

Bosman

BALLET FLOW

POSITIONS OF THE FEET	
First Position	Heels Touching. Toes turned out.
Second Position	Heels separated by length of one foot. Toes turned out.
Third Position	The feet remain pointing outwards, but one is placed in front of the other, the front foot's heel touches the back foot's instep.
Fourth Position	Feet placed like third position but with a foot apart.
Fifth Position	Legs crossed and feet touching. The heel of one foot is placed beside toes of other.

POSITIONS OF THE ARMS	
Bras Bas	Arms low. Preparatory position: both arms are down and rounded with both hands just in front of the hips, fingers almost touching. (brah bah)
First Position	The arms are in a relaxed, oval shape. The elbows are slightly bent, with the fingers curved below the height of the navel. Imagine you're holding a beach ball.
Second Position	Second position of the arms is often used as a transitional movement. From first position open arms to side. The arms should be slightly in front of your shoulders; not directly to the sides and never behind the shoulders. The elbows should also never droop towards the hips. Keep the arms lifted and stable.
Third Position	Used in many combinations. From second position, bend the elbow and bring one hand in towards the center. The key to a proper third position comes from maintaining a soft curve of the elbow. Bringing the hand too close to the chest will create too sharp of an angle. Pretend as if you're giving a friend a hug from the side; this will provide enough space between the hand and the breastbone.
Fourth Position	The opposite placement of the arms requires concentrated coordination and can be confusing for novices. One arm is rounded above the head, while the other is rounded in second position.
Crossed Fourth	As for fourth but the side arm comes in from second and is held rounded in front of navel.
Fifth	Fifth position of the arms is the most recognizable pose in ballet. Both arms are softly rounded above the head, with finger tips a hand-width apart. Fingertips should never, ever touch.

BALLET TERMS	DEFINITION
À la seconde	One of eight directions of the body, This term is used to indicate that a movement is to be done towards the side. It can refer to the position of the limbs or to the direction in which a step travels.
À Terre	Literally the Earth. The leg is in contact with the floor. For example, Rond de Jambe à terre. (ah-tehr)
Arabesque	One of the basic poses in ballet. It is a position of the body, in profile, supported on one leg, with the other leg extended behind and at right angles to it, and the arms held in various harmonious positions creating the longest possible line along the body. (ah-rah-besk)
Attitude	A pose on one leg with the other lifted in back, the knee bent at an angle of ninety degrees and well turned out so that the knee is higher than the foot. The arm on the side of the raised leg is held over the head in a curved position while the other arm is extended to the side. (ah-tee-TEWD)
Adagio/Adage	Meaning at ease or leisure. In dancing, its main meaning is series of exercises following the center practice, consisting of a succession of slow and graceful movements. (ah-DAHZ-EO)
Allegro	Fast or quick. Center floor allegro variations incorporate small and large jumps (Petit and Grand Allegro).
Allongé	Extended, outstretched. As for example, in arabesque allongé. (ah-lawn-ZHAY)

Assemblé	Assembled or joined together. A step in which the working foot slides well along the ground before being swept into the air. As the foot goes into the air the dancer pushes off the floor with the supporting leg, extending the toes. (ah-sahm-BLAY)
En Avant	Forward. Used to indicate that a given step is executed moving toward the audience. (ahn-ahvon)
Balancé	Rocking step. The weight is shifted from one foot to the other. Can be done turning. (ba-lahn-SAY) (<i>en tournant</i>)
Barre	The railing that a dancer uses for balance in the beginning exercises of a ballet class.
Battement	A beating action of the extended or bent leg. (bat-MAHN)
Battement Tendu	Stretched. As, for example, in battement tendu. (tahn-DEW)
Batterie	A general term for jumps in which the legs open slightly sideways and close (crossed in fifth position) multiple times, alternating feet. (baht-TREE)
Bras	Arm (brah)
Chaîné	Chains, links. A series of rapid turns on the pointes or demi-pointes done in a straight line or in a circle (sheh-NAY)
Changement	Change of feet. Changements are springing steps in the fifth position, the dancer changing feet in the air and alighting in the fifth position with the opposite foot in front. (shahnzh-MAHN)
Chassé	Chased. A step in which one foot literally chases the other out of its position. (sha-Say)
Coupé	Cut, cutting. A step is said to be coupe when shortened. (koo-pay)
Corps	Body. (kawr)
Corps de ballet	The ensemble of dancers in a ballet company.
Croisé	Crossed. The crossing of the legs with the body placed at an oblique angle to the audience. (krwah-ZAY)
en Cloche	Bell. The leg swings through first like the movement of a bell. (ahn KLOSH).
en Croix	In a cross. Barre exercises are often done in this pattern. (ahn KRAWH).
Côté	Term to describe that a movement or step will be done to the side. (ko-tay)
Couru	Running. The step is done running. (koo-roo).
En Dedans	Inward. The leg moves in a circular direction, counter-clockwise from back to front. (ahn duh-DAHNN) For example Rond de jambe en dedans.
en Dehors	Outward. The leg moves in a circular direction, clockwise. As for example, in rond de jambe en dehors. (ahn duh-AWR). For example rond de jambe en dehors.
Degagé	Disengaged. A 2degagé is the pointing of the foot with a fully arched instep. (day-ga-ZHAY)
Derrière	Behind, back. This term may refer to a movement, step or placing of a limb in back of the body. (deh-RYEHR)
Devant	In front. (din-VAHN)
Developpé	Unfold. A developpé is a movement in which the working leg is drawn up and slowly extended to an open position en l'air and held there with perfect control. (davy-law-PAY)

Double	Literally: double. This term accompanies the name of a step to indicate that it must be done twice. For example, double pirouette.
Écarté	Separated, thrown wide apart. In this position the dancer faces either front corner. The leg nearer the audience is pointed in the second position. The arms are held with the raised arm being on the same side as the extended leg. The head is raised slightly and turned toward the raised arm so that the eyes look into the palm of the hand. (ay-kar-TAY)
Échappé	Escaping or slipping movement. An échappé is a level opening of both feet from a closed to an open position. (ay-sha-PAY). For example échappé sauté.
Effacé	Shaded. The dancer stands at an oblique angle to the audience so that a part of the body is taken back and almost hidden from view. (eh-fa- SAY)
En diagonal	On the diagonal. (ahn deeagonaal).
En Face	Facing front. (ahn fass).
En L'air	In the air. (ahn lehr).
En Tournant	Turning. The step is done turning. (ahn toornon)
Épaulement	Shouldering. Using the head and shoulders. (ay-pole-mon)
Fermé	Closed position. As in sissone fermé. (fair-may)
Fondu	Melt. A term used to describe a lowering of the body made by bending the knee of the supporting leg. (fawn-DEW)
Frappé	Literally, struck beating. From the sur la cou-de-pied position (working foot cupped around the ankle of the supporting foot), thrust the working foot forcefully outward to an extended position, a few inches above the floor, devant (in front), à la seconde (to the second position) or derriere (in back), with the ball of the foot brushing on the floor as it moves outward. (frappay)
Glissade	Glide. A traveling step executed by gliding the working foot from the fifth position in the required direction, the other foot closing to it. (glee-SAD).
Grand	Literally: big or large. This term accompanies the name of a step, such as grand plié or grande rond de jambe.
Grand Battement	Large beating. An exercise in which the working leg is raised from the hip into the air and brought down again, the accent being on the downward movement, both knees straight. (grahn bat-MAHN).
Grand Jeté	Large leap. (grahn zhuhTAY)
Jambe	Leg (zhahm)
Jeté	Thrown. A jump from one foot to the other in which the working leg is brushed into the air and appears to be thrown. (zhuhTAY)
Pas de basque	Basque step. (pah duh bask)
Pas de deux	Dance for two. (pah duh dur)
Pas de bouree	Bourrée step done on the pointe or demi-pointe. (pah duh boo RAY)
Pas de chat	Step of a cat. The step is done with a jump from fifth to fifth, with one foot landing immediately after the other. (pah duh shah)
Passé	Passed. This is an auxiliary movement in which the foot of the working leg passes the knee of the supporting leg from one position to another. (pa-SAY)
Penché	Leaning, inclining. As, for example, in arabesque penché, a high arabesque in which the

	body leans forward, the head being low and the foot of the raised leg the highest point. (pawn-SHAY).
Petit battement	Small beating. In sur le cou de pied position the foot beats front and back of the ankle.
Piqué	Pricked, pricking. Executed by stepping directly on the pointe of the working foot in any desired direction with the other foot raised in the air. (pee- KAY)
Pirouette	Whirl or spin. A complete turn of the body on one foot either on the pointe or demi-pointe, the motive power being obtained from a combination of plié and arm movement. There are a great variety of pirouettes. (peero-WET)
Plié	Bend, bending. A bending of the knees or knee to render the joints soft and pliable, and the muscles and tendons flexible and elastic. (plee-AY)
Port de bras	Carriage of the arms. (por dih BRAH)
Promenade	In a walk. Indicates that the dancer turns slowly on one foot by a series of slight movements of the heel to the required side while maintaining a definite pose. (ahn prawm-NAD)
Relevé	Raised. A raising of the body on the pointes or demi-pointes, which may be done in many different positions. (rih-leh-VAY)
Retiré	Withdrawn. This term refers to a position where the working leg is raised à la seconde with the knee fully bent, so that the toes of the foot are placed in front of the knee of the supporting leg. (ruh-tee-RAY)
Reverence	Reverence, curtsey. (ray-vay-RAHNSS)
Rond de Jambe	Round of the leg; that is, a circular movement of the leg. Ronds de jambe is used as an exercise at the barre, in the center and in the adage, and is done on the floor (à terre) or in the air (en l'air). (rawn duh zhahnb)
Sauté	Jump, jumping. (so-TAY)
Sissonne	Sissonne is named for the originator of the step. The most common form of sissonne is the springing off from two feet and landing on one foot, then usually closing the second foot. (see-SAWN)
Soubresaut	Sudden spring or bound. (soo-bruh-SOH)
Saut de basque	Basque jump. A traveling step in which the dancer turns in the air with one foot drawn up to the knee of the other leg. (soh duh bask)
Soutenu	Sustained in turning. (soot-NEW ahn toor NAHN)
Spotting	This is a term given to the movement of the head in turning. The dancer chooses a spot in front and as the turn is made away from the spot, the head is the last to leave and the first to arrive as the body completes that turn. This snap of the head gives the impression that the face is always turned forward and prevents the dancer from becoming dizzy.
Sur le Cou-de-pied	On the neck of the foot. The foot is wrapped at base of the ankle.
Supporting Leg	This term refers to the leg that supports the dancer's weight while the other leg is executing a movement. It can be in fondu, à terre, sur la demi-pointe or sur la pointe. The supporting leg must be very strong and steady, so that it remains still while the other leg is moving.
Tombé	Falling down. Used to indicate that the body falls forward or backward onto the working leg in a demi-plié. (tohm-BAY)
Turn Out	The ability of the dancer to turn his feet and legs out from the hip joints to a 90-degree position. This position gives the dancer freedom of movement in every direction.