

Fundamentals of Ballet, Dance 10AB, Professor Sheree King

| BALLEET TERMS          | DEFINITION  |
|------------------------|---|
| <b>A la seconde</b>    | One of eight directions of the body, in which the foot is placed in second position and the arms are outstretched to second position. (ah la suh-GAWND)   |
| <b>A Terre</b>         | Literally the Earth. The leg is in contact with the floor.  |
| <b>Arabesque</b>       | One of the basic poses in ballet. It is a position of the body, in profile, supported on one leg, with the other leg extended behind and at right angles to it, and the arms held in various harmonious positions creating the longest possible line along the body.                                  |
| <b>Attitude</b>        | A pose on one leg with the other lifted in back, the knee bent at an angle of ninety degrees and well turned out so that the knee is higher than the foot. The arm on the side of the raised leg is held over the head in a curved position while the other arm is extended to the side (ah-tee-TEWD) |
| <b>Adagio</b>          | A French word meaning at ease or leisure. In dancing, its main meaning is series of exercises following the center practice, consisting of a succession of slow and graceful movements. (ah-DAHZ-EO)  |
| <b>Allegro</b>         | Fast or quick. Center floor allegro variations incorporate small and large jumps.   |
| <b>Allongé´</b>        | Extended, outstretched. As for example, in arabesque allongé.   |
| <b>Assemble´</b>       | Assembled or joined together. A step in which the working foot slides well along the ground before being swept into the air. As the foot goes into the air the dancer pushes off the floor with the supporting leg, extending the toes. (ah-sahm-BLAY)  |
| <b>En Avant</b>        | Forward. Used to indicate that a given step is executed moving toward the audience.   |
| <b>Balance´</b>        | Rocking step. The weight is shifted from one foot to the other. (ba-lahn-SAY) ( <i>en tournant</i> )  |
| <b>Ballon</b>          | Literally bounce. The springy quality of a jump.  |
| <b>Barre</b>           | The railing that a dancer uses for balance in the beginning exercises of a ballet class.  |
| <b>Battement</b>       | A beating action of the extended or bent leg. (bat-MAHN)  |
| <b>Battement Tendu</b> | Stretched. As, for example, in battement tendue. (tahn- DEW)  |
| <b>Bras</b>            | Arm (brah)  |
| <b>Cambre´</b>         | Bending the body to the side.   |
| <b>Chaine´</b>         | Chains, links. A series of rapid turns on the pointes or demi- pointes done in a straight line or in a circle (sheh-NAY)  |
| <b>Changement</b>      | Change of feet. Changements are springing steps in the fifth position, the dancer changing feet in the air and alighting in the fifth position with the opposite foot in front. (shahnzh-MAHN)  |
| <b>Chasse´</b>         | Chased. A step in which one foot literally chases the other out of its position. (sha-Say)  |

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| <b>Coupe´</b>          | Cut, cutting. A step is said to be coupe when shortened. (koo-pay)   |
| <b>Corps</b>           | Body. (kawr)   |
| <b>Corps de ballet</b> | The ensemble of dancers in a ballet company. The lowest rank.  |
| <b>Croise´</b>         | Crossed. The crossing of the legs with the body placed at an oblique angle to the audience. (krwah-ZAY)  |
| <b>en Cloche</b>       | Bell. The leg swings through first like the movement of a bell.  |
| <b>en Croix</b>        | In a cross. Barre exercises are often done in this pattern.  |
| <b>en Couru</b>        | Running. The step is done running.   |
| <b>en Dedans</b>       | Inward. The leg moves in a circular direction, counter-clockwise from back to front. (ahn duh-DAHNN)   |
| <b>en Dehors</b>       | Outward. The leg moves in a circular direction, clockwise. As for example, in rond de jambe en dehors. (ahn duh-AWR)   |
| <b>Degage´</b>         | Disengaged. A dégagé is the pointing of the foot in an open position with a fully arched instep. (day-ga-ZHAY)   |
| <b>Derriere</b>        | Behind, back. This term may refer to a movement, step or placing of a limb in back of the body. (deh-RYEHR)  |
| <b>Devant</b>          | In front. (din-VAHN)   |
| <b>Develope´</b>       | Developed. A developpe is a movement in which the working leg is drawn up and slowly extended to an open position en l'air and held there with perfect control. (davy-law-PAY)   |
| <b>Ecarte´</b>         | Separated, thrown wide apart. In this position the dancer faces either front corner. The leg nearer the audience is pointed in the second position. The arms are held with the raised arm being on the same side as the extended leg. The head is raised slightly and turned toward the raised arm so that the eyes look into the palm of the hand. (ay-kar-TAY) |
| <b>Echappe´</b>        | Escaping or slipping movement. An echappe is a level opening of both feet from a closed to an open position. (ay-sha-PAY)  |
| <b>Efface´</b>         | Shaded. The dancer stands at an oblique angle to the audience so that a part of the body is taken back and almost hidden from view. (eh-fa- SAY)   |
| <b>En diagonal</b>     | On the diagonal.   |
| <b>En Face</b>         | Facing front.  |
| <b>En L'air</b>        | In the air. (ahn lehr)   |
| <b>En Tournant</b>     | Turning. The step is done turning.   |
| <b>Epaulement</b>      | Shouldering. Using the head and shoulders.   |

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| <b>Failli</b>                        | Giving way. A fleeting movement done on one count. (fah-YEE)  |
| <b>Ferme´</b>                        | Closed position. As in sissone ferme´.  |
| <b>Fondu</b>                         | Melting– A term used to describe a lowering of the body made by bending the knee of the supporting leg. (fawn-DEW)  |
| <b>Frappe´</b>                       | Literally, struck beating. From the sur la cou-de-pied position (working foot cupped around the ankle of the supporting foot), thrust the working foot forcefully outward to an extended position, a few inches above the floor, devant (in front), à la seconde (to the second position) or derriere (in back), with the ball of the foot brushing on the floor as it moves outward. |
| <b>Jambe</b>                         | Leg (zhahm)   |
| <b>Jete´</b>                         | Thrown. A jump from one foot to the other in which the working leg is brushed into the air and appears to be thrown. (zhuhTAY)  |
| <b>Jete´ entrelace´ (tour jete´)</b> | The body is flung over in mid-air to face the originating position on the land.   |
| <b>Glissade</b>                      | Glide. A traveling step executed by gliding the working foot from the fifth position in the required direction, the other foot closing to it. (glee- SAD)   |
| <b>Grand Battement</b>               | Large beating. An exercise in which the working leg is raised from the hip into the air and brought down again, the accent being on the downward movement, both knees straight. (grahn bat-MAHN)  |
| <b>Grand jete´</b>                   | Large leap.   |
| <b>Pas</b>                           | Step. The movement involves a transfer of weight. (pah)   |
| <b>Pas de basque</b>                 | Basque step. (pah duh bask)   |
| <b>Pas de cheval</b>                 | Horse's step. (pah duh shuh-VAL)  |
| <b>Pas de deux</b>                   | Dance for two.  |
| <b>Pas de bouree´</b>                | Bourrée step done on the pointe or demi-pointe. (pah duh boo RAY)   |
| <b>Pas de chat</b>                   | Cat's-step. The step is done with a jump from fifth to fifth, with one foot landing immediately after the other. (pah duh shah)   |
| <b>Passé´</b>                        | Passed. This is an auxiliary movement in which the foot of the working leg passes the knee of the supporting leg from one position to another. (pa-SAY)   |
| <b>Penche´</b>                       | Leaning, inclining. As, for example, in arabesque penchee, a high arabesque in which the body leans forward, the head being low and the foot of the raised leg the highest point. (pawn-SHAY)   |
| <b>Petit battement</b>               | Small beating. In sur le cou de pied position the foot beats front and back of the ankle.   |

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| <b>Pique´</b>             | Pricked, pricking. Executed by stepping directly on the pointe of the working foot in any desired direction with the other foot raised in the air. (pee- KAY)   |
| <b>Pirouette</b>          | Whirl or spin. A complete turn of the body on one foot either on the pointe or demi-pointe, the motive power being obtained from a combination of plie and arm movement. There is a great variety of pirouettes. (peer-WET)   |
| <b>Plie´</b>              | Bent, bending. A bending of the knees or knee to render the joints soft and pliable, and the muscles and tendons flexible and elastic. (plee-AY)  |
| <b>Port de bras</b>       | Carriage of the arms. (por dih BRAH)  |
| <b>Promenade</b>          | In a walk. Indicates that the dancer turns slowly on one foot by a series of slight movements of the heel to the required side while maintaining a definite pose. (ahn prawm-NAD)   |
| <b>Releve´</b>            | Raised. A raising of the body on the pointes or demi-pointes, which may be done in many different positions. (rih-leh-VAY)  |
| <b>Reverence</b>          | Reverence, curtsey. (ray-vay-RAHNSS)  |
| <b>Rond de jambe</b>      | Round of the leg; that is, a circular movement of the leg. Ronds de jambe is used as an exercise at the barre, in the center and in the adage, and is done on the floor (à terre) or in the air (en l'air). (rawn duh zhahnb)   |
| <b>Saute´</b>             | Jump, jumping. (so-TAY)   |
| <b>Sissonne</b>           | Sissonne is named for the originator of the step. The most common form of sissonne is the springing off from two feet and landing on one foot, then usually closing the second foot. (see-SAWN)   |
| <b>Soubresaut</b>         | sudden spring or bound. (soo-bruh-SOH)  |
| <b>Saut de basque</b>     | Basque jump. A traveling step in which the dancer turns in the air with one foot drawn up to the knee of the other leg. ( soh duh bask)   |
| <b>Sous-sus</b>           | Under-over. Sous-sus is a releve in the fifth position. The dancer springs onto the pointes, drawing the legs and feet tightly together with the heels forced forward so that they give the impression of one foot. (soo-SEW)   |
| <b>Soutenu</b>            | Sustained in turning. (soot-NEW ahn toor NAHN)  |
| <b>Spotting</b>           | This is a term given to the movement of the head in turning. The dancer chooses a spot in front and as the turn is made away from the spot, the head is the last to leave and the first to arrive as the body completes that turn. This snap of the head gives the impression that the face is always turned forward and prevents the dancer from becoming dizzy. |
| <b>Sur le Cou-de-pied</b> | On the neck of the foot. The foot is wrapped at base of the ankle.  |
| <b>Tombe´</b>             | Falling down. Used to indicate that the body falls forward or backward onto the working leg in a demi-plie. (tohm-BAY)  |
| <b>Tutu</b>               | The tulle skirt a ballerina wears.  |

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| <b>Turn Out</b>     | The ability of the dancer to turn his feet and legs out from the hip joints to a 90-degree position. This position gives the dancer freedom of movement in every direction. |