1. **Adagio** – A French word 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)

2. **Air, en l’** – In the air. (ahn lehr)

3. **Allongé** – Extended, outstretched. As for example, in arabesque allongé.

4. **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.

5. **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)

6. **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 held in a curved position while the other arm is extended to the side (ah-tee-TEWD)

7. **Avant, en** – Forward. Used to indicate that a given step is executed moving toward the audience.

8. **Arriere, en** – Backward. Used to indicate that a step is executed moving away from the audience.

9. **Balancé** – Rocking step. The weight is shifted from one foot to the other. (ba-lahn-SAY) *(en tournant)*

10. **Ballet** – A theatrical work or entertainment in which a choreographer has expressed his ideas in group and solo dancing to a musical accompaniment with appropriate costumes, scenery and lighting.

**Ballonné, pas** – Ball-like or bouncing step. A step in which the dancer springs into the air extending one leg to the front, side or back, and lands with the extended leg either sur le cou-de-pied or retire. (pah ba-law-NAY)

**Ballotte** – Tossed. This step consists of coupe dessous and coupe dessus performed in a series with a rocking, swinging movement. (ba-law-TAY)
11. **Battement** – A beating action of the extended or bent leg. (bat-MAHN)

5. **Battement fouetté** – Literally, whipped beating. From an extended second position in the air, draw the working foot sharply back to a pointed position in front or in back of the ankle of the supporting foot, striking the floor with the toes as the foot goes inward. It may also be performed without striking the floor. (baht-mahn fweh-TAY) (sauté)

6. **Battement 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 derrière (in back), with the ball of the foot brushing on the floor as it moves outward.

7. **Battement, grand** – 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)

8. **Bras** – Arms (brah)

9. **Cabriole** – Caper. An allegro step in which the extended legs are beaten in the air. Cabriole may be done devant, derrière in any given position of the body such as croise, efface, ecarte.

10. **Chaînés** – Chains, links. A series of rapid turns on the pointes or demi-pointes done in a straight line or in a circle (sheh-NAY)

11. **Changements** – 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)

12. **Chassé** – Chased. A step in which one foot literally chases the other out of its position. (sha-Say)

13. **Corps** – Body. (kawr)

14. **Contretemps** – Beating against time. It is a very useful step for traveling to the side. (kawn-truh-THAN)

15. **Coupe** – Cut, cutting. A step is said to be coupe when shortened. (koo-pah)

16. **Croisé** – Crossed. The crossing of the legs with the body placed at an oblique angle to the audience. (krwah-ZAY)

17. **Croisé derrière** – Crossed in back. One of the eight directions of body, Cecchetti method. In this position the dancer stands at an oblique angle to the audience, facing either front corner. The leg farther from the audience is pointed in the fourth position back. The arms are place
with the arm that is low being on the same side as the leg that is extended. The body and the head are inclined toward the low arm. (krwah-ZAY deh-RYEHR)

18. **Croisé devant** - Crossed in front. The dancer stands at an oblique angle to the audience, facing either front corner. The leg nearer the audience is pointed in the fourth position front. The arms are placed with the arm that is low being on the same side as the leg that is extended. The body and the head are slightly inclined toward the low arm (krwah-ZAY dun-VAHN)

19. **Dedans, en** – Inward. The leg moves in a circular direction, counterclockwise from back to front. (ahn duh-DAHN)

20. **Dégagé** – Disengaged. A dégagé is the pointing of the foot in an open position with a fully arched instep. (day-ga-ZHAY)

21. **Dehors, en** – Outward. The leg moves in a circular direction, clockwise. As for example, in rond de jambe en dehors. (ahn duh-AWR)

22. **Demi-plie** – Half bend of the knees. All steps of elevation begin and end with a demi-plie. (dun-Mee-plee-AY)

23. **Derrière** – Behind, back. This term may refer to a movement, step or placing of a limb in back of the body. (deh-RYEHR)

24. **Detourne** – Turned aside. A pivot turn on both points or demi-pointes. It is a complete turn toward the back foot and reverses the position of the feet. (day-toor-NAY)

25. **Devant** – In front. (din-VAHN)

26. **Développé** – Developed. 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)

27. **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)

28. **Échappé** – Escaping or slipping movement. An échappe is a level opening of both feet from a closed to an open position. (ay-sha-PAY)

29. **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)
30. Élévation – The ability of a dancer to attain height in dancing. (ay-lay-va-SYAWN)
31. Emboîte - Fitted together. (ahn-bwah-TAY)
32. Entrecroisé - Interweaving or braiding. A step of beating in which the dancer jumps into the air and rapidly crosses the legs before and behind each other. Entrecroisés are counted from two to ten according to the number of crossing required. Entrecroisé quatre, trois, cinq, etc. (ahn-truh-SHAH)
33. Épauledé - Shouldered. The dancer stands at an oblique angle to the audience in an arabesque position facing one or the other of the two front corners. The arm nearer the audience is extended forward and the corresponding leg extended to the fourth position back. The head is inclined and turned toward the audience. (ay-poh-LAY)
34. Extension – Term used to describe the ability of a dancer to raise and hold her extended leg en l’air. (eks-tahn-SYAWN)
35. Failli – Giving way. A fleeting movement done on one count. (fah-YEE)
36. Fondu, fondue - sinking down – A term used to describe a lowering of the body made by bending the knee of the supporting leg. (fawn-DEW)
37. Fouetté – Whipped. A term applied to a whipping movement. (fweh-TAY)
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)
38. Grand, grande – Big, large. (grahn, grahnd)
39. Jeté – Thrown. A jump from one foot to the other in which the working leg is brushed into the air and appears too been thrown. (zhuhTAY)
40. Ouvert, ouverte – Open. It may refer to positions, limbs, direction or certain exercises or steps. (oo-VERHT)
41. Pas – Step. The movement involves a transfer of weight. (pah)
42. Pas de basque- Basque step. (pah duh bask)
43. Pas de bourrée(e) - Bourrée step done on the pointe or demi-pointe. (pah duh boo RAY)
44. Pas de chat, grand – Large cat’s-step. In the Cecchetti method, the step is done with a jump from fifth to fifth, with one foot landing immediately after the other. (gran pah duh shah)
45. Pas de cheval – Horse’s step. (pah duh shuh-VAL)
46. **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)

47. **Penché(e)** – Leaning, inclining. As, for example, in arabesque penchee, 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)

48. **Petit(e)** – Little, small. (puh-TEET)

49. **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) *(pique tour endans, en dehors)*

50. **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 plie and arm movement. There is a great variety of pirouettes. (peer-WET)

51. **Port de bras** – Carriage of the arms. (por dih BRAH)

52. **Plié** - Bent, 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)

53. **Promenade, en** – 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)

54. **Quatrième derrière, à la** – One of the eight positions of the body, in which the dancer faces the audience, the arms outstretched in second position and either leg raised to the fourth position back. (ah la ka-tree-EM de-RYEHR)

55. **Quatrième devant, à la** – Same position as above, with the leg raised to the fourth position front. (ah la ka-tree-EM dih-VAHN)

56. **Relevé** – Raised. A raising of the body on the pointes or demi-pointes, which may be done in many different positions. (rih-leh-VAY)

57. **Revérence** – Reverence, curtsey. (ray-vay-RAHNSS)

58. **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)

59. **Rotation** – Rotation. The rotation of the leg in the hip socket. (roh-ta-SYAWN)

60. **Sauté** - (son-TAY) Jump, jumping.
61. **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)

62. **Seconde, à la** – One of eight directions of the body, in which the foot is placed in second position and the arms are outstretched to second position. (ah la suh-GAWND)

63. **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) *sissone ferme, and sissone ouvert*

64. **Soubresaut** – sudden spring or bound. (soo-bruh-SOH)

65. **Sous-sus** – Under-over. Sous-sus is a releve in the fifth position. The dancer springs onto the pointes, drawing the legs and feet tightly together with the heels forced forward so that they give the impression of one foot. (soo-SEW)

66. **Soutenu en tournant** – Sustained in turning. (soot-NEW ahn toor NAHN)

67. **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.

68. **Tendu, Tendue** – Stretched. As, for example, in battement tendue. (than-DEW)

69. **Temps de cuisse** – Thigh movement. A compound step consisting of a battement degage and a sissonne fermee. (than duh kweess)

70. **Temps leve** – Time raised, or raising movement. (tahn luh-VAY)

71. **Temps lie** – Connected movement. (than lyay)

72. **Tombé** – Falling down. Used to indicate that the body falls forward or backward onto the working leg in a demi-plie. (tawn-BAY)

73. **Tour** – Turn of the body. (toor)

74. **Tour de basque** – A turn executed by doing a demi-rond de jambe from fifth position, crossing the leg across the standing leg and completing the turn on point. (toor duh bask)

75. **Tour jeté** – A corruption of the term “grand jeté dessis em tournant,” in which the body is flung over in mid-air to face the originating position on the land. (toor zhuh-TAY)
76. 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.