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| <b>Subject</b>    | <b>Dance</b> |
| <b>Unit/Topic</b> | Appreciation |

|                                 |   |
|---------------------------------|---|
| Key Vocabulary                  | Definition  |
| <b>Features of Production</b>   |   |
| <b>Costume</b>                  | Clothing worn by dancers in performance.  |
| <b>Aural setting</b>            | An audible accompaniment to the dance such as music, words, song and natural sound (or silence).            |
| <b>Prop/property</b>            | A portable object that is used in a dance, for example a suitcase.  |
| <b>Staging/set</b>              | The presentation of dance in the performing space including set, furniture, props, projection and backdrop. |
| <b>Lighting</b>                 | The illumination of the performance area.   |
| <b>Structure/Form</b>           |   |
| <b>Binary</b>                   | A composition in two parts or sections.   |
| <b>Ternary</b>                  | A composition in three parts.   |
| <b>Narrative</b>                | Dance that tells a story.   |
| <b>Rondo</b>                    | A music or dance form with alternating and repeating sections eg verse and chorus.                          |
| <b>Episodic</b>                 | A choreography with several sections, linked by a theme.  |
| <b>Performance Environments</b> |   |
| <b>Proscenium</b>               | The arch or opening that creates the effect of a picture frame and separates the stage from the auditorium. |
| <b>End-stage</b>                | A performance space with the audience on one side; also known as “end-on”.                                  |
| <b>Site sensitive</b>           | Dances that are designed for (or relate to) non-theatre spaces.   |

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|--------------------------------|---|
| <b>n-the-round</b>             | A performing area with the audience seated on all sides.  |
| <b>Dance for camera</b>        | 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.                       |
| <b>Performance Skills</b>      |   |
| <b>Physical skills</b>         | Aspects enabling effective performance such as posture, alignment, balance, coordination, control, flexibility, mobility, strength, stamina, extension and isolation.                                     |
| <b>Expressive skills</b>       | Aspects that contribute to performance artistry and that engage the audience, such as focus and musicality.   |
| <b>Technical skills</b>        | These include accuracy of action, timing, dynamic, rhythmic and spatial content and the reproduction of movement in a stylistically accurate way.   |
| <b>Mental Skills</b>           | These include commitment, concentration, confidence, movement memory, systematic repetition, mental rehearsal, rehearsal discipline, planning of rehearsal, response to feedback and capacity to improve. |
| <b>Other</b>                   |   |
| <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>Artistic intention</b>      | The aim of a dance; what the choreographer aims to communicate.   |
| <b>Choreographic intention</b> | The aim of the dance; what the choreographer aims to communicate.   |
| <b>Choreographic processes</b> | Activities involved in creating dance such as improvisation, selection and development.   |
| <b>Professional work</b>       | Original choreography by an individual or company that is recognised nationally or internationally.   |
| <b>Safe execution</b>          | Carrying out actions safely.  |

**Safe working practice**

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

