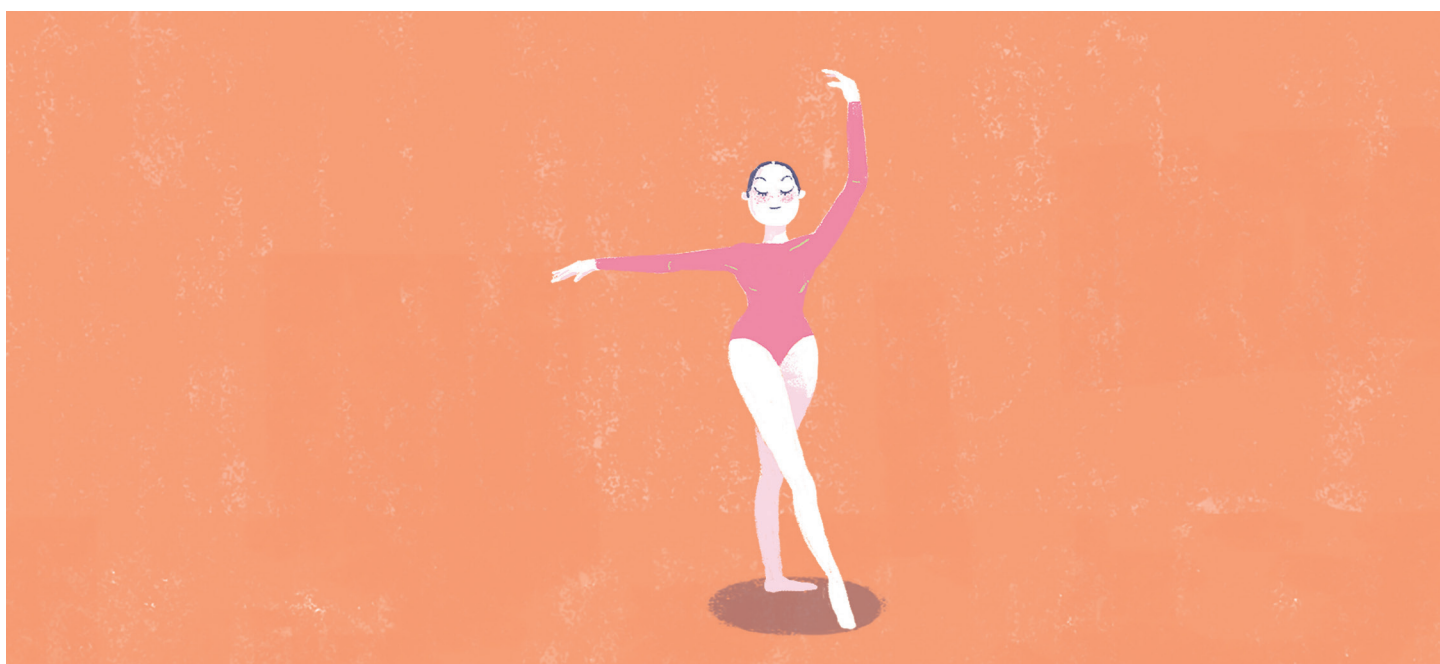




SYMMETRICAL
SHAPE

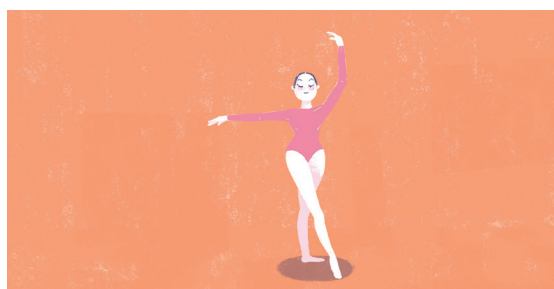


ASYMMETRICAL
SHAPE



SYMMETRICAL SHAPE

The corresponding body parts on both sides of a centred dividing line are in the same position to each other (mirror image between two halves of the body divided by the sagittal plane).



ASYMMETRICAL SHAPE

In contrast to symmetrical, corresponding body parts on both sides of a centred dividing line are in a different position to each other.



CURVED
SHAPE



ANGULAR/STRAIGHT
SHAPE



CURVED SHAPE

The whole body or particular body parts are performed or positioned in a rounded shape.

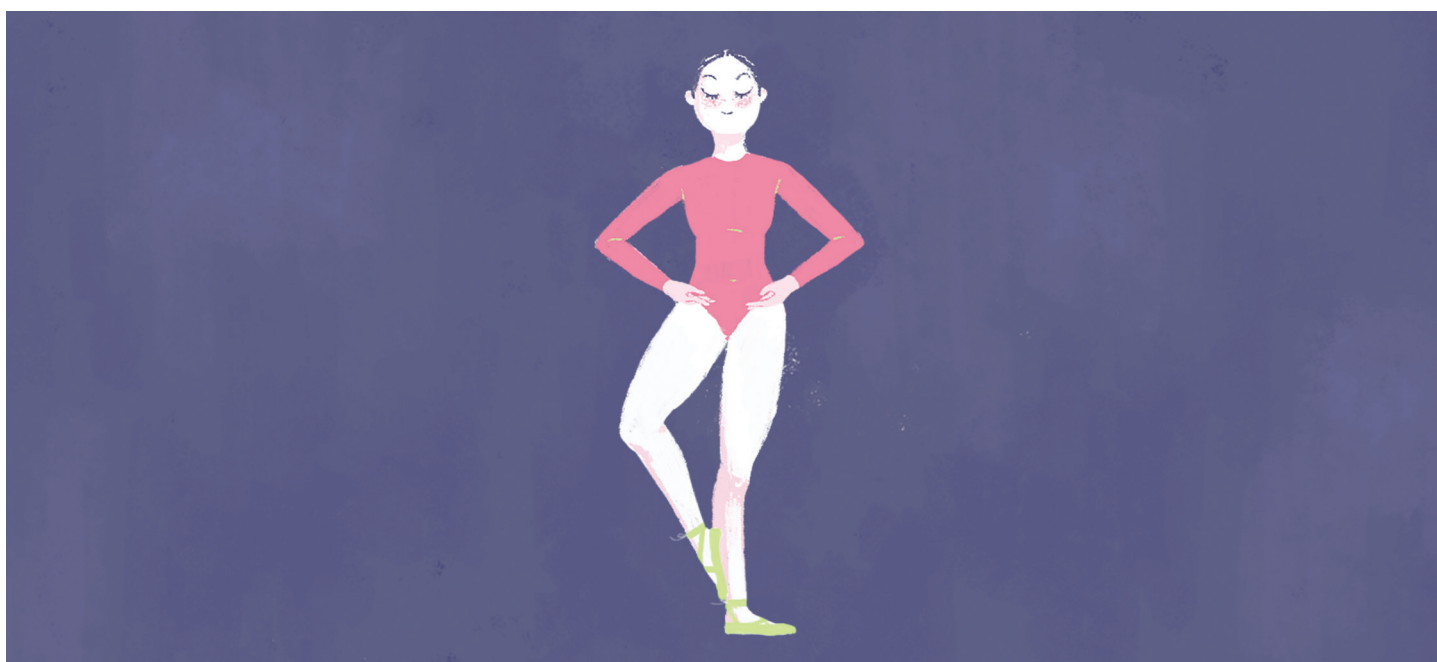


ANGULAR/STRAIGHT SHAPE

The whole body or particular body parts are stretched or positioned in linear fashion without bending or rounding.



TWISTED
SHAPE

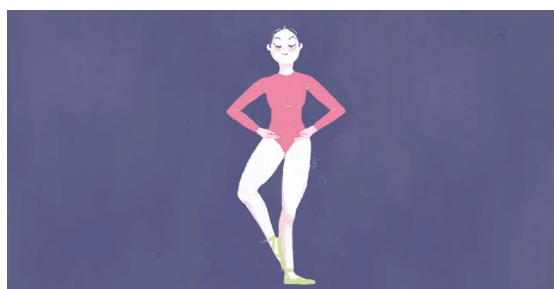


SMALL
DIMENSION (SIZE)



TWISTED SHAPE

The whole body or particular body parts bend or turn to face different directions and create a position or movement that is not natural.



SMALL DIMENSION (SIZE)

The height, depth and width (size) of a position or movement where limbs and torso are contracted inwards or have a minor range of movement.



BIG
DIMENSION (SIZE)



LOW
LEVEL



BIG DIMENSION (SIZE)

The height, depth and width (size) of a position or movement where limbs and torso are expanded or have a large range of movement.



LOW LEVEL

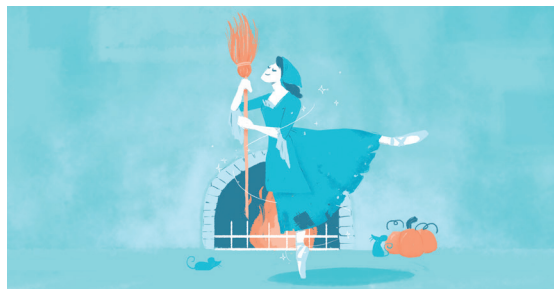
A position or movement that is performed on the ground or close to the ground.



MEDIUM
LEVEL



HIGH
LEVEL



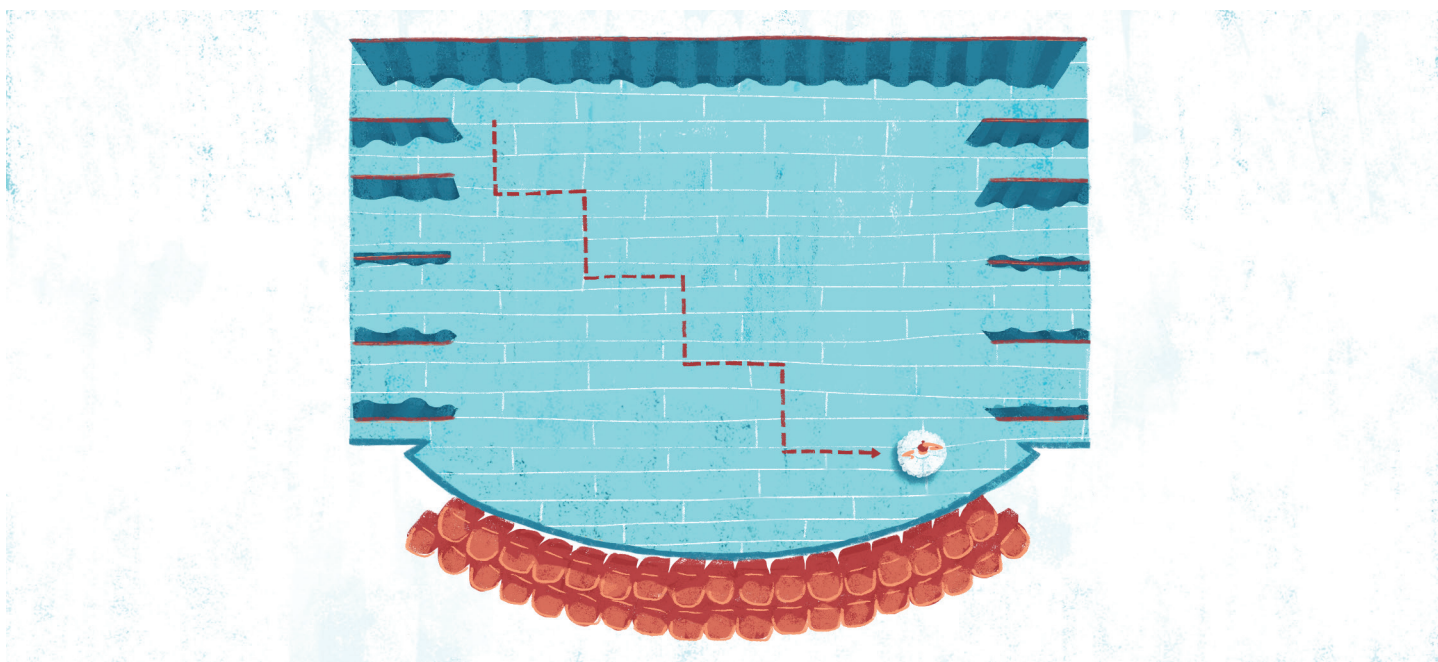
MEDIUM LEVEL

A position or movement that is performed at a regular standing height.



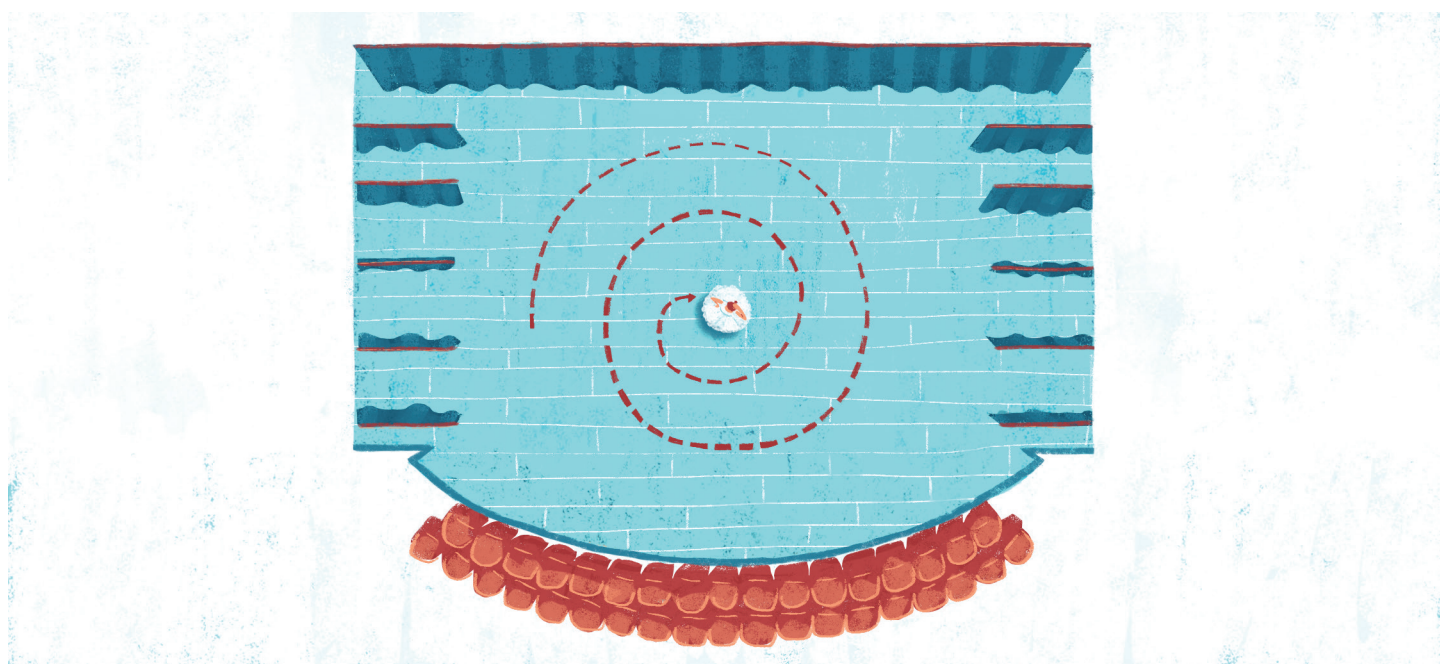
HIGH LEVEL

A position or movement that is performed at, or above, head height through a rise, extension or jump.



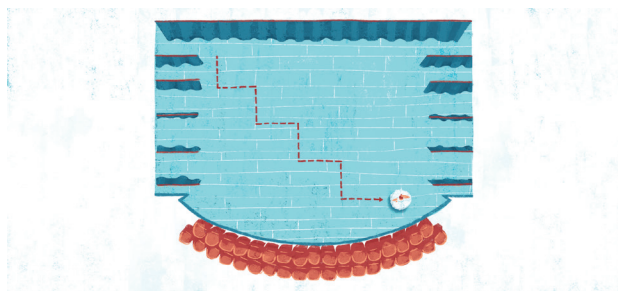
GEOMETRIC

PATHWAYS



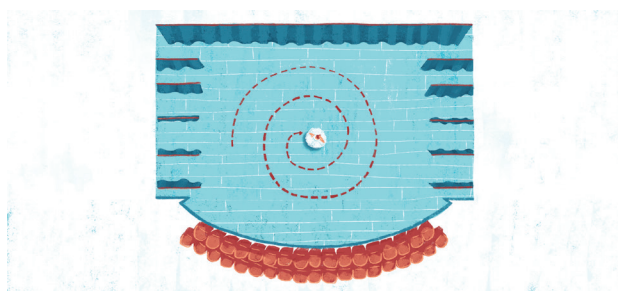
CURVED

PATHWAYS



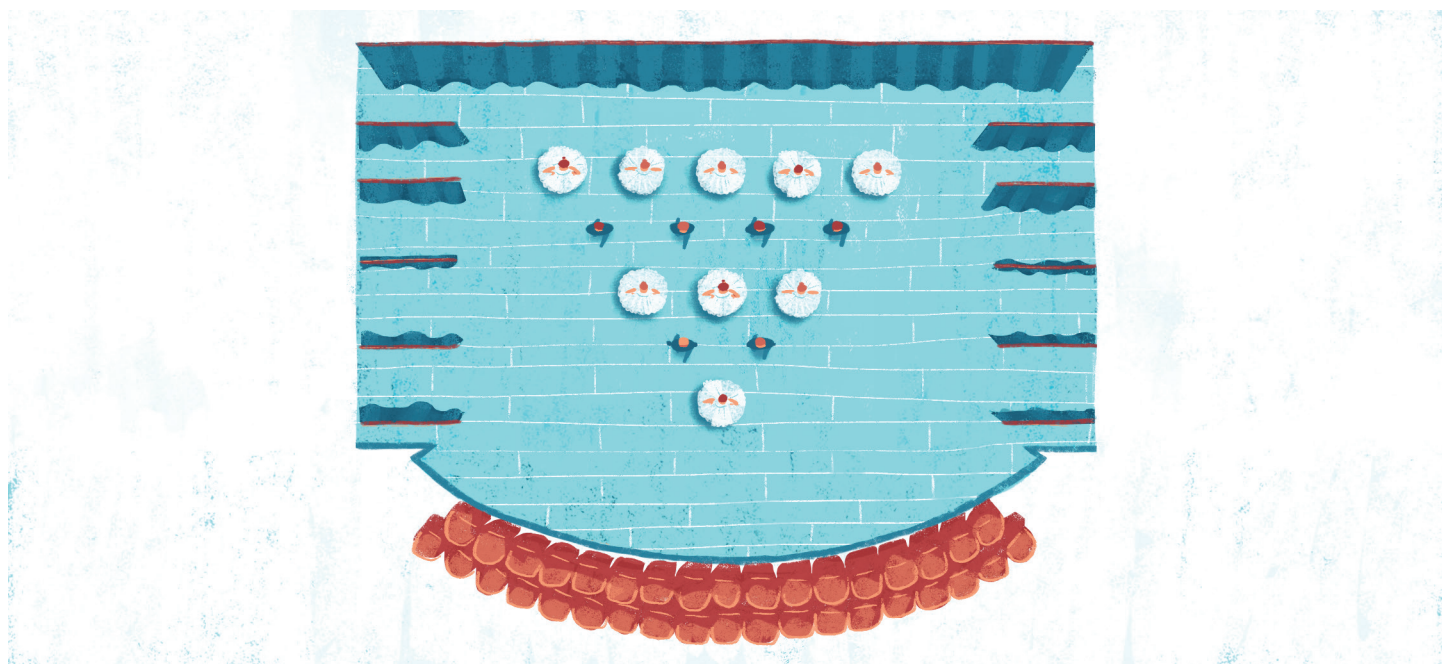
GEOMETRIC PATHWAYS

Geometric pathways are created in the air or on the floor by a dancer's body as it moves in and through personal and general space in zigzag, straight, angular, horizontal, vertical, staircase or diagonal patterns.



CURVED PATHWAYS

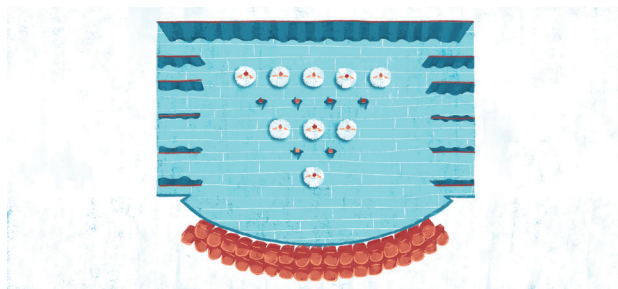
Curved pathways are created in the air or on the floor by a dancer's body as it moves in and through personal and general space in twisting, spiralling or closed circulator patterns.



GROUP FORMATIONS



FAST TEMPO



GROUP FORMATIONS

Group formations consist of spatial shapes which are created by positioning and grouping dancers in various locations within the general space. Examples include: clusters, squares, diagonals, circles, spirals, triangles, pyramids and lines.

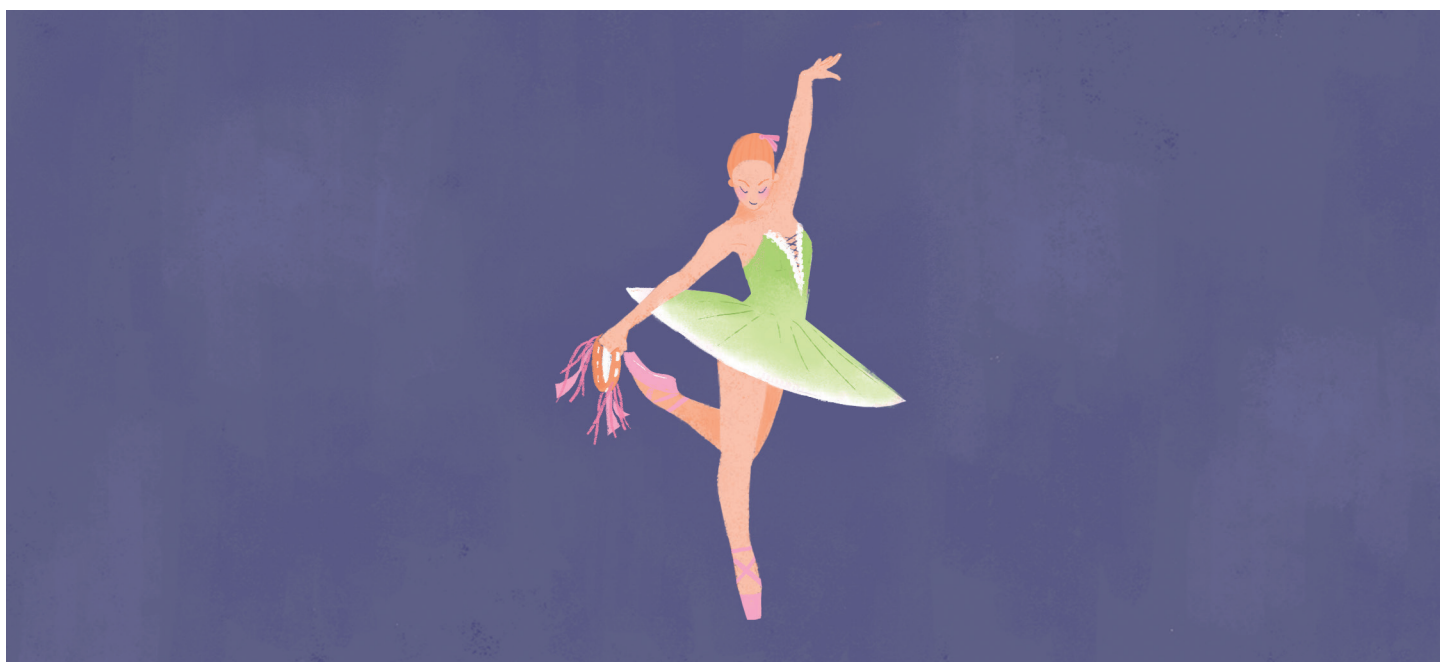


FAST TEMPO

The speed of a movement or phrase which is performed at a quick or rapid rate of motion.



SLOW
TEMPO

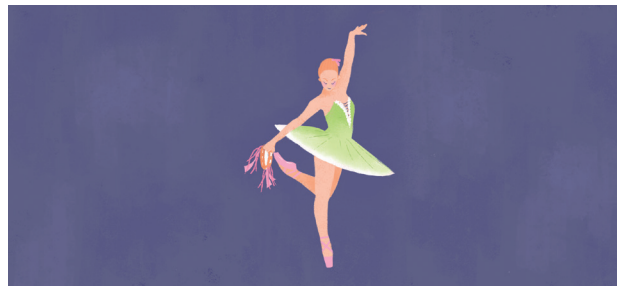


PERCUSSIVE
MOVEMENT QUALITY



SLOW TEMPO

The speed of a movement or phrase which is performed at a slow or steady rate of motion.

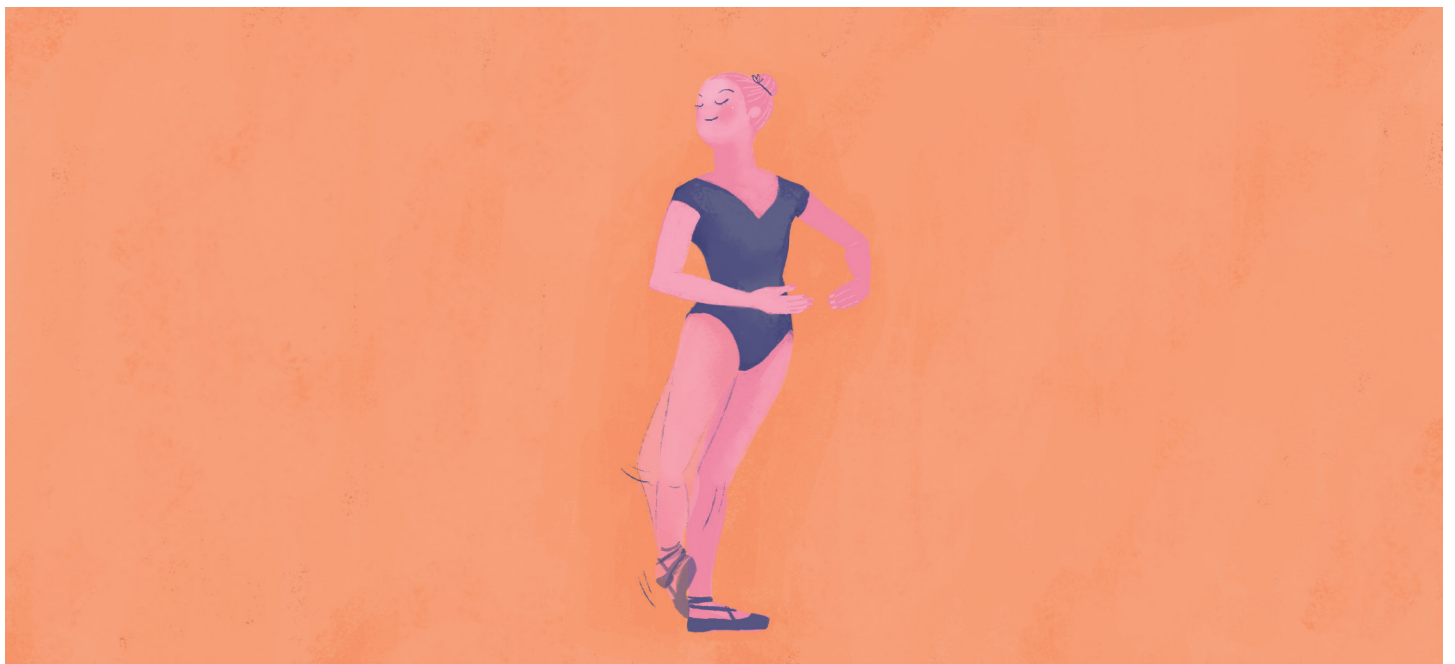


PERCUSSIVE MOVEMENT QUALITY

A movement quality where a movement is performed in a sharp and forceful manner with an abrupt initiation and conclusion.



SUSTAINED
MOVEMENT QUALITY

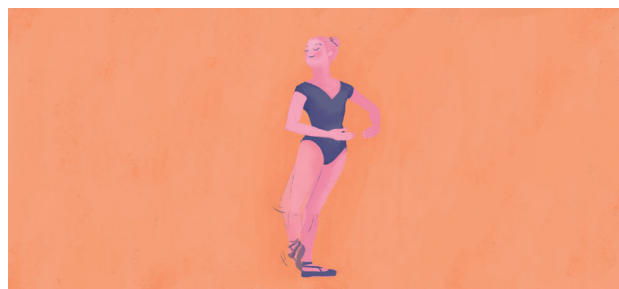


VIBRATORY
MOVEMENT QUALITY



SUSTAINED MOVEMENT QUALITY

A movement quality where a movement is performed in a smooth and uninterrupted manner at a constant tempo and with a consistent energy.



VIBRATORY MOVEMENT QUALITY

A movement quality where a movement is performed continuously and rapidly to appear buzzing, shaking or quivering.



COLLAPSING
MOVEMENT QUALITY



SUSPENDED
MOVEMENT QUALITY



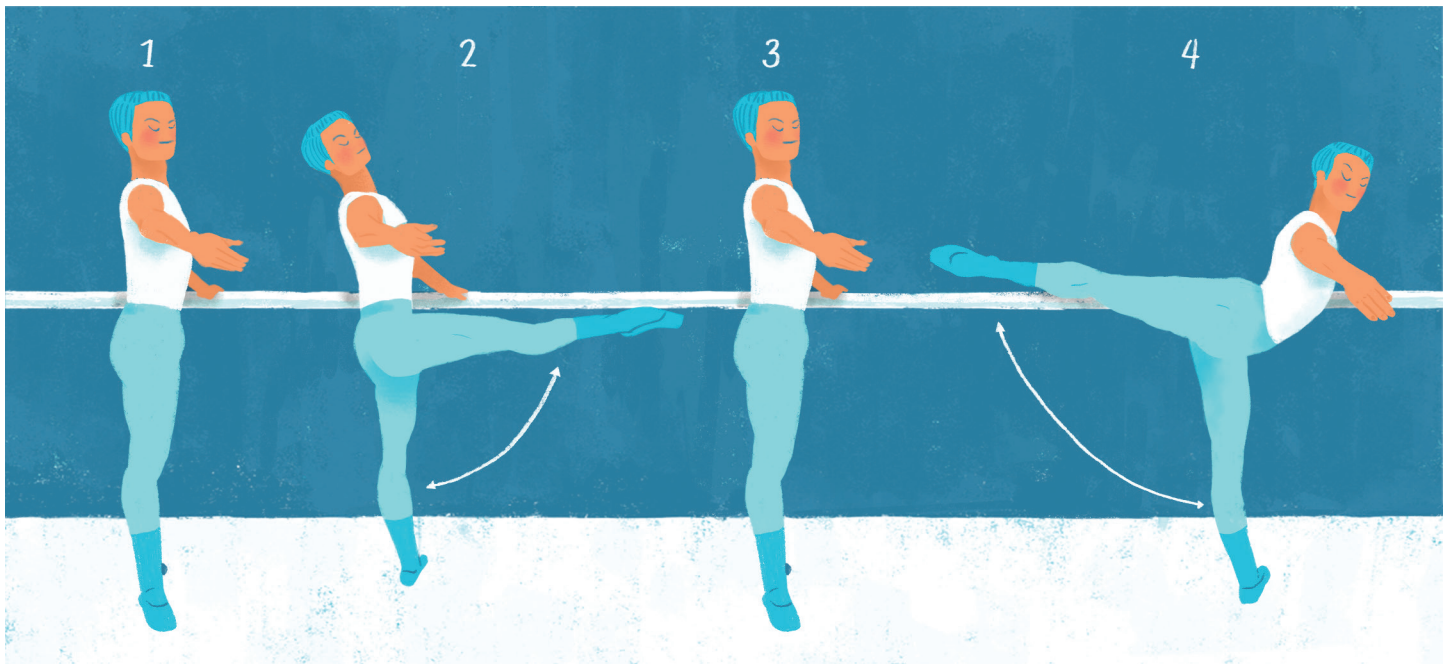
COLLAPSING MOVEMENT QUALITY

A movement quality where a movement is performed in a downward direction as a result of the body or part of the body releasing tension and yielding to the force of gravity.



SUSPENDED MOVEMENT QUALITY

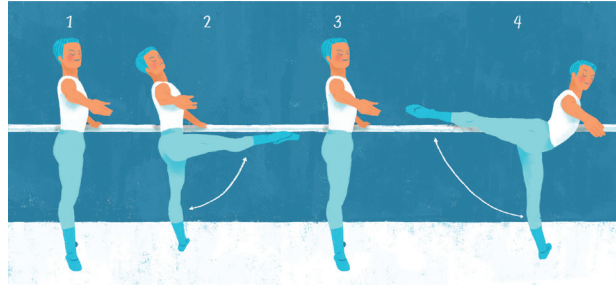
A movement quality where the moment the body balances between two or more forces is elongated. For example, the moment before the body yields to the force of gravity.



SWINGING MOVEMENT QUALITY



LOCOMOTOR MOVEMENT



SWINGING MOVEMENT QUALITY

A movement quality where a movement is performed swaying back and forth in a pendulumlike motion.

5.1.1 FUNDAMENTAL MOVEMENT SKILLS



LOCOMOTOR MOVEMENT

Movements that travel through the space from one location to another. Examples include: walking, marching, galloping, running, hopping, skipping, rolling, sliding, slithering and crawling.



NON-LOCOMOTOR MOVEMENT



ARABESQUE



NON-LOCOMOTOR MOVEMENT

Movements that are performed on the spot or above a stationary base. Examples include: bending, stretching, twisting, shaking, growing, turning, bouncing, rising, sinking, pushing, pulling, swinging and swaying.



ARABESQUE

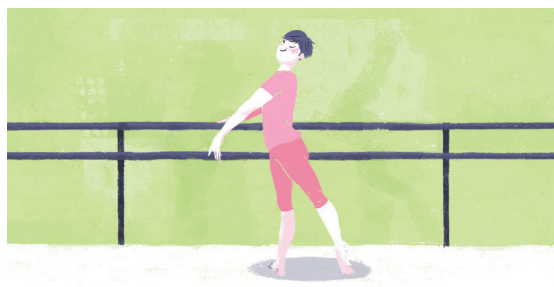
Arabesque is a position where a dancer stands on one leg (either bent or straight), with the other extended behind with a straight knee and pointed foot. There are different types of arabesques which are determined by the position of the arms including first, second and third.



BATTEMENT TENDU



BATTEMENT FONDU



BATTEMENT TENDU

Battement tendu is a movement where a dancer stands on two straight legs and one leg is extended from the body until the stretched foot barely touches the ground.



BATTEMENT FONDU

Battement fondu is a movement where a dancer bends their supporting leg at the knee joint while the other foot, pointed, draws up to their ankle. As the dancer's supporting leg straightens, the other leg extends to a straight position in the air or with the toes on the floor.

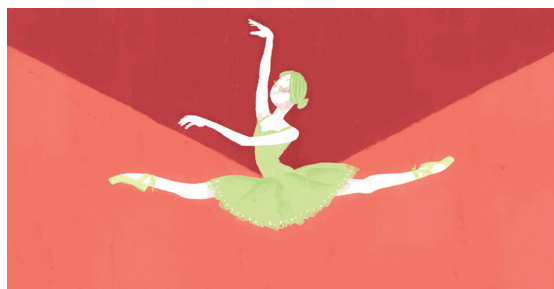


JETÉ SAUTÉ



PLIÉ

FUNDAMENTAL BALLET MOVEMENT SKILLS



JETÉ SAUTÉ

Jeté sauté is a jump that launches from one leg and lands on the other and which can travel in any direction. There are many types of jeté sauté including a small springing version titled petit jeté and a large leaping version titled grand jeté.

FUNDAMENTAL BALLET MOVEMENT SKILLS



PLIÉ

Plié is a movement that involves the bending of both legs while maintaining the legs turned outwards to the side of the body while keeping both heels firmly on the floor. Pliés can be performed in first, second, third, fourth and fifth positions.

FUNDAMENTAL BALLET MOVEMENT SKILLS

**RETIRÉ**

FUNDAMENTAL BALLET MOVEMENT SKILLS

**SISSONE FERMÉ**

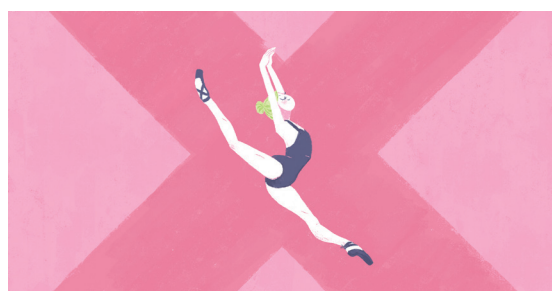
FUNDAMENTAL BALLET MOVEMENT SKILLS



RETIRÉ

Retiré is a movement where one leg is raised (draws up the supporting leg), turned-out to the side of the body and bent at the knee with the pointed foot located at the front (retiré devant), to the side (retiré passé) or behind the supporting knee (retiré derrière).

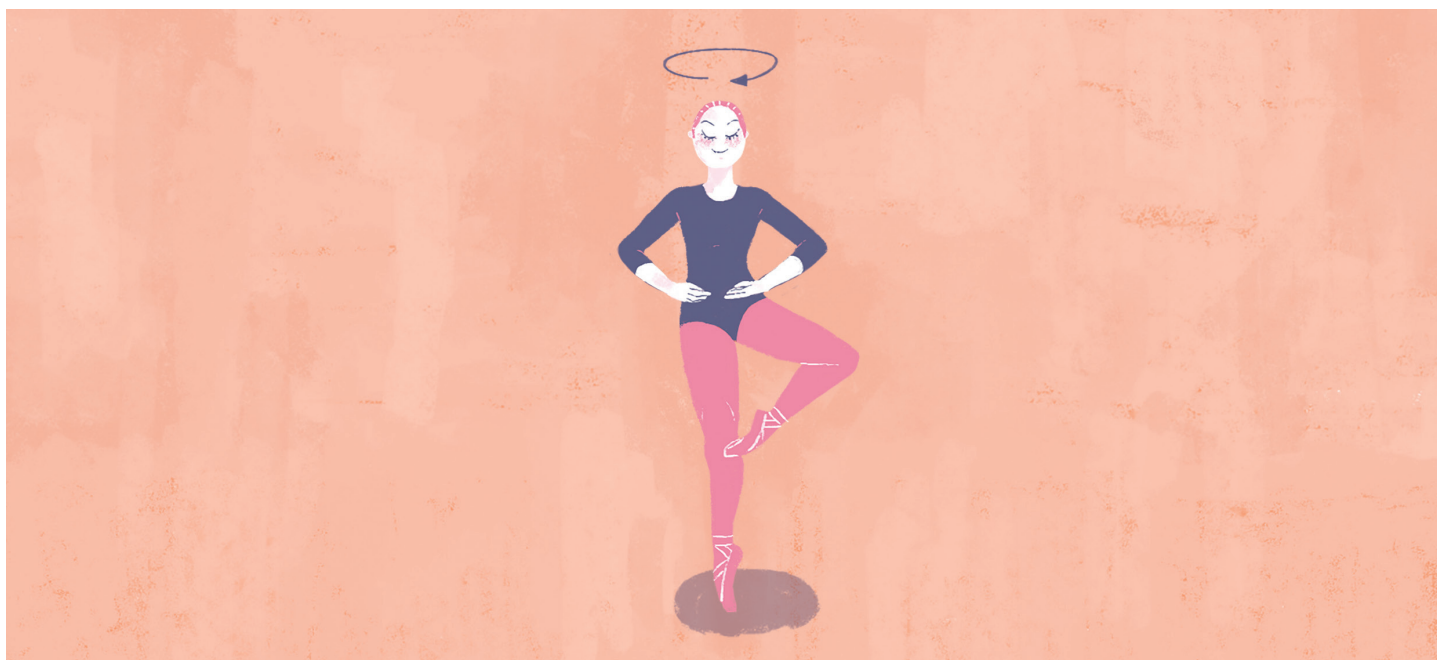
FUNDAMENTAL BALLET MOVEMENT SKILLS



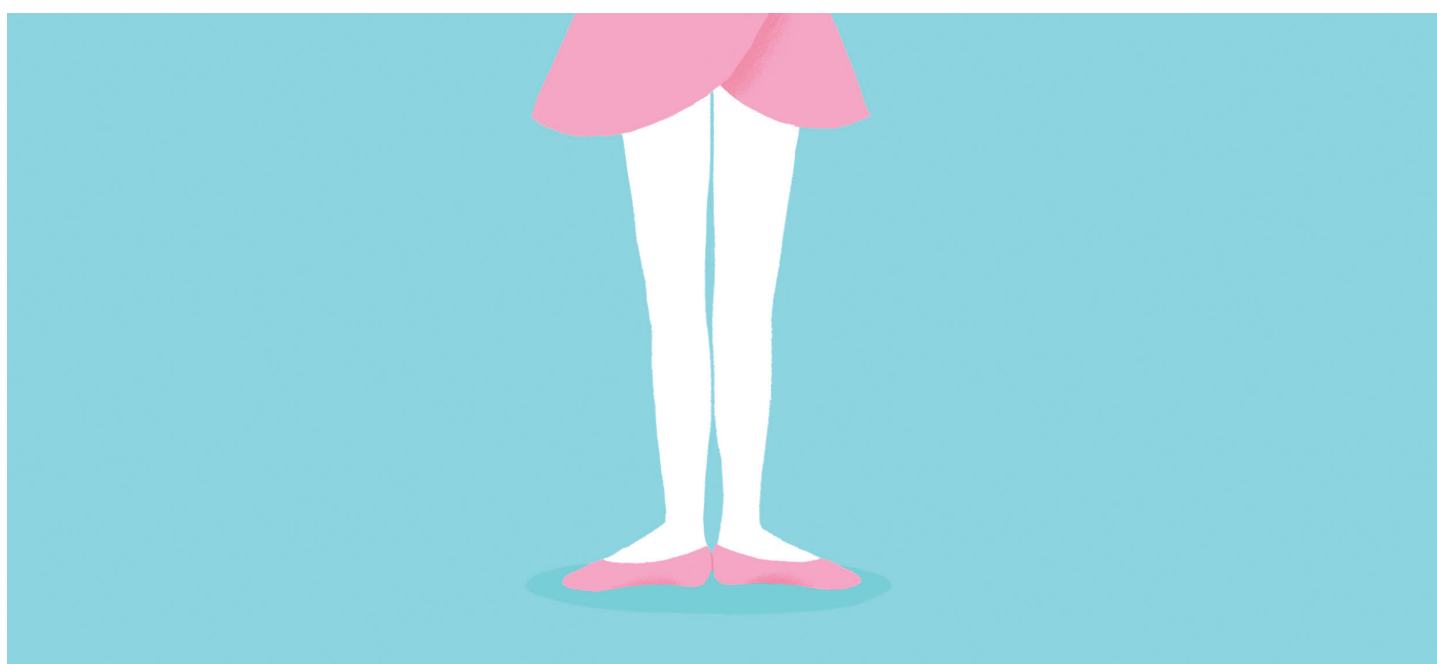
SISSONE FERMÉ

Sissone fermé is a scissor-like movement where the dancer jumps from both feet onto one foot, closing after the jump (usually in fifth position).

FUNDAMENTAL BALLET MOVEMENT SKILLS

**PIROUETTE**

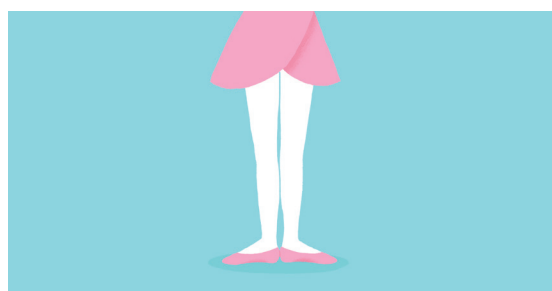
FUNDAMENTAL BALLET MOVEMENT SKILLS

**FIRST**
POSITION OF THE FEET



PIROUETTE

A single or a series of 360 degrees turns on one leg. A pirouette can be performed in different positions including retiré, arabesque or attitude and can be performed on the spot or travelling through the space.



FIRST POSITION OF THE FEET

A position of the feet where both heels connect beside each other with the toes turning out to the side of the body (from the hips).

FUNDAMENTAL BALLET MOVEMENT SKILLS



SECOND

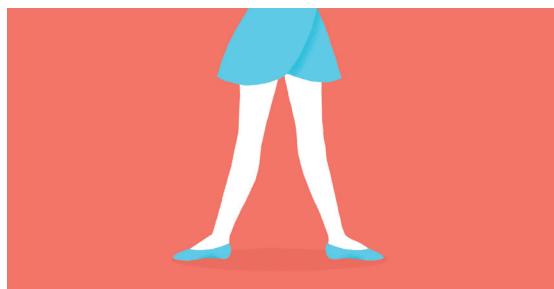
POSITION OF THE FEET

FUNDAMENTAL BALLET MOVEMENT SKILLS



THIRD

POSITION OF THE FEET



SECOND POSITION OF THE FEET

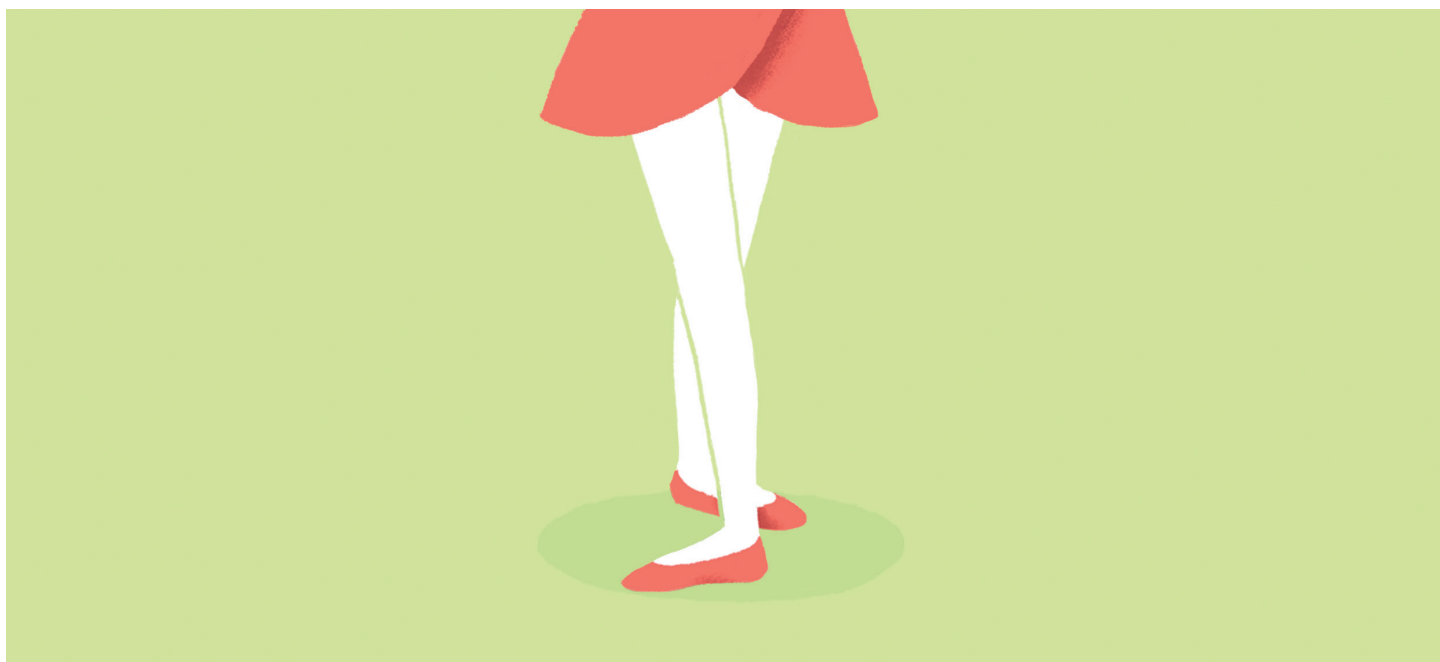
A position of the feet where the feet are apart and to the side of the body with the toes also turning out to the side of the body (from the hips). The distance between the feet is about one and a half lengths of the dancer's foot.



THIRD POSITION OF THE FEET

A position of the feet where the feet overlap at the heels (the heel of the front foot should be in contact with the arch of the back foot) and with the toes turning out to the side of the body (from the hips).

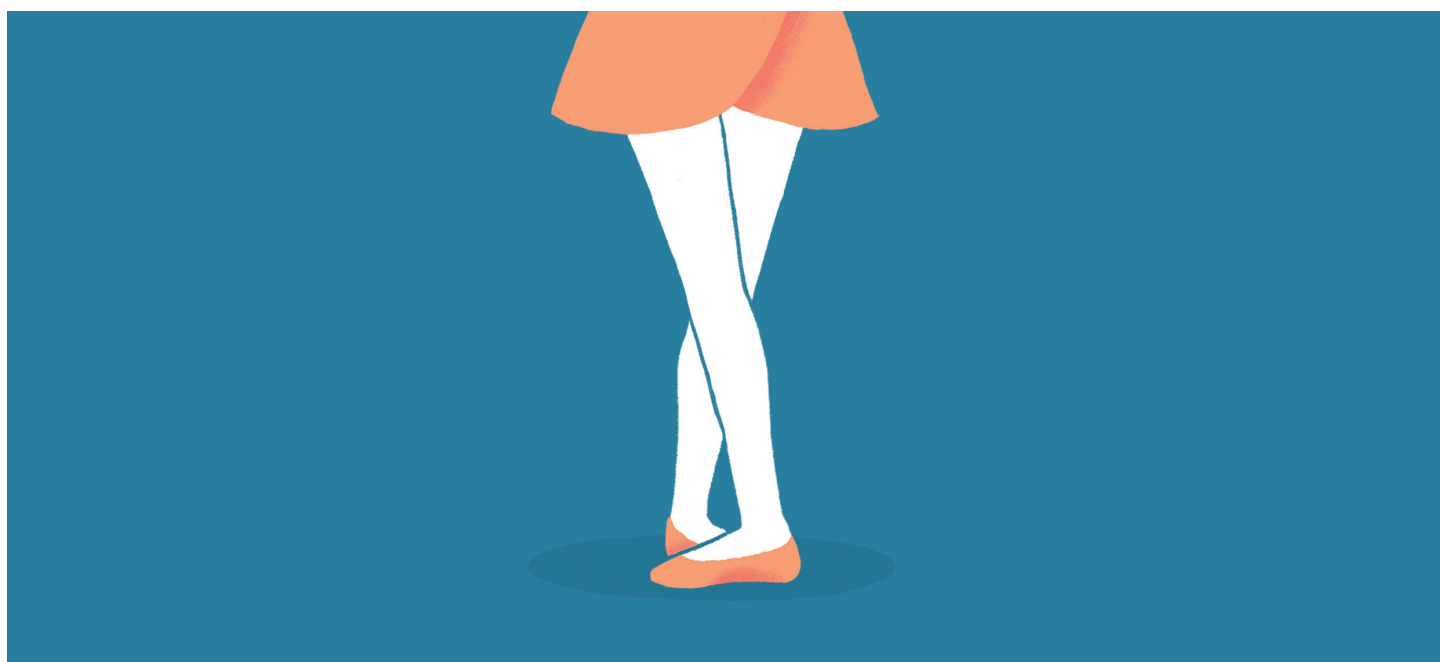
FUNDAMENTAL BALLET MOVEMENT SKILLS



FOURTH

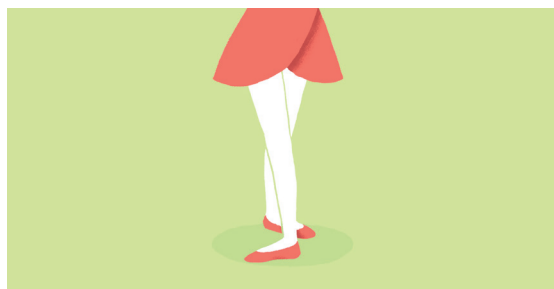
POSITION OF THE FEET

FUNDAMENTAL BALLET MOVEMENT SKILLS



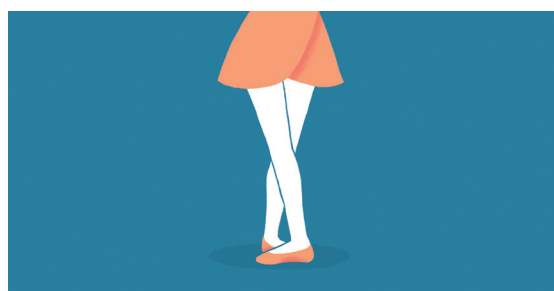
FIFTH

POSITION OF THE FEET



FOURTH POSITION OF THE FEET

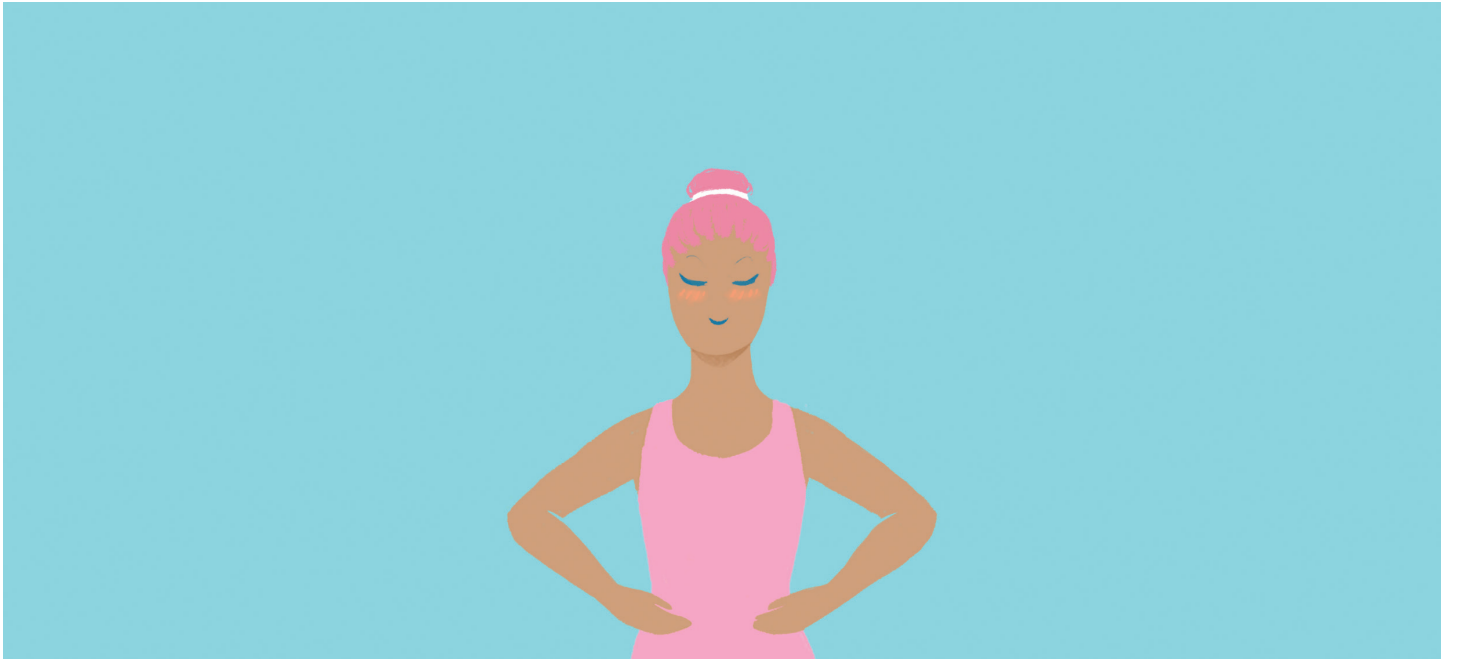
A position of the feet where one leg is about a foot's length in front of the other (the toes of the front foot align with the heel of the back foot), with the toes turning out to the side of the body (from the hips). Some methods adopt an additional open fourth position where the heels of both feet align.



FIFTH POSITION OF THE FEET

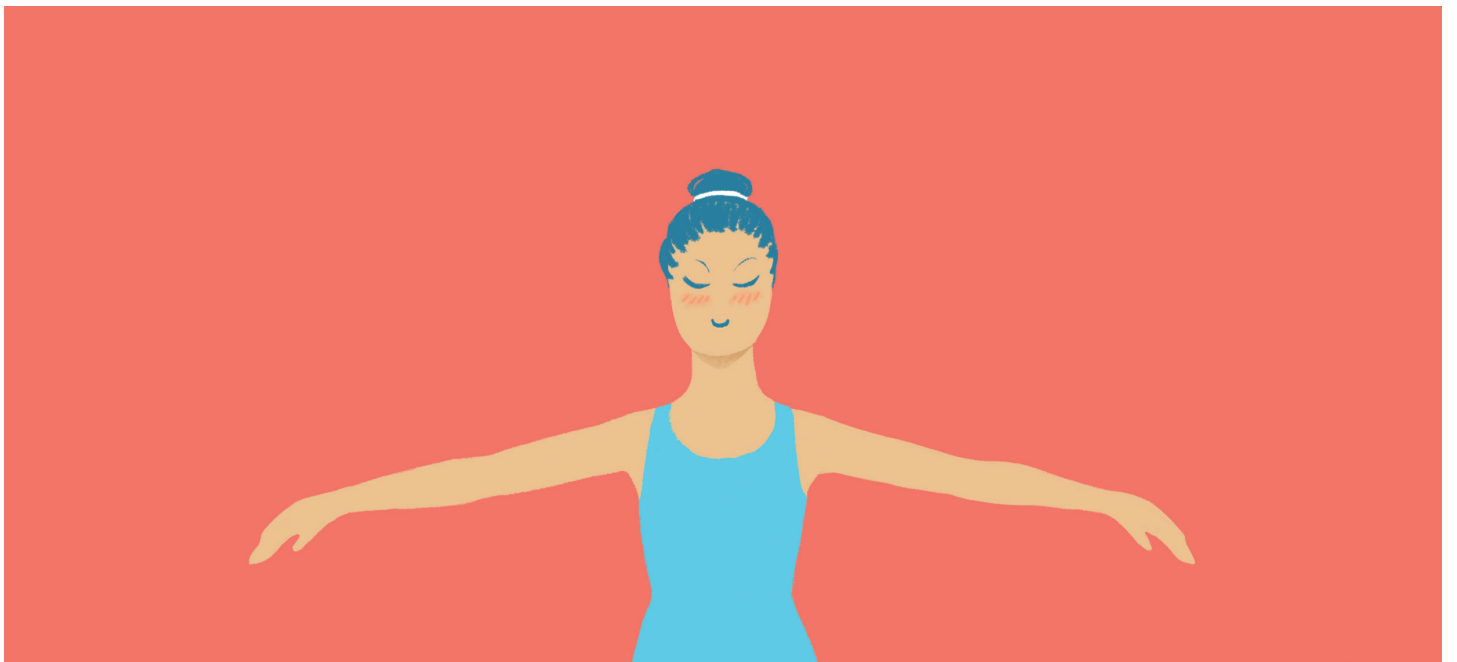
A position of the feet where the feet overlap completely at the heels (the heel of the front foot should be in contact with the toes of the back foot and vice versa), with the toes turning out to the side of the body (from the hips).

FUNDAMENTAL BALLET MOVEMENT SKILLS

**FIRST**

POSITION OF THE ARMS (PORT DE BRAS)

FUNDAMENTAL BALLET MOVEMENT SKILLS

**SECOND**

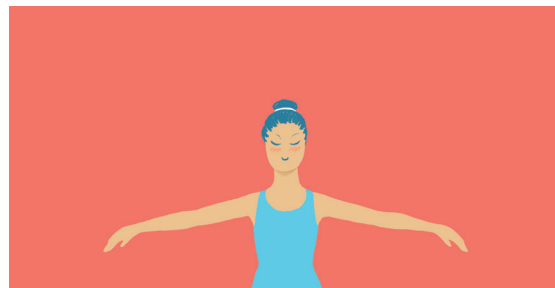
POSITION OF THE ARMS (PORT DE BRAS)



FIRST

POSITION OF THE ARMS (PORT DE BRAS)

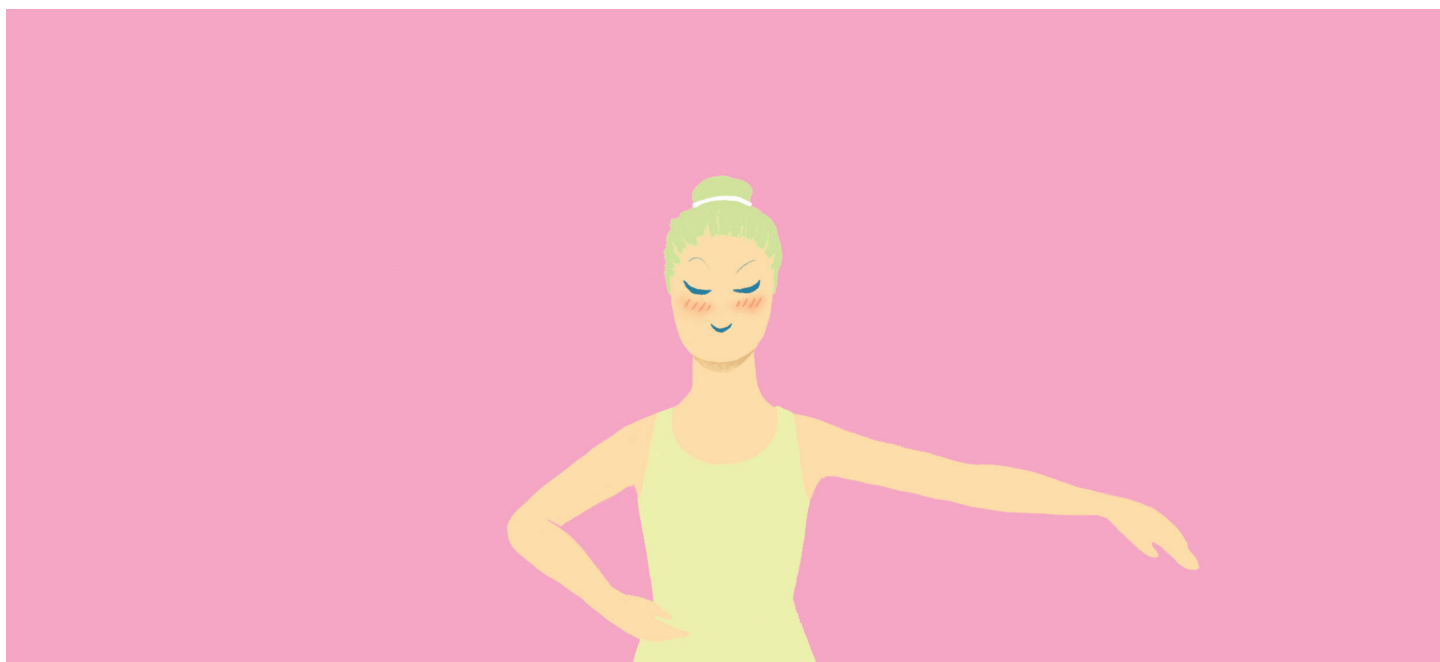
In the French school, first position is where both arms are held out in front of the body maintaining rounded elbows and a curved shape. The palms of the hands face inwards and align with the diaphragm.



SECOND

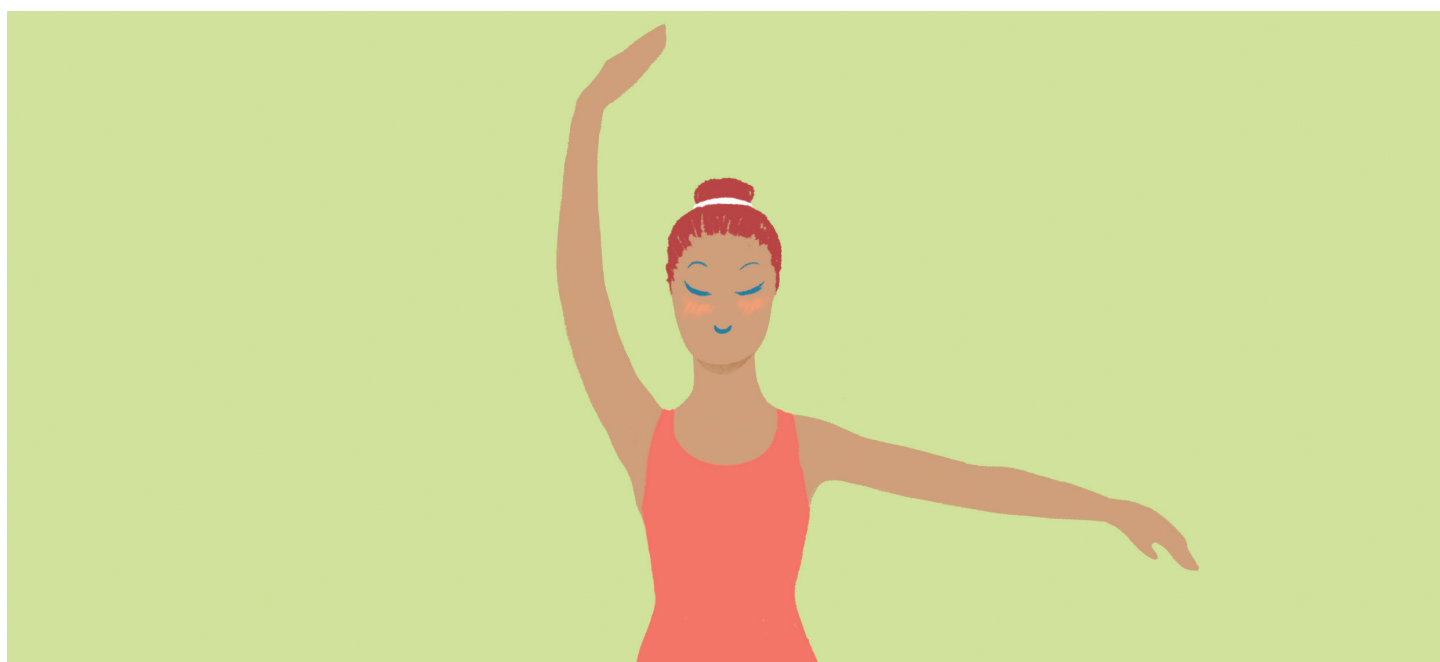
POSITION OF THE ARMS (PORT DE BRAS)

In the French school, second position is where both arms are held out to the side of the body creating a curved shape (remaining slightly in front of the body) with the palms of the hands facing forwards.



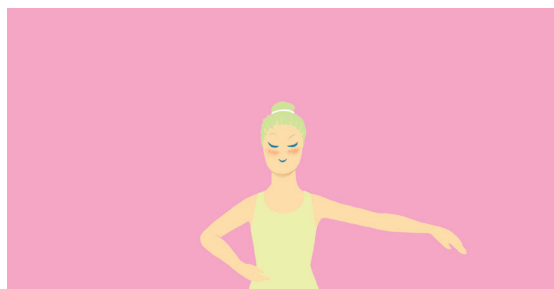
THIRD

POSITION OF THE ARMS (PORT DE BRAS)



FOURTH

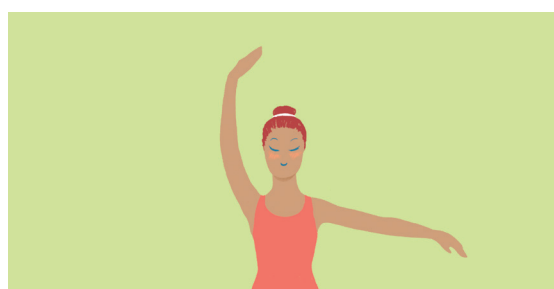
POSITION OF THE ARMS (PORT DE BRAS)



THIRD

POSITION OF THE ARMS (PORT DE BRAS)

In the French school, third position combines first and second position together where one arm is out in front of the body in a curved position (similar to first position) and the other arm is curved to the side (similar to second position).



FOURTH

POSITION OF THE ARMS (PORT DE BRAS)

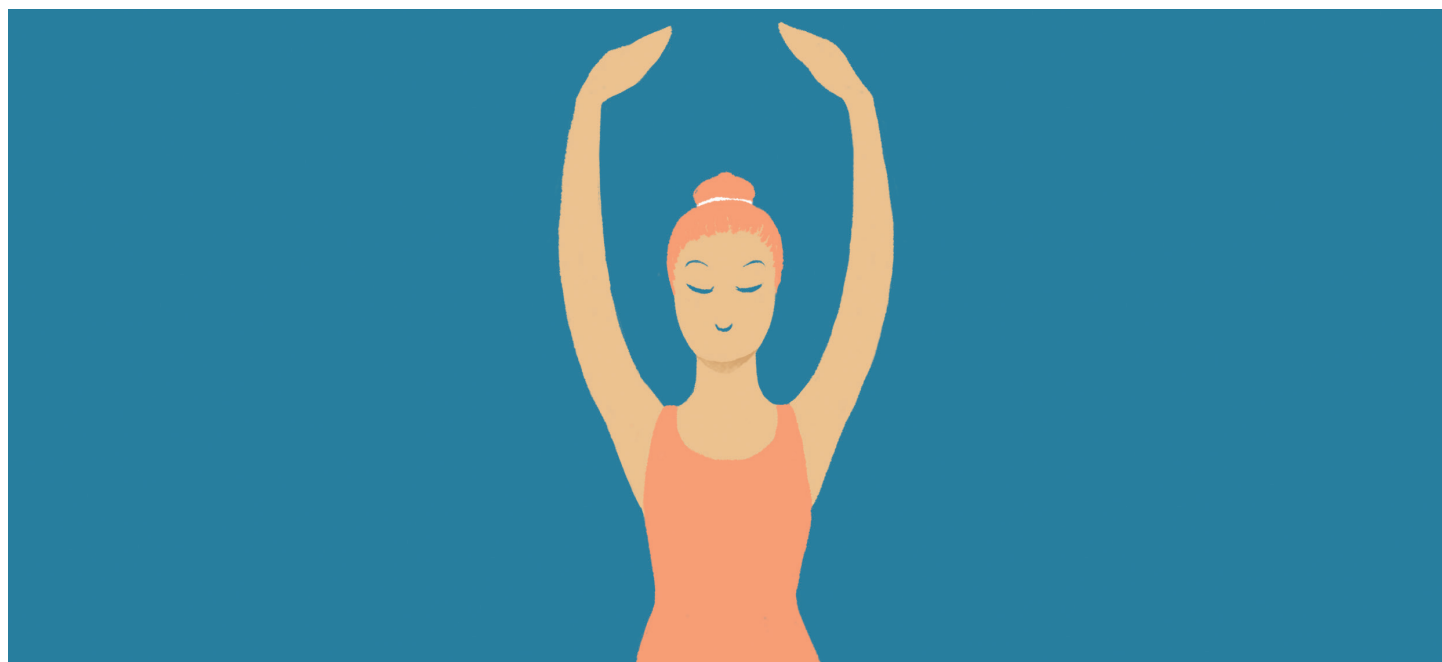
There are two fourth positions within the French school:

Fourth Ordinaire

Combines second and fifth position together where one arm creates a curved oval shape above the head slightly in front of the body and the other arm is curved to the side of the body (pictured above).

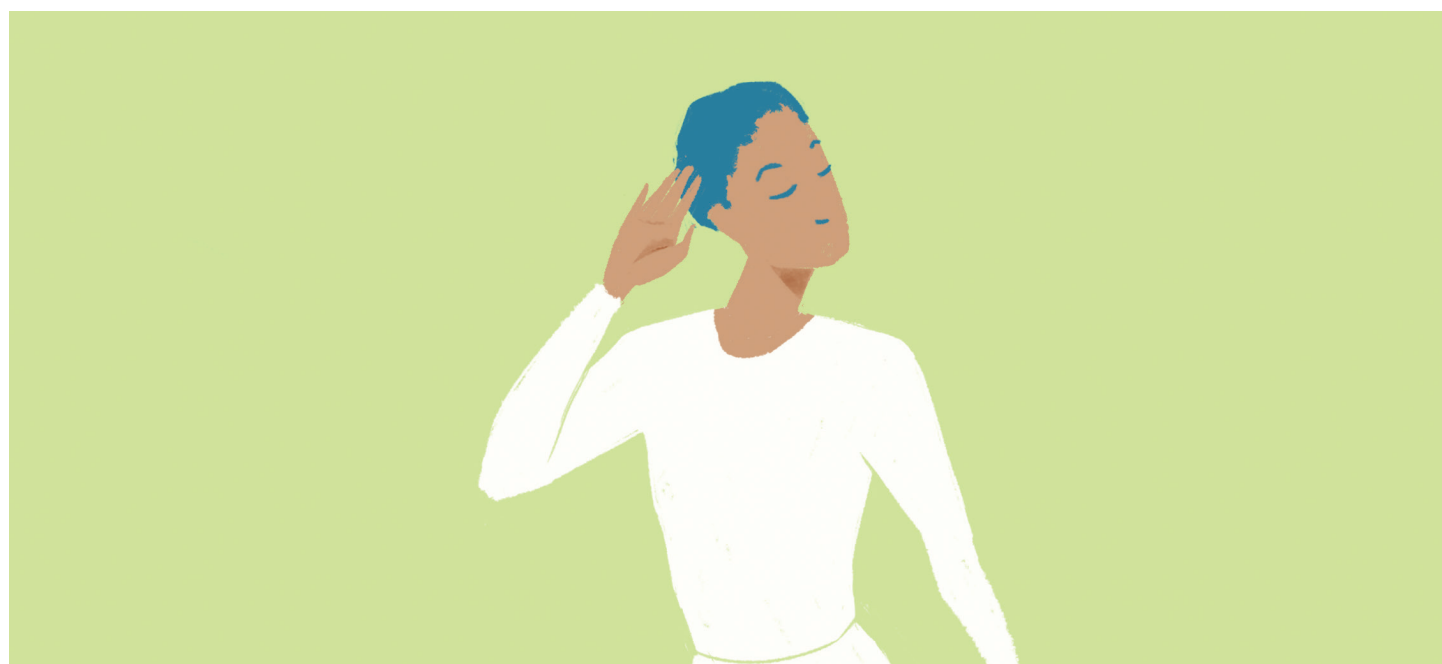
Crossed Fourth

Combines first and fifth position where one arm creates a curved shape held out in front of the body and the other arm creates a curved oval shape above the head slightly in front of the body.



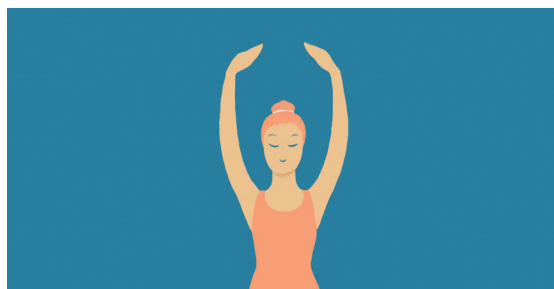
FIFTH

POSITION OF THE ARMS (PORT DE BRAS)



HEAR

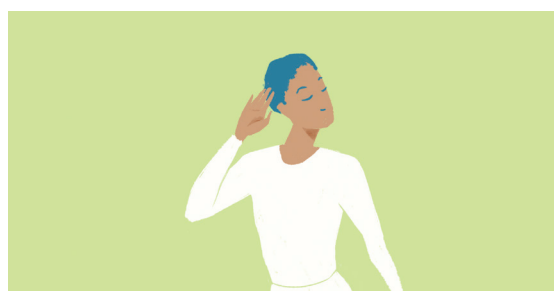
MIME



FIFTH

POSITION OF THE ARMS (PORT DE BRAS)

In the French school, fifth position is where both arms create a curved oval shape above the head, slightly forward of the body.

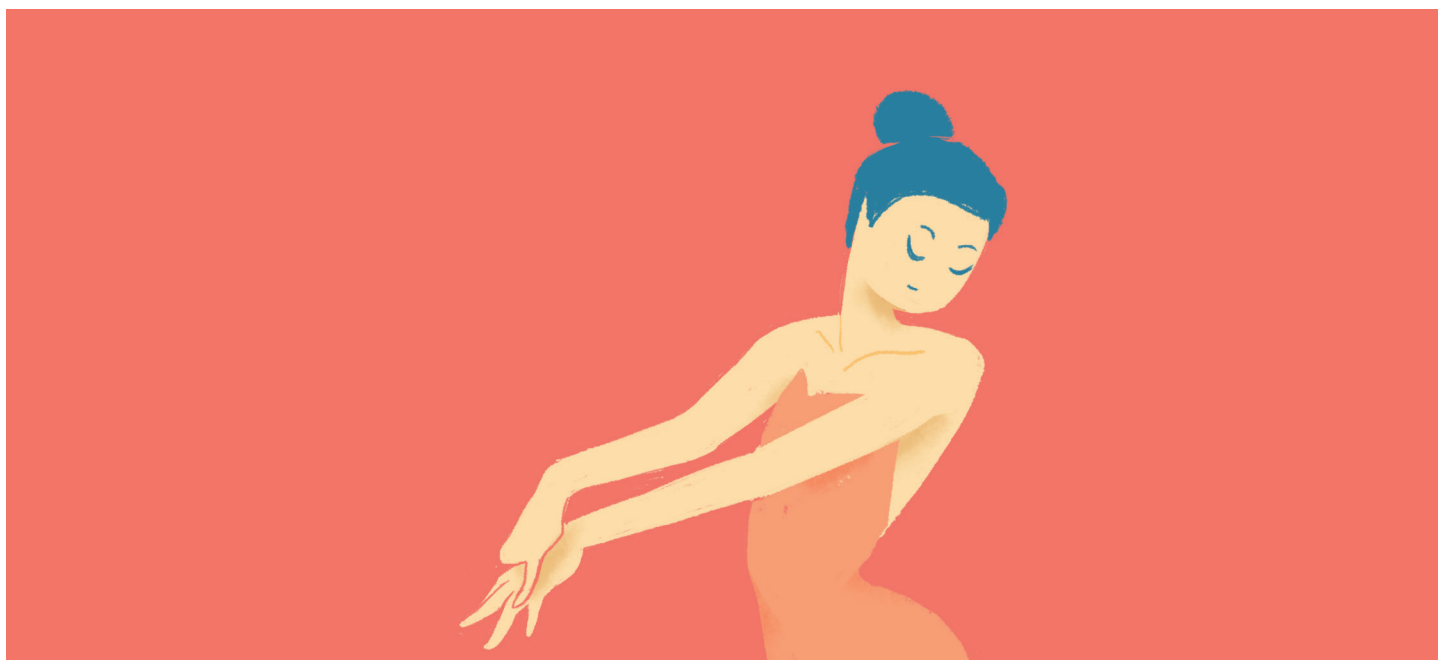


HEAR

MIME

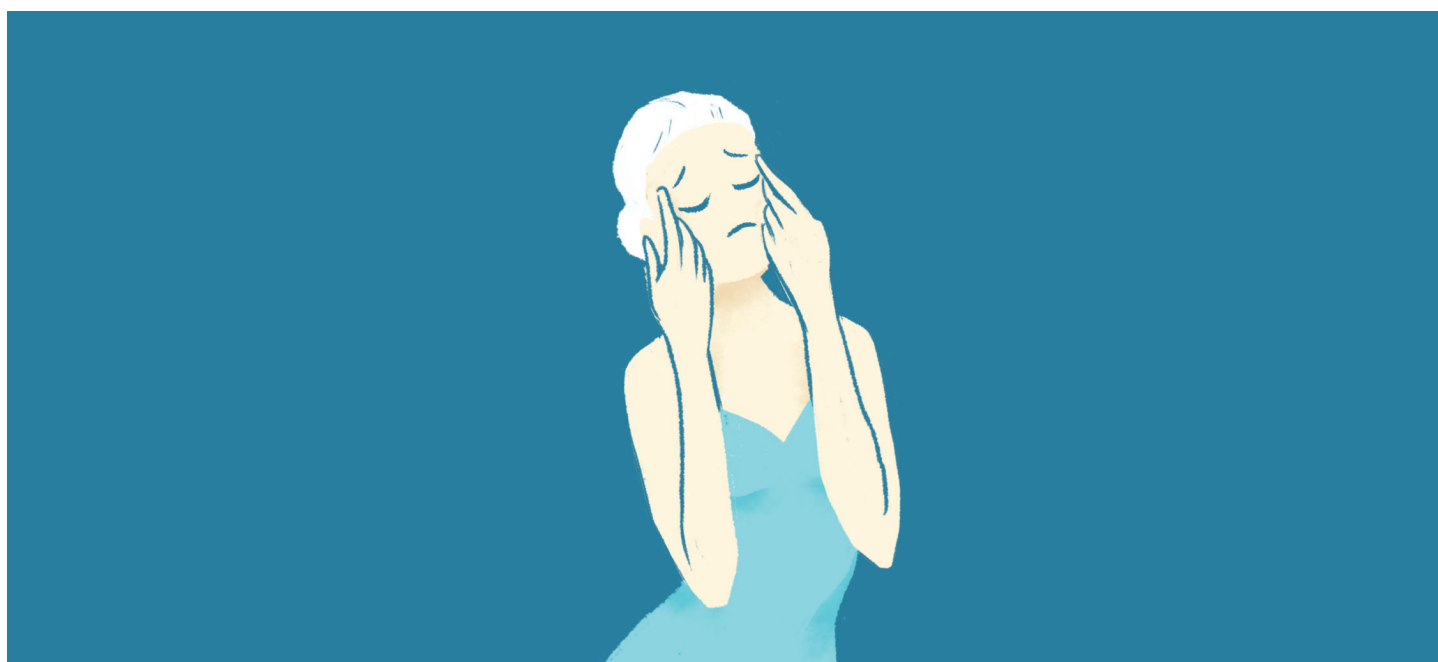
A gesture where the dancer places a cupped hand to the ear to convey they heard, or are wanting to listen to, someone or something.

FUNDAMENTAL BALLET MOVEMENT SKILLS

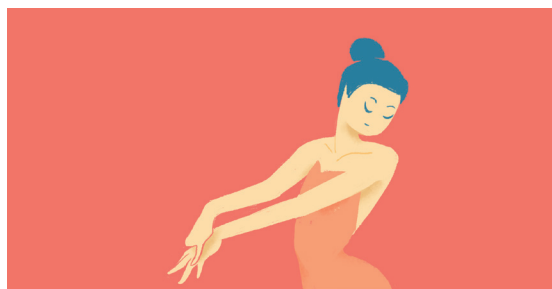
**MARRY**

MIME

FUNDAMENTAL BALLET MOVEMENT SKILLS

**CRY**

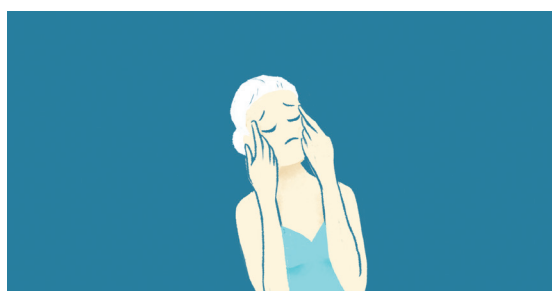
MIME



MARRY

MIME

A gesture where the dancer points to their ring finger (fourth finger) of the left hand to convey a bond of engagement or marriage; either a proposal or reference of being married.

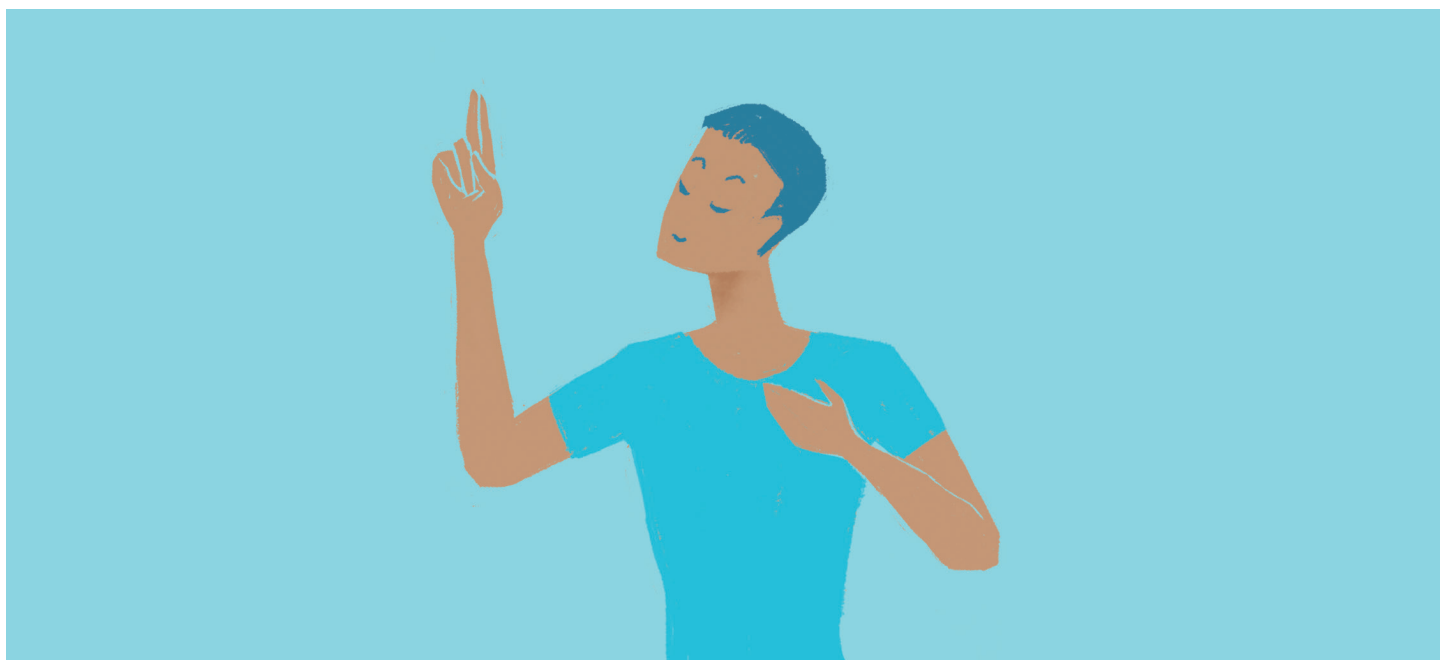


CRY

MIME

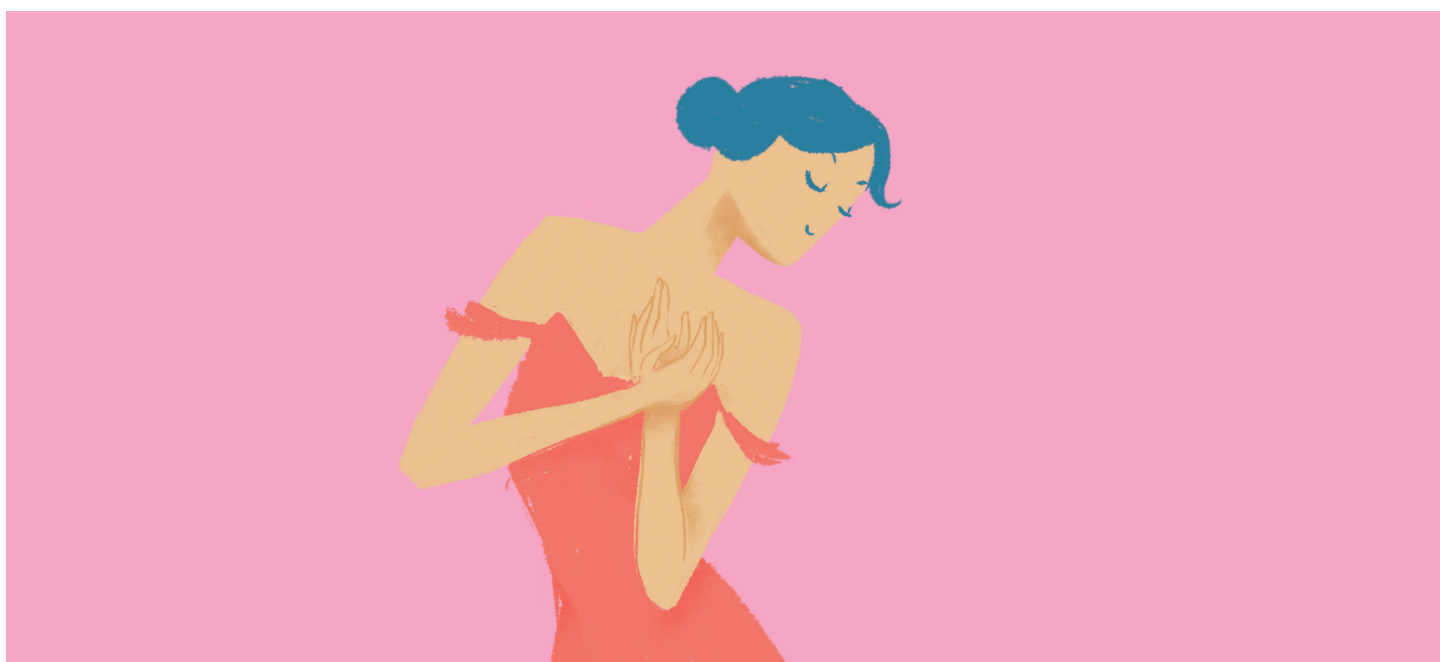
A gesture where the dancer runs their hands (palms inward) down their face to convey the tears they have shed, their sadness, distress or sorrow.

FUNDAMENTAL BALLET MOVEMENT SKILLS

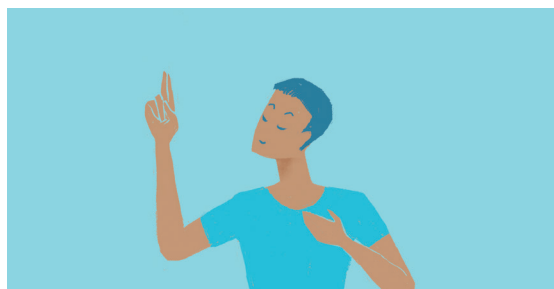
**PROMISE**

MIME

FUNDAMENTAL BALLET MOVEMENT SKILLS

**LOVE**

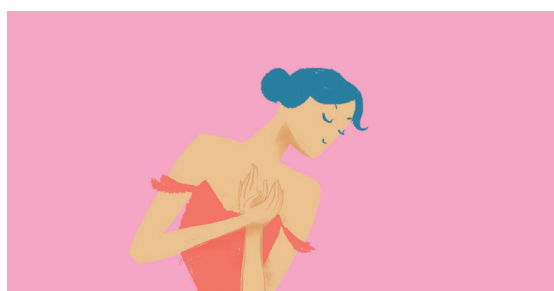
MIME



PROMISE

MIME

A gesture where the dancer holds one hand with the index and middle fingers pressed together with the rest of the fingers curled in a fist and the second hand placed over their chest conveying their promise of true love.



LOVE

MIME

A gesture where the dancer holds and crosses both hands over their heart to convey their love of someone or something, or love in general.



CONTRAST

CHOREOGRAPHIC DEVICE



REPETITION

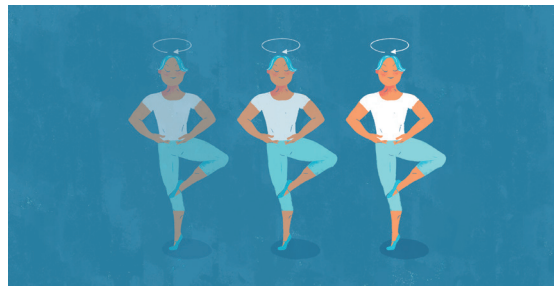
CHOREOGRAPHIC DEVICE



CONTRAST

CHOREOGRAPHIC DEVICE

A choreographic device where shapes and movements are different, or in opposition, to each other.



REPETITION

CHOREOGRAPHIC DEVICE

A choreographic device where a movement or phrase is performed more than once, providing audiences the opportunity to recognise a motif and the significance of it.



CANON
CHOREOGRAPHIC DEVICE



UNISON
CHOREOGRAPHIC DEVICE



CANON

CHOREOGRAPHIC DEVICE

A choreographic device which creates visual interest by a group of dancers repeating the same movement, phrase or sequence one after another.

There are many kinds of canon including reverting/overlapping, reverting/non-overlapping, simultaneous and cumulative.



UNISON

CHOREOGRAPHIC DEVICE

A choreographic device where a group of dancers perform the same movement or phrase at the same time.



ABSTRACTION
CHOREOGRAPHIC DEVICE



MOTIF
CHOREOGRAPHIC DEVICE



ABSTRACTION

CHOREOGRAPHIC DEVICE

A choreographic device where aspects of a movement or phrase may be manipulated to alter its realistic appearance, while maintaining the essence of the original movement or phrase's image, feeling, idea or concept.



MOTIF

CHOREOGRAPHIC DEVICE

A single movement or short phrase that is used as a source or a spark for development into an integrated whole. The motif may be repeated and manipulated throughout a dance piece.

STRUCTURAL DEVICE

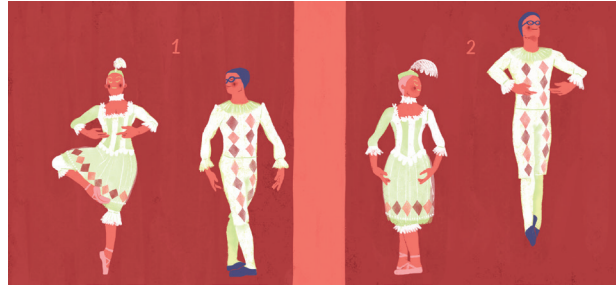


CALL AND RESPONSE
CHOREOGRAPHIC DEVICE

STRUCTURAL DEVICE



RETROGRADE
CHOREOGRAPHIC DEVICE



CALL AND RESPONSE

CHOREOGRAPHIC DEVICE

A choreographic device where two or more people kinaesthetically respond to each other after an initial theme is stated (similar to a verbal conversation).



RETROGRADE

CHOREOGRAPHIC DEVICE

A choreographic device where a movement, sequence or phrase is performed in reverse, commencing from the last movement and concluding with the first (similar to viewing a dance film on rewind).



ACCUMULATION

CHOREOGRAPHIC DEVICE



ACCUMULATION

CHOREOGRAPHIC DEVICE

A choreographic device where movements are added to an existing movement or phrase in a successive manner, repeating the whole phrase each time a movement is added. For example, 1; 1 + 2; 1 + 2 + 3; 1 + 2 + 3 + 4; etc.
