

GEORGINA BUTLER

WRITING. DANCING.

Dance Resources BY GEORGINA BUTLER

'RAD INTERMEDIATE BALLET VOCABULARY'





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Intermediate

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

Assemblés

“to gather; gathered”

A jump which takes off with one leg brushing the floor.

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*.

Assemblé battu dessus

“gathered step; beaten; over”

An *assemblé* performed with the back foot sliding to *2nd* and closing behind to beat without a change of feet in mid-air before landing with a change of feet (ie: with the working foot *5th devant*).

Assemblé porté de côté dessus

“gathered step; travelling; 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.



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Attitudes

Attitude derrière en croisé

Battements fondus

Battement fondu: “beating; melted”:

A smoothly coordinated bending and stretching of both the supporting leg and the working leg. An essential exercise for developing strength and control for jumps.

From *5th position* or *dégagé*, the working foot is placed *sur le-cou-de-pied* while the supporting leg bends to the depth of a *demi-plié*.

The working leg then opens through a small *attitude* to extend to 45 degrees, as the supporting leg straightens.

Battement fondu devant, to 2nd and derrière at 45°

Battements frappés

“beating; hit or strike”

A striking action of the foot directed towards the floor using a strong extension of the leg.

An exercise to develop speed and precision in the use of the foot and ankle.

The flexed working ankle begins with the heel placed *sur le cou-de-pied* before the metatarsals strike the floor and the leg and foot finish in a fully stretched position at *glissé* height.



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Battement frappé devant and derrière

Battement frappe fouetté to 2nd position

“beating; hit; whipped”: An inward whipping action of the lower leg (which lifts to a height of 45 degrees).

Battements jetés

“beating; thrown”

A sharply thrown action of the working leg opening to 4 degrees and returning strongly to a closed position.

Used for developing strength and turnout, and important in the preparation of *allegro* steps.

The foot slides along the floor as in *battement tendu* and the leg is thrown out in the required direction to a fully stretched position at 45 degrees.

The leg returns firmly with strong use of the foot along the floor to a closed position.

Battements jeté to 2nd position

Battements tendus

“beating; outstretched”

The opening and closing of a stretched working leg *à terre*.

Practised to strengthen the use of the foot and to activate all the leg muscles on both the outward and inward movements.

Battement tendu devant, to 2nd and derrière from 5th position in 1 count



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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 dessus

“broken step; over”

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

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 *derrière* before changing to land in *5th position*, with the working foot *derrière*.

The arms are usually held in *3rd position*, with the arm corresponding to the working leg placed forward, leaning slightly over the front arm, directing the eye line out and over the centre of the forearm.



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Châinés
(Female dancers)

“chain steps”

Type of turn often performed in series *en diagonale*.

The dancer begins with the foot *dégagé devant*, steps to the side along the line of dance making a ½ turn *en dedans* and steps in *1st position* making a ½ turn *en dehors* to complete one full turn.

Single châiné
(Female dancers)

Chassés

“chased; a chased step”

One of the basic elements of centre practice.

A linking movement with a sliding action of the foot beginning from either an open or a closed position and ending in an open position *en demi-plié*.

Begins and ends with a *demi-plié*.

Chassé passé en avant (*with ¼ turn) “chased; passed”

A variation of a *chassé* in which the working foot passes forward to *4th position*. May be taken from a closed or open position. (*performed with a ¼ turn).

From a closed position, the back foot stretches with the tip of the toe contacting the side of the base of the heel of the supporting foot and the floor.

It then passes through *5th devant*, beginning the *demi-plié*, and slides



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forward along the floor to finish in 4th opposite 5th *position en demi-plié*.

From an open position, the back foot slides forward through 1st *position en demi-plié* and tracks a diagonal line to finish 4th opposite 5th *position en demi-plié*.

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 (Male dancers only at this level)

“cutting step; under; turning”

A *coupé* under with a turn in the direction of the foot which is released.

Courus (Female dancers)

“small running steps”

A series of very small, rapid, even steps with the feet well crossed in 5th *position* and the body remaining poised over the feet.

Courus en tournant en demi-pointe (Female dancers)

Détournés

“to turn away”

A *relevé* on two feet with a turn.

Demi détourné en demi-pointe

Détourné with ¼ turn



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Développés

“to unfold; an unfolding action of the leg”

A slow and sustained unfolding action of the working leg.

Can be executed with a basic port de bras, the arms and legs synchronizing during the movement.

Développé derrière

Echappés relevés

“escaped action; pulled up”

A *relevé* performed with the feet moving from a closed to an open position, and returning to a closed position.

Echappés relevé in 4th position en pointes

Echappés sautés

“escaped action; jumped”

A jump from a closed position, either 1st or 5th, to an open position, either 2nd or 4th.

Echappés sauté in 4th position

Grand echappé sauté battu fermé
(Male dancers only at this level)



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Entrechats

“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;

“*cing*” (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*.

Entrechat quatre

“entrechat; four”

A jump in which the legs change to beat and return to land with the same leg *devant*.

There are four interweaving actions, two with each leg.

Fouettés

“to whip or beat; whipped; whipping action”

A turn of the body away from 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 *Rotation*.



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Coupé fouetté raccourci en pointe
(Female dancers)

“cutting step; whipped step;
shortened”

A step in which the dancer steps *en pointe*, cutting behind and replacing the supporting foot while strongly extending the working leg to *2nd en l'air* at 45 degrees.

The step finishes *en fondu*, with the dancer sharply bringing the working foot to mid-calf.

Coupé fouetté raccourci sauté

“cutting step; whipped step;
shortened; jumped”

The dancer steps on the whole foot, cutting behind and replacing the supporting foot.

The dancer then jumps into the air, strongly extending the working leg to *2nd en l'air* at 45 degrees, and lands on the foot that pushed off, sharply bringing the working foot to mid-calf.

Fouetté of adage

“whipped; at ease”

A slow, smooth *fouetté* action.

In its most basic form, the dancer begins in *5th position* with the working leg front, performs a *dégagé* to *2nd* and pivots - making a $\frac{1}{4}$ turn away from the working leg which maintains its position to end *derrière*.

This type of *fouetté* may be done *à terre* or *en l'air*.

May be performed with a *dégagé* or a *développé* and performed starting with the leg devant and the body making up to a $\frac{1}{2}$ turn.



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Grands battements

“big; beating action”

A strong throwing action of the working leg.

From *5th position*, the movement is achieved by using the floor like in a *battement tendu*.

This is followed by the light lifting of the leg to a height of 90 degrees and a return through *battement tendu* with control to close in *5th position*.

Grand battement in 2nd arabesque

Jetés

“to throw; a thrown action”

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

Jeté ordinaire en avant
(Male dancers only at this level)

Pas de basques

“step of the Basque”

A step consisting of transferences of weight.

Pas de basque glissé en avant

“step of the Basque; sliding; forward”:

A stylised *pas de basque* executed *terre à terre* with a gliding quality and travelling forward.

Starting *en croisé*, *5th devant*, the step begins with a *dégagé devant en fondu* then, continuing with a circular movement *en dehors*.



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The weight is transferred onto the extended leg *en fondu*, while turning towards the other downstage corner and bringing the freed leg to 1st with a fully pointed foot.

The freed foot extends to *dégagé devant* and the weight is transferred forward onto a straight supporting leg to *dégagé derrière* before closing in 5th.

The arms complement the movement of the legs.

From 3rd position with the arm corresponding to the front foot placed forward and the eye line to 1 (downstage/ the front), the arm opens to 2nd with the circular movement of the leg.

The other arm passes through *bras bas* as the foot passes through 1st and arrives in 3rd position with the final transfer of weight.

The eyes follow the movement of the opening arm, then pick up the track of the other arm as it moves from *bras bas* to 3rd.

Finish with the eye line to the front.

Pas de basque sauté en avant and en arrière

"step of the Basque; jumped; forwards and backwards"

A stylised travelling pas de basque taken with a strong springing action.

Taken en avant (forward) or en arrière (backward).



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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 piqué sur le cou-de-pied en pointes
(Female dancers)

“bourrée step; pricked; on the neck of the foot; en pointe”

Running pas de bourrée en avant
(Female dancers)

Pirouettes

En dehors: double from demi-plié in 4th position

En dedans: double from 4th position en fondu

Posé pirouettes in series
(Female dancers)

Pliés

Grand plié in 4th position

Posés

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

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



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Posé coupé de côté en demi-pointe

Posé coupé de côté en pointe
(Female dancers)

Posé de côté and en arrière to 5th en demi pointes

Posé passé en avant en demi-pointe

Poses of the body

Écarté devant

“to separate or move apart; spread apart; wide; front”

A secondary body alignment taken facing either downstage corner, with the working leg extended to 2nd either upstage or downstage.

Écarté devant: “spread apart; front: A basic pose of the body, taken facing either downstage corner, with the downstage foot *dégagé* to 2nd. A strongly extended position from corner to corner.

The arms are in 4th position with the downstage arm raised and slightly opened, and the other arm placed slightly below 2nd position.

The head is turned and raised so that the eye line is in front of and beyond the raised forearm.



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Relevés

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

A leg action which begins *en demi-plié* or *en fondu*, arrives *en demi-pointes* or *en pointes* with a strong and speedy stretch of the legs and finishes again *en demi-plié* or *en fondu*.

Relevé devant and derrière en pointe

Relevé devant: "pulled up; front": the working leg lifts to *retiré devant*.

Relevé derrière: "pulled up; behind": the working leg lifts to *retiré derrière*.

Ronds de jambe

"circle of the leg"

Grand rond de jambe en dehors and en dedans

Rond de jambe en l'air en dehors and en dedans, singles and doubles

"circle of the leg; in the air; outwards and inwards"

Rotation

"rotation"

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

Rotation à terre

"rotation; on the ground"

One of the basic steps of centre practice.

A fully coordinated movement where the body turns toward the extended leg with a pivoting action of the supporting leg.



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Sissonnes

Thought to originate from "ciseau" – "scissors"

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

Sissonne fermées, ouvertes en avant and en arrière

"sissonne; closed; open; forward and backward"

Temps levés

"time or beat; lifted"

A jump off one foot, landing on the same foot (a hop).

Temps levé in attitude derrière

Turns

Soutenu turn

Soutenu: "to support; hold up; sustain"

Barrel turn
(Male dancers)

Walks

Walks en demi-pointe in low parallel retiré



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Intermediate: Free Enchaînement Vocabulary

All free enchaînements will contain at least two variations of one focal step, and a selection of appropriate linking steps from the list below or the list from Intermediate Foundation.

Focal step	Pas de basque sauté en avant and en arrière
Linking steps	Pas de bourrées devant, derrière, dessus and dessous Coupé chassé pas de bourrées Changement, changement battu, entrechat quatre, relevé in 5 th
Focal step	Assemblés: Assemblés battu dessus Assemblés devant, derrière, dessus and dessous Assemblés porté de côté dessus
Linking steps	Glissades devant, derrière, dessus and dessous Changement, changement battu, entrechat quatre, relevé in 5 th position
Focal step	Sissonnes: Sissonnes fermées de côté devant, derrière, dessus and dessous Sissonnes fermées and ouvertes, en avant and en arrière
Linking steps	Pas de bourrées devant, derrière, dessus and dessous Coupé chassé pas de bourrée Changement, changement battu, relevé in 5 th position



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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:

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