
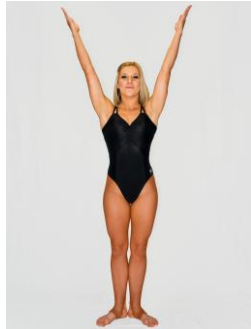



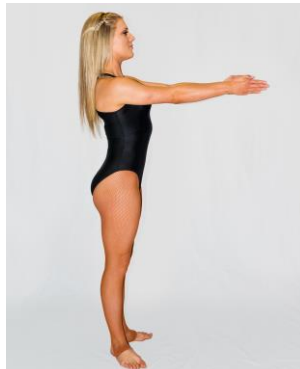

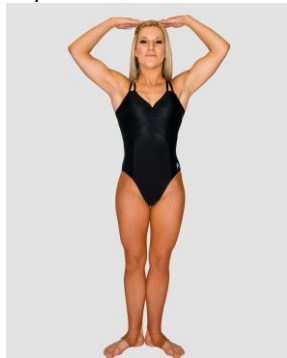
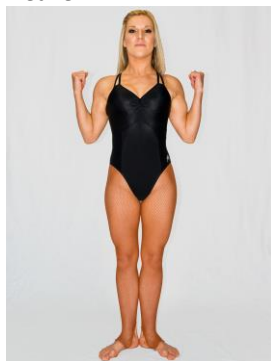
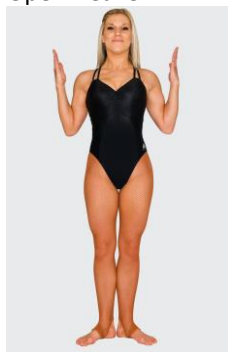

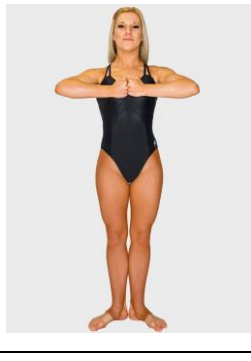

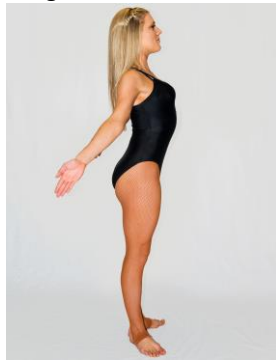

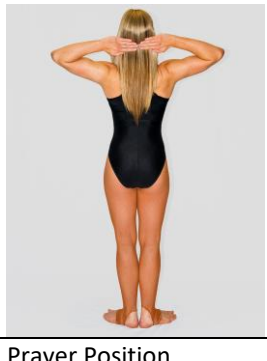
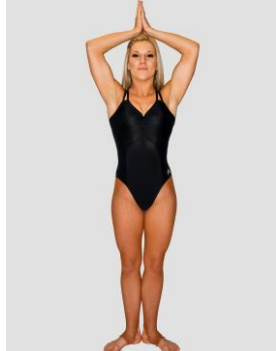
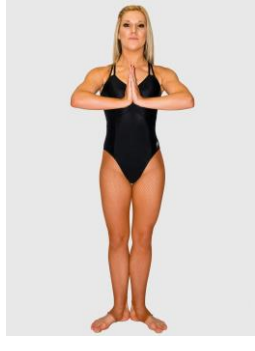
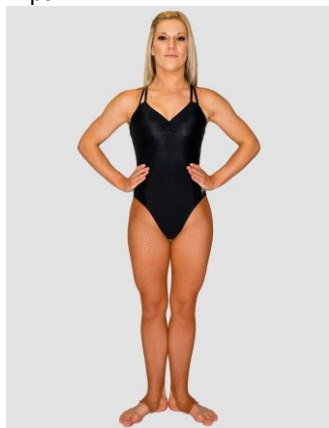
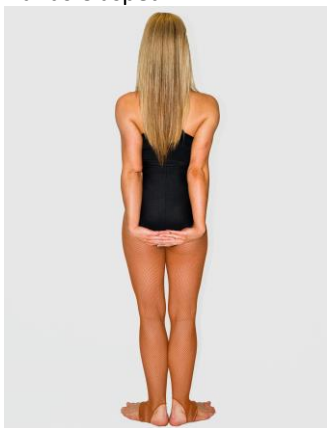

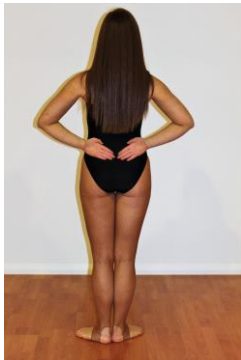
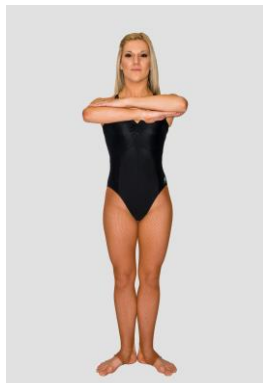
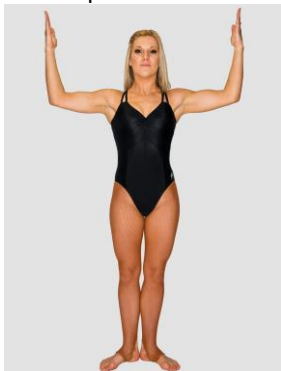


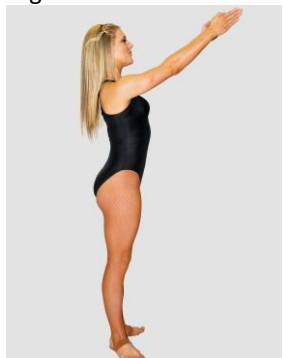
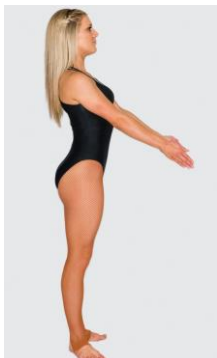




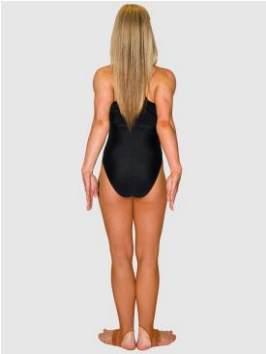
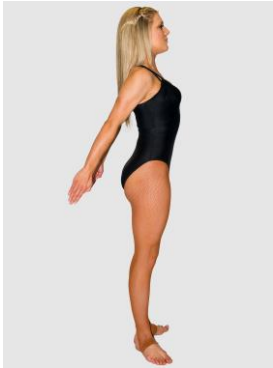
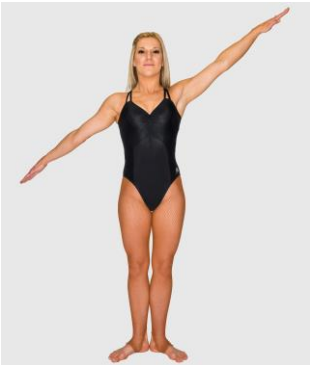
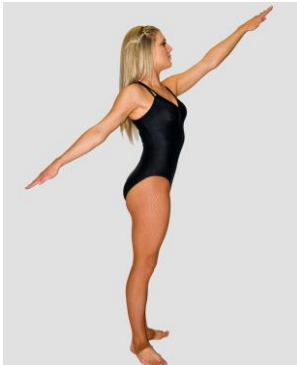




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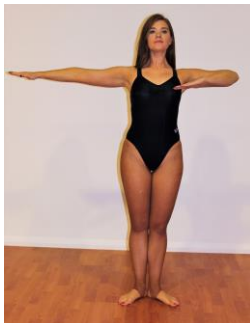
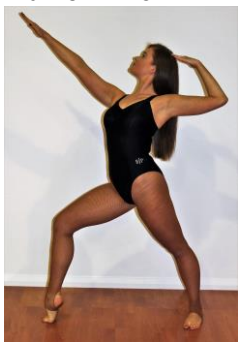

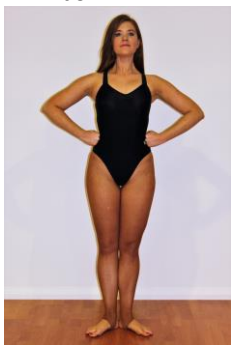
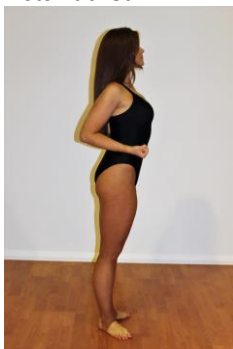


EXERCISE ARM POSITIONS

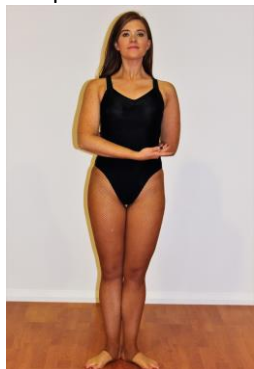
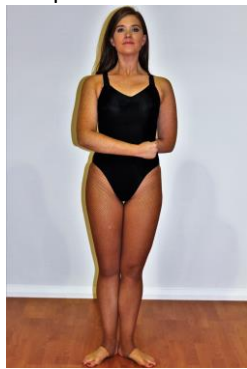
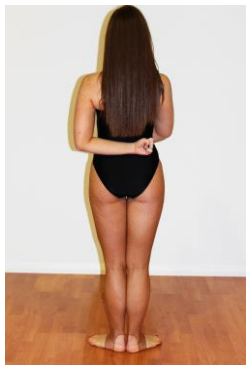
Yard 	<p>Arms stretched sideways at shoulder level, palms down. Arms parallel to floor.</p>	Oblique 	<p>Arms stretched sideways and diagonally upwards, palms up. The V is 60 degrees. Arms up the inclines to take the position. Recover sideways.</p>
Flight 	<p>Arms stretched sideways, fingertips level with top of head. Palms down. The V is 120 degrees.</p>	Reverse Oblique 	<p>Arms stretched sideways and diagonally downwards, palms down. Hands are in line with body.</p>
Upward Stretch 	<p>Arms stretched upwards, parallel, shoulder width apart, palms in. Shoulders down. Do not arch back. Arms up front to take position. Recover sideways.</p>	Reach 	<p>Arms stretched forward at shoulder level, parallel and palms in.</p>
Across Bend 	<p>Taken from the yard position, bend elbows until fingers touch chest. Fingertips do not touch. Do not move upper arms. Forearms slope downwards slightly from elbow to fingers.</p>	Top Stand 	<p>Fingertips touching on top of the head, elbows out. Palms down.</p>

Heave 	<p>With fists clenched, pull elbows down into waist, forearms vertical, palms facing sides of shoulders. Do not let wrists bend. Shoulders down. Arms up front to take position. Recover sideways.</p>	Open Heave 	<p>As heave but with hands not clenched, fingers pointing up.</p>
Dance Heave 	<p>As heave but fists in front of shoulders, palms front.</p>	First Corrective 	<p>Taken from the yard position, bend elbows and touch fists together on centre of chest, palms facing body, elbows out.</p>
Drag 	<p>Arms pulled down and back, palms facing out. This pull should be felt in the muscles around the shoulders and shoulder blades.</p>	Drag 	<p>Side view of Drag</p>
Neck Rest 	<p>With fingertips touching, press back of neck against hands, elbows out. Head erect. Do not let wrists bend. There should be a straight line along forearms and hands, from elbow to elbow.</p>	Neck Rest 	<p>Back view Neck Rest</p>
Adoration 	<p>Press palms together on crown of head, fingers pointing up, elbows out.</p>	Prayer Position 	<p>Press palms together in front of chest, elbows out, fingers pointing up, with heels of hands and elbows level with shoulders – i.e. forearms parallel to floor.</p>

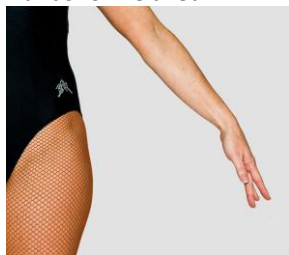
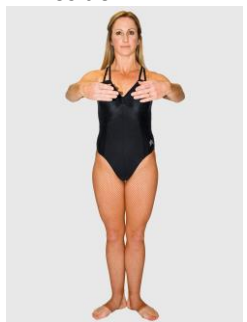
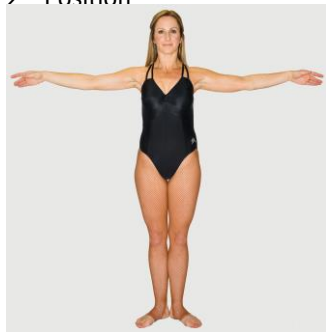
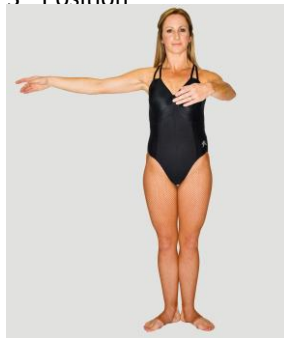
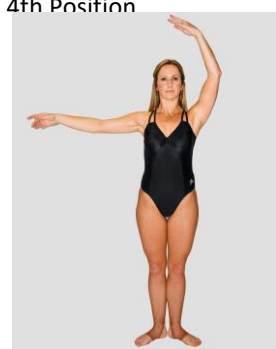
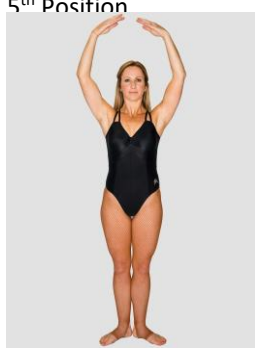
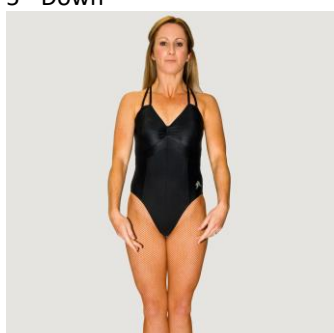
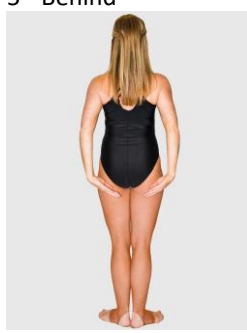
Hips Firm 	Grasp waist, fingers in front, thumbs at the back, elbows out, fingers pointing diagonally up towards centre of chest.	Hands Clasped 	Interlock fingers behind back and pull hands downwards until elbows are straight. Back straight, shoulders back and down. If stated "hands loosely clasped" then fingers are not interlocked, just cross one palm over the other and lock thumbs. Hands are like this for the "stand at ease" position.
Hands on Hips 	Place heel of hands on sides of hips, hands flat on body, fingers pointing down, elbows out.	Diamond Arms 	Place back of hands on small of back, fingers pointing diagonally down, elbows out. Arms form a diamond shape.
Genie 	Place one forearm over the other, fingertips to opposite elbow, arms level with shoulders. This position can also be taken overhead or behind the back. Previously referred to as "Arms folded in front of body." "Arms folded on chest" means arms crossed, resting on body in a natural, casual way (for dance/warm up).	Arms Squared 	From yard, bend elbows and lift hands, palms in, fingers pointing to the ceiling. Upper arms are horizontal, forearms are vertical. Arms squared in front of body is the same position, arms in a right angle, but in front of body, elbows in line with shoulders.
Hands Masked Elbows Out 	Place one hand over the other, fingertips to opposite wrist.	Hands Masked Elbows In 	Place one hand over the other, both hands pointing in the same direction. (note: hands need not mask each other fully but can be slightly crossed so that the position is comfortable).
High Reach 	Arms as reach but fingertips level with top of head. Palms in.	Low Reach 	Arms as reach but fingertips level with hips. Palms in.

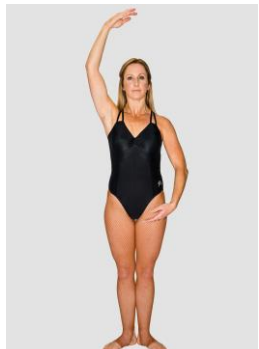
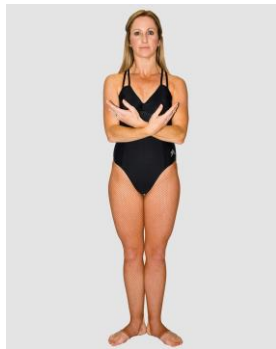
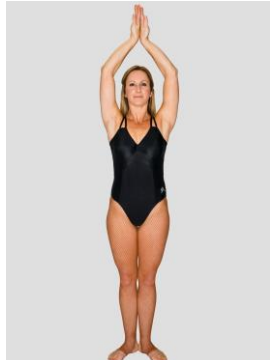
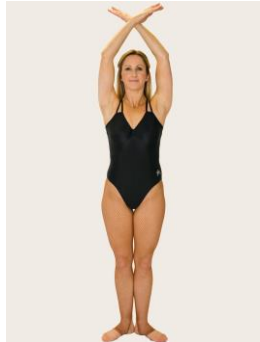
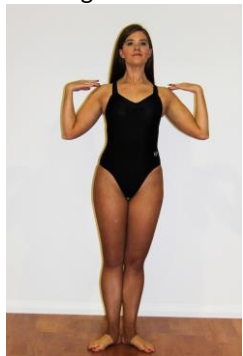

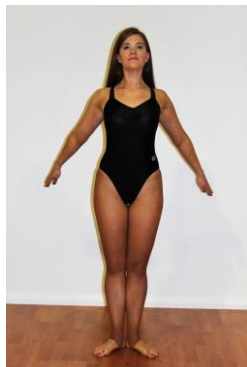
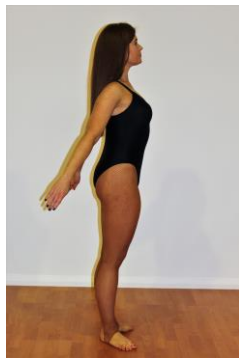


<p>Wide Reach</p> 	<p>Arms as reach but fingertips pointing to the inclines. (Can be Low Wide Reach or High Wide Reach.)</p>	<p>Low Reach Palms Down</p> 	
<p>Arms Pulled Through</p> 	<p>Arms as low reach but behind body, palms in. Arms must be parallel (this is a different position to oblique down, pulled back). Do not lean forward.</p>	<p>Arms Pulled Through</p> 	<p>Side view Arms Pulled Through</p>
<p>Diagonal Arms - Side</p> 	<p>Arms stretched sideways, one arm diagonally up at 45 degrees and the other arm diagonally down at 45 degrees. Palms down.</p>	<p>Diagonal Arms - Forward</p> 	<p>Arms stretched forward and back, one arm diagonally up at 45 degrees and the other arm diagonally down at 45 degrees. Palms down.</p>
<p>Stop Signs</p> 	<p>Wrists flexed: Bend the hands back at 90 degrees with fingers together.</p>	<p>Wrists dropped</p> 	<p>Bend the hand forward at about 45 degrees with soft fingers.</p>
<p>Jazz Hands</p> 	<p>Stretch the fingers to their full extension and spread as widely as possible.</p>	<p>Fists clenched</p> 	<p>Close fists with thumbs either tucked inside fists or resting alongside fists.</p>

W Arms 	Arms squared at sides, wrists flexed, but drop elbows so that hands are level with shoulders.	Arrow 	The leading arm at yard, the other arm at across bend.
Warrior Arms 	The leading arm at yard, the other arm at top stand. So, Warrior Arms L, means L at yard, R top stand. (This picture is just one example of warrior arms. It could be done standing at attention or in floor drill etc.)	Major Fold 	Front arm folded, fingertips touching opposite shoulder, arm parallel to floor, palm down. Back arm folded behind small of back, palm out. Major Fold Left means L behind back and R in front (because we usually twist L in this position).
Egyptian 	Arms squared at sides, wrists flexed, the leading arm pointing up (palm up), the other arm pointing down (palm down).	Flag 	The leading arm straight, the other arm bent, fingertips tucked under elbow of leading arm. Make a square shape with the bent arm. Palms front if arms overhead, palms down if arms at reach.
Akimbo 	Fists to waist, elbows out, palms facing the back.	Fists Tucked 	Fists beside waist, elbows pulled back, palms up.
Headrest 	Arms sideways to hands beside ears, wrists flexed, fingers pointing up, elbows out.	Dance Hands: Hands beside body, wrists flexed, palms down, fingers pointing forward, elbows relaxed. 	Prim Hands: Hands flat on top of thighs, fingers pointing in, thumbs back, palms down, elbows out. 


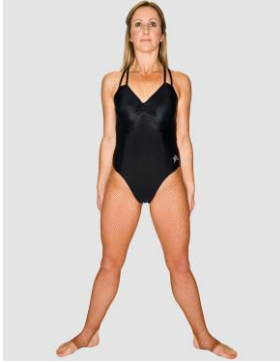





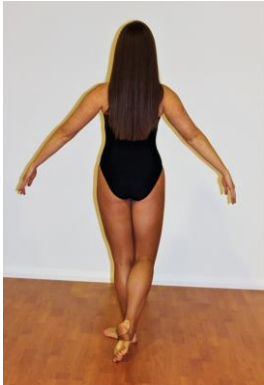


Wrap Arms 	Wrap one arm in front of waist and the other behind small of back. In relaxed the palms will be facing up. In dance or warm up, fists are usually clenched, palms facing the back, or wrists flexed, fingers pointing up. Wrap arms L means L behind, R in front (because we usually twist L in this position).	Wrap Fists 	
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RELAXED ARM POSITIONS






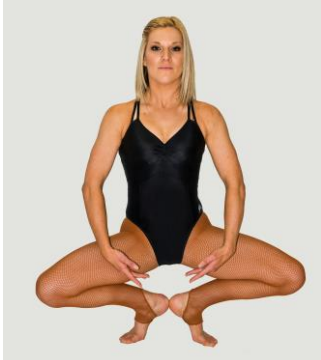
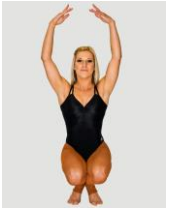

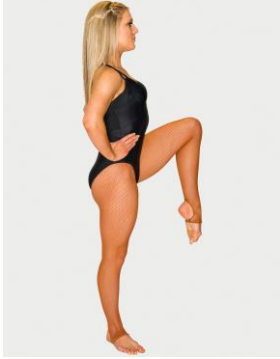


Hands for Relaxed: 	Hands are soft and rounded, index finger slightly raised and middle finger slightly lowered.	1st Position 	Arms as 5 th but at reach height. This position is also called Soft Reach.
2nd Position 	Arms as yard but elbows rounded, palms front and arms slightly rotated inwards. This position is also called Soft Yard.	3rd Position 	One arm at 1 st and the other at 2 nd .
4th Position 	One arm at 2 nd and the other at 5 th .	5th Position 	Arms overhead, palms in, elbows rounded, arms slightly rotated inwards. Fingertips are level with nose.
5th Down 	As 5 th but arms low in front of body, fingers just in front of legs.	5th Behind 	As 5 th but behind back, fingers just behind top of legs.





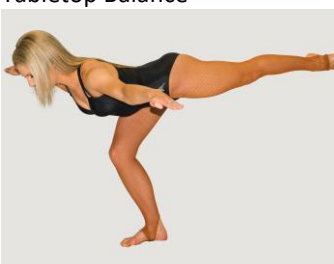
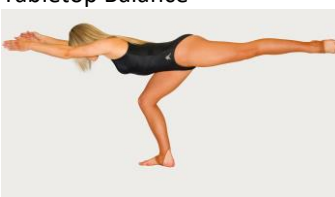




<p>Half 5th</p> 	<p>Used to describe when only one arm is at 5th. (The other may be at oblique down, behind back, touching the shoulder etc.) When the position reads Half 5th Down, the bottom hand should be in front of the leg, not crossed over to the centre of the body.</p>	<p>Cross Arms on Chest</p> 	<p>With elbows bent, cross arms at the wrists in front of chest, not touching the body, palms facing body but slightly upturned.</p>
<p>Touch Back of Wrists</p> 	<p>Touch the back of the wrists gently with elbows relaxed and soft hands. Fingers are not touching.</p>	<p>Arms Crossed Overhead</p> 	<p>Cross arms at the wrists overhead with soft hands.</p>
<p>Floating Heave</p> 	<p>Arms sideways to hands softly touching (or towards) shoulders, with elbows out. Elbows point diagonally down.</p>	<p>Curtsey</p> 	<p>Arms softly at reverse oblique. This is a demi-plie in 4th where the back foot is on the ball and the body leans forward slightly with a straight back.</p>
<p>Acute</p> 	<p>Reverse Oblique, arms pulled back slightly, soft hands if in relaxed, palms down unless otherwise specified. (Previously called Oblique Down Pulled Back)</p>	<p>Acute</p> 	<p>Acute – side view</p>
<p>Diagonal Reach</p> 	<p>Arms at high reach and low reach, palms down.</p>	<p>Half Diagonal Reach</p> 	<p>Arms at high reach and reach, palms down.</p>

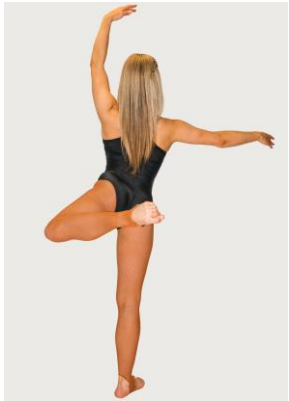
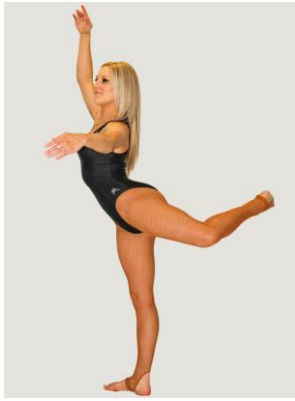




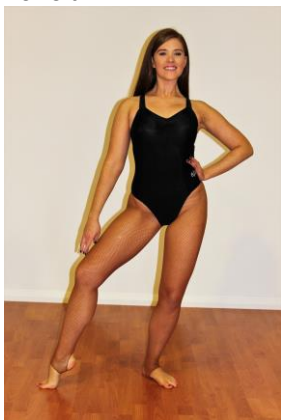
LEG POSITIONS

<p>Attention (or 1st position)</p> 	<p>Stand heels together, toes turned out between 60 degrees. Hands at sides, abdominals muscles and buttocks tucked in. Head erect.</p>	<p>Astride (or 2nd position)</p> 	<p>As 1st but with feet apart so that heels are in line with shoulders.</p> <p>Stand at Ease: astride with hands loosely clasped behind back, elbows relaxed. (A resting position between routines).</p>
<p>3rd position</p> 	<p>As 1st but with one foot slightly forward, the heel of this foot touching half way along the length of the other foot.</p>	<p>4th position</p> 	<p>As 3rd but with one foot in front of the other, each heel in line with the toes of the opposite big toe. The length of the step is about 1 foot (30cm).</p>
<p>1st repose</p> 	<p>From 1st, relax one knee, sliding the foot back 3cm, allowing the heel to come just off the floor. The inside of the ankle is touching the heel of the supporting leg.</p> <p>1st repose with "Marilyn knee" means to bring the knee of the bent leg across to point to the opposite incline. (Like Marilyn Monroe)</p>		<p>4th position side view</p>
<p>2nd Repose</p> 	<p>Place one foot behind the heel of the supporting leg, on ball, knee of working leg is relaxed and turned out slightly.</p>	<p>3rd Repose</p> 	<p>Place one foot behind the heel of the supporting leg, with toes pointed (without sickling the foot), knee of working leg is relaxed and turned out slightly.</p>
<p>Front toe point</p> 	<p>Slide one foot forward and extend foot until toes are just touching floor. The leg is turned out from the hip and the heel is lifted so that the foot does not sickle. All weight is on the supporting leg.</p>	<p>Side toe point</p> 	<p>Slide one foot sideways and extend foot until toes are just touching floor. Turn the leg out from the hip so that the knee is on top. Hips must face front. All weight is on supporting leg.</p>

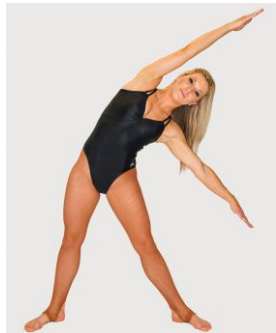


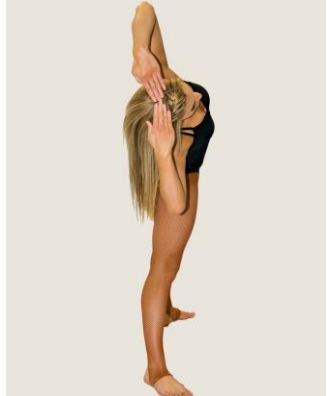



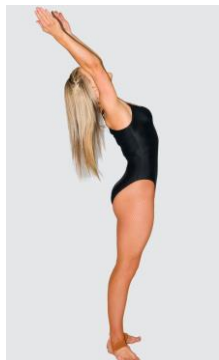
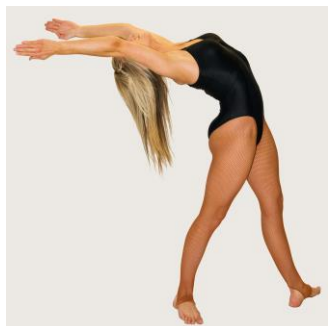
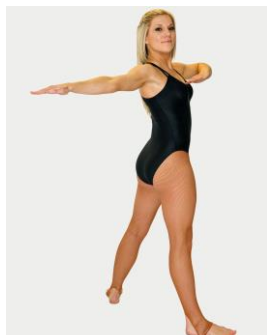
<p>Toe Stand (<i>releve</i>)</p>	<p>Rise on toes with straight legs either in 1st, 2nd, or 4th. (In a toe stand in 1st position, keep the heels together).</p> <p>In 1st</p> <p>In 4th</p> <p>In 2nd</p>	<p>Rear toe point</p>	<p>Slide one foot backwards and extend foot until side of big toe is just touching floor. Turn the leg out from the hip. Hips must face the front. All weight is on the supporting leg. The heel is pushed down so that the foot does not sickle.</p> <p>Back view.</p>
<p>Crouch Sit</p>	<p>With heels together, place hands flat on floor, shoulder width apart in front of feet. Knees together, head in line with body. If unable to place hands flat on floor then touch floor with fingertips to keep balance.</p>	<p>Lunge</p>	<p>Step forward bending front knee over foot. Push chest over knee and keep back straight. Front foot is turned out 30 degrees. Back foot is turned out 90 degrees. There should be a straight line from the back of the neck to the back heel. Head is erect unless specified to stay in line with body.</p> <p>Lunge at reach</p>
<p>Reverse Lunge</p>	<p>This is a lunge where the back leg is bent and the front leg is straight. Body upright. Both feet flat in 4th position (unless specified that front foot is pointed).</p>	<p>Side Lunge</p>	<p>Facing front, step astride with foot turned out 90 degrees so that the toes are pointing the way that you are lunging, and bend knee. Hips stay to the front.</p>

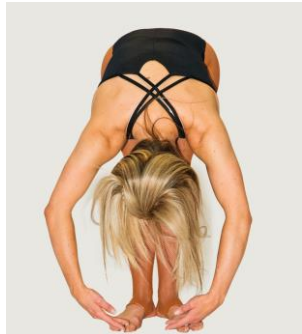
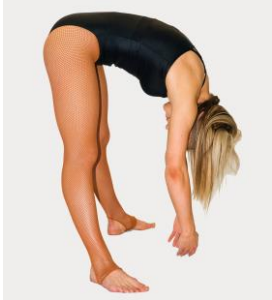
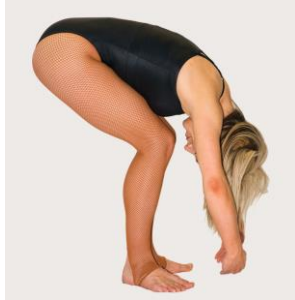
Demi Lunge 	A small lunge forwards or sideways with working heel raised. When lifting the heel in a lunge, push the instep over the big toe to avoid sickling the foot.	Twisting lunge 	Raise front heel and push into instep, twisting body towards back leg. Note back arm and leg are parallel. Twist at the waist so that hips stay facing the direction of the lunge.
Demi plie 	Bend the knees, pushing the knees over the feet but keeping heels pressed firmly on the floor. Back straight. Can be done either in 1 st , 2 nd , 3 rd or 4 th .	Full plie 	Passing through a demi-plie, continue to bend knees to the full extent, allowing heels to come off the floor only as much as necessary. Back straight. (NB: heels do not lift in 2 nd).
Half Spring Sit 	From toe stand, heels together, bend knees over feet. Back straight. Can be done in 1 st or 4 th position. In a half spring sit, the thighs are at 45 degrees.	Full Spring Sit 	In a full spring sit, the thighs are parallel to the floor. Do not lift heels more than is necessary. Can also be done with knees together. 
Crossing Step/First Balance 	Lift one leg with knee bent so that knee is level with hip. Thigh is horizontal and shin is vertical, toe pointing to the floor.	High Crossing Step 	A crossing step with the knee lifted so that it is higher than hip, with shin still vertical.
High Wide Crossing Step 	This is a crossing step with the knee turned out, bending the knee about 45 degrees. It is like an attitude but in front rather than behind. The knee is in line with the hip and the toe in line with the spine. The knee is slightly higher than the toe.	Front Leg Lift/2nd Balance 	Passing through a front toe point, raise the leg forward straight, keeping supporting leg straight and body upright. Lower the leg with control to its original position.

<p>Corner Kick</p> 	<p>Passing through a toe point to the incline, raise the leg up the incline straight, keeping supporting leg straight and body upright. Lower the leg with control to its original position.</p>	<p>Side Leg Lift/3rd Balance</p> 	<p>Passing through a side toe point, raise the leg sideways straight, keeping supporting leg straight and body upright. The knee is on top. Do not rotate hips. Lower the leg with control to its original position.</p> <p>Also called 3rd balance when held.</p>
<p>Upright Balance</p> 	<p>Passing through a rear toe point, raise the leg backwards, straight, keeping supporting leg straight and body upright. Do not rotate hips. Lower the leg with control to its original position.</p> <p>Also called Arabesque or rear leg lift.</p>	<p>Long Line Balance</p> 	<p>This is a rear leg lift where the body leans forward parallel to the floor, usually done over 2 counts. The rear leg may be lifted high. In an upright balance (or arabesque), the body does not lean forward.</p>
<p>Tabletop Balance</p> 	<p>This is like a long line balance but forming a straight line from the head to the back foot, parallel to the floor. It is usually but not always done on a bent supporting leg with hands beside body.</p>	<p>Tabletop Balance</p> 	<p>Side view Tabletop at Upward Stretch</p>
<p>Triangle</p> 	<p>Bring one foot beside calf of supporting leg, knee pointing forward.</p> <p>Triangle with "Marilyn knee" means to bring the knee of the bent leg across to point to the opposite incline.</p>	<p>Side Triangle – in front</p> 	<p>Bring toes of working foot onto shin of supporting leg, knee turned out (knee pointing to the side).</p>
<p>Side Triangle – on side</p> 	<p>Bring toes of working foot beside calf of supporting leg.</p>	<p>Side Triangle – behind</p> 	<p>Bring toes of working foot behind calf of supporting leg.</p>

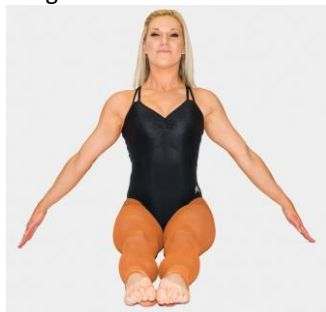
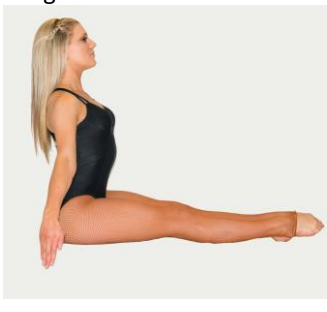


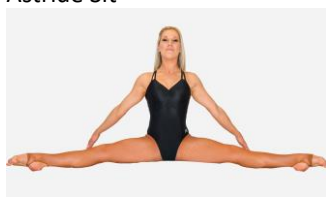
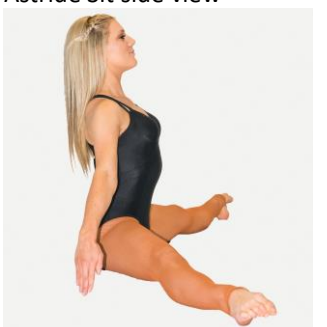

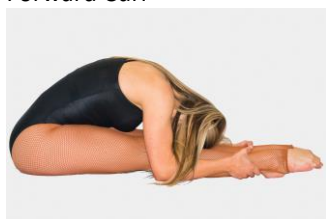
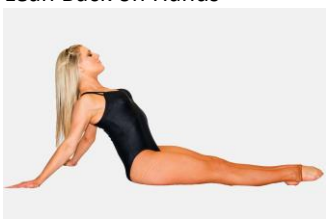
<p>Attitude</p> 	<p>As an arabesque but bend the raised leg about 45 degrees. The leg should be parallel to the floor, the knee behind the hip and the toe in line with the spine. The toe is slightly higher than the knee.</p>	<p>Attitude</p> 	<p>Side view Attitude</p>
<p>Diagonal Balance</p> 	<p>Balance on supporting leg, raising other leg diagonally low at the side. Raised leg is turned out slightly. Lean body to supporting leg side, raise arms at sides in a diagonal, the higher arm in the direction of the lean, the lower arm parallel to raised leg.</p>	<p>3 Point Balance</p> 	<p>Balance on one leg with bent supporting knee, raise other leg behind, knee bent and turned out slightly. Body is upright.</p>
<p>Push hips</p> 	<p>When pushing hips from side to side in the dance, allow the knees to relax.</p>	<p>Side Stance</p> 	<p>Step forward in 4th position with front foot turned in so that hips face the side and upper body is twisted to the front. May be done with bent or straight knees, with the back foot flat or on ball – as specified in syllabus.</p>
<p>Box Sit</p> 	<p>Feet astride, relax knees, take weight on one leg and sit into that hip, other foot on ball with knee turned out. Hips front.</p>	<p>Star Pose</p> 	<p>Feet astride, arms oblique with jazz hands.</p>



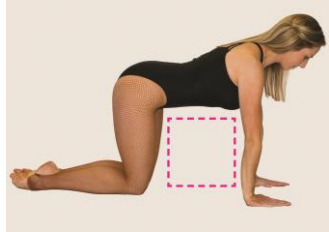
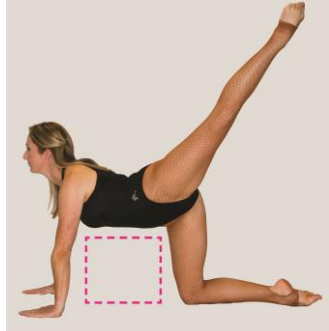
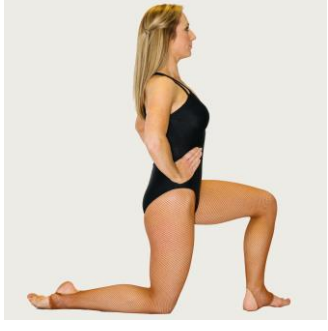
STANDING BODY POSITIONS


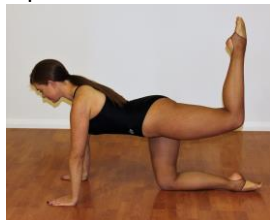







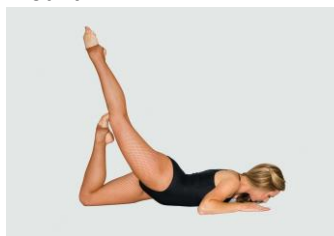
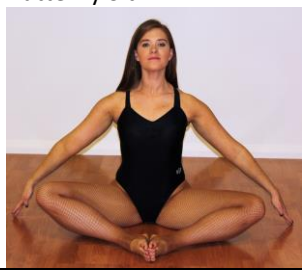


<p>Half Lateral or 1st Sideways bend</p> 	<p>A small lateral bend, only bending halfway to 45 degrees.</p>	<p>Lateral Bend or 2nd Sideways Bend</p> 	<p>Bend sideways from the waist. Hips must not move sideways. Ensure that hips and shoulders do not rotate. Keep the head centred between the arms. (The best way to practice is against a wall).</p>
<p>3rd Sideways Bend</p> 	<p>This is a full lateral bend, at astride, with one knee bent deeply, knee over toe, taken from the yard position. Lateral over the bent leg until bottom hand touches the floor and top hand points to the ceiling. Arms form a vertical line, from fingertip to fingertip. The bottom arm is behind the bent leg. Hips and shoulders face the front.</p>		<p>Side view Lateral Bend</p>
<p>Trunk Forward Bend</p> 	<p>Bend forward from the hips at 90 degrees to the legs with a straight back, pushing hips backwards. Head in line with body.</p>	<p>Trunk Forward Bend</p> 	<p>Front view of Trunk Forward Bend at Yard</p>
<p>Touch Toes</p> 	<p>Take body forward and touch floor just outside little toes. Head in line with body.</p>	<p>Chest Arch</p> 	<p>Slight lean back from sternum, arching upper body and keeping head (and arms if written) in line with body.</p>
<p>Bend Back</p> 	<p>Bend back from the waist, pushing hips forward, arching the spine and dropping head back.</p>	<p>Twist</p> 	<p>Twist the upper body only from the waist, keeping hips still.</p>



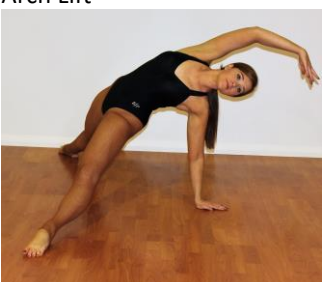
<p>Relaxed Drop</p> 	<p>Bend forward at the hips, with knees slightly relaxed, curving the spine so that the body is close to the legs, head dropped forward, neck muscles relaxed. Do not bend knees deeply – but, rather, hang body forward from the hips.</p>	 <p>Relaxed drop at Astride</p>	 <p>Relaxed drop side view</p>
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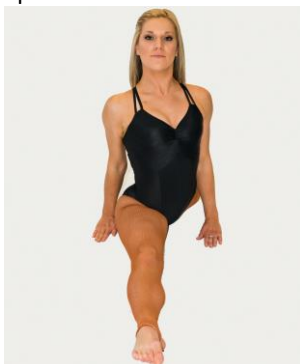
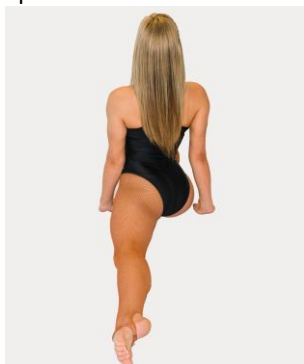
FLOOR DRILL POSITIONS

<p>Long Sit</p> 	<p>Sit with legs straight in front of body, toes pointed and ankles pressed firmly together. Arms at oblique down, fingertips touching (but not leaning on) the floor. Back straight.</p>	<p>Long Sit</p> 	<p>Side view Long Sit</p>
<p>Tailor Sit</p> 	<p>As long sit but with knees bent and legs crossed, knees pushed down towards floor. If it is important to the choreography, it will be specified which leg is on top. Otherwise use either leg (and change legs often to stretch both glutes).</p>	<p>Forward Fold</p> 	<p>Lean forward to touch tops of feet with a straight back, arms straight. (Either at long sit or astride sit).</p>
<p>Astride Sit</p> 	<p>As long sit but with legs apart wide (or 90 degrees if specified). Do not lean forward. (Practice against a wall). Roll legs outwards, little toes towards the floor.</p>	<p>Astride Sit side view</p> 	<p>Forward fold at astride</p>  <p>Legs must be turned out, little toes towards floor, not big toes. Head in line with body.</p>
<p>Forward Curl</p> 	<p>Grasp ankles (thumbs on top and fingers underneath) and curve body forward pulling forehead towards legs (knees or shins depending upon body length). Bend elbows if necessary and tuck forearms in onto sides of legs. This should stretch the hamstrings.</p>	<p>Lean Back on Hands</p> 	<p>Move arms back 45 degrees (fingers pointing to inclines) and take weight on hands, flat. Back straight. Head in line with body.</p>



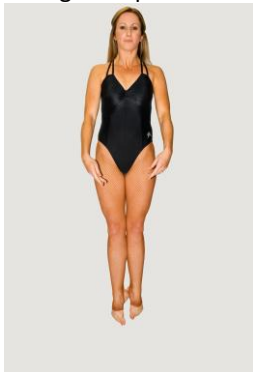

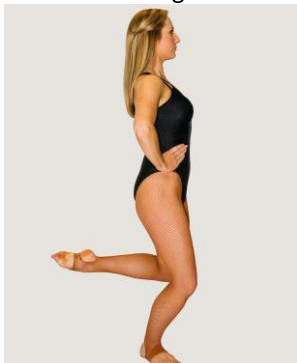
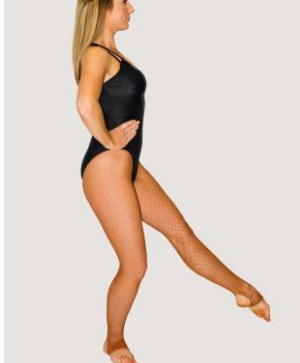
Body Raise 	<p>From lean back on hands, lift bottom off floor to achieve a straight line from shoulders to toes. Head in line with body.</p>	Harbour Bridge 	<p>As body raise but with bent knees (and flat feet) so that arms and shins are vertical and there is a horizontal line from shoulders to knees.</p>
Prop on Elbows 	<p>From long sit, bring hands beside hips, forearms on floor. Back straight, head in line with body.</p>	Lie on Back 	<p>Hands flat on floor beside body. Push small of back towards floor. Lift chin so that head is in line with body.</p>
Leg Raise on Back 90 degrees 	<p>Lift leg straight to toes pointing to ceiling, keeping small of back pushed down towards floor and hands pressed firmly on floor.</p>		<p>Leg Raise on Back - Unrestricted</p>
Shoulder Roll 	<p>From long sit, lie on back and take legs overhead so that tops of feet touch the floor behind head. Support back with hands. Keep the back rounded. This position is like head to knees at long sit but upside-down, stretching the back muscles.</p>	Return Roll 	<p>From shoulder roll, with a curled back, roll body down to floor, lowering legs with control, using abdominal muscles and sit up to long sit.</p>
Square Kneel 	<p>Kneel with hands on floor, shoulder width apart. Thighs and arms are vertical. Back is straight and horizontal. Head in line with body. Push weight into hands on floor and keep a long neck.</p>	Cat Stretch 	<p>Drop head, curl back, bringing shoulders and hips towards each other.</p>
Square Lift 	<p>Lift one leg up behind, straight, arching back and lifting head slightly. Do not rotate hips.</p>	Half Square Kneel 	<p>Kneel on one knee with the other foot flat in front, knee bent, so that the thigh is horizontal and the shin is vertical. Arms beside body unless specified.</p>

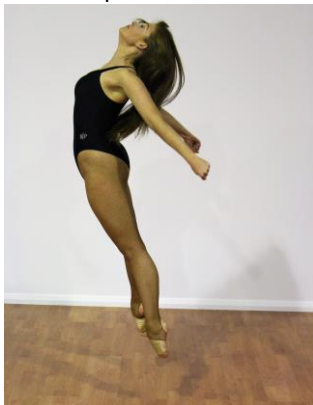

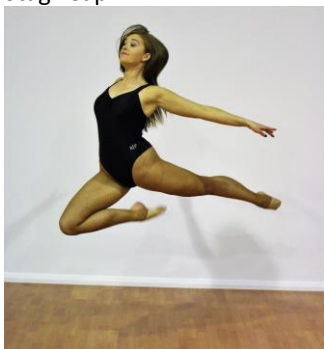




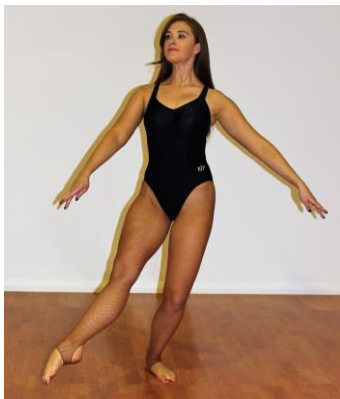
<p>Square Lift - Parallel</p> 	<p>As square lift but with raised leg parallel to floor</p>	<p>Square Lift - Chair</p> 	<p>As square lift but with raised leg bent at 90 degrees, thigh parallel to floor, shin vertical.</p>
<p>Prop on Side</p> 	<p>Lie on one side, legs together, taking weight on forearm (of the underneath arm). Place the hand of the top arm on the floor, hands shoulder width apart, fingers pointing forward, forearms parallel. Lift chest away from floor, head upright.</p>	<p>Leg Raise on Side</p> 	<p>From prop on side, lift the top leg straight, toes pointing to the ceiling, leg turned out. Keep chest lifted and head upright.</p>
<p>Scissors Movement</p> 	<p>From prop on side, swing one leg forward and the other back to form a 90 degree angle between legs.</p>	<p>Diagonal Hold</p>  <p>Vertical Hold</p> 	<p>Lean back on one hand with a straight back and raise leg, grasping ankle with opposite hand. Keep back straight. If leg is diagonal, then the angle is 45 degrees and the elbow is straight.</p> <p>If the leg is toes to ceiling, then the arm holding the leg will be bent, with elbow tucked down.</p>
<p>Prone Lie</p> 	<p>Lie down facing floor, legs together. Head in line with body (nose just off floor). Arms are as heave but with palms flat on floor, fingertips approximately in line with chin, shoulders relaxed. Hands are wider than shoulders.</p>		<p>Front view Prone Lie</p>
<p>Mount</p> 	<p>From prone lie, raise one leg diagonally up (leg straight) behind body, bending the other leg until arch of this foot is under the knee of the raised leg. Abdomen must stay on floor to prevent hips from rotating. Hip of working leg may lift off floor slightly.</p>	<p>Butterfly Sit</p> 	<p>Bend knees, soles of feet touching each other, pushing knees towards floor. Arms as long sit. Shoulders over hips.</p>
<p>Cobra</p> 	<p>From prone lie, straighten arms, arching back to lift chest and head off floor. (If the arms cannot be straightened, move hands forward until the position becomes achievable).</p>	<p>Sphinx</p> 	<p>From prone lie, raise head and chest off floor, elbows under shoulders, push chest forwards.</p>

Swallow Lift 	<p>From prone lie, lift the chest, head, legs and arms (in specified position) off the floor.</p>	Plank 	<p>From prone lie, tuck toes under to take weight on balls of feet and hands, straighten arms and raise body off the floor, keeping a straight line from the crown of the head to the heels.</p>
Elbow Plank 	<p>Plank, resting on elbows, fists clenched, elbows slightly apart, fists touching. Maintain a straight line from head to heels.</p>	Inverted V 	<p>From Plank, raise bottom towards ceiling, pushing body into a trunk forward bend position (90 degrees), head between arms. Push heels into floor (or towards floor if you cannot get heels down).</p>
T Plank 	<p>Plank on one hand on your side, facing front. Body in a diagonal line from head to feet. Feet in a straight line, toe-to-heel pointing forwards, feet flat, the foot of the bottom leg in front.</p>	Tuck 	<p>Lie on back and bend knees towards chest, shins parallel to floor, hold knees with hands, one on each knee, fingers pointing in.</p>
Tail Sit 	<p>Body and legs form a V shape, back is straight, head in line with body.</p>	Triangle Sit 	<p>Both legs are bent with legs forming two triangles.</p>
Arch Lift 	<p>Legs in small astride, take weight on one hand behind body and push body up, aiming for hips as high as possible. The other hand up your front to 5th overhead. Head in line with body.</p>	Sit Off on Hip 	<p>Lean on supporting hand, legs bent at the side, knees slightly apart, working arm at reverse oblique. Toes point to the back incline.</p>
Chair Position 	<p>Lie on back with legs squared, pressing small of back into floor.</p>	Arrow Legs 	<p>Lie on back with one leg straight raised diagonally up at 45 degrees, the other foot touching knee with shin horizontal. Arrow L means the L leg is straight and the R knee bent.</p>

Star Position 	Lying flat take arms to oblique and legs to a matching V shape. If on stomach, palms on floor. If on back, back of hands on floor.	Child's Pose 	From square kneel, sit down on heels and take head towards knees or floor, arms extended forwards on floor, palms down.
Splits 	Whether the back leg is bent or straight, the body must remain upright, head erect. The back leg should be turned out so that the side of the back foot is on the floor. Hands are flat on floor on either side of body (elbows relaxed if necessary). Note: splits must not be judged until the 15 year age group.	Splits front view 	Splits back view 

MOVEMENTS

Jumps 	Jumps may be done in 1 st , 2 nd or 3 rd . The foot should be fully extended when in the air and heels should be fully down on landing in a demi-plie. There should be no body movement – back stays straight.	Jump in 2nd 	
Change Jump 	This is a jump done in 3 rd that changes feet. If the feet do not change, the syllabus will read jump in 3 rd .	Curtsey 	This is a demi-plie in 4 th where the back foot is on the ball and the body leans forward slightly with a straight back. (It is usually accompanied by an arm movement.)
Pendulum Swing 	Hop onto one foot, with relaxed knee, the other leg bent behind so that shin is parallel to floor. Hop again, extending the other leg forward low, toes just off floor. 1 st half of pendulum swing.		2 nd half of pendulum swing.

<p>Arch Jump</p> 	<p>Jump in the air with straight legs, feet apart in a small 2nd, arching body and dropping head back.</p>	<p>Pike Jump</p> 	<p>Jump in the air with legs straight and extended forward low, no higher than 45 degrees. Lean forward with a straight back. Extend arms to low reach palms down.</p>
<p>Stag Leap</p> 	<p>Jump in air, back leg straight and front leg bent, tucked under body. Land on front leg with a soft knee.</p>	<p>Triangle Leap</p> 	<p>Jump in air with both legs bent, toes of bottom leg touching knee of back leg. Back leg tucked up behind. Land on front leg with a soft knee.</p>
<p>Upright Leap</p> 	<p>Leap in air with both legs straight and body upright. Back leg is raised behind, front leg extended toes to floor, unless specified in the syllabus to push the bottom leg forward (like a split). Land on the front leg with a soft knee.</p>	<p>Forward Rise Release Part 1</p> 	<p>Step forward on toes of leading leg and bring toes of other foot to behind calf of supporting leg, knee turned out.</p>
<p>Drop Release</p> 	<p>Drop forward on the working leg with knees relaxed, toes of back foot touching the floor, then step back on back leg.</p>	<p>Forward Rise Release Part 2</p> 	<p>Lower back foot into 3rd, bend knee and extend front leg forward just off floor.</p>

MOVING GLOSSARY

ARMS

Unfold	From any extended arm position, bend the elbow and bring the hand towards the body then, in a circular motion, turn the hand palm up and extend the arm. (The elbow remains almost still).
Supplicate	This is like an unfold but smaller and finishes with a stretching out of the fingers, palms up, as a 'beseeching' expression.
Thrust	From any extended arm position, bend the elbow and bring the wrist half-way towards the shoulder then extend again by softly flexing the wrist and pushing the hand to the original position. The hand does not come near the shoulder unless stated "thrust past shoulder".
Gather	From reverse oblique, cross wrists at low reach, palms down, then turn palms up and unfold to reverse oblique. (This is like doing 2 figure 8's simultaneously, one with each hand).
Figure Eight	From reverse oblique, take one hand through low reach, palm down and towards opposite hip. (First half of fig.8). Then turn palm up, lift hand up slightly and take diagonally across front to reverse oblique. (2nd half of fig.8). This is a smooth movement usually taking 2 counts. A figure 8 can also be done with two arms, where (a) both swing together and stay parallel or (b) they each make a figure 8 in the opposite direction (called a Gather).
Port de bras	From 3rd, take the front arm to 2nd, then sweep the other arm across at reach height past the first hand and overhead to half 5th. Arms continue moving to reverse the 4th position. This is a smooth movement usually taking 2 counts.
Spirit Fingers	Jazz hands with 'twinkling' fingers.
Grande Circle (in relaxed)	Cross arms at low reach then take up front, overhead and down sideways with palms up to sides or reverse oblique as specified. Can be done with one arm only.
Grande Circle (in dance)	Cross fists in front of chest then extend arms overhead, palms front, fingers spread and open sideways to sides. Can be done with one arm only.
Present Arms	Take one hand to opposite shoulder then open through reach palm up to soft yard, palm up. Can be done with both arms simultaneously.
Project Arms	Take fist to shoulder (same shoulder not opposite) then throw strongly to yard palm up, across the front to reach, fingers pointing to the opposite incline, palm up and fingers spread.
Reveal Arms Front	From upward stretch palms front, slowly drag hands down front with relaxed elbows, elbows pointing down, palms front and fingers slightly spread, to sides.
Reveal Arms Sideways	From upward stretch palms front, slowly open arms sideways, elbows relaxed, palms out and fingers slightly spread, to sides.
Reveal Face	Arms from crossed in front of face fists clenched, then open to jazz hands, palms front and pull elbows sideways to reveal face.
Elbow Circle	From yard, leaving elbows where they are, close fists and circle arms down, inwards, up, outwards then recover arms to sides.

LEGS

Grapevine	Step astride on leading leg, then step behind, then astride again and bring feet together. Grapevine L is step L astride, step R behind L, step astride on L again then bring R foot up to L to 1 st repose, unless specified to close feet into 1 st .
Box Step	Step forward on the leading leg, then step across in front, then back on the leading leg (and relax that knee), then step astride. A Box Step on the L is step forward on L, across on R in front of L, back on L and relax L knee, heeling forward with R, then astride on R.
Easy Walk	Step out, out, in, together, body facing front. It is done with relaxed knees with a bouncy feel. Can be done stepping to the sides or the inclines. An Easy Walk L is half-step astride on L, half- step astride on R (now in full astride), step on L foot in the centre (on your mark) then bring R foot up to L to feet together.
Strut	Walk forward heel first, pushing down the shoulder of the leading leg, arms at sides.
Jumping Jack	This is a jump from 1 st to 2 nd , then a jump back to 1 st . (Arms usually, but not necessarily, clap overhead then recover to sides).
Extension (Developpe)	Slide toes of one foot up inside of supporting leg to knee height, knee turned out, then extend until leg is straight – either forward, to the incline, sideways or behind. Do not rotate hips.

Transfer Weight	Transfer weight from one foot to the other through a demi-plie (in 2 nd or 4 th) finishing with a toe point. During the transfer, both heels should be on the floor.
Lilt	Lilts can be done on the spot, turning or travelling either forward, sideways or backwards (with the first step being the travelling step). Step onto one foot flat with relaxed knee, bring the other foot beside the first and rise on toe with straight knees, then drop onto the first foot again, with relaxed knees.
Toe Marches	These are very small steps forward on toes with straight legs.
Change Step	Small step forward on toes, bringing the other foot behind in 3 rd on toes, then step forward flat on the first leg. (The three movements are done over 2 counts)
Passing Through Step	Three small steps forward, of equal distance, the first two on toes and the last step is flat. (The three steps are done over 2 counts).
Waltz	Three steps forward, flat, toe, toe. Plie on the first step, then straighten knees. (The three steps are done over 2 counts). This is often accompanied by a supplication arm movement.
Slip Step	Step astride on toes, bring the other foot together in 1 st , then step astride flat on the first leg. (The three movements are done over 2 counts).
Step Ball Change	The three movements are done over 2 counts: On 1, step flat on one foot in any direction. On AND, take weight on ball of other foot. On 2, step flat again on the first leg. This step can be done forwards, sideways, backwards, on the spot, travelling or spinning.
March Turn	Step forward on toes in 4 th then pivot on ball 180 degrees to step forward flat. (If you step L first, pivot clockwise, if you step R first, pivot anti-clockwise).
Push Turn	Like a March Turn but flat feet and knees relaxed. Step forward flat in 4 th then pivot on ball 180 degrees to step forward on the other leg. This step is used in warm ups and dances so knees are relaxed and there is a bouncy feel. Push into hip of leading leg.
Flick Turn	Like a Push Turn but, after you turn to face the back, the back foot is flicked up behind. Knees relaxed.
Pivot	Swing one foot just off floor (supporting leg relaxed) to cross in front of other foot, rise on toes with straight legs and spin, bringing heels together and finishing with feet flat. (If you cross L over R, pivot clockwise. If you cross R over L, pivot anti-clockwise.) A pivot rotates 360 degrees unless otherwise specified.
Reverse Pivot	With relaxed knees, take one foot behind the other on ball, then rise on toes with straight legs and spin, bringing heels together and finishing with feet flat. (If you put R foot behind, pivot clockwise. If you put L foot behind, pivot anti-clockwise). 360 degrees unless otherwise specified.
Spin	Step forward onto toes of working leg, with straight legs, bring feet together and spin towards the working leg 360 degrees to finish facing the front.
Spin in Arabesque	Step forward on toes of working leg, with straight leg and spin as above with other leg extended behind in arabesque.
Spin in Attitude	Step forward on toes of working leg, with straight leg and spin as above with other leg extended behind in attitude.
Pas de Chat	This begins from a demi-plie in 3 rd , the back foot becomes the leading leg. Slide toes of leading leg up the inside of the supporting leg to knee height (knee turned out) then jump astride on leading foot, bringing toes of supporting leg toward the knee of leading leg. Finish by closing foot of supporting leg in 3 rd in front.
Snatch	Rise sharply onto toes from demi-plie.
Slide (echappe)	From demi-plie in 1 st , slide feet apart on toes to a small 2 nd position. From demi-plie in 3 rd , slide feet apart on toes to 4 th .
Pas de bourre	Extend one leg (the working leg) just off floor at side, supporting knee relaxed. Rise on toes with straight legs and bring working foot in front of supporting foot in 3 rd . Step astride on supporting leg on toes and bring the working foot in front again in 3 rd . Finish by lowering heels, relax knee of working leg and extend supporting leg sideways, toes just off floor.
Ballone	Hop on supporting leg and kick the working leg forward high, knees straight. Land with relaxed knee and bend working leg, bringing foot to opposite shin. Straighten knees and extend working leg forward again low, stepping forward on it and closing supporting leg behind in 3 rd . Arms 4 th .
Ronde	Point the working leg forward then circle to the side and around to the back, then close behind in 3 rd . An aerial ronde is the same movement but with the leg raised.
Reverse Ronde	Point the working leg behind, then circle to the side and around to the front, closing in front in 3 rd . And aerial reverse ronde is the same movement but with the leg raised.
Glisse	Step astride and bring other foot to beside heel of supporting leg, knee turned out, and bend supporting knee. Then slide forward onto working leg, legs straight, with rear toe point. Finally, close the back leg into 3 rd .
Forward Rise Release	Step forward on toes of leading leg and bring toes of other foot to behind calf of supporting leg, knee turned out. Lower back foot into 3 rd , bend knee and extend front leg forward just off floor.

Backwards Rise Release	Rise on toes of supporting leg and bring other front foot to calf of supporting leg, knee turned out. Lower front foot to 3 rd , bend knee and extend back leg behind, just off floor.
Fuete	Step forward and kick the other leg forward parallel to floor, rise on toes of supporting leg and turn 180 degrees towards supporting leg. The raised leg remains in place, through a hip rotation, but is now raised behind in an upright balance.
Turn Step	Step astride on working leg, bring feet together and turn on balls of feet towards the working leg, 360 degrees to face front and step astride on working leg again.
3 Step Turn	Step astride on working leg, turn by the working leg to face the back and step astride on the other leg. Continue turning to face the front and step astride again on the working leg. Take 3 even, small steps.
Petit Runs	Little runs either backwards or forwards on the balls of the feet. (Arms reverse oblique or behind back.)
Drop Release Point	Drop forward on the working leg with knees relaxed, then take two steps backwards with relaxed knees, finishing with the front leg in a toe point forward and both knees straight. Can also be done taking one step back then stepping astride and pointing to the side.
Drop Release Close	As above but, after the two steps back, bring feet together on toes.
Bop Step	Step astride on working leg with bop and bring the other foot up to the working leg to attention with a bop. Can also be done in a forwards or backwards direction.
Drop Step	Drop onto the working leg with relaxed knees, bring other foot beside calf of working leg, knee forward, then transfer weight to toes of other leg (knees straight) before dropping onto working leg again. Can be done on the spot or travelling in any direction.
Pump Step	Extend one leg back, toes just off floor behind and rise on toes of supporting leg then drop onto the back leg, relaxing that knee and bringing front leg to a low crossing step. As you repeat opposite this step will travel backwards.
Stag Leap	Jump in the air with the back leg straight and the front leg bent, foot tucked under body. The aim is maximum elevation. Land on the foot of the tucked leg, on a soft knee.
3 Point Leap (triangle leap)	Jump in the air with both legs bent, creating two triangles. One foot tucked under body, the other leg bent up behind body, turned out slightly, toes pointing to the ceiling. Toes of the lower leg point to the knee of the back leg. The aim is maximum elevation. Land on the foot of the tucked leg on a soft knee.
Split Leap	This is a travelling leap with one leg extended forwards and the other extended backwards. Both are straight and turned out. Hips are squared. Land on the front leg on a soft knee.
Attitude Leap	Leap with the front leg straight and the back leg bent in an attitude. Land on the front leg with a soft knee.
Upright Leap	Jump in the air with straight legs, the front leg extended forward low and the back leg extended backwards high. Both legs turned out and hips are square. Land on front leg with a soft knee.
Tuck Jump in 1 st	Jump in air with legs bent, knees together, feet tucked up behind body. Back is arched. Land in 1 st with soft knees, then straighten knees. The aim is maximum elevation.
Tuck Jump in 2 nd	Jump in air with legs bent knees, feet tucked up behind body. Knees are apart and toes touching each other. Back is arched. Land in 2 nd with soft knees then straighten knees. The aim is maximum elevation.
Pike Jump	Jump in the air with legs straight and extended forward low, no higher than 45 degrees. Tilt hips backwards and lean body forward with a straight back, no more than 45 degrees. Extend arms to low reach palms down. The aim is maximum elevation. Land in 1 st with soft knees.
Arrow Jump	Jump in the air with one leg extended sideways and the other tucked underneath body, knee turned out. Hips are squared. The aim is maximum elevation. Land on the foot of the tucked leg with a soft knee.
Arch Jump	Jump in the air with straight legs, feet apart in a small 2nd, arching body and dropping head back. (The opposite of a pike jump, so feet move backwards slightly from vertical).
Swivel Stand	From long sit, bend one leg over the other to place toes outside knee of straight leg, then roll over hip (of straight leg) take weight on hands, shoulder width apart and arms straight, and push to stand in 4 th position with arms at sides.
Folding Stand	Front long sit, bend knees, laying the side of supporting leg on the floor (leg turned out) and place the leading foot forward flat (knee pointing to the ceiling). Place hands on floor beside body and push through a half square kneel to stand on leading foot, with the rear foot pointed behind. Syllabus will specify directions to face.
Fosse Walk	(from Bob Fosse – seminal Jazz choreographer). Walk forward with pointed toes, dragging the toes of the back foot along the floor with a relaxed knee before stepping forward again. Arms move softly from side to side in opposition. For example, if stepping forward on L, R arm softly to reverse oblique (or yard, if specified) and L arm tucked behind back (or at side if specified). Reverse arms softly as you step on R.

BODY

Impulse	Drop the head forward, pushing hips forward, then bend back and roll head back. Bring the body upright in a smooth rolling motion, starting with the abdomen, then the chest, the neck and lastly the head. This is usually accompanied by a 'throwing' arm movement, keeping the hand (palm up) away from the body. An impulse finishes with body and head upright, not in a bend back.
Impulse arms through reach	This means that, as you impulse the body, the arms come down through reach, palms up, then little fingers brush sides of legs to pulled through at back.
Body wave	The impulse starts from a relaxed drop and the aim is to create a ripple effect, the impulse starting from the knees, up through the thighs, hips, abdomen, chest and finishing with the head. Keep heels down, although the heels may release from the floor if necessary. The movement is shown through the body, the arms are secondary.
Side Impulse or Hip Thrust	Start with a lateral bend, then in a smooth rolling motion, bring the body upright starting with the hip, the waist, the chest, then the shoulders and lastly the head. (Usually but not always done during a weight transfer through demi-plie at astride).
Body Roll	This is like the reverse of an impulse. Start with a chest arch, then in a smooth rolling motion, push backwards with the neck, the chest, the abdomen and lastly the hips. Start with straight legs and finish with knees relaxed. (Usually only done in warm up or dance).
Reverse Body Roll	The reverse of a body roll. Start by pushing the hips forward, then the body, chest and head.
Layout	Standing on one leg, extend working leg forward straight, parallel to floor. Lean body back to create a horizontal line from head to toe of extended leg. Relax supporting knee, unless otherwise specified. Arms at yard parallel to floor, soft hands.
Layback	Standing on one leg, extend working leg forward high and straight. Bend body back and arch body, releasing the head. Extend arms sideways.
Pop Chest	Pop chest out, pulling shoulders back and tipping pelvis backwards in a sharp movement.
Pop Contract	Contract chest, bringing shoulders forward and tipping pelvis forwards in a sharp movement.
Rolling Stand	From crouch position in 4 th , push bottom backwards as you straighten your legs and move body to a trunk forward bend, then roll body up to standing position.
Rib Isolation	Keeping the hips and head still, isolate the rib cage and push it sideways (or forward or back as specified).

General Syllabus Notes to be Read in Conjunction with the Glossary

Use of the word forward in a movement indicates to face that direction with your body. For example, "Step forward to the L side" means you would face the L side as you step. Similarly, with "point foot forward" or "lunge forward" to a certain direction means you would face that direction.

With complex movements (or ones that take two or three counts), the components will usually be written in this order: legs, body, arms, head. For example: "Step astride on L, through plie, and point R. Twist body L. Arms down sideways and past sides to cross in front of chest. Look L." This will all happen simultaneously but has to be split up for the purposes of notation.

When the syllabus reads "lunge on L" it means to take a step on your L leg to do the lunge. If there is no step, the syllabus will read "bend L knee in lunge".

With most arm positions, it is understood which way the arms will travel to, and recover from, that position. If the arms are to travel a different way, the syllabus will specify it. Here are some of the standards:

Reach, Heave	Up the front, recover down the front
Upward stretch	Up the front, recover sideways
Oblique	Up the inclines, recover sideways
Yard, Flight, Neck Rest, Top Stand	Up sideways and recover sideways
Drag	Through oblique down. Recover straight to sides.
Heave	Up the front, recover down front. Arms go straight to heave and recover straight to sides, they do <u>not</u> go through reach.

All positions have an implicit way that the palms face. Check the glossary if unsure. If the palms are to face a different way, the syllabus will specify it. Here are some of the standards:

Upward stretch, Reach, High Reach, Low Reach	Palms in
Yard, Flight, Oblique down	Palms down
Oblique, Drag	Palms up
Pulled through at back	Palms in

When the syllabus says “thrust” in a position, it is implicit which way the palms face.

Reach, low reach or high reach	Palms down
Upward stretch	Palms front
Yard, flight, oblique, oblique down	Palms down

If heads are specified then they are part of the syllabus and must be performed. If no heads are specified then you may turn your head whichever way you like, look left or right, or look up or down, or tilt left or right.