

## PHYSICAL SKILLS

*Aspects enabling effective performance such as posture, alignment, balance, coordination, control, flexibility, mobility, strength, stamina, extension and isolation.*

<u>PHYSICAL TERMS</u>	<u>DEFINITIONS</u>
<b>POSTURE</b>	The way the body is held.
<b>ALIGNMENT</b>	Correct placement of the body parts in relation to each other.
<b>BALANCE</b>	A steady or held position achieved by an even distribution of weight.
<b>COORDINATION</b>	The efficient combination of body parts.
<b>CONTROL</b>	The ability to start and stop movement, change direction and hold a shape efficiently.
<b>FLEXIBILITY</b>	The range of movement in the joints (involving muscles, tendons and ligaments).
<b>MOBILITY</b>	The range of movement in a joint: the ability to move fluently from action to action.
<b>STRENGTH</b>	Muscular power.
<b>STAMINA</b>	Ability to maintain physical and mental energy over periods of time.
<b>EXTENSION</b>	Lengthening one or more muscles or limbs.
<b>ISOLATION</b>	An independent movement of part of the body.

## TECHNICAL SKILLS

*These include accuracy of action, timing, dynamic, rhythmic and spatial content and the reproduction of movement in a stylistic accurate way.*

<u>TECHNICAL TERMS</u>	<u>DEFINITIONS</u>
<b>ACTIONS</b>	What a dancer does such as travelling, turning, elevation, gesture, stillness, use of body parts, floor work and transference of weight.
<b>DYNAMICS</b>	The quality of the movement based upon variations in speed, strength and flow. Such as fast/slow, sudden/sustained, acceleration/deceleration, strong/light, direct/indirect, flowing/abrupt.
<b>SPACE</b>	The “where” of movement such as levels, directions, pathways, shapes, designs and patterns.
<b>RELATIONSHIPS</b>	The ways in which dancers interact; the connections between dancers, such as, lead and follow, mirroring, action and reaction, accumulation, complement and contrast, counterpoint, contact, formations.
<b>TIMING</b>	The use of time or counts when matching movements to sound and/or other dancers.
<b>RHYTHMIC CONTENT</b>	Repeated patterns of sound or movement.
<b>STYLE</b>	Characteristic way of dancing.

## ELEMENTS OF DANCE

*Action, space, dynamics and relationships.*

### MOVEMENT MATERIAL

*The matter of dance; Action, space, dynamics and relationships.*

<u>ELEMENTS OF DANCE RELATED TERMS</u>	<u>DEFINITIONS</u>
<b>ELEVATION</b>	The <b>action</b> of “going up” without support, such as a jump.
<b>PATHWAYS</b>	Designs traced in space ( on the floor or in the air)
<b>AIR PATTERN</b>	A <b>design</b> that is traced in the air by part of the body.
<b>DIRECTION</b>	The facing of a movement.
<b>FORMATIONS</b>	Shapes or patterns created in <b>space</b> by the dancer.
<b>LEVELS</b>	Distance from the ground; low, medium, high.
<b>ACCELERATION</b>	Speeding up the movement.
<b>DECELERATION</b>	Slowing down the movement.

## EXPRESSIVE SKILLS

*Aspects that contribute to performance artistry and that engage the audience, such as focus and musicality.*

<u>EXPRESSIVE TERM</u>	<u>DEFINITIONS</u>
<b>PROJECTION</b>	The energy the dancer uses to connect with and draw in the audience.
<b>FOCUS</b>	Use of the eyes to enhance performance or interpretative qualities.
<b>SPATIAL AWARENESS</b>	Consciousness of the surrounding space and its effective use.
<b>FACIAL EXPRESSIONS</b>	Use of the face to show mood, feeling or character.
<b>PHRASING</b>	The way in which energy is distributed in the execution of a movement.
<b>MUSICALITY</b>	The ability to make the unique qualities of the accompaniment evident in the performance.
<b>SENSITIVITY TO OTHERS</b>	Awareness of and connection to other dancers.
<b>CHOREOGRAPHIC INTENTION</b>	The aim of the dance; what the choreographer aims to communicate.

## PERFORMANCE

*The presentation of dance to an audience.*

<b>PERFORMANCE (PERSONAL)</b>	Acquisition and development of physical and expressive skills.
<b>INTERPRETATION</b>	Finding the meaning that is in the movement or finding the movement that is in the idea.
<b>EXECUTION</b>	Carrying out actions with the required intension.
<b>TACTILE</b>	Relation to sense of touch.

## 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.*

<u>MENTAL SKILLS TERMS AND ATTRIBUTES IN REHEARSAL</u>	<u>DEFINITIONS</u>
<b>SYSTEMATIC REPETITION</b>	Using a system or method to recall the same action or phrase again.
<b>MENTAL REHEARSAL</b>	Thinking through or visualising the dance.
<b>REHEARSAL DISCIPLINE</b>	Attributes and skills required for refining performance such as commitment, systematic repetition, teamwork, responsibility and effective use of time.
<b>PLANNING OF REHEARSAL</b>	Structuring the use of time effectively to rehearse movement.
<b>RESPONSE TO FEEDBACK</b>	Practical application of written or verbal feedback to bring about improvement.
<b>CAPACITY TO IMPROVE</b>	Ability to develop own practice for the better.
<u>MENTAL SKILLS TERMS AND ATTRIBUTES IN PERFORMANCE</u>	<u>DEFINITIONS</u>
<b>MOVEMENT MEMORY</b>	The ability to recall movements in order accurately.
<b>COMMITMENT</b>	To show dedication throughout the performance.
<b>CONCENTRATION</b>	To show focus throughout the duration of the performance.
<b>CONFIDENCE</b>	Sureness in the ability to perform.

## **SAFE WORKING PRACTICE**

*Personal care and respect for others, safe execution and preparation and recovery from dancing.*

<b><u>PROCESS OF SAFE WORKING PRACTICE TERMS</u></b>	<b><u>DEFINITIONS</u></b>
<b>WARMING UP</b>	Prepares the body for the physically and mentally for the demands of the dance activity. It achieves the following; increases the heart rate, deepens the temperature of the muscles which will help their ability to contract and flex, increases the flexibility of tendons and ligaments, increases reaction speed, increases blood sugar and adrenalin levels.
<b>COOLING DOWN</b>	Gradually slows down circulation in order to return to a resting heart rate designed to stretch the muscles and reduce lactic acid build up. It prevents the blood to 'pool' in previously active areas, such as the lower limbs and reduces the risk of injury.
<b>NUTRITION</b>	Nutrition is the intake of food, considered in relation to the body's dietary needs. Good nutrition – an adequate, well balanced diet combined with regular physical activity.
<b>HYDRATION</b>	To supply water to a person in order to restore or maintain a balance of fluids. Rehydrating the body replaces water and salts lost through sweating.
<b><u>SAFE WORKING PRACTICE IN REHEARSAL AND PERFORMANCE</u></b>	<b><u>DEFINITIONS</u></b>
<b>SAFE EXECUTION</b>	Carrying out actions safely.
<b>DANCEWEAR</b>	What the dancer wears for class and rehearsal. Appropriate dancewear includes; footwear (specific to the dance style) or bare feet, hairstyle and absence of jewellery.

## **CHOREOGRAPHY**

*The art of creating dance.*

<b><u>CHOREOGRAPHIC TERMS</u></b>	<b><u>DEFINITIONS</u></b>
<b>ARTISTRY</b>	Creative skill.
<b>CHOREOGRAPHIC APPROACH</b>	The way in which the choreographer makes the dance.
<b><u>CHOREOGRAPHIC PROCESSES</u></b>	Activities involved in creating dance, such as, improvisation, selection and development.
<b>DEVELOPMENT</b>	The way in which movement material is manipulated.
<b>MOTIF</b>	A movement phrase encapsulating an idea that is repeated and developed throughout the dance.
<b>MOTIF DEVELOPMENT</b>	Ways in which a movement phrase can be varied.
<b>PHRASE</b>	A short sequence of linked movements.
<b>LOGICAL SEQUENCE</b>	The flow of phrases or sections of a dance.
<b>IMPROVISATION</b>	Exploration or generation of movements without planning.
<b><u>CHOREOGRAPHIC DEVICES</u></b>	Methods used to develop and vary material, Such as accumulation, canon, and fragmentation.
<b>REPETITION</b>	Performing the same action or phrase again.
<b>FRAGMENTATION</b>	Use of parts of a phrase or motif.
<b>RETROGRADE</b>	Reversing a movement phrase.
<b>ACCUMILATION</b>	When the dancer performs a series of movements and others join in at different times until all perform in unison.
<b>CANON</b>	When the same movements overlap in time.
<b>COMPLEMENTARY</b>	Perform actions or shapes that are similar to but not exactly the same as another dancer's.
<b>CONTRAST</b>	Movements or shapes that have nothing in common.
<b>COUNTERPOINT</b>	When dancers perform different phrases simultaneously.
<b>MANIPULATION OF NUMBER</b>	How the number of dancers in a group is used.
<b>UNISION</b>	Two or more dancers performing the same movement at the same time.
<b><u>STRUCTURE</u></b> <i>The way in which material is organised to create the whole.</i>	
<b><u>TERMS RELATED TO STRUCTURE</u></b>	<b><u>DEFINITIONS</u></b>
<b>STRUCTURING DEVICES</b>	The ways in which a dance is made, built, ordered or organised.
<b>FORM</b>	The overall shape and structure of a dance.
<b>BINARY</b>	A composition in two parts or sections. (A B).
<b>EPISODIC</b>	A choreography with several sections, linked to a theme.
<b>RONDO</b>	A music or dance form with altering and repeating sections e.g. verse and chorus (ABACADAE).
<b>TERNARY</b>	A composition in three parts. (ABA).
<b>NARRATIVE</b>	Dance that tells a story.
<b>TRANSISTIONS</b>	Links between dance phrases or sections.
<b>HIGHLIGHTS</b>	Important moments of a dance.
<b>CLIMAX</b>	The most significant moment of the dance.
<b>UNITY</b>	A sense of "wholeness" or harmony.

## CONSTITUENT FEATURES

*Characteristics of choreography such as style, stimulus, subject matter, number/gender of dancers, action content, choreographic principles form, and structure, physical and aural setting.*

<u>CONSTITUENT FEATURE TERMS</u>	<u>DEFINITIONS</u>
<b>STIMULUS/STIMULI</b>	Inspiration for an idea or movement.
<b>INTENTION</b>	Aim or desired outcome.
<b>ARTISTIC INTENTION</b>	The aim of a dance; what the choreographer aims to communicate.
<u>FEATURES OF PRODUCTION</u> <i>Lighting, set, properties, costume, and aural setting.</i>	
<u>PRODUCTION RELATED TERMS</u>	<u>DEFINITIONS</u>
<b>TYPES OF MUSIC</b>	Genres of music including orchestral, electronic, percussion, vocal and found sound.
<b>AURAL SETTING</b>	An audible accompaniment to the dance such as music, words, song and natural sound (or silence).
<b>ACCOMPANIMENT</b>	The sound that you hear during a dance, such as percussion.
<b>COSTUME</b>	Clothing worn by dancers in performance.
<b>ACCESSORY</b>	An additional item of costume, such as a pair gloves.
<b>DANCE FILM</b>	Where dance and film are both integral to a work; this includes documentary, animation, dance for camera and a screen adaptation of a stage work.
<b>DANCE FOR CAMERA</b>	Where the choreographer collaborates with (or is) the film-maker; where the intension is to produce a dance work in a multi-media form that cannot be achieved in live performance.
<b>LIGHTING</b>	The illumination of the performance area.
<b>STAGING/SET</b>	The presentation of dance in the performing space including set, furniture, props, projection and backdrop.
<b>PROP/PROPERTY</b>	A portable object that is used in a dance, such as a suitcase.
<u>PERFORMANCE ENVIROMENTS</u> <i>Different settings for dance such as, in the-round, proscenium and site-sensitive.</i>	
<u>PERFROMANCE ENVIROMENT TERMS</u>	<u>DEFINITIONS</u>
<b>END-STAGE</b>	A performance space with the audience on one side; also known as "end-on".
<b>IN-THE-ROUND</b>	A performing area with the audience seated on all sides.
<b>PROSCENIUM</b>	The arch or opening that creates the effect of a picture frame and separates the stage from the auditorium.
<b>SITE SENSITIVE</b>	Dances that are designed for (or relate to) non-theatre spaces.

## ADDITIONAL DANCE VOCABULARY

<u>TERMS</u>	<u>DEFINITIONS</u>
<b>PROFESSIONAL WORKS</b>	Original choreography by an individual or company that is recognised nationally or internationally.
<b>APPRECIATION</b>	Recognition and understanding of the qualities of dance.
<b>CRITICAL APPRECIATION</b>	Evaluation of dance based upon knowledge and understanding, including original insights.
<b>IDEATIONAL</b>	Relating to ideas and concepts.
<b>AUDITORY</b>	Relating to a sound.
<b>VISUAL</b>	Relating to sight.
<b>KINAESTHETIC</b>	Sensory perception (or awareness) of movement and position.

