

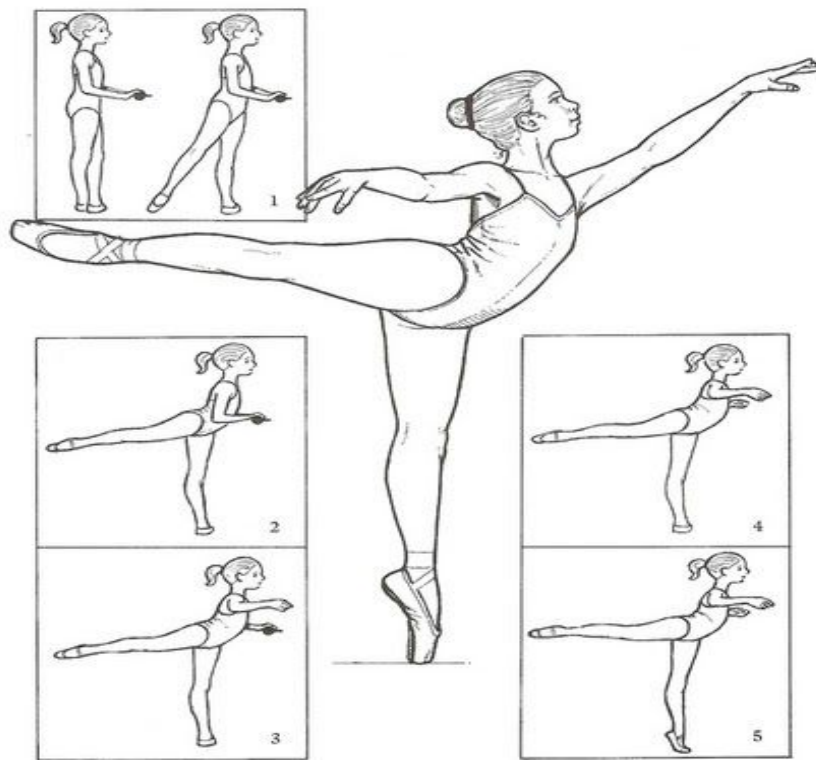


NORTH POINTE BALLET

Arabesque

[a-ra-BESK]

One of the basic poses in ballet, arabesque takes its name from a form of Moorish ornament. 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, the arms held in various positions creating the longest possible line from the fingertips to the toes. (The Cecchetti method uses five principal arabesques; the Russian (Vaganova) school, four; and the French school, two).



ARABESQUE

A dancer in arabesque creates one of the most beautiful lines in classical ballet. In this pose the weight of the body is balanced on one leg while the other leg extends directly behind the body. From the fingertips to the toes, one long line is "drawn" in the air. There are a number of variations of arabesques. The dancer sur les pointes in the center of the page is in first arabesque. Changing the position of the arms creates other arabesques, and changing

the body's direction in relation to the audience creates other arabesque lines. The smaller drawings show a progression of ways the arabesque line is studied: facing the barre, with both hands on the barre, (1) *batttement tendu derrière*; (2) *grand batttement derrière*; with one hand holding the barre, (3) *grand batttement derrière*; center, (4) arabesque on a flat foot; and (5) arabesque sur la *demi-pointe* with arms in second.