

# Ballet No Kata

A Senior Honors Thesis

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For most of my life, my identity has been based on dancing. Movement always has been something that is essential to who I am as a person, but sports were nearly non-existent in my vocabulary. I was an artist, I would say to my high school classmates, a little self-importantly, not an athlete. Those days were filled with sweaty leotards, shellacked buns, and endless cycles of rehearsals, classes and performances. There was a distinctive shift on my mindset during my freshman year at Brockport. Several weeks into my first semester, I was introduced to the Japanese sport of judo.

At my first practice, I arrived not knowing what to expect. I had never heard of judo until earlier that day and did not know what the next two hours would entail. Only minutes into the session, I knew I had just stumbled upon a new passion. Initially, I felt as if I had to separate these two areas of my life. Dance was my field of study and judo was my fun. These two different movement practices, with different movement values, different cultures, and different philosophies. I did not understand that each practice was informing my body in a new way, conspiring with one another so that as I experienced periods of growth in dance there was a simultaneous progression in judo. I became curious as to why certain cues given to me by my judo coach made sense to me and not my teammates. One day, during the spring of my sophomore year, I suddenly realized I understood what my coach was asking of me to do because we had just discussed that principle in my ballet technique class earlier that day. From that moment, I became active in investigating the relationship between the two practices.

Both ballet and judo are movement practices that emerged from a specific cultural contexts. Both are codified forms that maintain traditions of the origin while continuing to evolve to new generations of practitioners. Both require coordination between the body and the mind to be performed successfully.

In its earliest stages, ballet emerged from the royal European courts during the Renaissance. Ballet was highly valued by the French, for the “aristocrats admired fine manners and made social

encounters as intricate as choreography” (Anderson, 37). From this period of history, ballet retains its French influence in the terminology for the codified movement and the air of aristocratic presentation (Anderson, 37). During this period, ballet developed one of its most identifying features: turned out legs and feet. Rotation of the leg was first inspired by the stance utilized by fencers; court dancers soon realized that this positioning of the body increased both flexibility and balance (Anderson, 43). Aside from its physical assistance to the performer, the turnout opened the body towards the viewers, allowing for greater visibility and clarity of movement (Anderson, 43). Ballet’s physicality now had the ability to direct the gaze of the audience and not the slightest motion was neglected in its presentation.

Ballet is known for its mystical glamour. The movement vocabulary found in ballet is hardly natural or pedestrian; every step and brush of the leg creates seemingly effortless and eye-popping feats that belong to a fairytale world. The fantastical element of ballet can be credited to art’s Romantic Era in the mid-nineteenth century (Anderson, 76). Romanticism arose from a time in history where dramatic social change and upheaval was occurring in Europe and America and citizens had a fresh interest in the arts, particularly those that suggested emotion (Anderson, 76). Ballet was adapted to portray both fantasy and realism; audiences were treated to situations or emotions that were easily related to their lives while being swept up into a dreamlike world (Anderson, 76-77). During this era, prominent roles for ballerinas were often mystical, fairylike creatures; soft lighting and filmy costumes added to the image of the ballerina as an otherworldly creature. Many of the Romantic period ballets are still performed today. While ballet is experiencing more experimental and contemporary choreography, the ethereal ballerina remains the symbol of the art form.

The official commencement of judo is marked by the opening of the *Kodokan*, the official judo academy, in Japan in 1882 (Brousse). Founder Professor Jigaro Kano drew from his knowledge of the martial art, *jujutsu* and sought to combine competitive spirit with technique to create a sport that could be safely executed by any individual regardless of sex, strength, size or athletic ability. To do so, he re-

designed falling movement for more effective safety for the body, removed the maiming *waza* (technique) that was associated with *jujutsu* and modified Japanese wrestling “which had always been understood as a means of crushing opponents” to create grappling that “became a means of building people’s character” (Brousse).

Every physical movement in judo is based on the principle of *seiryoku zenyo, jita kyoei*, which translates to: “maximum efficiency with minimal effort for the good of all people” (Kano, 8). The philosophy is expected from players when actively participating in judo and in their personal life off of the mat. Thus, the codified movement is only truly considered judo if the executor is utilizing little physical strength with relaxed and natural body motion.

Like ballet, judo has experienced many continuous changes since it was first founded. However, it retains its traditional movement goals. As competitive sport, judo is constructed of two opponents both attempting throw one another and should the throw fail to land the opposition onto his or her back, the pair enters into grappling until a pin, choke or arm bar is established. Precision of technique is displayed in prescribed *kata* or forms. Judo’s techniques can and are altered for the purposes of self – defense.

To establish a framework to objectively analyze and compare the movement vocabulary present in ballet and judo, the lens of Bartenieff Fundamentals will be employed. Created in the 1960’s by physical therapist and dancer Irmgard Bartenieff, this movement theory outlines the link between all sections of the body and the mind as “an approach to basic body training that deal with patterning connection in the body according the principles of efficient movement functioning...” (Hackney, 13). Irmgard established six internal body connections that were necessary to achieve external fluidity, ease and expression in the body: Breath, Core-Distal, Head-Tail, Upper-Lower, Body-Half and Cross-Lateral (Hackney, 34). This framework can be applied to both judo and ballet, as all of these connections can be found in full - bodied movement work. However, two body connections will be

primarily used: Body-Half and Cross-Lateral. Body-Half and Cross-Lateral connections can be found throughout any movement found in either ballet or judo, though two movements from each practice will be examined: ballet's *jete dessus* and *first arabesque* and judo's *okuri ashi harai* and *uchimata*.

The *jete dessus* is easily identifiable as a ballet movement. In the structure of traditional ballet classes, the *jete dessus* appears during *petite allegro* – small, quick steps. The *jete dessus* is a jump that transfers the weight from one foot to the other that prepares the body for further virtuosic movements and requires careful articulation of the feet. Performed to the right, the *jete dessus* begins with the feet crossed in fifth position with the left foot in front, as seen in Appendix A. The right foot brushes to the second position *degegee* as the left leg *plies* to propel the body upward. In the air, the left leg brushes outward so that both legs are extended straight. The weight transfers to the right leg, which *plies* to cushion against the impact of the landing. The left foot finishes behind the right ankle tucked in a *cou-de-pied*. During this jump, the body transfers weight from one foot to the other. However, the trajectory of the body's momentum is vertical, not lateral.

The *jete dessus* can be comparably paralleled to judo's *okuri ashi harai*. *Okuri ashi harai* is classified as *ashi waza*, foot techniques. This technique is a small foot sweep, often used in competitive settings to move the opponent so that the desired larger throw may be accomplished. As seen in Appendix B, the right-handed *okuri ashi harai*, the *tori* (the performer of the throw) steps towards the *uke* (receiver of the throw) to close the distance between the two bodies. Using his or her wrists, the *tori* off-balances the *uke*. The *tori* uses the sole of his or her left foot to catch the *uke*'s right foot. Effectiveness of this throw is dependent on timing and results in the *uke*'s feet being swept together and from underneath him or her. To initiate the throw, the *tori* typically moves in either a circular or lateral direction, though the throw itself follows a lateral pathway that redirects the *uke* upward before falling.

The *jete dessus* and the *okuri ashi harai* are smaller techniques that prepare the performer for larger movements. Both steps require attention to detail and a transfer of weight to be successful.

When performing and viewing the *jete dessus* and the *okuri ashi barai*, there is a clear embodiment of Irmgard Bartinieff's Body-Half connection.

Body-Half is one the more complex connections in the body. This patterning separates the right and left sides of the body down the mid-line; the coordination and negotiation between the two allows for more full-bodied movement to occur. The connection of Body-Half provides duality of movement: "One side of the body learns to stabilize so that the other can become more mobile" (Hackney, 165). The two halves move independently from one another. Body-Half patterning in the body permits greater range of motion: "When we now pattern homolateral or Body-Half movement the Vertical plane becomes fully available" (Hackney, 165). Using Body-Half, one is able to move up and down, such as when one is performing the *jete dessus* or the *okuri ashi barai*.

Closely examining the body when performing *jete dessus*, Body-Half is present from the very start first moment of the step. The feet are folded into fifth position, with the weight equally distributed before the jump is initiated by a *plié* of both legs. As viewed on former American Ballet Theatre dancer Christopher Martin, during this preparation, both halves of the body are cooperating together to support the body (*Christopher Martin Demonstrating Petite Jete*). The coordination of the right and left body halves is symmetrical and simultaneous. If the *jete dessus* is being performed to the right, the right leg brushes to the *degegee a la seconde*; as the right leg is reaching outward in space, the left half of the body must accommodate the shift in weight. The left half of the body becomes the stabilizer for the right half of the body to be mobile. The left leg and foot must push into the floor to propel the entire body into the air; while in the air, the left leg extends to match the right as seen in Appendix A. To land out of the jump safely and effectively, the weight is transferred to the right side. The right half of the body plies to absorb the impact of the landing. The right half of the body becomes the support for the left leg to close into the *cou-de-pied* behind the right ankle. With the weight now supported by the right side of the body, one is able to efficiently finish the movement or proceed to

the next step. The organization of the transfer of weight between the right and left body halves occurs at rapid speed; Christopher Martin performs three *jete dessus* in two seconds in his demonstration for American Ballet Theatre (*Christopher Martin Demonstrating Petite Jete*).

While the lower-body is obvious in its coordination of Body-Half connectivity, the upper-body too must be actively accommodating the shifts between the right and left sides of the body. When moving towards the right, the left half of the torso must be active so that there is no collapsing or twisting of the spine. As the weight transfers, the right side of the body must accommodate the shift in weight to prevent the torso from spilling or twisting to the right when the landing takes place. The changes in the torso are nearly imperceptible when viewing Christopher Martin. However, the accommodation is clearly at work, for his torso never loses its verticality or length (*Christopher Martin Demonstrating Petite Jete*). By creating subtle shifts in activation and stabilization, the upper-body remains its verticality and ease despite the activity that is present in the lower-body

The Body-Half connection that is present in the right-handed *okuri ashi harai* is similar to that necessary for *jete dessus*. The *tori* and the *uke* begin facing one another, gripping one another's *gis*. The *tori* steps towards the *uke*'s midline with his or her right foot; the step transfers the *tori*'s weight to the right leg. The right leg is bent to support the *tori*'s weight. As in the *jete dessus*, the leg becomes the source of power and stability for the left leg to be mobile. Using his or her hands, the *tori* off-balances the *uke*. While the *uke* is off-balanced, the *tori* uses his or her left foot to sweep the *uke*'s feet together, as seen in Appendix B. The left leg is able to sweep across the *tori*'s midline due to the support from the right half of the body; the bended right leg provide resiliency and the bending of the knee increases the range of motion for the reaching of the left leg (*Judo-Okuri-Ashi-Harai*). Without the support of the right half of the body, the *tori* would not be able to successfully manage his or her mobile left side as well the *uke*'s entire moving body. The coordination of the right and left halves of the body must be clear within the *tori*'s body for the throw to occur instantaneously.

*Okuri ashi harai*, like the *jete dessus*, has a primary emphasis on the action that is occurring in the lower-body. Yet, for true success in the movement the Body-Half connection must also be present in the upper-body. For the *okuri ashi harai* to be successful, the sweep must be initiated not from the leg, but by the pelvis. As the *tori's* left leg sweeps, the hips push forward to follow the momentum of the *uke's* movement. Both pelvic halves are actively moving, though the left pelvic half must drive slightly more forward to continue to the motion of the sweep (*Judo-Okuri-Asbi-Harai*). The right pelvic half must maintain its connection to the left to keep the body from contorting. Similar to the subtle shifts that occur during the *jete dessus*, the pelvis is supported from the negotiations between the right and left sides of torso. The shifting in the torso is required to accommodate to the reaction of the *uke's* motion to maintain support in the upper-body during the activity of the pelvis and lower-body.

One of the most iconic movements from ballet is the *first arabesque*. Appearing in multiple facets of the ballet class and performance, from the luxurious, sweeping *adagio* to the driving *grand allegro*, the *first arabesque* is recognizable by its specific spacial designs created by the arms, legs and shoulders. The placement of the limbs creates an angular shape, though the energy and lightness of the performer brings a weightless, soaring quality to transform a placement of the body into dancing.

When performing a *first arabesque*, the dancer faces directly to his or her intended location in space. For instance, if the *first arabesque* is being performed to the right, the dancer's body would be square to the right side of the stage. The weight of the body would then be supported on the right leg as the left leg extend backward behind the body; both legs are rotated outward in the turnout that is associated with classical ballet. As viewed on Romany Pajdak, a ballerina in the Royal Opera house, the right arm reaches forward in space at the shoulder line (*Insight: Ballet Glossary – Arabesques*). The left arm is lengthened sideways in space, in the trajectory of a second position *ports de bras*.

The judo throw that is akin to the *first arabesque* is the *uchimata*. *Uchimata* is a throw that commonly appears in competitive judo, favored for its swift and explosive results. This throw is easily

adaptable to various footwork patterns and entries depending on the motions of the *tori* and the reactions of the *uke*. When thrown correctly, the *uchimata* is a large sweeping throw that sends the *uke* through the air in a circular pathway, regardless of entry or the direction of the preparatory movement.

The *uchimata* is initiated by the entry step of the *tori*. Using his or her wrists, the *tori* directs the *uke* off-balance as he or she steps to close the space between the bodies, as seen in Appendix D. If the throw is being executed on the right-hand side, it is the left foot that bears the weight of the body and the right that becomes the sweeping leg. The *tori* makes body contact against the *uke* with his or her right side. Maintaining body contact, the *tori* sweeps the *uke*'s inner left thigh with his or her right leg. As the *tori* sweeps, he or she rotates the upper-body towards the left. This rotation redirects the momentum of the *uke*'s movement and generates the torque required to throw him or her.

The *first arabesque* and the *uchimata* individually serve different functions and different aesthetics. A *first arabesque* showcases the dancer, his or her flexibility and line, while the *uchimata* is used as an efficient means to score against an opponent. The *first arabesque* is a very vertical and lifted posture, appearing very proud and light; the *uchimata* is more grounded, the body springing to produce power. Both rely on the same principles in order to be successful within their prospective forms. Each movement clearly utilizes Irmgard Bartenieff's Cross-Lateral connectivity.

Of all of the six patterns of connectivity within the body, Cross-Lateral is the most complex. Within the Cross-Lateral connection, the other five bodily patterns exist. The Cross-Lateral connection organizes the body "from fingertips of one hand through the core and to toes of the opposite foot" (Hackney, 178). The distance between the oppositional sides can be shortened. A proximal Cross-Lateral connection, for instance, may span from the right shoulder to the left hip. The connections are built from the crossing through the midline. Due to this, a Cross-Lateral connection may often manifest as spirals throughout the body which allows three dimensional movement possibilities (Hackney, 178).

When engaging in a *first arabesque*, the Cross-Lateral connection is active throughout the body's center. The torso is the support for the body while the limbs are active. The proximal connection is necessary for the body to achieve the square torso that is found in the *first arabesque*. To maintain the purity of the position within the torso, there must be a spiral forward of the opened shoulder and hip. If the *first arabesque* is executed to the right, the left shoulder and hip must wrap forward to prevent the body from collapsing or twisting as the left leg extends behind the body. Allowing this to happen breaks the line of the *first arabesque*, no longer having the body in an identifiable position from the codified ballet movement vocabulary. The proximal Cross-Lateral connection is clearly visible during the performance of the "Sugar Plum Fairy" variation by the Tuzer Ballet. The ballerina is distinctly connected from her shoulders to the opposing hips, as if there were an X that linked her core (*Sugar Plum Fairy*). By engaging her torso in this connection, her body is opened towards the audience in the presentational expression of classical ballet while actively supporting herself (*Sugar Plum Fairy*).

The proximal connection is required for further support as the body accommodates the extension of the leg. The spine must shift forward in space to allow space for leg to raise. The Cross-Lateral connection engages the core so that the spine lengthens and is protected during the shift and retains the verticality that is attributed to classical ballet. Viewing the "Sugar Plum Fairy" variation, the ballerina is demonstrating this connection as she performs the *first arabesque*. The ballerina's torso is obviously shifted forward so that her extended leg can be raised, but there is lift through her sternum (*Sugar Plum Fairy*). By employing the Cross-Lateral connection within her torso, the ballerina achieves height in the extension of her leg safely and effectively. The support and lift within her torso from the Cross-Lateral connection also provides her with the ethereal aesthetic that is associated with classical ballet (*Sugar Plum Fairy*).

Beyond the torso, the Cross-Lateral connection is necessary for the turnout of the legs. To a non-dancer, the turnout is recognizable in the positioning of the feet. In actuality, the turnout is

initiated at the hip, through the femur bone, down the calf to end at the feet. An image that is given in many of my dance classes is one of barber's pole stripes winding around the legs. The rotation of the legs is a continuous spiral; spirals are possible in the body due to the Cross-Lateral connection. In the *first arabesque*, both the standing leg and the extended leg are rotated outward. Through the Cross-Lateral connection, one is able to maintain the turnout as the body moves through the *first arabesque* into movements. Maintaining the turnout identifies the movements as belonging to classical ballet. The rotation in the legs during each movement is not an action one would naturally incorporate; it distinguishes the ballet dancer from the non-dancers. The unnatural and exclusivity that the rotation implicates is directly linked to ballet's history of elitism and fantasy.

The same use of the Cross-Lateral connection is required for the success of the *uchimata*. Similar to the *first arabesque*, the *uchimata* requires stabilization through the core for mobility in the limbs. The proximal Cross-Lateral connection that allowed for sustainment and lift in the *first arabesque* is responsible for maintaining the organization of the moving torso while throwing the *uchimata*. As the *tori* sweeps his or her leg, the upper-body rotates towards the opposite direction. While the *first arabesque* uses the spiraling of the body to open externally towards the audience, the *uchimata* rotates internally to close any space between the *tori* and the *uke*. The rotation from torso also provides additional torque to more effectively throw the *uke*. As the internal spiral of the upper-body occurs, there is still support through the torso. Viewing Olympic champion, Kosei Inoue perform his right-handed *uchimata*, one can see the rotation of his right shoulder to finish the throw; however, there is no disengagement from the rest of his torso (*Judo-Uchimata Demonstrated by Kosei Inoue (JPN)*). The torso must remain in proper alignment throughout the duration of the throw. Collapsing, twisting or bending results in a failed technique. Success is thus facilitated through the proximal Cross-Lateral connection.

The body's use of this connection allows for the extension of the leg behind the body, the identifying characteristic of the *uchimata*. For this to occur, the pelvis must act as a fulcrum of which the upper-body and the leg become a seesaw. As the upper-body shifts forward in space, the leg sweeps upward. With the proximal Cross-Lateral connection in the torso to prevent the *tori* from diving head first and distorting his or her body. As demonstrated by Kosei Inoue, the *tori* enters with his shoulders and hips aligned over the other (*Judo-Uchimata Demonstrated by Kosei Inoue (JPN)*). The relationship of the torso does not change as he pivots, leans his body away from the *uke* and throws (*Judo-Uchimata Demonstrated by Kosei Inoue (JPN)*). The support through the torso from the Cross-Lateral connection acts as lever to throw the *uke* in a circular pathway through the air with safety and minimal muscular effort.

Perhaps one of the greatest challenges in learning judo from the perspective of a dancer was the lack of turnout. Classical ballet's movements were designed for the stage, to be pleasant to the eye in addition to being functional. Judo's movements were inspired by a more pedestrian quality, with emphasis on natural anatomical positions. The legs and feet rarely turned out; the favored orientation of the lower-body is parallel. When performing a sweeping throw, such as *uchimata*, the sweeping leg rotates internally. The consequence of this action is the leveling of the hips; opening the hips towards the *uke* creates more space, which hinders the success of the throw. The rotating of sweeping leg is also another means of producing more momentum to aid in the throw. In Kosei Inoue's demonstration, the rotation of the leg is visible (*Judo-Uchimata Demonstrated by Kosei Inoue (JPN)*). There is a subtle snap of his hip closing from the internal rotation that propels his *uke* to the ground (*Judo-Uchimata Demonstrated by Kosei Inoue (JPN)*). The Cross-Lateral connection that is needed for the internal rotation of the leg is comparable to that which is required for the balletic turnout. It is the direction of the spiral that differentiates the extended leg as to belonging to ballet or judo.

To gain a deeper understanding of these physical parallels between ballet and judo, I went beyond my daily practice to study the movement vocabulary. I learned the first three sets of the traditional judo *kata*, *Nage No Kata*, which served as inspiration for an original ballet movement study that I created and performed.

I was first exposed to *Nage No Kata* early into my judo training; I was shown clips of the *kata* as instruction in all the facets of judo. I was also told that I would one day, too, learn and perform the *kata* if I ever should want to test for my black belt. Watching the *kata* as a white belt, I knew instinctively that this would be one area of judo that I would enjoy and have an affinity towards. The challenge of *kata* is the finesse of the specificities of motion, space, and time that determine the quality of the performance. In this way, *kata* is remarkably like a piece of choreography. I did not know it at the time, but my background as a dancer is likely the reason I am so drawn to *kata*.

I learned the bare movements of *Nage No Kata* in the role of the *tori* for my *sankyu*, third-degree brown belt, test in the winter of my junior year of college. I have since worked on the nuancing of the details of body positions, motion, and relationship between the *uke* and the *tori*. *Nage No Kata* is the throwing *kata*, divided into five sets constructed of three throws performed to the left and to the right. As part of the black belt test, *Nage No Kata* demonstrates the candidate's ability to throw and fall to prove that he or she is in possession of the skills needed to be at that level. For the purposes of this research, my *uke* and I learned and performed the first three sets of the *kata*. By focusing on the first three sets, my understanding of the movements was far richer.

As I researched and as I learned *Nage No Kata*, I began to develop my ballet movement study. I was interested initially at creating ballet's equivalent to *Nage No Kata*. Both ballet and judo have distinct hierarchies within their training systems. Judo players are ranked, which is notated by the color of one's belt. The skills necessary for promotion vary from *dojo* to *dojo*; the color of belts are even apt

to differ between the schools. These variations are minimized at the upper-level; there is a formal testing for the black belts that must be processed through the official judo organizations.

In ballet, the placement of the students into higher level classes and exposure to more advanced works is to the discretion of the teacher. There is not one particular solo or variation that all must learn, perform and are graded upon in order to achieve milestones, such as pointe shoes, dancing within a department or becoming a professional. The variations that appear in classical ballets such as *Sleeping Beauty* or *Swan Lake*, have traditions within their choreography, but these are changeable to meet the needs of the dancer and the demands of the audience.

It was important to my investigation that my choreographed work be a duet. Classical ballet is performed as an individual or with others in a duet, trio or group. However, judo cannot be done without a partner. In judo, whether in contest or *kata*, the *uke* and the *tori* are always facing one another; close contact is required for the throws to occur. When creating “Ballet No Kata”, my initial inclination was to establish the same spacial relationship between the dancing bodies. Yet, while partnered dancers may be in an intimate proximity to one another, rarely do they stand face to face. Such a stance would not be consistent with classical ballet’s presentation of the body to the audience. As I created “Ballet No Kata”, I was also interested in how two dancing bodies could be in an established relationship without being physically connected. Relationship is critical in both ballet and judo; there must be trust, synchronization and understanding between the bodies no matter their orientation in space.

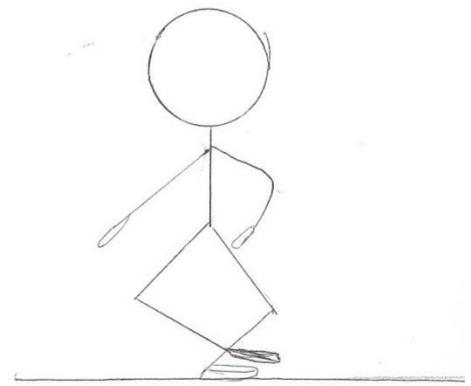
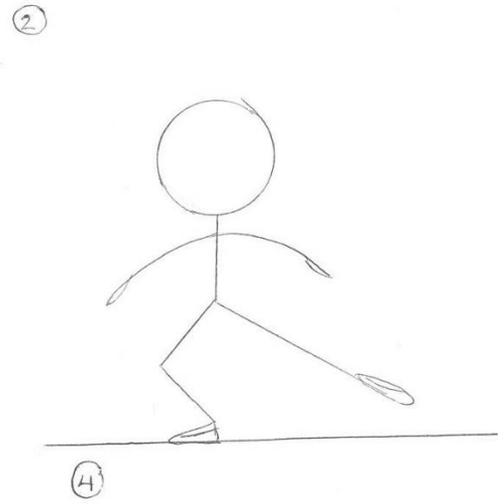
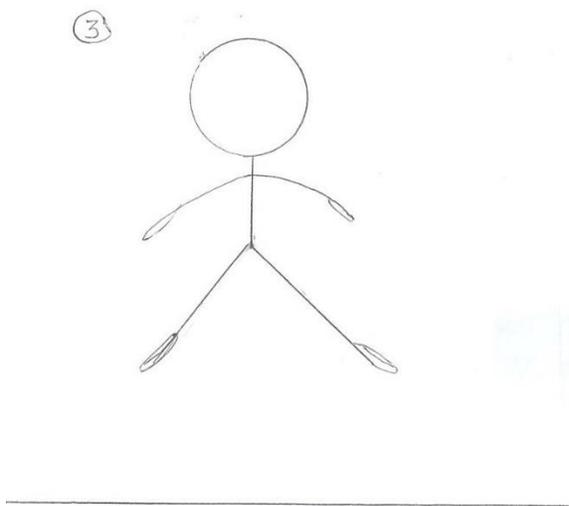
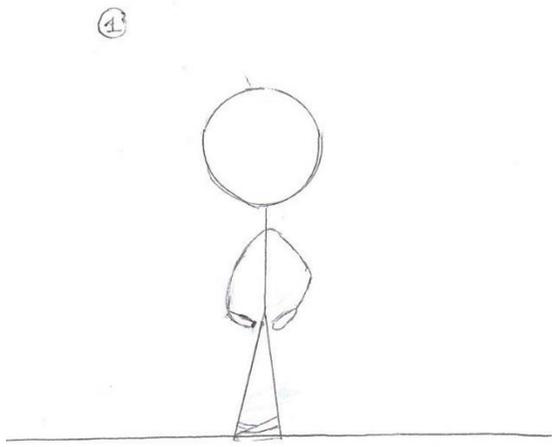
I was also interested in constructing my ballet movement study to parallel the structure of *Nage No Kata*. Each set of *Nage No Kata* is made up of specific style of throws necessary for proficiency at a high skill level: the first set is made up of hand techniques, followed by hip techniques, foot techniques, sacrifice techniques and side sacrifice techniques. I then had to determine what skills were vital when performing classical ballet. Ballet has a wide movement vocabulary, yet within nearly every

ballet sequence consists presentation of the dancer to the audience, turning, and jumping. With this outline of skills to incorporate, I began to create “Ballet No Kata”.

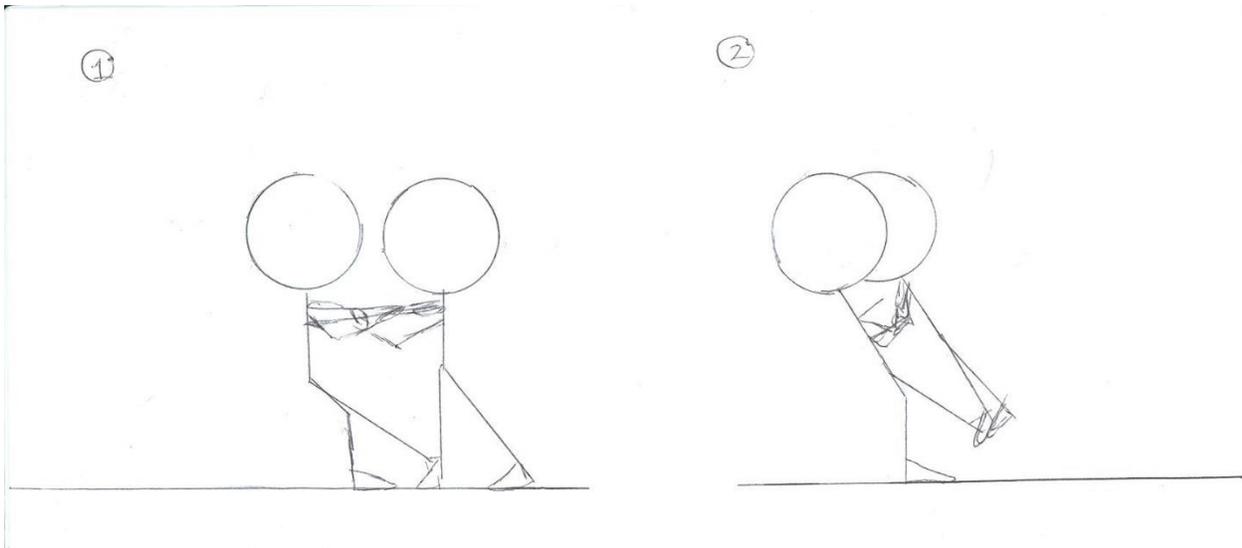
With such a strong inspiration for the layout, my challenge was then to create “Ballet No Kata” as a true dance. Though not intended as a finished performance piece, “Ballet No Kata” still needed the fluid refinement that is associated with dance. *Nage No Kata*, when performed accurately does have a rhythm and flow of movement. However, there are distinct moments of pause as the *tori* and *uke* transition between throws; the *uke* must be separated from the *tori* to stand up from the previous fall. In ballet, the transitions may not be the focal point of the performance, but those steps must be attended to with the same amount of attention as the full-bodied movements. The dance is linked, each movement seamlessly leading into the next. During our rehearsals, this is something that my partner and I spent much time on in preparation for the performance to clearly embody that to our audience.

During the course of this research, both the analysis and the performance, I was able to move beyond the expression of a personal journey to show the interdisciplinary link between practices. There is a lack of connection between the world of dance, and the other physical disciplines that fall under the dichotomy of sport. By analyzing the movements in the ballet vocabulary and the judo vocabulary and finding parallels, I hope to present greater acknowledgement that these two worlds are closely related. Moreover, movers of any kind are informed from their lifetime of physical work. When parallels are made between past and current experiences, the information can be drawn upon to supplement growth.

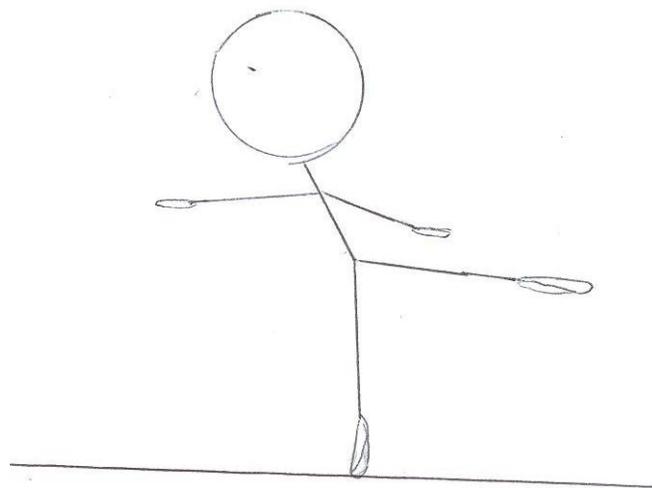
Appendix A:



Appendix B:

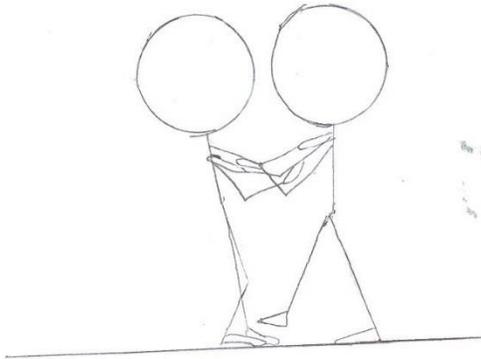


Appendix C:

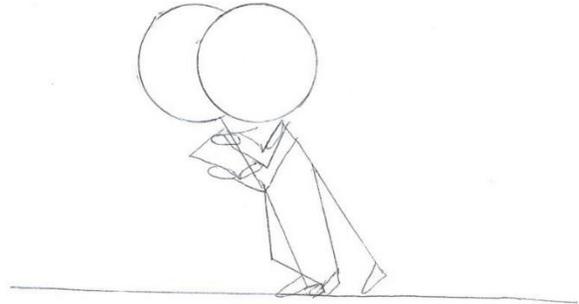


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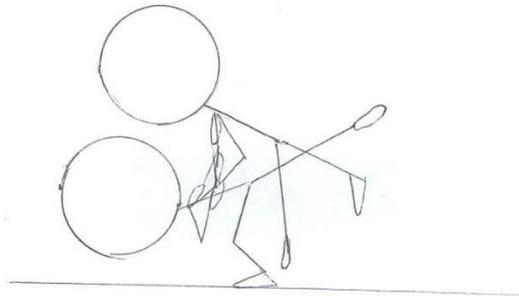
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## Glossary of Ballet Terms:

- *Adagio* – slower, more sustained balletic phrase
- *Arabesque* – a ballet step in which the weight is supported on one leg and the other leg is extended behind the body
- *Cou-De-Pied* – the position of when the foot touches the opposite ankle
- *Degegee* – a ballet step in which the foot brushes just off of the floor
- *Fifth Position* – for the feet, when the feet are folded together, heel to toe
- *First Arabesque* – a specific form of arabesque in which the shoulders and hips are square, the body is opened towards the audience with the opposite arm and leg are extended.
- *Grand Allegro* – full bodied, virtuosic balletic phrase
- *Jete* – a ballet jump that shifts vertically to transfer the weight from one foot to the other
- *Pas de Deux* - a ballet duet between two people, typically the leading man and woman
- *Petite Allegro* – faster, balletic phrase
- *Plié* – a ballet step that is the external rotation of the legs while release downwards to a bent leg and returns to straight legs; plie is used to prepare and transition between larger movements.
- *Ports-de-Bras* – carriage of the arms
- *Second Position* – for the feet, the position in which the heels face one another with a space between the other; for the arms, the rounded arm to the side
- *Tendu* - a ballet step in which the foot articulates from flat to pointed, the toes remaining on the floor

## Glossary of Judo Terms:

- *Ashi Waza* – foot sweeping techniques
- *Gi* – judo suit
- *Jujutsu* – Japanese martial art that inspired the creation of judo
- *Kata* – forms; codified sequences of judo movements
- *Kodokan* – the official judo head quarters
  - *Nage No Kata* – the throwing *kata* made up of five sets of three throws; throwing and falling from *Nage No Kata* is required to earn one's first and second degree black belts.
- *Okuri Ashi Harai* – a judo foot sweep in which the *tori* sweeps the *uke*'s feet together; the first throw in the third set of *Nage No Kata*
- *Sankyu* – third degree brown, the lowest degree of brown belt
- *Seiryoku zenyo, jita kyoei* – “Maximum efficiency with minimal effort, for the good of all people”; the philosophy behind judo.
- *Tori* – the person who is performing the judo technique
- *Uchimata* – a judo throw in which the *tori* sweeps the inner thigh of the *uke*; the last throw in the third set of *Nage No Kata*
- *Uke* – the receiver of the judo technique
- *Waza* – technique

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