to qualify a pose in which the legs are open (not crossed)
44. **Epaulment**- Shouldering. The placing of the shoulders
45. **En face**- Opposite (the audience) facing the audience.
46. **Enveloppé**- leg extension in any direction followed by an inward movement to attitude, then to passé or retiré
47. **Elevé**- To rise to demi (3/4), or full Pointe without the aid of plié
48. **Falling Technique**
49. **Flat back**- position maintaining alignment of the entire spine while bending at the waist
50. **Flex**- Shortening of the line of the legs (especially) or arms achieved by pulling the toes (or fingers) toward the originating limb
51. **Frappe**- to strike
52. **Fondú**- To melt. Sinking down. A term used to describe a lowering of the body made by bending the knee of the supporting leg.
53. **Glissade**- Glide. A travelling step executed by gliding the working foot from the fifth position in the required direction the other foot closing to it.
54. **Glissé** –(to slip) simultaneous tendú with plié
55. **Grand battement**- large clapping/ beating. An exercise in which the working leg is raised from the hip into the air and brought down again. Usually executed with a straight leg
56. **Grand plié**- full plié heels may suspend contact with the floor in all positions except second. Does not stop in any position
57. **Grand jeté**- Large jeté. In this step, both legs are thrown to 90 degrees respectively with a corresponding high jump. The end goal will be achieving a full 180 degree split.
58. **Grapevine**- Cross over step of the feet moving to the dancer's right or left.
59. **Jazz corners (Cecchetti/Giardano)** system of numbering the basic directions of the stage or dancing area corners are listed first beginning with "1" to the dancer's downstage right and continuing counter clockwise. The audience will be recognized as corner "5".
60. **Jazz walks**- stylized walks in jazz; Encompasses many types of walks
61. **Kick ball change**- sharp flick of one foot followed by a weight shift to that foot and a change of weight to the other foot.
62. **Isolation**- Moving one part of the body against another
63. **Musicality**-
64. **Pas de bourrée**- to pack and shove together. Three step combination
65. **Percussive**- (drum-like) Movement quality that has sharper or often more distinctive rhythmic qualities
66. **Petite battement**-Small clapping/beating
67. **Petit jeté**- little or small jeté achieved by gliding the working foot on the ground, springing from the floor and landing in fondué on the working leg with the other foot extended in the air, sur le cou-de-pied or coupe position.
68. **Pique**- to prick

69. **Pique tour-(pique)** Stepping directly onto a fully extended leg followed by a full revolution on that leg.
70. **Plié-** to bend
71. **Port de bras-** carriage of the arms
72. **Port de corps-** carriage of the torso
73. Positions of feet 1-6 (aerial view)



74. Positions of arms 1,2,4, Spanish 4th,5



75. Proper arms position-
76. **Pas de chat-** Step of the Cat. Involves a plié, followed by a simultaneous springing from the floor with a développée to pasé in the traveling direction, followed by a demi side attitude envelope with the trailing leg
77. **Passé-** To pass through
78. **¾ time-** Also referred to as Waltz tempo. Three beats to the measure in which the quarter note receives the beat.
79. **4/4 time-** The majority of contemporary American music is written in this time signature 4 beats to a measure, quarter note receives the beat..
80. **Parallel- alignment** (especially of the legs and feet) in which the knees, feet and toes are all

- pointing in the same direction as the front of the pelvic bone
81. **Port de bras-** Carriage of the arms. A movement or series of movements made by passing the arm or arms through various positions. A term for a group of exercises designed to make arms move gracefully and harmoniously.
82. **Preparation for pirouetté-** What does this entail for ballet/ for jazz?
83. **Pirouette-** Whirl or spin. A complete turn of the body on one foot. May be executed on point or ¾ point.
84. **Pirouette En dehors-** turning towards the working leg.
85. **Pirouette en de dan-** turning away from the working leg
86. **Pas de cheval-** Step of the horse. The foot pulls from fifth position to coupé or sur le coup-de-pied into a demi développée in any direction
87. **Point-** to stretch the toes so that they are stretched the furthest distance from the working leg.
88. **Pas de Basque-** Step of the Basque (Indigenous step of the Northern Spain region)
89. **Promenade-** To Walk (within partnered dances can indicate one partner walking around another or both partners moving together.
90. **Renversee**
91. **Retiré-** (Often referred to as Passé.) Technical term for one leg held in position with the toes touching the knee, while balancing on the other leg
92. **Rond de jambe a terre-** Half circle or oval leg motion. Forms a “D”-like shape on the floor.
93. **Rond de jambe en l’aire-** Several different types but all maintain the quality of being off the floor.
94. **Grand Rond De Jambe-** Leg at full height.
95. **Reverence-** A showing of thanks to musician (if present), fellow performers or Master Class instructor. Often performed through a series of adagio movements at the end of class. Including bows. Sometimes expressed simply by applause
96. **Royale vs. Entre chat quatre**—(difference between) Two different types of “beaten” Changement. A Royale will land opposite of how it begins, while an Entre chat Quatre will land the same as it began.
97. **Relevé-** to plié and rise to ¾, or full point

98. **Sauté-jumped.** Often refers to the skipping movement attained by taking off and landing on the same leg.

Sissonne Fermee- The most Common form of sissonne is the springing off from two feet and landing on one foot, then usually closing the second foot.

99. **Sissonne Ouverte**

100. **Saute Stag**

101. **Sternum-** Area of Bone in the upper torso upon which the ribs connect. The base of the sternum is utilized as a reference for many port de bras.

102. **Stage right-** To the performers right according to the dancer when facing the audience

103. **Stage left-** To the performer's left when facing the audience

104. **Spot/focus-** Any center of activity attention. To fix on one object, concentrate

105. **Sous sus-** The dancer springs up onto the points or demi (3/4) points, drawing the feet and legs together.

106. **“S” grip promenade** – Partnered step in which the dancers link place either their right or left arms in middle first position and link hands as a support for walking a concentric circle around their partner.

107. **Soutenu- Sustained.** A pulling together of the legs in fifth position relevé and revolving while maintaining contact with both feet on the ground.

108. **Tableau-** Stage picture, designed as a moment in time to capture or inspire the audience's mood.

109. **Temp de Fleche (hitch kick. –jazz— musical theatre)-** A jump from one foot to the other, and in the air they pass by each other with bent legs.

110. **Theme and Variation-** a formal technique where material is repeated in some altered form; the variations repeat the theme, but in a different way.

111. **Temp lié -** Succession of a tendú, plié, in either second or 4th position and a weight shift to the other leg with the initial working leg now in tendú

112. **Turn out-** Maximum rotation of the upper thigh in the hip joint. (possibly the most important core element to the essence of ballet-denotes generosity)

113. **Temp levé -** Hop, or jump in which both feet land in the same position as they begin

114. **Tendú-** foot stretch in which the toes remain in contact with the floor. Typically executed as an exercise from 1st, 3rd, 5th, or 6th position. Used from 4th or 2nd position for enhanced dance qualities.

115. **Tombé-** To Fall

116. **Tutu –types- Romantic Classical Full length-**



117. **Upstage-** behind the dancer when he/she is facing the audience

118. **Five Basic Principles of Choreography** (use Laban terms)

119. **Apron-** Area of the Stage that extends beyond the Proscenium in a theatre

120. **Axial-** Movement around an axis of rotation

121. **Call and Response-** Utilized in a dance setting either as an indication of movements or sounds given their impetus from a specified instrument, melody, or rhythm; At times this terms simply to indicates the presence of a leader movements and sampling of followers.

122. **Controlled Relaxation-** a technique where one learns to relax his or her muscles by combining a verbal suggestion with abdominal breathing.

123. **Codified-** to arrange according to a specific plan or system.

124. (Add Doris Humphrey Text information- 125. / props....etc0.0

126. **Katherine Dunham—**Dancer studies countries forms of dance. Codified different forms of ethnic dance in to ethnic modern dance

127. **Grand Jeté-** a grand leap through the air, in full out split, flying across the stage. This move is for advanced dancers.

128. **Hinge-** a flexible ligamentous joint.

129. **Horton Fortifications**-a series of warm-ups based on working a specific body part or quality of movement, moving from simple to more complex exercises.
130. **Spacing Rehearsal**-a rehearsal without the lights or sound but on the completed stage setting, allowing the director to make adjustments and the actors to experience and understand the stage.
131. **Stage Manager**-one who provides practical and organizational support to the director, actors, designers, stage crew, etc.
132. **Strike**- to thrust oneself forward.
133. **Tech Crew**- the individuals behind the scenes who control all technical aspects of a performance.
134. **Tech Rehearsal**-a rehearsal that is not focused on the acting, but instead on the technological aspects of a performance.
135. **House manager**- an individual who controls the selling of tickets, the ushering of patrons to their seats, and the maintenance and management of the theatre building.
136. **Light Over**-
137. **Proscenium**- the [apron](#) or, especially in ancient theater, the stage itself.
138. **Legs**-
139. **Wings**-(plural) the space offstage to the right or left of the acting area in a theatre
140. **Choreographic techniques, (general-emphasis/ awareness)** - the technique of representing the various movements in dancing by a system of notation.
141. **Qualities**- producing or providing products or services of high quality or merit.
142. **Retrograde different types**- moving backward; having a backward motion or direction; retiring or retreating.
143. **Reverse**- noting or pertaining to an image like that seen in a mirror; backward; reversed.
144. **Direction**-a particular sequence of steps and movements constituting a particular form of dancing.
145. **Rhythm**- movement or procedure with uniform or patterned recurrence of a beat, accent, or the like.
146. **Speed**-fghd
147. **Dynamics**- a basic or dynamic force, especially one that motivates, affects development or stability.
148. **Level**- being in a plane parallel to the plane of the horizon; horizontal.
149. **Theme**-a unifying or dominant idea, motif, etc., as in a work of [art](#).
150. **Variation**- a solo dance
151. **Turned out**- is a rotation of the leg which comes from the hips, causing the knee and foot to turn outward, away from the center of the body.
152. **Proper alignment for legs/knees**- dancer's ability to keep the head, shoulders, and hips aligned vertically.
153. **Sternum**- the ventral surface of a body segment of an arthropod.
154. **US/DS/SR/SL**-fghd
155. **Jazz corners (From which Style)** -fghd
156. **Spot (Spotting)**_-fghd
157. **Attitude**- A position in which the dancer stands on one leg (known as the supporting leg) while the other leg (working leg) is lifted and well turned out with the knee bent at approximately 90-degree angle.
158. **Jazz Pirouette Prep**- A controlled turn on one leg, starting with one or both legs in plié and rising onto Relevé (usually for men) or pointe (usually for women). The non-supporting leg is held in Passé.
159. **En Dehors**- Literally "outwards". Movement within a circle so that the leg starts at the front or the side and moves towards the back. For the working leg, this is a clockwise circle. For instance, in a ronds de jambe en dehors, starting from first position, the foot (either left or right) would first reach tendu front, then move to tendu to the side and then back, to end again in first position.
160. **Flex**- To bend slightly or relax a portion of the body
161. **Jazz Walk**-A jazz walk is a low walk where the knees are bent and the shoulders and arms are curved in opposite directions while walking forward.
162. **Isolation**- Movement of one part of the body independently of the rest
163. **Choreography**- the technique of representing the various movements in dancing by a system of notation.
164. **Choreographer**- a person who creates dance compositions and plans and arranges dance movements and patterns for dances and especially for ballets.
165. 4/4 time-fghd
166. **Rhythm**- movement or procedure with uniform or patterned recurrence of a beat, accent, or the like.

167. **Tempo**- characteristic rate, rhythm, or pattern of work or activity.
168. **Grid**-a network of horizontal and vertical lines.
169. **Flyrail**- Theater. The upper row of pins or cleats on a pin rail, used for tying off or fastening lines of scenery to be flied.
170. **Electrics**- dynamic.
171. **Parallel**- extending in the same direction, equidistant at all points, and never converging or diverging.
172. **Arm Positions** 1,2,4-fghd
173. **Musicality**-set to or accompanied by music.
174. Canon-fghd
175. Percussive-fghd
176. **Pirouette**-a body spin, esp in dancing, on the toes or the ball of the foot
177. **En de Dans**-Movement within a circle so that the leg starts at the back or the side and moves towards the front.
178. Hitch Kick Attitude proper position-fghd
179. Flexed, pointed-fghd
180. Forced Arch-fghd
181. Contraction-fghd
182. **Isolation**- The term is often used in jazz dance and it refers to movement of a single body part as opposed to whole body movement. Isolating movement to one body part is a characteristic of jazz dance.
183. **Polyrhythm**- music a style of composition in which each part exhibits different rhythms.
184. Coupe Battement-fghdg
185. **Chasse attitude back**-literally "to chase". A slide forwards, backwards, or sideways with both legs bent, then springing into the air with legs meeting and straightened. It can be done either in a gallop or by pushing the first foot along the floor in a plié to make the springing jump up
186. **Emboite**-a step, performed in series, in which the dancer stands on the toes with legs together and then springs up, swinging one foot out and around to the front of the other.
187. **Faille**-fghd
188. **Contract**-fghd
189. **Axial**-fghd
190. **Pendular**-fghd
191. Vibratory-fghd
192. **Undulate**-To move in a smooth wavelike motion
193. **Sauté**-fghd
194. **Fall and recover**-fghd
195. **Envelope**-fghd
196. **Pencil turn**-fghdj*
197. **Hinge**-fghd
198. **Contemporary**-Contemporary dance is the name for a modern concert dance genre. It is not a specific dance technique but a collection of methods developed from modern and post-modern dance and can take on many forms including dance fusion, emergent dance
199. Modern -fghd
200. **Crawl**- to move in a prone position with the body resting on or close to the ground, as a worm or caterpillar, or on the hands and knees, as a young child.
201. **Scatter** -to separate and drive off in various directions; disperse.
202. **Run** -to go quickly by moving the legs more rapidly than at a walk and in such a manner that for an instant in each step all or both feet are off the ground.
203. **Walk** -to advance or travel on foot at a moderate speed or pace; proceed by steps;
204. **Explode**-to burst forth violently or emotionally
205. **Implode**- to collapse or cause to collapse inwards in a violent manner as a result of external pressure.
206. Writhe-fghd
207. **Collapse**- to fall or cave in; crumble suddenly-
208. Fall-fghd
209. **Drag** -to pull or be pulled with force, esp along the ground or other surface
210. **Lean** -to incline or bend from a vertical position.
211. Weight share-fghd
212. **Pain**-the sensation of acute physical hurt or discomfort caused by injury, illness, etc
213. **Soreness**-a sore spot or place on the body.
214. **Injury**- Damage, harm, or loss, as from trauma.
215. **Pull**-fghd
216. **Stretch**-fghd
217. **Tear**-fghd
218. **Visually Display** "Strong"
219. "" "Weak"
220. **Jazz Walks**-fghd
221. **Pas de bourree**-fghd
222. **Releve**-fghd
223. **Positions of feet** 1-2-3-4-5-6-fghd
224. **Positions of arms** 1-2-

Glossary of Terms Used in the Dance Content Standards

225. **Polyrhythm**-the simultaneous occurrence of sharply contrasting rhythms within a composition.
226. Parallel-fghd
227. **Swing**- Popular blend of several African American dances, which include Lindy and Ragtime Jazz and Blues, as well as all the other dance music to accompanying dances of the past ninety years. Today it generally refers to the ballroom and night club version which is based on two slow and two quick counts or the slow and two quick counts of rhythm dances.
228. Syncopa
229. **Syncopation**-Music. a shifting of the normal accent, usually by stressing the normally unaccented beats.
230. **Lindy Hop**- One evening in 1927, following Lindbergh's flight to Paris, a local dance enthusiast named "Shorty George" Snowden was watching some of the dancing couples at the Savoy Ballroom in New York. A newspaper reporter asked him what dance they were doing, and it just so happened that there was a newspaper with an article about Lindbergh's flight sitting on the bench next to them. The title of the article read, "Lindy Hops The Atlantic," and George just sort of read that and said, "Lindy Hop" and the name stuck.
231. **Styling**- to design or arrange in accordance with a given or new style.
232. **Shorty George**- (2 definitions)-
233. **Fall off the Log**- (version of Grapevine)-
234. **Grapevine**- (2 definitions)-
235. **Over the Log**- (2 definitions)-
236. **Sugar Foot**- (2 definitions)-
237. **Tacky Annie**- (2 definitions)-
238. **Shorty George**- (2 definitions)-
239. **Susie Q**- A figure in which the hands are clasped in front of the body at knee level with the body poised forward from the waist and the dancer moving sideways with the arms swinging in opposition.
240. **Truckin'**- (2 definitions)-
241. **Step Off**- (2 definitions)-
242. **Partnering vs Lifting** - (2 differences and distinctions)-
243. **Apple Jack**- (2 definitions)-
244. **Rock Step**- (2 definitions)-
245. **Triple Step (dance triplet...)**- (2 definitions)-
246. **Open Position**- (2 definitions)-
247. **Swing**- (2 definitions)-
248. **Swing**- (2 definitions)-
249. **AB form** 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).
250. **ABA form** 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.
251. **Abstraction** An idea or concept conveyed through movement and removed from its original context.
252. **Accent** A strong movement or gesture.
253. **Aesthetic Criteria** Standards applied in making judgments about the artistic merit of a work.
254. **Alignment** The relationship of the skeleton to the line of gravity and base of support.
255. **Axial Movement** Movement anchored to one spot by a body part. Only the available space in any direction is used while the initial body contact is being maintained. Movement is organized around the axis of the body and is not designed for travel from one location to another. Also known as nonlocomotor movement. Examples include stretching, bending, turning in place, gesturing.
256. **Balance** A state of equilibrium referring to the balance of weight or the spatial arrangement of bodies. Designs may be balanced on both sides of center (symmetrical) or balanced off center (asymmetrical).
257. **Ballet** A classical Western dance form that originated in the Renaissance courts of Europe. By the time of Louis XIV (mid-1600s), steps and body positions underwent codification.
258. **Body Image** An acceptance of one's body as it is in a positive way, with recognition of the possibilities of its capabilities and limitations.
259. **Canon** A passage, movement sequence, or piece of music in which the parts are done in succession, overlapping one another.
260. **Choreography** The creation and composition of dances by arranging or inventing steps, ("dance writing") movements, and patterns of movements.
261. **Contact Improvisation**- Style in which a primary emphasis of the dance form is based

- around the physical use or manipulation of other dancers. This may include weight sharing, as well as more traditional lifts that evolve out unplanned minimally structured movement.
262. **Contrast** To set side by side to emphasize differences. In dance two contrasting movements might differ in energy; space (size, direction, level); design (symmetrical/asymmetrical, open/close); timing (fast/slow, even/uneven); or two or more different themes or patterns.
263. **Counterbalance** A weight that balances another weight. In dance it usually refers to one or more dancers combining their weight in stillness or in motion to achieve a movement or design that is interdependent. Any limb moving in one direction must be given a counterweight.
264. **Dance** Movement selected and organized for aesthetic purposes or as a medium of expression rather than for its function as work or play.
265. **Dance forms** the organization or plan for patterning movement; the overall structural organization of a dance or music composition (e.g., AB, ABA, call and response, rondo, theme and variation, canon, and the interrelationships of movements within the overall structure).
266. **Dance Phrase** A partial dance idea composed of a series of connecting movements and similar to a sentence in the written form.
267. **Dance Sequence** The order in which a series of movements and shapes occurs.
268. **Dance Structures** The way in which a dance is constructed or organized; a supporting framework or the essential parts of a dance.
269. **Dance Study** A short work of dance that investigates a specific idea or concept and shows a selection of movement ideas. It can be improvised or composed.
270. **Dynamics** The energy of movement expressed in varying intensity, accent, and quality.
271. **Focus** In general, a gathering of forces to increase the projection of intent. In particular, it refers to the dancer's line of sight.
272. **Folk/Traditional Dance** associated with a nationalistic purpose, usually performed today as a surviving portion of a traditional celebration and done for social gatherings or as recreation.
273. **Force/Energy** An element of dance characterized by the release of potential energy into kinetic energy. It utilizes body weight, reveals the effects of gravity on the body, is projected into space, and affects emotional and spatial relationships and intentions. The most recognized qualities of movement are sustained, percussive, suspended, swinging, and collapsing.
274. **Genre** A particular kind or style of dance, such as ballet, jazz, modern, folk, tap.
275. **Gesture** The movement of a body part or combination of parts, with emphasis on the expressive aspects of the move. It includes all movements of the body not supporting weight.
276. **Improvisation** Movement created spontaneously that ranges from free-form to highly structured environments, always including an element of chance.
277. **Intent** The state of having one's mind fixed on some purpose.
278. **Isolation** Movement done with one body part or a small part of the body. Examples are rolling the head, shrugging the shoulders, and rotating the pelvis.
279. **Jazz Dance** marked by movement isolations and complex, propulsive **polyrhythms** It is an outgrowth of African-American ragtime, jazz, spirituals, blues, work songs, and so forth and is considered an American dance style.
280. **Kinesthetic Principles** Physics principles that govern motion, flow, and weight in time and space, including, for example, the law of gravity, balance, and centrifugal force.
281. **Labanotation** A system for analyzing and recording human movement invented by Rudolf von Laban (1879-1958).
282. **Locomotor** Movement progressing through space from one spot to another. Basic loco motor movements include walking, running, galloping, jumping, hopping, skipping, sliding, leaping.
283. **Modern Dance** A type of dance that began as a rebellion against steps and positions and values expressive and original or authentic movement. It is a twentieth century idiom.
284. **Motif** A distinctive and recurring gesture used to provide a theme or unifying idea.
285. **Movement Pattern** A repeated sequence of movement ideas, a rhythmic movement sequence, a spatial design on the floor or in the air, or a specific relationship or grouping of people.
286. **Movement Problem** A specific focus or task that serves as a point of departure for exploration and composing, usually with specific criteria.

287. **Musical Phrasing** The grouping and articulation of a group of notes that form a logical unit.
288. **Musicality** Attention and sensitivity to the musical elements of dance while creating or performing.
289. **Partner And Group Skills** that require cooperation, coordination, and dependence, including imitation, lead and follow, echo, mirroring, and call and response.
290. **Pathways** A line along which a person or a part of the person, such as an arm or head, moves (e.g., her arm took a circular path, or he traveled along a zigzag pathway).
291. **Phrasing** The way in which the parts of a dance are organized.
292. **Postmodern Dance** A type of dance introduced by Merce Cunningham that emerged in the 1960s and is generally characterized by a departure from narrative theme and evocative emotion.
293. **Principles of** The presence of unity, continuity (transitions), and variety (contrasts and composition repetition) in choreography.
294. **Projection** A confident presentation of one's body and energy to communicate movement and meaning vividly to an audience. It also refers to performance quality.
295. **Pulse** The underlying and consistent beat.
296. **Repetition** The duplication of movements or movement phrases within choreography.
297. **Retrograde** The act of taking a sequence of choreography and reversing the order from back to front.
298. **Rhythm** A structure of movement patterns in time; a movement with a regular succession of strong and weak elements; the pattern produced by emphasis and duration of notes in music.
299. **Shape** the positioning of the body in space: curved, straight, angular, twisted, symmetrical, or asymmetrical.
300. **Skills** Technical abilities; specific movements or combinations.
301. **Social Dance** done in a social setting. It is traditionally referred to as ballroom dance but includes all popular social dances performed with or without partners.
302. **Space** An element of dance that refers to the immediate spherical space surrounding the body in all directions. Use of space includes shape, direction, path, range, and level of movement. Space is also the location of a performed dance. (i.e. "performance space")
303. **Spatial** Of or relating to space or existing in space.
304. **Stylistic Nuance** A subtle difference in style of meaning; the subtle or slight movements that identify the distinct characteristics of a particular performer or the dances of a particular choreographer or period.
305. **Tap Dance** A type of dance that concentrates on footwork and rhythm. This type of dance grew out of American popular dancing, with significant roots in African- American, Irish, and English clogging traditions.
306. **Technique** The physical skills of a dancer that enable him or her to execute the steps and movements required in different dances. Different styles or genres of dance often have specific techniques.
307. **Tempo** The speed of music or a dance.
308. **Time** An element of dance involving rhythm, phrasing, tempo, accent, and duration. Time can be metered, as in music, or based on body rhythms, such as breath, emotions, and heartbeat.
309. **Transition** The bridging point at which a single movement, the end of a phrase, or even the end of a larger section of a dance progresses into the next movement, phrase, or sequence.
310. **Unison** Dance movement that takes place at the same time in a group.
311. **Unity** The feeling of wholeness in a dance achieved when all of the parts work well together.
312. **Variety in Dance** A quantity or range of different things. To maintain audience interest, the
313. **Composition** choreographer must provide variety within the development of the dance.
314. **Contrasts** in the use of space, force, and spatial designs as well as some repetition of movements and motifs provide variety.
315. **Work** A piece of choreography or a dance.