

A Guide to: Dance Appreciation and Terminology

Developing critical engagement within dance education.



**Barking Abbey Dance
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The 4 Components of Dance

Technique

The physical skills developed in order to successfully execute movement, ensuring it is aesthetically pleasing and accurate to the genre being performed. Technique classes consist of a variety of exercises that train and sculpt the dancers body to perform movement accurately and safely.

Performance

The interpretative skills used to clearly communicate the dance idea to the audience. The dancer must interpret the choreographer's ideas and experiment with interpretative skills during rehearsals to perfect the communication of choreographic intention within performance.

Choreography

Choreographic devices and compositional structures are used to develop and manipulate movement material into a performance piece. The choreographer must begin with a stimulus or idea that they wish to create within their work in order to direct the dancers accordingly. The choreographer must consider constituent features such as music, costume, lighting, props and movement to communicate their ideas successfully.

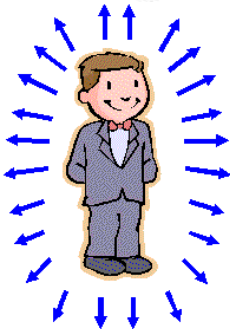
Appreciation

These are the skills used to analyse and critically evaluate your own, peer and professional work. Appreciation skills allow you to discuss, compare and evaluate dance work.

The habits of mind shown below are the skills and attributes required for you to become experts within dance. You will be required to display the below qualities and adopt all roles throughout the duration of your dance education.

The Performer	Performs confidently at all times. Is able to demonstrate expression, musicality, projection, focus, commitment and energy within performance. Is confident in speaking on behalf of the group or team.
The Technician	Is able to think practically and methodically. Demonstrates high standards of technical ability and clarity within their work. Has good organisation skills.
The Critic	Is able to analyse and critically evaluate own, professional and peer work. Can make detailed observations of what is good about a performance and identify what requires further improvement.
The Choreographer	Can create original movement material and use a range of choreographic devices to create interesting choreography. Has the creative vision.
The Artistic Director	Is able to work independently and lead others in tasks and projects. Has the overall vision of the work of the dance company.
The Rehearsal Director	Is able to make sure the choreography looks tidy and precise. Adds finishing touches where necessary and prepares the work for performance.
The Promoter	Is able to sell the vision, idea, task or performance. Has good communication skills.
The Ensemble	Are able to learn many roles and responsibilities at one time. Are good at listening and taking on direction from others. Has a good understanding of all aspects of the work/project. Prefers to assist rather than lead.

Interpretative (Performance) Skills



Focus

- Where you look.
- Can draw audience's attention to a movement, body part, area of the space, direction, etc...to portray a story/idea.
- Can highlight a relationship between two dancers/characters.

Energy/Dynamics

- How we perform movement (more energy = more powerful dynamic).
- Can be used to show emotion/ an idea/dance style.
- Add interest to your movement.
- Can highlight a certain dance style.
- Examples (sharp, continuous, smooth, sudden, fluid, heavy).

Musicality

- How we perform movement to the music.
- Are we performing movement with or against the music?
- Are we performing in unison/canon with other dancers?

Projection

- How we present ourselves on stage.
- Are we open to the audience or closed?
- How does this show the idea/story/character/dance style?

Expression

- How we use facial expressions and body language to communicate an idea/character/dance style/emotion.
- How we emphasise movement and communicate meaning to the audience.

Commitment

- How much effort do we put into our work?
- If we go wrong when performing, carry on and act professional.
- Performing every movement to the fullest.
- Being dedicated to the rehearsal process.

Physical/Technical Skills

Strength

Alignment

Flexibility

Stamina

Core strength

Control

Plié

Tendu

Extension

Balance

Fall/recovery

Contraction/release

Whole body connection

Co ordination

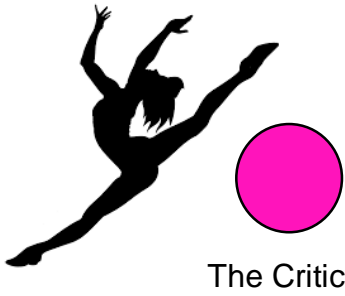
Body Awareness

Spatial Awareness

Travelling

Suspension/succession





Dance Appreciation



Providing Feedback

1. Comment on something that was successful about the performance using an adjective from the 'opinions' heading and something from the 'dance terminology' section (R).

E.g. Something intriguing about the performance was their use of formations and levels.

2. Provide a reason/example within your answer (A).

E.g. Something intriguing about the performance was their use of formations and levels. For example, when they rolled on the floor from the triangle into a line.

3. Identify an area for improvement (G).

E.g. Something intriguing about the performance was their use of formations and levels. For example, when they rolled on the floor from the triangle into a line. However, their use of dynamics needs to be improved in order to enhance their performance.

4. Suggest how they could improve (G).

E.g. Something intriguing about the performance was their use of formations and levels. For example, when they rolled on the floor from the triangle into a line. However, their use of dynamics needs to be improved in order to enhance their performance. This could be achieved by using a contrast of smooth and sharp movements.

Sentence openings:

I think that...I feel...Something that was interesting..

Firstly.... Secondly... Thirdly... Finally...

In my opinion...In conclusion...

In order to improve...

At present...Evidence supports that...

Most importantly...Unquestionably....

It is evident that... It is clear that...

Due to...Having observed...

Evidently...This would enhance...Interestingly...

Connectives:

In addition to this...Moreover...Also...

Therefore...However...Furthermore...

To support my view...

A sensible idea would be to...

Additionally...Consequently...In comparison...

Such as...For example...For instance...

As a result...In contrast to this...In light of this...

Inevitably...

Adjectives:

Opinions: Interesting Intriguing Original Successful Organic Seamless Effective Skillful Moving

Enjoyable Stimulating Fascinating Exciting Remarkable Appealing Thought-provoking

Motivating Attention-grabbing Excellent Outstanding Superb Exceptional Brilliant Gripping

Spellbinding Transfixing Mesmersing Moving Enthralling Riveting Engrossing

Aesthetically Pleasing

Dynamics: Effortless Graceful Weighted Sharp Fast Aggressive Staccato Fluid Smooth

Sudden Rapid Bound Calm Erratic Forced Controlled

Dance Terminology

Stylistic features Genre Street Dance Hip Hop Commercial Contemporary House Ballet Jazz

African Dance Hall Musical Theatre Rehearsal Contextual Cultural Influences Capoeira

Contemporary Techniques/Practitioners: Release Humphrey Graham Cunningham Limon Skinner Dunham Horton Bourne Ailey Bruce Goebel Shechter Vardimon

Choreography: Formations Levels Dynamics Actions Space Relationships Motif Motif

Development Direction Action and Reaction Contact Stimulus/Stimuli

Unison Canon Retrograde Gesture Elevation Travel Repetition Instrumentation Accumulation

Physical Skills: Plie Tendu Core Strength Control Flexibility Balance Alignment Strength

Stamina Control Extension Fall/Recovery Contraction/Release Whole body connection Breathe

Body Awareness Spatial awareness Suspension/Succession Tilts Curves Demi Plie Jete

Pirouette Turn Jenga Grounded Travel Weight

Performance Skills: Focus Musicality Timing Expression Energy Commitment Projection Attitude

Interpreting Criteria

What is the criterion actually asking you to do? When completing your written assessments refer back to these command works to check you have included what is being asked of you.

Analyse -Identify the elements and investigate in detail in order to explain or interpret.

Comment -Express an opinion and/or response.

Compare -Identify and explain the similarities and differences by placing the points alongside each other and changing the focus from one to the other.

Consider -Think carefully about the idea or statement, taking everything into account when reaching a conclusion.

Define -Give the exact meaning in briefest possible terms.

Describe -Give a detailed account of.

Discuss -Refer to the analysis of the idea or elements and describe the strengths and weaknesses of the parts and the whole.

Evaluate -Judge from available evidence.


Examine -Investigate closely.

Explain -Clarify something by providing more detail and the reason(s) for.

Give -Produce an answer from recall.

Identify -Give the briefest possible information which clearly separates the idea or element from all the other ideas or elements.

Key:

 Pass Level Response

 Merit Level Response

 Distinction Level Response

Reflective Writing

(Logs)

Technique Class/Workshops

1. What were your previous targets? Have you achieved your targets from your last reflection? If so, how can you evidence this? If no, how will you continue to try to improve these targets?

Physical/Technical skills	I can't apply the skill	I can apply the skill sometimes	I can apply the skill consistently
Engaging my core			
Upper body extension			
Lower body extension			
Cardio-vascular endurance			
Travelling through space			
Balance			
Strength			

Interpretative/performance skills	I can't apply this skill	I can apply this skill sometimes	I can apply this skill consistently
Focus			
Projection			
Communicating character			
Musicality			
Movement memory			
Confidence			
Spatial Awareness			

2. What have you been doing in lessons to develop techniques/skills for performance?
3. Identify and comment on any feedback you have been given within the lesson. Be specific with the skills/techniques the feedback was focused on.
4. Identify two strengths you have noticed within these classes (they can be physical or interpretative skills). Provide examples by referencing the exercise/skill technique and why you have been successful at it.
5. Identify two weaknesses you have noticed within these classes. Provide examples by referencing the exercise/skill technique and what specifically you feel you need to work on. You may comment on/quote any feedback you have been given within class.
6. Set three challenging targets for next week. Explain the steps you will take to achieve these targets. Make sure they are SMART (Specific, measurable, achievable, realistic, time bound). Make sure the targets reflect the weaknesses you have identified.

***Add screen shots from lessons (technique classes, workshops and milestone rehearsals) to help analyse your personal development and reflections**

***Always PEE-POINT, EVIDENCE, EXPLAIN**

Reflective Writing

(Logs)

Milestone Rehearsals

1. What skills (physical and interpretative) have you developed so far? Give examples from the performance piece to support your answers.
2. Self-discipline and contribution to rehearsals:
3. Strengths within the repertoire you have learnt so far (give examples from the piece):
4. Weaknesses within the repertoire you have learnt so far (give examples from the piece):
5. Targets and exercises/strategies to improve

***Add screen shots from lessons (technique classes, workshops and milestone rehearsals) to help analyse your personal development and reflections**

***Always PEE-POINT, EVIDENCE, EXPLAIN**

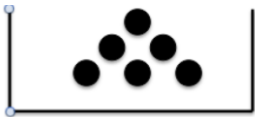
Actions, Space, Dynamics and Relationships

Actions- WHAT you perform.

E.G. Jump, turn, kick, punch, roll, fall, gesture, leap, stillness, slide, etc.



Space-WHERE you perform the actions. E.G. formations, center stage, left, right, upstage, directions, levels, size of movement, etc.



Dynamics- HOW you perform an action.

E.G. sharp, smooth, sudden, fluid, etc



Relationships -WHO you perform the actions with and **HOW** you perform with them.

E.G. Use of focus, proximity, lifts, contact, etc.



Exercises to Improve Physical Skills

Strength- (Needed for power and elevation)

Arms: Perform three sets of 10 press ups 3 times per week. This will strengthen my biceps and triceps.

Perform 3 sets of 10 tricep dips 3 times per week. This will strengthen my triceps.

Strengthening my arm muscles will allow me to perform movements such as.....with more power and will improve me execution of sharp, fast, sudden dynamics.

Core: I will perform a routine of core specific exercises 3 times per week, consisting of crunches, ankle touches, butterfly kicks, plank, leg raises and oblique rows. Each set will last 45 seconds-1 minute and will be performed consecutively. I will perform each set 3 times.

Improving my core strength will improve my ability to transfer weight in movements such as.....I will also be able to get more elevation in movements such as.....It will give me more balance in movements such as.....I will have more power in movement such as.....

Legs: I will perform 3 sets of 10 lunges, 3 sets of 10 jump squats, and plies in first and second position, three times per week to improve power in my quadriceps and hamstrings.

This will help me with movement such as....

Alignment- (needed for safe practice of movements and good posture)

In order to improve my alignment, I will work on more core strength by (use exercises from class and routine from the above to help you).

I will work on my alignment in plie exercises by dropping my tailbone to the floor and making sure my pelvis is in a neutral position and engaging my core by imagining my belly button drawing towards my spine and ensuring my knees are moving directly over my toes. I will practice this in front of the mirror and ask for feedback from my teacher and peers to ensure I am performing with accurate alignment.

When standing in parallel I will make sure that my feet are hip width apart and that my ankles, knees, hips and shoulders are stacking on top of each other. I will imagine a piece of string pulling from the crown of my head to make sure I am pulling up through my body and will hold my core by making sure I am imagining my belly button drawing in towards my spine. Having good alignment will help me in movements such as.....This will improve my performance because.....

Travelling-

In order to improve my ability to travel I will work on my core strength to ensure I have the power to move me across the space effectively, use my plie more to make sure I am more grounded and rehearse travelling exercises next to a peer to see who can travel the furthest.

I will improve my core strength by.....(see above examples)

I will rehearse travelling exercises such as.....next to a peer to see who can travel the furthest. I will also set a goal of where I would like to reach by the end of the exercise to encourage myself to take bigger steps and move through the space more. Using my plie will also help me to achieve this.

Balance-

In order to improve my balance, I will work on my core strength to make sure I have the stability to hold me in challenging positions. An example of where balance is needed in our dance phrase is.....To improve my core strength I will (use examples from the above to help you).

I could improve my balance by holding positions that take my weight off centre such as standing on one leg for 30 seconds. I could pick a point on the wall to help me to focus and gradually increase the amount of time I hold each position for. This will help me with movement such as.....

Stamina- (needed to be able to sustain energy for a long period of time without becoming tired)

To improve my stamina and improve endurance, I will start running for 20 minutes 3 times per week. This will build up my fitness levels and help me to sustain more energy in my performance for longer. An example of where I need stamina in our performance piece is when.....I will know that my stamina has improved because...

I could practice the dance full out 3 times 4 times per week to be able to perform all of the movements within the performance piece with the required energy and pace. I could rehearse with others in my class and ask for teacher feedback to see if I have become less tired once performing and to assess the level of effort throughout my performance.

Co-ordination-(needed to be able to perform actions with more than one body part at once)

To improve my coordination I will rehearse movements that combine complicated arm and leg patterns such as...

Extension -To work on my extension, I will do longer and more intense stretches to increase my flexibility in my legs. I will perform the following stretch sequence every day to achieve this: Parallel lunge; two legs hip width apart in parallel, folding over the front leg; Front foot in a lunge position, folding the back leg towards my gluteus to create a quadricep stretch; push back into split position; repeat on the other side.

Exercises to Improve Interpretative Skills

Musicality

To improve my musicality, I am going to listen to the music independently to practice the timing and become more familiar with the counts. I will that practice in front of the mirror and record myself to see if I have improved.

I will rehearse with peers who are more confident with the timing to improve my musicality. I will also work on dancing with others to improve my unison.

Focus

To improve my focus, I am going to pick a point in the audience to make sure my eye line is lifted when I am dancing. This will allow me to connect with the audience more effectively and make me look more confident.

I will rehearse with others in the dance to choreograph moments into the movement where we look at each other. This will highlight a relationship between us on stage.

I will think about the intention I am trying to convey to the audience and therefore add internal focus to body parts to highlight the important movements to the audience and I will also use external focus to project my movement to the audience.

B-ODY (this highlights a body part or important action that you want the audience to focus on)

A-UDIENCE (this means your eye line is out to the audience. It helps with projection and creates a relationship with the audience/draws them into your performance).

D-ANCER (you can make eye contact with other dancers in the performance to communicate a relationship between you or to help to communicate the dance idea/intention)

D-IRECTION (you can direct your focus to different directions to communicate that you are travelling towards a certain point)

S-PACE (you can use your focus to highlights areas of the stage that are of importance or that you are moving towards)

Projection

I will make sure my focus is out to the audience to make me look confident and create a relationship with the audience. I can do this by picking a point in the audience when rehearsing.

I will perform all movements to the extremities of my limbs. This means that movement will be clear to the audience. I will achieve this by recording myself performing the movement and add more energy, effort and dynamics to the movement to make sure it is performed to the fullest.

Energy

I will improve my energy by building up my stamina and working on the dynamics of each action. I will rehearse the movement full out every day to improve this.

Expression/Characterisation

I will connect with my character better by thinking about the intention of the performance piece and listing ideas/emotions that my character is feeling at the time. I will use facial expressions to communicate this more effectively. I will use the mirror and record myself to analyse how effectively my character/intention is communicated to the audience. I will also ask for peer and teacher feedback.

Stage Presence/Sense of style

I will work to develop my own sense of style by independently rehearsing the movement. I will use the music and choreographic intention to help me to interpret the movement more effectively using appropriate interpretative skills. I will record myself and ask for peer and teacher feedback to analyse how my performance has improved.



Ballet/Contemporary Movement

*Use below terminology when describing movement during any written tasks.

À terre	On the ground/floor
Adage	Slow, soft, sustained, and controlled movement
Arabesque	A position on one leg with the other behind either à terre, or en l'air (up to 90 degrees)
Assemblé	To assemble, to join
Attitude	A position standing on one leg with the other bent at an angle behind, en l'air
Ballonné	To bounce (with a closing action of the working leg)
Battement	To beat (a movement with a closing action)
Chassé	To slide
Coupé	To cut
Echappé	To escape (a jump or relevé from 1st, 3rd or 5th to 2nd or 4th and returning)
En arrière	Travelling backwards
En avant	Travelling forwards
En croix	In the shape of a cross (front, side, back or back, side, front)
En dedans	Inwards (towards the supporting leg)
En dehors	Outwards (away from the supporting leg)
En face	Facing the audience (opposite)
En l'air	In the air
Enchaînement	A combination of steps (a linked phrase of movement)
Épaulement	Use of the shoulders, neck and upper back (looking over the shoulder)
Fondu	To melt (a melting action)
Frappé	To strike (like lighting a match on the floor)
Glissade	To glide (a sliding movement from 5th to 5th)
Grand	Large
Jeté	To throw
Ouvert	Open to the audience
Pas de basque	A movement from 5th incorporating a rond de jambe à terre and closing to 5th
Pas de bourrée	Small/tight running steps (5th to 2nd/or 4th back to 5th)
Pas de chat	Step of the cat a jump from 5th to 5th with an overlapping action with each leg bending and unfurling, one after the other
Passé	To pass (retire passé: the working leg's toes supported just under the supporting knee)
Petit	Small
Pirouette	To turn
Plié	To bend
Port de bras	Carriage of the arms (a controlled movement of the arms)
Posé	To step (onto a straight leg)
Relevé	To rise with a small rising action starting with a plie (bent knees)
Retiré	To draw up (the supporting leg)
Rond de jambe	Round of the leg (circle the leg like a protractor on the floor from 0 degrees to either 90 or 180)
Sauté	To spring
Sissonne	A scissor step - a jump from two feet to two feet
Soubresaut	A single jump (without changing the feet)
Soutenu	To sustain (a turning action revolving the feet, either traveling or on the spot)
Sur le cou-de-pied	On the neck of the foot
Temps levé	To hop (a jump taking off and landing on the same foot)
Tendu	To stretch (an extending action of the leg, à terre with a return closing action)

Commercial/Jazz Movement

*Use below terminology when describing movement during any written tasks.

Axel Turn- An axel turn is a simple yet stunning jump often used in intermediate choreography. Starting with a chene turn, one leg goes up into passé, followed by the other, developing into a fully rotating jump in the air.

Ball Change-A ball change is a change of weight distribution on the balls of the feet. This is a popular transitory step in many jazz dance routines.

Chasse-Stolen from ballet, this step resembles a galloping motion, as one foot literally "chases" the other. This is often used in jazz dance terminology to describe a way to travel across the stage, or flow two moves together.

Chene Turn-

Drop-Used in more modern jazz routines, a drop is when a dancer executes a controlled fall from an isolated position.

Extension-This jazz dance term is also used in varying styles of dance, used to describe an arm or leg extended outward and held for a determined pause of movement.

Fan Kick- The body stays in place while one leg starts inward and kicks all the way around to its original position. These are often used in kick lines and Broadway-style routines, such as Fosse influenced choreography.

Isolation- One body part moving whilst the rest of the body is still. The movement is usually performed with a sharp or sudden dynamic.

Jazz Walk- Posture is low, and feet slightly drag across the floor in this modified walk used for traveling across the stage. Variations include the jazz run and jazz drag.

Knee Turn-A basic chene turn, only it is executed on one or both knees.

Layout- One leg is kicked up in the air, while the torso is leaned back into as dramatic an arch as possible. Head should be dropped back and arms should also be extended backward, almost able to touch the floor.

Jazz Pirouette- A turn performed on one leg (as in Ballet), however the feet are in parallel and can also be performed on a plié.

Pivot Step-One foot steps in front of the other, and then the body pivots around back into the original position.

Release- Following an isolated pose, the body "releases" into a freer form.

Stag Leap-A very high jump, simulating splits in the air, only one leg is bent so the foot is tucked under the knee.



Dance Glossary-Performance

***Use below terminology when reflecting, analysing and evaluating your own, peer and professional work.**

Dynamics-The qualities of movement based upon variations in speed, strength and flow. The variations in the expenditure of energy in relation to the action/motion of the body.

Embodiment -A tangible or visible form of a dance/choreographic idea, quality or feeling.

Emphasis -The accents provided by the dancer at different moments throughout the dance. The accents may relate for example to energy, space and timing.

Enhancement of mood and atmosphere (in relation to the relationships between the dance and its aural setting) -This relationship aids in the communication of theme. The dancers may not be using the musical rhythm or phrasing but the aural setting is helping to evoke the mood and/or atmosphere.

Facial expression -Use of the face to show mood, feeling or character.

Focus (use of) -Use of the eyes to enhance performance or interpretative qualities. The intensity and direction of the dancer's eyeline, for example to a specific point in space, to a fellow performer or to the audience.

Interpretation -Finding the meaning that is in the movement or finding the movement that is in the idea.

Isolation -An independent movement of part of the body.

Kinaesthetic -Sensory perception (or awareness) of movement and position.

Kinaesthetic awareness -A developed perception of bodily movement by the dancer.

Mental rehearsal -Thinking through or visualising the dance.

Mental skills -These include commitment, concentration, confidence, movement memory, systematic repetition, mental rehearsal, rehearsal discipline, planning of rehearsal, response to feedback and capacity to improve.

Musicality -The ability to make the unique qualities of the accompaniment evident in performance. An interpretation of the music's structure, rhythm, mood and meaning by the dancer in performance.

Performance -The presentation of dance to an audience.

Performance (personal) -Acquisition and development of physical and expressive skills.

Phrasing -The way in which the energy is distributed in the execution of a movement phrase.

Projection -The energy the dancer uses to connect with and draw in the audience. The engagement of dancer's whole self in the communication of the dance idea; a considered use of energy to attribute perceivable qualities to the movement content.

Rehearsal discipline -Attributes and skills required for refining performance such as commitment, systematic repetition, teamwork, responsibility and effective use of time.

Sensitivity to other dancers -Awareness of and connection to other dancers.

Spatial awareness -Consciousness of the surrounding space and its effective use.

Style -A word used in dance which has a variety of meanings, including:

- characteristic way of dancing.
- movement style: the specific choices and manipulation of the three movement components by a choreographer which when put together become a recurring and major element of the choreographic output

Timing -The use of time or counts when matching movements to sound and/or other dancers.

Unison -Two or more dancers performing the same movement at the same time.

Unity -A sense of 'wholeness' or harmony.



Dance Glossary- Technique

***Use below terminology when reflecting, analysing and evaluating your own, peer and professional work.**

Agility -The ability to move quickly with ease and efficiency.

Alignment of the body - Correct placement of body parts in relation to each other. The optimum placement of and balance between joints in order to allow the body to move with ease and efficiency, removing unnecessary muscular tension and effort.

Balance- A steady or held position achieved by an even distribution of weight. The ability to maintain equilibrium over the base of support.

Cardiovascular endurance -The capacity to sustain continuous moderate-level exercise.

Control-The ability to start and stop movement, change direction and hold a shape efficiently.

Coordination-The efficient combination of body parts.

Elevation-The action of 'going up' without support, such as in a jump.

Extension -Lengthening one or more muscles or limbs.

Flexibility -The range of movement in the joints (involving muscles, tendons and ligaments). There are different types of flexibility. For example the dancer may need to consider:

- static flexibility: the range of motion possible at a joint
- dynamic flexibility: the resistance of a joint to motion.

Mobility -The range of movement in a joint; the ability to move fluently from action to action.

Muscular endurance -The ability to produce force against a particular resistance repeatedly.

Neuromuscular coordination -The synchronous working of muscles during complex movements.

Physical skills -Aspects enabling effective performance such as posture, alignment, balance, coordination, control, flexibility, mobility, strength, stamina, extension and isolation. The skills required by a dancer to inform technique.

Posture -The way the body is held.

Safe execution -Carrying out actions safely.

Safe working practice -Personal care, respect for others, safe execution and preparation and recovery from dancing. A full understanding and awareness of procedures which need to be implemented in relation to the development of skills either in a class, rehearsal or performance environment.

Stamina -Ability to maintain physical and mental energy over periods of time.

Strength -Muscular power. The maximum force generated by a muscle against resistance in a single effort.

Technical skills -These include accuracy of action, timing, dynamic, rhythmic and spatial content and the reproduction of movement in a stylistically accurate way. The skills acquired by the dancer in training in order to present clear and precise movement in performance, utilising an awareness of control, alignment and physical articulation in relation to a specific genre and/or style.

Dance Glossary- Choreography

Abstract- something that has no literal meaning.

Actions -What a dancer does eg travelling, turning, elevation, gesture, stillness, use of body parts, floor-work and the transference of weight.

Acceleration -Speeding up the movement.

Accompaniment -The sound that you hear during a dance. For example, percussion.

Accumulation-When a dancer performs a series of movements and others join in at different times until all perform in unison.

Artistry -Creative skill.

Auditory -Relating to sound

Aural setting -An audible accompaniment to the dance such as music, words, song and natural sound (or silence). The aural choices the choreographer decides upon in the creation of a work, ie music, the spoken word, sound effects, natural sound, found sound, the audible aspects of dancing, silence.

Binary (in relation to sectional structures/form) -An AB sectional structure/form. Section B provides the contrast to the opening section A. A composition in two parts or sections.

Call and response (in relation to the relationships between the dance and its aural setting) -Similar to a conversation the music or dance 'calls', the other 'responds'.

Canon- When the same movements overlap in time.

Choreographic approach-The way in which a choreographer makes the dance.

Choreographic devices-Methods used to develop and vary material.

Choreographic intention-The aim of the dance; what the choreographer aims to communicate.

Choreographic processes-Activities involved in creating dance such as improvisation, selection and development.

Choreography- The art of creating dance.

Climax-The most significant moment of the dance.

Complementary-Perform actions or shapes that are similar to but not exactly the same as another dancer's.

Constituent features -The elements which a choreographer selects in order to manipulate, develop and structure into a coherent whole, ie the three movement components (action, dynamic and spatial elements), dancers, aural setting and physical setting. Characteristics of choreography such as style, stimulus, subject matter, number/gender of dancers, action content, choreographic principles, form and structure, physical and aural settings.

Complementary-Perform actions or shapes that are similar to but not exactly the same as another dancer's.

Contrast-Movements or shapes that have nothing in common. **Counterpoint**-When dancers perform different phrases simultaneously.

Deceleration-Slowing down the movement.

Development -The way in which movement material is manipulated.

Direction-The facing of a movement.

Direct correlation (in relation to the relationships between the dance and its aural setting) -Dance and music work together, sharing the same time signature, tempo, phrasing and cadences.

Disassociation (in relation to the relationships between the dance and its aural setting) -Dance and music are created independently of each other and when performed share only time and space.

Episodic (in relation to sectional structures/form) - A choreography with several sections, linked by a theme. A series of sections presented by the choreographer. The sections can be self-contained but when put together will illuminate the overarching theme of the choreographed work.

Form -The overall shape and structure of a dance.

Formations -Shapes or patterns created in space by dancers.

Fragmentation -Use of parts of a phrase or motif.

Highlights -Important moments of a dance.

Ideational -Relating to ideas or concepts.

Improvisation -Exploration or generation of movements without planning.

Instrumentation-changing the body part that an action is performed with.

Intention -Aim or desired outcome.

Levels -Distance from the ground: low, medium or high.

Logical sequence -The flow of phrases or sections of a dance.

Manipulation of number -How the number of dancers in a group is used.

Motif -A movement phrase encapsulating an idea that is repeated and developed throughout the dance.

Motif development -Ways in which a movement phrase can be varied.

Movement material -The matter of dance: actions, space, dynamics and relationships.

Music visualisation (in relation to the relationships between the dance and its aural setting) -Dance which aims to clarify the music, using the structure and content as its base. The dance follows the rhythmic, melodic and harmonic lines in the music.

Mutual coexistence (in relation to the relationships between the dance and its aural setting) -Dance and music are created independently of each other but may share the same tempo, theme or directive.

Narrative -Dance that tells a story.

Narrative (in relation to sectional structures/form) -A sequential structure/form which allows the story to unfold.

Pathways -Designs traced in space (on the floor or in the air).

Phrase -A short sequence of linked movements.

Relationships -The ways in which dancers interact; the connections between dancers.

Repetition -Performing the same action or phrase again.

Retrograde -Reversing a movement phrase.

Rhythmic content -Repeated patterns of sound or movement.

Rondo (in relation to sectional structures/form) -A music or dance form with alternating and repeating sections eg. verse and chorus. The repetition of 'A' provides the recurring theme whilst the other sections provide the variety and contrast.

Site sensitive -Dances that are designed for (or relate to) non-theatre spaces.

Space -The 'where' of movement such as levels, directions, pathways, shapes, designs and patterns.

Style -A word used in dance which has a variety of meanings, including:

- movement style: the specific choices and manipulation of the three movement components by a choreographer which when put together become a recurring and major element of the choreographic output
- choreographic style: the consistent choices a choreographer makes in relation to all elements of choreography, for example subject matter and its treatment, use of choreographic devices, structuring, dancers, aural setting and physical setting.

Structure -The way in which material is organised to create the whole.

Structuring devices -The ways in which a dance is made, built, ordered or organised.

Tactile -Relating to the sense of touch.

Ternary (in relation to sectional structures/form) -An ABA structure/form which develops on from Binary by providing a return to and reiteration of the opening statement. This is thus cyclic in nature. A composition in three parts.

Theme and variation (in relation to sectional structures/form) -An A, A1, A2, A3, etc. structure/form. A theme is stated at the outset of the dance and the subsequent sections are all variations of this theme. The initial theme is not necessarily re-stated in its original form.

Transitions -Links between dance phrases or sections.

Types (of music) -Genres of music including orchestral, electronic, percussion, vocal and found sound.

Visual -Relating to sight.

Dance Glossary- Appreciation

Accessory -An additional item of costume, for example gloves.

Appreciation-Recognition and understanding of the qualities of dance. The ability to understand the worth of a dance/choreography and value its qualities and importance within the context of the art form; a recognition of aesthetic values.

Artistic intention-The aim of a dance; what the choreographer aims to communicate. Artistic intention includes a knowledge and awareness of the purposes, characteristics and principles of the art form and how these contribute to the structuring of individual choreographic intention.

Constituent features -The elements which a choreographer selects in order to manipulate, develop and structure into a coherent whole, ie the three movement components (action, dynamic and spatial elements), dancers, aural setting and physical setting. Characteristics of choreography such as style, stimulus, subject matter, number/gender of dancers, action content, choreographic principles, form and structure, physical and aural settings.

Costume-Clothing worn by dancers in performance.

Critical appreciation-Evaluation of dance based upon knowledge and understanding, including original insights.

Critical engagement -An objective and informed enquiry into both content and context, enabling the student to develop and articulate an in-depth knowledge and understanding of dance through time and location in relation to features of a specific genre(s).

Dance film-Where dance and film are both integral to a work; this includes documentary, animation, dance for camera and a screen adaption of a stage work.

Dance for camera -Where the choreographer collaborates with (or is) the film-maker; where the intention is to produce a dance work in a multi-media form that cannot be achieved in live performance.

Dancewear-What the dancer wears for class and rehearsal.

Elements of dance-Actions, space, dynamics and relationships. **End-stage** -A performance space with the audience on one side; also known as 'end-on'.

Features of production -Lighting, set, properties, costume and aural setting.

Genre -A broad classification of a dance type, for example Ballet, Modern dance, Jazz dance.

Holistic (in relation to the study of dance) -The parts of study (ie performance and choreography/practical and theory) which will only be understood by reference to the whole.

In-the-round -A performing area with the audience seated on all sides.

Lighting -The illumination of the performance area.

Performance environments -Different settings for dance such as in-the-round, proscenium and site-sensitive.

Practitioner -A person actively engaged within the art form of dance, for example a performer or choreographer.

Professional work -Original choreography by an individual or company that is recognised nationally or internationally.

Prop/property -A portable object that is used in a dance, for example a suitcase.

Proscenium -The arch or opening that creates the effect of a picture frame and separates the stage from the auditorium.

Staging/set -The presentation of dance in the performing space including set, furniture, props, projection and backdrop.

Subject matter -The theme(s), narrative and/or dance ideas associated with a specific piece of choreography.

Style fusion -The combination of features of two or more styles.

