

# GLOSSARY

**AB:** two-part structure; a dance compositional form made up of two contrasting sections, each of which may or may not be repeated.

**ABA:** three-part structure; a three-part dance compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section and can be in a condensed, abbreviated or extended form.

**accent:** a movement or shape performed in such a way as to give emphasis.

**African dance:** dance forms originating in Africa.

**alignment:** body placement or posture; the relationship of the skeleton to the line of gravity and the base of support.

**analyze:** to examine the unique features of a work of art as they relate to the elements of the art form and principles of design, composition, performance and/or production; identifying and examining separate parts as they function independently and together in works of art.

**artistic:** relating to or characteristic of art or artists, showing skill and imagination; one of the functions of dance.

**artistic director:** director of the creative aspects of a company.

**balance:** a counterbalancing weight, force, or influence.

**ballet:** a classic form of dance growing out of the French nobility.

**beat:** underlying rhythmic pulse.

**Big Apple:** a dance popular in the 1930s. This dance originated in a church in South Carolina that had been turned into a black nightclub called the “Big Apple.” The dance includes all the earlier Swing steps and requires a caller. The caller shouts “Shine” and asks for one of the swing steps. A single couple steps into the center and takes the initiative by performing an exhibition of that popular step.

**blues:** a uniquely American form of music, usually 12 bars long, which is a primary influence on the jazz tradition.

**body percussion:** a form of percussive dance using the body as a percussion instrument with hands beating a variety of body parts to produce rhythm.

**call and response:** a structure often associated with African music and dance forms, although it is also used elsewhere, including classical, folk, traditional and other primal forms. One soloist/group performs, with the second soloist answering or entering in “response.”

**ceremonial:** of, relating to, or forming a ceremony; one of the purposes of a dance.

**Charleston:** a popular dance that originated in the early 20s. The combination of a particular type of jazz music and the highly polished, slippery floors of the Speakeasies gave rise to an in-and-out flicking of the feet, which essentially characterized the dance. It was theatricalized and embellished with typical vaudeville moves in a Ziegfeld Follies production in 1921.

**choreographer:** a person who creates dances.

**choreography:** the art of arranging dances.

**civilization:** the way of life of a people.

**classic:** fashionable year after year. Classical dance is a dance that has been developed over time into highly stylized structures and forms within a culture.

**clogging:** a freestyle dance style originating in the Blue Ridge Mountains characterized by double time stomping and tap steps resembling a tap dance with the upper body held straight and upright.

**collaborate:** to work with others.

**composition:** the organization of the parts of a work to achieve a unified whole. Compositional forms: structure of dance compositions such as AB, ABA, and narrative.

**contrast:** difference between related things (as in dance movement).

**coordination:** smooth working together of parts, as in good muscular coordination.

**craft:** skill in planning, making, or doing.

**craze:** something that is very popular for a short time.

**culture:** a particular stage, form, or kind of civilization.

**dance:** the art of human movement. There are many kinds of dances. Ethnic dances are dances that are usually created and performed by a specific ethnic group within a society or culture. Folk dances are dances that are usually created and performed by a specific group within a culture and generally originated outside the courts or circle of power within a society. Ballet is an example of an artistic dance.

**design:** the arrangement of elements that make up a structure or a work of art.

**direction:** a dancer’s facing or direction of movement; e.g., forward, backward, sideways, up and down.

**duration:** the length of time a movement lasts.

**dynamics:** how a movement is done; movement quality. Movement quality: the identifying attributes created by the gathering, release, follow-through, and termination of energy in the body, which are key to making movement expressive and dance-like. Typical

terms denoting movement quality include smooth, sustained, swinging, percussive, and vibratory as well as effort combinations such as float, dab, punch, and glide.

**elements of dance:** basic ingredients making up movement and dance—time, space, force; tools used in choreography.

**energy:** power or ability to be active.

**expression:** a process of conveying ideas, feelings, and meaning through the selective use of the communicative possibilities of dance.

**flamenco:** an individualistic, yet structured folk art from Andalucía that is often improvised and spontaneous. The song, dance and guitar are blended together by the passionate rhythms of southern Spain, the form’s geographical birthplace.

**focus:** a central point or focus of attention in the movement space; the concentration, attention or specific energy given to movement in space.

**force:** (energy) degree of muscular tension and use of energy while moving, such as heavy/light, sharp/smooth, tension/relaxation, bound/flowing. Tension/relaxation: tension feels hard and tight; relaxation feels soft and loose.

**form:** the shape and structure of something.

**grace:** ease of movement.

**grapevine:** continuous traveling step pattern to the side with step crosses behind and/or in front.

**hip-hop:** contemporary urban cultural identity incorporating rap music, graffiti, break dancing; styles of dance related to rap music.

**imagination:** the act, process, or power of forming a mental picture of something not present and especially of something one has not known or experienced.

**improvisation:** movement that is created spontaneously, ranging from free form to highly structured, but always with an element of chance. Improvisation is instant and simultaneous choreography and performance.

**innovation:** a new idea, method, or device.

**interaction:** the action or influence of people, groups, or things on one another.

**Irish step dance:** form of percussive dance originating in Ireland with complex footwork producing rhythm with shoes.

**isolations:** movement of one part of the body independently of the rest.

**jazz:** American music marked by lively rhythms with unusual accents and often by melodies made up by musicians as they play. Jazz dance grew out of the music and remains interconnected.



**jitterbug:** a dance in which couples swing, balance, and twirl with lively acrobatics and break-away steps; related to the Lindy Hop and sometimes the names are used interchangeably.

**Kabuki:** traditional popular Japanese drama with singing and dancing. Kabuki has been associated with dance from the beginning. Generally, the dances tend to be more “earth bound” than Western styles, and while ensembles do occur, the majority of dances are solos by the principal characters.

**Kathak:** one of the classical dance forms of India. Each classic form represents the culture of a particular region or a group of people. The Kathak dance form originated in the north and at first was very similar to the Bharatanatyam. Persian and Muslim influences later altered the dance from a temple ritual to a courtly entertainment.

**level:** the vertical distance from the floor. Movements take place on three levels: high, middle, and low or deep level.

**Lindy Hop:** a dance named by Ray Bolger after Colonel Lindbergh’s flight across the Atlantic. This swing dance had as much “getting into the air” as possible. However, the violently acrobatic style used for exhibitions is not the same as the quietly rhythmic Lindy enjoyed by good dancers on the ballroom floor.

**locomotor movements:** movements that travel from one location to another.

**walk:** steps are from one foot to the other, the weight being transferred from heel to toe.

**run:** steps from one foot to another performed at a relatively fast tempo.

**hop:** a movement whereby the body is propelled through space by springing from one foot and landing on the same foot.

**jump:** a movement whereby the body is propelled through space by springing from two feet and landing on two feet.

**leap:** a movement whereby the body is propelled through space by springing from one foot and landing on the other foot.

**gallop:** a sliding step whereby the body is propelled through space in an uneven rhythm, so the same foot is always leading.

**skip:** a step and a hop, alternating feet.

**modern dance:** a form of dance developed by dancers interested in breaking from ballet traditions and expressing a more liberating form of movement. It expresses complex emotions and abstract ideas.

**movement:** the act or process of moving.

**narrative:** choreographic structure that follows a specific story line to convey specific information through the story.

**Native American dance:** the wide variety of dances of the original peoples of North America.

**DanceSense** focuses on one example, the Ghost Dance.

**non-locomotor:** movement that is performed around the axis of the body rather than designed for travel from place to place, such as bend and stretch, push and pull, rise and sink, swing and sway, twist and turn, shake.

**pathway:** patterns made as a dancer moves through the air or on the floor (e.g., straight, vertical, horizontal, zig-zag); can be made with locomotor or non-locomotor movements, separately or in combination.

**patterns:** a repetition of lines, shapes, and/or movements that results in a spatial or movement design.

**percussive:** something rhythmic in nature.

**performance:** a public presentation.

**phrase:** a brief sequence of related movements that have a sense of rhythmic completion. A movement, or dance, phrase is a series of movements with a beginning, middle and end.

**polyrhythms:** more than one rhythm played or performed at the same time; the layering of more than one rhythm.

**powwows:** an American Indian ceremony or conference, usually incorporating dance competitions.

**ragtime:** music played with a strong march-style rhythm and a lively melody with accented notes falling on beats that are not usually accented.

**rap:** a rhythmic chanting often in unison of usually rhymed words to a musical accompaniment.

**recreational:** a way of refreshing mind or body; a dance may have a recreational purpose.

**reel:** a lively dance originally of the Scottish Highlands.

**rehearsal:** a private performance or practice session in preparation for a public appearance.

**rhythm:** a flow of sound or movement having regular accented beats; a movement or activity in which some action repeats regularly. Metric rhythm: the grouping of beats in a recurring pattern. The time signature is a written symbol in music that denotes a metric rhythm; for example, 3/4, 4/4.

**ritual:** an established form for a ceremony.

**salsa:** popular music of Latin American origin with elements of rhythm and blues, jazz, and rock.

**shape:** the form created by the body’s position in space. Aspects of shape are open/closed, symmetrical/asymmetrical, angular/curved. Symmetry: a balanced, even design of shapes and/or movement in space. Asymmetry: uneven, irregular designs.

**social dance:** dances done in a recreation, or social, context, often partner dances.

**space:** the area of space occupied by the dancer’s body; includes direction, size, pathways, levels and shapes. General space: the dance area. Personal space: also called kinesphere, the area of space occupied by

the dancer’s body. Size: magnitude of a body shape or movement; from small to large.

**structure or choreographic structure:** the specific compositional forms in which movement is structured to create a dance.

**studio:** the working place of an artist.

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

**swing:** a way of expressing time in music that generates energy and motion within the pulse. Swing dance: an ever-popular blend of several African American dances, which include the Lindy and other dances that accompany ragtime, jazz and blues, as well as other dance music of the past 90 years.

**syncopation:** a temporary accenting of a normally weak beat in music to vary the rhythm.

**tap:** a percussive dance form, producing sound by means of shoes to which taps have been added.

**technique:** the manner in which basic physical movements are used (as by a dancer).

**tempo:** the speed with which a movement is performed.

**time:** a dance element, includes duration, tempo, and beat.

**torso:** the human body except for the head, arms, and legs.

**tradition:** the handing down of information, beliefs, or customs from one generation to another.

**transition:** a musical passage leading from one section of a piece to another.

**training:** to teach in an art, profession, or trade.

**vernacular:** of, relating to, or using ordinary movement by the people.

**vocabulary:** a stock of words used in a language, by a group or individual, or in relation to a subject.

**waltz:** a ballroom dance in 3/4 time with strong accent on the first beat.

**weightlessness:** having little weight; lacking apparent gravitational pull.

**Yoruba:** a west African cultural group whose dances and music are a root of Afro-Cuban culture.



# FEATURED ARTISTS

**I**n addition to the archival photographs and film clips gathered to illustrate the world of dance, numerous dancers, dance companies, and choreographers also contributed their time and talent to the **DanceSense** project by allowing us to interview them and tape them in rehearsal and in performance. Special thanks go to the following artists:

**Katherine Kramer**—is the series content designer and guide writer. Katherine is also an accomplished



dancer and choreographer who has been a vital presence in the resurgence of classic jazz and tap dance since the 1970s. Throughout the years she has maintained a commitment to the art of dancing

to jazz and to the spirit of community within which jazz has evolved. Her experience as a performer, choreographer and teacher has been broad, ranging from appearances in concert with tap masters Honi Coles, Brenda Bufalino, Savion Glover and Gregory Hines to serving as movement coach and choreographer for Robert Redford in his film, *The Horse Whisperer*. She directed her own company, Syncopated, Inc., and currently tours two one-woman shows, “Rhythms of the Heart” and “Tap Roots.” She has produced a range of events around the country, including her annual summer workshop in Bozeman, MT—Rhythm Explosion. She has taught at universities throughout the country as well as in Arts in Education programs from Alaska to Kentucky. Katherine holds a Master’s Degree in

Movement and Dance from Wesleyan University and a BFA in Dance from Marymount Manhattan College. Her work has been commissioned by companies including Montana

Transport Co. and Decidedly Jazz Danceworks. She currently lives in Miami, FL, and teaches at New World School of the Arts, Miami Dade Community College, and Florida International University. Katherine also appears in **DanceSense** along with students, instructors, and performers who attended the 2001 Rhythm Explosion dance workshop in Bozeman, MT, including one of the country’s foremost tappers, Brenda Buffalino. For more information about Katherine or Rhythm Explosion, visit [www.katherinekramer.com](http://www.katherinekramer.com). To learn more about Brenda Buffalino, visit her website at [www.brendabuffalino.com](http://www.brendabuffalino.com).

**Carrighdoun Comhaltas**—present workshops and performances in traditional Irish music and dance. In 2000, this dance and music group traveled from their native Ireland to appear at the Arte Vida International Folk Festival in Berea, KY.

**Franklin-Alexander Dance Center**—provides professional instruction in swing, ballroom, Latin, and social dances in Lexington, KY.

**Hubbard Street Dance Chicago**—is an innovative force in contemporary dance, combining theatrical jazz, modern and classical ballet technique to create an unparalleled artistic style. Since Lou Conte founded the company in 1977, HSDC has grown to include the internationally renowned main company, a second young professional company, an extensive education department, and an active dance studio. Under the leadership of Artistic Director Jim Vincent, HSDC’s main company of 20

culturally diverse dancers performs worldwide for more than 130,000 people annually, and its repertoire has included works by such respected choreographers as Ohad Naharin, Kevin O’Day, Nacho Duato, Twyla Tharp, Jiri Kylián, Margo Sappington, Lynne Taylor-Corbett and Daniel Ezralow, along with new creations by emerging choreographers. Learn more by visiting their web site at [www.hubbardstreet-dance.com](http://www.hubbardstreet-dance.com).

**Imani Dance & Drum Company**—is comprised of dancers of different African and African-American origins living in the Louisville area and led by Harlina Churn-Diallo and Yaya Diallo of Mali, West Africa. Yaya Diallo is the co-author of the book, *The Healing Drum: African Wisdom Teachings*. Harlina Churn-Diallo holds degrees in Pan African studies and Cultural Anthropology. She has studied and performed in Africa, Paris, and throughout the United States and has choreographed for Stage One: Louisville’s Professional Theatre for Young Audiences, Theater Workshop of Louisville, and Experimental Black Actors Guild of Chicago. Harlina is the Arts and Education Director for the Chestnut St. YMCA youth outreach programs.

**Louisville Ballet**—enjoys a national reputation as one of the country’s leading regional ballet companies and the only such company with which Mikhail Baryshnikov has performed in repertoire productions. The 26-member company has more than 50 world-premiere ballets to its credit and a repertoire of over 100 works by choreographers such as Sir

# KENTUCKY CORE CONTENT FOR ARTS & HUMANITIES ASSESSMENT: DANCE

Frederick Ashton, George Balanchine, Antony Tudor, Choo-San Goh, Paul Taylor, David Parsons and the company's Artistic Director Alun Jones. Jones was named to this position in 1978 and retires at the end of the 2001-2002 season. For more information, visit their web site at [www.louisvilleballet.org](http://www.louisvilleballet.org).

**Mecca Gallery and Live Studio**—offers classes to the Lexington, KY, community in a variety of dance forms including Tribal Style Belly Dance, Ancient Hula, Flamenco, and Modern Dance and is the home of the Rakadu Gypsy Dance.

**Renaissance Cadienne**—is a 20-member Cajun folkloric-theatre troupe specializing in the older music from France, Canada, and Louisiana. With its own band, the group sings and dances the music from the 18th and 19th centuries and re-creates a wedding from the year 1900. Their music paints a vivid picture of the way the Louisiana Cajuns lived two hundred years ago and encompasses the various ethnicities that have contributed to Louisiana culture. Based in Lafayette, LA, the group has performed around the world. Visit their web site at [www.renaissancecadienne.org](http://www.renaissancecadienne.org).

KET is also indebted to performers and instructors associated with the **School for the Creative and Performing Arts** (Lexington, KY), **Youth Performing Arts School** (Louisville, KY), **Charles Young Dancers** (Lexington, KY), and the **Paul Lawrence Dunbar High School drama department** (Lexington, KY).



**DanceSense** was created as a resource for teachers looking for exciting ways of addressing Kentucky's Core Content for Arts & Humanities. The videos and teacher guide/website activities are based on the core content, giving teachers a variety of options as they plan their lessons.

Listed below are specific core content items we feel *DanceSense* (video plus activities) best addresses. You'll notice that most of these are in the "responding" category. Not listed, however, are items from the "creating" and "performing" categories, although a teacher could easily combine the video with some of the "Move It" activities and address these as well.

In addition, many of these programs lend themselves to cross-curricular study, especially in Social Studies. Some of these cross-curricular connections are listed on the *DanceSense* web site.

## **Grade Level: 5** **Assessment Level: Grade 5**

### **Dance Elements, Movements, and Forms**

#### **Responding**

**AH-E-2.1.31** Discuss how expressive dances are composed of a variety of locomotor and non-locomotor movements that incorporate elements of dance: space (shape, level, direction, pathways), time (beat, tempo), and force (use of energy while moving). (1.15, 2.23)

**AH-E-2.1.32** Discuss how elements of dance and expressive qualities of movement contribute to the idea of dance. (1.15, 2.23)

**AH-E-2.1.33** Describe how locomotor (walk, run, skip, hop, jump, slide, leap, gallop) and non-locomotor (bend, stretch, twist, swing) movements are used to create simple dances with a beginning, middle and end. (1.15, 2.23)

**AH-E-2.1.34** Explain how dance movements are similar and different from everyday movements. (1.15, 2.23)

**AH-E-2.1.35** Use appropriate terminology to describe how two examples of dance are similar and/or different. (1.15, 2.25, 2.26)

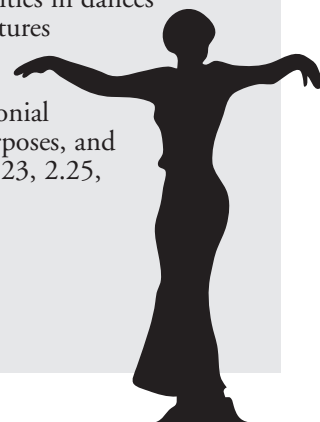
**AH-E-2.1.36** Explain how dance communicates ideas, thoughts, and feelings. (1.15, 2.23)

### **Historical and Cultural Context**

**Responding**  
**AH-E-2.2.31** Explain how dance has been a part of cultures and time periods throughout history. (1.15, 2.23, 2.25)

**AH-E-2.2.32** Discuss three purposes of dance: ceremonial (celebration, hunting), recreational (folk, social), and artistic (ballet). (1.15, 2.25)

**AH-E-2.2.33** Describe differences and commonalities in dances of different cultures (African, Native American, Colonial American), purposes, and styles. (1.15, 2.23, 2.25, 2.26)



## Grade Levels: 6-8 Assessment Level: Grade 8

### Dance Elements, Movements, and Forms Performing

**AH-M-2.1.24** Describe the movement, dance elements, and steps in a live or videotaped performance using appropriate dance vocabulary. [PE] (1.15, 2.23)

**AH-M-2.1.25** Observe and critique dance by identifying theme, dance styles, characteristics of the style, and elements of dance used. [PE] (1.15, 2.23)

### Responding

**AH-M-2.1.31** Discuss how expressive dances are composed of a variety of locomotor and non-locomotor movements that incorporate elements of dance: space (focus, size), time (accent, rhythmic pattern, duration), and force (heavy/light, sharp/smooth, tension/relaxation, bound/flowing) are used to express thoughts, ideas, and feelings in dance. (1.15, 2.23)

**AH-M-2.1.32** Discuss how dances are composed of a variety of locomotor (step-hop, grapevine, polka, waltz, two-step) and non-locomotor (push, pull, rise, fall, dodge, sway) movements. (1.15, 2.23)

**AH-M-2.1.33** Explain dance movements and how they differ from other movements. (1.15, 2.23)

**AH-M-2.1.34** Design a warm-up exercise and explain how it prepares the body for expression. (1.15, 2.22, 2.23)

**AH-M-2.1.35** Analyze, interpret, and evaluate the use of compositional forms (AB, ABA, call and response, narrative) in dance. (1.15, 2.23, 2.24)

**AH-M-2.1.36** Analyze, interpret, and evaluate the skills of body alignment, balance, isolation of body parts, elevation, and landing. (1.15, 2.23)

### Historical and Cultural Context

#### Responding

**AH-M-2.2.31** Discuss contributions of dance to society as both an activity and an art form. (1.15, 2.23, 2.25)

**AH-M-2.2.32** Identify and describe dances from different cultures (Latin American, Caribbean), purposes (ceremonial-initiation; recreational-square dance, tap, social; artistic-ballet, jazz) and/or styles. (1.15, 2.25, 2.26)

## Grade Levels 9-11 Assessment Level: Grade 11

### Dance Elements, Movements, and Forms Performing

**AH-H-2.1.25** Describe how the choreographer's movement choices in a live or video performance communicate ideas throughout the dance. [PE] (1.15, 2.23, 2.24)

Identify and describe the choreographic structure (i.e., dance form) in a live or video dance performance. [PE] (1.15, 2.22, 2.23)

### Responding

**AH-H-2.1.31** Describe and analyze the relationship among music, costumes, lighting, props/scenery and choreography. (1.15, 2.23)

**AH-H-2.1.32** Analyze, interpret, or evaluate the following compositional dance forms: (1.15, 2.23, 2.25)

**AH-H-2.1.33** Choreographic: theme and variation, rondo, round, narrative.

**AH-H-2.1.34** Social: fox-trot, waltz, jitterbug, cha-cha.

**AH-H-2.1.35** Critique the meaning

of a dance based on form and movements from the perspective of a dancer and/or an audience member. (1.15, 2.23)

**AH-H-2.1.36** Identify skills and training for a variety of careers related to dance. (2.23, 2.24)

### Historical and Cultural Context Responding

**AH-H-2.2.31** Discuss how dance reflects history and culture. (See Arts and Humanities Reference Chart) (1.15, 2.23, 2.25)

**AH-H-2.2.32** Discuss how dance can portray thematic ideas and society, political and social beliefs. (2.23, 2.24, 2.25)

**AH-H-2.2.33** Describe similarities and differences in recreational, artistic, and ceremonial dance styles (recreational: ballroom, line dancing, aerobic; artistic: folk, modern, jazz, ballet, musical, theatrical, ethnic; ceremonial: commemorative, conflict). (See Arts and Humanities Reference Chart) (1.15, 2.23, 2.26)

### Arts and Humanities Reference Chart (Grade 11)

<u>Major Movements/Time Periods/Cultures</u>	<u>Dance</u>
AH-H-2.3.31 Ancient and Lineage-based Cultures	ritual in African dance/ Native American dance
AH-H-2.3.35 Medieval 800-1400	Tarantella
AH-H-2.3.36 Renaissance 1400-1600	court dances
AH-H-2.3.37 Baroque 1580-1700	Development of Ballet by Louis XIV
AH-H-2.3.39 Romanticism 1760-1870	Golden Age of Ballet
AH-H-2.3.310 Realism 1820-1920	folk and social dance
AH-H-2.3.311 Modern and Contemporary 1900-Present	Alvin Ailey, Balanchine, Baryshnikov, Fokine, Graham

[PE] are performance events. Numbers in parentheses at the end of statements refer to appropriate Academic Expectations. For complete information about Kentucky's Academic Expectations, Program of Studies, and Core Content for Assessment, visit the department's website at: <[www.kde.state.ky.us](http://www.kde.state.ky.us)>

