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I would first and foremost like to thank my Thesis Advisor, Barbara Allegra Verlezza, for the countless hours she spent working on this thesis with me. I would also like to thank all my oral defense committee members: Andrea Shearer, Gianna Commoto, and Eric Van Baars. Another person I would like to give a special thank you to is Kimberly Karpanty, for taking time to answer many questions that arose during this writing process. I would like to thank Nancy Lushington, Board Trustee, of The O’Donnell-Green Music and Dance Foundation, Inc. for giving me rights to pursue this topic for my honors thesis. Lastly I would like to thank my support system, all my friends and family who encouraged me and helped me along this journey to completing my thesis.
CHAPTER I
INTRODUCTION

May O’Donnell was born on May 1, 1906. She was a leading pioneer in the modern dance movement in America. O’Donnell began dancing at age fourteen. In order to pay for her ballet lessons, she had to play piano for other dance classes. She knew she would not have a career in professional ballet, therefore after three years of classes she ceased her ballet training. She began to delve into other forms of movement, including acrobatics. O’Donnell discovered Estelle Reed in her early twenties and began studying modern dance from her (Horosko 6). Reed had studied modern dance under Mary Wigman, an original pioneer of modern dance in Germany. After studying with Reed, O’Donnell was asked to accompany her and her company to perform and study in Europe (Horosko 8).

This early dance experience was important, but O’Donnell knew that Reed’s style and technique were not ideal for her. She moved to New York City where she immersed herself in many different styles of dance classes (Horosko 12). It was not until 1932 when she discovered Martha Graham’s school that she decided to dedicate herself to this one specific and unique style and technique (Horosko 22). O’Donnell appreciated the progression of Graham’s technique and the fact that it evolved over time. She also liked the “contraction-and-release” philosophy and technique, which she later employed in the development of her own technique. She stayed with Graham until 1938, at which point, she left Graham to dedicate her time and energy exclusively to her choreography and the
development of her own style of dance (Horosko 29). She continued to choreograph and teach in California and instructed dance at University of California/Berkley extension division (Horosko 32). In 1942, she formed the May O’Donnell Dance Company, and continued developing her codified technique and repertory work. She performed consistently with her company until 1961, when she retired from the stage (Horosko 72).

May O’Donnell created a codified technique that consists of a warm-up on the floor, standing center, which includes plié, tendu, and adagio work, and across-the-floor combinations. My experience with this warm-up has not been strictly O’Donnell as I am learning it through one of her former company members, Barbara Allegra Verlezza. Therefore, some of the warm-up is an addition created by Ms. Verlezza and her husband and former O’Donnell company member, Sabatino Verlezza. Through the use of highlighting, I will designate when I have included movements that have been added and/or modified by the Verlezzas.
CHAPTER II

KEY

Stage direction terminology, ballet terminology, and modern dance vocabulary will be used throughout this document. Therefore, a diagram and description of stage directions, and a brief ballet and modern dance dictionary has been added for clarification.

FIGURE 1. Stage Directions ("Stage Directions for Actors.")
All space toward the audience is referred to as “downstage” and space away from
the audience is referred to as “upstage. From the dancer’s perspective, all space to the
right is referred to as “stage right” and all space to the left is referred to as “stage left.”
(Ambrosio 26-27).

**Ballet Definitions**

(Battement) Dégagé: a battement disengaged from the floor; begins similar to a battement
tendu, but the action continues so that the gesture foot leaves the floor a few inches, well
pointed, before sliding back to the closed position (will be referred to simply as dégagé)
(Hammond 34)

(Battement) Tendu(s): the gesture foot, starting from a closed position, is extended along
the floor until it is fully arched and the toes pointed; then it is returned to a closed
position at the supporting leg (will be referred to simply as tendu/s) (Hammond 30)

Bras bas: arms low or down; arms form a circle palms facing each other and the back
edge of the hands resting on the thighs; the arms should hang quite loosely but not
allowing the elbows to touch the sides ("American Ballet Theatre - Ballet Dictionary.")

Demi-plié: a half-bending movement of the legs, beginning at the top of the thighs,
through the knees, and into the ankles (Hammond 25)

En haut: arms high above head; arms form a circle palms facing each other ("American
Ballet Theatre - Ballet Dictionary.")

Fondu: a bending movement on one leg, beginning at the top of the thigh, through the
knee, and into the ankles (Hammond 25)
Glissade(s): is done close to the ground, with a brush of one foot along the floor, a shift of weight to that foot, and a slide into fifth position by the other foot (Hammond 90)

Grand Battement: a large beating action of the leg, a continuation of the basic battement dégagé to hip or above level (Hammond 35)

Grand plié: a deep bending movement of the legs, beginning at the top of the thighs, through the knees, and into the ankles (Hammond 25)

Plié: a bending movement of the legs, beginning at the top of the thighs, through the knees, and into the ankles (Hammond 25)

Relevé: a rise from a demi-plié to the balls of the feet (Hammond 28)

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FIGURE 2. Ballet Positions ("The Art of Ballet.")

Modern Dance Vocabulary

Contraction: Engaging the abdominals, tucking the pelvis, and forming a “C” with the torso so that the shoulders are placed over the pelvis. (“Contraction.” 7)
**Core:** The balanced development of the deep and superficial muscles that stabilize, align, and move the trunk of the body, especially the abdominals and muscles of the back. ("Core Strength.")

**Head-tail:** Terminology used to refer to the spine from the crown of the head to the base of the coccyx.

**Release:** A relaxing or arching movement. ("Release." 8)

*At the start of each designated section, a time code has been included to enable the coordination of the text with the film. This time code is read in minutes and seconds.

**I have received permission from Barbara Allegra Verlezza and the O’Donnell-Green Music and Dance Foundation, Inc. to record and notate O’Donnell’s technique for educational purposes.**
CHAPTER III
PREPARATORY EXERCISES

Preparatory Exercises – Moderato 3/4 time signature (From 00:13-05:23)

FIGURE 3. Top Of Class

Dancers from left to right: Lauryn Fougerousse, Jess Kostoff, Rabab Al-Sharif, LaDonna Curry, Michelle Brown, Lauren Kengla-Graber

*All arms en haut are in the shape of the letter U as per O’Donnell Technique; upper arms are placed in alignment with the ears

Sitting up high in the back, shoulders over the hips, feet out in front.

1-2 Contract upper back, flex feet and bring hyper-extended wrists to knees

3-4 Straighten back and bring arms bras bas open by the sides of body, point feet

5-8 Repeat
1-2 Contract upper back, flex feet, rotating to stage right and bring hyperextended wrists to right knee, flex right knee
3-4 Straighten back and bring arms bras bas open by the sides of body, point feet
5-8 Repeat to left

1-2 Contract upper back, flex feet, bend right knee, and bring extended arms to right side
3-4 Straighten back, point feet, and extend left arm en haut to resolve in second position; right arm stays in second
5-8 Repeat to left side

1 Contract upper back, flex feet, arms overhead, wrists hyperextend
2 Straighten back, point feet, arms return to en haut
3-4 Repeat
5 Contract upper back, flex feet, right knee bends, arms overhead, wrists hyperextend
6 Straighten back, point feet, arms return to en haut
7-8 Repeat to left
Repeat previous 8
1-4 Clasp hands, palm to back of other hand, arms extend to ceiling
5-8 Continue arm extension and stretch over the extended legs with a contraction
1-4 Return to upright position
5-6 Release arms and lower to second
7-8 Arms carve down to finish in bras bas
1-4 Bring knees to chest, elbows extended outward, with torso contraction
5-8 Release, cross right leg over left, sit up straight, spine erect

**Time Signature:** ¾

1&a- Head releases forward
2&a- Head to stage right
3&a- Head back with slight arch in upper back
4&a- Head to stage left
5-8 Repeat to stage left

Repeat previous eight counts

1&a Release head and ribs forward
2&a Tilt from ribs to stage left, head aligned with spine facing front
3&a Release head and ribs forward
4&a Tilt from ribs to stage right, head aligned with spine facing front
5-8 Repeat
1- Release head and ribs forward
   &a- Tilt from waist to stage left
2- Release back with slight arch
   &a- Tilt from waist to stage right
3&a- Release head and ribs forward
4&a- Tilt from waist and suspend to stage left, face front and head aligned with spine
5-8 Repeat to stage right
Repeat previous eight counts

1- Release head and ribs forward
   &a- Tilt from waist to stage left, right arm carves over head
2- Release back with slight arch, arms extends to second
   &a- Tilt from waist to stage right left arm carves over
3&a- Release head and ribs forward
4&a- Tilt from waist and suspend to stage left, face front, head aligned with spine, tilt
   onto left ischial tuberosity with arms flat in second
5-8 Repeat to stage right
Repeat previous eight counts
1-2 Center weight over pelvis, spine erect
3-4 Lower arms to bras bas

1-2 Roll/circle shoulders forward direction
3-4 Roll/circle shoulders forward and contract body forward
5-6 Flat back with arms in low V, palms facing front
7-8 Sit erect

Repeat previous eight counts

~1&a-2 Roll/circle shoulder back
3-4&a- Roll/circle shoulders back and arch with high release
5&a- Release body forward to floor
6&a- Flat back with arms en haut
7- Shift spine back over pelvis
&a- Release arms, lower to second
8&a- Arms continue to lower, “carving” down to bras bas

Repeat previous eight counts
1-2&a- Right arm “swims” stage right while body releases forward, left arm extends to upstage left corner
3&a- Right arm “swims” stage right while body releases forward, left arm extends to back left corner
4- Straighten body up, right hand touches right shoulder, slight arch of upper back
5-6&a- Increase arch as right arm extends to the forward high diagonal
7&a- Rotate right arm so palm faces down, and lean body forward to match the line of the arm
8&a- Right arm/hand “paints” down as body returns to center

Repeat previous eight counts to stage left

1-2&a- “Swim” forward with both arms
3&a- “Swim” forward with both arms
4- Straighten body up, both hands touch both shoulders, back in slight arch
5-6&a- Increase arch as both arms extend to the forward high diagonal
7&a- Rotate arms so palms faces down, and lean body forward to match the line of the arms
8&a- Arms/hands “paint the front wall”, as body returns to center

Repeat previous eight counts
1-4 Bring knees to chest, elbows extended outward, with contraction

5-8 Release, cross left leg over right, sit up straight

Repeat from ~ (shoulder rolls/circles)
CHAPTER IV

SECTION I

Section I-Allegro 4/4 time signature (From 05:24-11:01 first side; 11:02-16:32 second side)

Sitting up high in the back, feet out in front.

1-4 Contract upper back, flex feet, bring arms parallel at shoulder width

5-8 Curve over legs from hips, extending arms forward

1-4 Flat back, arms out in low V, point feet

5-8 Return to starting position

Repeat previous eight count

Move to diamond sit (feet together, equidistant from hip to knee and from knee to foot) bringing arms up and over

1-4 Contract upper back, elbows stay out toward knees

5-8 Curve over legs from hips, keeping elbows out

1-4 Flat back, arms straighten slightly

5-8 Return to starting position
Repeat previous eight count

**Right leg extends to second, left leg stays tucked**

1-4 Contract upper back, flex right foot, bring arms parallel at shoulder width

5-8 Curve over legs from hips, extending arms forward

1-4 Flat back, arms out in low V, point feet

5-8 Return to starting position

1-16 Repeat twisting spine toward right leg

1-16 Repeat in center position

1-16 Repeat toward bent leg keeping right hip grounded and keeping arms bras bas

**Bend right knee back to form a seated “square” position/4th position, arms bras bas**

1-2 Contract at the waist

3-4 Pure contraction (shoulders over the hips, pelvis, ribs and sternum contract)

5-6 Release the head

7-8 Continue to deepen contraction and lower head to floor

1-2 Straighten spine starting from the pelvis

3-4 Incorporate the ribs

5-6 Straighten neck to re-align head on spine

7-8 Return pelvis and spine to vertical starting position
1-2 Contract at the waist, arm begins to gradually lower from second
3-4 Let contraction engage the ribs and sternum, continue arm motion toward the floor
5-6 Release the head, continue arm motion toward the floor
7-8 Continue to deepen contraction and lower head to floor, arm extends low second near ground

1-2 Release the spine initiating from the pelvis (movement works sequentially through pelvis, ribs, sternum, head), start ascending arm from bras bas to en haut
3-4 Incorporate the release of the ribs, continue ascending the arm to en haut
5-6 Straighten neck to align head on spine into a high diagonal (head-tail) lunge position, arm extends en haut
7-8 Return pelvis and spine to vertical starting position, arm stays en haut

1-4 Right arm extends back
5-8 Right arm continues circle back up to en haut
Repeat

1-2 Right arm extends back
3-4 Right arm continues circle back up to en haut
Repeat
1-4 Extend right arm back with arch and tilt of the shoulder girdle

5 Right arm swings forward to en haut and back goes to flat back toward front leg

6 Left arm swings forward to meet right in en haut

7-8 Return pelvis and spine to vertical starting position

1-4 Contract over, arms in second

5-8 Flat back arms en haut

1-4 Return pelvis and spine to vertical starting position, arms en haut

5-8 High release as arms lower to sides

1-8 Go back on left elbow, right arm continues back toward upstage wall, head faces stage left, right hip stays pressed forward

1-8 Carry right arm to second via pathway overhead, contract upper back in square position

1-8 Back on left elbow, right arm continues back toward upstage wall, head faces stage left, right hip stays pressed forward

1-8 Carry right arm to second via pathway overhead, contract upper back in square position rising slightly off ground (“cat’s back”)

1-8 Back on left elbow, right arm continues back toward upstage wall, head faces stage left, right hip stays pressed forward, straighten front leg, look back at right arm
1-8 Carry right arm to second via pathway overhead, contract upper back coming up on knees

1-8 Back on left elbow, right arm continues back toward upstage wall, head faces stage left, right hip stays pressed forward, straighten front leg, look back at right arm
1-8 Circle arm overhead and around, bring right knee up, arch looking up but keeping eyes/focus level with the face (in the mask: theatrical terminology for the face)

1-8 Back on left elbow, right arm continues back toward upstage wall, head faces stage left, right hip stays pressed forward, straighten front leg, look back at right arm
1-8 Circle arm overhead and around, développé right leg, arms stay on ground, arch

1-8 Back on left elbow, right arm continues back toward upstage wall, head faces stage left, right hip stays pressed forward, straighten front leg, look back at right arm
1-8 Circle arm overhead and around, développé right leg, arms extends to third position, arch
repeat

1-8 Back on left elbow, right arm continues back toward upstage wall, head faces stage left, right hip stays pressed forward, straighten front leg, look back at right arm
1-8 Circle arm overhead and around, développé right leg while grabbing heel **ON FIVE**, arch on back diagonal
1-8 Circle left arm back and place on floor

1-4 Flex right foot
5-8 Point right foot
1-4 Flex right foot
5-8 Point right foot
1-4 Flex right foot
5-8 Point right foot
1-4 Flex right foot
5-8 Point right foot and bring left arm up to “fencer” position

1-4 Contract right side, space hold left arm, bend right knee
5-8 Release
1-8 Repeat

1-4 Contract right side, space hold left arm, bend right knee
5-8 Arm circle toward the leg to return to starting position as body returns
1-8 Repeat

1-2 Contract right side, space hold left arm, bend right knee
3-4 Arm circle toward the leg to return to starting position as body returns
5-8 Repeat
1-8 Circle toward leg as leg lowers, arm continues around front and back to en haut, and legs go back to square position

1-4 Contract upper back, arms in second, back leg off ground in attitude
5-8 Curve over from hips
1-4 Flat back
5-8 Return pelvis and spine to vertical, put leg back on floor

1-8 Up on knees in square position, contracted upper back, arms bras bas
1-8 Both arms “dig” to left and extend up and over to right side, right arm to second, left to en haut, head faces the ceiling (nose to the ceiling)

Repeat both sets of eight: on the second 8 slide down and out to right hip, upper body rotated to face the floor with both hands planted under shoulders, left leg in prance position, right leg extended straight out (arabesque)

1-8 Flex foot, contract (leg in attitude)
1-8 Point foot and look out
Repeat

1-8 Flex foot, contract (leg in attitude to back)
1-8 Point foot, extend leg in line of attitude and look out
Repeat

1-4 Square position facing front, right arm extends in second as left arm extends en haut, head stays on spine, look front
5-8 High contraction in upper back, arms rounded in second

1-4 Slide out to left side, legs out straight, pushing up off left arm with ribs lifted, look stage left
5-8 Grand battement second position right leg turned out
Repeat

1-4 Square position facing front, right arm extends in second as left arm extends en haut, head stays on spine, look front
5-6 High contraction in upper back, arms rounded in second
7-8 Slide out to left side, legs out straight, pushing up off left arm so ribs are lifted, look stage left
1-2 Grand battement second position right leg turned out
3-4 Return down
5-8 Grand battement second position right leg turned out
Repeat
1-2 Square position facing front, right arm extends out in second as left arm extends en haut, head stays on spine, look front

3-4 High contraction in upper back, arms rounded in second

5-8 Slide out to left side, legs out straight, pushing up off left arm so ribs are lifted, look stage left

Repeat

1-4 Come up on knees, arms circle right, and left hip opposes in a lateral stretch

5-8 Come to vertical on knees arms en haut

1-4 Start to lower, arms circle left, right hip opposes in a lateral stretch

5-8 Slide out to right side, legs out straight, pushing up of right arm so ribs are lifted, look stage right (“side fall”)

Repeat other side

1-4 Come up on knees, arms circle right, and left hip opposes in a lateral stretch

5-8 Come to vertical on knees, arms en haut

1-2 Start to lower, arms circle left, right hip opposes in a lateral stretch

3-4 Slide down on side through arm to floor

5-6 Roll to face opposite wall

7-8 Slide out to left side, legs out straight, pushing up of left arm so ribs are lifted, look stage left
Repeat other side

Repeat opposite direction

1-2 Come up on knees, arms circle right, and left hip opposes in a lateral stretch
3-4 Come to vertical on knees arms en haut
5-6 Start to lower, arms circle left, right hip opposes in a lateral stretch
7-8 Slide out to right side, legs out straight, pushing up of right arm, ribs lifted, look stage right
Repeat

1-2 Come up on knees, arms circle right, and left hip opposes in a lateral stretch
3-4 Come to vertical on knees arms en haut
5-6 Circle arms down and around to right, hinge back
7-8 Arrive in hinge with arms en haut

1-2 Circle arms down and around to right, begin to rise out of hinge
3-4 Come to vertical on knees, arms en haut
5-6 Start to lower, arms circle left, right hip opposes in a lateral stretch
7-8 Slide out to right side, legs out straight, pushing up of right arms, ribs lifted, look stage right
Repeat other side
1-8 Parallel attitude balance to side with shoulders even facing forward and arms in second

1-8 Suspend position

1-8 Take “shirt off” (the action of taking a shirt off, arms crossing in front of the torso and extending overhead)

Stretch forward and stretch hamstrings

Repeat entire section to other side
CHAPTER V

SECTION II

Section II-Allegro 4/4 time signature (From 16:33-21:38)

Legs Out in Second

1-4 Contract upper back, flex feet, bring arms parallel at shoulder width shoulder height

5-8 Bend forward over legs from hips, extending arms forward

1-4 Flat back, arms out in low V, feet point

5-8 Return to starting position

Repeat twisting body toward right leg, (nose aligned with knee)

Repeat in center

Repeat twisting body toward left leg, (nose aligned with knee)

Bend legs at hips and knees in “spider position”, knees in parallel position, pointed to the ceiling

1-4 Contract upper back, flex feet, bring arms parallel at shoulder width

5-8 Curve over legs from hips, extending arms forward

1-4 Flat back, arms out in low V over shins, feet point

5-8 Return to starting position
Repeat

**Turn to stage right, arms bras bas, right leg extended front in parallel, back leg tucked in a tight attitude behind**

1-4 ^Contract upper back, front foot flexes
5-8 Curve over front leg from hips
1-4 Flat back, foot points
5-8 Straighten spine to neutral

Repeat (but on eight bring arms up to en haut)

1-4 Contract upper back, arms carving down to second position, front foot flexes
5-8 Curve over front leg from hips, arms stay in second
1-4 Extend left arm out and beyond right foot, as right arm extends back, and head/shoulder tilted to stage right, foot points
5-8 Windmill arms as body comes up, arms end in diagonal, right arm high in front, left arm low in back

Repeat
& Arms come to en haut

1-8 Come up onto left knee with right leg stretched in front with a flexed foot, hands stay on the ground and upper back is contracted and curved forward

1-8 Lower to floor into splits

1-8 Contract upper back and pull up onto two straight legs with flexed feet in a wide fourth position

1-8 Lower back into splits

1-8 Contract upper back up and pull up onto both legs straight with flexed feet in a fifth position

1-8 Lower back into splits

1-4 Contract and curve while left arms extends past right leg

5-8 Straighten up to a vertical position

1-4 Arch back, left arm extends back and look back at hand

5-8 Contract from lower abdominals and bring body back in, arm brushing past low back

Repeat

Stay facing stage right, arms bras bas turned to face audience, right leg extended front in parallel, back leg tucked in a tight attitude behind
1-4 Extend left arm out and up and “invite the audience” to follow you
5-8 Roll onto stomach, lowering using biceps and triceps
1-4 Push up to face stage left in same position
5-8 Lifting out of hips spiral to face audience

Repeat to left

1-2 Extend left arm out and up and “invite the audience” to follow you
3-4 Roll onto stomach, lowering using biceps and triceps
5-6 Push up to face stage left in same position
7-8 Lifting out of hips spiral to face audience
Repeat 3 times changing sides the third time only go through the 3-4 count and remain on the floor

Stretches for the back and core-strengthening exercises

Repeat to left, from ^contract
SECTION III


Sitting up high in the back, legs crossed right foot over left in tight parallel

1-4 Contract upper back, bring arms parallel at shoulder width
5-8 Curve over legs from hips, extending arms forward
1-4 Flat back, arms out in low V
5-8 Return to starting position

Repeat

& Go up on left knee, left arm on floor, développé right leg and arm, looking up at stage right hand
1 right leg crossed over left with right foot planted on the ground, spine rotated to stage left, contraction, and forearms placed on ground, release head and neck
2-8 Continue pulling up in upper back to deepen the contraction
1-8 Push up on arms and look out
1-8 Right leg crossed over left with right foot planted on the ground, spine rotated to stage left, contraction, and forearms placed on ground, release head and neck
1-8 Push out on arms further out until body is elongated, look out

1-8 Right leg crossed over left with right foot planted on the ground, spine rotated to stage left, contraction, and forearms placed on ground, release head and neck
1-8 Push out on arms further out until body is elongated and balanced on left knee and right foot, look out

1-2 Lower down in push-up
3-4 Push back up
Repeat 7 more times 8’s of pushups

1-8 Right leg crossed over left with right foot planted on the ground, spine rotated to stage left, contraction, and forearms placed on ground, release head and neck
1-8 Circle right arm up to ceiling, head/focus follows arm
6-8 Sustain position

1-8 Leg stays in same position, foot points as body circles around to the front, arms extend out to right in parallel, palms facing down
1-4 Arms circle back to the front, go back onto forearms, keep foot pointed
5* Circle right arm up to ceiling, head/focus follows arm
6-8 Sustain position
1-7 Leg stays in same position, foot points as body circles around to the front, arms extend out to right in parallel, palms facing down, slowly raise

8 Arm bent at shoulder width/shoulder level (henceforth referred to as “basket position”), palms facing face

1-8 Extend upper back, spine rotated stage right, arms en haut

1-8 Rotate on spine to left, arms open to a wider en haut

1-4 High release and return spine back to vertical center

5-8 Contract and spiral to right, “basket position”

Repeat

1-4 Extend upper back, spine rotated right, arms en haut

5-8 Rotate on spine to stage left, arms open to a wider en haut

1-4 High release and return spine back to vertical center

5-8 Contract and spiral to stage right, “basket position”

Repeat twice

1-4 Back Fall (as per classic Martha Graham Technique) Arms stay straight and slide back to left corner on pinky side of hand, head slightly tilted to left, slight high release, knees flexed, left knee over right, knees together, feet pointed

5-8 Right arm place-hold, body rotates to lay on left side, looking back at right arm, right leg is flexed and rotated, and weight is on ball of right foot or fully pointed right foot
1-4 Right arm circles overhead and initiates contraction and spiral to come to original sitting position

5-8 Spiral right, in “basket position”

Repeat twice

1-8 Release onto left elbow, ribs elevated, left leg on floor in parallel attitude, right leg parallel to floor in attitude back (parallel to floor), **accent on count five** right arm circles to second and head sharply looks at arm

1-8 Right leg extends to front crossed over stage left foot, foot points as body circles around to the front, arms extend out to right in parallel, palms facing down

1-8 Release onto left elbow, ribs elevated, left leg on floor in parallel attitude, right leg parallel to floor in attitude back (parallel to floor), **accent on count five** right arm circles to second and head looks at arm

1-8 Right leg extends to front crossed over stage left foot, foot points as body circles around to the front, arms extend out to right in parallel, arms bend and palms face body **on 8**

1-8 Release onto left elbow, ribs elevated, left leg on floor in parallel attitude, right leg parallel to floor in attitude back, **accent on count five** right arm circles to second and head looks at hand
1-4 Legs go to second, body rotates from upstage to downstage with arms in second

5-8 Release onto right elbow facing upstage, ribs elevated, right leg on floor in parallel attitude, left leg parallel to floor in attitude back, **on five** left arm circles to second and head looks at hand

1-4 Legs go to second, body rotates from downstage to upstage with arms in second

5-8 Release onto left elbow facing downstage, ribs elevated, left leg on floor in parallel attitude, right leg parallel to floor in attitude back, **accent on count five** right arm circles to second and head looks at hand

1-4 Legs go to second, body rotates from upstage to downstage with arms in second

5-8 Raise up on right arm and elbow facing upstage, ribs elevated, left leg parallel to floor in attitude back, **accent on count five** left arm circles to second and head looks at hand

1-4 Legs go to second, body rotates from downstage to upstage with arms in second

5-8 Raise up on left arm and elbow facing downstage, ribs elevated, right leg parallel to floor in attitude back, **accent on count five** right arm circles to second and head looks at hand
1-4 Legs in second position, body rotates from upstage to downstage with arms in second
5-8 Go onto right arm and elbow facing upstage, ribs elevated, left leg extends to second
and left arm circles to match line of leg, head follows

1-4 Legs go to second, body rotates from downstage to upstage with arms in second
5-8 Go onto left arm and elbow facing upstage, ribs elevated, right leg extends to second
and right arm circles to match line of leg, head follows

1-8 Hold position
1-8 Bend right knee to grab with right hand
1-8 Extend right leg and continue to hold with right arm
1-8 Contract over, fondu on left knee, right knee bends
1-8 Release
Repeat 2 more times

1-8 Release foot/leg and balance
1-8 Lower right leg on ground with knee bent foot in demi-pointe, arms en haut

1-8 Push weight toward right leg while keeping pelvis and spine vertical, arms open to
second
1-4 Reinitiate through left hip bringing body back to start position, arms en haut
5-8 Bring right knee up by flexing in the hip and test balance
Repeat

Repeat again

1-8 Extend right leg out
1-8 Maintain balance with right leg out
1-8 Extend body slightly to left as leg lowers, still elongated
1-8 Lower down into “jazz split”

1-8 Left leg swing in front of right leg, arm swings overhead
1-8 Return pelvis and spine to vertical position, left leg front

Repeat whole section to second side
CHAPTER VII

TRANSITION TO STANDING

**Transition to Standing (From 28:52-30:10) (B. Verlezza addition)**

Push through the front of the hips in a hinge to stretch quadriceps

Parallel grand plié

1-8 Small bounces

1-8 Straighten to stretch hamstrings, “nose to knee”, weight forward on the feet

Repeat two more times

1-16 Roll up through spine (head last to arrive vertical) to standing

1-8 Raise to a parallel relevé arms en haut

1-8 Lower right arm to second and spiral stage right

1-8 Bring back up to the U and look front

Repeat to left

1-8 Bring arms forward lowering them and legs

1-8 Swing arms forward and back

1-2 arms swim forward and body curves forward

3-8 Raise arms from second to en haut as feet relevé
1 Release right arm to bras bas (allow it to swing with momentum)
2-8 Sustain position

1 Release left arm to bras bas (allow it to swing with momentum)
2-8 Sustain position

1-8 Lower heels keeping weight forward
1-8 Demi-plié arms forward
1-8 Stretch heel of palm forward as legs extend
1 Slice arms to second wrists hyperextended, rock back and balance on heels (feet flexed)
CHAPTER VIII

PLIÉS

Pliés- adagio (From 30:12-33:11)

Demi Pliés-first position

1 Arms forward (downstage to the audience)
2 Relevé, arms en haut
3 Demi-plié arms lower to second
4 Arms carve down (as if carving out the shape of a watermelon or a canoe) as legs straighten
5-8 Repeat

Repeat adding a high release with the plié

Repeat entirely in second
Grande Pliés-first position

1 Arms forward

2 Relevé, arms en haut

3 Demi-plié, with high release, arms second

4 Head looks center

5 Grande plié, arms en haut

6 Rise to demi-plié

7 Slightly lift palms up, rotate palms down in order to lower arms down to second, high release

8 Arms carve down (as if carving out the shape of a watermelon or a canoe), legs straighten, head looks center
1 Arms forward

2 Relevé, arms en haut

3 Demi-plié with high release, arms open to second

4 Contract forward

5 Grande plié, arms bras bas

6 Rise to demi

& Slightly lift palms up, rotate palms down in order to lower arms up to en haut, look center

7 Slightly lift palms up, rotate palms down in order to lower arms to second and high release

8 Arms carve down (as if carving out the shape of a watermelon or a canoe), legs straighten, head looks center

Repeat entire series in second position

**Transition Pliés**

1-2 Fondu on left leg while right leg extends out in tendu in second position

3-4 Demi-plié in second, arms bras bas

5-6 Shift weight to fondu on right leg, left foot still fully on floor

7-8 Straighten right leg, tendu left foot

Repeat to left
1-2 Simultaneously, extend right arm forward, tendu right leg in second position and fondu left leg

3 Demi-plié in second, arms bras bas, contract over

4 Roll through spine

7-8 Put weight on right leg, left leg dégagé, left arm bras bas, right arm in second, arch, looking up

Repeat to left

Repeat
CHAPTER IX
TENDU AND DÉGAGÉ

Tendu and Dégagé (From 33:12-35:18)

1 Tendu right foot front, left arm bras bas, right arm in second, close
2 Tendu right foot side, right arm bras bas, left arm in second, close
3 Tendu right foot back, left arm bras bas, right arm in second, close
4 Tendu right foot side, right arm bras bas, left arm in second, close
5 Step out with right foot to second, arms circle to right en haut
6 Step in with left foot to fourth, continue circling to bras bas
7 Step out with right foot to second, continue circling to en haut
8 Step in with left foot to fourth, continue circling to left, arm bras bas, right arm in second

Repeat on left
Repeat both sides
Repeat whole series replacing the tendu with a dégagé
Repeat whole series at a slower tempo replacing the dégagé with a grand battement second position

Work on various balances (B. Verlezza)
Movement Across the Floor (From 35:19-36:22)

Long runs while swinging arms, head looks toward open side

Glissades front and side
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