

2018 Indiana Dance Standards Glossary

ALL UNDERLINED WORDS FROM THE INDIANA DANCE STANDARDS DOCUMENT ARE DEFINED IN THIS GLOSSARY.

Other words are also included to help define and expand general knowledge of the art of dance.

AB form

A two-part choreographic form with a theme A and a theme B. This binary form consists of two distinct, self-contained sections that share either a character or quality e.g., the same tempo, movement quality, or style.

ABA form

A three-part choreographic form that consists of a theme A, followed by a theme B, and then followed by a repetition of the theme A. The second section (theme B) generally has a contrasting nature to the first. Also, the third section (repeated theme A) can be repeated in its original form; or it can be condensed, abbreviated, or extended.

Abstract movement (also Abstracted movement)

Movement that is taken from a particular or representative context and, by manipulating it through the use of the dance elements (body, space, force, and time), a new sequence or dance is created that retains the essence of the original image, feeling, or idea.

Accent

Emphasis or stress on a movement or part of a movement.

Accumulation

A choreographic device where one more movement is added each time to the last movement created resulting in an expanded movement sequence. It can be graphically represented as: 1, 1+2, 1+2+3, etc.

Aesthetic

A set of principles concerned with the nature and appreciation of beauty.

Aesthetic Criteria

Personal standards used to make judgements about the artistic merit of a work of art.

Aesthetic Perspective

An interpretation derived from a person's own frame of reference about the nature and value of art and/or the symbols therein.

Air Sequences

Sequences of movement or a step done off the ground individually or with a partner(s).

Alignment

The relationship of the skeletal structure to the line of gravity and the base of support or the process of adjusting the skeletal and muscular system to gravity to support effective functionality.

Alternative Performance Venue

A performance site other than a standard Western style theater (for example, classroom, site specific venue, or natural environment).

Anatomical Principles

The way the human body's skeletal, muscular and vascular systems work separately and in coordination

Articulation

A quality of movement when expressed with clarity and distinction. This also refers to separate body parts working together or in contrast, but with control and clarity.

Asymmetry

An arrangement without balanced proportions, the opposite of symmetry.

Artistic Criteria or Element

Aspects of craft and skill used to fulfill artistic intent.

Artistic Expression

The manifestations of artistic intent through dance, drama music, poetry, fiction, painting, sculpture or other artistic media. In dance, this involves the dance and the dancers within a context.

Artistic Intention

The purpose, main idea, and expressive or communicative goals(s) of a dance composition study, work, or performance.

Artistic Statement

An artist's verbal or written introduction of their work from their own perspective to convey the deeper meaning or purpose.

Axial movement (see Non-locomotor/axial movement)**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 techniques such as alignment or line).

Balance

The state of physical equilibrium and the arrangement of the body in harmony and proportion.

Beat

A steady, recurring pulse.

Body

One of the four dance elements, relating to a combination of body awareness and body mechanics.

Body Alignment

The ability to stand with proper alignment of the skeletal and muscular system of the body, facilitating its most efficient use of energy.

Body Mind Centering

A philosophy and movement training program designed by Bonnie Bainbridge Cohen that emphasizes the internal intelligence of body systems.

Body-Mind Principles

Concepts explored and/or employed to support body-mind connections (for example, breath, awareness of the environment, grounding, movement initiation, use of imagery, intention, inner-outer, stability-mobility).

Body Parts

Early grades focus on head, back, arms, legs, hands, and feet. As the dancer progresses more emphasis is placed on the joints: wrists, elbows, shoulders, ankles, knees, hip sockets, spine, jaw, fingers, and toes. Students can also move from the perspective of specific muscles, bones, organs, circulatory system, and so on.

Body Patterning

Neuromuscular patterns (for example, core-distal, head-tail, homologous [upper-lower], homo-lateral [same-side], cross-lateral [crossing the body midline]).

Body-Use

The ways in which movement patterns and body parts are used in movement and dance practice; descriptive method of identifying patterns.

Bound Movement

An effort element from Laban Movement Analysis in which energy flow is constricted.

Call and Response

A choreographic form that is most often associated with African music and dance forms, although it is also used elsewhere. A soloist or group "calls out" or demonstrates movements to which a second soloist or group repeats the same movements "in response". This form can be repeated as often as needed.

Canon

A choreographic form used when a single movement phrase or combination is repeated identically in intervals by more than one person. A single theme is executed at different times as in the sung round, "Row, Row, Row Your Boat."

Capstone Project

A culminating performance-based assessment that determines what 12th graders should know and be able to do in various educational disciplines; usually based on research and the development of a major product or project that is an extension of the research.

Choreographic Devices or Sources

Manipulation of dance movement, sequences or phrases (repetition, inversion, accumulation, canon, retrograde, call and response). Choreographic devices are the tools a choreographer selects and uses to communicate ideas, including: abstraction, sequence, repetition, transition, contrast, variation and canon. For example AB, ABA, theme, storyline and development.

Choreographic Principles

The four main choreographic principles are contrast, variety, transitions, and repetition. These are used as choreographic forms to help in the arrangement of choreography.

Choreographic Processes

The process of arriving at choreography can be accomplished through improvisation or movement that is created spontaneously or through movement that already exists such as the many specific positions and movements associated with classical ballet.

Choreographic Structures

The specific compositional forms by which movement is structured to create choreography. The choreographic structures are the use of levels, pathways, symmetry, asymmetry, AB form, ABA form, call and response, accumulation, theme and variations, canon, rondo, palindrome, retrograde, reversal, and inversion.

Choreography

The art of composing dances.

Codified Movement

Common motion or motions set in a particular style that often have specific names and expectations associated with it.

Concentration

The direction of one's attention or efforts on a singular idea or object e.g., a part of the body.

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.

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.

Contrast

One of the choreographic principles used to compare or oppose two movements to show their differences. This can be accomplished through the use of components of the four dance elements.

Coordination

The ability to use more than one set of muscle movements or parts of the body to a single end.

Creative Movement

The result of using the four dance elements of body, space, force, and time to create movement that combines with the artistry of expression.

Cross Lateral Movements

Movements that involve body parts that move across the imaginary middle line of the body, the line that divides the right side from the left side.

Cultural Movement Practice

Physical movements of a dance that are associated with a particular country, community, or people.

Dance Compositions

The results accomplished in the process of creating dance by bringing parts together to form a whole, utilizing all learned skills of choreography.

Dance Documentation

A means for preserving dance through notation, media technologies, or anything that captures motion.

Dance Elements

The four main ideas of body, space, force, and time that are utilized when looking at, creating, and performing dance. The elements all have components that help to define each one individually, but dance cannot exist without all of them in play.

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 Principle

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 Style

Within the broad categorization of genre it is possible to draw further distinctions between constituent groups and identify them as particular styles. For example, ballet (genre) may be identified as romantic, classical or modern in style. More specific styles may relate to the country or origin or the company or community by whom the dance is performed. Choreographers also have their own distinctive styles (which may change and develop over time).

Dance Techniques

The tools and skills needed to produce a particular style of movement.

Dance Terminology

Vocabulary used to describe dance and dance experiences.

Dance Work

A complete dance that has a beginning, middle (development), and end.

Direction

One of the spatial components: the line or course in which something is moving. A moving body can travel forward, backward, sideward or on a diagonal.

Diverse Cultures

The existence of a variety of cultural or ethnic groups within a society.

Duration

One of the time components, defined as the time in which a sound or movement exists or lasts.

Dynamics

The qualities or characteristics of movement which lend expression and style; also called efforts, or energy" (for example, lyrical, sustained, quick, light, or strong).

Elements of Dance

The key components of movement; movement of the body using space, time, and energy; often referred to as the elements of movement; see Elements of Dance Organizer by Perpich Center for Arts Education (used with permission).

Embody

To physicalize a movement, concept or idea through the body.

Energy

The dynamic quality, force, attach, weight, and flow of movement.

Evaluative Criteria

The definition of values and characteristics with which dance can be assessed; factors to be considered to attain an aesthetically satisfying dance composition or performance.

Explore

Investigate multiple movement possibilities to learn more about an idea.

Feldenkrais

A system of reorganizing movement patterns designed by Moshe Feldenkrais.

Focus

Conscious attention toward a certain point; with eyes, body parts, or the direction in which the dancer faces. Focus is not just confined to the eyes. It also involves the use of the whole body focus to communicate the intention of the dance.

Folk Dances

Dances that are usually created and performed by a specific group within a culture. Generally these dances originated from the people themselves and not courts or ruling powers.

Force

One of the four dance elements. The physical, mental, and emotional effort of a movement and the magnitude or intensity of the energy exerted, expended, or released. Also see Force components.

Force Components

Sharp or smooth (energy), light or heavy (weight), and tight or loose (flow). Also see Movement qualities.

Form

Form emphasizes the nature of the relationships between the components of the dance. The components are put together in different ways to create the form.

Formations

Spatial arrangements or the geometrical design of dancers in space.

Free Flowing Movement

An effort element from Laban Movement Analysis in which energy is continuous.

Functional Alignment

The organization of the skeleton and musculature in a relationship to gravity that supports safe and efficient movement while dancing.

General Space

Spatial orientation that is not focused towards one area of a studio or stage.

Genre

A category of dance characterized by similarities in form, style, purpose, or subject matter (for example, ballet, hip hop, modern, ballroom, cultural practices).

Genre-Specific Dance Terminology

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 bourree, 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.

Healthful Safe Practices

Practices that provide individuals with a socially, emotionally, and physically safe environment.

Heavy Movement

One of the force components where movement quality is affected by weight, both internally and externally e.g., hard to lift or move, feeling the weight of gravity, moving through something thick.

Historical Periods

The historical period focuses on when the dance was made. The relevant developments in that era may influence the dance.

Images

A representation of a person or thing; the visual impression of something; a mental picture of an idea; an imagined conception.

Improvised Movement (also Improvised)

Movement that is created spontaneously, occurring within free or highly structured environments, but always with an element of chance. It provides the dancer with the opportunity to bring elements together quickly and requires focus and concentration. Improvisation is instant and simultaneous choreography and performance.

Inquiry based set of questions

Uses student inquiries, questions, interests, and curiosities to drive learning.

Intention

The purpose behind the composition or performance of movement.

Inversion

A turning upside down of position, order, or relationship of movements or movement sequences. For example, if a movement goes in front of a body part, its inversion would be to go behind.

Isolation (also Isolated)

The moving of only one part of the body at a time.

Kinesphere

The movement space or the space surrounding the body or “space bubble” in stillness and in motion, which includes all directions and levels close to the body and as far as a person can reach with limbs or torso. Also see Personal space.

Kinesthetic Awareness

Pertaining to sensations and understanding of bodily movement or the ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing or viewing dance.

Laban Movement Analysis

Laban Movement Analysis (LMA) is a theoretical and experiential system for the observation, description, prescription, performance, and interpretation of human movement. LMA was developed by Rudolf Laban. LMA is separated into four categories: Body, Effort, Shape, and Space (BESS). The many components of each category can be studied and analyzed individually.

Learned Movement

One choreographic process to arrive at choreography. It represents movement that has been created before and is taught to a dancer.

Levels

One of the choreographic structures that indicates the dancer's position in relation to the floor. The low level is below the knee, the middle level is from the knee to the top of the head, and the high level is above the head. These are not precise locations but are general orientations for the use of levels.

Light Movement

One of the force components where movement quality is affected by weight, both internally and externally e.g., having little weight, not heavy, buoyant.

Literal Movement

Restating through dance an exact replication of what is there.

Locomotor Movement

Movement that travels from one location to another or in a pathway through space, usually identified by weight transference. Basic locomotor movements are walk, run, leap, hop, jump, skip, slide, march, and gallop.

Loose Movement

One of the force components where movement quality is affected by flow. It is movement that is not confined or restrained—it can feel very free.

Media Technology

Equipment used to help create, present, explain, document, view, interpret, analyze, or learn about dance works, including dance props (e.g. scarf, chair), electronic media (e.g. video computers), and production technologies (e.g. lighting, costume, sound).

Mediums

A channel or system of communication—the means by which information (the message) is transmitted between a speaker or writer (the sender) and an audience (the receiver).

Movement Characteristics

The qualities, elements, or dynamics that describe or define a movement.

Movement Phrase

A brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion

Movement Problem

A structured movement task for students to solve or a specific focus that requires one find a solution and complete a task; gives direction and exploration in composition.

Movement Qualities

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 of movement include sustained, swing, percussive, collapse, and vibratory. Other terms denote combinations of effort such as float, dab, punch, and glide.

Movement Vocabulary

Codified or personal movement characteristics that define a movement style.

Negative Space

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

Non-locomotor/axial Movement

Any movement that does not travel (non-locomotor) but uses the available space in any direction. This also is movement organized around the axis of the body (axial movement). Examples are bending, twisting, stretching, spinning, reaching, pulling, opening, closing, and swinging.

Objective Viewpoint

The point of view arrived at when a person is concerned with the actual characteristics of something without distortion by personal feelings or prejudices.

Palindrome

One of the choreographic structures used with a longer sequence of movement phrases, in which the movement is first performed proceeding from phrase 1 to phrase 2, etc. When the last phrase is performed, the sequence reverses itself to the opening phrase. It could be graphically represented as: phrase 1, phrase 2, phrase 3, phrase 4 (the last one), phrase 3, phrase 2, phrase 1, or ABCDCBA.

Pantomime

The expression of something through body and facial movements only and without words. It can be derived from pedestrian or symbolic movement or gestures.

Pathway

One of the spatial components where a path is created as movement proceeds through space. A pathway can be constructed of straight, curved, or zigzag lines.

Pattern

A set phrase of music or movement that can then be repeated.

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).

Personal Space

The area of space directly surrounding one's body extending as far as a person can reach; also called the "space bubble" or kinesphere that one occupies. It includes all levels, planes, and directions, both near and far from the body's center.

Phrasings

See Movement Phrase

Pilates

An exercise system designed by Joseph Pilates to improve overall health through six principles: breath, control, coordination, fluidity, center, and precision.

Polyrhythmic

In music, several rhythms layered on top of one another and played simultaneously; in dance, embodying several rhythms simultaneously in different body parts

Production Elements

Aspects of performance that produce theatrical effects (for example, costumes, make-up, sound, lighting, props)

Production Terminology

Words commonly used to refer to the stage, performance setting, or theatrical aspects of dance presentation.

Prop

An object or item used in a dance to complement or extend the choreography. It could be important to the dance or merely a means to create an effect.

Range of Motion

The area of movement that is within the reach or ability of a dancer: how far a movement can be accomplished without putting undue stress on the body part(s) being used.

Rhythmic Patterns

Movement or procedure with uniform or patterned recurrence of a beat, accent, or the like.

Rehearsal Strategies

Rehearsal strategies are learning techniques that help students revisit content as much as possible.

Repetition

One of the choreographic principles: the act of repeating or being repeated.

Retrograde

One of the choreographic structures used with a sequence of movements. The movements are performed from beginning to end and then repeated entirely from the end back to the beginning. It could be graphically represented as: movement 1, movement 2, movement 3, movement 4 (the end), movement 4, movement 3, movement 2, movement 1, or ABCDDCBA.

Reversal

This occurs when a movement sequence (like a ballet combination) is repeated but in reverse order.

Rhythm

One of the time components: a time structure of regularly repeated beats for movement patterns or the patterning or structuring of time through movement or sound.

Rhythmic Acuity

The physical and auditory recognition of various complex time elements.

Rondo

A choreographic form where there is alternation between a repeated principal theme A and contrasting themes B, C, D, etc. It could be represented as ABACADA. This is a familiar form of ballads, in which there are verses with a repeated refrain.

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.

Shape

One of the spatial components: the spatial contour that the body makes such as curved, angular, twisted, straight, bent, symmetrical, or asymmetrical.

Shared Space

The space that one occupies and shares with another person or group. It is the opposite of personal space.

Sharp Movement

One of the force components where movement quality is affected by energy. Sharp movements have a sudden or abrupt stop and can be angular, quick, and accented.

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).

Smooth Movement

One of the force components where movement quality is affected by energy. Smooth movements use continuous or sustained energy and can be prolonged and drawn out.

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 or one of the four dance elements: the unlimited area which the body occupies and designs as well as the area in which all movement takes place. See *Spatial Components*.

Spatial Awareness

The ability of the body's sensory organs to respond to and utilize space while dancing.

Spatial Components

The use of shape, shared space, personal space, locomotor movements, non-locomotor/axial movements, levels, direction, and pathway.

Spatial Design

Pre-determined use of directions, levels, pathways, formations, and body shapes.

Spatial Relationships

Spatial relationships between dancers or between dancers and objects are the basis for design concepts such as beside, in front of, over, through, around, near or far.

Stimuli

A thing or event that inspires action, feeling, or thought.

Style

Dance that has specific movement characteristics, qualities, or principles that give it distinctive identity (for example, Graham technique is a style of Modern Dance; rhythm tap is a style of Percussive Dance; Macedonian folk dance is a style of International Folk dance; Congolese dance is a style of African Dance). Also a distinctive manner of moving. It is the characteristic way that dance is created or

performed that identifies the dance of a particular performer, choreographer, culture, or period.

Subjective Viewpoint

The point of view arrived at when a person looks at something from a personal reference, allowing their own feelings and opinions to help form judgment.

Symmetry

An arrangement where balanced proportions corresponding in size, shape, and position of parts are on opposite sides of a dividing line or center.

Syncopation

One of the time components: a temporary displacement of the regular metrical accent in movement and music.

Tableaux

A scene or event usually presented by participants who remain silent and motionless.

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).

Tempi

Different paces or speeds of music, or underlying beats or pulses, used in a dance work or composition (singular: tempo).

Tempo

The pace or speed of a pulse or beat underlying music or movement (plural: tempi or tempos).

Theme

A dance idea that is stated choreographically.

Tempo

One of the time components. It describes the speed of a movement such as fast, moderate, or slow.

Theatrical Elements

The various elements that are integral parts of a dance performance, in other words, necessary to complete the choreographer's intention or meaning of a dance work. They include accompaniment (music, sound, spoken word, silence), lighting, costumes, props, and scenery.

Theme and Variations

One of the choreographic structures in which an initial movement theme is established and then followed by variations of this theme. The variations are excursions from or alternative treatments of the basic theme without altering its essential character.

Tight Movement

One of the force components where movement quality is affected by flow. It is movement that flexes the muscles and is strongly fixed or held taut, confined or bound, and compact.

Time

One of the four dance elements: a concept that organizes movement. See Time components.

Time Components

Tempo, rhythm, duration, pattern, accent, and syncopation.

Traditional Dance Style

Used when the emphasis is on the cultural roots of the dance and not ritual based.

Transitions

One of the choreographic principles. Transitions are used to make connections between dance movements and extended sequences. They maintain flow and continuity in the dance while allowing each movement or sequence to have its own prominence.

Variety

One of the choreographic principles. The result is an interesting mixture of content and compositional ideas within a dance. Variety can be composed of similar, dissimilar, or highly contrasting ideas.

Warm-up

An activity comprised of movements and/or movement phrases designed to raise the core body temperature, move the body through a preparatory range of movement, and bring the mind into focus for the dance activities to follow.

Warm-down

Following dancing, the dancer should allow the body to gradually warm down (cool down). Abruptly stopping vigorous activity causes pooling of the blood, sluggish circulation which hampers removal of waste products, cramping, soreness and even fainting. Light activity and stretching after the dance class is recommended.

Add to references for glossary: See below

www.movementhasmeaning.com/glossary

www.educationcloset.com

Centralhome.com

elementsofdance.org