

GEORGINA BUTLER

WRITING. DANCING.

Dance Resources BY GEORGINA BUTLER

'RAD INTERMEDIATE FOUNDATION BALLET VOCABULARY'





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Intermediate Foundation

Arabesques

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

1st Arabesque

A basic arabesque taken facing 2 (*stage right*) or 4 (*stage left*).

When taken at 90 degrees, the dancer stands on the *upstage* leg and the *downstage* leg is raised fully stretched behind and in line with the hip.

The *upstage* arm is placed in an extended line in front of the shoulder at eye level.

The head is slightly lifted and placed so that the eye line is directed over and beyond the middle finger.

The *downstage* arm is placed slightly behind and below the shoulder.

Also taken in other alignments.

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.



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Assemblés

“to gather; gathered”

A jump in which 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 devant

“gathered step; front”

An *assemblé* in which the front foot slides out to 2nd and finishes *devant*.

Assemblé derrière

“gathered step; behind”

An *assemblé* in which the back foot slides out to 2nd and finishes *derrière*.

Assemblé dessus

“gathered step; over”

An *assemblé* in which the back foot slides out to 2nd and finishes *devant*.

Assemblé dessous

“gathered step; under”

An *assemblé* in which the front foot slides out to 2nd and finishes *derrière*.



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Parallel assemblé en avant

“gathered step; forward”

An *assemblé* in which the front foot slides out to parallel 4th *devant* and finishes in parallel. This step travels forward.

Parallel assemblé en tournant

“gathered step; by turning”

The parallel *assemblé* action is performed while turning.

Petit assemble devant and derrière

“small; gathered step; front and behind”

A small jump *sur place* (on place – no travelling) from one foot to two feet.

With the working foot placed *sur le cou-de-pied devant* or *derrière* (on the neck of the foot front or behind), there is a spring off the supporting leg, assembling the legs fully stretched in 5th *position* in the air before landing in 5th.

Petit assemblé devant: The working foot begins *sur le cou-de-pied devant* and ends 5th *devant*.

Petit assemblé derrière: The working foot begins *sur le cou-de-pied derrière* and ends 5th *derrière*.

Balancés

“to rock; swing; sway to and fro; find counterbalance or equilibrium; rocked; balanced; a balanced step”: A lyrical *terre à terre* movement set on a waltz rhythm where the accent is on the first step.

Comprises three transferences of weight, often executed in series from side to side or forward and backward.



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Balancé de côté

“balanced step; to the side”: A *balancé* from side to side.

Performed by girls: From classical pose the movement begins with a *fondu* on the supporting leg, extending the working leg with a light sliding movement towards *2nd*.

The weight is then transferred sideways onto that foot *en fondu*. The other foot is released and brought momentarily to *cou-de-pied derrière* before the weight is transferred first onto the half-pointe of that foot and then again onto the initial working foot *en fondu*.

There is a slight sideways bend of the body over the front leg, with the arms flowing from *3rd* to *3rd position* or from *4th* to *4th position* with the initial step, and the head and eyes following the line of movement.

Performed by boys: As for girls but with a broader movement and deeper use of *fondu*. The incoming foot in *cou-de-pied* has a relaxed ankle.

The hand corresponding to the initial supporting leg may be held on the hip with the fingers forward.

The other arm may begin in *1st position*, and open to a wide *demi-bras* on the initial step.

When taken in series, the arm may return to *1st* on the initial step of the second *balancé* with the opposite shoulder forward to the front foot (in opposition) and so on.



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Battements fondus

“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 simultaneously straightens.

Battement fondu à terre devant, to 2nd and derrière

“beating; melted; on the ground”

A *battement fondu* in which the working leg extends to *dégagé* (toes of the fully stretched foot in contact with the floor) as the supporting leg simultaneously straightens.

Performed *devant* (front), to *2nd* and *derrière* (behind).

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 to 2nd

“beating; hit or strike; to 2nd”

The working leg extends out to 2nd; the metatarsals strike the floor and the leg and foot finish in a fully stretched position in 2nd at *glissé* height.

Battements glissés

Battement glissé: “beating; sliding”:

An opening and closing of the fully stretched working leg with a quick gliding action which causes the toes to be released just off the floor.

Practised to develop speed of footwork.

Battements glissé devant, to 2nd and derrière from 5th position in 2 counts

Battements glissé to 2nd from 1st position in 1 count

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 2 counts



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Cabrioles

(Male dancers only at this level)

“caper; leap of a goat”

A grand allegro jump in which the legs beat, one against the other.

Cabriole de côté in parallel 1st position
(Male dancers only at this level)

“caper; to the side”

Changements

“to change; changing”

A jump in which the legs begin in *5th position* and change in the air at the height of the jump, separating as little as possible, to land in the opposite *5th position* (other foot *devant*).

Changement by ¼ turn

A *changement* performed with a ¼ turn.

Changement battu

“changing; beaten”

A *changement* in which the legs beat together in the air.

From *5th position*, the legs open slightly sideways on leaving the ground, in order to execute the beating action of the legs without a change of feet, before landing with a change of feet.

(The Cecchetti method of ballet training refers to this step as a “royale” or “entrechat royale”.)

Grand changement

(Male dancers only at this level)



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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 en avant

“chased; forward”

A *chassé* commencing with a *demi-plié* in *5th devant*, in which the front foot slides forward along the floor to *4th* opposite *5th position en demi-plié*.

Chassé en arrière

“chased; backward”

A *chassé* commencing with a *demi-plié* in *5th derrière*, in which the back foot slides backward along the floor to *4th* opposite *5th position en demi-plié*.

Chassé to 2nd position

“chased; to 2nd”

A *chassé* commencing with a *demi-plié* in *5th position*, in which the working foot slides outward along the floor to *2nd position en demi-plié*.

Chassé passé en avant

“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.

From a closed position, the back foot stretches with the tip of the toe



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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 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*.

Classical walks

Classical walk: One of the basic steps of centre practice.

A stylised way of walking in classical ballet.

Pushing off the supporting leg ensures a smooth action with a sense of poise and lift through the whole body.

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 dessus

“cutting step; over”

A *coupé* in which one foot cuts in front of the other.

Coupé dessous

“cutting step; under”

A *coupé* in which one foot cuts behind the other.



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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
and en demi-plié*

Courus sur place en pointe

Développés

“to unfold; 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 devant and to 2nd position

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 changé en demi
pointe*

“escaped action; pulled up; with a change of feet.”

Echappés relevé changé en pointe
(Female dancers)

Echappés sautés

“escaped action; jumped”

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



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Echappés sauté battu fermé

“escaped action; jumped; beaten; closed”

An *échappé sauté* to 2nd embellished with a beat on the closing *sauté*.

Echappés sauté battu fermé from 2nd position

“escaped action; jumped; beaten; closed; from 2nd position”

Beginning 5th devant, the first action is an *échappé sauté* to 2nd position, and the second is a return to 5th position with a beating action of the legs together in the air - with the same leg *devant* before landing with the other leg *devant*.

Echappés sauté changé

“escaped action; jumped; changed”

A jump to an open position in which the leg which is *devant* during the preparation changes to be the leg which is *derrière* upon landing.

Echappés sauté to 2nd position

“escaped action; jumped; to 2nd position”

Glissades

“to glide; sliding”

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

The basic *glissade* is travelled sideways.

From 5th position, the action begins with a *demi-plié*, extending the working foot to a *dégagé* in 2nd *en fondu*; the supporting leg pushes away from the floor and is released so



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that both legs are momentarily fully stretched.

The transfer of weight continues, lowering through the leading foot into a *fondu* and the freed foot from its *dégagé* in 2nd is drawn firmly into 5th position en demi-plié.

Glissade devant

“sliding step; front”

A *glissade* sideways initiated by the front foot and done without a change of feet.

The front foot extends to 2nd, and the other foot closes 5th *derrière*.

Glissade derrière

“sliding step; behind”

A *glissade* sideways initiated by the back foot and done without a change of feet.

The back foot extends to 2nd, and the other foot closes 5th *devant*.

Glissade dessus

“sliding step; over”

A *glissade* sideways initiated by the back foot and done with a change of feet.

The back foot extends to 2nd, and the other foot closes 5th *derrière*.

Glissade dessous

“sliding step; under”

A *glissade* sideways initiated by the front foot and done with a change of feet.

The front foot extends to 2nd, and the other foot closes 5th *devant*.



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Running glissade en avant and de côté "running; sliding step; forward and to the side"

Grands battements

"big; beating action": A strong throwing action of the working leg.

From *5th position*, the movement is achieved by use of 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 devant, to 2nd and derrière

"big; beating action; front; to *2nd* and behind"

Grand battement en cloche

"big; beating action; like a bell"

A dynamic action in which the working leg swings forward and backward through *1st position* like a pendulum, starting and finishing in an open position *devant* or *derrière*.

Jetés

"to throw; a thrown action; a jump taking off from one leg and landing on the other"

Grand jeté en avant

"big; thrown; forward"

A large leap travelling forward from one foot to the other.



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Jeté in petit attitude devant

“thrown; small; *attitude* position at the front”

Jeté ordinaire devant

“thrown; ordinary; front”: A jump from one foot to the other, landing with the freed foot contacting the base of the shin (*jeté devant*).

From 5th *devant*, the first action is a *demi-plié* before the front foot slides out to 2nd position just below 45 degrees, coordinating with the spring off the floor of the supporting leg.

Before landing, the extended leg comes behind the other leg to land with the freed foot *devant*, the little toe contacting the middle of the shin.

Jeté ordinaire derrière

“thrown; ordinary; behind”

A jump from one foot to the other, landing with the freed foot contacting the base of the calf (*jeté derrière*).

From 5th *derrière*, the first action is a *demi-plié* before the back foot slides out to 2nd position just below 45 degrees, coordinating with the spring off the floor of the supporting leg.

Before landing, the extended leg comes in front of the other leg to land with the freed foot *derrière*, the big toe contacting the base of the calf.



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Jeté passé devant (Female dancers)

“thrown; passed; front”: A spring in which the legs pass one another in front of the body at the height of the jump.

The dancer begins with the working leg *en l’air devant en fondu*, springs into the air and passes the push-off leg forward *en l’air devant* before landing on the other leg *en fondu*.

The legs may lift straight or *en attitude devant*.

Jeté passé derrière (Female dancers)

“thrown; passed; behind”

A spring in which the legs pass one another behind the body at the height of the jump.

The dancer begins with the working leg *en l’air derrière en fondu*, springs into the air and passes the push-off leg backward *en l’air derrière* before landing on the other leg *en fondu*.

The legs may lift straight or *en attitude derrière*.

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 devant

“bourrée step; front”

A *pas de bourrée* travelling sideways with the closing actions taken *devant-derrière*.

From *5th position devant* or *derrière*, the action begins with a *demi-plié*.



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The working foot extends to 2nd at *glissé* height then closes into 5th *devant en demi-pointes*.

The back foot immediately steps to a small 2nd *en demi-pointes*, then the other foot closes into 5th *devant en demi-plié*.

Pas de bourrée derrière

“bourrée step; behind”

A *pas de bourrée* travelling sideways with the closing actions taken *derrière-devant*.

From 5th *position devant* or *derrière*, the action begins with a *demi-plié*.

The working foot extends to 2nd at *glissé* height then closes into 5th *derrière en demi-pointes*.

The front foot immediately steps to a small 2nd *en demi-pointes*, then the other foot closes into 5th *derrière en demi-plié*.

Pas de bourrée dessus

“bourrée step; over”

A *pas de bourrée* travelling sideways with the closing actions taken *devant-derrière*.

From 5th *position devant* or *derrière*, the action begins with a *demi-plié*.

The working foot extends to 2nd at *glissé* height then closes into 5th *devant en demi-pointes*.

The back foot immediately steps to a small 2nd *en demi-pointes*, then the other foot closes into 5th *derrière en demi-plié*.



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Pas de bourrée dessous

“bourrée step; under”

A *pas de bourrée* travelling sideways with the closing actions taken *derrière-devant*.

From *5th position devant* or *derrière*, the action begins with a *demi-plié*.

The working foot extends to *2nd* at *glissé* height then closes into *5th derrière en demi-pointes*.

The front foot immediately steps to a small *2nd en demi-pointes*, then the other foot closes into *5th devant en demi-plié*.

Pas de chats

“step of the cat”

A light, springing step moving sideways from *5th* to *5th*, jumping off one foot and landing on the other before closing *en demi-plié*.

From *5th derrière en demi-plié*, the back foot is released and lifts through *retiré*. At the same time, there is a spring upward.

At the height of the jump, the leading leg open slightly in preparation for landing, while the push-off leg passes through *retiré devant*.

Landing on the leading foot, the other foot swiftly follows to close into *5th devant en demi-plié*.

The arms are held in *3rd position* throughout, with the arm corresponding to the leading foot placed in front.



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Pas de valse (Female dancers)

“step of the waltz”

A lyrical step done in a waltz rhythm, consisting of three transferences of weight from foot to foot, often performed in series.

The dancer performs a liting step onto one foot and the other foot passes through *petit retiré* to step forward or backward, then the dancer transfers the weight onto the first foot with a *coupé* action.

Pas de valse en tournant (Female dancers)

“step of the waltz; turning”.

Pas soutenus

“step; sustained”

A sustained extension of the leg and foot *à terre* to *dégagé en fondu*, with a coordinated return to a closed position stretching the supporting leg.

From *5th position*, the supporting leg bends at the same time as the working leg extends to a *dégagé en fondu*.

The return movement is a simultaneous straightening of the supporting leg with a closing of the working leg.

Pas soutenu devant and derrière

“step; sustained; to the front and to the back”.



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Petits battements

“small; beating action”

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

Trains 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 begin from a starting position *derrière*, beating *devant* and then *derrière*.)

Pirouettes

En dehors: single from demi-plié in 4th position “outward”

En dedans: single from 4th position en fondu “inward”

Single from 4th position en fondu in parallel retiré
(Male dancers only at this level)

Pivot steps

(Female dancers)

Pivot: “swivelling action”

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

Pivot step de côté en face
(Female dancers)

Pivot step en tournant
(Female dancers)



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Pliés

Demi-plié in 1st, 2nd, 4th and 5th positions

Grand plié in 1st, 2nd and 5th positions

*Grand plié in parallel 1st position
(Male dancers only at this level)*

Port de bras

Port de bras with forward bend

Port de bras with side bend

Port de bras with back bend

“a carriage of the arm or arms”.

Posés

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

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

Posé en avant, en arrière and de côté

Posé en avant into 1st arabesque en demi-pointe (Female dancers)

Posé into retiré derrière en demi-pointe

Poses of the body

Croisé devant

“crossed; front”

A basic pose of the body taken facing either downstage corner with the downstage foot *dégagé devant*.

The arms are held in *4th position* with the upstage arm raised.

There is a strong lift in the upper body and the head is turned and raised so that the eye line is between 1 (downstage) and the other downstage corner.



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Croisé derrière

“crossed; behind”

A basic pose of the body taken facing either downstage corner with the upstage foot *dégagé derrière*.

The arms are held in *4th position* with the upstage arm raised.

There is a strong lift of the body forward and up.

The head turns and is slightly raised so that the eye line is towards 1 (downstage).

Effacé devant

Effacé: “to hold something sideways on, in order to present as little of the surface as possible (in fencing); sideways on”.

Effacé devant: “sideways on; front”: A basic pose of the body taken facing either downstage corner with the upstage foot *dégagé devant*.

The arms are held in *4th position* with the downstage arm raised.

Heightened awareness of the opening of the chest and the use of the upper back creates a diagonal line from the top of the head to the tip of the toes.

The head is turned and lifted so that the eye line is between 1 (downstage) and the other downstage corner.

Effacé derrière

Effacé: “to hold something sideways on, in order to present as little of the surface as possible (in fencing); sideways on”.



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Efface derrière: “sideways on; behind”: A basic pose of the body taken facing either downstage corner with the downstage foot *dégagé derrière*.

The arms are held in *4th position* with the downstage arm raised.

There is a slight lift and inclination forward in the upper body, while retaining the open line across the chest.

The head is turned and lifted so that the eye line is in front of and beyond the elbow between 1 (downstage) and the other downstage corner.

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 in 1st, 2nd and 5th position

Relevé devant

“pulled up; front”

the working leg lifts to *retiré devant*.

Relevé derrière

“pulled up; behind”

the working leg lifts to *retiré derrière*.

Relevé passé devant

“pulled up; passed; front”

A *relevé* in which the working foot begins *5th derrière*, lifts directly to *retiré devant*, then passes as it lowers to *5th devant*.



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Relevé passé derrière

“pulled up; passed; behind”

A *relevé* in which the working foot begins *5th devant*, lifts to *retiré devant*, then passes as it lowers to *5th derrière*.

Rises

Rises onto demi-pointe in 1st, 2nd and 5th position

Rise onto pointe in 1st position
(Female dancers)

Ronds de jambe

“circle of the leg”

Demi grand rond de jambe en dehors and en dedans

“half; big; circle of the leg; outward and inward”

Demi rond de jambe en dehors and en dedans à terre

Rond de jambe à terre, en dehors and en dedans

Sautés

“jump”

Sautés in 1st, 2nd and 4th position

Sauté in parallel 1st position
(Male dancers only at this level)



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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 fermée de côté devant

"sissonne; closed; sideways; front"

A *sissonne fermée de côté* in which the working leg begins and ends in front.

From *5th devant en demi-plié*, the jump travels sideways toward the foot which began behind, with that leg fully stretching under the body as the other leg opens to *2nd position* at 45 degrees.

It lands on one foot with the open foot immediately closing *5th devant en demi-plié*.

Sissonne fermée de côté derrière

"sissonne; closed; sideways; behind"

A *sissonne fermée de côté* in which the working leg begins and ends behind.

From *5th derrière en demi-plié*, the jump travels sideways toward the foot which began in front, with that leg fully stretching under the body as the other leg opens to *2nd position* at 45 degrees.

It lands on one foot with the open foot immediately closing *5th derrière en demi-plié*.



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Sissonne fermée de côté dessus

“sissonne; closed; sideways; over”

A *sissonne fermée de côté* in which the working leg begins behind and ends in front.

From *5th devant en demi-plié*, the jump travels sideways toward the foot which began in front, with that leg fully stretching under the body as the other leg opens to *2nd position* at 45 degrees.

It lands on one foot with the open foot immediately closing *5th devant en demi-plié*.

Sissonne fermée de côté dessous

“sissonne; closed; sideways; under”

A *sissonne fermée de côté* in which the working leg begins in front and ends behind.

From *5th devant en demi-plié*, the jump travels sideways toward the foot which began behind, with that leg fully stretching under the body as the other leg opens to *2nd position* at 45 degrees.

It lands on one foot with the open foot immediately closing *5th derrière en demi-plié*.

Soubresauts

“start; jolt”

Spring Points

Temps levés

“time or beat; lifted”

A jump off one foot landing on the same foot.



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Temps levé in attitude devant

Temps levé with low développé passé devant
(Female dancers)

Temps levé in parallel retiré

Temps levé in retiré derrière
(Female dancers)

Temps levé in 1st and 2nd arabesque

Tours en l'air
(Male dancers only at this level)

"turn; in the air"
A changement en tournant.

Single tour en l'air
(Male dancers only at this level)

Transfers of weight

Basic transfer of weight in 2nd position

Full transfer of weight through 2nd position

Full transfer of weight through 4th position en avant and en arrière



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Intermediate Foundation: 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.

Focal step	Sissonnes fermées de côté, devant, derrière, dessus and dessous
Linking steps	Pas de bourrées devant, derrière, dessus and dessous Changement, changement battu, relevé in 5 th position
Focal step	Assemblés devant, derrière, dessus and dessous
Linking steps	Glissades devant, derrière, dessus and dessous Changement, changement battu, relevé in 5 th position
Focal step	Jetés ordinaires devant and derrière
Linking steps	Petits assemblés devant and derrière Temps levé (not in a series) Changement, changement battu, relevé in 5 th position

Dessus – “DeSU” (Up and over) – over

Dessous – DeSOO (sooo far under) – under



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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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