



DANCE THEORY FOR TEACHERS CLASSICAL

Chapter Heading Page added: For assistance in preparation for the
Theatrical & Performing Arts Certificate
Theatrical & Performing Arts Diploma

Positions of the Arms

Added:

Sylphide arms in an upward 1st position, wrists crossed with palms facing
inwards. If lowering the arms, the palms are facing down.

Classical Ballet Dictionary

battement	a beat or interval, a movement away and toward the body
classical walk	a smooth stylised way of walking with a sense of poise and lift through the whole body
en arrière	travelling backward
en avant	travelling forward
faillé changed to failli	
flic-flac	a slap or a crack, as of a whip
pointe tendu	the working leg is stretched and pointed, just touching the floor
promenade walk	a large stylised walk with presentation

Grade 1

dégagé	disengaged. A pointing of the foot from a closed position to an open position.
battement	a beat or interval, a movement away and toward the body
tendu	stretched
battement tendu	a stretch of the foot away and toward the body
grand battement	an upward swishing action of the leg and a controlled movement down



DANCE THEORY FOR TEACHERS

Grade 3

preparatory position	females: standing on one leg, the other is placed derrière à terre with a bent knee and a fully stretched foot. The inside of the knees are in contact with each other. Arms demi-seconde.
preparatory position	males: standing on one leg, the other is placed point tendu derrière with a straight leg. Arms demi-bras.
jeté ordinaire devant	the foot comes to mid-shin on the supporting leg
jeté ordinaire derrière	the foot comes to mid-calf on the supporting leg

Grade 4

added: pointe tendu	the working leg is stretched and pointed, just touching the floor
moved from Sub-Elementary: pas de basque glissé	a demi-assemblé soutenu en dehors on fondu, a posé and glide of the second foot beside the supporting foot (almost on full pointe) posé en avant, dégagé derrière and closed into 5th. When taken en arrière, it is begun with a posé to 2nd from the back foot, followed by posé en arrière, dégagé devant and closed into 5th.
moved from Sub-Elementary: pas de basque sauté	similar to the glissé but the demi-assemblé soutenu is taken en l'air, spring to 2nd with the 2nd foot to retiré position (at side of leg), posé, dégagé and close. It can be performed en avant and en arrière.

Grade 6

removed: promenade walks	
sissonne ordinaire	to spring from two feet to one with the working foot lifted to sur-le-coup de pied devant or derrière



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Sub-Elementary

coupé fouetté raccourci sauté	coupé under, swish leg to second with temps levé and bring the foot against mid-calf, pointed, on landing
coupé fouetté raccourci relevé	coupé onto the demi-pointe while extending the leg to second and finish with foot pointed against mid-calf, on lowering to fondu
emboîté releve en tournant	relevé passé devant with half turn travelling in line of direction, posé en demi-pointe with half turn, lowering heels in 5th position at completion of one full turn

Revised & Shifted from Sub-Elementary to Elementary:

fouetté rond de jambe preparation	a quarter circle movement of the leg en l'air from 4th devant to 2nd position, the leg is then whipped to pirouette position
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Intermediate

attitude Grecque (Grecian attitude)	added: It may also be performed en fondu.
petit pas de basque en tournant	Commence croisé right foot pointe tendu devant, arms 3rd position, right arm forward. Fondu on supporting leg and release extended foot just off the ground, then make a small rond de jambe en dehors towards 2nd, spring lightly into posé en demi-pointe toward RDF. The incoming left leg lifts slightly off the floor to make a small rond de jambe en dedans closing into 5th devant en demi-pointe making a half turn. The turning action continues with a change of feet to finish en demi-pointe croisé, right foot devant. Arms open from 3rd position with the rond de jambe action, then as left leg closes into 5th position the left arm immediately joins into 1st.
fouetté rond de jambe	a quarter circle movement of the leg en l'air from 4th devant to 2nd position, the leg is then whipped to pirouette position executing a full turn on the supporting leg



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Advanced

pas de bourrée à cinq pas	same as quatre pas, with an extra placement of the working foot with the tip of the foot touching the floor in front of instep then a posé en demi-pointe to 1st arabesque en l'air ouverte and close to 5th position (5 movements)
cabriole	added: It may land on 1 or 2 feet.
saut de basque	a travelling step in which the dancer turns en dedans and brushes the working leg to 2nd at 90 degrees then continues to turn in the air, landing with the working foot drawn under the knee of the supporting leg. It can be prepared from posé or glissade posé.
sissonne doublée battu	with a beat on the assemblé
petit soutenu en tournant	Commence croisé right foot pointe tendu devant, arms 3rd position, right arm forward. Fondu on supporting leg and release extended foot just off the ground and make a small rond de jambe en dehors towards 2nd then posé en demi-pointe toward RDF. The incoming left leg closes immediately into 5th position devant making a half turn. The turning action continues with a change of feet to finish en demi-pointe croisé, right foot devant. Arms open from 3rd position with the rond de jambe action and as the left foot closes into 5th position, the left arm immediately joins into 1st.



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Theatrical & Performing Arts Acrobatics

Theatrical & Performing Arts 1

two handed cartwheel This is supposed to represent the wheel of a cart travelling, the body being the hub and the arms and legs being the spokes. The counts are 1-2-3-4. Commence facing the audience, point the right foot to 2nd with arms to 2nd. Swing hands down to the floor 1-2, taking legs over so as body is in upright position, push off hands and bring legs down on 3-4.

splits Face side-on to examiner, kneel onto 1 knee with other leg stretched and pointed in front. With hips square, slide the front foot forward and control until the bottom touches the floor. Once in this position the front foot should be pointed with the sole of the foot facing the floor and the sole of the back foot facing the ceiling. The body weight should be central. To recover, sit on side of bottom and bend the front leg in, cross the back foot over to stand.
Note: the correct placement of hip and shoulders is the most important part of a split and commencing from a kneeling position should enable this to occur.

Theatrical & Performing Arts 2

side split
(also referred to as
a centre split) Commence facing examiner, both legs completely straight, feet parallel. Lower into the split. Keep back straight while stretching into the split and keep hips in line with legs. (If hips are too far forward or too far back, it will not be possible to perform the side split correctly.) The goal is to extend both legs in the hip socket in a straight line until the groin touches the floor. When this is achieved, the hips should be rolled until sitting in an upright position while maintaining the side split.

knee bend Commence on both knees, side on to examiner. Upward stretch to separate vertebrae, hands straight up above head. Push the pelvis forward and with the head leading, bend backwards and reach to the ground until both hands are flat on the floor, head pushed up, eyes looking at hands. To recover, use the thigh muscles and the stomach muscles to return to upright position.



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back bend

This can be commenced with the foot pointed in front, before the bend. Execute bend back. Whilst in this position, bring one leg under the body onto the ball of the foot and point the other in front on the floor (this must be straight). As the front leg leaves the floor the weight must be transferred over the shoulders and hands, lifting the head. The other leg leaves the ground to form a split position and continues until they are in the standing position.

Also two handed cartwheel and splits.

Theatrical & Performing Arts 3

one hand cartwheel

Same as cartwheel, placing the 2nd arm behind the back. Count first arm on 1, nothing on 2, first leg on 3 and second leg on 4. Same hand and foot pointed, other hand to be placed either on hip or behind back. Repeat on other side.

round off

Start in the cartwheel position. Commence as for cartwheel, bringing legs together in the air and twist the body to land facing the direction from which cartwheel began. Land with bent knees and rebound with arms parallel at shoulder level.

Also back bend and splits.

Theatrical & Performing Arts 4

straight over

Commence facing side on to Examiner. Point one foot in front of the body, both arms stretched out in front, in line with the shoulders with palms down. Step onto pointed foot and commence lift of back foot whilst the hands are being placed onto the floor, shoulder width apart, head up. The other leg then leaves the ground to meet the other in a handstand position. Continue to take the legs over into a backbend position with the head still lifted. Recovery, as for backbend.

Also backbend, round off and one-handed cartwheel.



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Theatrical & Performing Arts 5

- bend back feet over This can be commenced with the foot pointed in front, before the bend. Execute bend back. Whilst in this position, bring one leg under the body onto the ball of the foot and point the other in front on the floor (this must be straight). As the front leg leaves the floor the weight must be transferred over the shoulders and hands, lifting the head. The other leg leaves the ground to form a split position and continues until they are in the standing position.
- elbow balance Face the side, bend down onto knees and place elbows and hands shoulder width onto the floor. One leg is tucked under the body and the other is stretched out behind. Throw this leg up and push off with the other until in a vertical position (or curved) with legs together and head up. Balance should be on both hands and elbows. Recover up through a bend back.
- tinesca Commence as for straight over but the legs remain in a split position. Continue over with one leg coming into the backbend position onto the ground. The body comes up as the other leg is extended to the front, head comes up last. The trick should finish in starting position.
- handspring Commence with hop step. Take hands to floor and kick up into vertical position. Legs continue over as hands push off the floor. Bring arms over head to land in upright position with knees bent and rebound.



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Theatrical & Performing Arts 6

hand stand	Commence with hands on the floor with head lifted. One leg extended behind, weight over the shoulders. Lift up one leg followed by the other to form a vertical position with legs together. Recovery optional.
scissor tinesca	Commence and execute as per front tinesca but use the opposite leg to commence. When the mid-air split is reached, use the scissor action to change legs which will finish the tinesca as normal. Keep this trick as smooth as possible.
flip up	Commence sitting on the floor. Reach hands over toes, roll back with legs following to extend over the head, toes pointed. Hands are placed on the floor, palms down, above the shoulders. As legs move and the back begins to arch, move and push off the hands and bring the arms over the head which comes up with the body. Land in a semi-squat position with the arms in front at shoulder level.
head spring	Start in position as per head stand. Extend legs lifting knees off the ground, keeping balls of the feet on the ground. Weight should be distributed over the head and shoulders. Bend the knees slightly to enable you to push off, flipping both legs over straight. Whilst pushing off the hands, the body follows the legs to land into a squat or semi-squat position. Hands and arms must come up and over the head, not to the side.



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Theatrical & Performing Arts 7

branee	A cartwheel without the use of arms. Commence with a hop step. The arms are either extended or bent into the body so as to lift the body high enough off the ground to allow the legs enough time to land on the other side of the body.
back flip	Commence standing side-on to the examiner with feet either together or slightly apart, hands extended in front of body at shoulder height. For preparation, bend knees, swing arms down to side keeping back straight, then as arms swing up and over head (head leading back) push off the feet to land on hands (head up), push off hands to land on feet. Finish on bent knees with rebound.
hand stand other than erect	Commence sitting on the floor. Reach hands over toes, roll back with legs following to extend over the head, toes pointed. Hands are placed on the floor, palms down, above the shoulders. As legs move and the back begins to arch, move and push off the hands and bring the arms over the head which comes up with the body. Land in a semi-squat position with the arms in front at shoulder level.
one handed tinesca	Start in position as per head stand. Extend legs lifting knees off the ground, keeping balls of the feet on the ground. Weight should be distributed over the head and shoulders. Bend the knees slightly to enable you to push off, flipping both legs over straight. Whilst pushing off the hands, the body follows the legs to land into a squat or semi-squat position. Hands and arms must come up and over the head, not to the side.
Handstand Variations	
cartwheel	Commence with back to examiner in cartwheel preparation position. Take off as for cartwheel and hold balance in centre. Finish as a normal cartwheel.
handstand from jump	As per handstand, take legs out to 2nd and up into an erect line. Recovery optional.
side tinesca	As for front tinesca but the hands are placed one in front of the other to give a 2 count commencement
handspring, half	Same as handspring but place one hand after the other onto the floor to give a 2 count commencement



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side tinesca	As for front tinesca but the hands are placed one in front of the other to give a 2 count commencement
handspring, half	Same as handspring but place one hand after the other onto the floor to give a 2 count commencement This can be done several ways however the basic balance position remains the same. 1 Hands/arms shoulder width apart 2 Kick up to erect position (feet together), back can either be straight or slightly bent, depending on individual looseness in the spine of individual student
handstand or handbalance cont...	3 You can kick up directly into one leg stretched, other leg in a triangle, the stretched leg can then be bent to form double triangle (foot pointing to head) 4 You may also split legs into right or left split position or take legs to 2nd It is important that the weight is placed forward over shoulders at all times.

Theatrical & Performing Arts 8

no-hand tricks	this can be any trick performed without the hands touching the ground. For example a sault, tinesca, branee or flip performed without hands touching the ground.
balances	A balanced position that can be held such as a head stand, head stand with split legs, handstand or cartwheel. The balance may incorporate apparatus such as a box or chair or props such as a stick or hat.
elbow balance with triangle	As per elbow balance, slide one foot to the inside of the other knee. This bent knee must point to the ceiling. Bend the other leg to touch the head with the foot. This should form two triangles. Release the second triangle and then open the first triangle into split position. Close both legs to an upright position, take legs over into backbend and push up to recover.

Also back flip.



The Commonwealth Society of Teachers of Dancing

Amendment Sheet

Changes made for the 7th Edition, 2017

DANCE THEORY FOR TEACHERS

Added: A Sample Six Week Teaching Plan added

Including learning outcomes, an overview plan and detailed sample lesson plans