Victoria’s Premier School for the Training and Education of Talented Young Dancers, Musicians, Theatre and Visual Artists

2016
CONTENT

PURPOSE AND PHILOSOPHY

RATIONALE RELATING TO DANCE PROGRAM

PROGRAM DESCRIPTION

CLASSICAL BALLET STUDIES
Year 7
Year 7 Theory
Years 8 & 9
Years 10 & 11
Year 12

POINTE WORK & BOYS’ COACHING
Pointe Work Progressions - Year 7
Pointe Work Progressions – Years 8 & 9
Pointe Work Progressions – Years 10 & 11
Pointe Work Progressions – Year 12

PAS DE DEUX
Years 11 & 12

CLASSICAL BALLET STUDIES: REPERTOIRE SOLO & GROUP
Years 10-12

THEORETICAL DANCE STUDIES
Classical Ballet Theory
Dance Perspectives

CONTEMPORARY DANCE
Year 7
Year 8
Year 9
Year 10 – VCE Dance Units 1 & 2
Year 11 – VCE Dance Units 3 & 4
Year 12

ASSOCIATED STUDIES
World Dance (Years 7-10)
Jazz Dance (Years 9-12)
Acrobatics (Years 7-9)
Tap Dance (Years 7-10)
Body Conditioning
Performance Workshop (Years 7-12)

VCE VET CERTIFICATE II IN DANCE
Unit 1 & 2 Modules
Unit 3 & 4 Modules

REPORTING / ASSESSMENT

REPORTS
ASSESSMENT (PRACTICAL DANCE SUBJECTS)

APPENDIX

TIME ALLOCATION IN PROGRAM AREAS
BIBLIOGRAPHY
CIT PROGRAM
Purpose

The purpose of the School is to provide a high quality education and training program to prepare talented young people for performance careers in dance and music.

PHILOSOPHY

Performing artists are an essential part of any society, as they reflect and comment upon that society in the most fundamental ways.

The Performing Arts are vital to any culture for the following reasons:

- are a major force for social criticism and evaluation
- raise the quality of life
- assist in the development and articulation of a nation’s identity
- contribute to the basic framework of education

(Industries Assistance Commission Report, 1976)

The Victorian College of the Arts Secondary School recognises the importance of performing artists and of their relationship with the world. It is committed to the nurturing and development of talented and educated students who can effectively and creatively enrich our lives.

In pursuing the goals of developing the performing arts, and its artists, the school believes that it must train and produce dancers and musicians of the highest calibre and that the option of pursuing a performance career should be available to all students with talent and potential regardless of social and economic circumstances.

Vocational training must begin at an early age and stage of physiological development if adequate proficiency for entry into performing art careers is to be achieved.

The vocational training should be taught within a broad educational framework, which provides students with the knowledge, skills and attributes to enable them to exercise autonomy and participate effectively in a rapidly changing and interdependent world.

The School seeks to recognise, develop and foster the unique talent of each student.
Rationale

The performing career of a dancer normally commences before the age of twenty and terminates before the age of forty. Therefore, they must accomplish the bulk of their professional studies during childhood and adolescence.

Since such students also require a good general education and because it is important to guide and support them in ways appropriate to their age levels, it is desirable to offer such studies and support in the environment of a special school.

Such schools are to be found in many countries of the world, and invariably in those where the art of dance flourishes, such as the United Kingdom, France, Germany, the United States of America, Russia, Israel etc.

Serious study of dance requires daily classes and many hours of practice. The special school can accommodate those needs through appropriate curriculum and timetabling. It is also necessary for specialist teaching to be conducted by highly skilled and experienced teachers. Students need access to a substantial dance library and other specialized resources.

The students involved are usually regarded as exceptional in an ordinary school. This distinctiveness can have two consequences; on the one hand, complacency and lack of challenge and, on the other, an unhappy exclusion, derision and pressure to conform. The special school counters these by providing an environment in which talent is challenged by equal or greater talent, and artistic aspirations are regarded as normal.

Entry to the School is by audition and should be such that suitable students can be drawn from any geographical or socio-economic background. Aptitude, dedication and certain physical attributes are pre-requisites for successful development and eventual careers, therefore students need initially to be selected carefully and, at later stages counselled responsibly towards other careers if they fail to demonstrate fitness for those they have elected; the first year of training is therefore probationary. Such selection and monitoring is in the students’ own interests; not to establish an educational elite or to grant special advantages to a privileged few secondary students, but so far as possible to ensure that those involved have genuine prospects of successful employment as dancers.

This is one of the features which distinguishes a special school from other schools, including those emphasising arts programs. Entry into a special school for dancers constitutes a preliminary induction into a particular profession, just as entry into a tertiary course represents a commitment to a trade or professional occupation, or an apprenticeship or cadetship represents the training phase of a specific vocation. Consequently, the program of a special school can operate as part of a continuous process of specialised education, culminating in tertiary qualifications and professional engagement through which students, who have elected those careers, can progress at individual rates.
Goals

- To develop in the School a caring community
- To provide a friendly, safe and purposeful environment in which students are able to value and enjoy learning.
- To provide high quality education and training in a broad range of dance styles, with emphasis upon the technique of Classical Ballet, as a preparation for performance careers.
- To encourage exploration and discovery and to foster creativity in the art form.
- To provide tuition and training by practitioners of excellence, in conjunction with quality academic education.
- To provide opportunities for developing performance skills through regular presentation of performance works
- To endeavour to ensure that individual needs and differences are taken into account.
- To develop a dance perspective through observing and appreciating the work of others and by comparing a variety of dance styles, thus enabling discovery of how dance reflects the values and ideas of the time.

These goals are realized through:

- providing a wide range of experience for each student
- providing a balanced curriculum
- making connections between studies
- providing an ‘inclusive’ curriculum
- providing for the personal growth of each student
Artistic Vision - Working Truthfully

The Victorian College of the Arts Secondary School is one of the world’s foremost dance schools, our alumni are significant players in the artistic life of this country and overseas. The VCA Secondary School offers a comprehensive and intensive specialist dance course based upon the rigorous training of classical ballet. It is difficult to briefly outline the philosophy underpinning the training in a diverse and eclectic program such as ours. But there certainly is a definitive and all encompassing philosophy that guides and drives the teaching in our dance program; a prism through which the varied backgrounds of the dance staff can be focused. It is best expressed through the title above: ‘working truthfully’. It is about working to individual physiological limitations and strengths rather than working to achieve a traditional model of perfection - particularly important when dealing with issues like outward rotation of the leg in the hip socket. Models of perfection (the notion that all dancers can be trained, exactly alike, to achieve the same outcome) lead to poor training methodology, incorrect alignment, injury and frustration and it is inevitable that success is achieved by few and failure by many. Working truthfully for individual differences, without unnecessary tension, with ease and efficiency, allows for maximum range of movement and the endeavour to achieve success for each individual dancer.

It is a challenging philosophy for our dance staff requiring focus on each individual rather than the group. We train this way because it works, it produces the best results. Each dancer can achieve their optimum without muscle bulk or imbalance; with ease and individuality. Our focus is long, lean and effective muscle tone. In our school there are as many 5th positions as there are dancers; traditional training offers one 5th position that all students try to achieve. (NB: Any position could be nominated, 5th is identified only because it is the starting position for most sequences). It is a feature of our training program that technique classes will sometimes have more than one teacher, or that individual dancers will be coached during class time. Every student is important to us and we work as a team to achieve the best for them. To this end we also have a comprehensive generic training facility; we offer a comprehensive body conditioning program and the Victorian College of the Arts Secondary School offers GYROTONICS* as an addition to the training program.

Our mentor Professor Donna Krasnow (York University; Toronto) has visited our school over a number of years; her research on body mechanics and training with imagery has helped us to implement this philosophy in our training programs. Professor Krasnow is one of the leaders in the dance education/training industry worldwide. I have also over the years made it a goal to visit different schools to observe and learn; during 2010 I visited one international and two national schools. Our philosophy is influenced by current practice. Aside from the excellence of the training this philosophy allows us to look after the individual, we do not force the development of art at the expense of emotional, psychological or physiological well being; we believe that for the dancer to prosper the whole person must prosper. Hence our belief that young people need a full and comprehensive education; this is not just ‘in case’ they don’t make it as an artist, but because it will enhance their art now. Our philosophy drives the journey of the dancers towards their development as creative artists, emphasising individuality and creative achievement. To this end we allow the students each year to create their own work and to stage that work in a fully supported creative season.

Our dancers specialise in three main areas of theatre dance: classical ballet, contemporary dance and jazz dance. We believe that the rigorous training of classical ballet, to the highest degree of facility, underpins the physicality and technique required for all of these genres and for the other styles of dance that we teach. In other words: to achieve highly in contemporary or jazz dance - lift the level of ballet training, this will assist flexibility, line, strength, stamina, lower leg articulation etc. An arabesque is an arabesque in whichever style it appears and whatever it is called – the issue is more whether it is a good arabesque….We train good arabesques! We train artists - truthfully.

Tim Storey, Head of Dance
For reference to Gyrotronics please visit the website www.gyrotonic.com/z-Cobra1.tif
Classical Ballet Studies

RATIONALE

The development of facility in all areas of dance is engendered through a concentration upon Classical Ballet Technique. Classical Ballet has evolved over more than 300 years and is acknowledged as offering anatomically informed and aesthetic manner of training to the highest degree of dance facility. Students beginning their course at the VCASS usually have some background in Classical Ballet.

AIMS

At the completion of this course, students should demonstrate comprehensive understanding and correct execution of the framework incorporating strength, coordination, control and precision in addition to an understanding of style, presentation, artistry and musicality. This framework leads students from a basic level of understanding and facility over the six years to the level demanded for advanced Tertiary training, or towards entry into the dance profession.

The Years 7 - 12 progressions document is presented in the following pages.

The instigation and development of a pure classical style which is free from ‘mannerisms’, based upon physiological and anatomical truth and drawing upon the strengths of a variety of traditions. The emphasis is upon the aesthetic quality of technique alongside the development of virtuosity; a pure technique adaptable to any choreographic demand; giving facility adaptable to any major theatrical twenty-first century dance form.

The recognition of individual differences of physique and technical proficiency in addition to career goals and pathways, encouraging each student to reach their highest potential through inquiry and positivity in meeting challenges.

(Also refer to the Progressions Curriculum Framework document for further information)
Year 7

The first year of training can be problematic due to the diversity of experience, style and standard of students entering VCASS. The use of imagery, especially in the junior years, is a valuable tool to aid the understanding of the concepts of posture and alignment.

TRAINING EMPHASIS

- Posture/placing of the spine.
- The use of turnout and rotation of the leg from the hip socket without force or pronation of the ankles or knees.
- Introduction/revision of basic terminology and positions and practise of basic technique to develop an understanding of why exercises are undertaken, as well as how they are executed. Simple enchainment.
- Co-ordination of arms and head in all exercises.
- The development of musicality through practise in the recognition of different time signatures and rhythms. Collaboration with the class pianist is essential in order to assist with the students’ musical understanding.
- Learning to work in a group situation; understanding of spatial awareness in relation to use of space as well as in relation to other members of the group.
- Classroom etiquette including grooming, work ethic and learning to respect and show consideration for others in the group.
- Encouragement of a positive attitude to learning with an eagerness to accept challenge.

Year 7 Theory

Dance Theory is offered as a separate class at Year 7 level only. Periodic assessment is held throughout the year and an end of year grade given. This subject is a component of Classical Ballet and is reported on as such.

CONTENT

- Positions of the Feet, Head and Arms
- Small & Large Poses
- Classical Ballet Terminology
- The Purpose of Barre Work
- The Skeleton
- The Respiratory System
- The Spine - Posture / Stance
- The Hip Joint - Turn out
- The Knee
- The Foot
- The Muscular System
- Treatment of Injuries
- Theatre Terminology and Etiquette
- Make Up
Years 8 & 9

(Refer also to Theoretical Studies)

Years 8 & 9 are composite classes consisting of Year 8/9 Boys and Year 8/9 Girls. Composite classes for ballet allow for the teaching of single sex classes encouraging greater focus, modeling and challenge. The younger student aspires to the older: the older student becomes a role model for the younger.

TRAINING EMPHASIS

• Consolidation of Year 7.
• Greater challenge of technique and complexity of enchainment.
• A balance of strength and increased flexibility combined with core control.
• Fluidity of ports de bras with mobility of the shoulder girdle and upper back.
• Freedom and breadth of movement avoiding undue tension and strain.

DANCE PERSPECTIVES
(As included under Theoretical Studies)

Years 10 & 11

TRAINING EMPHASIS

• Consolidation of the previous years with increasing technical challenge and complexity of enchainment.
• Demonstrated awareness and understanding of correct posture and alignment with the ability to apply and maintain corrections intelligently when directed.
• A consistent and conscientious attitude to work with a demonstrated willingness to focus and persevere in order to meet challenges.
• The ability to identify and work towards relating appropriate movement quality to technique.
• The demonstration of improvement in levels of strength, flexibility and co-ordination with effective and efficient use of technique.
• The development of musicality. The ability to recognise time signatures and tempi and to produce the appropriate movement style.
Year 12

TRAINING EMPHASIS

- Consolidation of the previous years with increasing technical challenge and complexity of enchainment.
- Demonstrated awareness and understanding of the principles of posture and alignment with an ability to maintain this throughout all sections of class. The student should now endeavour to analyse posture/stance independently.
- A sense of responsibility for one’s actions - self discipline. A mature and realistic approach to work and goal setting with the ability to apply corrections and self-motivate.
- The ability to identify and demonstrate appropriate movement quality, dynamic awareness and musical phrasing during extended movement sequences.
- The demonstration of endurance (stamina), flexibility with strength to maintain extensions and total co-ordination.
- The ability to reproduce a movement sequence with speed of comprehension and correct technical detail.
- The obvious development of an individual style with a confident approach to characterisation/interpretation. The development of Performance Skills.
- The understanding, and practise, of a professional code of conduct in preparation for auditions and eventual employment.
Pointe Work and Boys’ Coaching

All female students and all senior boys are offered separate classes for the development of pointe work and male virtuoso technique respectively. Pointe work is assessed and reported as a section of the Classical Ballet report.

Pointe Work Progressions – Year 7

Rises and releves in 1st, 2nd, 4th and 5th
Echappes to 2nd and 4th in 2 and 4 beats
Releves from 2 – 1 foot
Devant, Derriere, Passe
Demi – detournes
Pas de bourrees
Devant, derriere, over, under
Poses en avant, en arriere and de cote to cou de pied or retire positions only
Pas de bourree suivi (couru)
Temps Lie to 2 feet only

Pointe Work Progressions – Years 8 & 9

Continue with steps from previous levels
Releves from 1 – 1 foot
In series at barre only
Pose to attitude or arabesque
Assembles
Battement Glisses Releves (at barre)
Sissonnes Fermes Releves (at barre)
Over, Under, En avant, En arriere
Pas de bourrees piques
Assemble soutenue en tournant
Emboitees
Petit soutenue en diagonal
Pose pirouette en dedans
Single pirouettes en dehors and en dedans. Progress to doubles
Temps Lie to 45 degrees finished on 2 feet
Single pirouette to open positions
Single pirouettes in attitude and arabesque
Emboitees releves en tournant
Chainees
Pirouettes from 5th to 5th in series
Pose pirouettes en dehors
Introduce fouette ronds de jambe en tournant
Temps Lie to 45 degrees finishing in demi plie
Pointe Work Progressions – Years 10 & 11

Continue with steps from previous levels
Double pirouettes en dehors and en dedans to 4th and 5th positions.
Sissonnes Fermes over and under
Sauts en pointe on 2 feet (initially at barre)
Temps leve on 1 foot (at barre only)
Releves en tournant in attitude and arabesque
Temps lie to 90 degrees
Sissonnes ferme releves en avant and en arriere
Renverses
Rotation developpe
Doubles pirouettes en dedans in attitude and arabesque
Single pirouettes en dehors in attitude and arabesque
Double pirouettes to open positions
Pirouettes en manege
Petit pas de basque en tournant
Fouettes ronds de jambe en tournant (16)

Pointe Work Progressions – Year 12

Continue with steps from previous levels
Grands fouettes releves eventually in series
Doubles pirouettes en dedans in 2nd
Doubles pirouettes en dehors in attitude
Combinations of pirouettes en diagonal and en manege
Fouettes ronds de jambs en tournant (32) Sauts en pointe on 2 and 1 foot eg with ballonne or ronds de jambe
Series of ballonne with releve 1 to 1 foot.
Releves in arabesque traveling en arriere and en avant
Adage enchainment to encourage control

*Please note the VCASS Classical Ballet Progressions follows the bibliography at the end of this document*
Pas De Deux

Years 11 & 12

(Note: Year 10 Students may participate at the discretion of the Head of Dance)

RATIONALE

Only at the highest technical level is it possible to approach the difficulties of Classical Pas de Deux. At this stage of their development students use the skills developed over many years of training to begin a new aspect of ballet training.

AIMS

• To develop the ability to coordinate and work in unison with a partner
• To develop skills in partnering with emphasis on balance and counter balance
• To develop the strength necessary for lifting and support work
• To develop the dynamics necessary in partnering to establish relationships with a partner in an abstract or dramatic context

CONTENT

• Basic classical vocabulary exercises
• Promenades
• Lifting techniques
• Supported adage and pirouettes
• Repertoire from the Romantic and Classical eras for example, Ivanov, Petipa, Bournonville, Fokine, through to the works of 20th and 21st century choreographers

At year 10 level, only those male students with appropriate development of the musculature participate in ‘Pas de Deux’ (others may be offered coaching classes).

It is generally expected that all year 11 & 12 male students will participate in Pas de Deux.

At year 10 level only those female students with the appropriate development of advanced technical skills required for this discipline will be invited to participate. Year 10 female students will generally participate in two ‘pointe’ technique classes.

The majority of year 11and12 female students are expected to participate in ‘pas de deux’ classes. However those students without the appropriate technical skill development, students newly arrived in the course, or students recovering from injury or illness will be advised to participate in pointe class until the appropriate time.

Pas de Deux is not formally examined. It is reported as a component of Classical Ballet.
Classical Ballet Repertoire Solo and Group

Years 10 - 12

RATIONALE

To enable students to develop the work of a variety of choreographers, acquiring knowledge of the traditions of Classical Ballet

AIMS

For students to develop technical and interpretive skills, stamina and confidence associated with the performance of solo variations and group works.

CONTENT

- Solo and group repertoire from the Romantic and Classical eras through to the works of 20th and 21st century choreographers
- Interpretation of role
- Musicality
- Projection of appropriate style
- Performance skills
- Technical skills
Theoretical Dance Studies

Classical Ballet Theory

Year 7
(Formal Classes)

Years 8 - 12
(As a component of Classical Ballet Class)

RATIONALE

To complement physical training, Classical Ballet must be understood intellectually in order to obtain results in classical training. The total understanding of execution and purpose of exercises helps students to perform without necessary stress to their bodies. It is essential that students understand the genesis and development of their art form at a basic level.

AIMS

To instruct students in the theoretical analysis of the steps they execute and to provide a solid foundation of logic upon which to base their training. To familiarise students with the purpose and meaning of the terminology used in Classical Ballet.

CONTENT

- Basic Classical Terminology
- Deportment/stance/posture
- Basic anatomical information
- Care and prevention of injury
- Causes and Correction of faults
- Analysis of Barre, Centre Practice, Adage, Pirouettes, Allegro, Pointe (Girls)

Dance Perspectives

Years 7 - 12
(Taught formally to years 10, 11 & 12 only as part of VCE)

RATIONALE

It is essential for students to develop a personal view of dance in both a local and world context.

AIMS

To develop and expand understanding and critical awareness of dance in the students’ own lives and culture through discussion; attending and appreciating dance performances; and critically analysing the process of dance creation. To appreciate stylistic differences and the close reciprocal influences of dance, music, art & theatre throughout history.

CONTENT

A written record or log of work undertaken by the students in subject areas specified by the teacher as appropriate to each year level.
Contemporary Dance

RATIONALE

Dance is communication through movement languages and is an art form through which we realise the body’s potential as an instrument of expression. Current professional practice incorporates many contemporary dance techniques that demand different choreographic styles and creative contributions from the dancers. Students train for these professional requirements in order to be able to demonstrate a broad range of physical skills, as well as creative and choreographic abilities.

This study focuses on the development of student’s technical, physical and artistic skills, through contemporary dance technique classes and performance processes. The students develop and challenge their physical skills and abilities through preparatory and developmental exercises in relation to current contemporary dance styles and practices.

The students also develop their creative practice, personal movement vocabulary, and application of choreographic and analytical principles through composition and performances. Throughout this course, students consider cultural influences on the meaning, form and movement of their own and selected dances across a range of styles and traditions. Students make their own work, as well as rehearsing and performing learnt works to study ways in which ideas are communicated choreographically using different dance-making processes.

AIMS

Upon completing this course students should be able to demonstrate skill across a range of requirements in contemporary dance techniques and creative processes. Their physical skills will include strength, articulation, control stamina, coordination and flexibility, as well as attention to detail, musicality, a sense of artistry and assurance.

Students will have developed an understanding of differences in their individual physiques and begun to work toward professional levels of skill and vocabulary. The emphasis is on an articulate and released technique adaptable to choreographic demands of current theatrical dance forms.

In composition the students are encouraged to develop their individual movement vocabulary and to explore compositional tools and processes in response to their own or given brief. Students should demonstrate the ability to create solo and groups works on themselves and others, as well as the ability to acquire and develop given material through structured choreographic tasks, rehearsal and performance processes.

Progression through this course develops a physically strong and dynamic contemporary dancer, one who is equipped with essential experience in composition and performance, and who is prepared for entry into vocational tertiary courses or the profession.

Year 7

COURSE DESCRIPTION

This course serves as an introduction to the theory and practice of Contemporary Dance as students come to this course with a diverse range of experiences. The groundwork for this study is kinetic studies, essential core strength, mobility, flexibility and alignment work, improvisation and imagery as well as the basic technical skills of contemporary dance technique.
CONTACT

The class is offered once per week and is a coeducational class of boys and girls of one-hour duration.

CONTENT

Training emphasis

- Introduction to the elements of movement – space, time and energy
- Introduction and manipulation of movement qualities.
- Development of musicality through various rhythmic patterns and phrasing
- Introduction to the concepts of composition – improvisation and manipulation of movement
- Flexibility and mobility of the spine and limbs
- Spinal alignment and posture
- Core strength, awareness and coordination
- Use of parallel and turned out leg alignment
- Introduction to the vocabulary of contemporary dance
- Learning to create and work in group situations
- Developing studio etiquette, punctuality, grooming, and respect for others
- Learning to receive, respond to and maintain feedback.

Creative mobilization of the body based on improvisational tasks directed toward discovery of movement possibilities – directions, dynamics, shapes, patterns etc – body-patterning and physical skills.

Class content recommended for this year level

- Standing in parallel with spinal alignment
- Spinal rolls, arches, tilts, twists,
- Upper body curves, lower back curves
- Introduction to floor work – prone rolls, seated rolls,
- Locomotion actions that change levels using leaning, falling, and sliding actions.
- Locomotion and weight bearing actions at floor level on at least 3 body parts e.g. selected from the hands, forearms, shins
- Triplets, forwards, backward and sideways with simple body and arm actions
- Jumps with inverted body shapes and swinging actions, and simple changes of level
- Basic terminology
- Demonstration of development of basic principles of body awareness, skeletal alignment and mechanical efficiency in moving
- Demonstration of development of flexibility and release in actions and stretching poses
- Demonstration of development of use of weight and swing as both an action and movement quality
- Demonstration of development of an understanding of the body as an instrument of design by practice of improvisational tasks.

For more detail see the VCASS Contemporary dance “Curriculum progression framework”

ASSESSMENT

Assessment for this subject is formative throughout the year with feedback from staff at each class and interim and semester reports twice each year.
The assessment process culminates with a graded examination of contemporary dance techniques in an open class situation, in front of a panel of internal and external dance experts.
**Year 8**

**COURSE DESCRIPTION**

This course builds on the essential contemporary dance skills of Year 7 with an emphasis on developing the use of weight and dynamic qualities in body actions and exploring more complex transitions between phrases, shapes and levels. Essential components of the course will include the demonstration of alignment in relation to safe dance practice, maximum range of motion, and the development of strength and flexibility - particularly in the spine and upper body. Vocabulary expands to include greater complexity of body actions in relation to varied dynamic qualities and the use of weight. The students build group communication, learning skills and creative processes such as improvisation, selection, arrangement refinement and evaluation - by working on given and self-generated tasks to create performance works. Students begin to examine various stimuli for dance-making and engage in basic analysis of their own dance works.

**CONTACT**

The class is offered once per week and is a coeducational class of boys and girls of one-hour duration.

**CONTENT**

**Training emphasis**

- Consolidation and extension of the vocabulary of contemporary dance from Year 7
- Combinations of the elements of movement – space, time and energy
- Development of the execution and manipulation of a variety of movement qualities within phrases and actions.
- Development of musicality through various rhythmic patterns and phrasing
- Familiarity with the concepts of composition – improvisation and manipulation of movement
- Use of alignment and momentum in transitions between actions and levels.
- Increased strength and flexibility in spinal and whole body actions
- Floor level locomotion and weight bearing actions on at least 2 body parts e.g. selected from the hands, forearms, shins
- Execution of phrases using multiple levels and/or directions
- Use of students improvisational and compositional skills to develop dance works on themselves and others
- The students will be prepared for the more detailed movement instigations and isolations of year 9.

**ASSESSMENT**

Assessment for Year 8 contemporary dance is formative throughout the year with feedback from staff at each class and interim and semester reports. The assessment process culminates with a graded examination of contemporary dance techniques in an open class situation, in front of a panel of internal and external dance experts.
Year 9

COURSE DESCRIPTION

This course delves into more detailed use of the body, looking at various instigations for movement and more complex isolations and sequential actions in movement phrases. The developing physiques of the students at this age require more consideration in delivery of class material, while at the same time the students are expected to venture into more challenging concepts in creative tasks.

Essential components of the course will include; the efficient use and understanding of alignment; release and momentum in shifts of weight; the development of a balance between strength and flexibility. Vocabulary expands to include greater complexity of body actions with varied directional and spatial qualities, including more complex transfers of weight and transitions between levels.

The student utilise group communication, learning skills, and creative processes such as improvisation, selection, arrangement refinement and evaluation, to work on given and self-generated tasks in the creation of dance works. Students begin to examine various stimuli for dance-making and engage in analysis of dance works and choreographic processes.

CONTACT

The class is offered once per week and is a coeducational class of boys and girls of one and quarter hours duration.

CONTENT

Training Emphasis

• Consolidation of year 8 material
• Instigation of movement from a variety of sources
• Focus on control and isolation of body parts
• Ease in and out of floor-level actions
• Strength and ease in changing levels and directions
• Increased mobility and range of motion in the spine and upper body actions
• Execution of phrases involving various transfers of weight
• Articulation of varied dynamic qualities within movement phrases
• Locomotion and weight bearing actions at floor level, to and from 1 or 2 body parts.
• Use of increased flexibility in limbs with established strength and control
• Creating and performing extended improvisational tasks
• Identifying and Analysing elements of composition
• Preparation for VCE units 1 and 2 in Year 10

ASSESSMENT

Assessment for Year 9 contemporary dance is formative throughout the year with feedback from staff at each class and interim and semester reports.

The assessment process culminates with a graded examination of contemporary dance techniques in an open class situation, in front of a panel of internal and external dance experts.
Year 10 – VCE Dance Units 1 & 2

COURSE DESCRIPTION

The year 10 contemporary dance course introduces students to advanced technical and physical dance skills such as partnering and virtuosic actions. The students are assessed on choreographic tasks, including the practice, identification and analysis of composition elements, choreographic processes and the effects of cultural influences on dance making.

Essential components of the course include the demonstration of sequential movement patterns and transference of weight through the body, contact improvisation and partnering skills. The class vocabulary increases the demands on the students’ flexibility, stamina and strength in complex actions and phrases. Students are challenged in the execution of floor-work and exposed to various movement styles and aesthetics of contemporary dance.

An integral part of the course is the completion of VCE units 1 and 2, which is divided into two general areas; Dance perspectives – which is the theoretical study of dance analysis and dance making; and Dance technique – which is the demonstration of the physical skills and creative tasks as set throughout the year. To this end the students continue to utilise research methods, group communication, learning skills, and creative processes to work on given and self-generated tasks. They create performance works that are both self and peer-assessed and which count toward assessment for VCE Dance units 1 and 2.

CONTACT

The classes are offered alternately twice or three times per week each for a semester, and are coeducational classes of boys and girls: two classes of one and a half hours duration, and one class of an hour and a quarter.

CONTENT

Training Emphasis

- Introduction to contact improvisation and contemporary dance partnering skills.
- Ease with moving in and out of floor-level actions
- Strength and ease in changing levels
- Increased mobility, strength, isolation and range of motion in the spine and upper body actions
- Execution of phrases involving more complex transfers of weight
- Established use of varied dynamic qualities within movement phrases
- Locomotion and weight bearing actions to and from 1 or 2 body parts.
- Use of increased flexibility in limbs with established strength and control
- Creating and performing extended improvisational tasks
- Identifying and Analysing elements of composition
- Utilising motif and development in own choreography
- Manipulating choreographic devices in own choreography
- Utilising group structures in duos and trios of own choreography
- Identifying and analysing the use of choreographic processes in own and others works
- Completion of VCE units 1 and 2 including Dance perspectives and Dance technique.
- Ease with, and accurate use of VCE dance terminology

ASSESSMENT

Assessment for Year 10 contemporary dance technique has both summative and formative processes throughout the year with feedback from staff at each class and interim and semester reports twice yearly.
The assessment process culminates with a graded examination of contemporary dance technique in an open class situation, in front of a panel of internal and external dance experts.

VCE Dance Units 1 and 2 are assessed through written tests and assignments that reflect the increased demands on applied knowledge and comprehension of dance making and dance analysis.

**Year 11 – VCE Dance Units 3 & 4**

**COURSE DESCRIPTION**

The year 11 contemporary dance course develops students’ execution of advanced technical and physical skills such as partnering and virtuosic actions. It demands high levels of creativity and compositional practice, where the students are encouraged to develop a personal movement vocabulary and to manipulate choreographic devices in their own works. Students explore and analyse cultural influences on themselves and other dance makers within the creative process.

Essential components of the course include the demonstration of complex movement patterns and transference of weight through the body, contact improvisation and partnering skills. The class vocabulary increases demands on the students’ flexibility, stamina and strength through the performance of detailed actions and phrases. The students are challenged in the execution of floor-work and exposed to various movement styles and aesthetics in contemporary dance.

The development of the Year 11 contemporary dance curriculum introduces acrobatic-dance skills, upper body strength and flexibility, release-work, techniques of fall and recovery, and dexterity and skill in manipulating all the elements of movement. These dance skills are utilised in floor work, travelling work, partnering and solo work.

An integral part of the course is the completion of VCE Dance units 3 and 4. To this end, the students continue to utilise research methods, build their communication skills, learning skills, and creative abilities to work on given and self-generated tasks. They deliver written assignments, complete VCE exams and create performance works that are externally assessed for VCE Dance.

The students are assessed on choreographic tasks, including the practice, analysis and identification of choreographic, rehearsal and performance processes and the effects of cultural influences on dance-making.

**CONTACT**

The VCE course is delivered through 3 classes per week - 2 of one and half hours duration and one of one and quarter hours duration.

In Year 11 the students also get an extra technique class of one and half hours durations commensurate with the expectations of more advanced technical requirements at this age.

**CONTENT**

**Training Emphasis**

- Introduction to acrobatic-dance elements, for example in floor work and partnering
- Dexterity and fluidity of spine and limb actions
- Ease with complex combinations of levels, directions and dimensions
- Complex and detailed instigations of movement
- Established use of varied dynamic qualities
- Floor level locomotion and weight bearing actions to and from 1 or 2 body parts with evident use of safe dance practises
• Development of individual movement vocabulary through use of improvisation and choreographic processes
• The ability to cooperate effectively and responsibly with others on creative tasks
• Demonstrated ability to accomplish a range of contemporary dance styles
• Identifying and Analysing elements of composition
• Utilising motif and development in own choreography
• Manipulating choreographic devices in own choreography
• Utilising group structures in duos and trios of own choreography
• Complex manipulation of elements of movement in two solos with different expressive intentions
• Identifying and analysing the use of choreographic processes in own and others works
• Completion of VCE units 1 and 2 in 2011 including dance perspectives and Dance technique.
  (Completion of VCE dance units 3 and 4 in 2012)
• Ease with, and accurate use of VCE dance terminology

ASSESSMENT

Assessment for Year 11 contemporary dance technique has both summative and formative processes throughout the year with feedback from staff at each class and interim and semester reports twice yearly.
The assessment process culminates with a graded examination of contemporary dance technique in an open class situation, in front of a panel of internal and external dance experts.

VCE Dance units 3 and 4 (from 2012) are assessed through written tests and assignments that culminate in externally graded dance performances and written exams that contribute final grades for students VCE scores.

Year 12

COURSE DESCRIPTION

This course is intended to prepare students for entry into tertiary training or in exceptional circumstances into the profession of contemporary dance. Therefore there is increased emphasis on achieving excellence with the physical dance technique and performance abilities, and demonstrating sophisticated creative and compositional skills.

The students at this level further develop acrobatic-dance skills, upper body strength and flexibility, release-work, techniques of fall and recovery, and dexterity and skill in manipulating all the elements of movement. These dance skills are utilised in floor work, traveling work, partnering and solo work. Demonstrate strong skills with partnering, group works and solo performance across a range of contemporary dance styles and improvisational tasks.

They are able to identify, analyse and discuss cultural influences on various dance works and are familiar with major dance practitioners in contemporary dance history.

The graduates of this year are ready to explore the greater diversity and range of contemporary dance available in tertiary training and are prepared for the depth of study required at this level. In exceptional circumstances some may even be ready for entry directly into companies or contract work within the industry.

CONTACT

This course is delivered through 4 classes per week of one and a half hours duration, and the classes are coeducational year levels of males and females.
CONTENT

Training emphasis

- Established skill with acrobatic-dance elements, for example in floor work and partnering
- Dexterity and fluidity of spine and limb actions to a maximum range of motion with commensurate control strength
- Aplomb and ease with complex combinations of levels, directions and instigations of movement
- Established use of varied dynamic qualities with musicality and accent
- Acquisition of given and exploration of own locomotor and weight bearing actions to and from 1 or 2 body parts
- The ability to cooperate effectively and responsibly with others on creative tasks
- Demonstrated performance ability with repertoire from a variety contemporary dance styles
- Demonstrated initiative in pursuing choreographic and performance experiences beyond given course work
- Utilising motif and development in own choreography
- Sophisticated manipulation of choreographic devices in own choreography
- Development and manipulation of individual movement vocabulary through use of improvisation and choreographic processes
- Utilising complex group structures in works of own choreography
- Identifying and analysing the use of choreographic processes in own and others works

ASSESSMENT

Assessment for Year 12 contemporary dance technique has both summative and formative processes throughout the year with feedback from staff at each class and interim and semester reports twice yearly.

The assessment process culminates with a graded examination of contemporary dance technique in an open class situation, in front of a panel of internal and external dance experts.
Associated Studies

World Dance (Years 7-10)

RATIONALE

Dance Styles in the world context are essential to the education and skill development of students.

AIMS

• To give students knowledge and experience in a broad spectrum of Ethnic Dance forms.
• To widen the vocabulary of dance movements and techniques in the development of artistic expression.

CONTENT

From Years 7-9 a concentration upon European ‘Character’ dance, including ‘barre’ work a preparation for the complex and controlled ‘centre’ work. These exercises develop strength, rhythm, dynamics and balance, and are later expanded to include elements of various national dances. Other dance forms may be approached, depending upon skill level attained.

At Year 10 a greater variety of dance forms may be approached. These may include:
• Spanish Dance (Bolero, Malaguena, Jota, Flamenco)
• Mexican/South American Dance
• Indian

Jazz Dance (Years 9-12)

RATIONALE

The creative artist is at a great advantage to have explored as wide a range of differing dance forms as possible. Study of contemporary styles and techniques are a valuable addition to the study of ballet, contemporary and ethnic dance.

AIMS

• To introduce students to different commercial dance styles.
• To consolidate differing dance techniques.
• To stimulate a creative outlook by broadening the students’ vocabulary of potential movement
• To encourage a broad adaptive approach to dance

CONTENT

Jazz dance as required for commercial stage shows, television and film.

All classes include a short floor warm-up, followed by execution of jazz dance routines as appropriate to the year level.

An additional class is offered as an elective at Year 11/12 replacing one in 10 ballet classes; this class is in a contrasting jazz style to the weekly classes. For example: Breakdance, Hip hop, African etc
Acrobatics (Years 7-9)

RATIONALE

Acrobatics provides the student with new skills, techniques and confidence to attempt different activities that are beneficial to their future careers in dance. Acrobatics also allows students to develop at their own pace utilising their natural abilities with a sense of self-achievement as the course is predominantly self motivated. It also helps dancers when it comes to partner work and readies them for work in a variety of disciplines.

AIMS

The aim of the course is to increase strength and flexibility and to overcome the fear often associated with new and difficult work, particularly when a dancer is upside down and/or moving through the air. The course allows students to develop better awareness and orientation skills in relation to their bodies and the surroundings. Students will have increased confidence in their own abilities and will therefore find future work less difficult and threatening.

CONTENT

The course covers four main areas. These are balancing, floor work, quick work and specialties.

• Balancing includes headstands and handstands; partner work and chairs
• Floor work includes slow work such as cartwheels front and back walkovers and bend backs.
• Quick work includes front handsprings, aerial cartwheels and backflips.
• Speciality work includes selective tricks suited to specific types eg. back contortion for exceptionally flexible students, chair balances and pyramids that require stronger students to hold and smaller students to balance.

Tap (Years 7-10)

RATIONALE

Tap dance has undergone resurgence in popularity as a vibrant and dynamic modern dance style. It is important for students to have experienced this form of dance and, if their interest is in commercial theatre, to develop specific skills and a sense of rhythm and style, to a high level.

AIMS

To introduce students from an early age to the technique and style of tap dance.
Mastery of difficulty and complex rhythmical sequences/time-steps performed in a variety of styles.

CONTENT

• Exercises leading to the development of tap skills as appropriate to the individual students. Starting with basic work and gradually building to time steps, pick ups, wings, grab-offs etc
• Short routines allowing for individual interpretation, to assist in the development of rhythmical ability and individual style.
• Longer routines for development of style and presentation for periodic group performances.
Body Conditioning

Years 7 – 12

The Body Conditioning Program currently offered to our junior students was devised by Donna Krasnow and was implemented into the VCASS Dance Program in 2003. Core engagement and strengthening exercises are the main focus of the program and it also includes exercises to improve flexibility. Since 2003 there have been major developments in somatic knowledge and ideokinesis. There has also emerged an abundance of research papers that focus on extremely negative aspects of Dance Training. These training methods have resulted in an escalation of injuries suffered by students and professional dancers alike. Many dancers embark on a professional career carrying an injury which is a result of and muscle imbalance dubious training methods. (Please note references at the end of the subject outline). GYROKINESIS and GYROTONIC were developed by Juliu Horvath after he retired from his career in ballet due to continuing chronic injuries. These programs bring a different focus to working the body through the natural elements of spinal movement. Fluidity is the key to the program. Stretches are not held for long periods of time but rather they are connected into fluid movements that resemble dancing rather than exercises. It is the moving body that works the core rather than a fixed position which often locks the body, developing tension and irregular breathing patterns whilst dancing. It is these principles that have influenced the development and delivery of the Body Conditioning Program.

RATIONALE

Students entering the lower year levels of the vocational course offered at the Victorian College of the Arts Secondary School bring with them body patterns from their previous training. They also bring expectations and pre-conceptions concerning their future training. Good teaching takes these expectations into account and treads a middle path between what is necessary in a professional training and what is expected by the students. The Body conditioning program serves as a foundation for the training in the Dance Program. References are made to the students of how the exercises relate to the formal training that they undertake and attention drawn to the exercises that serve to correct muscle imbalances.

AIMS

• Foster in students a kinaesthetic awareness specific to the extreme demands of vocational dance training on young bodies.
• Address the neglect of certain muscle groups
• Address the lack of understanding by students of their own physical capabilities and limitations - since traditional training emphasises, mimicry, rote learning & repetition.
• Build confidence in students with regards to the potential of their body. Especially students who regard themselves as having less facility than other students.
• Address weaknesses in traditional dance training.

CONTENT

This program includes anatomical information, practical injury prevention and occasional group discussion on all aspects of the body as the instrument of the dancer’s art.

• Emphasis is placed on a supple fluid spine.
• The “opening” of the hip joint to create length in the muscles.
• No “gripping” muscular effort.
• The flow of energy in two directions.
• Breath creates movement and movement creates breath

*Please note the full program is available in the appendices to this document following the bibliography
Performance Workshop (Years 7-12)

RATIONALE:

Dance is both a creative and interpretive art form. The experiential process of learning the art of performance begins initially in the studio situation. Within this context students develop confidence, and learn to value the co-operation and collaboration that goes into the creative process, eventually bringing an extended body of work to performance standard.

AIMS:

• To develop the skills necessary for a performance artist.
• To develop the stamina, maturity and professionalism needed to sustain a full-length performance.
• To develop potential as an interpretive artist in a range of dance styles and techniques.

CONTENT

• Working within a professional company structure.
• Working with a variety of choreographers.
• Working in a range of dance styles and techniques
• Studio work leading to studio/theatre performances where appropriate.
• Developing a repertoire of dance works
VCE/VET CUA20113 Certificate II in Dance Units 1 & 2

BSBWOR203B Work effectively with others – 15 hours

This unit describes the performance outcomes, skills and knowledge required to work in a group environment promoting team commitment and cooperation, supporting team members and dealing effectively with issues, problems and conflict.

Assessment
1. The organization and presentation of a performance season including staging/choreography/lighting/etc
2. The organization and presentation of a written reflection which may include: schedule, cast list and publicity both hard and software for a performance season, a log recording the processes involved in the season

CUADAN201 Develop basic dance techniques – 20 hours

This unit describes the performance outcomes, skills and knowledge required to develop basic dance techniques and apply safe dance practices.

Assessment
1. Periodic observation of Practical Work by Examiner/Workplace Trainer including question/answer
2. Formal practical examination in November

CUAWHS101 Follow basic safe dance practices – 60 hours

This unit describes the performance outcomes, skills and knowledge required to apply a basic understanding of OHS issues to day-to-day dance activities.

Assessment
1. Demonstration of the Body conditioning program, see tick sheet
2. Correct demonstration of R.I.C.E and verbal or written questions
3. Written OHS test as per ‘Powerpoint’ presentation, see questions

CUAWHS201 Develop a basic level of physical condition for dance performance – 40 hours

This unit describes the performance outcomes, skills and knowledge required to plan and implement a basic fitness regime appropriate to dancers.

Assessment
1. Tests 1 – 4
2. Written Assignments 1 – 4
CUADAN203 Perform basic jazz dance technique – 80 hours

This unit describes the performance outcomes, skills and knowledge required to appreciate jazz dance as an art form and to perform basic jazz dance forms and techniques in a learning environment.

Assessment:
1. Periodic observation of Practical Work by Examiner/Workplace Trainer - Progress achieved and Quality of Course Work
2. A formal Practical Examination at the end of the unit

CUADAN205 Perform basic contemporary dance technique – 45 hours

This unit describes the performance outcomes, skills and knowledge required to appreciate contemporary dance as an art form and to perform basic contemporary dance forms and techniques in a learning environment.

Assessment: Periodic observation of Practical Work by Examiner, Progress achieved and Quality of Course Work, including question/answer
A formal Practical Examination at the end of the unit

CUADAN206 Perform basic ballet technique – 25 hours

This unit describes the performance outcomes, skills and knowledge required to appreciate ballet as an art form and to perform basic ballet techniques in a learning environment.

Assessment:
1. Periodic observation of Practical Work by Examiner/Workplace Trainer - Progress achieved and Quality of Course Work - including question/answer
2. A formal Practical Examination at the end of the unit

VCE/VET CUA20113 Certificate II in Dance Units 3 & 4

Core units:

CUAPRF201 PREPARE FOR PERFORMANCES – 35 NOMINAL HOURS
1. Performance Anxiety Readings and Test
2. Rehearsal preparation for Malthouse season, including safe dance practice issues

CUFIND201A DEVELOP AND APPLY CREATIVE ARTS INDUSTRY KNOWLEDGE – 20 NOMINAL HOURS
1. Source and Apply Industry Information from Ausdance include observations in Workbook
2. Use technology to search for opportunities in the dance industry include observations in Workbook
3. Seek information on laws, regulations and industry bodies include observations in Workbook
4. Seek information on dance as a career include observations in Workbook

**CUAPRF304 DEVELOP AUDITION TECHNIQUES – 25 HOURS**

1. Prepare a resume
2. Prepare a workbook including career plan, personal competencies and interview experiences
3. Attend a dance audition, include observations on dress, etiquette etc in the Workbook

**CUADAN202 INCORPORATE ARTISTIC EXPRESSION INTO BASIC DANCE PERFORMANCES – 45 NOMINAL HOURS**

1. Rehearse basic dance techniques including ballet, jazz dance and contemporary dance
2. Develop expressive techniques – projection of personality in these techniques
3. Perform these techniques

**Elective units:**

**CUADAN305 INCREASE DEPTH OF JAZZ DANCE TECHNIQUE – 50 HOURS**

1. Periodic observation by Workplace Trainer – Progress achieved and Quality of work
2. A formal practical examination at the end of the unit

**CUADAN306 INCREASE DEPTH OF BALLET DANCE TECHNIQUE – 70 HOURS**

1. Periodic observation by Workplace Trainer – Progress achieved and Quality of work
2. A formal practical examination at the end of the unit

**CUADAN308 INCREASE DEPTH OF CONTEMPORARY DANCE TECHNIQUE – 45 HOURS**

1. Periodic observation by Workplace Trainer – Progress achieved and Quality of work
2. A formal practical examination at the end of the unit
Reports

Student work will be reported within the guidelines of the reporting policy of the Secondary School. All dance subjects will be reported in full written reports twice a year. Interim reports will be issued twice a year for major studies – that is studies with more than one weekly class. Performance work will be reported as a separate tick box in every appropriate full written dance report. There will also be an annual major performance report for all students issued in the second half of the year. This report will be prepared by the choreographer/producer of the major work(s) or by the Head of VCASS Dance as appropriate.

Assessment (Practical Dance Subjects)

The goal of the VCASS student is eventual entry into the dance industry. Assessment of students must take this long term goal into account.

Assessment of practical dance subjects is through two different assessment procedures:

1. PROGRESSIVE MARK

An annual progress assessment given by the main ‘training’ teacher of the student, in that subject area, in conjunction if necessary, with other teachers in the same discipline.

Criteria

The mark given will be based on clear criteria that will be communicated to students prior to the start of each unit of work.

Other Factors that will determine the outcome of student Assessment of will include:

- Progress - 60%
  (Demonstrated progress made in all areas of the discipline)

- Quality of course work - 40%
  (The law of diminishing returns applies to the progress of students; the ‘quality’ of work is the standard of that individual)

The ‘progress’ and ‘quality of work’ progressive mark is based upon selected criteria appropriate to each year level. These criteria are issued to students at the commencement of their year course and are reported at the end of each semester. An example of these criteria is available on pages 32 & 33 of this document.

Attendance:

VCASS policy states that students must attend a minimum of 85% of the course to successfully complete the course.

2. EXAMINATION BY PANEL
An annual examination by panel for all practical dance subjects

The panel comprises:
- The Head of Dance (or representative)
- One or more external expert
- One or two members of the VCA dance faculty

The assessors will give a mark to each student arrived at without discussion. The examination will comprise a body of work covered during the year. Criteria for assessment will be provided to the students and to the panel. In the reporting of these assessments the report will show two separate marks

- Examination
- Progressive Assessment (by main training teacher)

Due to the extreme range of ability usual at Year 7 the examination result should be moderated to achieve a realistic outcome (this will avoid traumatising students with little previous training who may be compared to a peer at an advanced stage of development).

**Note:**
Both the progressive assessment and the examination are criteria based. Examples of these criteria follow
EXAMPLE - EXAMINERS CRITERIA FOR ASSESSMENT

Please mark the result in numeral form. The papers will be collected and totalled following the examination. No discussion about individual students will take place. When marking please take into account the following:

Criteria for Assessment:

• Posture/alignment of the spine.
• Understanding of the rotation of the leg in the hip socket.
• Understanding of the distribution of weight.
• Co-ordination of movement.
• Technical execution of basic classical vocabulary.

Assessment Content:

Ports de Bras
Barre
• Plies
• Battements tendus
• Battements glisses
• Ronds de jambes a terre & battements fondus
• Petits battements & battements frappes
• Adage

Centre
• Centre practice
• Adage
• Pirouette exercise
• Allegro:
  • Warm Up
  • Allegro
  • Beaten enchainment
  • Travelling enchainment
  • Boys tour en l'air enchainment
  • Pointe work

Grading:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>90 - 100</td>
</tr>
<tr>
<td>A</td>
<td>80 - 89</td>
</tr>
<tr>
<td>B+</td>
<td>75 - 79</td>
</tr>
<tr>
<td>B</td>
<td>70 - 74</td>
</tr>
<tr>
<td>E+</td>
<td>45 - 49</td>
</tr>
<tr>
<td>UG</td>
<td>0 - 39</td>
</tr>
<tr>
<td>C+</td>
<td>65 - 69</td>
</tr>
<tr>
<td>C</td>
<td>60 - 64</td>
</tr>
<tr>
<td>D+</td>
<td>55 - 59</td>
</tr>
<tr>
<td>D</td>
<td>50 - 55</td>
</tr>
<tr>
<td>E</td>
<td>40 - 44</td>
</tr>
<tr>
<td>NB</td>
<td>The pass grade is 50</td>
</tr>
</tbody>
</table>

NB
## Time Allocation in Program Areas

### 2016 – Advisory

<table>
<thead>
<tr>
<th>YEAR 7</th>
<th></th>
<th>YEAR 8</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Body Conditioning</td>
<td>2.25</td>
<td>Body Conditioning</td>
<td>2.25</td>
</tr>
<tr>
<td>Ballet</td>
<td>6.00</td>
<td>Ballet</td>
<td>7.25</td>
</tr>
<tr>
<td>Contemporary Dance</td>
<td>1.00</td>
<td>Contemporary</td>
<td>1.25</td>
</tr>
<tr>
<td>Acrobatics</td>
<td>1.00</td>
<td>Acrobatics</td>
<td>1.00</td>
</tr>
<tr>
<td>Theory</td>
<td>.75</td>
<td>Tap</td>
<td>1.00</td>
</tr>
<tr>
<td>World dance</td>
<td>1.00</td>
<td>World dance</td>
<td>1.25</td>
</tr>
<tr>
<td>Tap</td>
<td>1.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>13.00</strong></td>
<td><strong>Total</strong></td>
<td><strong>14.00</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>YEAR 9</th>
<th></th>
<th>YEAR 10</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Body Conditioning</td>
<td>1.50 ( 2.25 )</td>
<td>Ballet</td>
<td>7.50</td>
</tr>
<tr>
<td>Ballet</td>
<td>6.50</td>
<td>Repertoire</td>
<td>1.25</td>
</tr>
<tr>
<td>Pointe</td>
<td>.75</td>
<td>Contemporary/Comp</td>
<td>2.75</td>
</tr>
<tr>
<td>Contemporary</td>
<td>1.25</td>
<td>Pointe (Pas de Deux)</td>
<td>2.00</td>
</tr>
<tr>
<td>Acrobatics</td>
<td>1.00</td>
<td>VCE (1 semester)</td>
<td>1.25</td>
</tr>
<tr>
<td>Jazz</td>
<td>1.00</td>
<td>Jazz</td>
<td>1.25</td>
</tr>
<tr>
<td>World Dance</td>
<td>1.25</td>
<td>World Dance (1 Semester)</td>
<td>(1.25)</td>
</tr>
<tr>
<td>Tap</td>
<td>1.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>14.25</strong></td>
<td><strong>Total</strong></td>
<td><strong>16.00</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>YEAR 11</th>
<th></th>
<th>YEAR 12</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ballet</td>
<td>7.50</td>
<td>Ballet</td>
<td>7.50</td>
</tr>
<tr>
<td>Contemporary/Comp.</td>
<td>5.50</td>
<td>Contemporary/Comp.</td>
<td>5.50</td>
</tr>
<tr>
<td>Jazz</td>
<td>1.25</td>
<td>Jazz</td>
<td>1.50</td>
</tr>
<tr>
<td>Pointe/Pas de Deux</td>
<td>2.00</td>
<td>Pointe/Pas de Deux</td>
<td>2.00</td>
</tr>
<tr>
<td>Ballet Composition/Stagecraft</td>
<td>1.25</td>
<td>Ballet Repertoire</td>
<td>1.25</td>
</tr>
<tr>
<td>Anatomy/Physiology</td>
<td>.75</td>
<td>Career Planning</td>
<td>.75 (3 terms)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>18.25</strong></td>
<td><strong>Total</strong></td>
<td><strong>18.50</strong></td>
</tr>
</tbody>
</table>

**NB** At Years 11/12 a jazz class may replace every 10th ballet class; as elected by the students

### Additional Classes

| Performance Workshop | Year 7 - 9 | 3.00 |
| Performance Workshop | Year 10 - 12 | 3.50 |
| Male Class (Ballet, Coach, D/Mak.) | Year 10 - 12 | 2.00 |

**TOTAL PROGRAMME HOURS = 102.50 Hours**

**Extra Curricula Classes Offered**

| Royal Academy of Dancing Syllabus | Year 7 - 9 | 3.00 |
| Royal Academy of Dancing Syllabus | Year 10 - 12 | 3.00 |
| Cecchetti Syllabus | Year 7 - 9 | 3.00 |
| Cecchetti Syllabus | Year 10 - 12 | 3.00 |
Bibliography


Quirey, Belinda: **May I have the Pleasure?** British Broadcasting Corporation, London, 1976 (Published in 1987 by Dance Books Ltd)


Howse, J.L. Hancock, S. **‘Dance Technique & Injury Prevention’** (Theatre Arts Books, 1988)


Barnes, S. **Terpsichore in Sneakers** (Boston, 1980)

Arneheim, D. **Dance Injuries - Their prevention & Care** (St Louis, 1979)

Higgins, J. R. **Human Movement: An Integrated Approach** (St Louis, 1977)

Law, K. **The Physics of Dance** (New York, 1984)

Franklin, E. **Dance Imagery for Technique and Performance** (Human Kinetics 1996)

Nelson, A. G. Kokkonen, J. **Stretching Anatomy** (Human Kinetics 2007)

Vogel, D **Tune Up Your Turn Out** (White Owl Publishing 2005)

Contemporary Dance

Blom, I.A. and Chaplin, L.T **The Intimate Act of Choreography** (University of Pittsburgh Press 1982)

Blom, I.A. and Chaplin, L.T **The Moment of Movement** (Dance Books 1988)

Bremser, M Fifty **Contemporary Choreographers** (Routledge 1999)

Hawkins, A **Creating Through Dance** (Prentice Hall 1964)

Mazo, J. **Prime Movers: The Makers of Modern Dance in America** (Princeton 1977)

Minton, S. **Dance Mind and Body** (Human Kinetics 2003)

Rickett-Young, L. **Essential Guide to Dance** (Hodder and Stoughton 2004)
Sofras, P  
Dance Composition Basics  
(Human Kinetics. 2006)

Smith Autard, J  
Dance Composition  
(A and C Black. 1992)

Snook, B  
Dance: Count Me In  
(McGraw Hill. 2004)

Tufnell and Crickmay  
A Widening Field: journeys in body and imagination  
(Dance Books. 2004)

INTERNET RESOURCES

Vogal.D.  
Essential Anatomy:  
A Multimedia Course For Dancers and Dance Teachers  
http://www.thebodyseries.com/

Vogal.D.  
The Body Series  
Multi Fit ELearning,  
http://www.thebodyseries.com/  
Muscle and Motion & All About Strength Training  
(Multifit Israel 2005 ©)  
http://www.muscleandmotion.com/MULTIFIT  
The Visible Body  
http://www.visiblebody.com/login  
IDEA Health & Fitness Association  
www.idealfit.com/idea-member-badge
CIT Program

DONNA KRASNOW’S CIT PROGRAM (UPDATED BY MAGGIE LORRAINE 2015)

Rationale

VCASS has effectively operated Donna Krasnow’s CIT Training program for seven years and the benefits of this program have been evident to us.

In 2009 I commenced training in *GYROTONIC®* and *GYROKINESIS®* and in the course of that training have learnt new information in relation to recruiting and training specific muscle groups and areas of the body. I have incorporated this knowledge into the conditioning program and I believe have made it more transferrable into technique classes. As with all conditioning programs it is the teachers’ responsibility to make the connections for the students.

PART 1  NB. All exercises in Part 1 commence supine.

IN THE BEGINNING

*Target muscles: Latissimus dorsi, Infraspinatus, Coracobrachialis, Trapezius, Pectoralis major, Pectoralis minor, Internal Intercostal, Quadratus lumborum, Transverse abdominals, Internal Oblique, Iliopsoas, Piriformis, Plantar facia and Intrinsic foot muscles.*

Commence lying on back in neutral pelvis. **Carefully check alignment:**

- Shoulder Blades are long down back and extending out along floor.
- Open front of shoulders as much as possible without strain.
- The rib cage is soft and not braced.
- The feet are engaged on the surface of the floor with the toes spread and the legs are lengthened
  
  away from the hip socket without locking knees.
- Knees/ankles together and knees at an angle of 45°

1. Initially lengthen the soles of the feet by extending the toes off the floor. **Recruiting intrinsic foot muscles.**
2. Flex the feet and gently press the fingers down into the abdominals. Inhale. **Be aware that this action triggers the deep abdominals (transverse abdominals). This muscle recruitment should be maintained as the foot flexes and the legs stretch.**
3. Slide the heels down along the surface of the floor straightening the legs and lengthening the hip joint and legs behind knees. Exhale as legs extend and stretch feet through demi pointe to pointe.

Continue with Full Body Stretch,

NB. Focus should be on extending **parallel legs** from the hip socket, maintaining **neutral pelvis** and lengthening from hip socket.

* When flexing feet ensure that the forefoot is not pulled back. This locks the ankle and excessive use can create problems with the shins.
FULL BODY STRETCH

Target muscles: Deltoid, Pectoralis, Trapezius, Internal Intercostal, Quadratus lumborum, Internal Oblique, Transverse abdominals, Internal Oblique, Iliopsoas, Piriformis, Quadriceps, Hamstrings, Adductors, Tensor facia lata, Erector spinus, Lateral rotators, Piriformis, Quadratus femoris, Peroneus brevis.

Lower arms to low V and turn the palms to the ceiling. Inhale at the breath with carrying the arms along the floor up overhead, backs of hands to the floor, whilst maintaining “soft ribs ” and the control of the transverse abdominals.

1) Take right forearm with left hand, exhale and, inhale during stretch of right side of body introducing a side curve on right side, opening the ribs taking care not to lift them and reach down through the heel, lengthening the hip flexors, adductors and abductors. Maintain parallel legs. Release and exhale

2) Repeat on other side of body.

Repeat this again, without a side curve but rotate the leg from the hip socket by releasing the flexed foot from the floor and turning out whole leg in the hip socket. Focus should be on recruitment of the deep rotators. Repeat the rotation a few times. (Images of squeezing water out of a cloth) Hold the last rotation and lengthen hip joint. Repeat on other side of body.

Exhale & Inhale Return arms down and extended out to side of body, palms down and simultaneously draw up knees to neutral pelvis and knees at 90° (extending out away from hip sockets) whilst maintaining contact and light pressure of soles of feet on the floor. Check toes.

SPIRALLING

Maintaining shoulder alignment on the floor and the rib cage soft; arms are extended to side of body along floor, palms down to stabilise torso

(Later, when greater stability is established, try palms up which engages greater scapular engagement and control)

1. Drop knees over to right: come centre
   Drop knees over to left: return centre. Repeat approx. 4 times maintaining upper body on floor.
   Progression: can be executed with stretched feet.

2. Add action of hand from sternum opening along extended arm and reaching away from direction of legs. Pay special attention to opening “space” between pectoralis minor and the attachments to shoulder joint capsule and the scapular. Palms are up. Repeat 8 times.

3. Place palms of hands under respective armpits, fingers pointing towards ceiling. Control rib cage with hands as legs continue the spiralling movement and use slight pressure of the hands against direction of the legs. Repeat Spiral 8 times (isolation of upper body and lower body)
ROCKING THE PELVIS

Target Muscles: Erectors Spinae, Serratus Posterior, and Quadratus Lumborum

1. Lift legs out of hip socket, drag legs towards chest & rock pelvis. (Lifting sits bones) hands underneath thighs and lengthening thighs away from hip sockets.

CIRCLING

Target Muscles: Hip Lateral Rotators, Adductors, and Abductors.

2. Stir legs outward x 8 and inward x 8 in parallel with stretched feet (maintain control of adductors/abductors) Focus should be on stirring the femur in the acetabulum.

3. Change position of hands to inside thighs and turn out legs. Repeat outward circling x 8

4. Change position of hands to outside thighs inwardly rotate. Repeat inwardly circling x 8

ARM CIRCLES AND SHOULDER GIRDLE RECRUITMENT

Target Muscles: Teres major, Teres minor, Supraspinatus, Subscapularis, Spinal erectors, Levator scapulae, and Longus capitis

Commence neutral pelvis.

2 counts for each movement

1) Arms extended up to ceiling shoulder width apart. Maintain back across the floor and “open Chest” 
   Breath in to stretch arms up to ceiling, lifting shoulders off floor and curling spine. 
   Spread hands wide bringing them together (prayer position) head lifts as arms lift. 
   Head continues bow shape of spine with long neckline. Scoop abdominals.

2) Exhale to return arms to starting position open arms wide to side. 
   return to starting position.

3) Repeat whole section but take arms overhead instead of to side, check ribs.

4) Return arms to starting position.

Repeat both sections again finishing with the arms up.
Take care to soften ribs and maintain engagement of Transvers abdominals throughout and fully extend arms and hands to encourage length of arms.

5) Circle the arms outward x 4 finishing arms open. Awareness of action of shoulder blades against the floor. 
   Circle inward x 4 finishing Overhead
6) Lower arms to side outstretched along the surface of the floor (palms up) and fold elbows in, fingers touching front of shoulders, whilst maintaining elbows on floor. Flatten palms against the torso scoop palms together and create a fountain up and open with hands ‘Repeat x 4

PELVIC TILTS

Movements of the spine whilst maintaining core stability.

Target Muscles: Erectors Spinae, Serratus Posterior, Quadratus Lumborum, Abdominals, Ilio psoas, Tensor fasciae latae and Sartorius.
Commence in neutral pelvis
- Lift tailbone “ice cream scoop” scooping out abdominal cavity whilst curving the spine. (Under curve) Flex feet pushing heels against the floor.
- Arch back (over curve) maintaining recruitment of transverse abdominals. Exhale to under curve. Inhale to lengthen spine and over curve. Peel foot through to demi pointe lifting heels off the floor.
  Repeat both movements x 8

This exercise continues into the following abdominal exercise.

ABDOMINALS

(Focus only deep abdominals to avoid bracing front of body- rectus abdominus )
Maintain a curved spine throughout.

Holding last scoop out of pelvic tilts and controlling breath in, lift head and shoulders off floor.
Eye Focus forward between knees
Reach arms forward or hold outside middle of thighs to facilitate maintaining lumbar curve. image of creating a bowl with the body and arms. Avoid bracing rectus abdominus..
Pulse up- Straight x 8 and alternate sideways x 8 reaching diagonally forward. Ensure shoulders spiral. engaging oblique abdominals (exhale on each pulse up)

Hold last pulse centre and roll down through back
CLOCK

**Rotary warm up for spine and mobilizing shoulder joint.**

*Target muscles: Coracobrachialis, Deltoid, Erector Spinae, Infraspinatus, Intercostal Muscles, Latissimus Dorsi, Levator Scapulae, Sternocleidomastoid, Subscapularis, Supinator, Supraspinatus, Trapezius, Tensor fascia lata, Pectineus, Illio psoas, Rectus Femoris, Adductor muscles and Rotators.*

- Pointe right foot, toe on floor and with both hands take hold under right thigh.
- Lift thigh out of hip joint to avoid compression in joint.
- Bring thigh towards chest (maintaining neutral pelvis on the floor)

*Keep thigh lengthening away from hip socket and maintain parallel alignment throughout.*

- Flex heel of left foot and extend down on floor straighten leg engaging the foot against the floor and scooping the heel just off floor opening the sole of the foot when leg is full extended.
- Stretch foot as heel, returns to floor and engage foot against the floor when returning to original position. Repeat 4 times. Lower heel to floor.
- Lengthen down through supporting left hip and lift and carry right thigh across body (spinal twist)
- Rest left hand on top of right thigh and extending right arm along of floor, palm up
- Engage right shoulder as much as possible along surface of the floor. Left leg bends up to 90° knee directly under left hip. *(Swastika)*

*The angle of knee to the hip socket can increase as students become more mobile in the hip to increase hip flexor/Quad. stretch*

1) Circle right arm (palm up first) stretching out scapula (palm up at side and down across body) Clockwise x 4 and anti-clockwise x 4 Arm circles from spine

2) Extend both legs and hold around ulna edge of flexed right foot, thumb against big toe joint and inwardly rotate. Both legs are fully extended if possible.

Repeat circling in both directions

Bend up left leg and maintain control of inside thighs, bring legs centre.(without bracing torso) Slowly lower feet to the floor hollowing to do so

(Core support from weight of legs lowering)

Check breathing throughout ......Repeat all to other side

---

**BALLISTIC**

- Re-affirming knee hip alignment and tracking of the knee.
- Warming and lubricating the hip joint.
- Articulating feet and ankles.

*Target Muscles: Latissimus dorsi, Infraspinatus, Coracobrachialis, Trapezius, Pectoralis major, Pectoralis minor, Internal Intercostal, Quadratus lumborum, Transverse abdominals, Iliopsoas, Piriformis, Sacro-tuberous ligament, Gluteal muscles, Iliococcygeus, Lateral rotators, Gracillis, Sartorius, Semitendinosus, Quadriceps and Hamstrings, Plantar facia and Intrinsic foot muscles.*
LYING ON BACK – LEFT LEG BENT - KNEE LENGTHENING TO CEILING – FOOT CONTROLLED ON FLOOR – TOES OPEN

Right leg stretched out (ensure that the hip socket is fully extended maintaining neutral pelvis)

Flex knee and bounce right thigh towards chest by drawing the foot along floor and care not to drop leg on chest.
Aim to control sole of foot close to floor so as to push off and articulate sole of foot against floor.

- 8 times with right leg
- 8 times with left leg.
- Repeat all again but with working foot flexing with energy through point of heel when extending leg down.
- Inhale as leg comes up. Exhale when leg stretches down.

HIP JOINT RELEASE

Target Muscles: Latissimus dorsi, Diaphragm, Quadratus lumborum, Transverse abdominals, Iliopsoas, Piriformis, Sacrotuberous ligament, Gluteal muscles, Ilocoxycyeus, Lateral rotators, Gracillis, Sartorius, Semitendinosus, Quadriceps and Hamstrings, Adductor muscles, Tensor facia lata, Abductor muscles, Fibularis (peroneal) Extensor hallucis longus (peroneal) Tibialis anterior, Flexor hallucis, Soleus, Gastrocnemius and Achilles tendon.

A.

1. LYING ON BACK – LEFT LEG BENT AND FOOT ALIGNED ON FLOOR - KNEE REACHING AWAY FROM HIP SOCKET.
2. RIGHT LEG EXTENDED STRAIGHT DOWN.
3. RELAX BODY AND SWING THE RIGHT LEG TO THE SIDE ALONG THE SURFACE OF THE FLOOR.
4. FOCUS ON RELAXING THE HIP SOCKET AND RELEASING THE JOINT IN ORDER TO INCREASE THE RANGE OF MOVEMENT.
5. EACH LEG X 8

B.

Flex heels and toes simulating a grand plie in first position.
The heels are off the floor in line with knees.
   a. Stretch feet and rotate femur in hip joint.
   b. Return to flex pushing heels down lengthening torso away from heels, (energy flows in 2 directions) and lifting pelvis slightly off floor. Care not to over-do this action or tuck-under.

Pointe and flex x 4 finish pointe

- Hold pointed position and actively rotate thigh and touch toes together.
- Slowly stretch legs until heels connect
- Maintain heels together, slowly continue to stretch legs.
- Bring inner thighs together like magnets and stretch feet into space.
- Open legs to small 2\textsuperscript{nd} and flex feet. Bring straight legs/heels together whilst simultaneously lifting pelvis via deep rotators.
- Repeat 2/3 times.
- Finish with little adductor beats in 1\textsuperscript{st} position.

C.

Internal /External Rotation.

Commence with legs extended and feet stretched in 1\textsuperscript{st} position.
- Maintaining the knees together, bend knees rotation the thighs in and circle the feet out creating a circle and externally rotate the thighs to plie position with feet stretched together.
- Straighten knees and extend the legs with flexed feet. 4 times.
- Reverse movement. External-internal rotation. 4 times.
Repeat all.

- Flex feet; rotate to parallel; stretch feet. Slide up feet to neutral pelvis ready for next part of exercise.

D

LEFT LEG BENT IN PLIE POSITION.

ANKLES AND TOES FLEXED ON FLOOR AS IN PREVIOUS EXERCISE.

CONTROL LEFT THIGH WITH LEFT HAND SO THAT IT REMAINS STILL. (IMAGINE THIS IS THE SUPPORTING LEG)

Stretch out right leg and control right leg by sliding right hand diagonally down scooping gluteal muscles towards spine, palm of hand on floor.
- Swing open actively rotated leg to second position staying within range of hip movement and maintaining pelvic stability. x 8
- Repeat on other side.

E

Lying on back with left knee bent up towards ceiling and reaching out of hip. Ensure heel is not too close to sits bone. Angle of knee approx. 90.
Sole of left foot is flat on floor with toes lengthened and metatarsals engaged.
Right leg is stretched out and is controlled by sliding right hand diagonally down scooping gluteal muscles towards spine and palm of hand on floor.
Stabilise left hip by holding left hand on top of left hip maintaining gentle pressure.

- Circle right leg by lifting in parallel with foot stretched.
- Flex foot at top and rotate in hip joint to turn out
- Circle leg leading with toes, open to side and down, stretching foot when leg is lowered to floor.
- Repeat x 8
- Repeat all with other leg. Clearly define rotation of whole leg in hip joint.

*This can be performed with a thrown leg as in Grands Jete Ronds de Jambe.*

Progression: This whole sequence can be performed with a straight supporting leg and the opposition arm in 5\textsuperscript{th}.

Slide feet up to neutral pelvis ready for next exercise.
LONG HIP STRETCH
Explore rotation of the hip joint incorporating intrinsic foot exercise

Flex right foot and slide heel along floor straightening leg. Lift leg to height of supporting knee. Thighs should be on one level. Arms extended to low v with palms down.

1) Stretch and circle the foot, ankle and leg externally rotating out and then in, at the same time completing full circles with the foot and ankle x 8

2) Bend the leg to parallel attitude-lifting thigh higher (4 counts) Repeat in attitude commencing with inward rotation working through ankle and leg x8. (Image of a snake. Maintain neutral pelvis)

3) Stretch out lifted leg and turn out from hip with flexed feet.

4) Lower leg just off floor (foot flexed) 4 counts. Lift leg (foot stretched) 4 counts Maintain inner thigh connection and turn out throughout, 4 times in all

5) Repeat battement movement with stronger dynamic. 1 count down and 1 count up with foot fully stretched x 8 Catch last battement

6) Gently circle externally rotated leg in the hip socket for 8 counts

7) Stretch hamstring –Stretching supporting leg and maintaining neutral pelvis.

8) Open leg to side emphasizing external rotation then carry across centre line of body whilst inwardly rotating leg.

9) Return to centre and increase stretch in line with hip joint.

10) Bend leg into attitude devant, opposite hand holding behind ankle and other hand rotating thigh working on turnout. (Scoop leg around psoas to release from front of hip socket)

11) Draw up underneath foot resting it on the floor in parallel and carry top leg across body until knee is in centre of torso and hold. (can include usual piriformis stretch if preferred/require)

Bring leg back to centre. Release hold on leg and control turn out for developpe devant whilst maintaining turned out thigh. Progression :extend supporting leg.

12) x 8 ballistic Grand Battement extending left leg on first Grand Battement
Maintain control of transverse abdominals and quadriceps (externally rotated). Hold last Battement and lower.
BRIDGING EXERCISE

Core stability

*Target Muscles: Isolates and strengthens the gluteus muscles and hamstrings. Core strengthening, spinal and lower back stabilization and engages hip flexors.*

Commence lying on back in neutral pelvis; knees/ankles open the width of a tennis ball. Arms by sides with palms down. Heels are closer to the sitz bones for this exercise.

1) Lift forearms and press down coordinating with high release of chest.
2) Lift pelvis off floor whilst “scooping abdominals” maintaining pressure on feet the whole time and Hold position for 4 counts reaching knees and engaging feet on floor and reach knees away from torso.
3) Lower pelvis to floor reversing procedure.
   Each movement 4 counts. Repeat 4 times
Hold last Bridge with pelvis lifted.
Lift and stretch out right then left leg reaching leg away from hip socket.

2nd Variation. Lifting onto Demi Pointe
3rd Variation. Extended legs.
4th Variation. With inward rotation.
5th Variation. Arching of back on return to floor maintaining position of ribcage as pelvis lowers.

When spine contacts floor, lengthen back along floor.
JIGGLES.

Release Hip Sockets

- Neutral Pelvis. Lift legs knees bent, holding under thighs. Jiggle x 8 up,
- Open thighs and hands change to inside thighs and Jiggle x 8 open,
- Turn out thighs and change hands outside shins Jiggle x 8 up,
- Hands change to inside thighs jiggle open x 8,

Rub inner thighs and open legs with feet stretched

Bring knees together and lower feet to floor

DEVELOP SERIES
Femoral insertion=lifting thigh

Plie position.
Flex toes and heels lifting heels off floor in line with knees
Stretch right foot and place coup de pied
1) Developpe right foot forward, 3 counts and envelope in 3 counts
2) Developpe side, 3 counts open and envelope 3 counts
3) Flex foot place down stretch the other foot and place coup de pied
   Repeat with left leg Repeat x4 total
Close knees and bring to chest and lower down feet to floor.

2nd Variation of Developpe Exercise.

1. Stretch right foot and place coup de pied
2. Developpe right foot forward, 3 counts
3. Rond de Jambe to side 3 counts.
4. Enveloppe 3 counts
5. Developpe side, 3 counts
6. Rond de Jambe leg back to front, 3 counts
7. Enveloppe 3 counts
8. Flex foot, replace foot to floor and place left foot pointed coup de pied 3 counts
   Repeat left foot and Repeat x4 total.

Progression: Perform with fully extended supporting leg and ports de bras in opposition.
PART 2

SIDE OF BODY

Commence lying on left side, legs parallel; hips and feet balanced one above the other.

1) Lift right foot to petit retire in parallel and turn out retire and supporting leg. Lengthening through left side of body (Waist off floor to maintain pelvic alignment)
2) Extend retire to attitude decote and externally rotate thigh holding around right ankle with right hand. Take a few moments to stretch and establish the rotation of the Femur in Acetabulum.
3) Release hold on ankle and stretch leg to second position. Check position of thigh in hip socket and pelvic alignment.
4) Demi plie and flex foot 2 counts.
5) Stretch leg and pointe foot reach out of hip joint whilst rotating thigh in hip socket 2 counts
Repeat x 8
6) Bend leg into retire controlling thigh and bend the underneath leg if necessary to stabilise.
7) Turn in the thigh of the gesture leg to parallel retire
8) Developpe the leg forward and flex foot then sweep down until directly above supporting leg, reach out through heel and lift waist off floor to align pelvis
9) Abduction lifts x 8 hold the last one
10) Turn out lifted leg in hip joint maintaining flexed foot
11) Lower leg to supporting heel and press leg back to arabesque whilst maintaining pelvic alignment,
12) Small cloche release through 1st front and back x 8
13) Hold last one to the back stretch foot and
14) Bend leg up directly to attitude rotating thigh to turn out and lower heel to floor.
15) Straighten underneath knee and foot maintaining rotation of the leg.
   (Image attitude derriere on pointe)
16) Adduction lifting underneath leg x 8 (turned out)
17) Hold last lift – lower to floor
18) Return attitude leg to retire re- aligning pelvis
19) Slide foot in front of supporting knee and drop heel to floor and align pelvis.
20) Lengthen and relax gluteal muscles in retire position and work rotation of the thigh from hip joint
21) Return to retire and Developpe the leg to the side on 3 (retire- stretch- lower) x 4
22) Envelope on 3counts, scooping down to lift leg and retire x 4
23) Grand Battement 2 counts x 8 -- underneath leg powerful as if standing on it.
24) Hold the last battement and lift supporting leg off the floor – foot stretched
25) Return supporting leg to floor and stretch leg in second position.
26)
Repeat all with other leg
PART 3.

PRONE.

SPHINX

**Target Muscles:** Rectus capitis posterior major and minor, Semispinalis muscles, Sternocleidomastoid, Rhomboideus major and minor, Infraspinatus, Spinalis, Erector spinae, Iliococostalis muscle, Deltoid muscle, Trapezius, Latissimus Dorsi, Levator scapulae, Triceps, Gluteal muscles, Hamstrings, Quadriceps, Peroneal muscles and Serratus anterior muscle

a

Rest up on elbows Sphinx position hands in line with elbows.

Circular energy with a line of energy through head and a line of energy through feet

- Push forward against floor with hands rolling to little finger edge and spreading scapula and curving up thoracic spine. 4 counts
- Pull back on hands rolling hands to thumbs: inside of hands. Drop sternum through bringing shoulder blades down 4 counts
- 4 xs in all

b

- Stretch to full arm’s length resting on hands maintaining control of abdominals
- Lift tummy off floor
- Slide scapula down lengthening neck, at the same time tightening PC muscles, scooping the abdominals and triggering multifidous
- Relax and allow shoulders to lift and abdominals to drop
- Repeat 4 x. Head should remain in line with spine. NB. Maintain length in cervical spine.

Hold last lift –

- Right arm to arabesque. Left arm to arabesque
- Then Right arm arabesque and lift to 5th.
- Repeat left arm

Rest Head on hands, legs stretched out parallel. Check students in parallel.

LEG EXTENSION

Focus on opening hip socket

1) Preparatory exercise
   - Slide right leg along floor (opening hip socket)
   - Slide left leg along floor (opening hip socket) Repeat all x 4

2)
- Slide right leg along floor (opening hip socket) and lift maintaining parallel and lower with legs together.
- Repeat with left leg
- Repeat all x 4

Transition 4 counts to lift legs in parallel and turn out legs, simultaneously stretching arms out high V. Head in line with arms. Maintain legs together on lowering.
Repeat 2) turned out and lift opposite arm to leg (diagonal energy) x 4
Finally lift arms and legs together. Hold. Lower to floor.

Progression. Rock like a boat before lowering.
ARABESQUE AND HIP FLEXORS

1) Legs in parallel. Lift abdominals off floor

   a. Bend knee to 90° > count 1
   b. Lift thigh off floor, stretching hip flexors and maintaining scooped abdominals. > count 2
   c. Internally rotate thigh > count 3
   d. Externally rotate thigh > count 4
   e. Repeat both legs x 1 more (4 x total) > count 5, 6
   f. Extend leg to arabesque and lower. > count 7, 8
   g. Repeat other leg.
   h. Repeat right and left again.

Legs turned out. Lift tummy off the floor.

   a) Slide and lift right leg off floor maintaining pelvis and hip on the floor. > count 1
   b) Lift leg higher, allowing hip to come off floor. > count 2
   c) Bend leg into attitude. > count 3
   d) Stretch leg to arabesque. > count 4
   e) Lower hip > 5 and leg to floor > count 6
   f) Repeat with left leg
   g) Repeat right and left again.

Hip Flexors/Adductors/Abductors

Legs turned out. Lift tummy off the floor.

   o Lift legs off the floor and beat inside thighs together in 15 with stretched feet, legs reaching out x 16
   o Then repeat with flexed feet x 16
   o Repeat all lifting legs higher
   o Pointe feet and rotate parallel and lower legs
Upper Back

**Hands by sides arms resting along floor with palms down**

Lift upper body in 3 counts sliding palms along surface of floor
Lower down in 3 counts  x 4

Repeat but with arms lifting off the floor to shoulder height and slightly behind body line.x 4 (Image” flying”. With total control, no jerking to lift body)

**Stay up on last lift and take arms to 5th and lift legs off the floor- Hold**

Rock like a seesaw x 8

**Alternative exercise**

Hands clasped behind back.
Lift hands up behind back (2 counts), hold and lower 4 times.
Lift hand and simultaneously lift upper back. (2 counts) hold and lower 4 times.
Lift hands and back, bend and lift knees (2 counts) 4 times and lower.

**Back stretch (Egg) arms back along floor or stretched out in front (or behind) of the body**

![HIP FLEXORS AND QUADRICEPTS](image)

Parallel legs.

a) Kneel on right knee in a lunge with weight forward over front foot.
   Care not to drop weight into front of hip flexor of right leg, but to support weight through centre of joint.
   Drop arms by sides or rest on front thigh if more support is needed.
   Hold position for 15-30 secs.

b) Place hands on knees and high release upper body lifting and lengthening sternum, head in line of spine. Hold position for 15-30 sec.

c) Turn out left foot and turn body towards left knee, and place right hand on floor for support.
   Care to maintain hip, knee, foot alignment.
   Repeat all with other leg.

**Cat Back.**

Commencing on all fours with hands placed on floor inside of shoulder joint.

- Transfer weight onto hands. Lift feet and curl toes under.
Sit back towards heels, arch spine and lengthen through tailbone and reach through top of head. (maintain length in neck)

- Whilst arching, spiral arms in shoulder joints, bringing elbows inwards to increase arching.
- Transfer weight forward onto hands to release toes and curl back from sacrum controlling shins and top of feet on floor.
- Release hands away from floor (do not push) by scooping the abdominals and using the energy of the sacrum curving back.
- Lengthen arms and reach hands toward floor. Eyes focusing over top of fingers.
- Repeat 4 times

Commencing on all fours with hands placed on floor inside of shoulder joint

a) Transfer weight back off both hands simultaneously releasing right foot off floor.
b) Draw stretched foot forward with toes against floor
c) Reach right knee to forehead to curl position.
d) Transfer weight forward onto hands and curl toes under.
e) Extend right leg back to parallel arabesque, reaching leg out of hip joint and simultaneously transferring weight back over leg and lightly touching fingers on floor.
f) Bend leg to parallel attitude lifting thigh and lengthening hip flexors.
g) Stretch leg.
h) Repeat from a) x4.
i) Repeat all with left leg. (weight should be sustained over supporting leg. Not on hands)
**Part 4**

Starting on all fours

a) Transfer weight onto hands. Lift feet and curl toes under.
b) Stretch knees and straighten legs to come to an A frame.
c) Drop head down and demi plie,
d) Reach head towards knees and gradually straighten knees keeping the head close to the knees.
e) Very slowly rise to demi point dragging up sticky heels and maintaining head down position
f) Push heel up on demi point reaching head to knees.
g) Slowly lower heels simultaneously arching out thoracic spine and maintaining line of energy through neck and head forward
h) Release stretch and repeat from c)

Repeat all x2

To complete exercise maintain position b) – hands flat on floor, knees stretched head down parallel with knees.
- Inhale strongly through nose and breathing out through mouth at the same time pushing up through sacrum and creating a curve through lower back.
- Breathe out through mouth and relax back.
- Bend knees lowering down to all fours.
SITTING SERIES

Moving Sequence; increasing movement range and core stability through motion

Sitting on Floor with parallel legs extended out in front of body.

- Sit up on top of sits bones, hands resting on floor.
- Imagine sits bones are piercing down into floor.
- Shoulder line is aligned directly above sits bones
- Head is balanced and floating on top of spine. *(Image of a helium balloon floating up.)*
- Ears are in line with shoulders.
- Shoulder blades are lengthened down to waist.
- Long slope of shoulders from tips of ears to tips of shoulders
- Be aware of the deep muscle recruitment that spontaneously supports this position.

Part 1

1) Commence rocking from side on sitz bones whilst lengthening spine and top of head reaches up. x 8

2) Lift each leg slightly in turn and scoop hand under from sits bones along hamstrings lengthening leg away from hip joint. x 8 (effortless)

3) Walk forward on sits bones extending straight leg from hip joint to move forward. x 8

   Reverse back pulling the sits bone back in turn along floor.

4) Maintain rocking on sits bones and gradually walk the hands forward on the floor maintaining alignment and straight spine whilst rocking. Care to maintain lengthened spine throughout.

   *(Imagine a hardback book closing, eg. Torso closing over legs.)*

5) Lengthen body down over thighs and aim to hold either around the ankles or rest hands on floor adjacent to feet.

Part 2

Sit on floor in Frogs with soles of feet together.

A  Diagonals

- Stretch right hand over centre of left shin out along surface of the floor. (inhale /exhale)
- Hold 4 slow counts reaching out.
- Repeat with left hand.
Repeat all x 8 in total.

**B**

**Forward and up and Back**
- Lengthen back straight forward between knees and hold (inhale /exhale) 4 slow counts
- Return erect, hands resting on floor slightly behind pelvis and high release.
- (Exhale, inhale to lengthen more /exhale)
- Repeat x4 total

**C**

**Side Over and Side**
- Side stretch- arms reach over head to side curve whilst resting respective hand on floor.
  - x 8 (Exhale bending side and inhale when upright)
- Ports de bras reaching forward (arms 5th) over legs and open arms to side, high release x 8
  - (Exhale bending forward and inhale when upright)

**D**

**Circular Ports de Bras**
- Reach forward with right hand;
- Circle over to left side whilst supported on left hand, right hand over head.
- Bend over to right and bend over to left. Arms over and over head.
- Repeat all commencing with left hand forward

**E**

**Pulses**
- Remain in frogs and flex ankles and toes against floor with heels touching.
- Hold around insteps and pull back straightening arms. “Hanging on insteps”
- Maintaining a full curve of spine and;
- Inhale and Exhale x 8. On each exhale pulse back through sacrum
- Drop head and reach forward from top of head lengthening spine forward between legs.
- Inhale and Exhale x 8. On each exhale pulse forward lengthening spine more.

**Transition:**
- Release hold on ankles and sit upright.
- Hold palms together and coordinate arms and legs stretching forward
- Open arms to side simultaneously rolling legs to parallel.

Repeat all from Part 1 with legs stretched out in front

**For E Pulses**
- Flex feet and hold fingers over top of flexed toes for first Pulses in curve.
- Change hands around outside of flexed feet for second Pulses and arching through spine

**Transition:**
- Release hold around feet and sit upright.
- Stretch feet and stretch arms forward with palms together.
- Open arms round to back of body releasing body forward to enable shoulder blades to adjust.
- Rest back on hands whilst spiralling arms; fingers stretched back away from torso.
- Press down on hands and push up through sternum, slightly lift pelvis off floor on each “reach”.
- Relax head forward on each release.
- Reach/Release x 8

**Transition:** Sit up and bring arms forward parallel to legs. Palms together.
Open arms and legs together

**Repeat all from Part 1 with legs extended out to side (only 90°)**

**For E Pulses**

- Flex feet and hold fingers over top of flexed toes for first Pulses in curve.
- Change hands around outside of flexed feet for second Pulses and arching through spine

**Transition:** Sit up and bring arms and legs together extended in front of body, arms parallel to legs and palms together.

- Open arms round to back of body and release body forward to enable shoulder blades to adjust.
- Rest back on hands whilst spiralling arms; fingers stretched back away from torso.
- Press down on hands and push up through sternum lifting pelvis off floor creating a plank, on each “reach”.
- Relax head forward on each release.
- Reach/Release x 4
Mermaid:

Sit up, arms remain behind body. Sit back and take weight on hands.

(1) Developpe both legs up in front of body
(2) Bend knees and tuck stretched feet around to right of pelvis.
(3) Release hands and replace them spiralling arms and hands in towards body.
(4) Head aligned over right shoulder.

Repeat all from (1) to left side
Repeat Right and Left again.

Developpe both legs up in front of body.

And scooping abdominals slowly control legs down to floor.