

# GEORGINA BUTLER

WRITING. DANCING.

Dance Resources BY GEORGINA BUTLER

## 'RAD ADVANCED TWO BALLET VOCABULARY'





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## Advanced Two

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

### ***Assemblés***

*Assemblés dessus en tournant*

"gathered step; over; turning"

An *assemblé dessus* in which the dancer turns while jumping.

The dancer turns towards the leg which pushed off.

This step is usually preceded by a preparatory movement such as a running *pas de bourrée* and ended facing downstage (the front).

*Petit assemblé devant en pointe*

"small; gathered step; front; on tiptoe"

A *Petit assemblé devant* performed *en pointe*.

Starting with the working foot placed *sur le cou-de-pied devant*, the dancer performs a low jump into the air, and lands in 5<sup>th</sup> position *en pointes*.

*Petit assemblé derrière en pointe*

"small; gathered step; behind; on tiptoe"

A *Petit assemblé derrière* performed *en pointe*.

Starting with the working foot placed *sur le cou-de-pied derrière*, the dancer performs a low jump into the air, and lands in 5<sup>th</sup> position *en pointes*.



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## **Ballottés**

*Ballottés dessous en pointe*

“tossed step; under”

A *ballotté* in which the dancer begins with the back leg extended *à terre* or *en l’air*.

S/he then draws the foot into 5<sup>th</sup> *en demi pointes* (passing through *retiré derrière* from an *en l’air* position), releases the front foot and performs a *développé devant* to 90 degrees *en fondu*.

*Ballottés dessus en pointe*

“tossed step; over”

A *ballotté* in which the dancer begins with the front leg extended *à terre* or *en l’air*.

S/he then draws the foot into 5<sup>th</sup> *en demi pointes* (passing through *retiré devant* from an *en l’air* position), releases the front foot and performs a *développé derrière* to 90 degrees *en fondu*.

## **Brisés**

*Brisés volés devant and derrière*

“broken step; flying; front and behind”

A variation of *brisé* 1 foot to 1 foot.

*Brisés volés devant:*

The dancer begins with the working leg *dégagé derrière*, brushes it through 1<sup>st</sup> position *en demi-plié* to 4<sup>th</sup> position *devant* just above *glissé* height, pushes



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off and beats the supporting leg to the working leg.

The dancer lands *sur place* on the initiating leg *en fondu*, with the new working leg extended in front just above *glissé* height.

*Brisés volés derrière:*

The dancer begins with the working leg *dégagé devant*, brushes it through *1<sup>st</sup> position en demi-plié* to *4<sup>th</sup> position derrière* just above *glissé* height, pushes off and beats the supporting leg to the working leg.

The dancer lands *sur place* on the initiating leg *en fondu*, with the new working leg extended *derrière* just above *glissé* height.

## **Cabrioles**

*Cabrioles ouvertes devant and derrière*

“caper; open; front and back”

*Cabriole ouvertes devant:*

A *cabriole* in which the dancer begins in *5<sup>th</sup> position*, usually with the working leg *devant*.

S/he brushes the working leg *devant en l’air* between 45 degrees and 90 degrees, pushes off and beats behind the working leg, performing the beat in front of the body.

S/he then lands on the same foot with the extended leg held *devant en l’air*.



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## *Cabriole ouvertes derrière:*

A *cabriole* in which the dancer begins in *5<sup>th</sup> position*, usually with the working leg *derrière*.

S/he brushes the working leg *derrière en l'air* between 45 degrees and 90 degrees, pushes off and beats behind the working leg, performing the beat in front of the body.

S/he then lands on the same foot with the extended leg held *derrière en l'air*.

## *Changements*

### *Changements en pointe*

### *Entrechats*

#### *Entrechat six*

"to interweave; six"

A jump in which the legs change to beat, change again to beat, and land with the other leg *devant*.

There are six interweaving actions, three with each leg.

#### *Entrechat six de volées de côté*

"interweave; six; of flight; to the side"

An *entrechat six* travelled sideways and initiated with a brush to *2<sup>nd</sup>*.

The dancer begins in *5<sup>th</sup> position* with the working leg *derrière*.

S/he brushes the back foot to *2<sup>nd</sup>*, jumps beating the push-off leg



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behind the working leg, then beats twice with a change of feet on each beat to land in 5<sup>th</sup> position with the working leg *devant*.

Often prepared with a *glissade* or *chassé en avant*, with the brush taken *en écarté* with the arms to open 4<sup>th</sup>.

## **Fouettés**

*Fouettés relevés en pointe*

“whipped; pulled up”

A *relevé* on the supporting leg with a simultaneous turn of the body away from the extended leg which strives to maintain its position *en l’air* in space.

*Grands fouettés relevés en tournant en pointe*

“big; whipped; pulled up; turning”

A virtuoso turn consisting of a *relevé to 2<sup>nd</sup> en l’air*, followed by a *fouetté relevé en tournant* with the same leg, completing one full revolution.

The dancer begins in *dégagé derrière*.

S/he performs a *grand battement to 2<sup>nd</sup> en écarté devant* with a simultaneous *relevé* action, brushes through 1<sup>st</sup> position *en demi-plié* making a ¼ turn *en dedans* to perform a *grand battement devant* with a *relevé* action.



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S/he completes the turn with a *fouetté* to *arabesque* ending *croisé*.

The arms move to *2<sup>nd</sup> position* with the battement to *2<sup>nd</sup>*, undersweep *1<sup>st</sup>* to *5<sup>th</sup>* position with the *battement devant*, and open to *2<sup>nd</sup> arabesque* at the end of the *fouetté* action.

May be prepared by *chassé en avant en croisé* to *dégagé derrière*.

*Fouetté sauté battu en tournant*

“whipped; jumped”

A jump on the supporting leg with a simultaneous turn of the body away from the extended leg (which strives to maintain its position *en l’air* in space).

Embellished with a beat.

*Fouetté rond de jame en tournant en pointe*

“whipped action; circle of the leg; turning”

(“*fouetté* turns”)

*Gargouillade*

“to gurgle; an embellished step”

An embellished *pas de chat*.

The dancer begins in *5<sup>th</sup> position* with the working leg *devant*, releases the front foot and leaps sideways performing a double *rond de jambe en l’air* action *en dehors*.



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S/he lands on the original working leg as the other leg executes the circular action of a single *rond de jambe* action and closes through *retiré* into *5<sup>th</sup> position devant*.

## **Grand Battement**

*Grand Battement enveloppé*

“big; beating action; enveloped”

A *grand battement* performed with an *enveloppé* closing: the foot passes through *retiré* before closing into *5<sup>th</sup> position*, instead of sliding along the floor with the leg fully extended.

## **Jetés**

*Jeté élané en tournant*

“thrown; darted; turning”

A composite step consisting of a *grand jeté en avant* and a *pas de bourrée dessus* or *coupé dessous* performed with a full turn.

The arms usually open to *1<sup>st</sup> arabesque* on the *jeté* and close to *1<sup>st</sup> position* with the turn.

*Coupé jeté en tournant*

“cutting step; thrown step; turning”

A composite step consisting of a *coupé dessous en tournant* and a *jeté en avant*.

*Grand jeté en avant with développé*



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*Grand jeté en avant en tournant in attitude*

"big; thrown; forward; turning; in attitude"

A *grand jeté* initiated by a *coupé dessous*. This movement allows the dancer to turn *en dehors* before leaping forward, appearing to travel in a curved path through space before landing *en attitude*.

## **Pas de basque**

*Petit pas de basque en tournant manège en pointe*

"small; step of the Basque; turning; in a circle"

A type of pirouette often performed in series.

From *dégagé devant*, there is a spring to the side landing on the extended foot *en pointe* and circling the other foot to *4<sup>th</sup> devant* at *glissé* height; then a closing to *5<sup>th</sup> devant en pointes* with a  $\frac{1}{4}$  turn.

The movement continues with a  $\frac{3}{4}$  turn toward the back foot to complete the turn in *5<sup>th</sup> position* with the other leg *devant* before the back foot lowers *en fondu*.

(Similar to *petit soutenu*, except that in *petit pas de basque en tournant* the second leg circles to *4<sup>th</sup> devant* before closing *5<sup>th</sup> en pointes*.)



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## **Pirouettes**

*En dehors: doubles en demi-pointe in attitude*

*En dedans: singles in 1<sup>st</sup> arabesque and double in attitude*

*En dehors: double finishing in 2<sup>nd</sup> arabesque en fondu*

*En dehors and en dedans: triples en demi-pointe*

## **Renversés**

*Renversés en dehors with relevé en pointe* "overturned action; outwards; pulled up"

Incorporates an outward circle of the working leg, leading into a turn away from the supporting leg.

The working leg is extended *devant en fondu*; then, with a *relevé* on the supporting leg, the working leg lifts forward and circles upward through 2<sup>nd</sup>.

The working leg continues to *attitude derrière en fondu* with the torso arched slightly backward over the supporting leg.

The action is completed with a *pas de bourrée dessous en tournant*.

The *grand rond de jambe* action of the working leg ends *en fondu en croisé*, sustained by a counterbalancing action of the arched torso and arms (often in 4<sup>th</sup> *crossed*) until the dancer's



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equilibrium seems to be temporarily lost. This leads into the quick *pas de bourrée en tournant*, with the arching sustained until the second step.

The *relevé* action may be initiated by a *coupé dessous*.

## ***Saut de basque***

“jump of the Basque”

A turning jump from one foot to the other.

The dancer steps along the line of travel, turns *en dedans* and brushes the working foot forward along the line of travel.

The working leg opens to *2<sup>nd</sup>* at 90 degrees as the body continues to turn in the air.

Once the turn is completed, the dancer lands in place on the foot that brushed, with the other foot placed mid-shin.

May be initiated by a *posé coupé dessous posé (galop)*.

The arms usually pass from *2<sup>nd</sup> position* to just below *1<sup>st</sup> position* on the step forward and move through *1<sup>st</sup>* to *5<sup>th</sup> position* on the brush.



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## **Sissonnes**

*Sissonnes doublées battues with développé dessous*

“sissonne; doubled; beaten; with unfolding action; under”

A composite step, consisting of:

- a *sissonne ouverte de côté devant* (with the working leg passing through *retiré* before extending *en l’air*)
- a *coupé dessous*
- and an *assemblée battu dessous* (the back foot slides to 2<sup>nd</sup> and beats back/front in the air – landing with a change of feet so that the working foot finishes 5<sup>th</sup> *devant*).

*Sissonnes ouvertes changées en tournant in attitude*

“sissonne; open; changed; turning”

A *grand allegro* jump.

The dancer jumps from 5<sup>th</sup> position, turns toward the back foot and travels forward opening the front leg *en l’air derrière* - landing *en fondu en attitude*.

*Sissonne ordinaire devant and derrière en pointe*

“sissonne; ordinary”

A jump *sur place* from two feet landing on one foot with the working foot placed *sur le cou-de-pied* (*devant / derrière*).



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## ***Temps de flèche***

“time; of the arrow”

A jump performed with an arrow-like quality.

A composite *grand allegro* step.

Consists of a *temps levé en arabesque*; a *battement en cloche* to *attitude devant*; and a jump onto the other leg with the working leg performing a *développé devant* and immediately closing *5<sup>th</sup> position en demi-plié*.

Arms may pass from *2<sup>nd</sup> position* to *1<sup>st</sup> position* on the *battement* and through *5<sup>th</sup>* to *2<sup>nd</sup> position* on the jump.

Although the jump is performed in place, the *battement* action generates some forward momentum so that, when performed in series, the sequence travels slightly *en avant*.



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

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