

PRINCIPLES OF MOVEMENT:

A Basic Overview

THEATRE 140

Dance for the Stage I

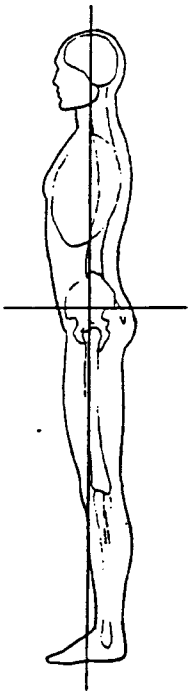
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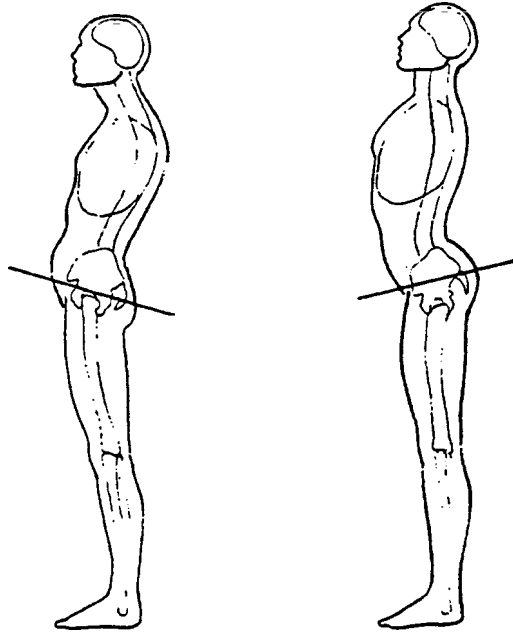
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ALIGNMENT

Alignment in ballet essentially means good posture; that is, the various body parts-head, shoulders, arms, ribs, hips, legs, feet-are in correct relative position with one another. Bad posture can result in a slump, with rounded shoulders and droopy head, or a sway, with the pelvis released backward, causing a hollow look to the lower back. These distortions in alignment are detrimental enough to an ordinary body, but they can be positively hazardous for the ballet student. "Any departure from the balanced posture will strain muscles and ligaments and cause undue friction in joints-if one segment of the body is out of line, all others will be affected."



Good posture



Poor posture

Ballet placement refers to a well-aligned body that is shifted slightly forward from the ankle over the ball of the foot. A dancer is said to be "placed" when the muscles of the body have become educated to assume a position of correct alignment without effort. Once achieved, good posture requires less effort to maintain than poor posture. Correct placement is a slow process, however, requiring many classes, often many years of work. In ballet the body is always active, not static, thus requiring a dynamic, yet subtle "realigning" as it assumes new and different poses.

Few dancers or ballet teachers use specific anatomical terminology, yet their language can convey the fundamentals of correct alignment necessary for ballet. It is helpful to contemplate these fundamentals one at a time, keeping in mind that the goal is to find the most efficient posture for the work ahead.

The Feet: To begin an understanding of proper alignment and placement for ballet, stand with the feet a few inches apart, pointing straight ahead (sometimes called parallel position). The feet should feel relaxed, the toes flat, with the weight of the body resting mainly on three points: the heel, the base of the big toe, and the little toe. In this position, as in the ballet positions discussed later, the arch of the foot is supported, the ankles are prevented from rolling inward or outward, and the body is given a strong base from which to work.

The Legs: Straighten the knees firmly, *but do not push them back*. They should be directly over the feet. Now bend the knees, keeping the heels on the floor, and check to see that the knees are pointing directly over the front of the feet. This knee-over-foot alignment is correct for any bend of the knees, whether in this parallel position or in the turned-out positions of ballet. Begin to straighten the knees, and also begin to sense a lengthening of the thighs.

The Torso: The pelvis should be in a midway position, neither tucking under nor sticking out. To check this position, place the palm of one hand on the abdomen (which ought to feel flat and pulled up) and the back of the other hand on the lower spine (the "small of the back"). The front hand should be perpendicular to the floor and the back hand nearly so. The natural curves of the spine, *which* allow it to be flexible and to absorb shock, must be neither exaggerated nor entirely flattened out. Maintaining a firm abdomen and an extended spine will help achieve correct alignment in a more efficient way than the oft-misunderstood admonition to "tuck under your hips."

The rib cage should be directly in line with the hips. Any lift of the ribs should coincide with the lengthening, not shortening, of the spine. At no time should the rib cage feel rigid or forced forward; breathing should remain normal.

To feel the correct position of shoulders, lift them up toward the ears, hold them there a few seconds, and then let them drop. Now feel the shoulder blades resting downward. The shoulders will be low but not pulled backward. Let the arms hang naturally from this position.

The Head: The head must be in alignment with the ribs and hips. The back of the neck is kept long, for it is a continuation of the spine, on which the head lightly rests. The chin is parallel to the floor, but never thrust forward. The eyes look forward, not down.

CORRECT BREATHING

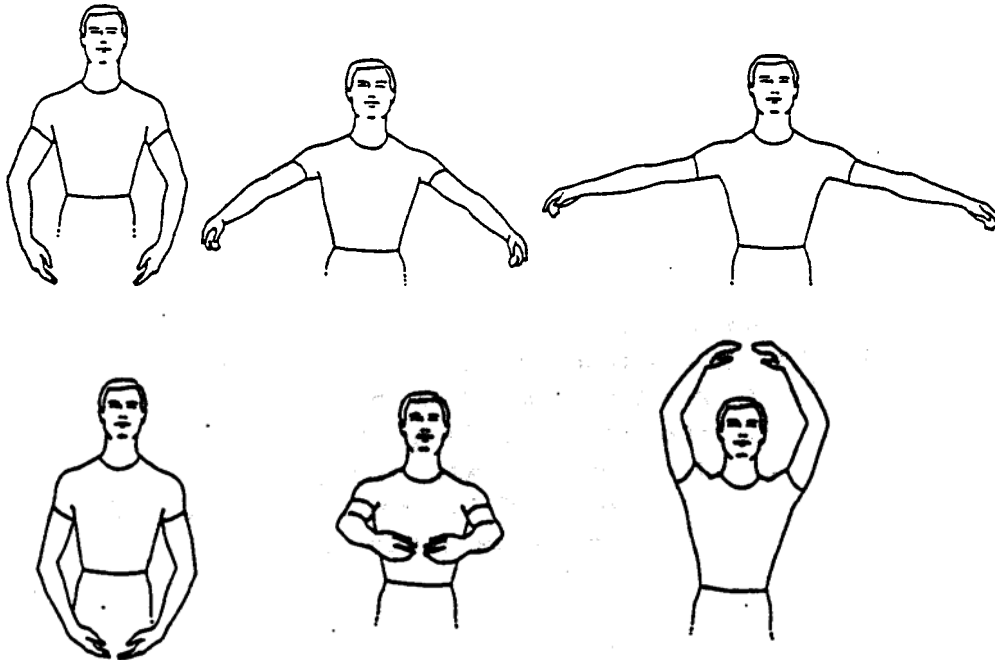
Ballet students must breathe correctly in order to sustain the vigor necessary for a strenuous class. This means deep or diaphragmatic breathing, in which air is inhaled through the nose (not the mouth) and the middle and lower lungs filled with air. Shallow breathing (where only the upper, smaller part of the lung is used) does not give the dancer enough oxygen. Yawns during a class can indicate lack of oxygen rather than lack of interest.

Breathing during exercises will not be in a constant, even rhythm, however. The body will naturally want to inhale longer or more quickly, depending upon the difficulty of an exercise. The dancer learns to inhale more deeply before movements requiring greater effort, and to hold the breath in order to sustain a leap or a balance.

Raoul Gelabert, dance therapist, suggests the following exercise to develop deeper breathing:

Stand, arms at the side, and breathe in through the nose, filling the abdomen with one deep breath. Holding the breath, bend forward, allowing the spine to curve, sharply contract and exhale the air through the mouth. With the abdomen completely empty of air, return to the upright position. Repeat

The releasing of muscular tension by this exercise also contributes to a gentle stretch, sensed especially in the lower back and down the legs.



PRINCIPLES OF MOVEMENT

I. Shift of Weight

- A. A shift of weight occurs when the body changes support
 - 1. from both feet to one foot
 - 2. from one foot to another foot
 - 3. from one foot to two feet
- B. To maintain balance in a weight shift
 - 1. it must occur without altering the pelvis alignment
 - 2. the pelvis should remain horizontal through the movement
- C. to enable a smooth shift of weight
 - 1. pull stomach muscles in and up this will keep
 - a. the pelvis in the correct position
 - b. and the weight lifted out of the legs

II. Jumps

- A. There are four principles of ballet that are necessary to:
 - 1. jump high and land softly and smoothly.
 - 2. to achieve a beautiful and exciting jump.
 - 3. prevention of injury to a dancer's knees, ankles and feet.
- B. The four principles are:
 - 1. begin all jumps from demi-plié position.
 - 2. to attain height press off the floor through a full extension (pointing) of the feet.
 - 3. land from the jump on the balls of the feet rolling through to the heels.
 - 4. all jumps must end with a return to the demi-plié position.

III. Turns

- A. Audiences are amazed with a dancer's ability to turn.
- B. Beginning students are amazed at how dizzy they become when they first try.
- C. Spotting is the secret to alleviate dizziness and acquiring the ability to do multiple turns.
 - 1. The ability of the dancer to help the eyes focused on one thing.
 - 2. Spot as long as possible while turning the body.
 - 3. When eye contact can no longer be maintained the dancer quickly turns (snaps) the head, immediately regaining focus on the original spot.
 - 4. The spot should be at or slightly above eye level.
 - 5. Begin practicing spotting by:
 - a. executing a walking turn slowly in place.
 - b. gradually increase speed until:
 - (1) whip of the head is quick and smooth.
 - (2) the eyes focus quickly.

IV. Body Positions

A. Arch:

1. the position of the spine is a curve of the torso upward and backward.
2. Since the movement is a curve of the entire spine,
 - a. the head is a part of the curve and
 - b. is not dropped against the back.
3. It is important in the arch,
 - a. to contract the buttocks and stomach muscles
 - b. so that there is limited use of the lower back.

B. Contraction:

1. The term contraction indicates a drawing in or shortening of body parts.
2. Although the term may refer to any body part,
 - a. in jazz,
 - b. it often refers to the torso.
3. In a torso contraction,
 - a. the front of the torso is concave so that a "c" curve of the spine is formed,
 - b. the lower back is rounded, pulling the pelvis forward,
 - c. and the stomach is hollowed,
 - d. with the shoulders held directly above the hips. e. The chest and shoulders should not slump.

C. Flat Back:

1. Is a position in which the dancer a. bends forward from the hips b. at a ninety-degree angle.
2. The back is straight and parallel to the floor.
3. Flat back is also referred to as "tabletop position."

D. Diagonal Flat Back: in this position,

1. the dancer bends from the hips
2. until the straight back is parallel to the floor and
3. shifts the torso sideways until it is diagonal to the direction in which the legs are facing.
4. Both sides of the body must maintain equal strength in this position.

E. Hinge: In this position the torso is

1. tilted with an imaginary oblique straight line that passes for tip of the ear through the shoulder, hip, and knee.
2. Usually the dancer will perform the hinge in a standing position with knees bent and heels off the floor.
3. However, the hinge can also be performed on the knees.
4. In any hinge position,
 - a. it is essential that the body line is diagonally straight
 - b. and there is no pressure on the lower back.

F. Jazz Split: Is a half-split position on the floor, in which

1. the front leg is straight, and the rear leg is bent as in attitude.
2. The jazz split is often reached from a standing position.
3. From a wide fourth position in turnout,
 - a. the back leg bends, remaining as turned out as possible.
 - b. The torso leans slightly to the side of the forward leg.
 - c. The arm on the same side of the forward leg reaches to the floor
 - (1) to support the body weight
 - (2) and protect the knee as the dancer slides to the half-split position.

G. Lateral: The lateral position is any bend to the side.

1. The bend can initiate from
 - a. the waist
 - b. or can merely a tilt of the head and shoulders to the side.
2. The body should
 - a. not lean forward or backward when executing this position
 - b. but must bend directly to the side.

H. Lunge: Is a movement in which

1. one foot is advanced as far as possible with the knee
 - a. bent and
 - b. directly over the in step
2. while the other foot remains stationary.
3. The legs are either
 - a. in parallel or turned out second or fourth positions,
 - b. with one leg bent and one leg straight.
4. Torso position can vary however,
5. the center of weight will always be close to the bent leg.

I. Body Wave or Roll: Is an sequential movement of the torso.

1. From the flat back position the movement
 - a. starts with a lower back contraction
 - b. and moves sequentially through the spine.
 - c. The chin rests on the chest until the wave reaches the neck
 - (1) the head then falls back,
 - (2) with the chin facing the ceiling,
2. the wave then reverses direction through the torso and head.
3. The body wave or roll is
 - a. usually a smooth movement and
 - b. is performed to achieve spinal flexibility.

J. Body Isolations:

1. are the trade mark of jazz dance
2. and should be mastered early in training.
3. A body isolation is
 - a. the movement of only one part
 - b. while the rest remains still.
4. Isolations generally executed
 - a. with the head, shoulder, ribs, and hips,
 - b. and in all the directions specific to each body part.
5. Head Isolation --requires looseness in the neck.
 - a. turn head right to left
 - b. chin up and down
 - c. laterally shoulder shoulder
 - d. extend head forward and backward e. rotate in a complete circle
6. Shoulders
 - a. elevate and depress
 - b. rotate forward and backward
 - c. make a complete circle
 - d. can isolate to move one shoulder at a time
 - e. can isolate to move both shoulder in the same or opposite directions.

7. Ribs (Chest)
 - a. hard to isolate it is not used in daily life.
 - b. easier to discover sitting because hips are stabilized.
 - (1) shift side to side
 - (2) push forward and backward
 - (3) rotate in a circle
8. Hips: easier done in pli  when hips ligaments are loosened.
 - a. shift to side
 - b. forward and backward c. rotate in circle

K. Mastery of simple isolations will lead to "polycentrics" or the combining of isolated parts.

V. Locomotive Movements

A. Locomotor: Includes any movement of the entire body through a direction in space.

B. Basic Jazz Walk:

1. Roll through the ball of the foot and then lower the heel to the floor.
2. The legs stretch and reach as far as possible, and
3. at least one foot maintains contact with the floor at all times.
4. The jazz walk is stylized with a step longer than the natural stride.

C. Chass :

1. Term borrowed from Ballet,
2. in Jazz dance it is
 - a. a sliding movement
 - b. which can be analyzed as step-together-step.
3. It travels forward, backward, or sideward.
4. When performed to the fullest, it brings the dancer into the air.
 - a. When in the air
 - b. the legs should be straight,
 - c. feet pointed and in a tight fifth position.

D. Pas de Bourr :

1. Taken from the ballet
2. and consists of a series of three steps.
3. The jazz pas de bourr  can be performed in several ways:
 - a. In place,
 - b. traveling
 - (1) forward,
 - (2) backward
 - (3) or sideward
 - (4) and turning.
4. In place, traveling forward or backward.
 - a. Begin in 2nd position (pos.)
 - (1) 1st step crosses front or back
 - (2) In the 2nd step opposite foot steps to 2nd pos.
 - (3) In the 3rd step the first foot steps to place.
 - b. This pas de bourr  may be referred to as
 - (1) "cross, side, front"
 - (2) "cross, side, back"
5. Traveling Sideward

- a. Begin in 2nd pos.
 - (1) 1st St crosses back (1st St X Bk)
 - (2) 2nd St travels to 2nd pos.
 - (3) 3rd St X over the 2nd St, travels further sideward
 - b. This pas de bourrée may be referred to as
 - (1) "back, side front"
 - (2) pas de bourrée dessous
 - (3) Under
6. Turning
- a. Utilize the sideward pas de bourrée
 - b. begin in 2nd pas
 - c. 1st St X Bk
 - d. 2nd St
 - (1) turns the body halfway around
 - (2) by stepping to the back
 - e. 3rd St
 - (1) completes the turn by
 - (2) crossing (Xing) in front of the 2nd St

E. Triplet:

- 1. A three step movement
- 2. that travels
 - a. forward, backward,
 - b. sideward or turning.
- 3. It can be counted
 - a. in measures of three
 - b. or as "one and Two".

F. Jazz Slide:

- 1. Is initiated by
 - a. stepping to a turned out second position lunge,
 - b. and sliding the straight leg along the floor, foot pointed.
- 2. The hip of the bent leg
 - a. is pushed in the direction of the lunge
 - b. tilting the body asymmetrically.
- 3. The arms are
 - a. held in second position
 - b. but because of the tilted body
 - c. the arms are on an oblique line parallel to the sliding leg.

G. Jazz Square:

- 1. consists of four walking steps performed in a square
 - a. 1st St travels forward
 - b. 2nd St X front of the first
 - c. 3rd St travels backward
 - d. 4th St opens to the side
- 2. Hips and arms are utilized to
 - a. stylize and
 - b. accent the movements

H. Hitch Kick:

- 1. In the hitch kick,

- a. the legs pass each other scissorlike in the air;
 - b. thus the first kicking leg becomes the landing support leg.
2. Hitch Kick forward
- a. Begin with a lunge forward to demi-plié
 - b. the rear leg is then
 - (1) kicked forward
 - (2) while body is pushed into the air (jump)
 - c. as the body rises into the air
 - (1) kick the 2nd leg forward
 - (2) the legs pass scissorlike
 - d. land
 - (1) on 1st leg in demi-plié
 - e. Hitch Kick forward may also be done
 - (1) from the lunge
 - (2) with the 1st kicking leg bent
 - (3) and the 2nd kicking leg straight.
3. Hitch Kick to the rear:
- a. begin lunge to one leg demi-pilé
 - b. Kick the rear leg backwards
 - c. As the body rises into the air:
 - (1) Kick the 2nd leg backwards
 - (2) legs pass scissorlike
 - (3) Kicking legs are held straight throughout
 - d. Land
 - (1) on the 1st leg in demi-pilé
 - (2) with 2nd leg held in arabesque
4. Hitch Kick to the side:
- a. begin with a sideward lunge into demi-pilé
 - b. 1st kick is done by the trailing leg
 - (1) it follows with a straight kick in direction of the movement
 - (2) in doing so it crosses over the bent (pilé) leg
 - c. As the body rises into the air:
 - (1) 2nd leg opens in a straight kick to the side.
 - (2) Legs pass in a scissorlike fashion
 - d. Land
 - (1) on the 1st kicking leg in demi-pilé
 - (2) quickly followed by landing on
 - (a) the 2nd kicking leg
 - (b) in 4th position demi-pilé

I. Fan Kick:

- 1. A sweeping arch of the leg through space.
 - a. The leg crosses the body.
 - b. The same leg sweeps
 - (1) up and open
 - (2) to make a half circle
 - (3) before touching the ground
 - (4) The sweeping leg
 - (a) may be straight or in attitude
 - (b) Ideally should be hip level
 - c. The supporting leg can be in:

- (1) plié
- (2) relevé
- (3) or plié-relevé
 - (a) which is a relevé on a bent
 - (b) This is also called "forced arch"

J. Kick-Ball Change:

- 1. Derived from tap dance,
- 2. is regularly used
 - a. as a transition step
 - b. because it requires little or no traveling.
- 3. and is counted "one and two",
 - a. "one": one leg kicks to a determined height
 - b. "and": the kicked leg
 - (1) step to rear of support leg
 - (2) placing weight on ball of foot only.
 - c. "two": then steps in place
 - (1) transferring weight on to the 2nd foot
 - (2) from ball of the 1st foot (i.e., the kicked leg)

K. Oppositional Moves:

- 1. Most locomotor movement coordinates arms and legs in opposition.
- 2. Opposition means that
 - a. the opposite leg and arm are forward during a step.
 - b. It may be used for other body parts as well.

VI. Turns

- A. Turns are rotating movements performed in place or traveling.
- B. Turns are executed by (a) turning the whole body on
 - 1. one foot,
 - 2. two feet,
 - 3. from one foot to the other,
 - 4. or while jumping.
- C. The secret to successful turning is spotting.

VII. Pivot Turn:

- A. Is executed on two feet
- B. performed on the balls of the feet,
- C. quickly changes direction of the body to face the opposite direction.
- D. Both feet remain on the floor in their positions when the body is pivoted.

VIII. Three-Step-Turn

- A. Turn to the right
 - 1. step right foot to right side
 - 2. Head "spots" to stage right

- B. cross left foot in front of right and turn on ball of foot to the right
 - a. until body face opposite to where you started
 - b. but head remains facing stage right (the dancer's left)
- C. Whip the head to the right to "Spot" stage right
- D. step right foot to stage left
 - a. turning to the right on the ball of the left foot
 - b. end with weight centered over the right foot
- E. This entire turn can be done (reversed/other side) in the opposite direction

IX. Chainé-Turns (Chained):

- A. A movement from ballet, included in jazz dance.
- B. A fast two step turn
 - 1. generally performed in relevé,
 - 2. but may be performed in demi or grand plié
 - a. The body rotates 180 'degrees on each step.
 - b. The turning movement progresses in a straight line.
 - c. Weight shifts from leg to leg with evenly balanced steps.
 - d. in relevé legs are held in turned-out first position.
 - e. When done in plié legs
 - (1) may be held parallel, or
 - (2) turned in first or second position.

X. Pique Turn:

- A. Borrowed from ballet
 - 1. it is a full turn performed
 - 2. turned out, in relevé, on one foot
 - 3. and progresses in a straight line.
- B. Preparation position
 - 1. one leg demi-plié
 - 2. the other leg extended (tendu) forward.
- C. Begin turns by
 - 1. stepping sideward with the straight leg
 - 2. on to half-toe (demi-pointe)(relevé)
 - 3. The opposite leg
 - a. closes to passé position
 - b. behind the knee of the straight leg during the turn.
- D. The turn ends in the preparation position.
- E. Two important points:
 - 1. The straighten the leg fully before stepping onto half-toe.
 - 2. Step directly under the straight leg when coming to plié from the passé position.

XI. Pirouette:

- A. Taken from ballet is
 - 1. a turn in place, on relevé,
 - 2. with the other leg in passé.
- B. Performed
 - 1. in parallel
 - 2. or turned out.
- C. Parallel pirouettes may be performed in plié .
- D. To perform pirouettes:
 - 1. Bring lifted knee directly to a high passé.
 - 2. Maintain good alignment.
 - 3. Spot!!

XII. Soutenu Turn (sustained):

- A. Originates in ballet.
- B. In jazz dance it may rotate in quarter, half, or whole turn.
- C. Begin the turn stepping to parallel second position plié.
- D. Pull the second leg into meet the preparation leg.
 - 1. the turn is executed in relevé.
 - 2. body weight is shared equally on both legs.
 - 3. the turn may be executed
 - a. inward or outward
 - b. with the second leg crossing
 - (1) weight front or back
 - (2) of the preparation leg.

XIII. Jumps

- A. A jump:
 - 1. refers to any aerial unsupported movement.
 - 2. is performed traveling forward, backward, sideward, or turning.
- B. There are five kinds of jumps in jazz dance.
 - 1. Jump (sauté): Is any aerial movement that
 - a. takes off from two feet and lands on two feet.
 - b. Variation in a jump is defined by the shape of the legs:
 - (1) straight, bent
 - (2) or splits in the air.
 - c. Jumps can turn quarter, half or whole rotations.
 - 2. Hop (Temps levé): An aerial movement that
 - a. takes off of one foot and lands on the same foot.
 - b. Variations are the same as in jumps.
 - c. The most popular jazz hop is
 - (1) the "passé-hop"
 - (2) with one leg lifted in a high passé.

3. Assemble (Assemblé):
 - a. A term borrowed from ballet
 - b. is an aerial movement that
 - c. starts on one of both feet
 - d. and ends with both feet together.
4. Sissone: A jump taken from ballet, named after its originator.
 - a. Takes off from both feet and lands on one foot
 - b. with the other leg lifted in the air.
 - c. The lifted leg can end in any desired position:
 - (1) attitude front, side or back;
 - (2) battement front, side, arabesque or passé.
5. Leap (Grand Jeté): A large jump from one foot to the other.
 - a. The legs
 - (1) create the vision of an arch in the air.
 - (2) are usually spread wide apart.
 - (3) Possible leg variations are:
 - (a) split, attitude,
 - (b) or stag (one leg bent and one leg straight).

XIV. Ballet Movements

- A. All ballet movements are performed in turned-out positions.
- B. To maintain turned-out legs these rules are followed:
 1. When the leg is extended front.
 - a. The heel
 - (1) leads the movement
 - (2) continually pressing forward
 - (3) to maintain the turned-out leg position.
 2. When the leg is extended side:
 - a. The heel presses forward (maintains turned out leg)
 - b. The leg extends on the diagonal line of the turnout.
 3. When the leg is extended to the rear: the
 - a. toe leads the movement
 - b. heel: presses forward, maintaining turned-out leg position
 - c. pelvis should face squarely front.
- C. In Jazz dance, the following ballet movements are also performed in the parallel position:
 1. Plié: a smooth & continuous bending & straightening of the knees .
 - a. The legs are turned out at the hip joints.
 - b. This lets thighs & knees open directly above the line of the toes.
 2. There are two types of plié, demi-plié and grand-plié
 - a. The demi-plié includes:
 - (1) a half bending of the knees
 - (2) without lifting heels from the floor.
 - b. grand-plié:
 - (1) a full bending of the knees
 - (2) passing through demi-plié
 - (a) continues to lower the body until
 - (b) only the balls of the feet are on the floor.
 - (3) then return in reverse to the full verticle position
 - c. Both the demi-plié and the grand-plié are executed:

- (1) in all positions
 - (2) with weight evenly distributed over both feet.
 - (3) with the torso held erect.
3. Relevé (rise):
- a. To rise onto the balls of the feet with legs stretched and torso held erect.
 - (1) Body weight is centered between first and second toes for correct ankle alignment.
 - (2) the toes are extended and spread open against the floor for balance.
 - (3) the upper body is lifted:
 - i) as the balls of the feet press into the floor on the rise.
 - ii) and as the heels are lowered to the floor on the descent.
4. Battements (beating): An extension of the leg that brushes the foot along the floor.
- a. Battements can be performed to the front, side or back.
 - b. The type of battement is defined by:
 - (1) the level of the leg
 - (2) the quality of the movement
 - c. Three types of battements
 - (1) Battement tendu:
 - (a) a brush of the straight leg to its full extension,
 - (b) with only the toes remaining on the floor.
 - (c) The foot is released from the floor sequentially: heel, ball of the foot, to the toes
 - (d) The closing of the tendu reverses the sequential movement
 - (2) Battement degage (released beating):
 - (a) a quick brush of the straight leg through tendu to a position slightly off the floor
 - i) rapidly of the movement trains the foot to work quickly.
 - ii) therefore the foot should not be lifted more than four inches off the floor.
 - (3) Grand battement (large beating):
 - (a) a high straight leg lift.
 - i) the leg passés through tendu, degage
 - ii) and is carried quickly to 90° or higher.
 - (b) The return of the grand battement reverses the sequence.
 - (c) essential to grand battement technique is lifting and lowering the leg quickly.
5. Arabesque: (taken from a Moorish Ornamentation form)
- a. a position in which:
 - (1) The body is supported on one leg either
 - (a) straight or
 - (b) in demi-plié
 - (2) The other leg is held:
 - (a) fully extended to the rear
 - (b) and lifted as high as possible
 - (c) against the back.
 - b. The arms are held:
 - (1) in various harmonious positions.
 - (2) usually one arm extended forward
 - (a) creates a long straight line
 - (b) from fingertips of extended front arm
 - (c) to toes of the extended lifted rear leg.
 - c. The hips and shoulders
 - (1) remain square
 - (2) to the direction the body faces.
 - d. The upper torso is
 - (1) held upright,

- (2) although as the extended leg is raised higher
 - (a) the body may lean forward
 - (b) to maintain the long straight line.
- 6. Attitude: A pose, taken from the stature of Mercury by Giovanni da Bologna
 - a. It is a balanced position on one leg.
 - b. The opposite leg is
 - (1) extended
 - (2) with the knee bent to the front, side or rear
 - c. The thigh of the bent leg is parallel to the floor.
 - d. The foot of the bent leg is as high or slightly below the height of the knee.
- 7. Passé:
 - a. Is also a balance on one leg.
 - b. With the opposite leg bent.
 - c. And the toe of the bent leg in the hollow of the standing leg.
 - d. When passé is performed turned out
 - (1) both the bent knee and standing leg
 - (2) are turned out as much as possible.
 - e. In Jazz dance the
 - (1) passé is also performed in parallel position
 - (2) with: the knees of both legs pointing straight ahead and
 - (3) the foot of the bent knee pressed firmly against knee of the standing leg.

Additional Terminology

Warm-up - the first part of class designed to warm-up the body for the combination

Across the floor - focused on locomotive actions which carry the dancer across the floor

Adagio - a slow, sustained set of movements designed to focus on grace, balance, control and strength

Turnout - The legs rotated outward from the legs at the hip joints, only as far as that can be maintained without disturbing the body alignment. Note: Turnout is individual.

First position - the legs turned out from the hips, the heels and knees touching, the feet forming a straight line.

Second position - the legs turned out from the hips, as in first position, but the heels are about twelve inches apart.

Fifth position - the legs turned out from the hips, one foot directly in front of the other, with the heel of the front foot at the joint of the top of the back foot.

Fourth (open) position - the legs turned out from the hips, with one foot a step forward of first position.

Plié - a bending movement of the knees. A half bend is called a demi-plié; and deep bend, a grand plié.

Relevé - a rise to the ball of the foot; literally means "relifted."

Soussus - a relevé made with a slight spring from fifth position demi-plié to a tight fifth position.

Tendu - the working foot, starting from a closed position, is stretched along the floor to a point and returned to its original position at the supporting leg.

Dégagé - to disengage from the floor.

Rond de Jambe - the working leg describing a semicircle on the floor.

Développé - the working foot is drawn up to the supporting knee and then the leg is "developed" (unfolded) to an open position at forty-five or ninety degrees in the air in any given direction.

a terre - on the ground

en l'air - in the air

port de bras - carriage/placement of the arms

combination - the combining of elements to create a movement/dance phrase

sit-ups - torture for students performed to the music of Michael Jackson