

BALLET TECHNIQUE (NON-MAJORS) 2 CREDITS FALL 2020

DAA 2204

Monday/Wednesday 8:45 – 10:15

McGuire Pavilion Room G-6/online

INSTRUCTOR:

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*Email Policy: Preferred email correspondence through INBOX in CANVAS. You may also use your **UFL.EDU** email account for e-mail correspondence related to class. Please include your name & class in the subject line or within the body of all correspondence.

Syllabi are posted at CFA website under: *Student & Parents*: <http://arts.ufl.edu/syllabi/>
Lab Fees can be located at: <http://registrar.ufl.edu/soc/201608/all/theadanc.htm>

Canvas (e-learning): <http://elearning.ufl.edu>

Office: McCarty, Room 306

Office Hours: Mondays and Wednesdays 10 :30am-11 :00am

Hours for Yulia are Mondays and Wednesdays 10:30am – 11:00am and by appointment online

Office Phone: Yulia: TBA / SoTD Main Office: 352-273-0500

RECOMMENDED READING:

N/A

COURSE DESCRIPTION:

DAA 2204 Credits: 2; can be repeated with change in content up to 6 credits. Prereq: DAA 1000 with minimum grade of C, or audition.

Basic ballet technique with discussion of terminology and history.

STUDENT PROGRESSION IN BALLET DANCE TECHNIQUE:

This information addresses the standards utilized by the dance area for assessing student progression through three levels of ballet: Basic, Intermediate, Advanced. The program's approach to ballet is in context to the UF BFA degree program, relying on traditional training standards along with the awareness of the stylistic and technical diversity of the UF dance program. Using the objectives stated in this syllabus, the dance program assesses student progress through three levels of modern dance technique: basic, intermediate, and advanced. You are graded and considered for the next level according to your achievement of the criteria as determined by your instructor. Due to the nature of both traditional balletic training and balletic levels in the UF program, receiving the final grade of "A" does not insure progression to the next level.

Course Objectives for Ballet Technique

SoTD's ballet technique curriculum is designed to focus the intellectual and physical abilities of students—majors, minors, and non-majors—to embrace the demands of the 21st century artist. Each of the three levels builds the required historical, aesthetic, and biomechanical foundations for graduating as a major in our dance degree programs. Likewise, the minor or non-major must recognize the classes as a pre-professional training ground by meeting the objectives at the appropriate level. When every student brings into every class their discipline and motivation, they will be ready to meet and greet the following goals common to each respective level of technique:

BASIC BALLET COURSE OBJECTIVES*:

- To instruct you in classical ballet vocabulary, technique, and related history appropriate to the level of the course.
- To establish a consistency of 'daily' studio practice and towards using ballet class progression to build a 'permanent' foundation for building your technique.
- To approach all training, practice and performance from an anatomically correct and 'core connected' standpoint, especially in the application of rotation (both parallel and outward) using the following evaluative guides"
 - **PLACEMENT AND ALIGNMENT**
 - **CORE SUPPORT AND CONDITIONING**
 - **APPLICATION OF ROTATION - STATIONARY AND LOCOMOTOR**
 - **SPATIAL AWARENESS AND FULL BODY INTEGRATION**
 - **RHYTHMIC CLARITY/MUSICALITY**
 - **PROFESSIONALISM**
- Build musical, rhythmic, phrasing, and spatial skills suitable to the technique and style of ballet.
- Initiate the process of connecting theory and technique to a basic level performance aptitude.
- Create an environment to test and improve the student's physical aptitude in ballet technique.
- Enhance aesthetic and practical appreciation of the work behind this exacting and exciting art form.
- To develop and practice absorbing new material quickly and to perform combinations with attention to technique.
- Develop an appreciation of the theory, criticism and aesthetic behind this exacting yet exciting art form.

COURSE POLICIES:

Dance Area Attendance Policy: For classes that meet two times a week: · students can take 2 absences with no documentation with no penalty. · If the third absence is unexcused, it will result in 5% deduction from the final grade. · Excused or unexcused, on the third absence, a meeting is required with the instructor and/or area faculty to assess the student's continued participation in the course. · If the fourth absence and all subsequent absences are unexcused, each will result in an additional 5% deduction from the final grade. · Due to the nature of this course, opportunities to make up missed material is up to the instructor's discretion and may be made available through online assignments.

Dance Class Attendance Guide: • ➤ Mindful participation in each class meeting is the only way to meet the objectives of this course. • ➤ Attendance, which is mandatory, means that when you enter the virtual classroom, you are present, alert, and contributing to the progress of the class every second. • ➤ If you are not present when attendance is taken or class begins you are marked absent. • ➤ In the case of extended health issues, refer to the Injury and Illness Policy in the SoTD

UF Absence Policy Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies, as follows: Source: <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> • Students are responsible for satisfying all academic objectives as defined by the instructor. Absences count from the first class meeting. • In general, acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate. Absences from class for court-imposed legal obligations (e.g., jury duty or subpoena) must be excused. Other reasons also may be approved. • You cannot participate in classes unless you are registered officially or approved to audit

with evidence of having paid audit fees. The Office of the University Registrar provides official class rolls to instructors. • If you do not participate in at least one of the first two class meetings of a course or laboratory in which you are registered, and you have not contacted the department to indicate your intent, you can be dropped from the course. You must not assume that you will be dropped, however. The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors can prohibit further attendance and subsequently assign a failing grade for excessive absences. Please consult the following sites for UF's physical and mental health resources:

<http://shcc.ufl.edu/> (Student Health Care Center) <http://shcc.ufl.edu/forms-records/excuse-notes/> (excuse note policy) <http://dso.ufl.edu/> (Dean of Students) Student on-line evaluation process: Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. The instructor is the only person that views your written comments. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/> UF Policies: University Policy on Accommodating Students with Disabilities: Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester University Policy on Academic Misconduct: Academic honesty and integrity are fundamental values of the University community. Students should be sure that they understand the UF Student Honor Code: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/> - UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (source: <http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor in this class. Counseling and wellness center contact information: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies. Netiquette: Communication Courtesy: All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats. Getting Help:

If applicable: For issues with technical difficulties for E-learning in Canvas, please contact the UF Help Desk at: ● (352) 392-HELP - select option 2 ● <https://lss.at.ufl.edu/help.shtml> Any requests for make-ups due to technical issues MUST be accompanied by the ticket number received from LSS when the problem was reported to them. The ticket number will document the time and date of the problem. You MUST e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up. Other resources are available at <http://www.distance.ufl.edu/getting-help> for: Counseling

and Wellness resources Disability resources Resources for handling student concerns and complaints Library Help Desk support .

Dance Program Fall 2020 COVID protocols:

Excerpted and adapted from: Coronavirus SoTD Fall 2020 Class & Production Practices from Jenny Goelz and Peter Carpenter

For hybrid/in person courses, protocols for all faculty and students should be as such:

- Wear a facemask or cloth face covering during all indoor/in person classes... If activities are located outdoors, then masks are only necessary when individuals are unable to maintain a 6-foot distance. Comfort levels vary and no one in the SoTD community is required to refrain from wearing a mask under any outdoor/indoor circumstance.

Ø A properly worn facemask covers both nose and mouth. The fitted N95 mask is most effective and disposable surgical, and multi-layered cloth masks have also been tested to be effective. (Article: <https://olv.duke.edu/news/researchers-created-a-test-to-determine-which-masks-are-the-leasteffective/>. Duke University published study here: <https://advances.sciencemag.org/content/early/2020/08/07/sciadv.abd3083>)

Ø If a student attempts to attend class without a facemask, as per UF protocol, the instructor will ask the student to wear a mask or leave the classroom/studio. If the student refuses to wear a mask, the instructor will report the student to the Student Affairs COVID-19 Education Office.

- Use hand sanitizer or wash hands at the top of each class in shared spaces. Re-sanitization is needed if individuals use restroom facilities, touch their face, sneeze, or cough.

- Stay home and seek medical help for COVID-19 symptoms or exposure (persistent cough, fever 100.4+, new loss of taste or smell, muscle pain/headaches, shortness of breath, sore throat, chills, diarrhea, or feeling generally ill). The culture of hiding illness or the “show must go on” mentality must be avoided.

- Students will be asked to sanitize and strike individual chairs, ballet barres, etc. Instructor of record will specify protocols for each room cleaning supplies will be provided.

- Immediately dispose of personal trash in appropriate bags/containers. Do not leave tissues, paper towels, bandaids, tape, water bottles, or any other personal refuse on the floors or in the space.
- For everyone's understanding: avoid touch/skin to skin contact in staging, choreography, costume fittings, and during other class and production activities. In our field, it is hard to refrain but for the safety of others and ourselves, until it's safer, the most loving thing we can do is continue to provide ample distance to lessen viral spread.
- Students are asked to depart class promptly at the end of class and avoid lingering following outdoor and indoor rehearsals. Instructors of record will provide specific class protocols for arriving, departing class, and class breaks.
- Bring shelf-stable lunches and snacks to enjoy on your breaks outside. The SoTD Breakfast Room, break area in the Costume Studio, SoTD Atrium, and studio space hallways are no longer available (no Dance Area carpet). There are food options for purchase in the Reitz Union and there will be some limited available study areas in the lower Atrium lobby level.
- Class schedules will be affected by the need to lengthen breaks to air out rooms, encourage hydration (it is hard to keep hydrated with a mask on), and allow adequate time for socially distanced bathroom breaks/hand washing. Staggered breaks will be avoided to ensure that all involved are able to have a moment of rest.

For in studio hybrid technique courses, movement limitations include:

- No lying down • No rolling • No traveling across the floor • 10' x 10' (or similar) taped areas will delineate the student's area of personal space. All movement must stay within these limits.

Class attire and preparation:

- SoTD Dressing rooms are not accessible. For studio classes in McGuire, please come to class dressed to dance. In the O'Connell building and other alternative spaces, public bathrooms are available but should not be considered alternative dressing rooms. All use of public bathrooms should remain socially distanced with masks as per UF mandate.

- Masks are to be worn for the entirety of the class. If masks need to be removed for any reason, please exit the studio/class area and find the nearest out door space.

- Intact socks (no holes) should be worn in technique classes in substitution for ballet shoes or bare feet. NO street shoes in any dance spaces.

These parameters are for our community’s safety. As humane artists, let’s exercise our responsibility to care for one another and model global best practices during this very difficult time. It will pass eventually and though we don’t know exactly how the world will be on the other side, we will dance freely once again.

EVALUATION

1. Event attendance	20 points	You are required to see two shows (The BFA Showcase and Agbedidi).
2. Midterm Evaluations	40 points	In Class or Online Monday, October 12 th 2020
Both Midterm and Final Evaluations will be based on these technical proficiencies		<ul style="list-style-type: none"> • PLACEMENT AND ALIGNMENT • VOCABULARY • POSITION OF ARMS AND LEGS • MUSICALITY • CLASSICAL POSES • PORT-DES-BRAS • HEAD POSITIONS • MECHANICS OF MOVEMENT

3. Final Evaluations	40 points	In Class or Online Wednesday, November 25 th 2020

Your overall score may be affected by your attendance record.

A	93-100 points
A-	90-92
B+	86-89
B	83-85 points
B-	80-82
C+	77-79
C	73-76 points
C-	70-72
D+	67-69
D	63-66 points
D-	60-62
E	59 and below

EACH STUDENT IS RESPONSIBLE FOR MONITORING HER/HIS OWN PROGRESS

TECHNIQUE MID-TERM: Monday, October 12th 2020
TECHNIQUE FINAL: Wednesday, November 25th 2020

*Disclaimer: This syllabus represents current plans and objectives. As we go through the semester, those plans may need to change to enhance the class learning opportunity. Such changes, communicated clearly, are not unusual and should be expected. Any changes in technique exam dates due to unseen circumstances will be announced in class and posted on the dance board in a timely fashion.

Course Requirements

1. Attendance: due to COVID-19 pandemic, this course is offered online. Attendance at all synchronous classes, showings, and required events. Absences will affect your grade profoundly. I will not be unreasonable and understand personal emergencies, unexpected illness, and injury— e-mail me immediately concerning such. If you are injured, you are still required to attend class and participate in any way you are able. If you are absent, you are responsible for taking the initiative to catch up with your assignments and must be

prepared to show work on assigned due dates—there is no “make up” for your work. Constant tardiness will also impact your grade negatively. • Attendance is MANDATORY! Participation is the only way to meet the objectives of this course. • You must be present for all scheduled classes. • If you are not present when attendance is taken, you are late and you will be considered absent until you inform the instructor of your presence.

2. Assigned creative and written work and showings must be turned in and presented according to course calendar, which is flexible and also subject to change as we go along.

3. A focused intent to perform, clearly and with conviction, all work in this class and to conduct yourself professionally and generously with your collaborators.

Required Performance and Event Dates

You are required to see two shows (The BFA Showcase and Agbedidi).

Ø Semester Calendar:

Ø September Ø 08 - Faculty Auditions 6:30 - 8:30pm (Virtual) Ø 09 and 10 – Fall BFA 2020 Showcase Auditions 6:30 - 8:30PM (Virtual)

Ø October Ø 9 – BFA Program Audition (Virtual) Ø 12 – UnShowing #1 6:30 – 8:30pm (Virtual)

Ø November: Ø 09 – UnShowing #2 6:30 – 8:30pm (Virtual) Ø 19, 20, 21 - BFA Showcase at 7:30pm (Virtual) Ø 22 - BFA Showcase at 2pm (Virtual)

Ø December Ø 4 and 5 - Agbedidi at 7:30pm (Virtual) Ø 6 - Agbedidi at 2pm (Virtual) Ø 07 – Final UnShowing 6:30 PM (Virtual)

ESSENTIALS OF ACHIEVING TECHNICAL APTITUDE

These aspects of technical development are divided into six (6) categories and are the basis both for grading and for any consideration toward promotion to a higher ballet technique levels:

- PLACEMENT AND ALIGNMENT
- VOCABULARY
- POSITION OF ARMS AND LEGS
- MUSICALITY
- CLASSICAL POSES
- PORT-DES-BRAS
- HEAD POSITIONS
- MECHANICS OF MOVEMENT

PLACEMENT AND ALIGNMENT

A priority is placed on alignment, which includes an awareness and integration of skeletal structure in shaping the body in place and in motion, to efficiency of movement, but reduce, if not eliminate, the potential for injury. This intrinsic understanding should be evident in all exercises: barre, center, and phrase work.

- **5-Excellent**
- **4-Good**
- **3-Sufficient**
- **2-Limited/Deficient**
- **1-Unsatisfactory**

VOCABULARY

Knowing the terms used for movements.

- **5-Outstanding/Advanced**
- **4-Excellent**
- **3-Good/Sufficient**
- **2-Limited/Deficient**

- 1-Unsatisfactory

POSITION OF ARMS AND LEGS

- 5-Outstanding/Advanced
- 4-Excellent
- 3-Good/Sufficient
- 2-Limited/Deficient
- 1-Unsatisfactory

MUSICALITY

- 5-Excellent
- 4-Good

- 3-Sufficient
- 2-Limited/Deficient
- 1-Unsatisfactory

CLASSICAL POSES

- 5-Excellent
- 4-Good
- 3-Sufficient
- 2-Limited/Deficient
- 1-Unsatisfactory

PORT DE BRAS

- 5-Excellent
- 4-Good
- 3-Sufficient

- 2-Limited/Deficient
- 1-Unsatisfactory

HEAD POSITIONS

- 5-Excellent
- 4-Good
- 3-Sufficient
- 2-Limited/Deficient
- 1-Unsatisfactory

MECHANICS OF MOVEMENT

- 5-Excellent
- 4-Good
- 3-Sufficient
- 2-Limited/Deficient
- 1-Unsatisfactory

Evaluations and Grading:

Midterm and Final evaluations occur during the class. You will be observed by the instructor and perhaps other members of the dance faculty. Grades will be assigned based on the technical proficiencies listed above.

GUIDING CONCEPTS

These following general concepts are applied to all areas of technical development and used by faculty to assess student progress:

“Self Awareness and Ensemble Skills

The student demonstrates an ability to retain an awareness of self while integrating their movement into spatial relationships with other persons and groups. The student should also demonstrate clarity in three-dimensional movements and an ability to sustain directionality in exercises and in phrases of substantial length.

Transitional Skills (Continuity of Flow)

Exercises should be performed with an understanding and dynamic use of different types of phrasing. Students should demonstrate an ability to sequence a variety of movements into an extended phrase: recognizing and moving through transitions and demonstrating follow-through of movement impulses as appropriate.

Performance Quality (Dynamic Awareness)

Each instructor will provide the class with specific movement and performance goals that delineate for the student: suitable use of energy, range of dynamics and movement qualities, the images or mind-set to evoke expressive and/or stylistic qualities and functional details

General Information

Student Injury and Illness Policy:

The Dance Area of SoTD believes that dance student's physical and mental well-being is paramount to success in all arenas of their dance training, from class to the stage. In the case of injury, fostering a productive and holistic response insures a speedy and effective recovery.

If the dance student becomes ill or injured to the degree that they cannot attend and participate in dance classes, SoTD sponsored rehearsals, or performances, the 5 steps of the dance student injury and illness policy are to be followed:

1. The student is required to see a health care professional immediately.
2. If the illness or injury prevents the student from participation in dance class, rehearsal, or performance, the student is to request documentation from the health care professional that explicitly projects the duration of the injury, and/or the amount and type of activity recommended for the welfare of the student.
3. Following the appointment with the health care professional, the student is required to bring medical recommendations and related documentation to the attention of his or her instructor(s), choreographer(s), or director(s) as the basis for discussion.
4. Unless otherwise medically advised, the student is prohibited from active participation in all related UF dance activities, classes, events, performances, etc. The student may not personally select one activity as having a higher priority over another.

The student is not to dance in any events, activities, performances or rehearsals if the student is not in dance class. If the infirmity culminates in a medical withdrawal, this is also a withdrawal from all performance related activities.

5. The student is never allowed to sacrifice classroom participation for the demands of a performance. The student will not be allowed to participate in a performance if they miss dance class due to an injury. The student is expected to follow the student injury and illness policy even if performances take place beyond the scope of SoTD, as with another UF, professional, or community performing group, etc.

If involved in a SoTD produced production (with or without credit), there is required attendance at the production's Strike (as stated in the current SoTD Production Handbook):

Strike

- Strike is the restoring of the stage to its original condition. This mainly consists of the breakdown of technical components of the production.
- Strike typically takes place immediately following the final performance of the production.
- Strike is run by the Technical Director or Scenic Studio Supervisor.
- Safety is of the utmost importance! Proper footwear and clothing must be worn. Additional Safety Equipment may be required depending on the task.
- The Strike requires the presence of all undergraduate performers involved in the show and crew, Props Master, Master Electrician, and Technical Director or Scenic Studio Supervisor.
- Only the Technical Director, Master Electrician and Costume Supervisor can release anyone from Strike.
- Additionally, all cast members and crew must sign out with the Stage Manager.
- All undergraduate students involved in the production are REQUIRED to attend.
- Graduate Actors are released after 1 hour of participation at Strike due to their GTA responsibilities. Grad Actors must sign out with the Stage Manager before leaving.
- Only the Technical Director may approve an absence from Strike. Under extenuating circumstances may a student be "excused" from or permitted to leave early from Strike. If the student is "excused" from a REQUIRED strike or leaves early from Strike, the Strike must be "made up" by one of the 3 following options:
 - The student must participate in two Strikes within the current academic semester.

--OR--

- The student must participate in one strike and serve 6 hours in the shop within the current academic semester.

--OR--

- The student must serve 12 hours in the shop within the current academic semester.
- If a student does not adhere to the above penalties for missing Strike or leaving early from Strike, or if the student misses or leaves Strike early without approval of the Technical Director the student will be:
 - Ineligible for Theatre and Dance Scholarships.
 - Ineligible to be cast in School of Theatre and Dance productions for the upcoming semester.
 - Ineligible to register for classes.
 - If enrolled in any section of P&P the student's grade will be lowered.
 - If enrolled in Senior Project the student's grade will be lowered.
 - If enrolled in Dancers for Choreographers or Dance Ensemble the student's grade will be lowered.
 - If enrolled in West African Dance or World Dance (*Agbedidi*) the student's grade will be lowered.

Please Note: Our work in the studios is designed to be challenging; physically, intellectually, and emotionally. Dance classes often involve touching. Physical contact may range from simple touch, to correcting alignment and/or relaxation massage. Students may also be asked to experiment with exercises that involve weight exchange. If you have a related medical consideration or touch makes you uncomfortable, it is your responsibility to notify the instructor at the start of the semester.

BALLET VOCABULARY

Primary words

Listed in categories alphabetically

Please note that the definitions are general descriptions/translations of the terms

Terms related to *barre* and/or *centre*:

Adagio: Slow sustained movement

Allongé: Extended, outstretched, as opposed to bent or curved.

Arabesque: A basic balletic pose, usually performed in profile: The position of the body when supported on one leg with the other extended to the back with the knee straight.

Assemblé: To assemble (or place together) the legs in the air

Attitude: The position of the body when supported on one leg with the other lifted to the front side or the back, with the knee bent. A pose inspired by the statue of 'Mercury' (by Giovanni da Bologna)

Barre: The long, pipe-shaped bar that dancers hold onto for support when warming up. The word is also used to refer to the set of exercises performed at the barre at the beginning of every class.

Battement: “rebound,” any movement of the leg

Cambre´: A bend of the body from the waist, forward, sideward, or backward.

Change´: Literally, “changed”. A term used to indicate that the feet change position in relationship to each other during the execution of a step (i.e., the foot begins in the front and finishes in the back, or visa versa).

Cloche, en: Literally, “like a bell”. Refers to swinging movements of the working leg forward and backward through 1st position in steps such as battements degages en cloche.

Combination: A number of steps grouped together to form an exercise.

Cou-de-pied: On the “neck” (*cou*) of the ankle. The position of the working foot when lifted and pointed in front of, in the back of or wrapped around the ankle of the supporting leg.

Coupe´: To cut – The foot is raised to the ankle of the opposite leg.

Develope´: The working foot is drawn up the supporting knee and opened in the air in any given direction, “unfolding”.

Degage: “To disengage” The movement of the foot outward from a closed position to where the toes leave the floor to a position of 15 degrees.

Extension: The height of a dancer's working leg when lifted from the floor. Also in reference to the lengthening of a body part.

Fondu: Literally, “melted”, This term is used synonymously with the word “*plie*”. It means on, or with a bent supporting leg.

Frappe: Strong brush of the supporting leg with the working foot in coupe, “strike”.

Pas: A step. Used to refer to any single movement in the ballet vocabulary.

Pas de cheval: Horse’s step.

Penche´: “Inclined”. Usually refers to arabesque penche’, a position in which the dancer tilts forward from the hip, directing the torso and head toward the floor, and lifting the foot of the extended back leg toward the ceiling.

Plie (plier): To bend - A bending movement of the knees, demi or grand.

Port de bras: Movements or positions of the arms.

Preparation: The musical phrase and/or movement(s) that act as a lead-in for the dancer.

Releve´: A rise. Describes a position of the supporting foot in which the heel has been raised from the floor, and the dancer is balanced on the ball of the foot (or on the toes, if en pointe). Also the combination of a demi-plie followed by the raising of the heel(s) from the floor.

Rond de jambe: Circle of the leg (**a terre**) on the ground, or (**en l'air**) in the air.

en dehors: Outward, foot travels in an arc from front to back

en dedans: Inward, foot travels in an arc from back to front

Sous-sus: Under-over. One foot being under, or in the back, and one foot being over, or in the front.

Tendu: “stretched” The action of the foot leaving a closed position to a fully extending position without the

toes leaving the floor.

Terms related to centre:

Allegro, grand: Combinations of expansive and widely traveled jumping, movements that incorporate large, advanced-level leaps such as *grand jetes*.

Allegro, petite: Sprightly combinations of small jumping movements performed at a quick tempo

Balance`: A rocking step resembling a waltz, consisting in three parts of alteration of balance.

Balon: A term encompassing the desirable qualities of lightness, ease, and rebound when jumping.

Batterie: Jumping movements in which the legs beat, or exchange places with each other, in

5th position in the air one or more times before landing. The effect is one of interlacing or crisscrossing the legs in the air.

Beat: To hit the legs together, moving them in and out of 5th position in the air so they appear to crisscross. All batterie is composed of "beaten" movements.

Cabriole: Caper, like a goat's jump. The working leg opens straight out; the supporting leg

pushes off and beats underneath the working leg, propelling it higher.

Chaine`: Linked like a chain – a series of turns with the feet in first position.

Chasse`: Chasing one foot with the other – a continuous movement.

En tournant: Turning.

Entrechat: A beaten jump in which the legs cross in 5th position in the air without change'.

Fouette`: Whipping. A strong whipping movement of one leg accompanied by a half or full revolution of the body.

Glissade: To glide or slide – a linking or preparatory step.

Jete: Spring from one foot to the other, "thrown". **Grand Jete:** Large leap.

En Manege: A term used to describe a series of steps (usually turns or jumps) performed while

traveling in a circle around the periphery of the stage.

Pas de basque: A step derived from the national dances of the Basques. Taking in three distinct counts.

Pas de bourree: A step originating in country dances. This movement involves three or two

steps in any direction that usually changes which foot is in front.

Pas de chat: A cat-like springing movement from one foot to the other, "Step of the cat".

Pas de bourre:

Pique: literally, "pricked" - to prick with the toes as with a needle. 1) A movement in which the strongly pointed toe of the lifted and extended leg sharply lowers momentarily to hit the floor, then immediately rebounds upward. 2) Adjective describing a movement in which the dancer transfers the body

weight from one leg (in *plie*) to the other by stepping out directly onto *pointe* or *demi-pointe* with a straight leg; for example, *pique arabesque*.

Pirouette: Whirl or spin - A controlled turn on one leg on *demi-pointe* or *pointe* in any pose.

Promenade: A slow rotation of the body in adagio exercises, in which the dancer, maintaining a pose on one leg with the other raised off the ground, executes many little pivots of the supporting heel in order to turn the body around on the whole foot.

Saute (sauter): Jump.

Sissonne: Named for the creator of the step. Springing up from both feet, landing on one leg.

Soutenu: "Sustained turning."

Tombe`: To fall.

Tour: A turn of the body.

Tournant, en: Turning

TERMS RELATED TO DIRECTIONS:

En Avant: Traveling forward.

Croise`: Crossed. Refers to a direction of the body in which the legs of the dancer appear, from the audience's viewpoint, to be crossed one in front of the other. Examples: *Croise` devant* (crossed with the working leg extended to the front) or *arabesque croise* (crossed with the lifted back leg being the upstage leg.)

En Croix: In the shape of the cross. Refers to a ballet convention in which the same movement is performed in sequence to the front, the side, the back, and again to the same side.

En Dedans: Inward. Characterizes any circular or turning movement in which the working leg moves.

Derriere: To the back (behind).

Devant: To the front.

Ecarte: Spread wide. One of the directions of the body. (See sheet on body positions.)

Efface: Erased, shaded. One of the directions of the body. (See sheet on body positions.)

En dehors: Outward.

En face: refers to the position of the dancer's body when directly facing the audience. (See sheet on body positions.)

a`la Seconde: In the 2nd position. A movement in which the arm or leg is extended to the side of the body is said to be performed a`la seconde.

TERMS RELATED TO THE PERSONNEL IN A BALLET COMPANY:

Ballerina: A principal female dancer in a ballet company.

Ballet master/mistress: The person in a ballet company who rehearses the repertoire and

teaches company class.

Balletomane: An enthusiastic ballet fan.

Corp de ballet: The dancers in a ballet company who do not perform solo roles. Typical of *corp de ballet*

work is the performance of choreography in which the dancers move in large groups in unison while

changing formation and creating beautiful spatial patterns across the stage.

Danseur: The leading male dancer in a ballet company.

Danseur noble: A male dancer who is tall, elegant, and aristocratic in appearance and dances leading roles

such as the Prince in *Swan Lake* or the poet figure in *Les Sylphides*.

He must be an excellent soloist and partner and possess pure classical line.

Prima Ballerina (Absoluta): The top-ranked female soloist in a ballet company. This title is usually reserved

for only a few world-class ballerinas.

TERMS RELATING TO CLASS

Centre barre: The exercises that are performed in the middle of the room without the support of the barre and

that are directly related in form to the ten standard barre exercises.

Examples: *plies, tendus, rond de jambe, fondus*.

Center work: All exercises in a ballet class that are performed in the middle of the room without the support of the barre.

Line: The sculptural shape formed in space by a dancer's limbs and body. Good line is one a dancer's most valued attributes. It is produced by a combination of flexibility, disciplined training in the positions of the body, and the naturally beautiful shape and proportion of body parts according to the ideal of classical ballet.

TERMS RELATING TO PHYSICAL PLACEMENT

Alignment: The arrangement of parts of the body in relation to each other according to the rules of classical ballet.

Placement: To be placed. A well-placed body is one that is correctly aligned, without useless tension, to

allow free motion. The alignment of the parts of the body and the distribution of body.

Demi-pointe: The position of the foot when the heel is raised from the floor and the dancer is poised on the ball

of the foot. The term is often used synonymously with the term *releve'* is also *en demi-pointe*.

Dessous: Under: Describes a movement in which one foot steps behind or cuts across in back of the other, sometimes replacing it, as in *coupe dessous*, when the back leg replaces the front.

Over: Describes a movement in which one foot steps cuts across in front of the other, sometimes replacing it, as in *coupe dessous*, when the front leg replaces the back.

Epaulement: Shouldering. Refers to the manner in which a dancer slightly twists the torso when facing straight ahead, bringing one shoulder forward of the other.

Ferme: Closed, as in *sissonne ferme'* (a jump in which the legs finish closed in 5th position).

Ouvert: Open, as in *cabriole ouvert*, a jump finished on one leg with the other held aloft.

Haut, en: High. Describes the height of the arms when they are being held above the level of the head, as in 5th position en haut.

L'air, en: In the air. Used to indicate that one or both feet are off the floor, as in *rond de jambe en l'air* (one foot) or *tour en l'air* (both feet).

Parallel position: Not turned-out; usually used to refer to 6th position, in which both feet are placed together facing straight front, parallel to each other.

Par terre: On or along the floor.

Pointe, en: The position of the foot in a pointe (or toe) shoe, in which the heel is raised with the foot pointed vertically, and the dancer stands balanced on top of her toe(s).

Sur les pointe: En pointe. Standing on the toes.

Pronated: Same as 'beveled'.

Quatrieme, a la: In the 4th position.

Sickled: An incorrect position of the foot in relationship to the ankle, in which the dancer overextends the outside of the foot by turning the foot inward from the ankle toward the inside of the leg.

Rolled in, rolled over: An incorrect position of the supporting foot or leg in which the weight is allowed to drop forward onto the inside of the foot or leg.

Terre, a: On the floor.

Tucked under: An incorrect position of the pelvis in which the buttocks are pressed forward, forcing the pelvis to tilt and throwing the hips out of proper alignment.

Working leg: The leg that is performing (as opposed to the supporting leg, upon which the dancer is standing).

TERMS RELATED TO PERFORMING

Character dance/style: A stylized type of dancing derived from folk-dance forms but based

upon classical ballet technique. Most of the large classic ballets such as *Swan Lake* or *Coppelia* include character dances, and all serious ballet students are required to study character as part of their training. Typical character dances are those based upon the Hungarian *czardas*, the Polish mazurek, the Italian tarantella, and the Spanish flamenco styles. In addition, the term can refer to any dance based on movements associated with a particular profession, personality, or life-style, such as a sailor's dance. A specific example is the clog dance for Mother Simone in Frederick Ashton's *La Fille Mal Gardée*.

Choreography: The arrangement of the steps and patterns in a dance composition.

Demi-caractere: A term describing a type of classical ballet choreography that is heavily flavored with character-style or folk-dance references. An example of a demi-caractere divertissement is the Don Quixote pas de deux, with its many poses drawn from Spanish dancing. A demi-caractere dancer is one who is better suited to performing these roles than strictly classical ones for reasons to do with his or her physique, line, or natural quality of movement.

Deux: Two.

Pas de deux: Literally, "steps for two." A dance for two people, usually a man and a woman. Structure is 1)

an *entrada* for both dancers in which the man partners the woman, followed by 2) a male solo variation, 3) a female solo variation, and 4) a *coda* in which both perform individual feats of virtuosity, then dance together at the conclusion.

Divertissement: A suite of short dances designed to display technical prowess and charm of the dancers.

Repertoire: The works choreography, or ballet, that are performed by a dance company.

Variation: A solo dance choreographed primarily for the purpose of displaying a dancer's technical prowess.

Virtuoso: Highly skilled. A virtuoso dancer is one who displays dazzling technical prowess, one whose ability is far above that of the average dancer.

OTHER TERMINOLOGY

Accent : That which is emphasized, usually a particular musical beat

Demi: Half.

Grand: Large. Describes movements on which the legs are lifted to a height of 90 degrees or above, as in grand battement.

Lunge: A wide-open (i.e., legs apart stance on two feet in 4th position, in which one leg (usually the

front) is bent and the other straight. It is often used as preparatory position for *pirouettes*.

Mark: To suggest movements, to dance without doing all the movements "full out".

Petite: Small. A term describing small movements that are not performed high in the air, such as *petite assembles*.

Spotting: The technique of turning the head during pirouettes so as to avoid becoming dizzy. When spotting, a dancer quickly whips the head around and refocuses the eyes with each turn of the body.

Turn-out: Rotation of the legs outward from the hip joints so that the kneecaps and toes face outward away from the center of the body. All traditional movements in classical ballet are performed turned-out.

Major contributing sources: Gretchen Warren, "Classical Ballet Technique"
Anna Paskevskaja, "Both Sides of the Mirror"

Famous (or Popular) Ballet Movies:

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First Position 2011
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http://en.wikipedia.org/wiki/Category:Ballet_films