

GEORGINA BUTLER

WRITING. DANCING.

Dance Resources BY GEORGINA BUTLER

'RAD ADVANCED FOUNDATION
BALLET VOCABULARY'





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Advanced Foundation

In addition to the vocabulary listed for Intermediate Foundation and Intermediate, candidates are expected to have knowledge of the following:

Arabesques

Arabesque: An ornament or style made of an intricate pattern of interlaced lines; a dance pose.

2nd arabesque en fondu

*2nd Arabesque**: A basic arabesque in which the position of the legs is the same as for *1st arabesque*, taken with the front arm placed in opposition to the supporting leg and just above shoulder level.

The eye line is over and beyond the centre finger.

The back arm is placed very slightly behind and below the shoulder.

*(taken *en fondu*)

Assemblés

Assemblé: "to gather; gathered": A jump which lands on two feet.

The legs are assembled fully stretched in 5th position in the air before landing on two feet.

In a basic *assemblé*, the arms are carried to *demi-seconde* with the outward movement of the leg and return to *bras bas* upon landing.

There is a use of *épaulement* which begins with the jump and finishes with the same shoulder forward as the foot which finishes *devant*.



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Assemblés en avant and en arrière

“to gather; gathered; forward and backward”

En avant: the front foot slides out and closes in front.

En arrière: the back foot slides out and closes at the back.

This step travels (forward/backward).

Assemblés de côté dessus

“to gather; gathered; in a sideways direction; over”

An *assemblé* in which the working foot starts behind, slides to 2nd, and closes 5th *devant*.

The step travels sideways in the direction of the working leg.

The legs aim to join at the height of the jump and may be slightly toward the working side.

Assemblés de côté dessous

“to gather; gathered; in a sideways direction; under”

An *assemblé* in which the working foot starts in front, slides to 2nd, and closes 5th *derrière*.

The step travels sideways in the direction of the working leg. The legs aim to join at the height of the jump and may be slightly toward the working side.



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Attitudes

Attitude derrière en ouvert

Ballonnés

“to blow up like a balloon; inflated; a light jump on one leg”

A travelling jump from one leg landing on the same leg, combined with an outward extension and inward bending action of the working leg.

At the height of the jump both legs are fully stretched, with the push-off leg maintaining its line beneath the body.

Executed *sur place* with the working leg extending *devant, à la seconde* or *derrière*.

Can be travelled in the direction of the extended working leg *en avant, de côté* or *en arrière*.

Also called *ballonnée simple*.

Ballonnés composés en avant, en arrière and de côté

“light jump on one foot; compound”:

Composite step consisting of a *ballonné*, a quick extension leading into a step, and a close. (forward; backward; in a sideways direction).

May be performed *en avant, en arrière* or *de côté*.

Usually performed to one bar of $\frac{3}{4}$ music, such as a polonaise or mazurka.



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Ballonnées simples en avant, en arrière, de côté and à la seconde

A *ballonné* may be travelled (forward; backward; to the side) or executed *sur place* (*à la seconde* – the leg extends to the side).

Brisés

“to break or shatter”

A travelling, beaten step consisting of an outward brushing motion *en fondu*, a jump with the supporting leg beating against the working leg, and a landing *en demi-plié* or *en fondu*.

The combination of the sliding movement of the working leg and the push-off (*demi-plié*) from the supporting leg provides the force to spring up into the air, bringing the supporting leg up to the extended leg to beat before changing to land on one foot or two.

The travel occurs in the direction of the sliding movement.

Brisé dessous

“broken step; under”

A *brisé* travelling sideways in which the working leg begins and ends 5th devant.

As the *demi-plié* begins, the working leg begins to slide towards 2nd position at *glissé* height.

The combination of the sliding movement and the push-off (*demi-plié*) from the supporting leg provides the force to spring into the air, bringing the supporting leg up to the extended leg to beat devant before changing to land in 5th position, with the working foot devant.



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The arms are usually held in 3rd position, with the arm corresponding to the working leg placed forward, and with a slight *épaulement* bringing the same shoulder forward.

Coupés

“to cut; a cutting step”

A form of transfer of weight.

An action in which one foot cuts away the other. Often a transitional or linking step.

Coupé dessous en tournant chassé en avant
(Male dancers only at this level)

“cutting step; under; turning; chased step; forward”

A composite step consisting of a *coupé dessous* and a simultaneous turn in the direction of the foot which is released, followed by a *chassé en avant*.

May be performed in series.

Emboîté
(Female dancers)

Emboîté: “to fit together”: a light step characterized by the passing of the feet, one in front of the other.

Action performed *en pointes* as part of a series of precise, quick transfers of weight under the body line.

The dancer begins in 5th position *en pointes* with the working leg behind.

Staying *en pointes* throughout, she extends one leg to 2nd just off the floor, then closes 5th position with a change of feet.



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Usually performed in series *en avant*, alternating legs.

(Called *Déboîté* when performed *en arrière*.)

Emboîté en pointe
(Female dancers)

Entrechats

Entrechat: "to interweave or braid"

A jump in which the feet cross and the legs beat rapidly, one against the other, in the air.

Variations are named according to the number of actions of each leg e.g.:

"*quatre*" (four) indicates a jump from two feet to two feet where each leg interweaves twice;

"*cinq*" (five) indicates a jump from two feet to one foot where each leg interweaves twice and one foot ends *sur le cou-de-pied devant* or *derrière*.

Entrechats trois devant and derrière

"entrechat; three"

A jump in which the legs perform three actions.

The dancer begins in 5th position, jumps into the air, beats without a change of feet, performs a change of feet, then places the front foot *sur le cou-de-pied devant* or the back foot *sur le cou-de-pied derrière* as s/he lands on the other foot.



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Entrechats cinq devant and derrière

“entrechat; five”

A jump in which the legs perform five actions.

The dancer begins in *5th position*, jumps into the air, beats with a change of feet, performs another change of feet, then places the front foot *sur le cou-de-pied devant* or the back foot *sur le cou-de-pied derrière* as s/he lands on the other foot.

Failli

“to narrowly miss something; a narrowly missed action”

A composite step consisting of a *sissonne* showing the *5th position en l’air*, and a *chassé passé en avant*.

The dancer starts in *5th position*, jumps into the air holding the *5th position*, separates the legs while travelling very slightly forward, and lands on the front leg with the back leg *en arabesque*.

S/he then slides the back leg through *1st position en demi-plié* and continues forward to finish *dégagé derrière* on a straight supporting leg.

Usually performed starting and ending *en croisé*.

Fondu

“beating; melted”

A smoothly coordinated bending and stretching of both the supporting leg and the working leg.



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Battement fondu en demi-pointe

Glissades

“to glide; sliding”

A connecting step travelling in any direction and performed *terre à terre* (rapid movement: toes stay near the ground).

Glissades en avant and en arrière

Jetés

“to throw; a thrown action”

A jump taking off from one leg and landing on the other.

Grand jeté en tournant

Jeté ordinaire derrière de côté

“thrown; ordinary; behind; in a sideways direction”

A jump from one foot to the other, landing with the freed foot contacting the base of the calf.

Travelled to the side.

Mazurka

Mazurka step

(Male dancers only for this syllabus)



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Pas de bourrées

“bourrée step”

Terre à terre steps (toes remain close to the ground) performed in a continuous movement in any direction, demanding quick, precise footwork.

Pas de bourrée en avant and en arrière

Pas de bourrée dessus and dessous en tournant

Pas de bourrées piqué dessous en tournant en pointe
(Female dancers)

Petits battements

“small; beating action”

A small sideways beating action of the working foot on the *cou-de-pied* of the supporting leg.

Trains for accent, speed and dexterity of the lower leg.

From a relaxed knee joint, the lower leg opens sideways, releasing just enough for the foot to pass the supporting leg, beating *derrière* before opening sideways to beat *devant*.

(May also commence from a starting position *derrière*, beating *devant* and then *derrière*.)



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Petits battements serrés

Petit battements performed through the music, with alternating closings (*devant* and *derrière*).

Piqués

“to prick or stab; pricking action”

An action performed with a sharp, quick quality.

(Outside the RAD this term refers to a sharp step *en pointe*.)

Battemets piqués en croix

“beaten; pricking action; in the form of a cross; crosswise”

Small lifts of the leg to glissé height in the sequence: *devant*, to 2nd, *derrière*, to 2nd.

Grands battements piqués

Port de bras

“carriage of the arms”.

Circular port de bras towards barre
Port de bras with forward and back bend in 4th en fondu

Pirouettes

En dehors: doubles finished in 4th position en fondu

En dehors: singles en pointe closing in 5th position
(Female dancers)



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En dehors: singles with posés en demi-pointe
(Female dancers)

En dedans: double with fouetté
(Female dancers)

En dedans: singles en pointe without fouetté
(Female dancers)

En dedans: singles with posés en pointe
(Female dancers)

En dehors: doubles with posés
(Male dancers)

En dedans: doubles with fouetté
(Male dancers)

Pivots

“swivelling action”

A small controlled rotating movement on one leg, where the pivot action takes place through the foot.

Pivots en dedans in attitude

Pivots en dehors in 2nd position



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Posés

“to set or place; placed; a placed step”

A movement involving a transfer of weight onto the whole foot, *demi-pointe* or *pointe*.

Posés en avant and en arrière en pointe
(Female dancers)

Posés en avant with développé passé devant en pointe
(Female dancers)

Posés en avant in arabesque and en arrière in attitude
(Female dancers)

Posés en avant in arabesque and attitude en pointe
(Female dancers)

Posés en arrière to retirés devant en pointe
(Female dancers)

Relevés

“to pull up; raise; lift; or push up; a lifted or lifting action.”

Relevés 1 to 1 en pointe
(Female dancers)

Relevés in attitude devant en pointe
(Female dancers)



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Relevés with développé to 2nd en pointe
(Female dancers)

Ronds de jambe

Ronds de jambe: "circle of the leg"

Ronds de jambe jeté en dehors and en dedans
(Female dancers)

Rotation

Rotation: A turn of the body toward the extended leg which often maintains its position in space.

May be performed with the working leg *à terre* or *en l'air*, with the supporting leg pivoting flat or *en demi-pointe* or performing a rise, *relevé* or *sauté*.

(The opposite action is called a *Fouetté*.)

Rotation en l'air

Sissonnes

Sissonne: Thought to originate from "ciseau" – "scissors"

A jump from two feet to one foot, often with a scissor-like action.



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Sissonnes doublées dessus, dessous, en avant and en arrière

Sissonne double

A composite step consisting of a *sissonne ouverte*, a *coupé* and an *assemblé*.

As a result of the momentum generated in the *sissonne*, the *assemblé dessus* (over) or *dessous* (under) may travel slightly.

Soutenus

“to support; hold up; sustain; a sustained action.”

Petits soutenus en tournant en demi-pointe and en pointe
(Female dancers en pointe)

Soutenus en tournant en dehors en demi-pointe and en pointe
(Female dancers en pointe)

Posé assemblé soutenu en tournant en dedans en pointe
(Female dancers en pointe)

Temps de cuisse

“time; of the thigh”

A composite step consisting of a quick *petit retiré* with a straight supporting leg and a *sissonne fermée de côté* closing on the beat.



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French temps de cuisse dessus

“time; of the thigh; over”

A temps de cuisse consisting of a *petit retiré passé devant* and a *sissonne fermée de côté devant*.

The dancer starts in *5th position en demi-plié* with the working leg *derrière*; lifts the tip of the foot to *petit retiré* and closes *5th devant en demi-plié*.

S/he then jumps from two feet travelling sideways away from the front leg which extends to *2nd*, lands on the other and immediately closes *5th devant en demi-plié*.

French temps de cuisse dessous

“time; of the thigh; under”

A temps de cuisse consisting of a *petit retiré passé derrière* and a *sissonne fermée de côté derrière*.

The dancer starts in *5th position en demi-plié* with the working leg *devant*; lifts the tip of the foot to *petit retiré* and closes *5th derrière en demi-plié*.

S/he then jumps from two feet travelling sideways away from the front leg which extends to *2nd*, lands on the other and immediately closes *5th derrière en demi-plié*.

Tour en l’air
(Male dancers)

“turn; in the air”

A changement en tournant as practised by male dancers.

Double tour en l’air
(Male dancers)



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Advanced Foundation: Free Enchaînement Vocabulary

<p>Focal steps</p>	<p>Focal steps listed for previous levels will NOT be used</p> <ul style="list-style-type: none">• Ballonné composé en avant, en arrière and de côté• Ballonnée simple en avant, en arrière, de côté and à a seconde• Sissonne doublée dessus, dessous, en avant and en arrière• Assemblé en avant, en arrière, de côté dessus and dessous and battu dessus and dessous
<p>Additional steps</p>	<p>In addition to the linking steps listed for Intermediate Foundation and Intermediate, candidates should have knowledge of:</p> <ul style="list-style-type: none">• Coupé dessus and dessous• Entrechat trois and cinq devant and derrière• Failli• French temps de cuisse dessus and dessous• Glissades en avant and en arrière• Pas de bourrées en avant, en arrière, and en tournant dessus and dessous• Soubresaut• Temps levés



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Acknowledgements and References

This resource was created for revision purposes and is intended as a helpful guide.

It was compiled using the following Royal Academy of Dance publications:

Royal Academy of Dance (2018), *Specifications*. Online.

< https://www.royalacademyofdance.org/media/2019/01/20163710/20181009Specifications2018_EN-1.pdf >

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