THE 1700’S BEGAN THE ERA WHEN PROFESSIONAL DANCERS DEDICATED THEIR LIFE TO THEIR ART.

THEY COMPETED WITH EACH OTHER FOR THE PUBLIC’S APPROVAL.

COMING FROM THE LOWER AND MIDDLE CLASSES THEY WORKED HARD TO ESTABLISH POSITIONS FOR THEMSELVES IN SOCIETY.

THINGS HAPPENING IN THE WORLD IN 1700’S
A. FRENCH AND AMERICAN REVOLUTIONS ABOUT TO HAPPEN
B. INDUSTRIALIZATION ON THE WAY
C. LITERACY WAS INCREASING

DANCERS STROVE FOR POPULARITY. JOURNALISTS PROMOTED RIVALRIES.
MARIE ANNE DE CUPIS DE CAMARGO 1710 TO 1770
SPANISH AND ITALIAN BALLERINA BORN IN
BRUSSELS.

SHE HAD EXCEPTIONAL SPEED AND WAS A
BRILLIANT TECHNICIAN.

SHE WAS THE FIRST TO EXECUTE ENTRECHAT QUATRE.

NOTEWORTHY BECAUSE SHE SHORTENED HER SKIRT TO SEE HER EXCEPTIONAL FOOTWORK. THIS SHOCKED 18TH CENTURY STANDARDS.

SHE POSSESSED A FINE MUSICAL SENSE.
MARIE SALLE

1707-1756

SHE WAS BORN INTO SHOW BUSINESS.

JOINED THE PARIS OPERA

SALLE WAS INTERESTED IN DANCE EXPRESSING FEELINGS AND PORTRAYING SITUATIONS.

SHE MOVED TO LONDON TO PUT HER THEORIES INTO PRACTICE.

PYGMALION IS HER BEST KNOWN WORK 1734.

A, CREATED HER OWN CHOREOGRAPHY
B. PERFORMED AS A DRAMATIC DANCER
C. DESIGNED DANCE COSTUMES THAT SUITED THE DANCE IDEA AND ALLOWED FREEDOM OF MOVEMENT
JEAN-GEORGES NOVERRE

1727-1820; MOST FAMOUS PERSON OF 18TH CENTURY DANCE.

IN 1760 WROTE LETTERS ON DANCING AND BALLETS, A SERIES OF ESSAYS ATTACKING CHOREOGRAPHY AND COSTUMING OF THE DANCE ESTABLISHMENT ESPECIALLY AT PARIS OPERA.

HE EMPHASIZED THAT DANCE WAS AN ART FORM OF COMMUNICATION: OF SPEECH WITHOUT WORDS.

HE PROVED HIS THEORIES BY CREATING SUCCESSFUL BALLETS AS BALLET MASTER AT THE COURT OF STUTTGART.

JASON AND MEDEA 1763 - NOVERRE’S BEST KNOWN WORK.

BASED ON GREEK MYTHOLOGY-SOME AUDIENCE MEMBERS FAINTED AND OTHERS LEFT THE THEATRE DUE TO THE HORRIFIC DRAMA OF MEDEA KILLING HER CHILDREN.
JASON AND MEDEA-NOVERRE
LA FILLE MAL GARDEE

IT IS THE OLDEST BALLET STILL IN THE REPERTOIRE OF COMPANIES IN ENGLAND, US, DENMARK, ETC.

CHOREOGRAPHED BY JEAN DAUBERVAL 1742-1806

THE EXACT BALLET IS NOT INTACT.

WHAT REMAINS:
A. VILLAGE SETTING
B. ROUGH OUTLINES OF COMIC PLOT
C. COMBINING NATURALISTIC PANTOMIME WITH DANCE INTERLUDES
D. MIXTURE OF FOLK DANCE AND BALLET STEPS CALLED CARACTERE DANCE
E. USE OF MUSIC BASED ON FRENCH FOLK TUNES
LISETTE
LA FILLE MAL GARDEE
FROM THE ORIGINAL PROGRAM 1789
LATE 18TH CENTURY BALLET

BALLET IS INFLUENCED BY DEVELOPMENTS IN THE OTHER ARTS, IN PHILOSOPHY, AND IN SOCIETY AT LARGE.

BALLET HAD COME OF AGE.

A. CHOREOGRAPHY INCLUDED VIRTUOSO DANCE SECTIONS COMBINED WITH RHYTHMIC DANCING
B. PLOTS TENDED TO HAVE SOME UNITY IN THE HEROIC, THE LYRICAL, OR COMIC MANNER
D. A WIDE PUBLIC ATTENDED PERFORMANCES IN COMMERCIAL THEATRES
E. PUBLIC THRIVED ON GOSSIP AND SERIOUS ARTICLES ABOUT DANCE IN NEWSPAPERS
F. PROFESSIONAL DANCERS WITH STRONG BODIES
   1. LONG LEAPS
   2. HIGH-SPEED PIROUETTES
   3. HIGH JUMPS WITH BEATS (ENTRECHATS)
1795 TO 1878

A PUPIL OF DAUBERVAL, HE BECAME ONE OF THE MOST IMPORTANT THEORISTS OF ACADEMIC BALLET TECHNIQUE.

BEST KNOWN BOOK - THE ELEMENTARY TREATISE AND THE CODE OF TERPSICHORE.

HE ORGANIZED THE TECHNIQUE OF BALLET.

HE IS CREDITED WITH SETTING THE STANDARDS AND VOCABULARY OF CLASSICAL BALLET TECHNIQUE.

NOVERRE'S BOOKS TOLD US WHAT BALLET SHOULD BE AND BLASIS WROTE ON HOW TO DO IT.

HE TAUGHT MOST OF THE GREAT 19TH CENTURY DANCERS.
AUGUSTE VESTRIS

1760-1842-BORN IN PARIS

WAS CONSIDERED THE GREATEST MALE DANCER OF HIS TIME.

AUGUSTE MADE HIS DEBUT AT 12 WITH THE PARIS OPÉRA AND WAS THE COMPANY'S LEADING DANCER FOR 36 YEARS.

AFTER HIS RETIREMENT HE TRAINED MANY GREAT DANCERS OF THE 19TH CENTURY, INCLUDING FANNY ELSSLER AND JULES PERROT.
AUGUSTE VESTRIS
BIG BREAK IN FASHION AT TURN OF CENTURY BETWEEN 1790 AND 1810.

INFLUENCED BY IDEAS OF HUMAN FREEDOM AND NATURALISM, THE PHILOSOPHER, JEAN JACQUES ROUSSEAU AND THE AMERICAN AND FRENCH REVOLUTIONS.

BY 1790’S ALL THE EXAGGERATED STIFFNESS OF BALLET COSTUMES WAS GIVING WAY TO LOOSE-FLOWING, PLAIN GOWNS AND SIMPLE HAIRSTYLES.
BALLET COSTUME 1765

COSTUMES 1795
ROMANTICISM DESCRIBES MUCH OF EUROPEAN CULTURE IN 19TH CENTURY. SIMILAR IDEAS WERE EXPRESSED IN POETRY, NOVELS, PAINTINGS, SYMPHONIC MUSIC AS WELL AS BALLET.

EMOTIONS UNITED ALL THESE CREATIONS THE ROMANTIC ARTIST WAS:
A. INTROSPECTIVE
B. GLOOMY
C. DREAMED ABOUT FAR OFF PLACES
D. EXOTIC ADVENTURES

THEMES:
A. POETIC LOVE THAT COULD NEVER BE REAL
B. FOREIGN, EXOTIC SCENES
C. SPIRITUAL CREATURES THAT RESEMBLED PEOPLE BUT COULDN’T BE GRASPED BY HUMANS.
1804-1884
SHE IS SYNONYMOUS WITH ROMANTIC BALLET. SHE REVOLUTIONIZED THE APPROACH TO BALLET DANCING. SHE CHANGED IT IN TWO WAYS:

A. HER MASTERY OF TECHNICAL DIFFICULTIES WAS OUTSTANDING
B. SHE ADDED AN ILLUSION OF EFFORTLESS GRACE

SHE ALLOWED THE DANCE ROLE TO BE THE FOCUS OF ATTENTION.

SHE IS REMEMBERED FOR GLIDING EN POINTE.

SHE POPULARIZED POINTE WORK BY GIVING IT A LIGHT, FLOATING QUALITY.

SHE DEBUTED AS THE STAR OF THE BALLET OF THE NUNS. SHE IS MOST REMEMBERED FOR THE BALLET LA SYLPHIDE.
MARIE TAGLIONI
PREMIERED 1832

TELLS THE STORY OF A WINGED SYLPH WHO FALLS IN LOVE WITH A MORTAL SCOTSMAN, JAMES.

THE SYLPH WAS A SYMBOL FOR THE SPIRITUAL HALF OF MAN’S NATURE.

THE SYLPH BECAME A DANCE SYMBOL OF THE POETIC FANTASY WHICH:

A. LIFTS PEOPLE AWAY FROM EVERYDAY PHYSICAL REALITY
B. IS HIS IDEAL VISION OF BEAUTY, ART, LOVE OR POLITICS
C. IS THE VISION OF PERFECT LOVE
THE APPEAL OF LA SYLPHIDE CAME FROM

A. A THEME THAT WAS SUITED PERFECTLY TO THE TEMPER OF THE TIMES
B. THE WAY THE THEME WAS CARRIED OUT IN DANCE, MUSIC, STAGE SETTING AND COSTUMES
C. THE DANCING OF TAGLIONI

THIS BALLET INTRODUCED THE FULL, MID-CALF, BELL SHAPED TUTU.

ROMANTIC BALLETs ARE CALLED BALLET BLANC OR WHITE BALLETs BECAUSE OF THE WHITE ROMANTIC TUTU.

FILIPPO TAGLIONI, MARIE’S FATHER, CHOREOGRAPHED LA SYLPHIDE BUT BOURNONVILLE’S VERSION IS WHAT SURVIVES TODAY.
WHITE
ROMANTIC
TUTU
THE CREDIT—OR BLAME—FOR INVENTING POINTEWORK GOES TO MARIE TAGLIONI.

SHE WASN’T THE FIRST, BUT SHE WAS THE PIONEER WHO TRANSFORMED TOE DANCING FROM MERE TRICK TO GENUINE ARTISTRY.

BALLERINAS HAD BEEN MADE TO FLY AND EXECUTE AERIAL MANEUVERS IN THE PAST WITH THE HELP OF WIRES; NOW THEY COULD DO IT ON THEIR OWN.

POINTE VIRTUOSITY WAS LIMITED TO THE BRIEFEST OF BALANCES. THE DANCER WAS NOT “OVER HER FEET” AS ARE TODAY’S DANCERS—HER FLIMSY SHOES DID NOT PERMIT IT.

HER ALIGNMENT WAS LESS VERTICAL: THE HIPS RELEASED BACK AND THE UPPER BODY TILTED SLIGHTLY FORWARD.
POINTE SHOES, 1860

PIERIANA LEGNANI—THE FIRST BALLERINA TO DO 32 FOUETTE TURNS ON POINTE IN 1893
BALLET TERMINOLOGY

Adagio-the slow opening section of a classical pas de deux
Arabesque-a pose in which the leg is straight behind
Ballerina-female ballet dancer
Ballon-the light, elastic quality in jumping
Bourréé-a gliding traveling step on toe done by female dancers
Chainé-a series of rapid traveling turns
Danseur-male ballet dancer
En pointe-on the tip of the toe
Entrechat quatre-the beating jump introduced by Marie Camargo
Grande jeté-a large leap in the air
Pas de deux-dance for two
Pirouette-a turn in place on a straight vertical leg
Plié-a bending of the knees
Port de bras-carriage of the arms
Relevé-a rising of the body on the pointe or demi-pointe
Tour en l’air-a jump turn performed by male dancers
Turn-out-the ability to turn out feet and legs from the hip joints 90 degrees
For more ballet terminology:
COMPANY RANKINGS

Prima Ballerina-highest ranking for a female ballet dancer
Danseur Noble-Prince role in romantic/classical ballets
Principal-main or starring role in a ballet
Soloist-featured role in a ballet
Corps de ballet-ensemble role
Apprentice-not a permanent member of the company; in training