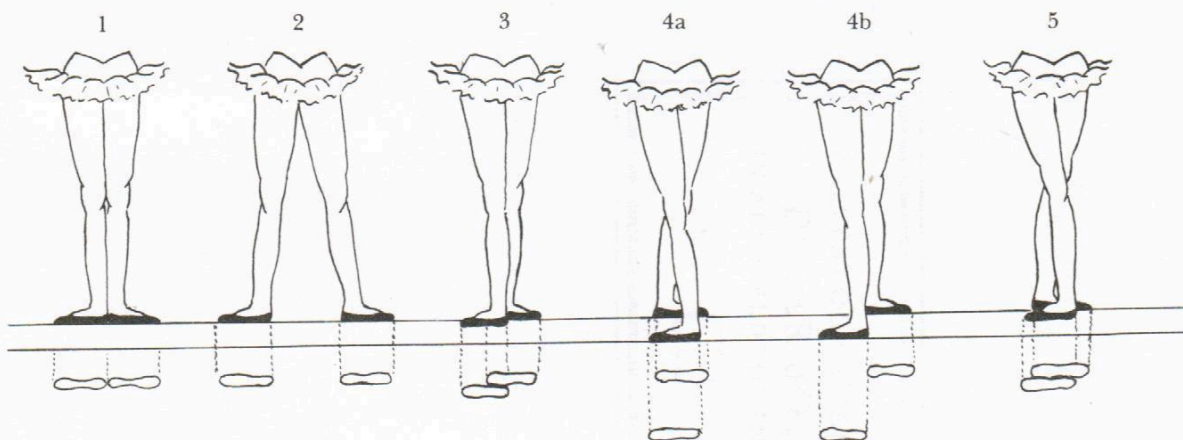


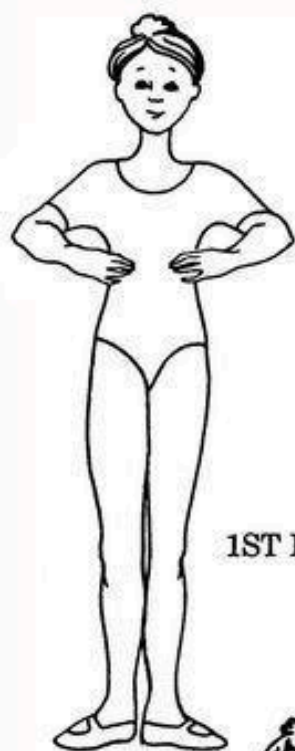
Term	Pronunciation	Meaning
Plie	Plee-ay	To bend
Demi	Duh-MEE	Half
Grand, grande	Grahn, grahnd	Big, large
Tendu	tahn-dew	To stretch
Degage	Day-ga-shay	To disengage
Ronde de jambe	Rawn-duh-zhahmb	Circle of the leg
En Dehors	Ahn-duh-or	Outside
En Dedans	Ahn-duh-dahn	Inside
Fondu	Fawn-dew	To melt
Coupe	Koo-pay	To cut
Passe	Pa-say	To pass
Developee	Dayv-lo-pay	To develop
En L'Air	Ahn-leyr	In the air
Frappe	Fra-pay	To strike
Soutenu	Soot-new	To sustain
Petit Battement	Puh-tee-bat-mahn	Small beat
Grand battement	Grahn-bat-mahn	Big beat
Port de Bras	Porre-du-brah	Carriage of the arms
Croise	Kwah-say	Crossed
En face	Ahn-fahss	Facing front
Efface	Ay-fah-say	Shaded
Ecarte	Ay-kar-tay	Separated, wide, open
En Croix	Ahn-kwah	In a cross
Devant	Duh-vahn	In front
Derriere	Deh-ree-eyr	Behind
En avant	ahn-a-vahn	Forward
En arriere	Ahn-a ree-ayr	Backward
Releve	Ruhl-vay	To raise
Pirouette	Peer-wer	Whirl or spin
Pique	Pee-Kay	Pricked, pricking
Reverence, grande	Grahnd ray-vay-RASHNSS	Curtsey
Pas de bourree	Pah duh boo-Ray	Bourree step; side step
Pas de basque	Pah duh bask	Basque step
Chasse	sha-Say	Chased
Adage	a-DAHZH	A series of slow movement
Jete	zuh-TAY	Throwing step
Frappe	Fra-PAY	Struck



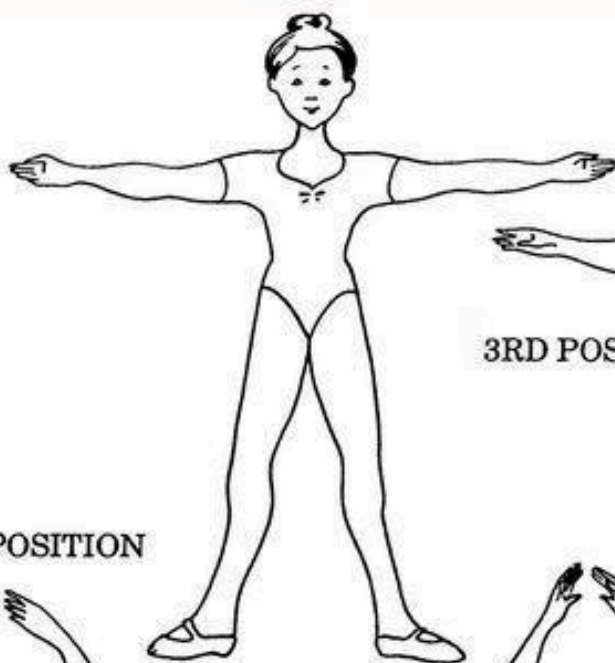
### CINQ POSITIONS DES PIEDS

(see p. 82)

1. First position of the feet.
2. Second position of the feet.
3. Third position of the feet.
- 4a. Fourth position of the feet. This position may also be done with the feet placed in the third position, parallel and separated by the length of one foot.
- 4b. Fourth position ouverte of the feet.
5. Fifth position of the feet (Cecchetti). In the Russian and French Schools the feet are completely crossed toe to heel.



1ST POSITION



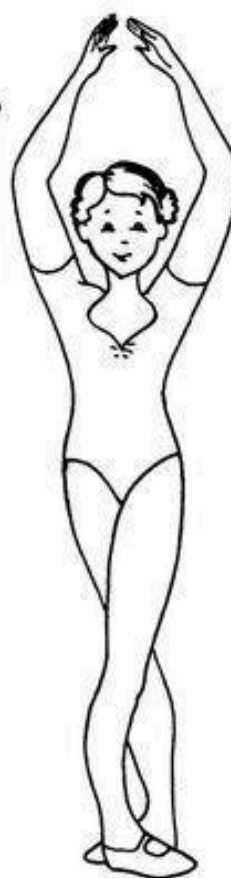
2ND POSITION



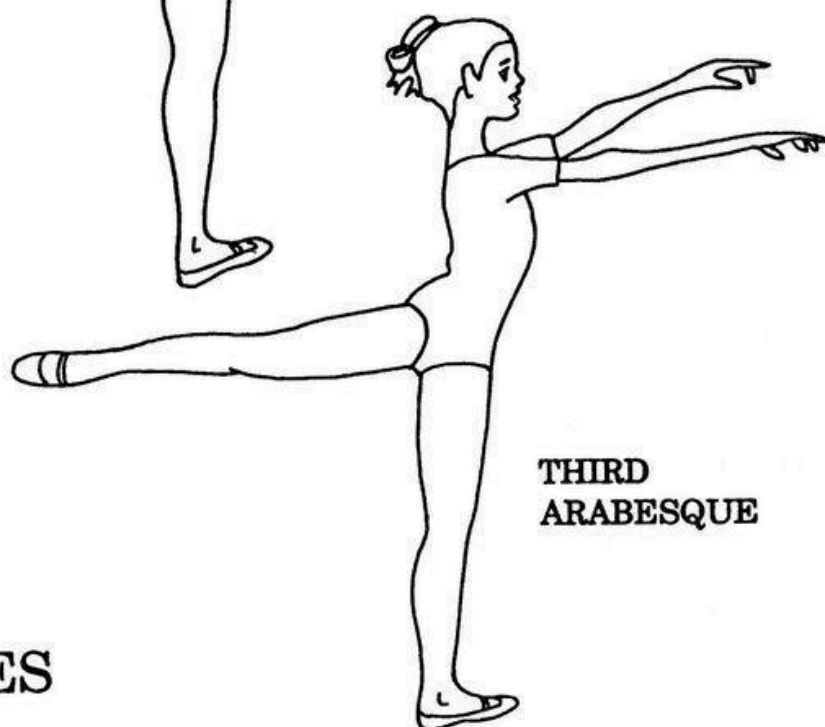
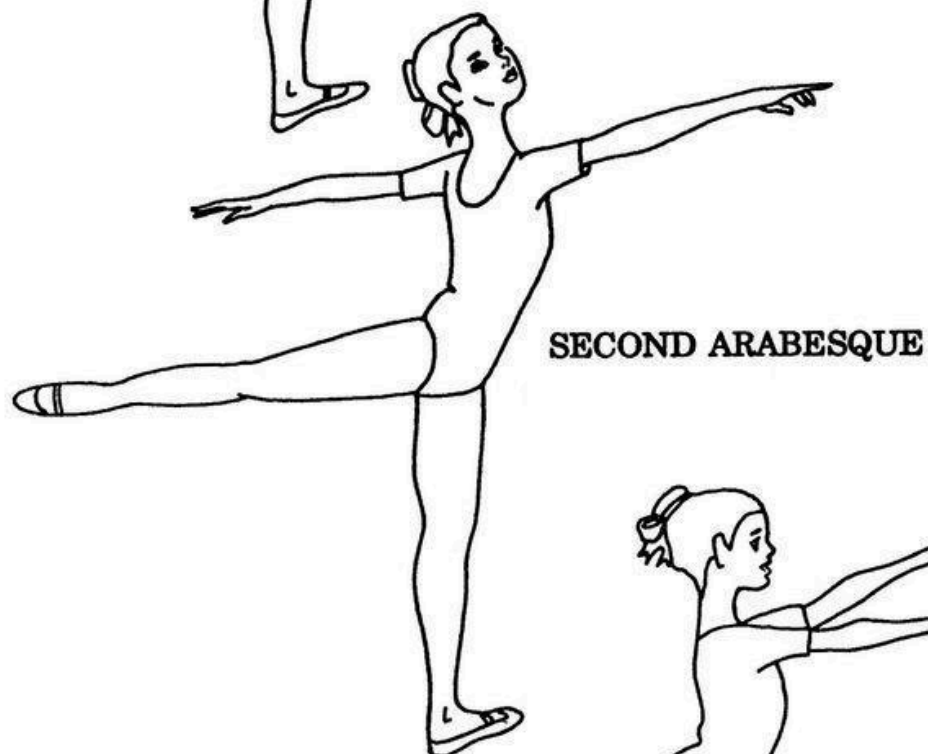
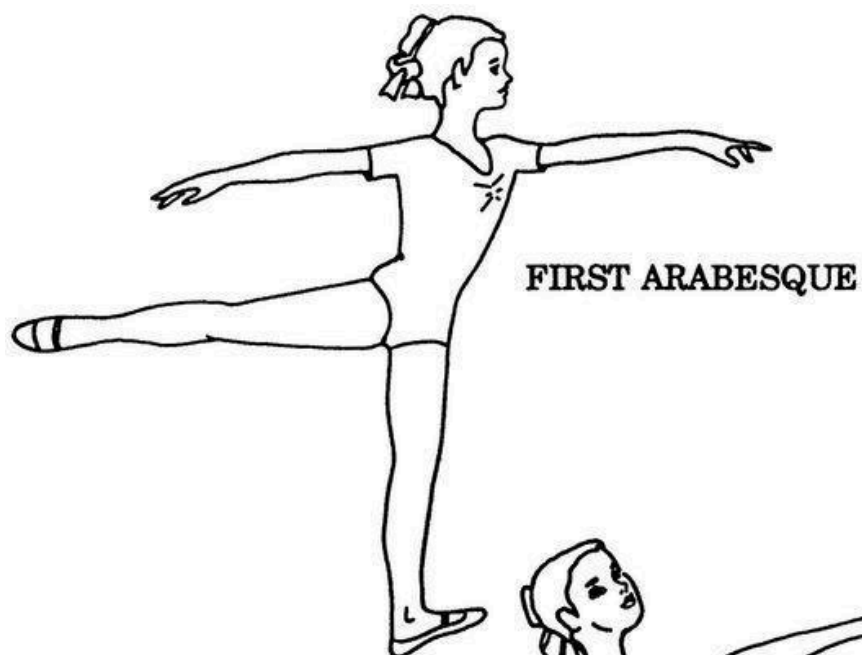
3RD POSITION



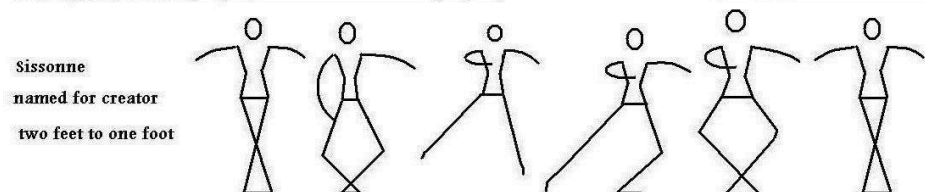
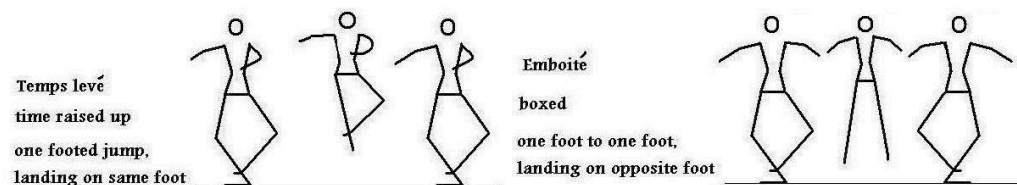
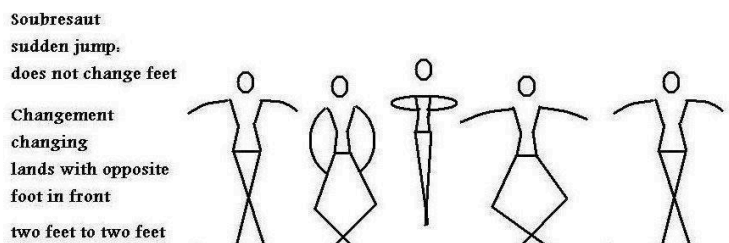
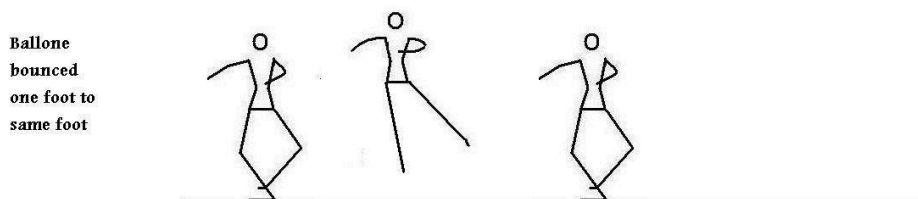
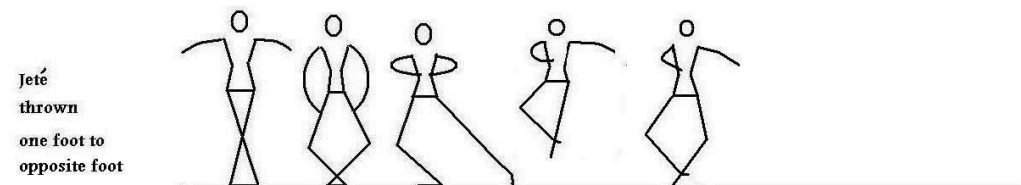
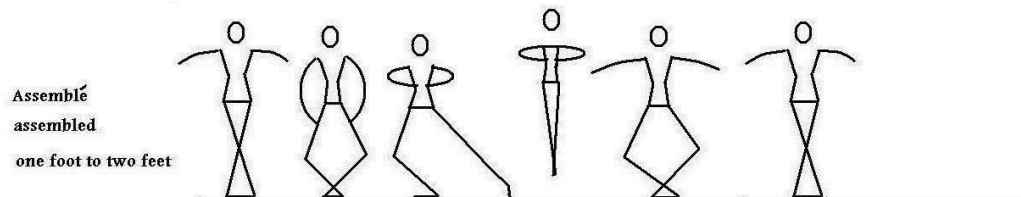
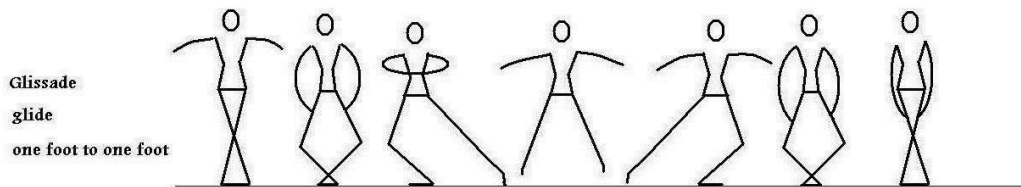
4TH POSITION



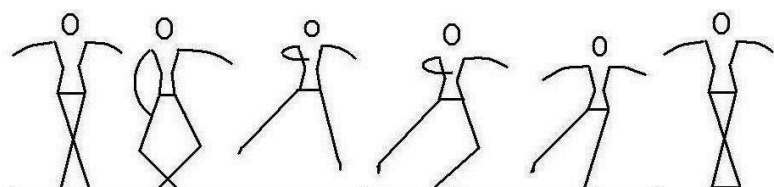
5TH POSITION



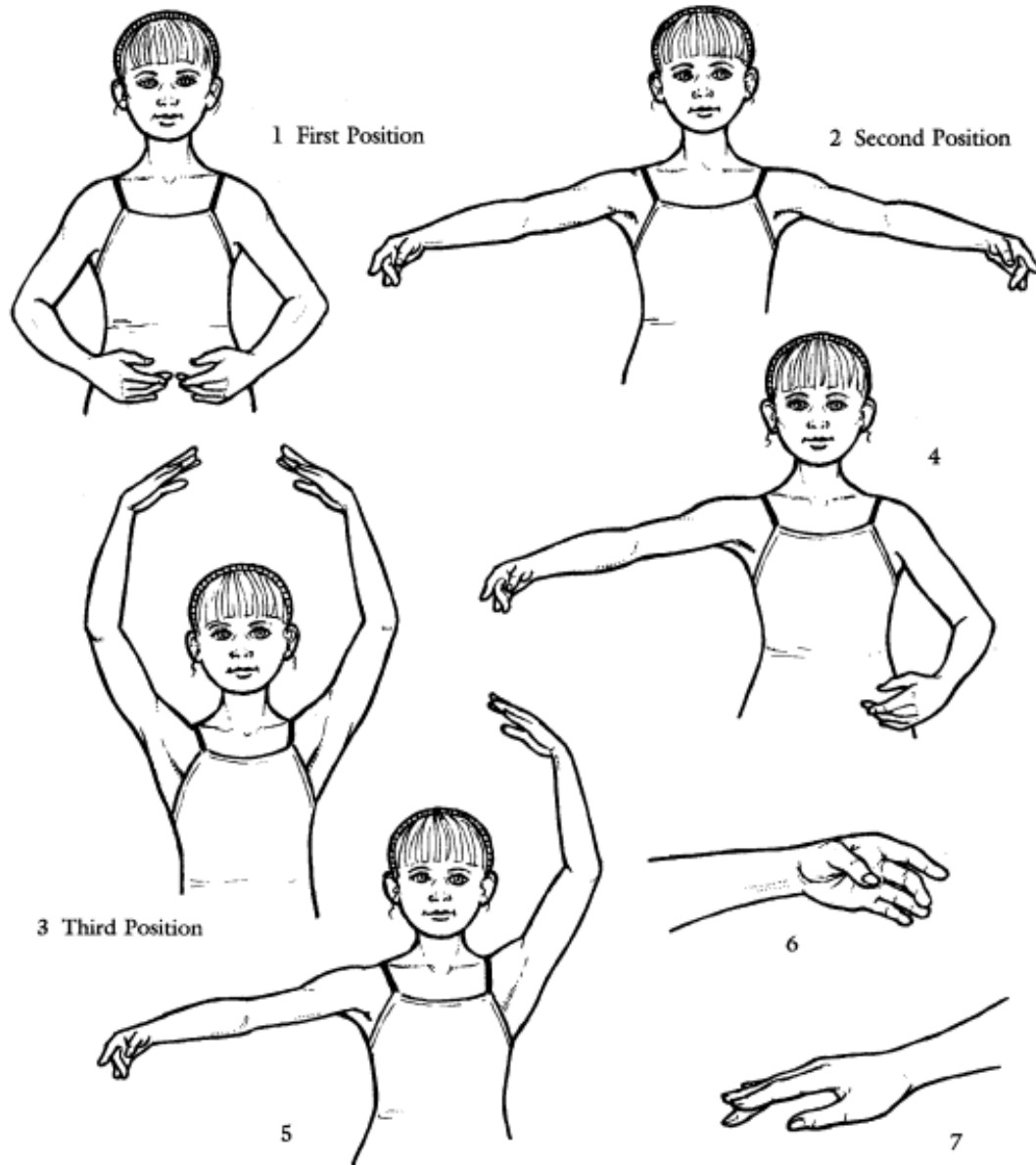
ARABESQUES



Sissonne fermée (closed) lands and slides to 5th in plie



Sissonne ouvert (open) lands and stretches before closing



#### ARM POSITIONS

The use of the arms in ballet is very important. The arms add stability and great beauty of line. There are three basic arm positions in the Russian school, five in the French school. In each, the arms are rounded, the shoulders down, the hands and wrists softly held, and the body and head lifted. In first position (1), the rounded arms are forward, elbows lifted, fingers waist high. In second position (2), the curved arms open to the side from the shoulder. Note the descending line of the arm: shoulder to

elbow to wrist to fingers. In third position (3) of the Russian school, both rounded arms are raised, not directly above the head, but slightly forward. Figures 4 and 5 show combinations of these three positions, as they are used in the French school. In figure 4, the left arm is in first position, the right arm in second position. In figure 5, the left arm is in third position, the right arm in second position. The basic "soft" hand position is shown in 6 and the allongé (outstretched) position in 7.