



Ballet Manual



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Dance Masters of America, Inc.

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DANCE MASTERS OF AMERICA

THE ART OF TEACHING BALLET

PREFACE

This manual is intended as a guide for Ballet Educators and for those intending to take the Dance Masters of America's examination for membership. It sets forth the knowledge of the Dance Masters of America's membership, as well as many well-known artists and educators from outside of the organization.

It is acknowledged that there is no substitute for good training provided by a qualified educator. No book can take the place of the personal interaction between student and teacher and the nuance of Ballet performance is better attained by the tradition of artists sharing their personal knowledge. Many young dancers look forward to a place in a professional company. They may have all of the proper attributes needed to succeed; good physical proportions, coordination, technical facility, musicality and dedication. Their success, however, will depend upon the foundation of proper training. Ballet education taught in a systematic way, with a thorough understanding of the basic principles and placing a premium on quality of execution, will prepare the student for whatever their dance future holds. Since strong Ballet technique facilitates performance in all other dance forms, this intensifies the significance of proper training.

This manual will highlight the principles that govern the art of classical dance. These principles will prove helpful to both the studios catering only to the teaching of Ballet, as well as those in a studio setting where students may study several dance subjects. Where possible it will show different schools of thought for some of the major systems of Ballet; i.e. Cecchetti, Royal Academy of Dancing and Vaganova.

A glossary of ballet terminology will be included to enhance the educator's use of proper Ballet vocabulary. The Technical Manual and Dictionary of Classical Ballet, by Gail Grant, is strongly recommended as a source for understanding and applying this vocabulary.

USE OF MANUAL FOR MEMBERSHIP EXAMINATION

Membership in Dance Masters of America requires testing in the dance subjects taught by the applicant. The testing process is handled by the chapter the applicant wishes to join. Upon successful completion of the chapter requirements, the applicant becomes a member of both the chapter and National organization. The reader will find information important to the DMA Ballet Examination **highlighted** in this manual. The reader should consider all of the information in the chapter The Essential Basics to be in bold letters. Be sure to study the Terminology and Appendix chapters.

HISTORY OF BALLET

Human beings have danced since the earliest moments in history, as shown on cave paintings found throughout the world. As celebrations of social events, worship of kings, tribal leaders, or gods, harvesting or hunting, people have used movement for expression.

The earliest precursors to ballets were lavish entertainments given in the courts of Renaissance Italy. Elaborate spectacles took place in large banquet halls and ballrooms. A dance performance documented in 1489 was performed between the courses of a banquet, with choreography depicting what was being served! The choreography was based on the social dances of the day.

The Italian court spectacles were further developed in France at the court of Queen Catherine de Medici. A complete score survives of *Le Ballet Comique de la Reine* (The Queen's Ballet Comedy), performed in Paris in 1581. These spectacles were danced by aristocratic amateurs in a hall with the royal family seated on a dais at one end and spectators seated in galleries around the other three sides. Since most of the audience viewed the performance from above, the choreography emphasized elaborate floor patterns accompanied by songs and poetry.

French court ballets were designed for the entertainment of the aristocracy and featured rich costumes, scenery, and emphasized stage effects. Documentation of dancers performing on boats floating along flooded courtyards is just one example of each royal court trying to out-do the other.

The proscenium stage was first adopted in France in the mid-1600's with professional dancers making their debut at about the same time. Of course, the grand ballet that concluded each performance was always reserved for the king and courtiers.

EARLY PROFESSIONAL BALLET

During the reign of Louis XIV (1643-1715), court ballets reached their peak of popularity. His choreographer, Pierre Beauchamp, is credited with defining the five positions of the feet and creating the ballet role of the Sun King. This became Louis XIV's favorite role and he adopted the title permanently. In 1661, he established the *Academie Royale de Danse*, a professional organization of dancing masters, under the directorship of Jean-Baptiste Lully. Louis retired from performing around 1670. As the aristocracy followed the king's example, the dancing roles were then performed by trained professionals. All roles were danced by men. The first female dancers appeared in 1681 in a ballet entitled *Le Triomphe de l'Amour* (The Triumph of Love).

Dance technique was recorded by the French ballet master Raoul Feuillet in his book *Choreography*, in 1700. This included many steps recognizable today. The opera ballet was developing at this time, with equal emphasis on singing and dancing. Eighteenth century dancers were encumbered by wigs, masks, heeled shoes, and hoop skirts. The French dancer Marie Camargo was the first to shorten her skirts and wear heelless slippers to display her sparkling jumps and beats.

During the second half of the eighteenth century, the Paris Opera was dominated by male virtuoso dancers such as Gaetan Vestris and his son Auguste, famed for their leaping ability. Not to be out-done, women were gaining technical proficiency such as the German-born Anne Heinel, the first female to do double pirouettes. Choreographers working in London and Vienna were achieving more dramatic expression in ballet than their counterparts at the Paris Opera, as they were experimenting with dance and pantomime without the use of vocal performance.

The most famous 18th century advocate of the dramatic ballet was the Frenchman Jean Georges Noverre, whose *Letters of Dancing and Ballets* (1760), codifying the seven movements of dance, influencing many choreographers both during and after his lifetime. He advised using movement that was natural, easily understood, and emphasized that all elements of a ballet should work in harmony to express the theme. He produced his most famous ballet, *Medea and Jason*, in Stuttgart, Germany, in 1763. His pupils included the Frenchman Jean Dauberval who applied Noverre's techniques when choreographing the comic ballet *La Fille Mal Gardée* (The Ill-Guarded Daughter) in 1789. This ballet is still in repertoire today. Another student of Noverre technique was Charles Didelot, whose work was performed mainly in London and St. Petersburg. It was Didelot who devised invisible wires to give the appearance of flying to his dancers, thus beginning the trend toward dancing on the toes.

The Italian choreographer Carlo Blasis recorded the dance technique of the day in his book, *Code of Terpsicore*, printed in 1830. He is credited with inventing the attitude, derived from a famous sculpture by Flemish artist Giambologna of the god Mercury poised lightly on the toes of the left foot.

Pointe dancing began to develop at this time in history. For more detailed information, refer to the Pointe Section of this manual.

ROMANTIC BALLET

First performed in Paris in 1832, the ballet *La Sylphide* introduced the period of the romantic ballet. Marie Taglioni was the original Sylphide and with choreography by her father, Filippo Taglioni, she became the essence of otherworldly lightness. Taglioni used his daughter's ability to rise and balance momentarily on her toes to enhance the ethereal quality of the role. This ballet was very influential and inspired changes in style, technique, costume, and themes. Its successor, *Giselle* (1841), also contrasted the worlds of humans and the supernatural and further established the superior roles for female dancers.

The romantic ballet style was not restricted to ethereal works alone. Austrian Fanny Elssler popularized a more earthy, sensuous character and performed stylized versions of national dances. Her most famous dance, the *Cachucha* (performed in the ballet *Le Diable Boiteux*, 1836), was a Spanish-style solo performed with castanets. Carlotta Grisi and Fanny Cerrito were also very popular ballerinas who dominated the ballet world along with Marie Taglioni. Women were the stars of this era but male dancers such as Jules Perrot and Arthur Saint-Leon achieved a place in history for their technical strength and deportment as the perfect cavalier partners.

Ballerinas began to travel more, exposing a much wider audience to their technical and inspiring performances. Fanny Elssler actually performed in the United States, giving Augusta Maywood and Mary Ann Lee from Philadelphia, Pennsylvania, the incentive to become ballerinas.

Ballet began to decline in Paris by the second half of the 19th century. Male dancing was neglected, and few ballets were produced at the Opera. Denmark, however, maintained the high standards of the romantic ballet. Auguste Bournonville established a system of training and choreographed a large body of work. Many of his ballets are still performed by the Royal Danish Ballet. Russia also preserved the integrity of the ballet during this period in history. Marius Petipa, a Frenchman, became the chief choreographer of the Imperial Russian Ballet. He perfected the full-length, evening-long story ballet that combined set dances with mimed scenes. His best-known works are *The Sleeping Beauty* (1890) and *Swan Lake* (co-choreographed with Lev Ivanov), both set to commissioned scores by Peter Ilich Tchaikovsky.

TWENTIETH CENTURY – TWENTY-FIRST CENTURY

With time, Petipa's choreographic method settled into a formula. Mikhail Fokine called for greater expressiveness and more authenticity in choreography, set design, and costumes. He realized his ideas through the Ballets Russes, a new company organized by the Russian impresario Serge Diaghilev. Opening in Paris in 1909, the Ballets Russes won immediate success. The male dancers were particularly admired because roles for them had nearly disappeared, and the likes of Vaslav Nijinsky's performances hailed the beginning of a new era. The company presented a broad range of works including Fokine's compactly knit one-act ballets with colorful themes from Russian or Asian folklore. Examples of these theatrical gems are: *The Firebird* (1910), *Sheherazade* (1910), and *Petrushka* (1911). The Ballet Russes became synonymous with novelty and excitement, a reputation it maintained through-out its twenty years of existence. Although many members of the company were Russian (among them the designers Leon Bakst and Alexandre Benois, and the composer Igor Stravinsky), Diaghilev commissioned many western European artists and composers to collaborate on his ballets. Composer Maurice Ravel, artist Pablo Picasso, choreographers Fokine, Bronislava Nijinska, Vaslav Nijinski, Leonide Massine, George Balanchine, and Serge Lifar all experimented with new themes and styles of movement.

The popularity of the Ballets Russes revitalized ballet all over the world. Russian ballerina Anna Pavlova, who danced in its early seasons, formed her own company, and toured internationally. Fokine worked with many companies, including the future American Ballet Theater. Two former company members, British dancers Marie Rambert and Ninette de Valois, became the founders of British ballet. Balanchine was invited to work in the United States by Lincoln Kirstein, a wealthy patron of the arts, eventually founding the School of American Ballet and the New York City Ballet. Serge Lifar worked at the Paris Opera and dominated French ballet for many years. The dancers and choreographers of the Ballet Russes carried the tradition and excitement of its artistic integrity out into the world at large.

In the 1920's and 1930's, modern dance began to be seriously developed in the United States and Germany. American dancers Martha Graham and Doris Humphry and the German dancer Mary Wigman broke away from the traditional ballet to create their own expressive movements and styles to choreographic themes more closely related to actual human life. Ballets were also moving toward realism. In 1932 the German choreographer Kurt Joss created *The Green Table*, an antiwar ballet. British choreographer Antony Tudor developed the psychological ballet, revealing the inner being of his characters and making his works more relevant to the times. Modern dance techniques eventually extended the movement vocabulary of ballet, particularly in the use of the torso and floor work.

The idea of pure dance grew in popularity. In 1933 Massine choreographed the first symphonic ballet expressing the musical content of works by Ludwig Van Beethoven and Johannes Brahms. This was dance responding to the music with no story or theme. As he continued to develop this style, he greatly influenced Balanchine who created plotless ballets in which the motivation for the movement was the music itself. Balanchine developed into the master of this genre (*Agon*).

Popular dance forms also enriched the ballet. In 1944 American choreographer Jerome Robbins created *Fancy Free*, a ballet based on the jazz-dance style that had developed in musical comedy.

Two great American ballet companies, American Ballet Theater, and the New York City Ballet, were founded in New York City in the 1940's. The latter drew many of its dancers from the School of American Ballet established by Balanchine and Kirstein in 1934. The San Francisco Ballet was founded in 1933 by Adolph Bohm. In 1938, brothers Lew, Harold and William

Christensen, former dancers with Balanchine's earliest company, Ballet Society, took over the company and it is the oldest company still performing in the United States. The San Francisco Ballet presented the first full-length Nutcracker performed in the United States in 1944. Since the mid-twentieth century, many companies have been created. Among them: The National Ballet of Canada (1951), Les Grande Ballet Canadiens (1952), the Pennsylvania Ballet (1963), and the Houston Ballet (1963).

In 1956, The Bolshoi and The Kirov Ballet companies performed in the west for the first time. The intense dramatic feeling and technical virtuosity of the Russian dancers made a great impact. This influence continues today with the increasing popularity of the Vaganova teaching method. The defections of Rudolf Nureyev, Natalia Makarova, and Mikhail Baryshnikov allowed these great dancers to perform with, teach and direct western companies, bringing their special artistic expertise to the dance community.

Dance in general underwent an enormous upsurge in popularity beginning in the mid-1960's. Ballet began to show the influence of a younger audience in both style and themes. The athleticism of dancing was enjoyed in much the same way as sports, with virtuosi steps being admired for their challenge and daring. Popular music including rock and roll and jazz was used to accompany new ballets.

Today's ballet repertoire offers great variety. Companies offer reconstructions and re-staging of older classics as well as new works created by modern dance choreographers. Experimentation with both new and traditional styles allow today's dancer the ability to extend their technical and dramatic range. The frequent touring of ballet companies through-out the world provides the audience with a full spectrum of current ballet activity.

CONTEMPORARY BALLET

Incorporating elements of classical ballet and modern dance, Contemporary ballet allows for a free range of movement and expression in the upper body of the dancer. While retaining strong ballet and/or pointe technique, the integration of modern techniques such as turned in positions, off-centered positions, and flexed feet gives the choreographer a much larger vocabulary for expression. These works can be narrative, expressive, or free flowing. This style pushes the boundaries of athleticism, extreme partnering, complex musicality, stark staging and minimal costuming in an effort to highlight the extraordinary technique and expression of current day ballet dancers. These new elements were introduced as early as the Ballet Russe de Monte Carlo's production of "Afternoon of a Faun" with Nijinski and were brought to America by Balanchine in works such as "Apollo." Currently nearly all major ballet companies world-wide include Contemporary ballets in their repertory.

BALLET INNOVATORS AND THEIR CONTRIBUTIONS

1500's

Catherine de Medici (1519-1559)

Encouraged the development of dance in her court and a great patron of the arts.

Thoinot Arbeau (1519-1595)

Wrote an extensive history and description of dances performed in the Italian and French courts during the Renaissance (Orchestolgraphie).

1600's

Pierre Beauchamps (1636-1705)

Codified the fundamentals of ballet movement and developed the first system of dance notation. He recorded the five positions of the feet.

Louis XIV (1638-1715)

French king who granted a charter establishing the Academe Royale de Danse in 1661. Known as the Sun King, he promoted the art of dance and established it as a profession.

Jean Baptiste Lully (1632-1687)

Under his direction, the Academe Royale de Danse, chartered by Louis XIV, trained professional dancers. He developed virtuosity and mobility and invented many steps still in the ballet vocabulary.

1700's**Marie Camargo (1710-1770)**

The first ballerina to shorten her skirts and adopt heelless slippers to facilitate and display her footwork.

Jean Duberval

Created the ballet *La Fille Mal Gaurde* (The Ill-Gaurded Girl) in 1789.

Jean George Noverre (1727-1810)

Wrote *Letters on Dancing and Ballets* in 1760, greatly influencing choreographic movement. He emphasized that all elements of a ballet should work in harmony to express the theme. Many of his pupils became influential teachers and choreographers. He codified the seven qualities of movement.

Marie Salle (1707-1756)

Developed expression of her characters' emotions through action. Her most famous role was *Pygmalion* in 1734 when she broke with custom and danced in a Greek robe instead of the traditional corset and full skirt.

Auguste Vestris (1760-1843)

Great teacher of the French School renowned for jumps and leaps. Trained by his father, Geatan Vestris, he was considered the greatest male dancer his time.

Salvatore Vigano (1769-1821)

Concerned with the relationship between dance and music, he contributed the use of pantomime to replace conventionalized gestures used in plot development. Vigano was the nephew of the composer, Boccherini.

John Weaver (1673-1760)

English choreographer who eliminated the use of songs in ballets, moving the plot forward with dance and pantomime. He authored several books on dance, including *Orchesography or the Art of Dancing and Time and Cadence in Dancing*.

1800's**Carlo Blasis (1803-1878)**

Wrote the Code of Terpsicorps in 1830. This was a fundamental system of instruction developing a comprehensive manner for practicing and teaching the art of ballet. He is credited with inventing the attitude.

Auguste Bournonville (1805-1879)

Established a system of training in Denmark in the late 1800's promoting technical expertise and maintaining the Romantic traditions. His teaching was the foundation of The Royal Danish Ballet and his ballets are performed today.

Enrico Cecchetti (1850-1928)

An Italian ballet dancer who is considered one of the most gifted teachers in ballet history. Noted for his technique, Cecchetti became ballet master of the Imperial Ballet in Saint Petersburg, Russia, in 1890. From 1910-1913 he was ballet master of the Diaghilev Ballets Russes. Cecchetti opened his own school in London in 1913 and developed the Cecchetti method of the systematic teaching of ballet. His pupils included Anna Pavlova, Leonide Massine, and Vaslav Nijinski.

Charles Didelot (1767-1837)

Reformed the Imperial School in Russia to produce dancers who expressed themselves through movement and mime. He used invisible wires to make his dancers appear to be floating, giving rise to the development of dancing on the toes.

Fanny Elssler (1810-1884)

A ballerina of the Romantic era, Elssler preferred earthy roles to sylphs and became known for performing choreography based on national dances. She was one of the first European ballerinas to tour the United States.

Theophile Gautier (1811-1872)

An influential critic who shaped the public taste and enthusiasm for ballet during the entire course of the Romantic age.

Marius Petipa (1818-1910)

Used grand themes to introduce technical virtuosity into his ballets. As chief choreographer of the Imperial Russian Ballet in the 1890's, Petipa created the great and enduring ballets *The Sleeping Beauty* and *Swan Lake*, both in 1890.

Marie Taglioni (1804-1884)

Starred in the first performance of *La Sylphide* in 1832. With her father, Filippo Taglioni as choreographer and teacher, they developed an ethereal style of ballet that became synonymous with the Romantic era. Marie was the first to sustain balance on the tips of her toes by the use of specially stitched ballet shoes, the precursor to pointe shoes.

1900's – 2000's**Alicia Alonso (1921-2019)**

A Cuban ballerina and choreographer who danced on Broadway and starred with the major ballet companies of her day. She had a very large repertoire that ranged from classical to modern dance. She founded a ballet school in Cuba in 1948 and established The National Ballet of Cuba.

Sir Frederick Ashton (1904-1988)

A British dancer and choreographer who led The Royal Ballet of London to its esteemed international reputation. Studying under the Russian choreographer Leonide Massine and England's Marie Rambert, his early works from 1926-1935 were influential in securing his permanent residency with the Vic-Wells Ballet (later to become Sadler's Wells and, finally, The Royal Ballet). His long choreographic association with Dame Margot Fonteyn gave her some of her most famous roles. Memorable ballets such as *Marguerite* and *Armand* in 1963 (with Fonteyn and Rudolph Nureyev), *Enigma Variations* in 1968, and *Five Brahms Waltzes in the Manner of Isadora Duncan* for Lynn Seymour in 1976 are but a few of Ashton's great ballets that are still in repertoire today.

George Balanchine (1904-1983)

Born in Russia, a dancer and choreographer who became a member of Diaghilev's Ballets Russes in 1924. He moved to the United States in 1934 at the request of Lincoln Kirstein and together they founded the School of American Ballet. In 1948 he became artistic director and principle choreographer of the New York City Ballet. One of the most important figures in ballet in the twentieth century, his style of teaching and choreographic works are legendary. He emphasized form that was often abstract as in *Agon* as well as a liltingly beautiful style as in *Leibeslider Waltzes*. He left the dance world with a huge repertory of ballets.

Mikhail Baryshnikov (1948-)

Latvian by birth, he began studying at the Riga Ballet School, then continued at The Kirov Ballet School, joining the company in 1967. He was proclaimed the "wonder boy" of ballet by the London critics in 1970 when he first performed in the west. Baryshnikov defected while on tour in Toronto in 1974, citing the issue of artistic freedom. He performed with companies such as The Royal Ballet and American Ballet Theater, where he served a brief term as artistic director. Renowned as one the most influential male dancers, he performed ballet classics to modern works. He has appeared in the movies *White Nights*, with his famous pirouette with eleven turns and *The Turning Pointe*. He currently directs the White Oak Dance Project, a modern dance company.

Eric Bruhn (1928-1986)

Joining The Royal Danish Ballet company in 1947, he became the greatest proponent of the Bournonville technique. He was a classic and elegant premiere danseur who performed as a guest artist with companies through-out the world. He served as director of The Royal Swedish Ballet from 1963 to 1974 and then began an association with The National Ballet of Canada. An accomplished choreographer, as well as dancer, Bruhn created many original works and co-authored *Bournonville* and *Ballet Technique*.

Fernando Bujones (1955-2005)

Born in Miami, Florida, he began his early training with Alicia Alonso in Cuba. After a short stay with the School of American Ballet, he joined the American Ballet Theater in 1972. Bujones was made a principle dancer at the age of eighteen, only two years after joining the company. Recognized as one of the world's greatest male dancers, he appeared as a guest artist with companies around the world. He remained a principle with ABT until 1985. Bujones returned to Florida in 2000 and became the director of the Southern Ballet Theater in Orlando where he remained until his untimely death.

Misty Copeland (1982-)

Considered a prodigy, Misty began ballet training at the age of 13. Her technique and artistry quickly moved through the company ranks to become a soloist with American Ballet Theater in 2007. Copeland is the first African American soloist with ABT and is known for her sophistication in both classical and contemporary roles.

Angel Corella (1975-)

Born in Spain, Corella is considered one of the leading dancers of his generation. He was Principle Dancer with American Ballet Theater and an international guest artist. He brought a new era of male ballet to America and was called a "force of Nature" and a "dance sensation." He gave the 19th century repertory a fresh new image. Corella was named an official member of the Artistic Committee for the Kennedy Center and is the most featured dancer on the ABT DVD recordings.

Jacques D'Amboise (1934-2021)

An American dancer and choreographer who became a soloist with the New York City Ballet in 1953. He is best known for American-themed works such as *Filling Station* and *Western Symphony* and was the quintessential male dancer developed by George Balanchine. He also performed in the films *Carousel* and *Seven Brides For Seven Brothers*. In 1976 D'Amboise founded The National Dance Institute, bringing the teaching of dance into the public schools.

Ninette de Valois (1898-2001)

English ballerina, choreographer and director, born in Ireland. After a career performing with companies in Europe, she established the Sadler's Wells Ballet School, now known as The Royal Ballet, London.

Serge Diaghilev (1872-1929)

Russian impresario who revived ballet as a serious art form with his Ballets Russes (1909-1929). Diaghilev studied law in Saint Petersburg and attempted to pursue a career as a composer. Dissuaded from doing so by the composer Nikolai Rimsky-Korsakov, he joined a circle of artists and writers and edited a progressive art journal. In 1899 he became artistic advisor to the Imperial theaters in Moscow, producing operas and ballets. In 1909 he collaborated with Mikhail Fokine, Vaslav Nijinsky, Anna Pavlova, Tamara Karsavina, and Adolph Bohm establishing the Ballets Russe. Unifying dance, music, drama and painting, the impact of this company on twentieth century dance is inestimable. Diaghilev was extraordinarily effective in drawing together the major talents of his day and acting as a catalyst for much of the art and music of the era. He commissioned musical scores from Igor Stravinsky, Manuel de Falla, and Maurice Ravel and encouraged choreographers such as Bronislava Nijinska and Balanchine.

Margot Fonteyn (1919-1991)

Born Peggy Hookham in England, she first studied ballet in Shanghai. Returning to London, she continued her studies at the Sadlers' Wells Ballet School, joining its company, The Royal Ballet, in 1934. Known for her gentle grace and lovely style, her most famous roles were Giselle, Ondine, The Sleeping Beauty, and Marguerite and Armand (with Rudolph Nureyev). She continued her career performing into the 1960's, wrote her autobiography and a children's ballet syllabus for The Royal Academy of Dancing, and starred in a public television multi-part documentary on the history of dance.

William Forsythe (1949 -)

Internationally known for choreography that integrates ballet and the visual arts, Mr. Forsythe began his dancing career with the Joffrey Ballet. He joined the Stuttgart Ballet and was appointed resident choreographer in 1976. In 2004 he founded the Forsythe Company and joined the University of Southern California's prestigious Kaufman School of Dance as a professor in 2015. Forsythe continues to be recognized as one of the most innovative choreographers in the dance world.

Cynthia Gregory (1946-)

Born in Los Angeles, California, Gregory joined the San Francisco Ballet in 1961, moving to the American Ballet Theater in 1965. Quickly promoted to principle dancer, she made her debut as Odette-Odile in 1967, a role that became her trademark. A beautiful technical dancer with a statuesque physique, she was a strong presence in the full ABT repertoire. Known as America's prima ballerina, she retired from performing in 1991 and continues to teach and coach.

Paloma Herrera (1975-)

Born in Buenos Aires, Herrera received her early training in South America and Belarus. She was invited to study with Natalia Makarova in London and soon after moved to the School of American Ballet. She joined American Ballet Theater in 1991, was promoted to Principle Dancer in 1975 and is well-known as a fearless performer with beautiful technique. After dancing with ABT for 24 years, she retired in 2014 and continues to inspire young dancers.

Robert Joffrey (1928-1988)

Beginning as a tap dancer, Joffrey turned to the study of ballet with Mary Ann Wells in Seattle, Washington. It was there that he met Gerald Arpino, who would one day become his company's co-director. Joffrey moved to New York in 1948 and studied at the School of American Ballet. After performing for a year with Roland Petit's company, Ballets de Paris, he left to form his own school, The American Ballet Center, in 1953. He formed a small company that performed his first ballet, *Persephone*, in 1954. Joining with Arpino in 1956, Joffrey formed the Robert Joffrey Ballet. By 1966, the company became the City Center Joffrey Ballet and grew to international fame. After his death in 1988 Gerald Arpino moved the company to Chicago, renaming it The Joffrey Ballet of Chicago.

Virginia Johnson (1950-)

An American ballerina who joined Arthur Mitchell's new company, The Dance Theater of Harlem, at its premier performance in 1971. The company proved that dancers of color could be proficient in all styles of dance, including classical ballet. She was praised for her lyric quality and well-known for her dramatic roles. Miss Johnson became America's first African American prima ballerina.

Lincoln Kirstein (1907-1997)

An American writer, theater and dance executive, born in Rochester, New York. He was the co-founder of the School of American Ballet with George Balanchine in 1934. Becoming the general director of the New York City Ballet (1948-89), he encouraged a truly American style in dance. His books include *Dance* (1935), *Movement and Metaphor* (1970), and *Nijinsky Dancing* (1975). Acknowledged as one of the most important influences in American dance.

Serge Lifar (1905-1986)

Russian-French dancer and choreographer with exceptional stage presence. He was a premier danseur with the Diaghilev Ballets Russes prior to becoming director of The Paris Opera Ballet in 1929. He completely revitalized the company and created over fifty ballets with themes on myth, legend, and history. His choreography used male dancers in dominant rather than supporting roles.

Natalia Makarova (1940-)

Growing up in Leningrad, Makarova attended The Kirov Ballet School, joining their company in 1959. During her career with The Kirov Ballet, she won acclaim for her superb technique and dramatic portrayals. One of her most famous roles was Giselle. She defected to the west in 1970 seeking artist freedom and joined the American Ballet Theater. Dancing classical and contemporary works, she was the quintessential ballerina. Her portrayal of Juliet was renowned. As a choreographer Makarova has re-staged *La Bayadere* and *Swan Lake*. Winning a Tony Award for the musical *On Your Toes* in 1983, she continues to perform as an actress and is in demand as a choreographer and coach.

Dame Alicia Markova (1910-2004)

Born Alice Marks in England, she danced with Diaghilev's Ballets Russes from 1925-1929. Together with Anton Dolin, she founded the London Festival Ballet in 1950. Known for her delicacy, lightness, and humor, Markova excelled in classical roles such as Giselle and dramatic roles by Antony Tudor.

Leonide Massine (1895-1979)

A Russian American choreographer and ballet dancer born in Moscow. He was the principle dancer and choreographer of Diaghilev's Ballets Russes (1914-21, 1925-28) and the Ballet Russe de Monte Carlo (1932-42). His early choreography interpreted symphonic music and he moved into modern themes with the composer Igor Stravinsky.

Agnes de Mille (1908-1993)

Born in New York City, an American dancer and choreographer. She created the first major truly American ballet, *Rodeo*, in 1942. De Mille transformed dance on the Broadway stage when she choreographed the musical *Oklahoma* in 1943. This was the first-time dance was used to move the plot forward. She created *Fall River Legend* for the American Ballet Theater in 1948. De Mille also wrote books on dance and several autobiographies.

Arthur Mitchell (1934-2018)

Studied under Balanchine at the School of American Ballet and became the first black dancer to join the New York City Ballet. In 1969 he formed the Dance Theater of Harlem which has become a world-renowned school and internationally recognized company.

Vaslav Nijinsky (1890-1950)

Russian dancer and choreographer who made his debut in 1907 in Saint Petersburg. He became premier danseur with Diaghilev's Ballets Russe performing his greatest roles: *Petrushka*, *Afternoon of a Faun*, and *Sacre du Printemps*. Considered the greatest male dancer of his age, his career was cut short by insanity in 1919.

Rudolph Nureyev (1938-1993)

Russian-born dancer and choreographer, he was the most virtuosic, charismatic, and influential male dancer of his generation. Studying at the Leningrad Ballet School, he became a soloist with The Kirov Ballet while on tour in Paris in 1961, Nureyev fled from Soviet security and defected to the west. He joined The Royal Ballet in London and began his legendary partnership with Dame Margot Fonteyn. Guest performances with companies through-out the world followed, and his choreographic reconstructions of *Swan Lake* and *Don Quixote* received critical acclaim. He was the subject of the 1972 film *I Am A Dancer*.

Anna Pavlova (1881-1931)

The most famous classical ballerina of her era, she was born in Saint Petersburg, Russia. Trained at the Imperial Ballet School, she debuted as a soloist in 1899. Elevated to prima ballerina in 1906, she then toured Europe with the Ballets Russes. She made her American debut with the renowned dancer Mikhail Mordkin in 1910 at the Metropolitan Opera House in New York City. She formed her own company that toured from 1911 until 1925. Pavlova danced extensively in Europe, the Americas, Asia, and Africa, often bringing the art of ballet into remote areas. Admired for her poetic quality of movement and an outstanding representative of classical Russian technique, she was also interested in ethnic techniques from India and Japan. Pavlova's most famous classical roles were in *Giselle*, *Don Quixote*, *Les Sylphides*, *Coppelia*, and in the solo dance *The Dying Swan*, choreographed for her by Michel Fokine.

Jerome Robbins (1918-1998)

American choreographer and theatrical director, born in New York City. After attending New York University, he became a Broadway dancer and joined the newly formed Ballet Theater (later to become American Ballet Theater) in 1940. His first ballet, *Fancy Free*, choreographed in 1944 to music by Leonard Bernstein, was later expanded into the musical *On The Town*. Successes in musical theater such as *Call Me Madam* in 1950 and *The King and I* in 1951 established Robbins as a leading Broadway choreographer. Other notable musicals directed

and choreographed by Robbins are *Bells Are Ringing* (1956), *West Side Story* (1957), *Gypsy* (1959), *Fiddler on the Roof* (1964), and *Jerome Robbins' Broadway* (1989). He served as associate artistic director of the New York City Ballet from 1949-1963 and with Peter Martins as co ballet master in chief from 1983-1989. Robbins continued to choreograph works for many ballet companies. They include *Dances at a Gathering* (1969), *Goldberg Variations* (1971), and *Glass Pieces* (1983).

Maria Tallchief (1925-2013)

American ballerina admired for her brilliant technical command. She was born in Fairfax, Oklahoma, the daughter of the chief of the Osage tribe and originally studied to be a pianist. After training with the Polish choreographer Bronislava Nijinska, Tallchief danced primarily with the New York City Ballet. She was married to George Balanchine from 1946-51. She founded the Chicago City Ballet in 1979. Her autobiography, *Maria Tallchief: America's Prima Ballerina*, was published in 1997. Her sister, Marjorie Tallchief, also became a noted ballerina.

Antony Tudor (1908–1987)

Born in London, England, Mr. Tudor started ballet classes at the age of sixteen. Only three years later he was asked to join the Ballet Club as founder Marie Rambert's assistant. He premiered his first ballet in 1931 and went on to become one of the ballet world's most respected choreographers. Known for portraying characters with deep emotion and conflict, he developed the psychological threads involved in the relationships of these characters. He established the American Ballet Theater in New York City with Lucia Chase and Agnes de Mille in 1939. Among his most famous ballets are *Jardin aux Lilas* (1936), *Dark Elegies* (1937), *Pillar of Fire* (1942), and *Leaves Are Falling* (1975). Tudor will be most remembered for his influence on contemporary ballet that stemmed from his psychological study of his characters.

Agrippina Vaganova (1879-1951)

Russian ballerina who was one of the greatest teachers in the history of ballet. Born and trained in Saint Petersburg, she danced for nineteen years at the Maryinsky Theater (later to become The Kirov Ballet, now the Saint Petersburg Ballet). Her brilliant footwork and leaps won her the title "Queen of Variations." She began teaching in 1921 at the Leningrad Choreographic School, becoming its director in 1934. Her teaching system, based on her analysis of many schools of classical technique, stresses coordination of the entire body with particular emphasis on strength in the back. Vaganova's book, *Basic Principles of Classical Ballet*, was published in 1934.

METHODS OF TEACHING THE ART OF BALLET

There are many methods of teaching the art of Ballet technique. Dance Masters of America acknowledges the efficacy of all established methods and provides a brief description of the most widely accepted schools of thought. For examination purposes, the Cecchetti, French, Royal Academy of Dancing (RAD), and Vaganova techniques will be accepted.

THE BALANCHINE METHOD: AMERICAN

This is a neo-classical, contemporaneous style that is the antithesis of the romantic European schools. This method was created by George Balanchine for the School of American Ballet, the New York City Ballet's training ground. Typified by strong, quick, elegant dancers, the use of the hands and the press relevé to pointe are signatures of this style. The term "American" applies to teachers who glean what they consider to be the best from each method, add their own theories, and develop their own uniqueness to provide the highest quality of education for their students.

THE BOURNONVILLE METHOD: DANISH

Created by Auguste Bournonville in the 1890's, this method is an impressive reflection of the Romantic era. The men exude strength, vigor and display outstanding elevation and batterie, while the women radiate femininity, executing their steps with a light and airy quality. The use of mime and character dances is a hallmark of this style. The Royal Danish Ballet is a supreme example of this technique.

THE CECCHETTI METHOD: ITALIAN

Developed from the teachings of the great ballet master Enrico Cecchetti, this is a carefully graded system with examinations for young children through the professional levels, with set exercises for each day of the week. The technique displays outstanding footwork and cultivates strength, aplomb, and dynamic turns. A notable emphasis in the Cecchetti syllabus is the technique for arm flow from position to position. This method cultivates related studies in music, anatomy, history, and kinesiology.

THE PARIS OPERA BALLET METHOD: FRENCH

With a history of over one hundred years, this method is characterized by a light, soft, yet elegant style. Emphasis is on the brilliance of the foot movements and strength of technique in performance. The teachings of Enrico Cecchetti strongly influenced the fundamentals of this method.

THE ROYAL ACADEMY OF DANCING METHOD: ENGLISH

In 1926, Ninette de Valois and Marie Rambert opened the Academy of Choreographic Art, which, after many years of development, became The Royal Ballet. This is a graded system beginning with syllabi for children, continuing through the major grades and into the professional level. Dame Margot Fonteyn contributed a specialized children's syllabus in the late 1960's that emphasized the necessity of teaching children correct technique and musicality. The Royal Ballet School technique produces strong, yet lyrical dancers with an elegant carriage of the body.

THE VAGANOVA METHOD: RUSSIAN

Derived from the teachings of Agrippina Vaganova, who published "Fundamentals of the Classic Dance" in 1934, this method has gained great popularity in the United States. Focusing on a conscious approach to every movement, aplomb becomes the foundation for tours and jumps in allegro. Madam Vaganova based her teaching technique on many classical schools, stressing the coordination of the entire body and emphasizing strength in the back. Her teaching became

the focus of The Kirov Ballet (now the St. Petersburg Ballet) and gave that company its singular look. There are definite levels to this teaching method, but each teacher choreographs his/her own class according to set guidelines for each examination as apposed to the set examinations provided by Cecchetti or RAD.

Acknowledging again that there are many other training methods, the afore-mentioned schools are the most widely known and accepted.

THE ESSENTIAL BASICS

DEFINITIONS

Ballet is a classic dance form with specific codified terminology, technique, and choreography, typically performed with the legs in a turned-out position.

A Ballet is a theatrical representation of a story or an abstract idea by means of dance or pantomimic action, usually accompanied by music.

THE SEVEN BASIC MOVEMENTS IN DANCE

Plier	to bend
Glisser	to glide
Sautér	to jump
Elancer	to dart
Relever	to rise
Etendre	to stretch
Tourner	to turn

THE FIVE POSITIONS OF THE FEET (see page 56, 67 RAD page 79)

Premier first position - the feet form one line, heels touching one another

A la seconde second position—the feet are on the same line with a distance of about one foot length between the heels

Troisieme third position—one foot is in front of the other, heels touching the middle of the other foot

Quatrieme fourth position—similar to fifth position, the feet being parallel and separated by the length of one foot. This is the modern classical fourth position, or croise fourth. It may also be done with the feet as in first position but separated by the space of one foot (ouvert-open fourth).

Cinquieme fifth position—the Cecchetti method places the feet crossed so that the big toe joint shows beyond either heel. In the French and Russian schools, the feet are completely crossed so the heel of the front foot touches to toe of the back foot and vice versa.

THE FIVE POSITIONS OF THE HEAD

Erect, Raised, Lowered, Turned, Inclined

FRENCH TERMINOLOGY FOR PARTS OF THE BODY

Corps	body	Cou-de-pied	neck of the foot
Genou	knee	Mains	hands
Tete	head	Cuisse	thigh
Cheville	ankle joint	Jambe	leg
Bras	arm	Pied	foot

THE EIGHT POSITIONS OF THE BODY

(see pages 55, Cecchetti pg 72, Russian & French pg 73)

Croisé devant	crossed in front
Quatrieme devant	to the fourth front
Ecarté	thrown wide apart, separated (Cecchetti uses only devant but the other schools use derrière as well).
Effacé	shaded (Cecchetti uses only devant but the other schools use derrière as well).
a la Seconde	to the second position
Epaulé	Shouldered.
Quatrieme derrière	to the fourth back
Croisé derrière	crossed in back

Quatrieme devant, quatrieme derrière and a la Seconde are “en face” (facing forward) body positions.

All positions are in themselves a study in line and perspective and these concepts should be applied to other movements in dance. All can be performed either a terre (on the ground) or en l'air (lifted in the air).

THEORY OF PORT DE BRAS

When moving from a low position to a high position, the arms usually pass through a gateway (rounded arms with hands in front of sternum). When moving from a high position to a low position they usually pass through 2nd and demi 2nd. The arms should move gracefully and harmoniously.

POSITIONS OF THE ARMS (see pages 54, Cecchetti pg 68, French pg 70, Russian pg 71)

Cecchetti	Premiere, a la Second, Troisieme, Quatrieme en avant, Quatrieme en haut, Cinquieme en bas, Cinquieme en avant, Cinquieme en Haut
Vaganova	Preparatory position, first position, second position, third position
Royal Academy Of Dancing	Bras bas, First position, Second position, Demi-second position, Third position, Fourth position, Fifth position

French

Bras au repos, First position, Second position, Third position, Fourth Position, Fifth position (Since most children's books and color books show French port de bras, it is included for the readers' information.)

FIXED POINTS OF THE PRACTICE ROOM

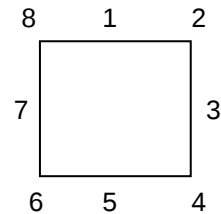
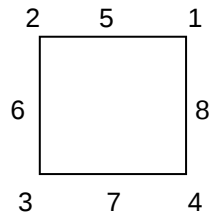
ROOM: CECCHETTI

- #1 right front corner
- #2 left front corner
- #3 left back corner
- #4 right back corner
- #5 mirror
- #6 left wall
- #7 back wall
- #8 right wall

ROOM: VAGANOVA

- #1 mirror
- #2 right front corner
- #3 right wall
- #4 right back corner
- #5 back wall
- #6 left back corner
- #7 left wall
- #8 left front corner

AUDIENCE



STAGE DIRECTIONS

AUD. audience
BK. backstage
CS center stage
DS down stage
OS onstage
US upstage

SL stage left
SR stage right
DSR down stage right
DSL down stage left
USR upstage right
USL upstage left

AUDIENCE

DSL	DS	DSR
SL	CS	SR
USL	US	USR

THEORY OF THE HEAD WHILE TURNING

Spotting

The head has one movement. As the eyes focus on a fixed point in space, the head is the last to leave and the first to return to that fixed point. If the turns are traveling, the head spots following the line of direction. Once the dancers become more advanced, practice in changing the spotting focus will prepare them for more advanced choreography.

TURN OUT

Turn Out

The ability of the dancer to turn his/her legs and feet out from the hip joints. This turn-out is one of the essential principles of the classical dance, giving the dancer freedom of movement in every direction.

THEORY OF ELEVATION

Élévation

The ability of a dancer to attain height from the floor. Maintaining correct posture, all jumps begin with a demi plié. The feet push away from the floor through the heel, ball, and toes, engaging the muscles of the legs and body to a fully stretched position. The landing must be through the feet (toes, ball, heel), finishing in a demi plié.

THE FIVE BASIC JUMPS

Two feet to two feet – example – changement

Two feet to one foot – example – sissonne

One foot to two feet – example – assemblé

One foot to the other foot – example – jeté

One foot to the same foot – example – sauté arabesque

BATTU – BEATEN

The dancer may execute a beat to embellish a jump by striking the calves sharply together. Any step that has a beat is considered “battu.” The most common steps done battu are assemblé, jeté, and échappé sauté.

The number attached to entrechats equals the number of crossings the legs make while in the air. For example, an entrechat quatre has four movements, i.e. out, crossed back, out, close front. The following is a list of the most widely used entrechats.

- Royale – the beat occurs in the front and lands fifth position in back (2 movements)
- Entrechat quatre – beat in back, land fifth position in front (4 movements)
- Entrechat six – beat back, front, close back (six movements)

- Entrechat huit – beat in back, front, back, land fifth position in front (8 movements)
- Entrechat trios – beat front, land with the front foot in sur le cou - de - pied derrière (3 movements)
- Entrechat cinq – beat in back, land with opposite foot in sur le cou - de - pied derrière (5 movements)
- Entrechat sept – beat in back, beat front, land with beating leg sur le cou - de - pied derrière (seven movements)

All even numbered entrechats finish in fifth position and are performed en face or en tournant. All odd numbered entrechats finish in sur le cou - de - pied and may also be performed devant, de cote, volé or en tournant.

A Brisé is a small beating step in which the movement is considered “broken.” It is fundamentally an assemblé battu that is traveled. Brisés may be performed en avant, en arrière, en tournant, dessus, dessous, and volé.

ALIGNMENT

Alignment

Refers to the relationship of the body segments to each other. The spine must be held erect, hips placed directly over the feet, shoulders squarely over the hip with the head held straight over the top of the spine. The pelvis should be centered over the feet and held without tipping forward or back. The abdominal muscles must be toned and firm and in erect alignment of the spine. The feet must bear the weight of the body centered towards the balls of the feet. Avoid pronation or supination (rocking the weight inward or outward on the feet).

Alignment Reference Points

1. The head, the heaviest body segment, rests on the neck.
2. The shoulder girdle, consisting of the clavicle in front and the scapula in back, is directly over the rib cage.
3. The rib cage floats above the pelvis and is connected in back to the spinal Column.
4. The pelvis is the keystone of the skeleton.
5. The knee position, affected by the placement of the pelvis, should be directly in line with the toes. Locking knees too far back (hyperextension) is a common error.
6. The feet are pedestals that provide the main base of support.

PLACEMENT

Placement is the carriage of weight. This is critical for efficient and effective movement.

POSTURE

Posture is the position of the body. Some examples are erect, supine, or leaning.

ARABESQUE & ATTITUDE (see page 80-84)

The arabesque is the longest line the body can make from the fingertips to the toes. The attitude is a curved line form by the raised leg and arms. See page for diagrams of the Cecchetti, Vaganova, and French arabesques.

COMMON FAULTS OF A BALLET STUDENT

As the educator begins working with a student, some common faults may appear immediately. Others may appear over time if the student develops poor habits of technique. It is much easier to catch these problems early in a dancer's training than to attempt to retrain them as they progress.

- Poor body alignment
- Poor placement, weight back on heels
- Legs not turned out
- Foot turned in at the ankle (sickling)
- Rolling inward or outward on the feet (to pronate or supinate)
- Not articulating through the foot (rolling through the ball of foot before pointing)
- Moving arms from the elbows
- Arms held too high
- Dropped elbow
- Arms held too stiffly or too loosely
- Bent knees when not appropriate
- Lack of use of plié when appropriate
- Feet not stretched
- Poor musicality
- Neck tension

To correct a sickled foot, stress the unbroken line from the hip, through the knee, through the ankle to the toe tips. Suggesting that a broken pencil or crayon will not write or color well, but one with a sharp point will, gives the student a visual picture of the proper line.

BENEFITS GAINED FROM THE STUDY OF BALLET

There are many benefits that the study of dance provides to students of all ages. Most students will not go on to be professionals, but dance educators are teaching concepts that will aid in the healthy development of the total child.

- Discipline of mind and body
- Coordination
- Grace and poise
- Muscle toning
- Alignment and posture
- Understanding team concepts
- Understanding and appreciating the art of dance
- Learning to be a good audience member
- Exposure to classical music
- Love of dance

DESCRIPTIVE TERMINOLOGY

Allongé	extended, outstretched	En arrière	moving backward
Croisé	crossed	Ecarté	separated, thrown wide apart
Dessous	under	En facé	facing forward
Dessus	over	Effacé	shaded
De côté	side	En dedans	inward
De suite	continuously	En dehors	outward
Devant	in front	Epaulé	shouldered
Derrière	in back	Fondu	melt
En avant	moving forward	Soutenu	sustained

THE BALLET CLASS

The technique of classical ballet is learned and perfected in a highly structured regimen of class work. It takes approximately eight years of intense study to produce a dancer of professional level competency. To maintain their technique, ballet professionals continue to take class on a daily basis through out their dancing lives.

To ensure versatility and balance, all movements must be learned using both right and left sides of the body. For example, all turns learned to the right must also be executed to the left. Steps traveling forward must also be learned traveling backward, and so forth.

Endless repetition is essential to success. The educator must present the material being taught in an interesting manner, continually striving to keep the choreography fresh and yes, even fun! A good teacher inspires the student, gives them corrections without a demeaning attitude, and encourages them to achieve their dancing goals. Very few ballet students will achieve the professional level, yet every student deserves equal attention. **Realizing that the study of ballet provides poise, confidence, exercise for a healthy growing body, a strong technical basis for other forms of dance, and an appreciation for the arts, the ballet educator can be essential in a young person's life.**

THE BARRE

Ballet class usually begins at the barre, a long rail that dancers use to hold on to for balance while working on technique. The exercises performed at the barre warm the muscles of the body in preparation for choreography to be performed in center floor work, as well as developing technical proficiency in basic skills. Ballet barre work usually ends with a series of stretches designed to work the hamstrings, core muscles, etc., creating strength and fluidity in body movement. Stretching exercises may be continued in the center floor. These stretches are always performed at the discretion of the teacher regarding the student's age, physical development, and flexibility potential to ensure safety for the dancer.

THE CENTER FLOOR (AU MILLIEU)

Center work usually begins with a ports de bras exercise. Barre exercises such as tendues, degages, and pliés executed in the center develops strength and balance. The student's sense of musicality is encouraged and nurtured during center practice.

THE ADAGE

The adage or adagio section of the class includes combinations using ports de bras, arabesques, attitudes, grand rond de jamb, etc., in a choreographed **slow movement**. Whether a simple beginner combination or a complex advanced one, the adage must be performed with a **strong sense of bodyline, strength, balance, and a sense of fluidity of movement**.

THE PIROUETTE

This is the turning section of the class. In younger levels, chainés are introduced while teaching the theory of spotting. As the dancer progresses, piqué tours, pirouettes, and more advanced turns are included in the study. It is recommended that piqués and pirouette preparation be taught at the barre first to give the dancer a sense of balance and placement.

THE PETITE ALLEGRO

Allegro denotes a quick and lively movement. In Ballet petite allegro, or small jumps, includes sautés, changements, assemblés, and all beaten steps (batterie). These skills give the dancer a vocabulary of steps that will be used in choreography and provides an aerobic section during the class.

THE GRAND ALLEGRO

Combinations of grand allegro movements give the student the experience of linking several steps together while moving from one side of the dance space to the other, usually performed toward the end of class. These are large jumping steps such as grand jeté, sissones, grand jeté en tounant (tour jeté), etc., which can be combined with turning and linking steps. These combinations allow the student to “perform” choreography as well perfect large jumping techniques.

THE COOL DOWN

Many dance educators offer the students a cool down while sitting on the floor. This may include slow stretching, simple Yoga exercises, or floor exercises beneficial to the core strengthening of the body so necessary for today’s dancer.

THE REVERENCE

The curtsy, bow, or a combination including these essentials performed at the close of class. This shows respect for the teacher by the student and vice versa, as they thank each other for the class.

CLASS STRUCTURE AND SUGGESTED CURRICULUM

BEGINNER, INTERMEDIATE, AND ADVANCED LEVELS OF THE BALLET CLASS

In general, the progress of the ballet student can be assessed more easily when the educator has a sense of meaningful progression of concepts and when these concepts and steps should be taught. DMA suggests the three general levels, Beginner, Intermediate, and Advanced, each to be considered as a three-year course of study. Of course, this is all relative to the age, coordination level, and proficiency of the student. A child beginning at age five or six would possibly not be ready to move into the intermediate work in only three years, but a teen beginner might be ready to move forward in two years. Certainly, none of these suggestions are carved in stone! The teacher might stretch into the next level to challenge a student or move back down a level to reinforce technique. The “stacking method” is always preferred, as the technique essentials are used as building blocks toward ever more challenging steps. The creativity of the educator comes into play at every level. Some students will never advance past the intermediate material, but it is very important to continue to bring interesting, fun, and challenging choreography to them in order to keep their interest in dance flourishing.

GENERAL SUPPLIES FOR CLASS

LEOTARD – It is very important for the teacher to see the dancer’s body at work. The student must wear a leotard that is form fitting and flexible and follows the studio’s published dress code. Men may wear a white t-shirt or muscle shirt, again following studio dress code policy.

TIGHTS – Tights are worn to protect the legs from scrapes and burns that can occur from shoes or the floor. It is also essential etiquette. Men, in general, wear black tights and ladies wear pink for the ballet class.

SHOES – There are numerous styles of ballet shoes on the market. The teacher should specify his/her preference in a published dress code. Attention should be paid to proper fit, as loose-fitting shoes can cause injury and those that are outgrown can cause improper development of the bones.

APPEARANCE – Good grooming habits are essential for the classroom. Hair must be secured away from the face, preferably in a bun for the ladies, and jewelry should not be worn in class. Dancers should learn to dress and groom properly so they are prepared to enter any class or audition in the dance world.

THE DANCE BAG – This should contain extra tights, shoes, hair ties, bobby pins, band-aids, water bottle, deodorant, hair spray, a small towel, and small purse for money and jewelry.

CLASS LEVEL RECOMMENDATIONS

The three general levels, Beginner, Intermediate, and Advanced, are each to be considered a three-year course of study. The Beginner and Intermediate sections are divided into three suggested levels. The Advanced material should be taught when the student's technique and basic understanding of the concepts are proficient.

LEVEL ONE

The following techniques and steps are suggested for the Beginner level student.

BEGINNER LEVEL ONE

Barre

- Demi plié in 1st, 2nd, 3rd position
- Tendu to the front and side – 4th devant and 2nd
- Demi rond de jambe en dehor – 4th devant to 2nd position
- Retiré (passé position)
- Port de bras
- Relevé
- Grand Battement (point, lift, point, close) front and side – 4th devant and 2nd
- Stretching

Center Practice

Include port de bras and simple barre exercises. Fixed points of the practice room and spotting technique should be taught at the beginner level.

Basic Steps

- Balancé
- Bourrée in all directions and turning
- Changement
- Chainé
- Chassé
- Glissade from 1st, 3rd, or 5th position at the discretion of the teacher
- Point retire (passé position)
- Pas de bourrée
- Reverence (curtsey)
- Running
- Sauté
- Skipping
- Temps lié
- Walking

INTERMEDIATE LEVEL ONE

The following steps are introduced at this level at the discretion of the teacher. They are added to the above material, which will be continually reinforced by this stacking method of teaching technique.

Barre

- Demi plié in 5th position
- Tendu to the back – 4th derrière
- Demi rond de jambe en dedans
- Fondu
- Développé front and side
- Port de bras au corps de camber – forward and side
- Échappé Sauté
- Grand battement back – 4th derrière

Center practice (au milieu)

Positions of the head and positions of the body (quatrième devant, à la seconde, quatrième derrière).

Basic Steps

- Arabesque à terre (1st, 2nd, 3rd)
- Chassé sauté in 1st arabesque
- Galop
- Piqué (posé)
- Soubresaut
- Temps levé

ADVANCED LEVEL ONE

The following steps are introduced at this level at the discretion of the teacher. They are added to the above material, which will be continually reinforced by this stacking method of teaching technique.

Barre

- Grand plié in 1st, 2nd, 3rd, 5th positions
- Degage
- Rond de Jambe en dehors and en dedans
- Échappé Relevé

Center Practice (au milieu)

Add seven movements of dance

Basic Steps

- Chassé coupé
- Chassé coupé, chassé sauté
- Pas de chat from 3rd or 5th position

LEVEL TWO

All steps and techniques taught in level one are continued in level two. Additions to the barre and basic steps are introduced at the discretion of the teacher.

BEGINNER LEVEL TWO

Barre

- Piqué
- Frappé
- Cou – de pied
- Adagio – développé front and side
- Détourné
- En cloche

Center Practice (au milieu)

Add Croisé devant and Croisé derriere to body positions

Basic Pirouette Study

This will include a progression from pirouette preparation with emphasis on balance and alignment to pirouettes by $\frac{1}{4}$ turn, $\frac{1}{2}$ turn, and full turn en dehors.

Basic Steps

The following steps are added to the complete level one study.

- Assemblé
- Coupé
- Glissade from 5th
- Grand jeté en avant
- Jeté
- Pas de bourrée – devant, derriere , dessous, dessus
- Piqué tour en dedans
- Waltz

INTERMEDIATE LEVEL TWO

The following steps are introduced at this level at the discretion of the teacher. They are added to the previous material which will be continually reinforced by this stacking method of teaching technique.

Barre

- Double frappé
- Petite battement
- Adagio adding attitudes, développé to the back, fouetté a terre and en lair
- Demi en rond port de bras
- Battement balancoire

Center Practice (au milieu)

Add Ecarté and Effacé body positions

Basic Steps

- Échappé battu
- Fouetté en l'air in relevé
- Royale
- Sissonne fermé

ADVANCED LEVEL TWO

The following steps are introduced at this level at the discretion of the teacher. They are added to the previous material, which will be continually reinforced by this stacking method of teaching technique.

Barre

- Pas de cheval
- Flic flac
- Grand rond de jambe en l'air
- Rond de jambe en l'air – single en dehors and en dedans

Center Practice (au milieu)

Add Epaulé to positions of the body

Basic Steps

- Entrechat quatre
- Failli
- Fouetté sauté
- Grand jeté entourant (tour jeté, jeté entrelace)
- Pas de basque (glissé and sauté)
- Soutenu en tournant
- Tour en l'air (1/4, 1/2 full)

LEVEL THREE

All steps and techniques taught in levels one and two are continued in level three. Additions to the barre and basic steps are introduced at the discretion of the teacher. As this is an advanced level, all skills will be included in one section.

Barre

- Battement serré
- Penché
- Arabesque allongé
- En rond port de bras – full en dehors and en dedans

Center Practice (au milieu)

Adagio combinations including arabesques and attitudes en promenade, en tournant, and renverse.

Basic Steps

- Brisé
- Ballonné
- Ballotté
- Cabriole
- Fouetté sauté en face – battu
- Grand assemblé
- Grand changement de pied
- Grand échappé sauté
- Grand fouetté sauté

- Grand jeté avec developpe
- Grand pas de chat
- Jeté – devant, derriere, an arriere, dessus, dessous, battu
- Pas de basque – an avant, en arriere
- Sissonne – fermé, ouvert, an avant, en arriere, battu, doublé
- Temps de cuisse – dessous, dessus, en avant, en arriere
- Temps de fleche

Advanced Turns

- Piqué en tournant en dehors
- Pirouette en dedans from 4th and 5th positions
- Grand pirouettes en attitude derriere , en dedans and en dehors
- Grand pirouettes en arabesque en dedans
- Grand pirouettes a la seconde, en dedans and en dehors
- Fouettés rond de jambe en tournant
- Grand pirouettes sautiles
- Coupé jeté en tournant

EN POINTE

A BRIEF HISTORY

In the eighteenth century, ballet dancing had reached new heights of popularity and audiences cheered when dancers appeared to be flying. In 1795, French choreographer Charles Didelot introduced a flying machine that enabled his dancers to stand briefly on their toes before being lifted into the air and landing again on the tips of the toes. This enthralled the London audiences and encouraged choreographers to seek new ways for their dancers to remain in this position of flight. Training techniques were developed to bring added strength to the dancers' legs and feet, enabling them to rise almost to full pointe. As early as 1804, a print of ballerina Maria del Caro shows her very nearly on the tips of her toes.

Marie Taglioni appeared on pointe in the first performance of “La Sylphide” in 1832.

This ushered in the Romantic Age in ballet, stressing feeling and meaning as well as classical perfection of steps. Use of a type of “pointe shoe” enabled her to seemingly float across the stage with ethereal lightness. Miss Taglioni's cobbler, Janssen of Paris, apparently heavily darned the tips of her satin slippers and added a soft leather sole. There was no box as we know it to protect the toes. The ballerinas who followed continued to build on the pointe tradition with increased training for strength and their cobblers attempted to perfect a shoe that would suit their needs.

In the late 1880's, Italian ballet master Carlo Blasis expanded pointe technique to include pirouettes and fouettés. This provided the ballerinas with dynamic new steps that actually surpassed the feats of the male dancers. The Russian dancers embraced this new technique and imported shoes made by the Italian shoemaker, Nicolini. These shoes were blocked at the tip giving a flatter base, lined with leather, and contained no nails, which made them soundless.

By the 1890's, choreographers such as Petipa were creating the great masterworks still in repertoire today. “Sleeping Beauty” and “Swan Lake” fully used pointe technique to enhance the ethereal quality of the dancers and provide amazing pyrotechnics for the audience to enjoy.

The art of pointe has expanded through-out the twentieth and twenty-first centuries. Choreographers have challenged the dancers with more difficult and exciting works and teachers and science have come together to enable today's dancers to rise to the new demands. Space-age materials are now being used in some brands of pointe shoes for greater lightness and more durability. There are more box and shank styles available than ever before to continually meet the needs of each dancer.

QUALIFICATIONS FOR BEGINNING POINTE

- *Student must be at least ten years of age.*
- *Student must have at least three years of consistent study and practice in basic exercises of ballet.*
- *Student is a healthy child in good physical condition.*
- *Student must have good turn-out, proper balance and body alignment with an understanding of their center.*
- *Student must have a strong abdomen and back with sufficient strength in their legs and feet.*
- *Teachers acquiesce to parent and/or family physician's discretion with an x-ray of the student's growth plate.*

THE POINTE SHOE

Today's dancers require their pointe shoes to have strength, flexibility, and durability. This has given rise to many new manufacturers attempting to meet these needs. The ballet teacher must be acquainted with various shoe styles and brands that will best suit their dancers' needs. While all should rely on a reputable pointe shoe fitter, the teacher must also be knowledgeable in fit and various foot requirements.

PARTS OF THE POINTE SHOE

The box or block	usually made from layers of fabric and glue that hardens and makes the shoe stiff. This forms the protection and support for the toes and provides a platform for balance.
The platform	is the tip end of the box.
The vamp	the front portion of the box between the drawstring and the top edge of the box.
The shank	extending from the mid-heel to the ball of the foot, a supporting core to support the dancer's arch, found between the inner and outer soles.
The upper	the sides and top of the shoe covered with satin or canvas with an inner cotton lining.
The pleats	form where the upper components fold into the sole under the box.
The seams	the side seams, drawstring casing, back seam and sole complete the shoe.

FIT OF THE POINTE SHOE

Before the student is fit, it is important that both they and their parents are aware of the commitment ahead. Pointe study is to be taken seriously and this requires practice time on the part of the student and encouragement on the part of the parent. A thorough explanation of training required, expectations and equipment needed should take place between parent, teacher, and student.

It is essential that the dancer's shoes be fit by a trained professional. It is recommended that the teacher be present for the first fitting. Many professional fitters are willing to come to the studio for this most important event for the young dancer. The teacher has insights into each student's special foot needs and should approve the fit of the shoes.

For proper fitting of the pointe shoe, the student must be wearing the tights required for class and whatever toe protection is allowed by the teacher. The shoes should "fit like a glove," but care must be given to ensure that toes are flat. Buckling or knuckling of the toes can occur if the shoe is too short. Shoes that are too large can cause blisters and instability of balance and support, while shoes that are too small can damage the growth pattern of the foot.

With the shoes on, the student should stand in second position and demi pli  . The tips of the toes should just touch the end of the shoe with the toes flat. The heel should fit smoothly with no gaps at the sides of the shoe or under the box at the top of the metatarsals. Holding on to a barre or adult, the student should step up onto pointe and stay while the fitter checks again for proper fit over the entire foot. There should be no gapping or excess shoe at the back of the heel while on pointe.

Instruction of proper ribbon and elastic sewing should be included when preparing the student for their first pointe shoes. There are as many variations on this theme as dancers, but the beginner should be instructed in the traditional manner. Ribbons are placed at the highest point of the instep arch for best support and elastics are to keep the heel in place. Correct tying of the shoes is essential. This gives support to the ankle and must be neatly done.

There comes a time when new shoes are necessary. Parents must be made aware that dancing in worn out shoes is dangerous and out-grown shoes can damage the student's health. As the dancer progresses, perhaps a change of shank length, box, or style will be in order. Be willing to experiment to find what suits the student's needs.

BEGINNING POINTE CLASS

The dancer's first ventures onto pointe should be taken in very small doses. It is recommended that the student be completely warmed up first, some teachers preferring the pointe section at the end of class, while others prefer including it immediately after the barre. Care should be taken to slowly build the toughness of the skin and the strength of the muscles and bones. Ten to fifteen minutes of barre time is a good starting point. The teacher must be aware of the student's proper alignment, correct placement, and weight distribution of the pointe in relationship to the foot and leg (weight carried through the center of the metatarsals), and balance.

BEGINNING POINTE STEPS

All steps must first be mastered at the barre before moving the beginning pointe dancer to center floor. The student should face the barre, holding on with two hands for balance. As she gets stronger, steps will be performed holding with one hand and eventually moving to the center floor.

- **Relevé** in all positions, pulling up through the foot and lowering through the foot (elevé).
- **Relevé** in all positions using the spring up method, replacing the ball of the foot with the platform of the box.
- **Échappé** first position to second position, fifth position to second position, fifth position to fourth position
- **Bourrée couru** in place and traveling
- **Pas de bourrée** devant, derriere, dessous and dessus
- **Piqué** coupé, retiré (passé)
- **Sous-sus** drawing the feet into fifth position relevé
- **Emboité sur les pointes** beginning with a tendu to second position, soutenu relevé to fifth position. With a small lift to the side, step the back foot over to fifth continually moving forward (literally small steps walking forward). This step is called deboité if moving backward.

Include exercises performed on flat or demi-pointe such as tendus and ronde jambe a terre to prepare the student to better balance in the pointe shoe while performing all steps required in choreography. Eventually, the student will be proficient enough to perform chainé and piqué tours. As the years of study progress, the dancer will be able to take an entire class en pointe and execute all steps required including pirouettes and fouetté en tournant.

It cannot be stressed enough that slow and careful development of the student's pointe technique will eventually produce an advanced dancer with confidence, strength, aplomb, and control—the hallmarks of a good performer.

BODY CONDITIONING FOR THE BALLET DANCER

INTRODUCTION

The purpose of conditioning is to prepare the body to perform skills effectively and efficiently. Ballet emphasizes the use of various muscles of the body. Some of the muscles are used in movement, some to form extended lines, and others to hold the body in various positions. Because of the demands ballet makes on the body, dancers must condition certain muscle groups for optimum performance. They must extend their range of motion by increasing flexibility and gain strength in varied muscle groups by increasing muscle fiber. The ballet class itself will not always offer the type of movement that will build added strength and flexibility. Therefore, a dance teacher should design a regimen of exercises targeting specific muscles with definite goals in mind.

FIVE GENERAL PRINCIPALS OF CONDITIONING

WARM UP/COOL DOWN

This brings the core temperature of the body up to gradually prepare for the activity and brings the core temperature back to the normal range after the activity.

USE IT OR LOSE IT

Muscles that are not used atrophy or become weak and muscles that are not regularly stretched lose their elasticity.

PROGRESSIVE OVERLOAD

To increase the capacity of the body, the stress level must be constantly increased. For strength one must increase resistance, for muscular endurance repetitions must be increased, for flexibility the range of motion must be increased, and for cardio-respiratory endurance the target heart rate must be increased.

MECHANICALLY EFFICIENT POSITIONS

Misalignment can cause injury and fatigue can be one factor in this issue.

SEQUENCE THE EXERCISES EFFECTIVELY

Start gently and gradually build to more vigorous activity, taking the time to undo the stress. Take a moment to recover or stretch in opposition. Know the capabilities and locations of the bones and muscles being used and encourage students to listen to their bodies.

METHODS OF STRETCHING

STATIC STRETCHING

Static stretching involves holding a position that places a particular muscle or muscle group and related connective tissue in a lengthened position. The stretch should be moderate so that a sensation of stretch but not pain is experienced. An effort should be made to relax the muscle that is undergoing the stretch and the duration of the hold should be a minimum of ten seconds to a maximum of one minute, depending on the development of the student.

PNF STRETCHING (Proprioceptive Neuromuscular Facilitation)

PNF techniques attempt to alter neural input influencing muscle extensibility to improve flexibility. One common version utilizes a ten second contraction of the muscle followed by a ten second relaxation during which the same muscle is passively stretched. This procedure is generally repeated three times and a static stretch of thirty seconds, or more is added at the end. This technique is particularly useful for the less flexible dancer.

BALLISTIC STRETCHING

Ballistic stretching involves bouncy movements where momentum is dynamically used to stretch a muscle. Research has shown that this type of stretching has a much higher risk of muscle injury and soreness than the other types of stretching. If ballistic stretching is to be used, maintain a very gentle bounce to prevent injury.

ABDOMINAL STRENGTHENERS

The abdominals occupy the center of our bodies. All movements are generated from this center. It is extremely important to build the strength of these core muscles. The abdominal group is made up of four sets of muscles: the Rectus Abdominus, which runs length-wise and is sometimes called the “sixpack;” the Abdominus Transverses, which lies deep underneath the others; and the Obliques, which run laterally on either side of the body.

FOCUS EXERCISES – The following exercises are examples for conditioning:

AB ISOLATION

- Lie on back with arms at sides, knees bent. Inhale to fill lower abs with air.
- Exhale and pull abs down toward the floor and inward to support the lower back as you hollow the abs.
- Suggested repetitions: six – eight.

UPPER AB SLIDE

- Lie on back with arms at sides, legs hip-width apart, knees bent.
- Slide the arms forward toward feet, parallel to the floor.
- Lift the shoulder blades off the floor toward feet for full contraction.
- Tuck chin and lengthen back as you begin to lift so there is no neck strain.
- Suggested repetitions: ten

ISOLATED AB CRUNCH

- Lie on back with arms at sides, legs hip width apart, knees bent.
- Place hands behind head, elbows open to support neck as you raise the head off the floor, working the upper abs.
- Pull abs into the back as you raise the knees toward the chest, extending the legs slightly, working the lower abs. Inhale.
- Exhale keeping the lower back flat as you lift the shoulder blades off the floor. Work the entire region of the abs.
- The range of motion should be small, and the dancer should move slowly.
- Suggested repetitions: Lift and lower shoulder blades ten to twenty times.

AB OVALS OF OBLIQUE ABDOMINALS

- Lie flat on back with arms behind the head, elbows open, inhale.
- Exhale as you lift the right side of the ribcage.
- Come to center with abs braced to spine.
- Continue movement to left side of ribcage, slowly returning to start position. This movement forms an oval shape.
- Suggested repetitions: six to eight clockwise, repeat counterclockwise.

STRENGTHENING AND FLEXIBILITY FOR LEG EXTENSIONS

AT THE BARRE

This exercise may be done at the conclusion of a ballet barre:

- Holding onto the barre with one hand, take the foot of the outside leg in the free hand and extend it forward, keeping the hips squared to the front.
- While holding the leg, execute eight to sixteen relevés on the supporting leg.
- Release the hand from the foot, bring the leg down to a ninety degree position and execute four to eight relevés, holding the last relevé up to eight counts.
- Repeat this exercise with the same leg in second position.
- For back extension, hold the knee in the hand in a back attitude position and repeat the relevé exercise.
- For penche exercise, lift the back leg into attitude, reach back with the arm on that side and take hold of the shin. Extend the leg upward until it is straight.
- Repeat the relevé exercise.

BACK FLEXIBILITY

- Lie on stomach. Push up with the hands to extend the lower back.
- Lie back down, reach forward with the arms, then raise the upper torso off the floor with arms overhead. Hold for ten counts.

STAMINA CONDITIONING

- A dancer needs physical stamina in the way of muscle endurance and lung capacity to sustain a high level of performance for two to six minutes or more without stopping.
- One way to build stamina is with a sauté (jump) exercise in the center of the floor.
- Have dancers execute eight sautés in first position, eight in second position, eight in right fifth position, eight in left fifth position, eight changements, and eight échappé sauté.
- Build onto their stamina by repeating the sets.
- This exercise not only has an aerobic quality but also strengthens the legs and core muscles.
- Make the dancers aware of the fact that they must stretch through the feet when leaving the floor and when returning must roll through the feet into a strong plié with the heels on the floor. This will help to prevent Achilles tendon injuries.

Total body conditioning exercises should be done regularly. It is advisable to vary the repetitions to prevent the body from adapting and becoming stagnant in development. Additional suggestions of conditioning exercises found in "Dance Masters of America, Inc. Acrobatic Manual:

Cardiovascular:	Jumping jacks, running, jumping rope, locomotive skills
Strength:	Push ups, pull ups, leg lifts
Flexibility:	Basic splits, splits with partners, backbends

BALLET TERMINOLOGY

BALLET TERMINOLOGY IN THE THREE BASIC METHODS WITH THE PHONETIC PRONUNCIATION OF EACH TERM Russia, Italian and French

– A –

A: *Ah.*
To

A'La: *Ah Lah.*
To The.

A Terre: *Ah Tehr.*
On the ground.

Adage: *Ah Dahzh.* (French)
See Adagio.

Adagio: *AH Dazh Yoh.* (Italian)
A series of exercises in slow, controlled movements to develop balance, strength, a sense of line and poise, and a feeling for quality of movement.

Air, En L': *Auhn Lehr.*
In the air.

Ailes De Pigeon: *El Duh Pee Zhohn.*
Pigeon's Wings. Dancer leaps off one leg throwing the other leg forward. The legs beat, change, beat again, and the dancer lands on the leg he jumped from.
Also called Pistolet: *Pees Tuh Leh.*

Allegre: *Ah Leg Re.* (French)
Brisk, lively, includes all steps of Élévation such as: Assemblé, Ballonné, Cabriole, Entrechats, Jeté, Sissonne, Temps Levé, etc.

Allegro: *Ah Leg Roh.* (Italian)
A sequence of steps done to a quick tempo.

Allongé : *Ah Lauhn Zhay.*
Extended, outstretched, as in Arabesque Allongé and Attitude Allongé .

Aplomb: *Ah Plohn.*
Balance, right.

Arabesque: *Ah Rah Besk.* (named after a form of Moorish ornament, actually an extended line)
Basically, a position of the body supported on one leg with the other extended Derrière. The arms are held in various positions, always creating the longest possible line from fingertip to toe with palms facing down. The Russian method uses four principal Arabesques; the Classic Italian uses five; and the French system, two.

Russian Arabesques:

1st Arabesque – Standing in profile, the body slightly inclined forward, with an arched back, is supported on one leg, the other lifted Derrière . Arm on supporting leg side is extended forward and the other slightly behind 2nd. Head erect, eyes focused beyond forward arm.

2nd Arabesque – The body and legs are held as in 1st Arabesque, but the arms are reversed with the back arm far enough back to be seen. The head is turned facing toward the audience.

3rd Arabesque – The body is supported by the leg nearest the audience, with the other leg extended Croisé Derrière. The body inclines forward with the arm on the supporting side extended to 2nd position and the arm on the side of the extended leg is stretched in front, head erect.

4th Arabesque – The body and legs are held the same as in 3rd Arabesque with the arms reversed. The arm on the supporting side is stretched forward, the other arm back over the raised leg. The upper back is well arched and turned away from the audience, and the head turned to face audience.

Classic Italian Arabesques:

1st Arabesque – With spine well stretched the body is supported on a straight leg with the other extended Derrière. The shoulders are held square to the line of direction with the arm on the supporting side extended forward, eye-level, the other arm straight back slightly lower than the shoulder, palms down.

2nd Arabesque – The body and legs remain as in 1st Arabesque, but the arms are reversed so that the arm is forward on the side of the leg which is held Derrière , head inclined to side of forward arm and turned to face audience.

3rd Arabesque – The body and legs are held as in 1st and 2nd Arabesque, but the arm on the supporting side is held eye-level, the arm on the working side is extended forward, slightly below the shoulder, palms down, head raised.

4th Arabesque – The body is usually Croisé, supporting leg nearest the audience is in Demi-Plié. The arm on the side of the extended leg is forward, and the other arm is back, slightly lower than the shoulder, palms down, head raised.

5th Arabesque – The body and leg are held as in 4th Arabesque. The arms are held as in 3rd Arabesque, except the arm on the side away from the audience is usually the higher arm.

French Arabesques:

Arabesque Ouverte – *Oo Vair* (Open). The body is inclined slightly forward while supported on a straight leg, and the leg nearest the audience is extended back. The arm on the side of the supporting leg is forward and the other arm is in a line well back.

Arabesque Croisée – *Krwah Zay* (Crossed). The body is inclined slightly forward with the supporting leg being the one nearest the audience and the arm on this side is held forward while the other arm is extended back over the raised leg.

The above Arabesques may be done in the following ways:

Allongé: *Ah Lauhn Zhay.*

The arms, body and raised leg make a long horizontal line parallel to the floor.

A Terre: *Ah Tehr.*

Arabesque on the ground. The leg extended to the back is pointed Tendu.

Allongé A Terre: *Ah Lauhn Zhay Ah Tehr.*

An Arabesque A Terre with the supporting leg in a deep Plié.

Penchée: *Pauhn Shay.*

A leaning Arabesque in which the front arm and upper body are lowered with the leg raised sufficiently to form a straight line.

De Face: *De Fass.*
An Arabesque facing the audience

En Tournant: *Auhn Toor Nauhn.*
An Arabesque turning. Also called Tour En Arabesque.

Plié: *Plee Yay.*
An Arabesque in which the knee of the supporting leg is bent. Any Arabesque can be done Plié or Fondu.

Promenade, En: *Auhn Prohm Nahd.*
An Arabesque held while slowly turning En Dedans or En Dehors, usually with Adage quality.

Arrière , En: *Auhn Ahr Yehr.*
Backwards.

Arrondi: *Ah Rohn Dee.*
Rounded, curved.

Assemblé: *Ah Sauhm Blay.*
Assembled. Demi-Plié, brush one foot outward off the floor, spring in the air and land on both feet simultaneously in 5th position.

Variations:

Battu: *Bah Tyew.*
Beaten.

Derrière : *Dehr Yehr.*
Back.

Dessous: *Deh Soo.*
Under (working foot moves from front to back).

Dessus: *Deh Seeh.*
Over (working foot moves back to front).

De Suite: *Deh Sweet.*
A series of Assemblés without straightening knees between each one.

Devant: *Deh Vaugh.*
Front.

En Tournant: *Auhn Toor Nauhn.*
Turning.

Porte: *Pohr Tay.*
Carried.

Soutenu: *Soo Teh New.*
Sustained (knees straightened after each Assemblé).

Attitude: *Ah Tee Tewd.*
A position of the body supported on one leg with the raised leg curved Devant or Derrière , arms are rounded, palms facing body.

Variations:

A Duex Bras: *Ah Duh Brah.* Both arms over head in 5th.

Croisée: *Krwah Zay.* Devant and Derrière.

Effacé: *Ay Fah Say.* Devant and Derrière.

En Face: *Auhn Fahs.* Facing audience.
En Tournant: *Auhn Toor Nauhn.* Turning.
En Promenade: *Auhn Prohm Nahd.* A slow turn in Attitude.
A Terre: *Ah Tehr.* The foot usually raised touches the floor.

Au Millieu: Center practice

Avant, En: *Auhn Ah Vauhn.*
Forward.

Avec: *Ah Vek.*
With.

– B –

Balancé: *Bah Laughn Say.*
Balancing, shifting the weight from one foot to another.

Ballerina: *Bal Luh Ree Na.*
Outstanding female dancer.

Ballet: *Bal Lay.*
A theatrical representation of a story or an abstract idea by means of a dance of pantomimic action, usually accompanied by music.

Balletomane: *Bal Luh Tuh Man.*
A person who enjoys Ballet.

Ballon: *Bah Lohn.*
Bounce, a light, elastic quality in dance movement. Like a bouncing ball.

Ballonné: *Bah Luh Nay.*
Bounced. A Temps Levé on one foot while the other is extended and whipped back Sur Le Cou-De-Pied with a Petit Fouetté (Battement Battu). Also done Raccourci or Retiré. May be done in any position of the body.

Ballonné Compose: *Ba Huh Nay Kim Poh Zay.*
A compound step consisting of a Ballonné, Glissade and close in 5th position.

Ballonné A Trois Temps: *Ba Luh Nay Ah Trwah Tauhm.* (Cecchetti)
A compound step in the Italian method consisting of Ballonee Devant, Temps Levé (Chassée) and Coupé Dessous.

Ballotté: *Bah Luh Tay.*
Tossed. Spring into the air bending both knees and landing on one foot with the other opening Effacé Devant or Derrière with a Développé. May also be done with straight legs.

Barre:
Hand rail to help support or balance dancer during exercises.

Bas, En: *Auhn Bah.*
Low.

Battement: *Baht Mauhn.*
Beat. A beating action of the straight or bent leg.

Battement Battu: *Baht Mauhn Ba Two.* (Petit Fouetté)

Open the foot to the side and whip it in sharply Sur Le Cou-De-Pied, Devant or Derrière . May also be done raised to the knee. (Battement Battu Retiré or Raccourci).

Grand Battement: *Grahn Baht Mauhn.*

Large beating. The working leg is raised from the hip A La Quatrieme Devant, A La Seconde, or A La Quatrieme Derrière , and closed again in 5th position.

Grand Battement Arrondi: *Grahn Baht Mauhn Ah Rohn Dee.*

A Grand Rond De Jambe En L'Air En Dehors or En Dedans, done in one strong movement from 5th position, or from 4th position A Terre to 4th position A Terre Devant and Derrière.

Grand Battement En Balancoire: *Grahn Baht Mauhn Auhn Bahlauhn Swar.*

Like a seesaw: continuous Grand Battements front and back passing through 1st position. (Also called Grand Battement Jeté and Grand Battement En Cloche.)

Grand Battement En Croix: *Grahn Baht Mauhn Auhn Krwah.*

Large Battements in form of a cross (one to the front, one to the side, one to the back, and one to the side).

Grand Battement Pointe: *Grahn Baht Mauhn Pwannt.*

A Grand Battement finishing Pointe Tendu (also called Grand Battement Fini Piqué and Grand Battement Jeté Pointe).

Battement Dégagé: *Baht Mauhn Day Gah Zhay.*

The working foot brushes briskly outward off the floor (front, side or back) and returns to 5th or 1st position (also called Battements Tendu Jetés or Battement Glissés).

Battement Développé: *Baht Mauhn Day Vluh Pay.*

Raise working foot to Retiré position (the knee) and open it front, side or back and close in 5th position.

Battement Fondu: *Baht Mauhn Fohn Dew.*

Plié on supporting leg and raise working foot Sur Le Cou-De-Pied, then straighten supporting leg and at same time extend working foot Pointe Tendu front, side, or back. May be done En L'Air and Relevé.

Battement Frappés: *Baht Mauhn Frah Pay.*

Beat, strike. The working foot beats the ankle of the supporting leg, then strikes the floor front, side or back. Also done as Doubles.

Petits Battements Sur Le Cou-De-Pied: *Peh Tee Baht Mauhn Sewr Leh Koo Deh Pee Ay.*

Small beatings on the ankle alternating front and back. Also called Battements Serre.

Battements Soutenus: *Baht Mauhn Soo Tuh New.*

From 5th position the working foot slides to front, side or back as supporting leg is bent in Demi-Plié, then rises to 5th position on Demi-Pointes.

Battement Tendu: *Baht Mauhn Tauhn Dew.*

The working foot slides from 5th position to 4th or 2nd position and returns to 5th without leaving the floor. (If foot is raised from floor, it becomes a Battement Degage, Battement Tendu Jeté, or Battement Glissé.)

Battement Tendu Relevé: *Baht Mauhn Tauhn Dew Ruh Luh Vay.*

From 5th position slide working foot to 4th or 2nd position A Terre, lower heel to floor and raise it again before closing in 5th position.

Batterie, Grand: *Grahn Baht Ree.*

Steps with beats and requiring Élévation as Cabrioles and Entrechats Volées.

Batterie, Petit: *Puh Tee Baht Ree.*

Steps with beats requiring little elevation, done quickly and brilliantly as Jeté Battus, Entrechat Trois, Quatre, and Cinq; also Royale and Brisés.

Battu: *Bah Tew.*

Beaten. Any step done with a beat is Battu, as Jeté Battu, Assemblé Battu.

Bourré: *Boo Ray*

A movement in which the toes never leave the floor, the legs appear to ripple and are always crossed. The dancer thus appears to glide in perpetual motion across the floor. Bourrées sideways always move toward the front foot. They may also be performed sur la place, as well as traveling in avant and en arrière.

Bras: *Brah.*

Arms.

Bras, Position De: *Poh Zee Syohn Deh Brah.*

Position of Arms. These vary in the French, Russian and Italian Systems. (See Positions.)

Brisé: *Bree Zay.*

Broken.

Dessus: *Deh Syew.*

Over. The working leg brushes from 5th position back to 2nd position then beats in front of other leg before returning to its original position in back.

Dessous: *Deh Soo.*

Under. The working leg brushes from 5th position front to 2nd position in the air, and beats in back of other leg before returning to its original position in front.

Volé: *Voh Lay.*

Flying. A Brisé landing on one foot with the other leg finished raised front or back.

Telemaque: *The Lay Mahk.*

A combination of steps done in $\frac{3}{4}$ time. Brisé Dessus, Royale, Entrechat Trios Derrière, Brisé En Arrière, Royale, Entrachats Trios Derrière.

- C -

Cabriole: *Cab Ree Ohl.*

Caper. May be done in all positions of the body.

Devant: *Duh Vahn.*

Front. Raise front leg in air, spring up, strike front leg with back leg and land on back leg. If the Cabriole is Ouverte the front leg remains raised. If Cabriole is Fermé the feet are closed in 5th position.

Derrière: *Deh Roe Air.*

Back. Same as Devant only done to the back.

Fouetté: *Fwettay.*

A Cabriole Devant followed by a Fouetté and landing in Arabesque Ouverte.

Italienne: *Ee Tah Lyen.*

The reverse of the Cabriole Fouetté in which the beat follows the Fouetté.

Cambre: *Kahm Bray.*

Arched. The bending of the body from the waist to the side or back.

Chainés: *Sheh Nay.*

Chain: Continuous fast turns in a straight line or a circle making a half turn on each foot. Also called Deboules and Petit Tours.

Changements De Pieds: *Shahn Zhmahn Duh Pyay.*

Spring up from 5th position and change feet in the air before landing in 5th position with the other foot front.

Changement Battu: *Shahn Zhmahn Ba Tyow.*

A Changement preceded by a beating of the calves of both legs. Also called Royale or Entrechat Royale.

Chassé: *Sha Say.*

Chased. (1) One foot chases the other by doing a sliding movement and a cutting movement; or Chassé (2) in the Italian method – Demi-Plié while sliding the working foot to an open position finishing in a Demi-Plié.

Chassé En Tournant: *Sha Say Ahn Toor Nauhn.*

Chassé turning.

Choreographer: Composer of dances.

Choreography: Dance composition.

Cinq: *Sank.*

Five.

Cinquieme: *Sank Yem.*

Fifth.

Ciseaux: *See Zoh.*

Scissors. Spring in the air opening both legs to 2nd position and land in 5th position. Another Pas De Ciseaux that is more difficult consists of a leap in the air with a Grand Battement Devant with R leg, Grand Battement En Balancoire with R leg while in air, and land in Arabesque on L foot.

Coda: Finale of a classical ballet in which principal dancers participate.

Contretemps: *Kohntr Tauhm.*

Against time (off beat).

Demi-Contretemps: *Deh Me Kohntr Tauhm.* (Italian)

Stand in 5th position, R foot front, spring into air brushing L foot Sur Le Cou-De-Pied back as you land on R, slide L foot through 1st and 5th front to 4th front in a Demi-Plié.

Contretemps: *Kohntr Tauhm.* (Italian)

Stand on R foot, L pointed back, spring in air and land on L foot with R foot Sur Le Cou-De-Pied front, slide R foot to 2nd position and close L foot 5th position back, finishing with a Demi-Contretemps.

Demi-Contretemps: *Deh Me Kohntr Tauhm.* (Russian)

Stand on R with L pointed back. Coupé Dessus on L and Tombe on R (done in one count). In the full Contretemps the L foot closes in 5th position back.

Cote, De: *Deh Koh Tay.*

Sideways.

Cou-De-Pied: *Koo De Pee Ay.*

Neck of the foot; ankle.

Coupé: *Koo Pay.*

Cut. One foot cuts the other away and takes its place.

Couru: *Koor Ru.*

Running – ran.

Croisé: *Krwa Say.*

Crossed. The dancer stands at an angle to the audience with one leg crossed in front or back. See Positions of the Body.

Croix, En: *Auhn Krwa.*

In the shape of a cross. The exercise is done front, side, back and side. May also be executed side, back, side, front; or back, side, front, side.

– D –

Danse: *Dauhns.*

Dance.

Danseur: *Dauhn Sehr.*

Male dancer.

Danseuse: *Dauhn Sehz.*

Female dancer.

Deboite: *Duh Bwah Tay.*

Disjointed. The working leg opens to side and closes in 5th position, back, as the dancer travels backwards. This is the reverse of Emboité Sur Les Pointes.

Deboules: *Duh Boo Lay.*

Rolling as a ball. A series of half turns done in a straight line or a circle, executed very quickly. Also called Chainés, Petits Tours.

Debut: *Day Bew.*

A dancer's first performance.

Dedans: *Duh Dauhn.*

Inward.

Degagé: *Day Ga Zhay.*

Disengaged. An extension of the leg to Demi-En-L'Air in any open position with the foot well arched. In the Italian method Degage also denotes a rotation of the working leg in the hip.

Dehors, En: *Auhn Duh Awr.*

Outward.

Demi: *Duh Mee.*

Half. A movement or pose executed half way.

Demi-Bras: *Duh Mee Brah.*

Half arms. Arms in midway position.

Demi-Détourné: *Duh Mee Day Toor Nay.*

Half Détourné. Pull up in 5th position and make a half turn toward the back foot on both feet, finishing with the opposite foot in front.

Demi-Hauteur: *Duh Mee Oh Tehr.*

Half height. Leg is raised to 45 degrees. Also called Demi-En-L'Air.

Demi-Pointes, Sur Les: *Seer Lay Duh Mee Pwehnt.*

On the half Pointes.

Demi-Plié: *Duh Mee Plee Ay.*
Half bend (of the knees with heels remaining on the floor).

Demi-Tour: *Duh Mee Tour.*
Half turn.

Derrière: *Dehr Yehr.*
Behind.

Dessous: *Duh Soo.*
Under.

Dessus: *Duh Seeh.*
Over.

Detiré: *Day Tee Ray.*
Drawn out. Stretch the leg by holding the foot with the corresponding hand.

Détourné: *Duh Toor Nay.*
Turned aside. A turn on Pointe or half Pointes in the direction of the back foot finishing with the opposite foot front.

Détourné D'Adage: *Duh Toor Nay Dan Dahzh.*
Start with R foot pointed back, make half turn R, to finish with R foot pointed front (dancer now has back to audience).

Détourné En L'Air: *Duh Toor Nay Auhn Lehr.*
From an Arabesque position, turn body slowly in direction of back leg to A La Seconde, or A La Quatrieme Devant.

Deux: *Duh.*
Two.

Deuxieme: *Duh Zee Yem.*
Second.

Devant: *Duh Vahn.*
In front.

Développé: *Day Vlo Pay.*
Unfolding of the working leg until it is fully extended in the desired position.

Développé Passe: *Day Vlo Pay Pah Say.*
Développé with the foot passing from front to back (Développé Passe Derrière) or the reverse (Développé Passe Devant). This may also be done Piqué, Relevé or Sauté.

Diagonale, En: *Auhn Dee Ag Guh Nal.*
In a diagonal.

Divertissement: *Dee Vehr Teehs Mauhn.*
A suite of short dances inserted in a classical ballet.

Dos Au Public: *Doh Oh Pyewb Leek.*
Back to audience.

Dos A Dos: *Doh Ah Doh.*
Back to back

Doublé: *Doob Lay.*
Double; e.g., Pirouette Double.

Droite, A: *Ah Drawaht.*
To the right.

– E –

Ecarté: *Ay Kar Tay.*
Spread. A position of the body in which the arms and legs are held in an oblique angle. (See description under Positions of the Body.)

Échappé: *Ay Shah Pay.*
Escaped. From a closed to an open position.

Échappé Sauté: *Ay Shah Pay Saw Tay.*
Spring in the air from a closed position, open legs and land in 2nd or 4th position.

Échappé Sur Les Pointes: *Ay Shah Pay Seer Lay Pwehnt.*
Demi-Plié in a closed position and spring to Demi-Pointes or Sur Les Pointes in 2nd or 4th position.

Effacé: *Eh Fa Say.*
Shaded. A position of the body in which the dancer stands at an oblique angle to the audience, leg front or back. See description under Positions of the Body.

Élancé: *Eh Lahn Say.*
Darting.

Élévation: *Ay Lay Vah Syohn.*
The ability of a dancer to attain height in dancing by springing, leaping, etc.

Emboité: *Auhm Bway Tay.*
Boxed in, encased. Jumps from one foot to the other, raising the legs, bent in a low Attitude position with feet passing in air. May be done Devant or Derrière. French school calls these Petits Jetés. Italian method calls them Jetés En Attitude.

Emboité En Tournant: *Auhm Bwah Tay Auhn Toor Nauhn.*
Emboité turning. These are Emboité Devant done in a straight line or a circle making a half turn in each Emboité. Also called Jetés Tours (Italian).

Emboité Sur Les Pointes: *Auhm Bwah Tay Seer Lay Pwehnt.*
On Pointes or Demi-Pointes. The dancer moves forward by opening the back leg to the side with a small movement and quickly closes it in 5th position front. The reverse of this is Deboite.

Enchaînement: *Auh Shehn Mauhn.*
A sentence or phrase of steps.

Enlèvement: *Auh Lehv Mauhn.*
The lifting of a dancer by her partner.

Ensemble: *Ahn Sahnbl.*
A group of dancers.

Entrechat: *Auhntr Shah.*

A beaten spring in the air in which the legs cross repeatedly, even numbers finish on two feet and odd numbers finish on one foot.

Trois: *Trwah.*

Three movements – beat, open, beat.

Derrière : *Dehr Yerh.*

Spring in air from 5th position R foot front, beat legs together, open legs to small 2nd position and land on L foot with R foot Sur Le Cou-De-Pied Derrière .

Devant: *Duh Vauhn.*

Reverse of Derrière .

Quatre: *Kahtr.*

Four movements – open, beat, open, beat. Feet make two crossings.

Cinq: *Sank.*

Do an Entrechat Quatre and land with one foot raised Devant or Derrière .

Six: *Sees.*

Six movements – three crossings of feet.

Sept: *Set.*

Do an Entrechat Six and land on one foot with the other Sur Le Cou-De-Pied Devant or Derrière .

Huit: *Hweet.*

Eight movements – four crossings of feet.

Entrechat Six De Volée: *Auhntr Shah Sees Deh Vo Lay.*

This is used in both the Russian and Italian methods. The French School calls it Entrechat Cinq De Volée. After a Glissade Derrière R, raise R leg A La Seconde and spring in the air, beat L foot in back, change feet and beat, and change feet once more before landing in 5th position, R foot front.

Entrechat Cinq Ouvert: *Auhntr Shah Sank Oo Vairt.* (French)

Spring in air from 5th position and execute Entre Chat Quatre before landing in 2nd position.

Entrechat Cinq Fermé: *Auhntr Shah Sank Fehr May.* (French)

Spring in air from 2nd position and execute an Entrechat Quatre before landing in 5th position.

Entré

e: *Ahn Tray.*

Entrance.

Entrelacé: *Ahn Truh Lah Say.*

Interlaced.

Enveloppé: *Ahn Vluh Pay.*

A movement in which the working leg swings from the back with a Grand Rond De Jambe and slips into the Cou-De-Pied or Raccourci position while the body is turning En Dedans-Relevé or Sauté. (Italian method calls this Fouetté Pirouette En Dedans.)

Epaulé: *Ay Poh Lay.*

Shouldered. A position of the body in which the front shoulder is brought forward (Arabesque Epaulé). For description see Positions of Body.

Epaulement: *Ay Pohl Mahn.*

A term for a movement of the body above the waist in which one shoulder is brought forward and the head turned towards the forward shoulder.

Exercices A La Barre: *Ex Ehr Sees Ah Lah Bahr.*

Exercises at the Barre.

Exercices Au Milieu: *Ex Ehr Sees Oh Meehl Yeh.*

Exercises similar to those done at the Barre, but without its support (Center Practice).

Extension: *Ex Tnuhn Syohn.*

Term to describe the ability of dancer to hold stretched leg in air.

– F –

Face, En: *Ahn Fass.*

Facing front.

Failli: *Fah Yee.*

Giving way. Spring into the air from 5th position R foot front, turn slightly to R and land on R foot, with L raised back, then immediately slide L foot through 1st position to 4th position Croisé Devant, finishing Demi-Plié with the weight on L foot (similar to Italian Demi-Contretemps).

Fermé: *Fehr May.*

Closed.

Flic-Flac: *Fleek Flahk.*

From 2nd position whip the R foot Sur Le Cou-De-Pied Devant, open to 2nd position and whip the foot Sur Le Cou-De-Pied Derrière. The foot Flics or brushes the floor as it is whipped in towards the ankle. The whipping movement is called Battement Battu (Russian) or Petit Fouetté Devant or Derrière (Italian). The movement may be done in reverse finishing Devant, and may be done En Tournant.

Fondu, Fondue: *Fohn Dew.*

Melted. In Ballet it is a Plié on the supporting leg. A step may be described as Fondu if the dancer lands in Plié on one foot and then places the other foot in 5th position with a slow careful movement.

Fouetté: *Fweh Tay.*

Whipped.

Demi: *Duh Mee.*

The dancer faces the front with R leg raised A La Seconde and with a sharp movement turns into an Arabesque pose.

Grand: *Grahn.*

The dancer faces the R side of stage, or Corner 1, raises the R leg front and whips into Arabesque facing the L side of stage. This may be done Piqué, Relevé or Sauté.

Grand Fouetté En Tournant: *Grahn Fweh Tay Ahn Toor Nahn.*

The dancer steps on R foot to face Corner 4 (R leg back corner), springs into air with L leg raised high A La Quatrième Devant, turns sharply to R to land in Arabesque facing Corner 2. This may be done Piqué, Relevé or Sauté.

Petit Fouetté, or Battement Battu: *Puh Tee Fweh Tay or Baht Mauhn Bah Tyew.*

From 2nd position the working foot is whipped in quickly Sur Le Cou-De-Pied or Raccourci. May be done Piqué, Relevé or Sauté and En Tournant. (Flic-Flac En Tournant)

Fouetté Rond De Jambe En Tournant: *Fweh Tay Rohn Duh Zhahmb Ahn Toor Nahn.*

The dancer opens the R leg to the front, throws it quickly to the R to 2nd position with a Demi-Grande Rond De Jambe En L'Air Relevé, then whips R foot to L knee while turning R. Italian method – called Fouetté Pirouette.

Frappé: *Fra Pay.*
See Battement Frappé.

— **G** —

Gargouillade: *Gar Goo Yad.* (French and Italian)

Gurgling or rumbling. A Pas De Chat with Petits Rond De Jambe In L'Air added. (Russian – Rond De Jambe Doublé)

En Dehors: *Ahn Duh Awr.*

5th position R foot front. Execute a Double Rond De Jambe En Dehors with R leg, Pas De Chat R with a Rond De Jambe En L'Air En Dedans with L foot before closing in 5th position front. This step frequently is preceded by a Coupé Dessous.

En Dedans: *Ahn Duh Dahn.*

5th position R foot back. Execute a Rond De Jambe En L'Air En Dedans with R leg, Pas De Chat R and finish with a Double Rond De Jambe En L'Air En Dehors with L foot before closing in 5th position front.

Volé: *Vo Lay.*

5th position R foot back. Execute a Rond De Jambe En L'Air En Dedans finishing Raccourci (foot at knee), spring in air to land on R foot in Effacé position with L foot passing R knee and opening to Effacé Devant touching floor, or in the air. This may also be done Croisé.

Gauche, A: *Ah Gohsh.*
To the left.

Genou, Le: *Leh Zhnoo.*
The knee.

Glissade: *Glee Sahd.*

A gliding step from 5th position to 5th position starting and ending in Demi-Plié.

Changé: *Shahn Jay.*

Dessous and Dessus. 5th position R foot front, Glissade R finishing with L foot front (Dessous); another Glissade R and finish R foot front (Dessus).

Derrière: *Dehr Ree Air.*

Glissade with back foot leading and finishing in back.

Devant: *Duh Vahn.*

Glissade with front foot leading and finishing in front.

En Avant: *Ahn A Vann.*

This Glissade moves forward En Avant, Croisé En Avant, or Effacé En Avant, with front foot leading and finishing in front.

En Arrière: *Ahn Ahr Yehr.*

The reverse of En Avant.

Precipitée: *Pre Cec Pee Tay.*

Hurried. A quick Glissade used to anticipate the beat, and smaller in size than the ordinary Glissade.

Sur Les Pointes: *Sewr Lay Pwehnt.*

Step out on Pointe, close in 5th position on Pointe and Demi-Plié.

Glissé: *Glee Say.*

Gliding, gliding. A movement, not a step, in Ballet.

Grand: *Grahn.*
Large.

- H -

Haut, En: *Auhn Oh.*

Up or high.

Hauteur, A La: *Ah Lah Oh Tehr.*

To the height. The working leg raised hip high.

- J -

Jambe, La: *Lah Zhahmb.*

The leg.

Jeté: *Zeh Tay.*

Thrown. A leap in any direction throwing weight from one foot to the other.

Jetés Battements: *Zeh Tay Baht Mauhn.*

These are Jetés with Battements Frappés Doubles and may be done En Avant and En Arrière .

Battu: *Bah Tyew.*

A Jeté with a beat while in the air.

Bateau: *Bah Toh.*

See Ballotté. (Jeté Bateau is a term of the French School.)

Devant, or Dessus: *Duh Vauhn or Duh Syew.*

5th position R foot back. Brush R foot to side, spring in air and land on R foot with L foot Sur Le Cou-De-Pied Derrière.

Derrière, or Dessous: *Dehr Yehr or Duh Soo.*

5th position R foot front. Brush R foot to side, spring in air and land on R foot with L foot Sur Le Cou-De-Pied Devant.

En Arrière: *Auhn Ahr Yehr.*

Spring backwards onto one foot with the other Sur Le Cou-De-Pied Devant or A La Quatrieme Devant.

En Avant: *Auhn Ah Vauhn.*

Spring forward landing on one foot with the other Sur Le Cou-De-Pied Derrière or open to 4th position Derrière .

En Avant, Grand Jeté: *Grahn Jeté Ah Vauhn.*

Start with a Glissade or Pas Couré to gain momentum, then spring forward in the air in a large Jeté with leading leg in Grand Battement and back leg stretched in Arabesque, or back leg in an Attitude position, and land on forward foot in same pose.

En Tournant: *Auhn Toor Nauhn* (Russian), or Tour De Rein: *Toor Duh Rehn* (French).

Tombe Croisé Devant, Coupé Dessous making quarter turn and finish with a Jeté En Avant making a turn in the air to land on the other foot in an Attitude Croisé Derrière.

En Tournant Par Demi-Tours: *Auhn Toor Nauhn Pahr Duh Mee Toor.* (French)

Jetés done traveling in a straight line and making a half turn on each Jeté. Italian – Jeté Tours.

En Tournant Par Terre: *Auhn Toor Nauhn Pahr Tehr.*

Jeté En Avant as far as possible, but close to the floor and land in Arabesque pose, and finish with a Coupé Dessous En Tournant (spring into air from supporting foot, making a full turn in the air and land on other foot with free foot Sur Le Cou-De-Pied Devant).

Enveloppé: *Ahnv Law Pay.*

Stand in 5th position R foot front, or on R foot with L pointed back. Execute a Grand Rond De Jambe En L'Air En Dedans with L leg and spring into the air making a full turn R to land on L foot with R foot Sur Le Cou-De-Pied Devant, or Retiré, or in Attitude or Arabesque.

Fermé De Cote: *Fehr May Duh Koh Tay.*

Done like a Glissade only jump high in the air from one foot to the other, instead of gliding along the floor.

Fondu, Fondue: *Fohn Dyew.*

Done like a Jeté Fermé except that the closing leg finishes Sur Le Cou-De-Pied, or is carefully placed in 5th position with a delayed action.

Fouetté: *Foo Eh Tay.*

Grand Jeté En Avant from L, at the height of the jump turn sharply to L a half turn to face opposite direction and land on R foot with L leg raised in front.

Grand Jeté Entourant: *Grahn Zeh Tay Ahn Toor Nauhn. (Entrelacé)*

A large throwing step turning in air. Step forward to 4th – Plié – Grand Battement R forward. Spring into air making ½ turn L at top of the jump – Grand Battement back L – landing in Fondu on R. Arms should be En Haut at top of jump.

Volé De Cote: *Voh Lay Duh Koh Tay.*

Start with a Glissade or Pas Couru to gain momentum and execute a Grand Jeté A La Seconde landing in Attitude or Arabesque Croisé Derrière.

- L -

Lecon: *Leh Sohn.*

Lesson.

Leotard: *Lay Oh Tar.*

Tight fitting garment for trunk of body, made of a fabric permitting freedom of body movement.

Ligne: *Leehn.*

The line or form of the body.

- M -

Maillot: *May Yoh.*

Tights.

Mains, Les: *Lay Mehn.*

The hands.

Maitre De Ballet:

The person responsible for rehearsing ballets in the repertoire and for giving the company classes (Ballet Master).

Manege, En: *Auhn Mauhn Ehzh.*

Any sequence of steps or turns done in a circle around the state.

Method: *Meh Tohd.*

French, Italian and Russian. The French school has grace and elegance, the Italian stresses brilliance, and the Russian method is a combination of both, with the French dominant. In the U.S.A., the recognized methods are followed by many, while others combine them to suit their students' physiques and temperaments.

Milieu, Au: *Oh Meehl Yeh.*

In the middle or center. See Exercices Au Milieu.

Mime: *Meem.*

To tell a story or express an emotion with gesture and facial expression (mimic).

Movements:

The seven movements in dancing are:

Elancer: *Eh Lahn Say.*
To dart.

Etendre: *Eh Tauhn Dray.*
To stretch.

Glisser: *Glee Say.*
To glide.

Pliér: *Plee Yay.*
To bend.

Relevér: *Reh Leh Vay.*
To rise.

Sautér: *Saw Tay.*
To jump.

Tourner: *Toor Nay.*
To turn.

– O –

Opposition: *Oh Poh See Shyon.*

Relationship of the arms to the legs. The arm position is in opposition to the working leg or a relationship of one arm to the other, one forward and one back.

Ouvert: *Oo Vehr.*
Open.

– P –

Par Terre: *Pahr Tehr.*
On the ground (same as A Terre).

Pas: *Pah.*
Step or dance (as Pas Seul or Pas De Deux).

Pas Couru: *Pah Koo Ryew.*
Running steps to gain momentum for a Grand Jeté or an Assemblé En Tournant Battu.

Pas De Basque: *Pah Duh Bahsk.*

A step in three counts originating in the folk dances of the Basques. May be done Glissé or Sauté, En Avant or Arrière (3 changes of weight).

Pas De Bourrée: *Pah Duh Boo Ray.*

Step of Bourrée, an old French dance.

Dessous: *Duh Soo.*
Step back, side, front.

Dessus: *Duh Syew.*
The reverse of Dessous (Front, side, back).

Devant: *Duh Vauhn.*
Step front, side, front.

Derrière: *Deh Yehr.*
Step back, side, back.

En Avant: *Auhn Ah Vauhn.*
Forward, without changing feet.

En Arrière: *Auhn Ahr Yehr.*
Backward, without changing feet.

En Tournant: *Auhn Toor Nauhn.*
May be done En Dedans (Desus) or En Dehors (Dessous).

Piqué: *Pee Kay.*
A Pas De Bourrée in which the working foot is raised Sur Le Cou-De-Pied, or Retiré.

Milieu: May be done En Avant – En Arrière .

Couru: *Koo Ryew.*
A run on Pointes or Demi-Pointes with small, even steps with the feet close together in 5th position or 1st position. May be done forward, backward, or turning in place.

Melee:
A series of Bourrée Changés done alternately right and left.

Pas De Chat: *Pah Duh Shah.*
(Step of cat) 5th position R foot back, raise R foot to L knee, spring in air raising L foot to R knee and land on R foot quickly closing L foot in 5th position Demi-Plié. This is the French and Italian version. In the Russian Pas De Chat start from 5th position R foot back (or 4th position), raise R leg back in a small Attitude, spring in air and raise L leg back in small Attitude, land on R foot and slide L foot through 1st position Croisé En Avant. (This Pas De Chat is also finished in 5th position.)

Pas De Cheval: *Pas Duh Shvahl.*
Called step of the horse because it resembles a horse pawing the ground. The R foot is pointed front. Brush R foot in to L knee and open it with a Développé Devant and return it to Pointe Tendu Devant. This may also be done Relevé on supporting leg or Sauté.

Pas De Deux, Grand: *Grauhn Pas Duh Duh.*
Great dance for two, usually in five parts. Entree and Adage for the two dancers, solo for the girl, solo for the boy, and Coda for both.

Pas Marche: *Pah Mahr Shay.*
A dignified and stylized marching step done with or without the Développé En Avant before step.

Passé-Pied: *Pahs Pyay.*
Small Jetés finished Pointe Tendu. May be done Devant, Derrière and De Cote.

Pas De Poisson: *Pah Duh Pwah Shon.*
See Temps De Poisson.

Passé: *Pah Say.*
Passed. A movement in which the foot of the working leg passes the knee of the supporting leg from one direction to another as in Développé Passe Devant.

Pas Seul: *Pah Suhl.*
Solo dance.

Penché: *Pauhn Shay.*
Leaning as in Arabesque or Attitude Penche in which the body is low and the leg raised high in the back.

Petit: *Peh Tee.*
Small. (Also Petite: *Peh Teet*)

Petits Tours: *Peh Tee Tour.*
See Chainés Tours.

Pied: *Pyay.*
Foot.

Piqué: *Pee Kay.*

A step onto Pointe or Demi-Pointe. Also a descriptive term used to denote the picking manner in which a step is executed.

Piqué Détourné: *Pee Kay Day Toor Nay.*

Piqué R on R foot close L in 5th position back and turn in direction of back foot (Détourné).

Piqué Enveloppé: *Pee Kay Auhn Vehl Oh Pay.* (French)

Piqué on R foot cross L foot over and turn R on both feet. Also: Tour De Basque (Russian), Tour En Cinquieme (Italian).

Piqué Tours or Pose Tours or Piqué Tourne: *Pee Kay Toor or Poh Zay Toor or Pee Kay Toor Nay.*

En Dedans: *Auhn Duh Dauhn.*

Step onto the Pointe of the R foot turning R with L foot Sur Le Cou-De-Pied Derrière, or Retiré. At the completion of the turn Demi-Plié on L foot with R foot extended Devant.

En Dehors: *Auhn Duh Ohr.*

Step flat onto the R foot to the right and cross L foot over, step on Pointe of L foot turning En Dehors with R foot Sur Le Cou-De-Pied Devant or Retiré.

Pirouette: *Pee Roo Eht.*

Turn or spin on one foot.

En Dedans: *Auhn Duh Dauhn.*

A turn in the direction of the supporting leg.

En Dehors: *Auhn Duh Ohr.*

A turn in the direction of the working leg.

Sur Le Cou-De-Pied: *Seer Leh Koo Duh Pyay.*

A turn with the foot raised to the ankle.

En Attitude, or Arabesque: *Auhn Ah Tee Tewd, or Ah Rah Besk.*

A turn in Arabesque or Attitude. Also called Tour En Arabesque and Tour En Attitude.

A La Seconde: *Ah Lah Seh Kon.*

A turn with one leg raised in 2nd position.

Grande: *Grahnd.*

A series of Pirouettes, sometimes Pirouettes A La Seconde with a Relevé between each turn.

Sometimes a preparation of hopping very quickly on one foot to gain momentum and then Relevé A La Seconde, En Attitude, or Arabesque and turn several times before hopping again. The Grande Pirouette is finished by pulling in the working leg and turning several times before lowering the foot to the floor.

Place, Sur: *Seer Plahs.*

In place. A step or steps done on the spot.

Plié: *Plee Yay.*

A bending of the knees.

Demi: *Duh Mee.*

Half bend of knees without raising heels.

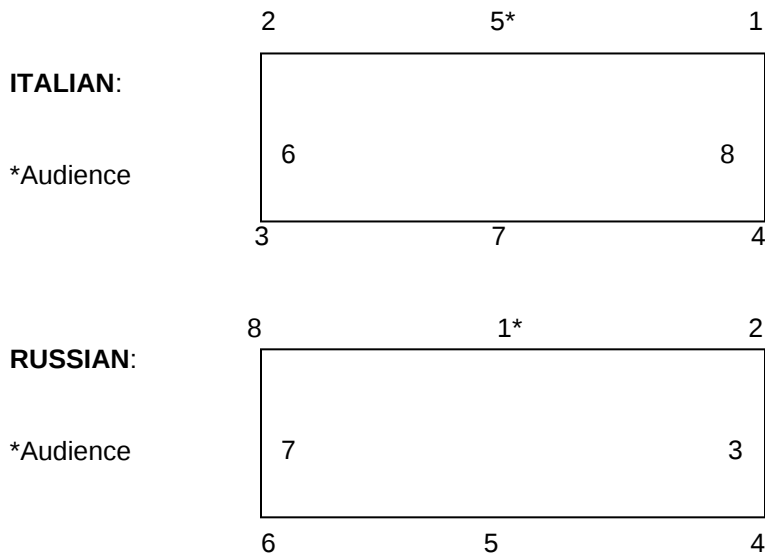
Grand: *Grauhn.*

Full bend of the knees until the thighs are horizontal.

Pointe Tendu: *Pwehnt Tauhn Dew.*

Leg extended with toe pointed A Terre. Also called Piqué A Terre.

Points of the Practice Room:



Pointes, Sur Les: *Seer Ley Pwehnt.*
On the Points.

Polka:
Hop, step, close step. May be done forward, side or back. Most commonly in 2/4 time signature.

Porte: *Pohr Tay.*
Carried. A step which is traveled, or a girl being carried by her partner.

Port De Bras: *Pohr Duh Brah.*
Carriage of the arms. A series of movements made by passing the arm/arms through various positions.

Posé: *Poh Zay.*
A posing step on to Demi or full Pointe (as to Piqué into a pose).

Positions of the Arms: *Poh Zee Syohn.*
Each method has its own set of arm positions. The Italian has five standard, with two 4th and three 5th positions. The French has a preparatory and five standard positions. The Russian has a preparatory and three standard positions.

ITALIAN:

1ST Arms are rounded, held at sides, fingers close to thighs.

2nd Arms are extended out from the shoulders with the elbow slightly lower than the shoulder and the wrist slightly lower still, palms of the hands face the audience.

Demi-Seconde: *Duh Mee Seh Kohnd.*

The arms are lowered to a position half way between 2nd and 1st.

3rd One arm is rounded and held in low 5th so that the small finger touches front of thigh while the other arm is held in Demi-Seconde.

4thEn Avant: *Auh Ah Vauhn.*

One arm held in 5th front and the other in 2nd.

En Haut: *Auhn Oh.*

One arm is held in 5th high and the other in 2nd.

5th When arms form a circle they are in 5th. There are three 5ths:

En Bas: *Auhn Bah.*

(low) Rounded arms held in low circle so little fingers touch front of thighs, palms up.

En Avant: *Auhn Ah Vauhn.*

(in front) Rounded arms held in circle in front of the body at base of sternum, palms facing inward.

En Haut: *Auhn Oh.*

(high) Rounded arms held in circle over head, palms down.

FRENCH:

Preparatory: Rounded arms held low in a slightly opened circle, fingertips touching thighs.

1st Rounded arms held in a circle in front of body at base of sternum. Palms face body, elbows raised.

2nd Arms extended out to side from 1st position. Palms front, elbows raised.

3rd One arm rounded held over head with palm inward, other arm held out at shoulder height to 2nd position.

4th One arm rounded held over head while other is held out rounded in front of body at base of sternum.

5th Arms rounded in circle over head, palms face inward.

RUSSIAN:

Preparatory: Rounded arms held low in front of body, fingers close but not touching, in front of thighs. Elbows rounded.

1st Rounded arms form circle in front of body at base of sternum, palms face body.

2nd Arms extended to side from shoulders with area from elbow to wrist held on same level as elbow. Elbows rounded, palms face front.

3rd Rounded arms held in circle over head. Palms inward, fingers close but not touching.

Positions of the Body (Using Italian points of room)

Croisé Devant: *Krwah Zay Duh Vauhn.*

Crossed in front. Stand on L, R toe pointed to Cor. 2, body facing Cor. 2, L arm raised En Haut, R arm in Demi-Seconde, head inclined to low arm, eyes to Wall 5.

A La Quatrieme Devant: *Ah Lah Kaht Ree Yem Duh Vauhn.*

To the 4th front. Stand on L, R toe pointed to Wall 5, body facing Wall 5, both arms stretched to 2nd, eyes on Wall 5.

Ecarté: *Eh Kar Tay.*

Spread. Stand on L, R toe pointed to Cor. 1, body facing Cor. 2, L arm slightly below 2nd, R arm 5th En Haut, head turned R, eyes on Cor. 1, or raised to look in R palm (Italian).

Effacé: *Eh Fah Say.*

Shaded. Stand on L, R toe pointed to Cor. 1, body facing Cor. 1, L arm 5th En Haut, R arm Demi-Seconde, head turned and inclined L, eyes on Wall 5.

A La Seconde: *Ah Lah Seh Kohnd.*

To the second. Stand on L, R toe pointed to Wall 8, body facing Wall 5, both arms stretched to 2nd, eyes on Wall 5.

Epaulé: *Eh Pawl Lay.*

Shouldered. Stand on L, R toe pointed back to Cor. 4, body facing Cor. 2, L arm stretched back in Arabesque, R arm stretched forward in Arabesque, head slightly turned, inclined R, eyes half way between Cor. 2 and Wall 5.

A La Quatrieme Derrière: *Ah Lah Kaht Ree Yem Dehr Yehr.*

To the 4th back. Stand on L, R toe pointed back to Wall 7, body facing Wall 5, both arms stretched to 2nd, eyes on Wall 5.

Croisé Derrière: *Krwah Zay Dehr Yehr.*

Crossed in back. Stand on L, R toe pointed back to Cor. 3, body facing Cor. 1, L arm 5th En Haut, R arm Demi-Second, head inclined to low arm, eyes on Wall 5.

Positions of the Feet

1st Heels together, toes turned out.

2nd Feet apart, toes outward, opened almost a foot depending on length of leg.

3rd Heel of front foot touching middle of other foot, toes outward.

4th There are three 4th positions:

Ouvert: One foot in front of 1st position about 12" forward, toes turned out.

Fermé: One foot in front of 3rd position about 8" forward, toes turned out.

Croisé: One foot in front of 5th position about 8" forward, toes turned out.

5th The feet are crossed so that the first joint of the big toe shows beyond either heel, toes turned outward (Heel to toe).

Positions of the Head

Erect, inclined, turned, raised and lowered.

Posture (Body alignment)

Pelvis must be centered, not tipped forward or back. Abdomen pulled in and lifted; Derrière pulled down, diaphragm raised; shoulders dropped naturally downward and open; head erect, eyes looking forward; arms held down, rounded from the shoulder blades to the fingertips and slightly forward from the body.

Premiere: *Preh Myehr.*

First.

Preparation: *Preh Par Ray Syon.*

Preparatory movements.

Promenade, En: *Auhn Prohm Nahd.*

The dancer turns slowly in place on one foot while holding a pose in Arabesque, Attitude, etc. In a Pas De Deux the girl is supported on Pointe by her partner who turns her slowly.

– Q –

Quatre: *Kahtr.*

Four.

Quatrieme: *Ka Tree Em.*

Fourth.

– R –

Raccourci, or Retiré: *Rah Koor See or Reh Tee Ray.*

1. An extended foot is drawn into the supporting leg (Raccourci-shortened).

2. The foot is drawn up from 5th position to touch the knee of the supporting leg (Retiré-withdrawn).

Either Raccourci or Retiré are commonly used to cover both 1 and 2.

Ramassé: *Rah Mah Say.*
Picked up.

Relevé: *Reh Leh Vay.*

Relifted. Generally the raising of the body to Pointe or Demi-Pointe.

Devant: *Duh Vauhn.*

Spring on to Pointe raising the front foot to ankle or knee Devant.

Derrière: *Dehr Yehr.*

Spring onto Pointe raising the back foot to ankle or knee Derrière .

Passe En Avant: *Pah Say Auhn Ah Vauhn.*

Spring onto front Pointe raising back foot to knee and passing it to 5th position Devant.

Passe En Arrière: *Pay Say Auhn Ahr Yehr.*

Spring onto Pointe raising front foot to knee and passing it to 5th position Derrière .

Renversé: *Rahn Vehr Say.*

Reversed or upset. The bending of the body during a turn in which the normal balance is upset, but not the equilibrium. The upper body inclines side, back and sideways, in reverse to the lower body.

Retiré: *Reh Teeh Ray.*

Withdrawn. (See Raccourci.) May be done Relevé and Sauté.

Reverence: *Rehv Rauhns.*

Curtsy or bow.

Rond De Jambe: *Rohn Duh Zhahmb.*

Circle of the leg.

A Terre: *Ah Tehr.*

On the ground. The working foot does not leave the ground. May be done En Dehors and En Dedans.

A Terre, Grand: *Grahn Ah Tehr.*

The supporting leg is Fondu, and the Rond De Jambe stays on the ground and may be en Dehors or En Dedans.

En L'Air: *Ahn Lehr.*

In the air. A circle of the leg En Dehors or En Dedans, starting in 2nd position with the leg closing to pass at knee or mid-calf and opening again to 2nd.

En L'Air Grand: *Grahn Auhn Lehr.*

The working leg passes from A La Quatrieme Devant through Seconde, A La Quatrieme Derrière (En Dehors) or the reverse (En Dedans).

Balancé: *Bah Lauhn Say.*

An Italian term for a Grand Rond De Jambe En L'Air En Dehors and then one En Dedans, or vise versa, done quickly and successively.

Jeté Grand: *Grahn Zeh Tay.*

See Grand Battement Arrondi.

En L'Air Sauté: *Auhn Lehr Saw Tay.*

Spring into the air and execute a Rond De Jambe En L'Air and land on supporting leg as the other opens to 2nd position En L'Air. If the working leg starts in front the Rond De Jambe is En Dehors; if the working leg starts in back the Rond De Jambe is En Dedans. This may also be performed with a Double Rond De Jambe En L'Air. Rond De Jambe En L'Air may also be done with a Piqué or Relevé on the supporting leg.

En L'Air En Tournant: *Auhn Lehr Auhn Toor Nauhn.*

Rond De Jambe En L'Air performed En Dehors or En Dedans while doing a Promenade on the supporting leg.

Fermé: *Fehr May.*

Rond De Jambe En L'Air Sauté, Piqué or Relevé finished in 5th position Devant or Derrière . When the working leg finishes in 2nd position En L'Air it is called Oeverte.

Piqué: *Pee Kay.*

This is Rond De Jambe A Terre executed by tapping the pointed foot front side, back and closing in 1st position or 5th position. May also be done En Dedans (back, side, front).

Rotation: *Roh Tay Syohn.*

The rotating of the leg in the hip.

Royale: *Rwah Yahl.*

A Changement preceded by a beat. Also called Changement Battu and Entrechat Royale.

Royale Doublé: *Rwah Yahl Doob Lay.*

An Entrechat Quatre preceded by a beat.

– S –

Sauté: *Saw Tay.*

Jumped, jumping. When added to the name of a step, that step is performed jumping as in Rond De Jambe En L'Air Sauté.

Saut De Basque: *Soh Duh Bausk.*

Step R and brush L leg (passing through 1st position) to A La Seconde, spring into air and complete turn landing on L foot with the R foot front of knee. This may be done with a double turn in the air and also with beats.

Saut De Chat: *Soh Duh Shah.*

French term for Pas De Chat.

Second, A La: *Ah Lah Seh Kohnd.*

To the 2nd position.

Sept: *Seht.*

Seven.

Serré: *Seh Ray.*

Tight, close

Simple: *Sampl.*

Simple, as in Sissonne Simple (Temps Levé).

Sissonne: *See Sohn.*

Named for originator of the movement.

Simple Derrière: *Sampl Dehr Yehr.* (Russian)

Spring into air from 5th position and land on front foot, with the back foot raised Sur Le Cou-De-Pied Derrière . (Italian – Temps Levé)

Simple Devant: *Sampl Duh Vauhn.* (Russian)

Spring into air from 5th position and land on back foot with front foot raised Sur Le-Cou-De-Pied Devant. (Italian – Temps Levé)

Passe Derrière: *Pah Say Dehr Yehr.*

5th position, R foot front. Spring into the air and land on L foot and R foot Sur Le Cou-De-Pied Derrière.

Passe Devant: *Pah Say Duh Vauhn.*

Opposite of Sissonne Passe Derrière.

Simple En Tournant: *Sampl Auhn Toor Nauhn.*

5th position, R foot front. Spring into air making a full turn R to land on L foot with R foot Sur Le Cou-De-Pied Devant. May also be done En Dadans by turning R and landing on R foot with L foot Sur Le Cou-De-Pied Devant. (Italian – Temps Levé En Tournant)

Ouvert: *Oo Vehr.*

This Sissonne is done with a spring from two feet and landing with one opened to the front, side or back. May be done En Avant, En Arrière, De Cote, En Tournant and En Développé.

Fermé: *Fehr May.*

Spring from two feet and finish on one foot and close to 5th. May be done En Avant, En Arrière, De Cote, Dessous and Dessus.

Doublee: *Doo Blay.*

A compound step consisting of a Sissonne Ouverte De Cote, Coupé and Assemblé. May be done Dessous or Dessus. (Italian – Sissonne Retombe)

Fondu: *Fohn Dyew.*

A Sissonne Fermé landing on one foot with the other Sur Le Cou-De-Pied. The raised foot may also be closed in 5th position with a delayed action. (Fondu is sometimes spelled Fondue in this movement.)

Tombe: *Tohm Bay.*

Spring into air from 5th position, land on one foot and immediately fall forward or backward on the raised foot. May be done De Cote or Devant, Derrière, Croisé or Effacé.

Fermé Battu: *Fehr May Bah Tew.*

May be done En Avant, En Arrière, or De Cote. Also called Entrechat Cinq Ramasse.

En Avant: *Auhn Ah Vauhn.*

5th position, R foot front. Spring forward into air, beat L leg in front of R leg and then open it to back. Land on R foot and immediately close the L foot in back.

En Arrière: *Auhn Ahr Yehr.*

Reverse of En Avant.

Changé: *Shauhn Zhay.*

Spring from 5th position and change feet before landing on one, and immediately closing the other foot in 5th position. May be done En Avant and En Arrière.

Six: Sees.

An Entrechat step with six moves. Jump from 5th position R foot front, beat R foot back, R foot front and close R foot back in 5th position.

Soubresaut: *Sooh Breh Soh.*

Sudden bound. A spring from 5th position with legs tightly crossed and feet pointed. May be done En Avant, Croisé or Effacé. The landing is in 5th position without change of feet. A Soubresaut on Pointe is Sous-Sous.

Sous-Sous or Sous-Sus: *Soo Soo or Soo Seeh.*

This is a Relevé in a tight 5th position done with a spring onto Pointe or Demi-Pointe with Elancé.

Soutenu: *Soo Teh New.*

Sustained. Plié on supporting leg opening working leg to front, side or back. Then spring up in 5th position on Pointe or Demi-Pointe without bending working leg.

Assemblé Soutenu: *Ah Sauhm Blay Soo Tew Neeh.*

At finish of each Assemblé straighten knees and Plié again to continue.

En Tournant: *Auhn Toor Nauhn.*

Swing working leg in a Grand Rond De Jambe A Terre En Dedans to Croisé Devant, pull up to 5th position facing back of stage and finish turn with a Demi-Détourné (half turn in direction of back foot).

Spotting:

While turning, a dancer uses head movement and focus of eyes thus: the eyes focus at a particular spot and the head is the last to leave the focus on that spot, then is the first to arrive again as the body completes the turn; i.e., the head is the last to leave and then snaps around to be the first to arrive.

- T -

Temps: *Tauhn.*

Time, step or movement in which there is no transfer of weight.

Temps De Cuisse: *Tauhn Duh Kweess.*

Thigh movement. Move the working foot from 5th position and quickly replace it and execute a small Sissonne Fermé. May be done Dessous, Dessus, En Arrière, En Avant.

Dessous: *Duh Soo.*

5th position, R foot front. Open R foot to side and close in back with Demi-Plié and execute a small Sissonne Fermé Derrière.

Dessus: *Duh Syew.*

Reverse of Dessous.

En Arrière: *Auhn Ahr Yehr.*

Point front foot and quickly close it in 5th position front with Demi-Plié and execute a small Sissonne Fermé En Arrière.

En Avant: *Auhn Ah Vauhn.*

Reverse of en Arrière.

Temps De Fleche: *Tauhn Duh Flehsh.*

Step of the Arrow. Raise R leg straight front, spring into the air and bend the knee as the L leg does a Développé over it and land on R leg with L leg En L'Air. Temps De Fleche may also be done with straight legs.

Temps De Poisson: *Tauhn Duh Pwah Sohn.*

Step of the Fish. Also called Soubresaut Poisson. This is a Soubresaut with the back well arched and head and feet well back. The step may be finished by landing on R foot with L leg stretched back.

Temps Levé: *Tauhn Ley Vay.*

A hop off one foot while the other is held in a position or a spring off both feet in which one is raised immediately to a position and held while dancer lands on one foot. The latter is also called Sissonne Simple. Temps Levé may be done Sur Le Cou-De-Pied Devant and Derrière En Arabesque or Attitude, and En Tournant.

Temps Lié: *Tauhn Lee Ay.*

Connected movement. An exercise for center practice composed of sliding movements using 2nd and 4th and closing in the 5th position, with Port De Bras. The sliding movement is called a Chassé in the Italian system and a Temps Lié in the Russian system. It may be done En Avante and En Arrière.

Tendu: *Tauhn Dyew.*

Stretched.

Termine: *Tehr Mee Nay.*

Ended. Indicates a step is to be finished in a certain manner as Pirouette En Dehors Termine En Attitude.

Terre, A: *Ah Tehr.*

On the ground.

Tete, La: *Lah Teht.*
The head.

Tombe: *Tohm Bay.*
Fall. Either front, side or back on one foot with a Plié.

Tour: *Toor.*
Turn. See Pirouette.

Tournant, En: *Auhn Toor Naunh.*
Turning. Indicates that a step is done turning.

Tour De Basque: *Toor Duh Bahsk.*
See Piqué Enveloppé.

Tour En L'Air: *Toor Auhn Lehr.*
The dancer springs upwards from 5th position and turns in the air before landing in 5th position or a desired pose. Usually done with a double turn in the air.

Tours, Chainés: *Sheh Nay Toor.*
See Chainés. Also called Petit Tours, Tours Chainés Deboules.

Tours Jeté: *Toor Zheh Tay.*
Grammatically incorrect, but this is the commonly used term for Grand Jeté En Tournant or Jeté Entrelace.

Tours, Petits: *Peh Tee Toor.*
Little turns. See Chainés.

Tours De Reins: *Toor Duh Rehn.*
French term for Jeté En Tournant.

Tourner: *Toor Nay.*
To turn.

Trois: *Trwah.*
Three.

Troisieme: *Trwah Zyem.*
Third.

- U -

Un: *Un.*
One (M)

Une: *Une.*
One (F)

- V -

Variation: *Vahr Yah Syohn.*
A solo dance.

Volé: Voh Lay.
Flown, as Gargouillade Volé.

Volé, De: Duh Voh Lay.
By flying. Indicates the step is flying movement as in Entrechat Six De Volée.

Voyage: Vwa Yah Zhay.
Traveled. Indicates that dancer travels with small hops while holding the pose that is Voyage as in Arabesque Voyage.

– W –

Waltz:
Step, step, close. Finish together on count 3. $\frac{3}{4}$ time signature.

THE SKELETAL AND MUSCULAR STRUCTURE OF THE BODY

It is very important for the dance educator to have a working knowledge of anatomy, physiology, and dance kinesiology. Understanding which muscles are engaged when performing a specific step not only facilitates the student's learning, but this knowledge will also help injury prevention. An understanding of the bone and muscle structure assists in proper alignment and aplomb.

THE SKELETAL SYSTEM

The bones are linked together to form the skeleton. The skeleton is divided into two sections: the axial and the appendicular skeletons.

The Axial Skeleton is the skeleton's center. It includes the cranium, vertebral column, ribs, sternum, and hyoid bone.

The Appendicular ("appendages") Skeleton is composed of the arms and legs, including the pectoral girdle (scapular and clavicle) and pelvic girdle (hips).

Notes: Pound for pound bone is as strong as steel, and three times stronger than the same quantity of reinforced concrete.

The skeleton makes up fifteen percent of the body's weight. The bones are composed of half water and half solid matter and contain nearly two pounds of calcium and more than a pound of phosphorus. That is enough phosphorus for two thousand match heads.

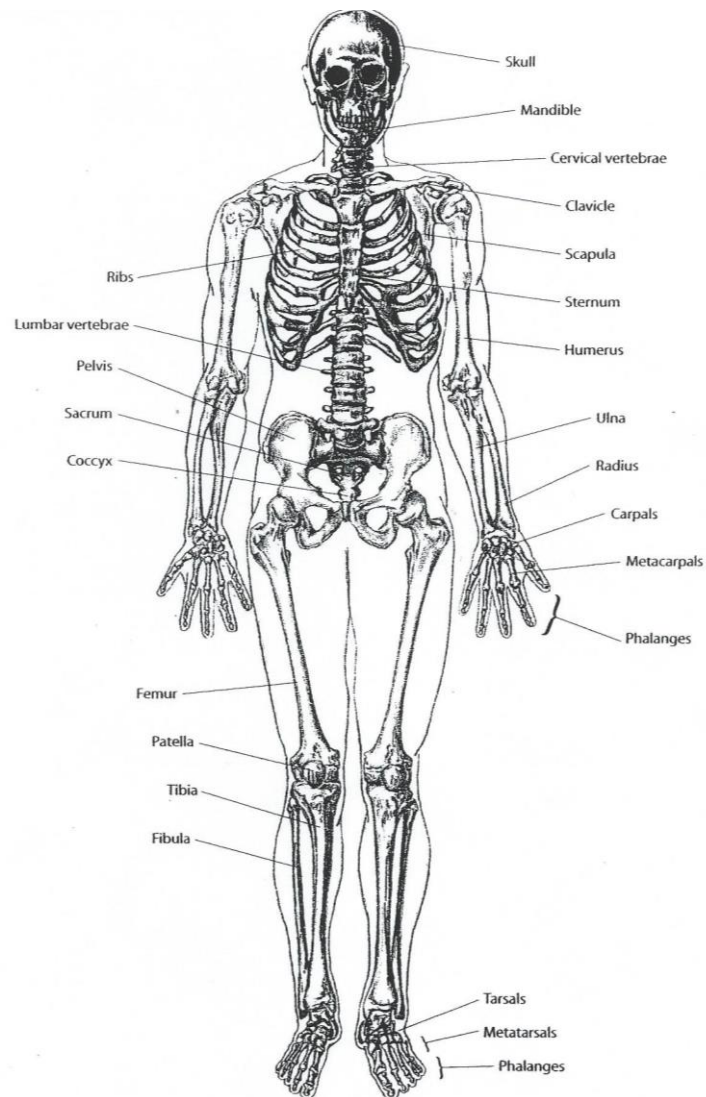
THE MUSCULAR SYSTEM

A muscle's name can give you clues to its specific features. The name reflects either a muscle's shape (rhomboid), location (temporalis), fiber direction (external obliques), action (adductors), or attachment sites (coracobrachialis).

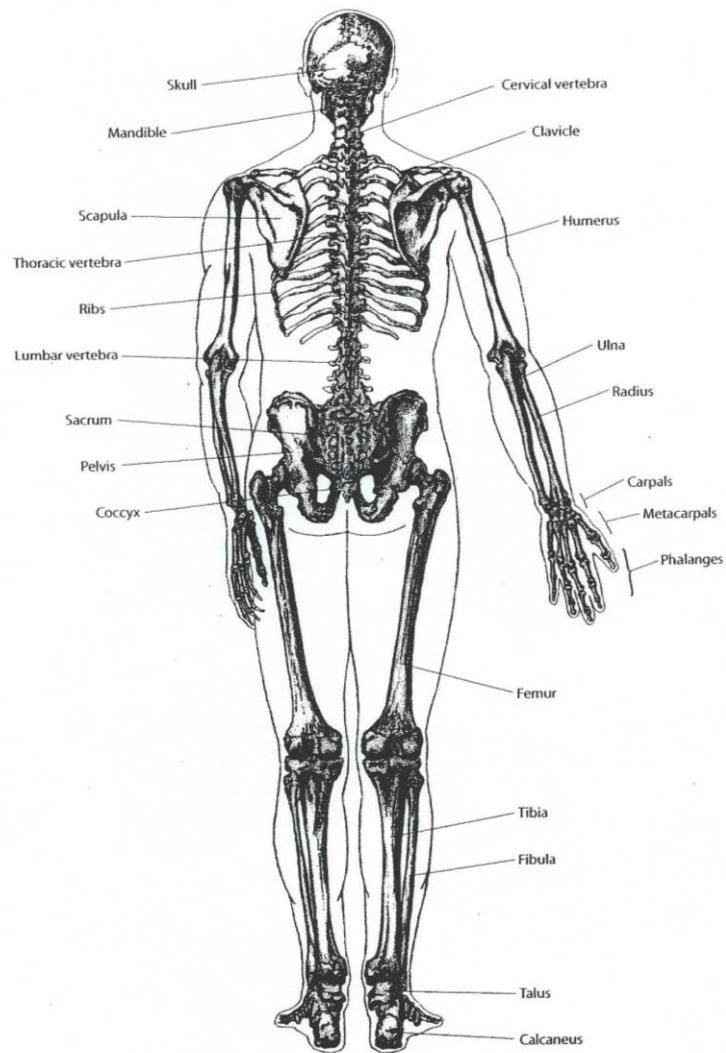
At either end of the muscle is a tendon which attaches the muscle to a bone. Each muscle has an origin and an insertion. The origin is the attachment to the more stationary bone while the insertion is the connection to the more mobile bone.

Note: There are six hundred thirty-nine named muscles in the human body. Yet in the time of Galen (AD130-200), one of the first great anatomists, few of the muscles had names. Vesalius and other Renaissance contemporaries attempted to introduce nomenclature, yet continued Galen's method of numbering the muscles. It was not until the 18th century thanks largely to British anatomist William Cowper and Scottish anatomist James Douglas, that the specific myological terminology we use today was established.

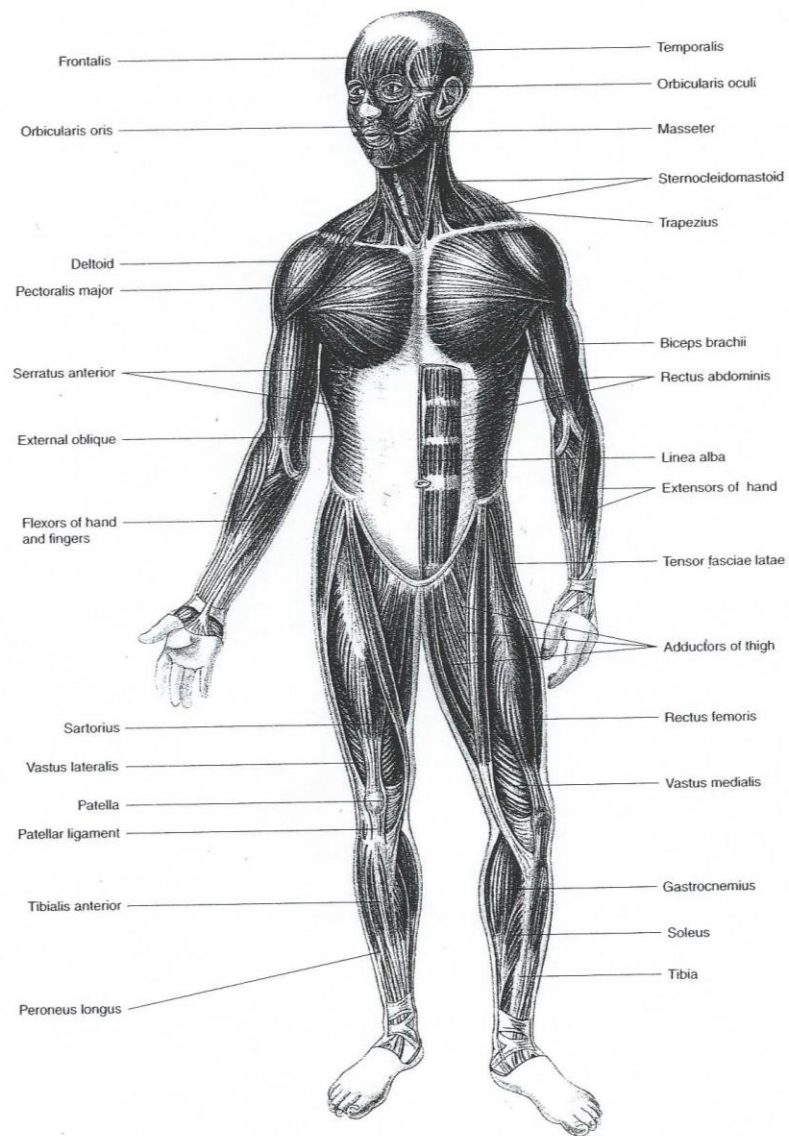
THE SKELETAL SYSTEM OF THE BODY ANTERIOR VIEW



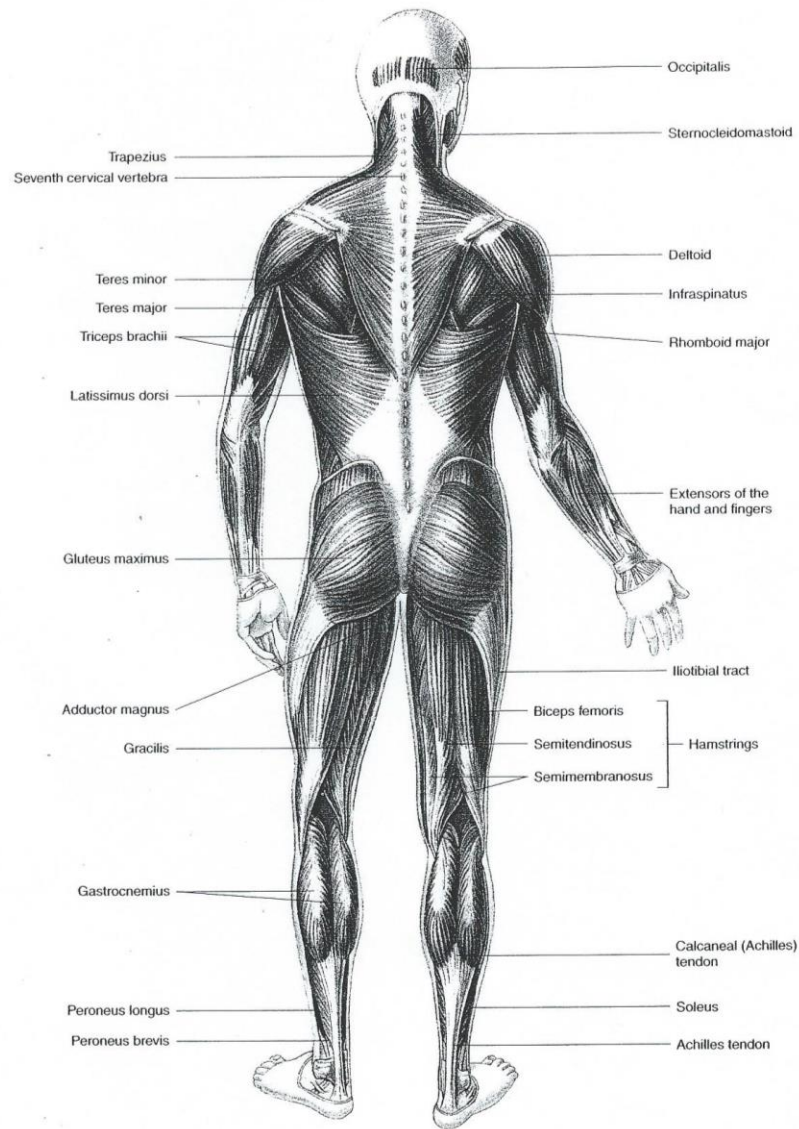
THE SKELETAL SYSTEM OF THE BODY POSTERIOR VIEW



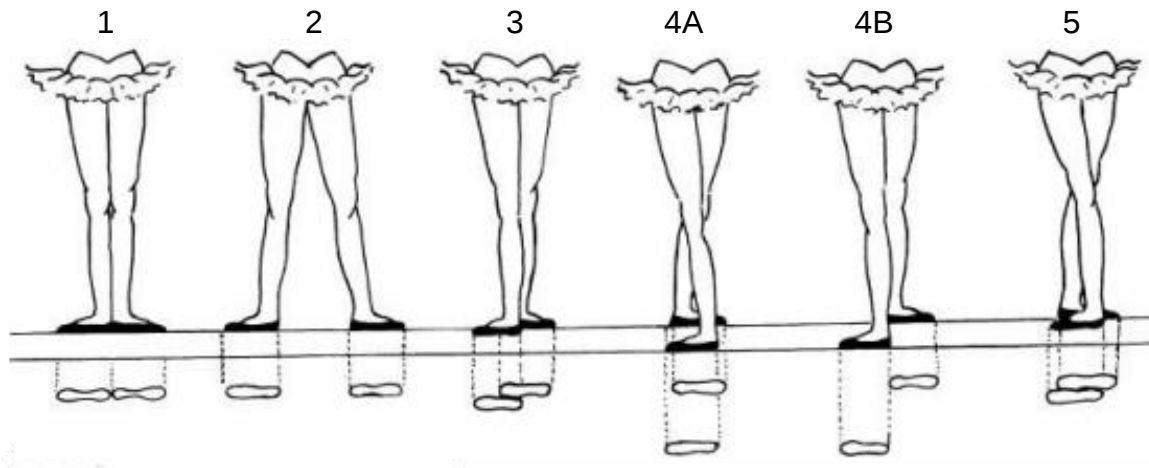
THE MUSCULAR SYSTEM OF THE BODY ANTERIOR VIEW



THE MUSCULAR SYSTEM OF THE BODY POSTERIOR VIEW



THE FIVE POSITIONS OF THE FEET CINQ POSITIONS DES PIEDS

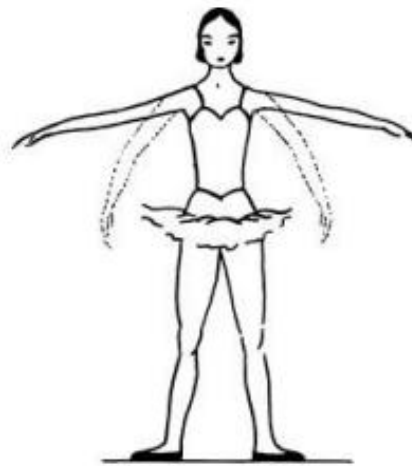


1. **First Position** of the feet.
2. **Second Position** of the feet.
3. **Third Position** of the feet.
4. A. **Fourth Position** of the feet. This position may also be done with the feet placed in third position, parallel and separated by the length of one foot.
B. **Fourth Position** ouverte (open) of feet.
5. **Fifth Position** of the feet (Cecchetti) in the Russian and French Schools the Feet are completely crossed toe to heel.

POSITIONS OF THE ARMS - CECCHETTI METHOD POSITIONS DES BRAS - CECCHETTI METHOD



1st Position of the arms and feet



2nd Position of the arms and feet.
The dotted lines show the demi-second position of the arms.



3rd Position of the arms and feet



4th Position en event of the arms (with the feet in the 4th Position croisée)



4th Position en haut of the arms (with the feet in the 4th Position croisée)



5th Position en bas of the arms (with the feet in the 5th Position)



5th Position en avant of the arms (with the feet in 5th Position)



5th Position en haut of the arms (with the feet in the 5th Position)

POSITIONS OF THE ARMS - FRENCH SCHOOL POSITIONS DES BRAS - FRENCH SCHOOL



Bras Us Repos



1st Position Of The Arms



2nd Position Of The Arm



3rd Position Of The Arms



4th Position Of The Arms



5th Position Of The Arms

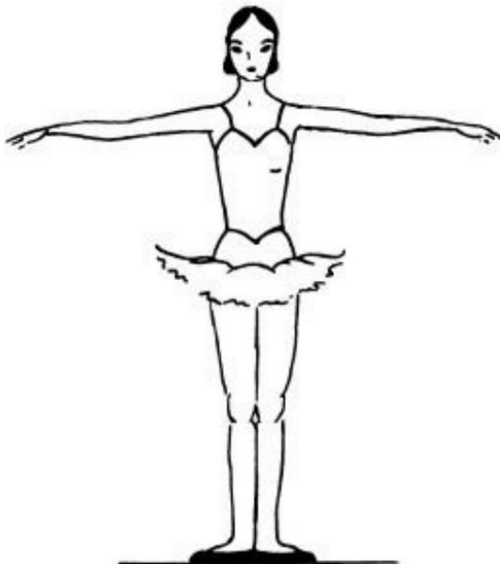
POSITIONS OF THE ARMS – RUSSIAN SCHOOL POSITIONS DES BRAS – RUSSIAN SCHOOL



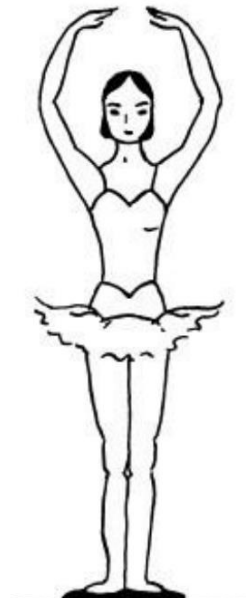
Preparatory Position



1st Position Of The Arms



2nd Position Of The Arms



3rd Position Of The Arms

BASIC POSITIONS OF THE BODY - CECCHETTI METHOD



Croisé Devant



A La Quatrième Devant



Ecarté



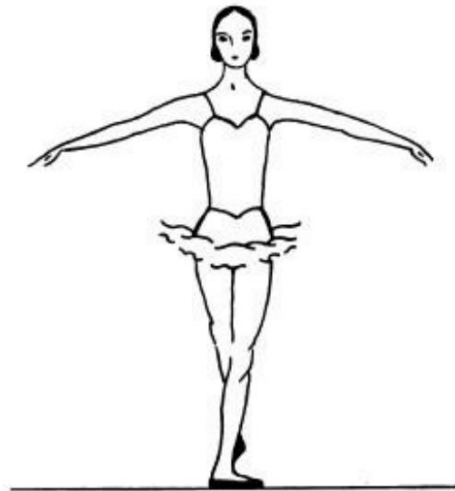
Effacé



A La Secondé



Epaulé



A La Quatrième Derrière



Croisé Derrière

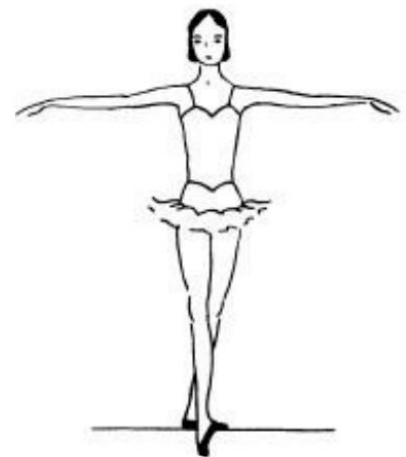
BASIC POSITIONS OF THE BODY – RUSSIAN & FRENCH SCHOOLS



Croisé Devant



Croise Derrière



A La Quatrième Devant



A La Quartrième Derrière



A La Secondé



Ecarté Devant



Ecarté Derrière



Effacé Devant



Effacé Derrière



Epaulé Devant



Epaulé Derrière

ARABESQUES – CECCHETTI METHOD



1ST Arabesque



2ND Arabesque



3rd Arabesque



4th Arabesque



5th Arabesque

ARABESQUES – FRENCH SCHOOL



Arabesque Ouverte



Arabesque Croisée

ARABESQUES – RUSSIAN SCHOOL



1ST Arabesque



2nd Arabesque



3rd Arabesque



4th Arabesque

ATTITUDES



Attitude Effacee (Cecchetti)



Attitude Effacée (Russian)



Attitude Epaulée



**Attitude Croisée Derrière
(Cecchetti)**



Attitude Croisée Derrière (Russian)

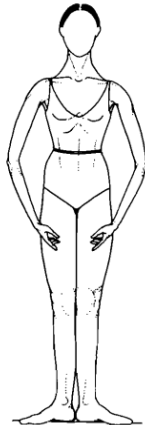


Attitude Croisée Devant

ROYAL ACADEMY OF DANCE

POSITIONS OF THE FEET

The basic positions of the feet are formed with the legs turned outward from the hip socket and the weight of the body equally distributed over the feet.



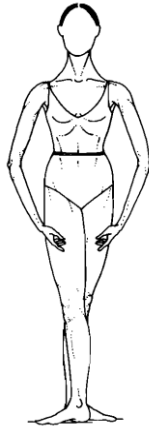
First Position

The dancer stands with the heels of feet are together and toes are turned outward.



Second Position

The dancer stands with the feet in the same position as first and separated 1½ times the length of the foot or the width of the dancer's shoulders.



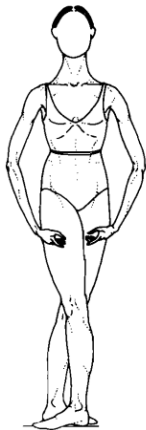
Third Position

The dancer stands with the feet together with the feet together with one foot in front of the other, with the heel of the front foot is placed at the middle of the back foot.



Fourth Position

The dancer stands with one foot placed in front of 5th position and the other behind, separated by the length of the dancer's foot



Fifth Position

The dancer stands with the feet together, with one foot in front of the other, so that the heel of the front foot is placed in line with the big toe-joint of the back foot.

ROYAL ACADEMY OF DANCE

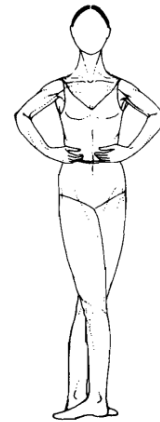
POSITION OF THE ARMS

In all positions, the hands follow the line of the arms and the fingers are softly grouped. The centre finger continues the curve of the inner arm and the thumb is in line with the index and middle fingers. In bras bas, first and fifth position, the arms are held slightly apart so that the centre fingers do not touch.



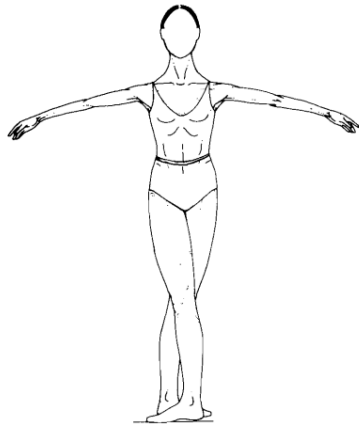
BRAS BAS

A low position in which both arms curve down to form an oval in front of, and slightly away from the body.



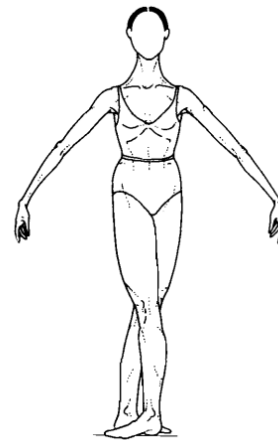
FIRST POSITION

A position in which both arms curve to form an oval in front of the body so that the little fingers are slightly above waist-level.



SECOND POSITION

A position in which the arms are held to the side and are just in front of the body. They are slightly curved and slope gently downward from the shoulders to the tips of the fingers.



DEMI-SECONDE

A position in which the arms are slightly curved halfway between bras bas and 2nd position with the palms facing each other.



THIRD POSITION

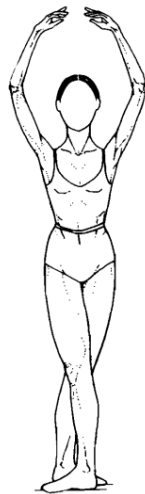
A position in which one arm is in 1st position and the other arm is in 2nd position.



FOURTH POSITION

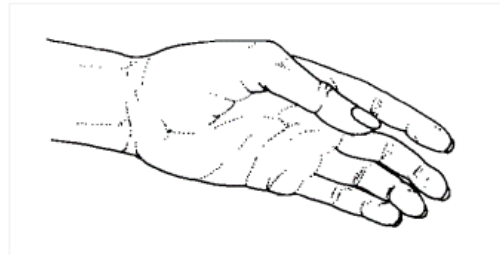
A position in which one arm is in 5th position and the other arm is in 2nd position.

POSITION OF THE HAND



FIFTH POSITION

A position in which both Arms curve overhead to form an oval, and are held slightly in front of the body with the hands just within vision.



DEMI BRAS

A position in which both arms are held in front of the body, wider and lower than 1st position, with the palms slightly upward.

ROYAL ACADEMY OF DANCE

ARABESQUE

An arabesque is a balanced pose on one leg with the other leg extended en l'air derrière. It is a curved position of the body from the head, through the spine to the tips of the toes of the raised leg. The arms are placed in an extended position with the palms facing downward, creating an elongated line.

FIRST ARABESQUE



Facing Corner #2, standing on the right leg, with the maximum control of the turnout, the left leg is raised fully stretched behind and in line with the hip. The right arm is placed in an extended line in front of the shoulder at eye level. The left arm is placed slightly behind and below the shoulder. In all arabesques there is an unbroken line through the arm and hand with no tension in the elbows. The palms face downward. In order to establish the position at 90 degrees from the dégagé derrière, the torso is lifted upward and forward as the spine extends. As the leg is raised, there is an adjustment of the pelvis which tilts forward controlled by strong use of the abdominal muscles. Both sides of the torso remain equally lengthened and supported, and the weight remains centered over the supporting leg which is strongly pulled up throughout.

SECOND ARABESQUE AT 90 DEGREES



The position of the legs is the same as for 1st Arabesque. The front arm is placed in opposition to the supporting leg just above shoulder level, with the eye line over and beyond the center finger. The back arm is placed very slightly behind and below the shoulder.

THIRD ARABESQUE AT 90 DEGREES



The position is as for 1st arabesque, but with the back arm in front of the body at 2nd arabesque height. With a projection upward and outward, the eye line is over and beyond the center finger of the higher arm.

ATTITUDES

A contained position based on curves. It is a balanced pose on one leg with the other leg held in a curved position at 90 degrees. The arms in 4th position together with the line through the upper back and chest and the placing of the raised leg create a strongly poised position.

ATTITUDE DERRIÈRE EN CROISÉ



Facing #5, standing on the right leg, with the arms in 4th with the left arm raised. The head is turned and slightly raised so that the eye line is towards #1. The left leg is held en l'air with the thigh at 90 degrees. The lower part of the leg is centered behind the body and parallel to the floor. The knee is at an angle of 90 degrees.

ATTITUDE DEVANT EN CROISÉ



Facing #5, standing on the left leg, with the arms in 4th with the left arm raised. The head is turned and slightly raised so that the eye line is directed towards #1. The right leg is held en l'air with the thigh at 90 degrees. The lower part of the leg is centered in front of the body with the knee at an angle of 90 degrees, slightly higher than the foot.

ATTITUDE DERRIÈRE EN OUVERT



Facing #6, standing on the right leg, with the arms in 4th with the left arm raised. The head is turned and slightly raised so that the eye line is between #1 and #5. the left leg is held en l'air with the thigh at 90 degrees. The heel is centered behind the body with the knee less bent than in attitude derrière en croisé, and there is a heightened awareness of the openness across the chest.

RECOMMENDED REFERENCES

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