





Name: \_\_\_\_\_

Date: \_\_\_\_\_

Quiz name: Ballet Vocabulary

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1. A plié is a bending movement of the...

- A Ankles
  - B Elbows
  - C Knees
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2. What does 'tendu' mean?

- A Stretched
  - B Slide
  - C Glide
- 

3. A raising of the body on pointes or demi-pointe is called a...

- A Pirouette
  - B Jeté
  - C Relevé
- 

4. Ront de jambe is a \_\_\_\_\_ movement of the leg

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5. What is an adagio?

- A A series of exercises following the center practice, consisting of a succession of slow and graceful movements which may be simple or of the most complex character, performed with fluidity and ease. These exercises develop a sustaining power, sense of line, balance and poise which enables the dancer to perform with majesty and grace
  - B Brisk and Lively movement.
  - C A step in which the working foot slides well along the ground before being swept in the air.
- 

6. What is an allegro?

- A A step in which the working foot slides well along the ground before being swept in the air.
  - B A series of exercises following the center practice, consisting of a succession of slow and graceful movements which may be simple or of the most complex character, performed with fluidity and ease. These exercises develop a sustaining power, sense of line, balance and poise which enables the dancer to perform with majesty and grace
  - C A brisk and lively sequence of movements.
- 

7. Degage means?

- A To turnout the legs
- B To spin on the spot

8. What is the meaning of the word demi, as in demi-plie?
- A Tiny
  - B Half
  - C Miniature
  - D Light
- 

9. How many basic foot positions exist in classical ballet?
- A 3
  - B 4
  - C 5
  - D 6
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10. What is turnout?
- A the number of people in an audience
  - B the final pose of a ballet dance
  - C the outward rotation of the hips
  - D the number of times a dancer can spin on one leg
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11. What is the international language of ballet?
- A Italian
  - B English
  - C Russian
  - D French
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12. In ballet, what is the term for a dance for two people?
- A Waltz
  - B Pas de Deux
  - C Duet
  - D Pas de Chat
- 

13. What piece of equipment, usually attached to the wall, is used for balance and for warming up?
- A Rod
  - B Pole
  - C Barre
  - D Step
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14. What does the term Frappé mean?
- A To the front
  - B To Melt
  - C To Strike
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15. What does the term Glissade mean?
- A To Glide
  - B To Slide

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Quiz name: Martha Graham - Comparing Yourself

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Martha Graham on the Hidden Danger of Comparing Yourself to Others

"There is a vitality, a life force, an energy, a quickening that is translated through you into action, and because there is only one of you in all of time, this expression is unique. And if you block it, it will never exist through any other medium and it will be lost. The world will not have it. It is not your business to determine how good it is nor how valuable nor how it compares with other expressions. It is your business to keep it yours clearly and directly, to keep the channel open."

- 1.

How can you interpret the meaning of this quote by Martha Graham and how it applies to you as a dancer? Use specific examples to support your answer.

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2. How can you apply this inspirational quote to your choreographic work in progress leading up to our performance?

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3. Describe at least one fact about Martha Graham you learned from the video Mrs. Falconier showed you and why you found this fact interesting.

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# Ballet Glossary

**A la seconde** - Meaning literally, "to the side." A la seconde refers to the placement of the working leg, in this case positioned directly to the side of the dancer, raised or touching the floor.

**Adagio** - Meaning "slowly," an adagio is a part of ballet comprised of slow, soft, flowing movements. In a Grand Pas de Deux, the adagio is the second portion. It follows the entrée and precedes the variations and coda.

**Aplomb** - A term to describe the central line or stability of a position. A dancer wants to maintain perfect aplomb, meaning that his/her movements are controlled and steady.

**Arabesque** - Meaning "in Arabic fashion," the arabesque is a staple ballet pose. It is performed when the dancer stands on one leg, with the second leg extended straight behind and the upper body held upright. Arm positions can vary depending on both the method of ballet and the choreography of a particular piece.

**Balancé** - A movement in which the dancer extends one leg; transfers the weight to that leg, moves their weight to the other foot and back again. It is a dance step, performed most commonly to waltzes in three-quarter time, with a "down, up, down" rhythm to the step.

**Battement** - Meaning "beaten," a battement is a kicking movement executed by one leg. The dancer may perform a battement in various tempi and heights, to the front, back or side.

**Tendu** - Meaning "stretched." A movement in which the dancer brushes the foot along the floor and into a pointed, extended position. It can be performed to the front, side, or back.

**Chassé** - Meaning "chased." A movement in which the dancer slides one foot on the floor, jumps into the air, and brings both feet together before landing (the second foot "chasing" the first).

**Coda** - Meaning "tail," a coda is usually used to end a section of a ballet, whether to a pas de deux or entire piece. It is typically upbeat with impressive technical feats, such as the 32 fouetté turns in the coda of Swan Lake.

**Croisé** - Meaning "crossed," croisé is a position of the body in which the dancer faces diagonally toward the audience.

**Développé** - Meaning "developed." A movement in which the dancer stands on one leg, then brings the other through the cou-de-pied, retiré, and attitude positions before extending it straight to the front, side, or back.

**En tourant** - Meaning "turning." A suffix added to a ballet term to indicate that a 360-degree rotation is completed during its execution. For example, a pas de bourré en tourant is a pas de bourré that turns 360-degrees as it is performed.

**Fondu** - Meaning "melted." A movement in which the dancer bends the standing leg, giving the appearance of lowering and melting downward.

**Frappé** - Meaning "struck." A sharp movement in which the dancer uses the working foot to "strike" first the standing leg, then the floor, ending at a 45-degree extension in any direction, thus pushing through the muscles in the foot. A frappé can be performed from either flexed or pointed feet, depending on the desired method.

**Grand battement** - Meaning "big beat." A movement in which the dancer brushes a leg out and extends it to full height in any direction.

**Grand pas de chat** - A jump very similar to the grand jeté, only instead of brushing the first leg, the dancer développés in order to reach the extended position seen in the air.

**Grande jeté** - Meaning "big throw." A well known jump, performed when the dancer brushes one leg forward to throw the body into the air such that both legs are briefly extended mid-air, before landing on the first leg.

**Allegro** - Meaning "joyful," an allegro is a part of ballet comprised of quick movement and many jumps. Petit (little) allegro involves small, quick jumps and lightning fast footwork, while grande (big) allegro features the enormous leaps and jumps that have become the hallmark of ballet.

**Pas de Bourrée** - Meaning "Bourrée step," (Bourrée is a native French dance). The pas de Bourrée consists of three steps that bring the dancer's front foot back or back foot forward, depending on how it is performed.

**Pas de cheval** - Meaning "step of the horse." The dancer brings one foot into cou-de-pied, then développés it out at a low angle. When performed correctly, it mimics the brushing motion of a horse's hoof.

# Dance Glossary

Every science, art, hobby and task has its own unique set of words that comprise its jargon. Dance jargon is rooted in the French language. Study this glossary and then try the Ballet Crossword.

## Numbers

<u>English</u>	<u>French</u>
One	Un
Two	Deux
Three	Trois
Four	Quatre
Five	Cinq
Six	Six
Seven	Sept
Eight	Huit
Nine	Neuf
Ten	Dix

## DANCE TERMS

- Adagio                      Used in both dance and music to indicate slow tempo.
- Allegro                     Used in both dance and music to indicate fast, lively tempo.
- Arabesque                 A pose in which the dancer stands on one leg (the "supporting leg") with the other leg (the "working leg") extended straight behind. Dances often pirouette in this position.
- Attitude                  A similar pose to an arabesque but the working leg is bent instead of straight. Many dance moves are performed with "attitude."
- Ballerina                 A female ballet dancer. A prima ballerina performs the starring roles in ballets.
- Barre                      A thick, round wood pole affixed to a wall 3 ½ feet parallel to the floor. Dancers use the barre to stretch and for balance in doing warm-up exercises.
- Choreographer            The person who designs a sequential series of dance steps that the dancers will perform in a dance. The choreographer sometimes helps in picking the music, costumes, sets, lighting and other aspects that make up the performance.

## DANCE DEFINITIONS



Arabesque

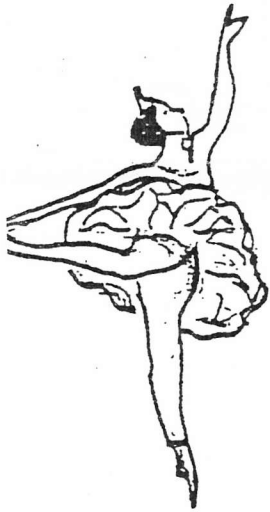


Attitude

A pose in which the dancer stands on one leg (the "*supporting leg*") with the other leg (the "*working leg*") extended straight behind. Sometimes the dancer stands still in this pose; sometimes the dancer turns (*pirouettes*) in this pose.

A pose like an arabesque, but the working leg is bent instead of straight. Pirouettes can also be done *en attitude*.

Ballet



A specialized form of theatrical dance having its own style, technique, movements and traditions, which are based on the steps codified by Louis XIV's Academie Royale de Danse. Going to a ballet performance is like going to see a live performance of a music video, except that there are no camera tricks. The music is usually *classical music*, however, there are many modern ballets that use jazz, pop or rock music.

"*Classical ballet*" means ballets that are made in the style of the late 19th century. Most of the 19th century ballets that are still performed today tell a story (usually involving magic, ghosts or other fairytale creatures). Examples of these ballets include: *Don Quixote* (1869), *Coppelia* (1870), *Sleeping Beauty* (1890) and *The Nutcracker* (1892).

Ballerina

A female ballet dancer. A *prima ballerina* is a female ballet dancer who performs only starring roles.

Ballon

A dancer's ability to appear to be floating on air like a balloon. Somewhat like "hang time" in basketball.

Barre

A thick, round wood pole fixed to a wall or a stand about 3½ feet high that runs parallel to the floor. Dancers use the barre to stretch and for balance in doing their warm-up exercises.

Choreographer/  
choreography

A *choreographer* is the person who decides what steps each dancer will perform in a given dance and how many dancers will be used in the dance (the *choreography*). The choreographer is like the



## The Elements of Ballet

When your students see the dancers on the stage, they may think that the dancers are moving in a way totally unlike the way most people move in real life. They would be absolutely right. The movements in ballet are stylized, based on a history of 300 years of European court dance traditions. Ballet does not attempt to recreate or imitate the movements of real life. Ballet is...a language of movement, refined athleticism, a theatrical art form of illusion and...entertainment.

Modified positions and steps make up the vocabulary of ballet language. The Five Positions of the feet are as essential to ballet as the ABC's are to the written language. The student dancer begins training in ballet classes around the age of eight or nine and studies for eight to ten years before his or her technique is developed enough to begin a professional career in ballet.

The aesthetic appreciation of ballet can include several perspectives:

**History:** Ballet has a tradition and history that spans nearly four centuries. Its evolution embraces classical storytelling, romantic dramas, aristocratic spectacles and lean, rhythmic illustrations of 20th Century energy.

**Theater:** Ballet began as grand spectacles designed to entertain and impress the noble guests of the royal courts of Europe. The elaborate sets and costumes, the intricate patterns and designs were all created to dazzle the eye and enliven the senses.

Eventually, ballet was performed in a proscenium theater. The combination of music, movement, costumes, sets and lighting became the focus towards refining the performances into a cohesive whole.

**The Dancer:** Dancers are artists and athletes. Dancers begin rigorous training at a young age to refine and perfect a technique that allows them an incredible range of movement possibilities and technical freedom. Once dancers have achieved a level of mastery over their bodies, the technique serves them in performance. On stage, they dance with great abandon, leaping across the footlights to communicate with their audience.

**Music:** Music and ballet are partners. Music provides the impetus, the mood, the drama, the rhythm and the structure for the ballet. Many composer/choreographer collaborations have produced great masterpieces. The collaborations between Stravinsky and Balanchine resulted in many famous ballets including *Apollo*, *Agon*, and *Orpheus*. The *Nutcracker* performance you will see is George Balanchine's version of the original collaboration between Tchaikovsky and Petipa.

**Storytelling:** Many of the most famous classical ballets are stories told with movement and music. The stories are often taken from the folktale tradition, Mythology or classical literature. *Romeo and Juliet*, *The Firebird*, *The Prodigal Son*, and *The Nutcracker* are examples of such classical story ballets.

# Developing Dance Literacy

## Understand Dance as a Means of Expression

Students understand related and contrasting elements in dance that create a movement language, demonstrating the ability to:

- recognize call and response in dances.
- identify moments of contrast and surprise.
- identify developments and variations of dance figures (partnered step combinations).
- understand and demonstrate how agreement or contrast between parts of the body, dynamic attack, and direct or indirect motion create meaning.
- understand the effect of spatial transitions in areas of the stage space.
- identify a dance's specific relationship to time, rhythm and music.
- analyze the use of individuals, partners and groups.
- analyze the effects on a viewer of both personal aesthetic preferences and physical point of view.

## Apply Dance Vocabulary, Terminology and Symbols

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## Identify and Compare Dance Styles, Genres, Major Works and Artists

Students differentiate a variety of styles, and gain familiarity with a range of dance companies and artists, demonstrating the ability to:

- identify, describe, compare and contrast at least six different dance styles and genres.
- use dance language to describe specific aesthetic differences and similarities between styles and artists.
- understand and infer the technical demands of a style.
- describe the relationship to music in a style.

## Analyze, Critique and Communicate About Dance

Students present informed opinions about dance based on stated criteria and supported by examples expressed in dance terms, that can be defended in comparison with those of peer critics, demonstrating the ability to:

- accurately identify the time and date, all performer and non-performer participants, and venue.
- describe the genre or style, using pertinent style-specific vocabulary.
- use expressive language to describe their emotional responses to performances.
- identify the movement components in a dance phrase.
- analyze basic structural elements of the choreography.
- evaluate performer qualities.
- analyze dance content and social/cultural context.
- recall details about costumes, music and stage design and analyze their effect on the performance.
- speculate on the intent of the dance and whether it was successfully communicated.
- respond to dance verbally and in writing.

# Dance Making

## Develop Skills and Techniques

Through participation in technique classes, students learn theatrical styles, culturally specific dance forms, and social dances, achieving the ability to:

- exhibit proper muscle use, alignment and posture appropriate to a style.
- demonstrate strength and flexibility in jumps, deep bends, turns and extensions.
- coordinate a range of small and large movements specific to a style.
- demonstrate control and balance in centered and off-centered movements.
- execute combinations of steps with transitions in varied dynamics and spatial orientations.
- move in syncopated rhythms: dotted rhythms, polyrhythms, odd meters (e.g., 5/4 time).
- employ various kinds of partnering techniques.
- execute movement sequences in a variety of dance forms with accuracy.

## Improvise

Students develop movement phrases and examine various spatial groupings and patterns, demonstrating the ability to:

- demonstrate initiative in improvisations.
- vary movement phrases through reordering.
- vary movement phrases by changing rhythm, tempo, dynamics and use of space.
- use dynamics for expression
- use gesture as a source of dance movement.
- transfer spatial patterns from visual to kinesthetic.
- improvise non-literal movement on a dramatic theme.
- make spontaneous choices in dance partnering with sensitivity to the partner.
- work alone, or collaborate with a partner or mid-size group.
- translate rhythmic patterns from aural to kinesthetic.

## Choreograph

Students create a dance with peers, demonstrating the ability to:

- clearly express the intent or theme of the dance.
- incorporate several sections with a beginning, development, resolution and ending.
- use original movement motifs informed by the genres and styles studied.
- develop movement motifs to derive phrases.
- use a variety of partnering techniques.
- juxtapose a unison group against a solo or duet, and two or more unison groups against each other.
- understand and use choreographic structures such as ABA, theme and variation, canon, call and response, counterpoint.
- use choreographic designs such as diagonals, lines, clusters, entrances, exits.
- choose appropriate music.
- show initiative and independence in rehearsals.

## Perform

Students perform, demonstrating the ability to:

- recall and reproduce complex movement phrases and spatial formations.
- execute internal entrances and exits on musical cues with dependable accuracy.
- change focus, mood and intent for different dances. ndance in various styles and genres, with clear differences in body posture and attitude.
- dance with physical and expressive commitment.
- perform improvisations.
- dance with rhythmic accuracy and musical feeling.
- actively relate to the audience.
- collaborate with an ensemble in rehearsal and performance decisions.
- improve performance independently in response to feedback.
- understand stage procedures and conventions.
- exhibit attentive audience learning behaviors when viewing the work of other students.