



North Carolina Department of Public Instruction

INSTRUCTIONAL SUPPORT TOOLS

FOR ACHIEVING NEW STANDARDS

This document is designed to assist North Carolina educators in effective instruction of the new Common Core State and/or North Carolina Essential Standards (Standard Course of Study) in order to increase student achievement. NCDPI staff are continually updating and improving instructional tools to better serve teachers.

Unpacking Standards Appendix A: Glossary of Terms For Teachers

What is the purpose of this tool?

This tool provides educators with terminologies that represent the big, powerful concepts and ideas teachers need to know and understand in order to effectively teach the new Common Core State and North Carolina Essential Standards and use supporting materials. The Glossary of Terms is not meant to be exhaustive, but seeks to address critical terms and definitions essential in building content knowledge and understanding but also in promoting consistency across disciplines, increased student outcomes, and improved parent communication. This is a living document and will undergo additions in terms over time.

How do I send Feedback?

We intend the explanations and examples in this document to be helpful and specific. That said, we believe that as this document is used, educators will find ways in which the tool can be improved and made even more useful. If there are terms which are either omitted or which you feel are misrepresented in this glossary, please send feedback to us at feedback@dpi.nc.gov and we will use your input to refine our instructional tool. Thank You!

Where are the new Common Core State and North Carolina Essential Standards?

All standards are located at <http://www.ncpublicschools.org/acre/>

North Carolina Dance Essential Standards

Terminologies

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North Carolina Dance Essential Standards

Terminologies

The following terms may be useful in understanding the content of the North Carolina Dance Essential Standards (2010).

AB: A two-part compositional form with an A theme and a B theme; the binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo, movement quality, or style).

ABA: 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.

Abduction: The movement of a body part away from the midline.

Abstract: To remove movement from a particular or representative context and, by manipulating it through the elements of space, time, and energy, to create a new sequence or dance that retains the essence of the original.

Accumulation: Repeating a sequence with the addition of one movement each time (e.g. 1, 12, 123, etc.).

Adduction: The movement of a body part toward the midline.

Aesthetic criteria: Standards on which to make judgments about the artistic merit of a work of art.

Alignment: Proper anatomical placement.

Call and Response: An African tradition which refers to a dance leader who calls out or demonstrates dance steps to which the group responds by repeating or performing the correct steps or combination.

Canon: Movement which is performed identically but with multiple entry points.

Choreographic structure: The specific compositional forms in which movement is structured to create a dance, such as theme, variation, canon, ABA, rondo, etc.

Choreography: 1. The process of making a dance which involves the understanding of choreographic principles, processes, and structures. 2. The product that results from the process of choreography.

Circumduction: The movement of a body part so that its end follows a circular pathway.

Composition: 1. A dance which has been created. 2. The way in which the parts of a dance are put together to form a whole.

Contrast: To compare or oppose two contrasting movements to show their differences. Movements might be different in terms of energy, space, design, or time.

Design: The general form of arrangement of movement or technical elements.

Dynamics: The energy of movement expressed in varying intensity, accent, and quality.

Effort actions: Press, flick, punch, float, slash, glide, wring, dab.

Effort: Actions, as defined by Rudolf Laban, that are analyzed in terms of weight, time, space, and flow factors.

Energy: The amount of tension or stress of a movement; the flow and control of force. It is defined by the degrees of impetus and follow through which are employed.

Ensemble: 1. A group of dancers. 2. A feeling of continuity or togetherness that exists in performing dance.

Extension: Increasing the angle of a joint.

Flexion: A bending or folding movement in which the angle of a joint decreases.

Flocking: A group activity that changes leaders as directions change.

Form: The overall structural organization of a dance composition (e.g. AB, ABA, Call and Response, etc).

General space: A defined area of space through which dancers can travel using all the available space.

Genre: A type or category of dance (e.g. jazz, modern, ballet, etc).

Gesture: A movement of the body or a part of the body used to express an idea or emotion. Such movement could include a wave, handshake, head nod, shaking of the fist, etc. Ritual gestures may include gestures that are part of ceremonies or functional gestures such as brushing teeth or washing clothes.

Hyperextension: Extreme extension of a joint.

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

Informance: A sharing or showing of dance that demonstrates the process for how students arrive at the product or performance as a result of instruction, rather than focusing solely on the end result. An informance may include explanation or discussion.

Interdisciplinary dance: A dance experience that explores specific dance concepts and related concepts from other content areas or disciplines.

Kinesthetic awareness: The ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing or viewing dance.

Labanotation: A symbolic notation for recording human and animal movement developed by Rudolph Laban.

Levels: The height of the dancer in relation to the floor. Levels in space are referred to as high, middle, and low.

Locomotor movement: Movement that travels from place to place, usually identified by weight transference. Basic locomotor movements are walk, run, leap, hop, jump, skip, slide, and gallop.

Manipulation: A choreographic tool that helps to change and develop a movement or phrase.

Mirroring: A partnering activity that involves simultaneously following a leader's movement while facing that leader.

Narrative: A choreographic structure that is representational and in the form of a story.

Negative space: The empty or open space created when the body makes a shape.

Non-locomotor/axial movement: Any movement that does not travel, but uses the available space in any direction or movement organized around the axis of the body (axial movement). Bending, twisting, stretching, and swinging are examples of axial movement.

Pantomime: Simulation of reality through movement.

Pathway: The path traced as movement proceeds through space. A pathway may be either on the floor or through the air and is constructed of straight and/or curved lines.

Pedestrian movement: Everyday movement that may be incorporated into a dance.

Performance: 1. To execute movements. 2. A presentation of dance choreography.

Personal space: The "space bubble" or the kinesphere that one occupies; it includes all levels, planes, and directions, both near and far from the body's center.

Phrase: A brief sequence of related movements that have a sense of rhythmic completion.

Positive space: The filled space created by the body when a shape is made in space.

Retrograde: A compositional manipulation in which the movements in a phrase are performed from the end to the beginning as if rewinding the movements.

Rhythm: A structure of movement patterns in time.

Rondo: A form based on alternation between a repeated section (A) and contrasting episodes (B, C, etc) i.e. ABACA.

Rotation: The pivoting of a bone on its axis (internal-toward the body midline; external-away from the body midline).

Sequence: The continuation and order in which a series of movements and shapes occurs.

Shape: The spatial contour the body makes such as curved, angular, twisted, straight, symmetrical, or asymmetrical.

Space: The unlimited area which extends in all directions and within which all things exist. It involves use of level, pathway, shape, positive and negative space, general and personal space, size, focus, and direction.

Style: A distinctive manner of moving; the characteristic way dance is done, created, or performed that identifies the dance of a particular performer, choreographer, or period.

Technology: Electronic media that can be used in dance such as videotapes, camcorders, CD and cassette players, stage lighting and sound, cameras, and computer software and hardware.

Tempo: The speed of a movement such as fast, moderate, or slow.

Theme and variation: A form in which an initial theme is established and then followed by variations. The variations are excursions from or alternative treatments of this basic theme without altering its essential character.

Theme: The underlying idea/motif or intent used to create movement.

Time: A concept which organizes movement; it encompasses tempo, rhythm, and duration.

Transition: Organize connection between dance movements that maintains flow and continuity in the dance.

Unison: Movements which are performed simultaneously and identically by more than one dancer.

Unity: A feeling of wholeness in a dance which is achieved when all of the parts work well together.

Variation: Manipulation of the original movement without losing the intent and character.

Warm-up: 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.