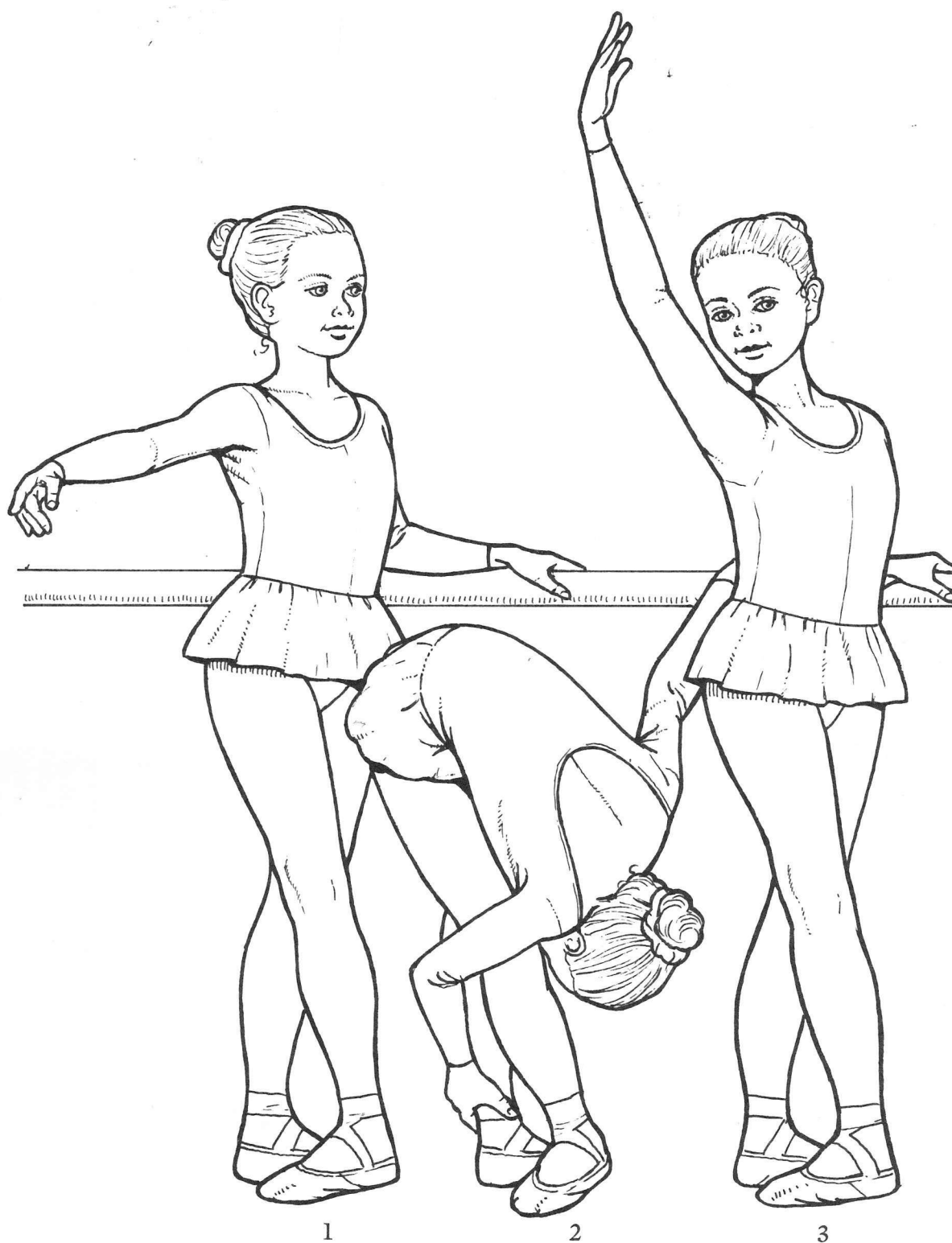


BATTEMENT FONDU

Battement fondu is sometimes called "the melting step," because it is done slowly and smoothly and appears to be one continuous flowing movement. Figure 1 shows a dancer who already has begun to execute a fondu, with a slight lift of the arm outward and the head turned toward the corner. As the movement continues (2), the head returns forward, the eyes look down, the arm moves into preparatory position, both legs begin to bend, and the working leg approaches the supporting leg sur le cou-de-

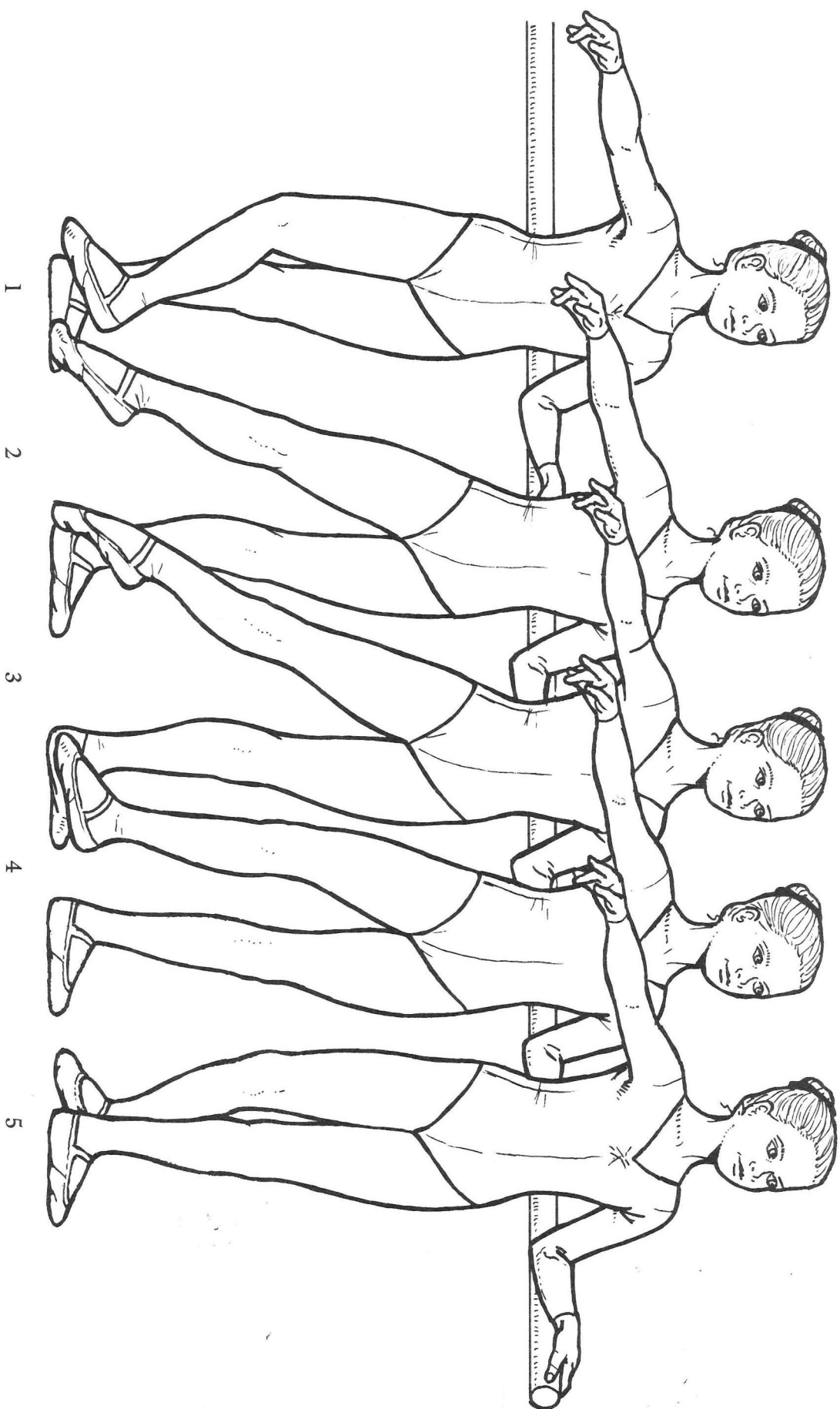
pié devant (just above the ankle, front). In figure 3, the movement continues downward. In the rise from the lowest part of the fondu, both legs move simultaneously, the supporting leg straightening and the working leg unfolding to à la seconde. The arm moves with the legs, from low through first into second (4 and 5). The fondu finishes with the legs returning to fifth position and the arm to the preparatory position.



CAMBRÉ

In cambré (arched), the upper body bends forward, backward, or to the side. This forward cambré stretches the entire spine and back of the legs. The movements of the arms and head are always part of cambré and move smoothly with the body from beginning to end. This student stands in fifth position, body properly prepared and right arm in second (1). She bends forward from the hips

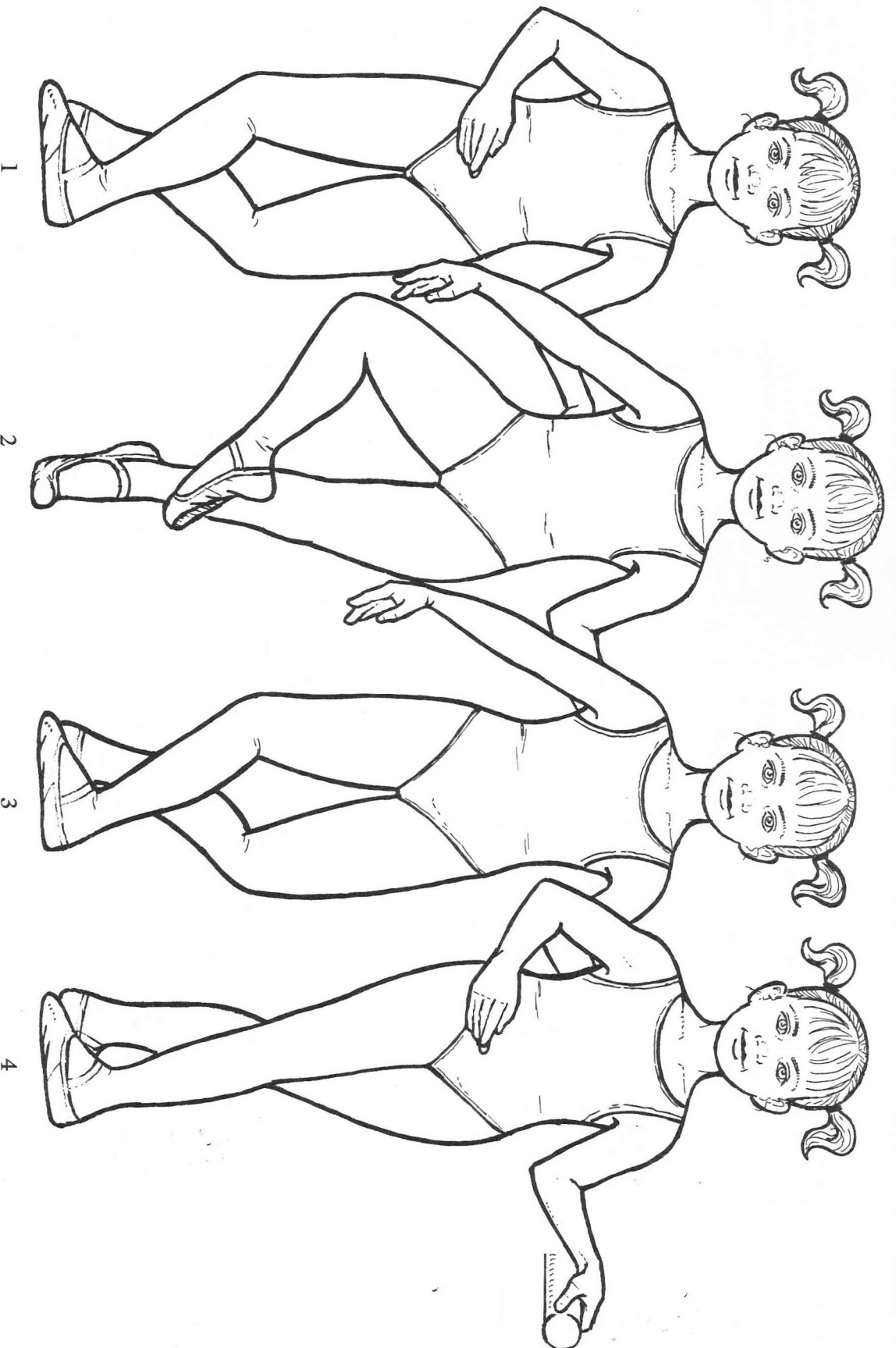
with a flat back and continues to stretch downward, curling the back in toward the knee (2). She then takes the arm forward above her head and lifts the body and arm together to finish (3). This line, with the shoulders and head turned and inclined outward and the arm past the shoulder, is often a preparation for cambré to the back.



BATTEMENT FRAPPÉ

The word *frappé* is derived from the French verb *frapper*, to strike. *Battement frappé* is well named, because as the working leg moves outward, the ball of the foot brushes the floor so strongly that it seems to strike it. In figure 1, the dancer has completed the preparation. Her body is correctly held, her arm prepared, and the working foot is in *sur le cou-de-pied devant*. As the lower leg and foot move rapidly and strongly outward (2), the ball of the foot and the

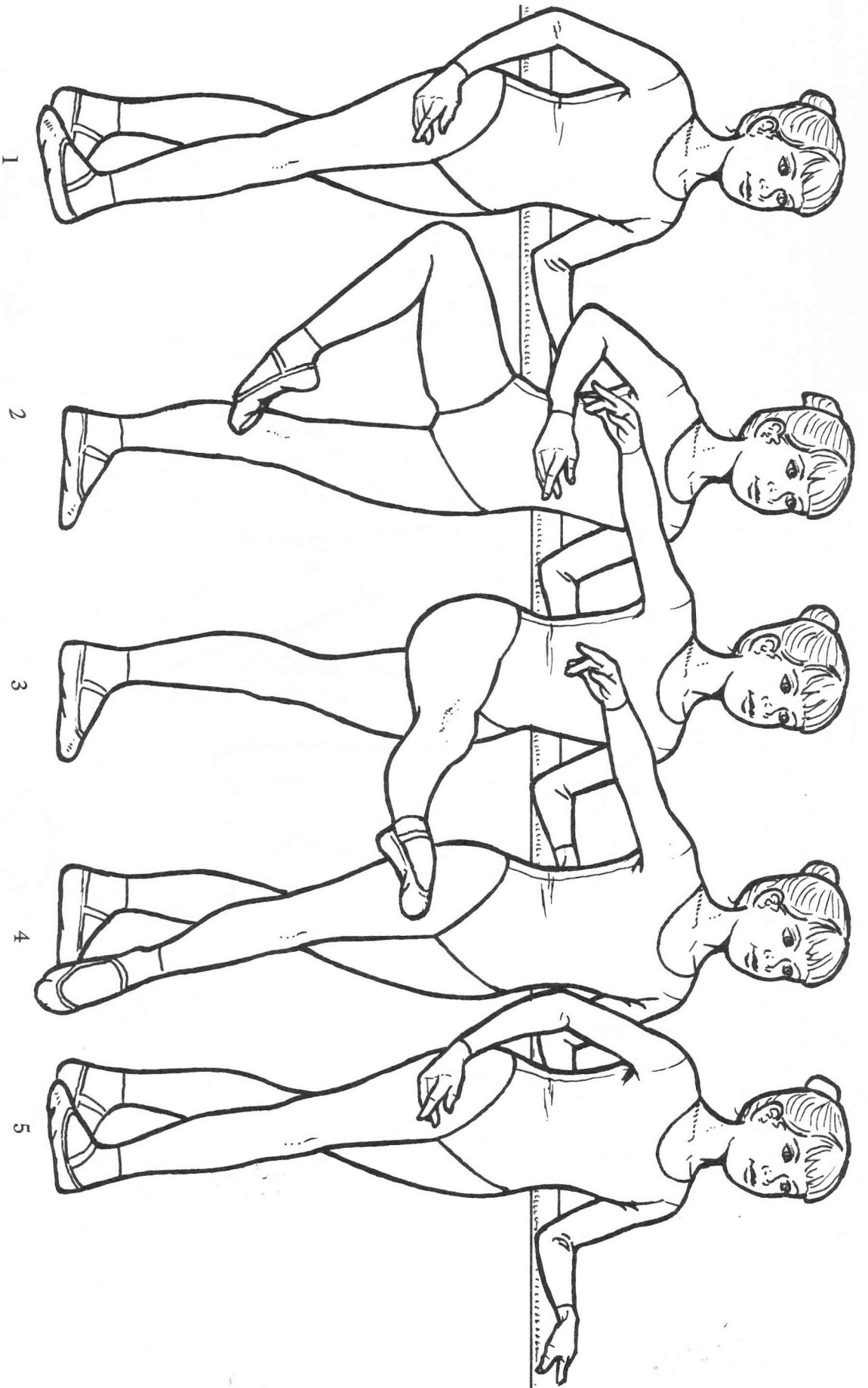
bottom of the toes strike the floor. The working leg continues the outward movement until the entire leg is fully stretched and off the floor. The knee remains at the same level as the lower leg meets the line of the upper leg (3). The foot then returns to the ankle in back (4 and 5). As *battement frappé à la seconde* continues, the working foot alternates between the back and the front of the ankle.



RELEVÉ AND RETIRÉ

This young student shows us a step called relevé (which means to rise), in a position called retiré (drawn up). In relevé the heels are lifted high and the body's weight is supported by the balls of the feet and the bottoms of the toes. This is called sur la demi-pointe. Relevé may be done on two feet or one foot and may be done in any position. There are two kinds of relevés; one rolls smoothly upward and back down, and one springs lightly upward from demi-

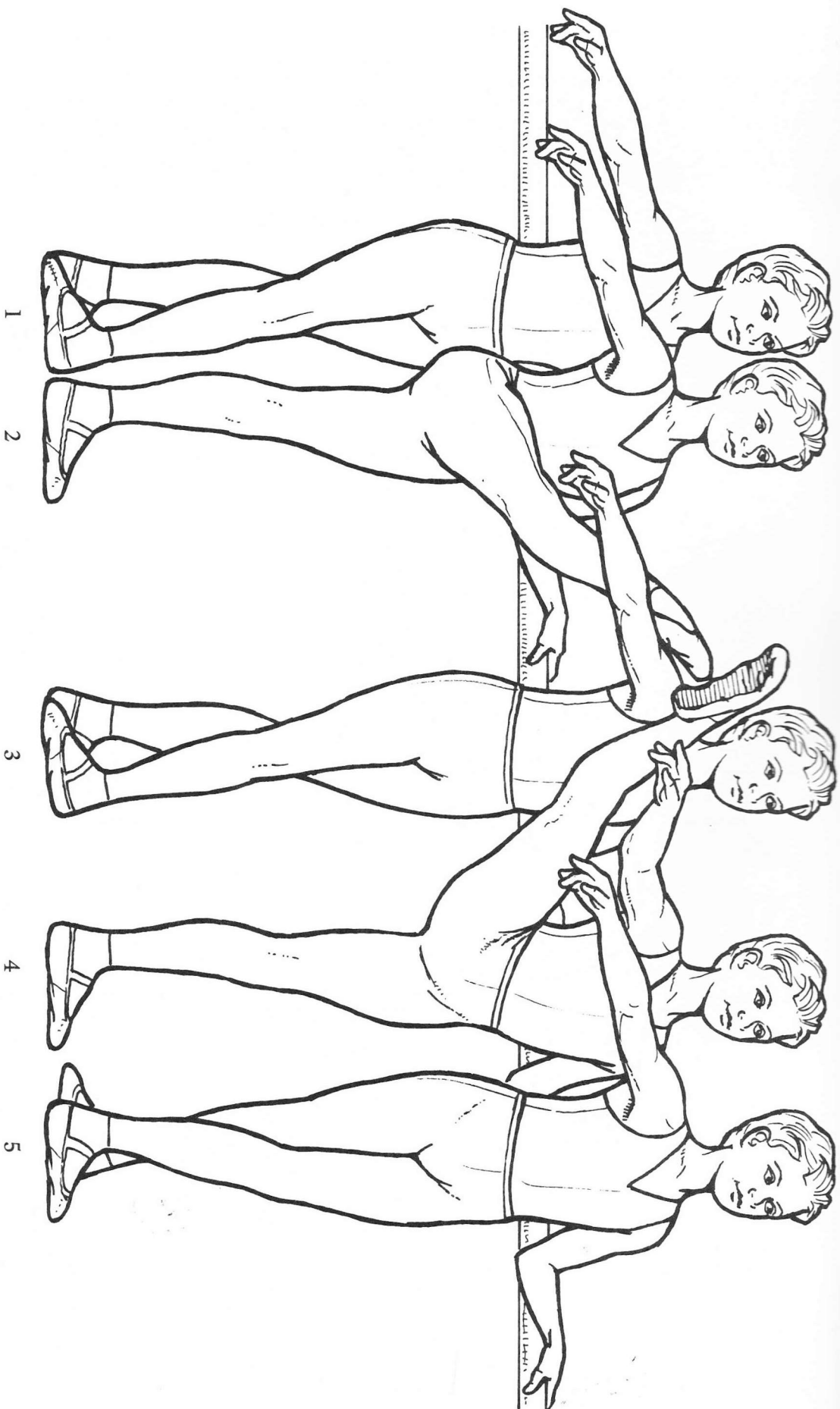
plié. This student does a springing relevé from fifth into petite or small retiré. From demi-plié (1) she presses downward and springs upward, centering her body over the supporting leg, pulling the knee and the leg muscles of the supporting leg straight, and lifting the working leg into retiré. The working leg is turned out and the toes touch the leg at ankle height (2). This is petite or small retiré. She then returns to demi-plié (3) and finishes in fifth position (4).



BATTEMENT DÉVELOPPÉ

This student is practicing développé—a slow unfolding of the leg that “develops” into a beautiful line. From her prepared position (1), the working leg and arm move slowly and smoothly together. The foot lifts from fifth into retiré and the arm moves from low to first (2). As the movement continues, the leg, turning out as it opens, reaches to the front while the arm opens to second

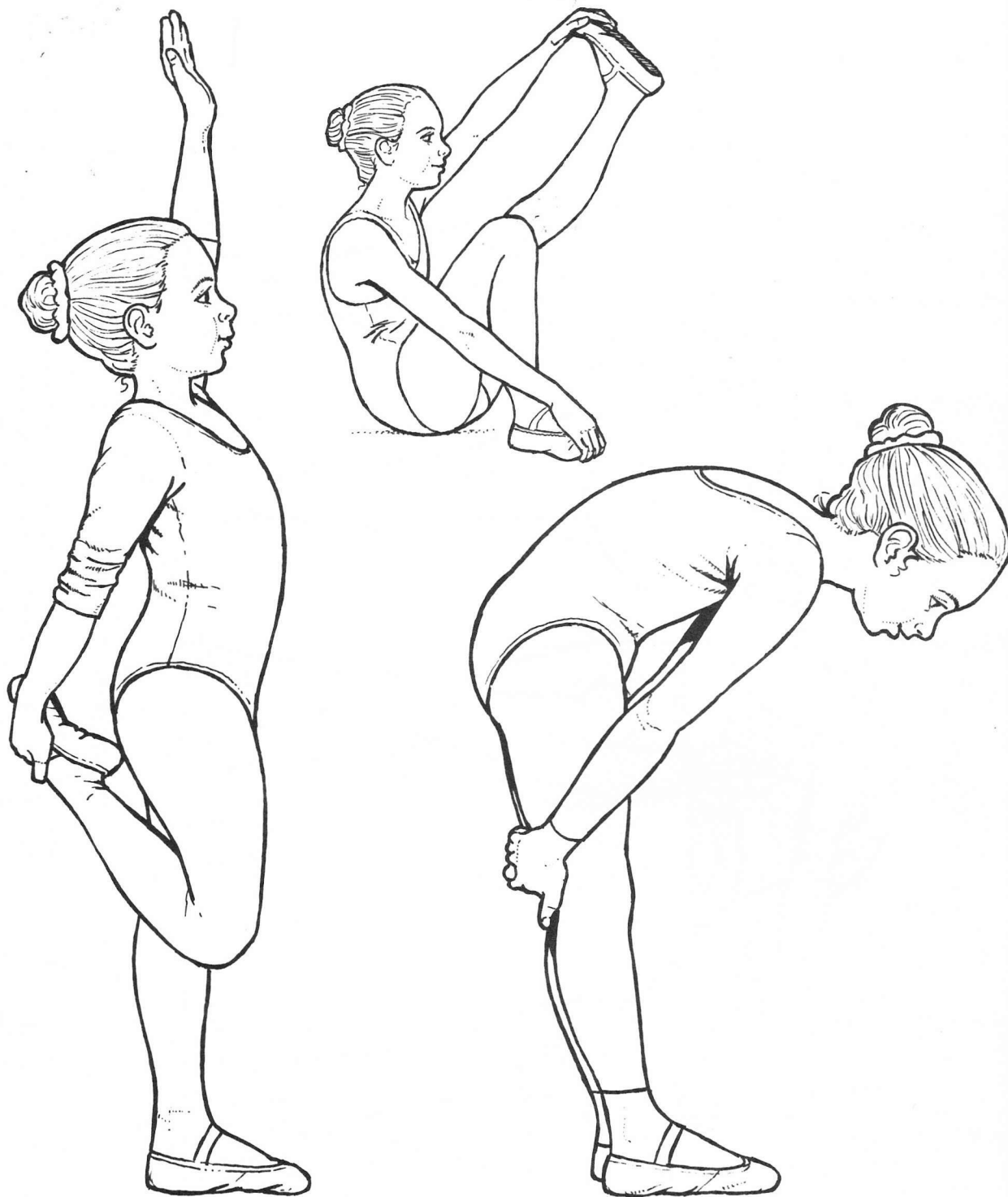
(3). Both arm and leg then return slowly to the beginning position (4 and 5). The leg is lowered straight. Développé can be done à la seconde and en arrière as well as en avant, which we see here. It may also be done higher or lower. It is an adagio step (it moves slowly) and it requires much control and strength.



GRAND BATTEMENT

Grand battement is a large movement of the leg. It is done to strengthen the leg and increase extension (how high the leg reaches upward). Grand battement requires much strength and control. This student, with correct posture, feet in fifth, and right arm in second (1), does a grand battement en avant (to the front) (2), then à la seconde (to the side) (4) before returning to his starting position, with his left foot now in front (5). Grand battement may also be

done en arrière (to the back). As the dancer executes this step, the leg goes through battement tendu, then is lifted rapidly and strongly, and lowered slowly with much control. Throughout, the body is held correctly and still, the hips level and forward, the shoulders and arms steady and in place. Both legs have been held firm, straight, and turned out. In figure 4 we see a good example of turn-out of the leg from the hip.



STRETCHING EXERCISES

An important part of a dancer's work involves exercises that develop and maintain flexibility. Stretching exercises sometimes are done before class, but usually are done after the barre work is completed. These students are practicing three simple stretching exercises. There are many others. The first student's exercise develops balance and coordination. It also helps her to practice centering

the weight of the body over the supporting leg. (An imaginary line runs straight from the crown of the head through the ball of the foot.) The seated girl is stretching the back of the leg, especially the lower leg (the calf). The third student is stretching the lower spine and the backs of both legs.



CENTER WORK

After the barre work, students move into the center of the dance studio for the next part of class. Several kinds of movements are done here. Each has its own quality and purpose. Combinations of steps may be simple or complex. First, a few exercises done at the barre are repeated, then port de bras (arm movement) is practiced. Adagio (combinations of poses and movements done slowly) is next. Pirouettes (turns on one foot) follow. Finally, alle-

gro (quick steps and jumps) is done. Allegro usually progresses from petite (small) allegro to grand (large) allegro. Here we see two students working in the center. The younger student does battement tendu in croisé devant. The older student is in attitude, croisé derrière. Attitude is a regal pose achieved by lifting the leg to the back, with the knee bent at a 90° angle and well turned out, so that the knee is higher than the foot.



POSITIONS AND ALIGNMENTS OF THE BODY

Just as an artist draws lines on paper, a dancer's body makes lines in space. The direction in which the dancer's body faces and the position in which the arms, legs, and head are placed create a truly wonderful variety of lines and designs. These alignments and positions have been quite clearly defined. On these two pages we see five

alignments and two of eight basic body positions. The first dancer (1) stands in an alignment called ouvert-derrrière (open, back). Her body faces one corner, and her leg points to the opposite corner behind her. Her legs are not crossed. The next dancer (2) is in the alignment and body position effacé devant (turned to the front). Her



head faces away from the direction the leg and body face. The middle dancer (3) stands in the most basic alignment of all—*en face*—facing straight forward, feet in fifth, arms in preparatory position. The fourth dancer (4) stands in the alignment and body position *écarté devant* (thrown open or wide apart). Her body faces one corner, while the

right leg and left arm stretch to opposite corners of the room. The last dancer (5) is standing in an alignment *croisé devant* (crossed, front) with arms in first. As we look at her, it appears that the front leg is crossed over the back.



PORT DE BRAS

One of the most beautiful and most important parts of ballet is the movement of the arms. Port de bras (carriage or use of the arms) is the name for these movements. Some port de bras are set, just as there are set arm and foot positions, but often, port de bras work in the center of the studio is a varying combination of arm, body, and

head movements. Even though the individual poses here are wonderfully pleasing to look at, the complete port de bras is even more so. Think of these drawings as one design. Try to see in your mind the entire movement as the arms and head move and flow, along with the music, from one shape to another. This student begins in croisé



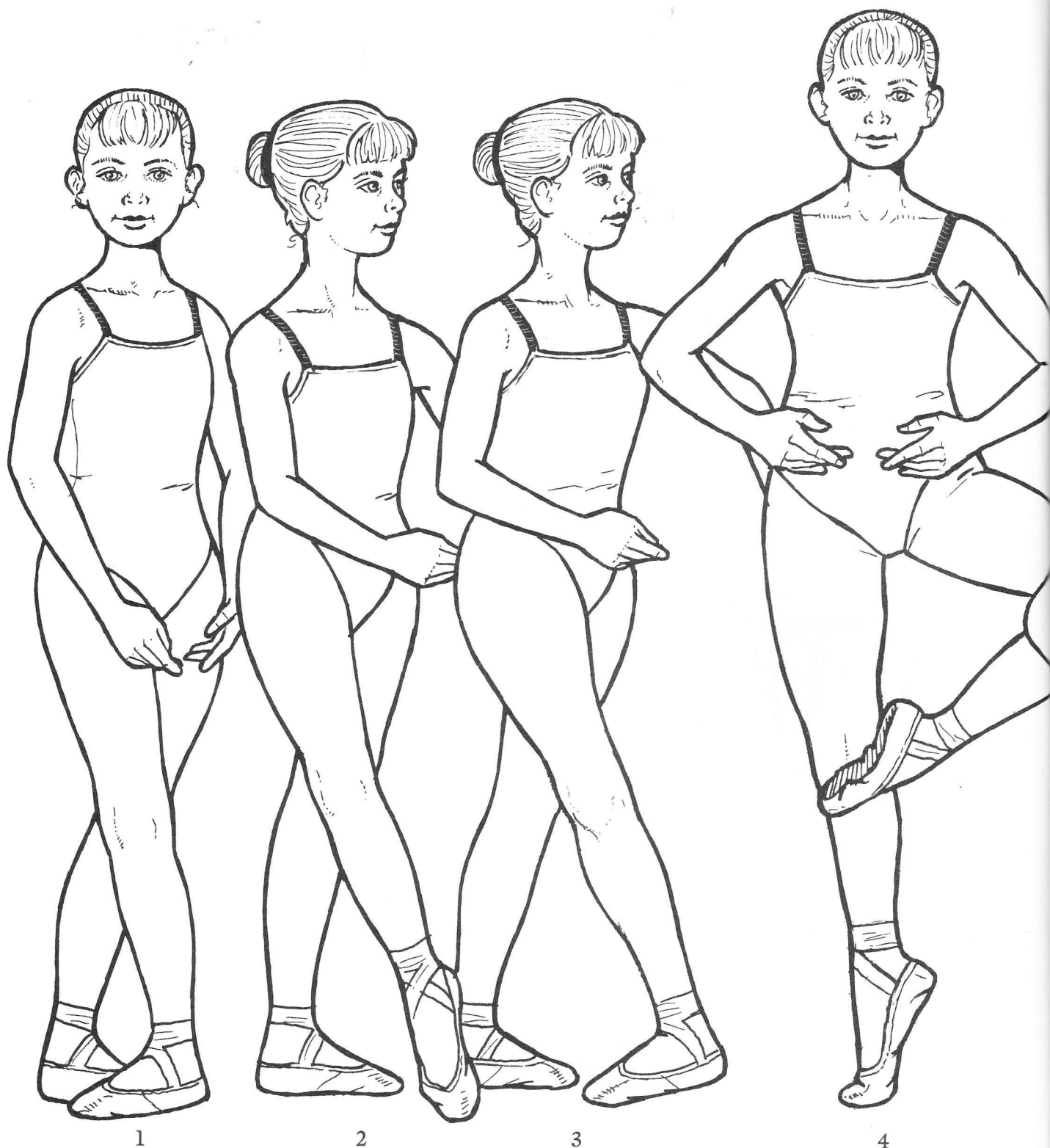
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devant, fifth position, right foot front (1). She turns and lifts her head to the left corner and looks into the palm of her hand (2). As she lowers her left arm to second, her head remains facing the corner, but then it returns to an upright position (3). Now the right arm is lifted, the left lowers to preparatory position, and the head turns and

lifts toward the right hand. Again, the eyes look into the palm (4). The right arm lowers, the left arm is lifted, and both come together in first as the head turns forward and lowers. The eyes look into the palms (5). The left arm is lifted, the right arm opens to second, and the head returns to the front corner (6).



PIROUETTE EN DEDANS

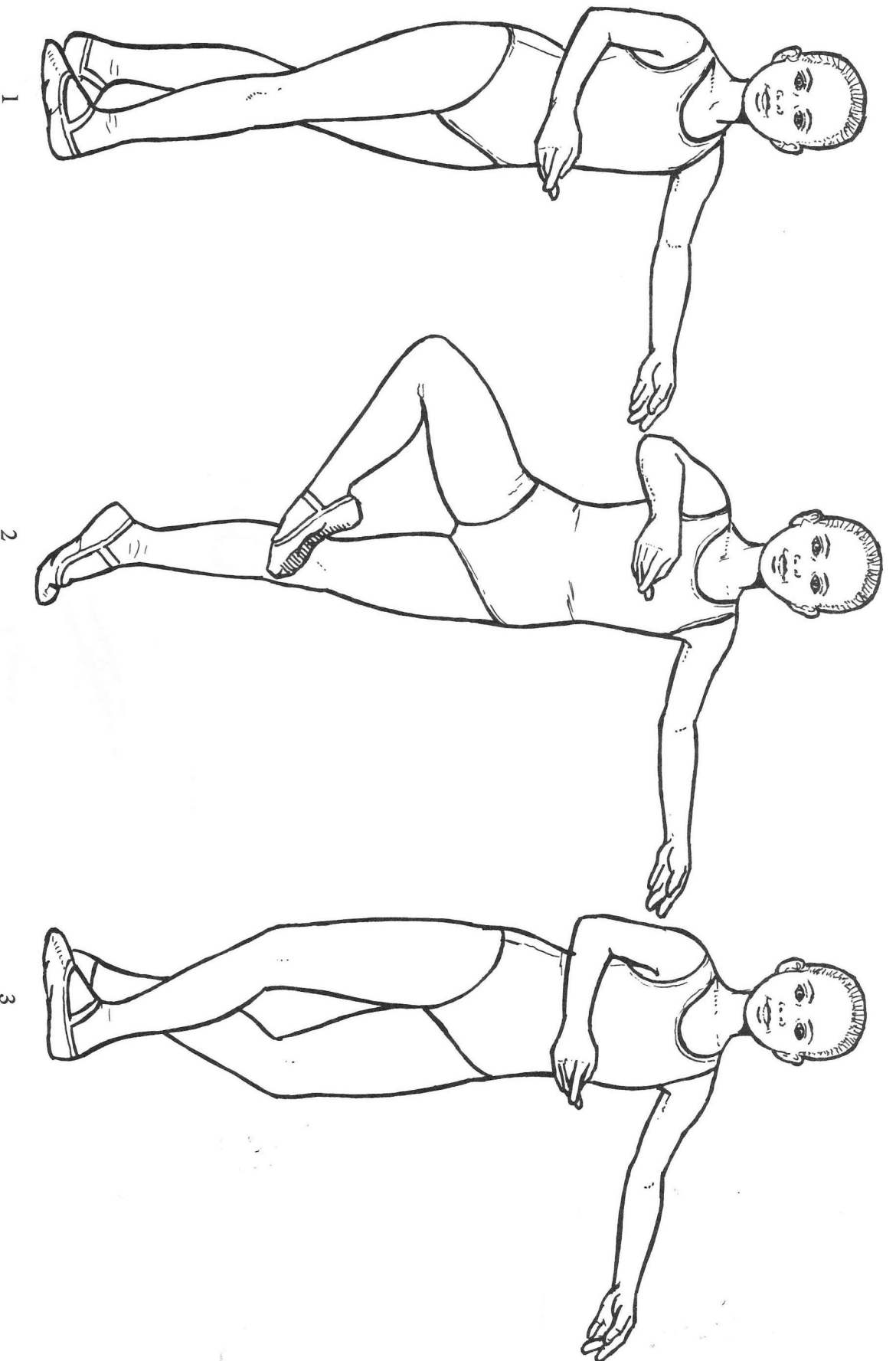
A pirouette is a complete turn of the body done in one place on one foot. This turn may be done on the right or left foot and can turn in either of two directions: en dehors (outward), the most often done, or en dedans (inward), as shown here. The working leg is most often in retiré (4), but may be in other positions as well. Turns are

single, double, or multiple. Pirouettes are difficult, but exciting to do and watch. The importance of control and timing cannot be overstated. This student demonstrates a pirouette en dedans to the left. From croisé en avant, right foot front in fifth position, arms low (1), she begins with a tendu front with the right foot and a lift of the



arms to first position (2). As she lowers the heel into fourth, she shifts all her weight onto the front leg and opens her left arm to second position (3). Next we see her turning to the left after she has deepened the plié, brought the working leg from the back to the side and into retiré, pulled the supporting leg into relevé, and

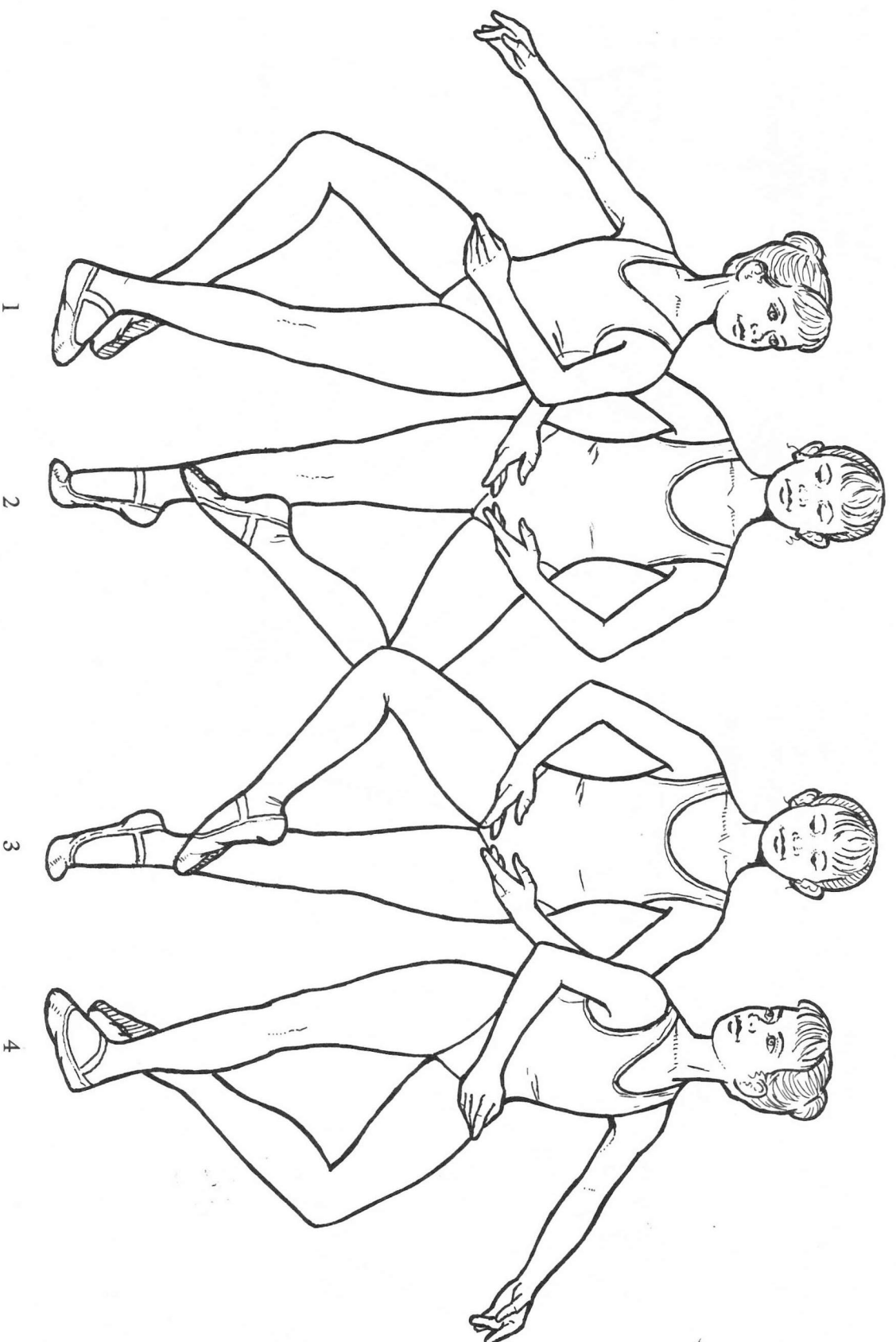
brought the left arm to meet the right (4). Her turn continues (5 and 6), and finishes as both legs lower into demi-plié, left foot front (7). As the knees straighten, the arms lower to preparatory position (8). Note that this dancer has done one and a quarter turns and finished facing the other front corner of the studio.



RETIRÉ CENTER

This student shows us retiré, an exercise we saw at the barre, but with some differences. After the demi-plié and the spring upward onto one leg, the foot of the other leg is pulled up to a position just below the knee. This is the retiré most often done and most often used with other steps—développé or pirouette, for example (see pages 26–27). This particular retiré exercise is often used

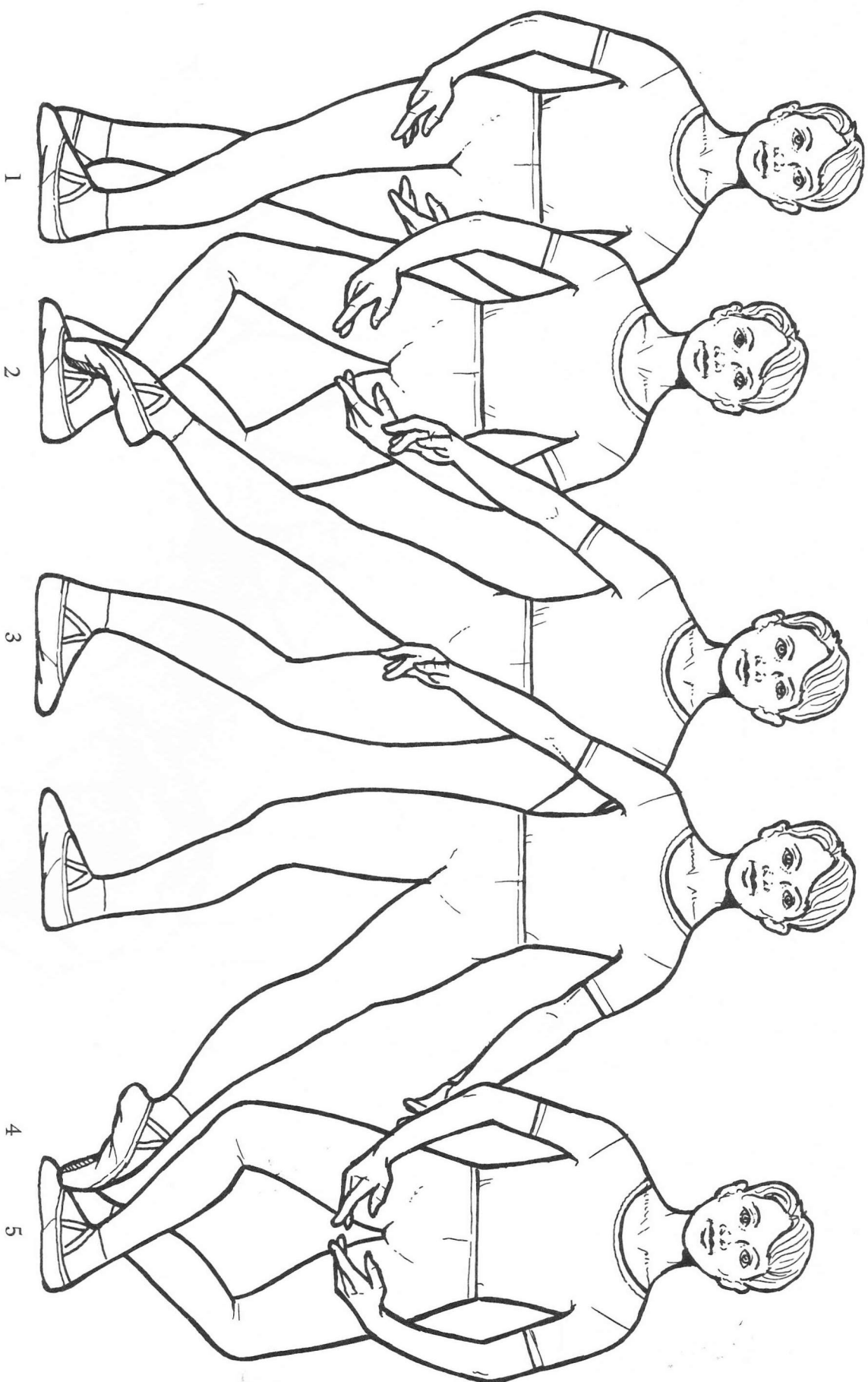
when learning how to do pirouettes. Before the lift (1), the student's body faces the corner of the studio. As she springs upward, she brings her shoulders, torso, and body en face (2), then returns to facing the corner with the downward spring (3). This movement of the shoulders, torso, and arms (1 and 2) is a large part of what turns the dancer in pirouette.



PAS DE BOURRÉE DESSOUS SUR LES DEMI-POINTES

Pas de bourrée has a delicate and precise quality. There are several variations, and it can move in all directions. It often links one step to another. This student does pas de bourrée dessous (under), with change of feet to the right. She begins facing the right corner, head facing left. The right foot is lifted and pointed behind the ankle, left arm low, right arm to the side (1). After demi-plié on the left leg, she steps into fifth position sur la demi-pointe with the

right leg, lifts the left leg into petite retiré, turns her body en face, and lowers the right arm (2). The left leg then stretches fully and steps to the side sur la demi-pointe as the right leg pulls into petite retiré (3). The legs come together in fifth position sur la demi-pointe before rolling down and into plié facing the other corner. She lifts the left foot to begin the other side (4).



GLISSADE CHANGÉE

Glissade (glide) travels over the floor and, with its combination of soft pliés and stretched legs and feet, it does indeed give the dancer the appearance of gliding. It is often a linking step, used to join one step to another. From the prepared position in figure 1, the student does a demi-plié on both feet (2). The weight is shifted to the left leg as the right leg stretches outward in tendu

à la seconde (3). Once the right foot touches the floor and rolls down, the weight of the body again shifts to the right leg as it lowers into plié and the left leg stretches à la seconde (4). The left leg finishes in fifth position, again in plié (5). Once again, the weight is on both feet. There are several variations of glissade.