

# Faculty of the VCA and Music

## Undergraduate Dance

### International Applicants

### Supplementary Admissions Information



THE UNIVERSITY OF  
MELBOURNE

CRICOS CODE: 00116K  
ABN 59 737 023 216

**Family Name:**

**Given Names:**

**Course for application:**

Bachelor of Dance

Bachelor of Dance (Honours)

### Instructions

Applicants should read the requirements specific to the course they wish to apply for and attach the required documentation to their International Student Application form.

### Secondary Education

A certified copy of original transcripts of all official results must accompany this application. Applicants must submit transcripts for current year's results to the School as soon as they are available.

Name of School:

Year last attended:

Standard reached: Year 10 / 11 / 12 (circle one)

Other: (please specify)

ENTER Score or equivalent University entrance score (if available) \_\_\_\_\_

Applicants who are currently undertaking Year 12 will be asked to provide their ENTER Score (or equivalent University Entrance Score) as part of the enrolment process.

Subjects passed in last year at school:

### Tertiary Education (if applicable)

A certified copy of original transcripts of all official results must accompany this application. Applicants must submit transcripts for current year's results to the School as soon as they are available. Applicants are not required to provide a transcript where prior studies were completed at the VCA.

Institution:

Year last attended:

Name of Course:

Course completed: YES  ..... NO

Institution:

Year last attended:

Name of Course:

Course completed: YES  ..... NO

### Dance Experience

Have you had any previous dance training?

YES

NO

Name of current dance school (s):

Name of current dance teacher(s):

Name of dance institution (Honours applicants only):

### Dance Subjects Studied (Include past and current, secondary and/or tertiary)

Subject	Hrs per week	Subject	Hrs per week

**Please provide details of prior dance training (if relevant)**

Year	Teacher	Subject	Hrs per week

**OTHER:** Please provide details of any training in music, gymnastics and/or sports together with any information regarding previous professional dance experience.


**Disability or Long Term Medical condition**

Do you have a disability, impairment or long term medical condition, which may affect your studies?

Yes  No  If YES please indicate the nature of your disability.

- |                         |                          |                          |                          |
|-------------------------|--------------------------|--------------------------|--------------------------|
| Hearing                 | <input type="checkbox"/> | Medical Condition        | <input type="checkbox"/> |
| Learning Disability     | <input type="checkbox"/> | Mobility                 | <input type="checkbox"/> |
| Neurological Condition  | <input type="checkbox"/> | Vision                   | <input type="checkbox"/> |
| Mental Health Condition | <input type="checkbox"/> | Other, Please indicate - |                          |

## Overall Entry Requirements

The courses offered by Dance have special entry requirements that must be fulfilled in addition to completing the International Student Application form and the International Applicants Dance Supplementary Admissions Information Form (which includes a Physiotherapy Examination form and the Audition Instructions). Details are listed over.

Please note: All written documentation and audition videotapes or DVDs will be retained by the College – do not send originals.

Information provided in languages other than English must be accompanied by an official certified translation.

### Requirements for All Courses

All applicants should provide evidence of previous education (certified copies of academic transcripts).

All applicants must provide proof of academic English language proficiency such as an academic paper based IELTS test with a minimum score of 6.5 and 580 TOEFL test. For information about how to meet the University's English language requirements please check the link: <http://www.futurestudents.unimelb.edu.au/ugrad/apply/english-req.html>

### Health Requirements

Applicants are advised that the course requires physical participation. A standard of health and fitness sufficient to undertake the course is therefore necessary.

## Individual Course Entry Requirements

### Bachelor of Dance THREE YEARS FULL-TIME

- Applicants must have successfully completed an approved Year 12 course of study or equivalent. Prior training in ballet and contemporary dance is also recommended.
- Applicants must provide a 350-word statement in English outlining the applicant's reasons for wishing to undertake the course as well as an outline of their career aspirations.
- Applicants must submit a Physiotherapy Examination form (Dance Supplementary Admissions Information Part 2) completed by a Physiotherapist. The form is available from the International Office or the College website (<http://www.vca.unimelb.edu.au/international>)
- Applicants must submit an audition by videotape/DVD: Please refer to the Dance Supplementary Admissions Information Sheet Part 3 for the Bachelor of Dance Audition Requirements. This Sheet is also available from the International Office or from the website <http://www.vca.unimelb.edu.au/international>

# Course Enquiries

International Office

Email: [vca-international@unimelb.edu.au](mailto:vca-international@unimelb.edu.au)

Telephone: 61 3 9685 9469

(Monday-Friday 9.00am – 4.00pm EST)

Fax: 61 3 9685 9358

Web: [www.vca.unimelb.edu.au/international](http://www.vca.unimelb.edu.au/international)

## Application Lodgment

The Faculty academic year commences in February. Dance accepts international applications at any time up until 31 October for the following academic year.

The Faculty encourages international applicants to submit their applications as early as possible to allow ample time for selection, offer and visa processes. Please note delays may occur in the processing of applications which are incomplete.

1. International students currently studying VCE or other Year 12 or IB program in Australia apply through the Victorian Tertiary Admissions Centre (VTAC).

Full details regarding the VTAC application process may be found at [www.vtac.edu.au](http://www.vtac.edu.au) or by purchasing the VTAC Guide from a newsagent.

2. All other international applicants need to complete the University of Melbourne's online application at:

<https://sis.unimelb.edu.au/cgi-bin/admissions.pl/>

3. Print out a copy of your completed application form.

4. Lodge your printed application by 31 October, together with your folio materials and/or audition tape and other related documentation, including:

- Certified copy of your passport (required) and visa if applicable
- Emergency contact details and name of next of kin
- If you are seeking credit for subjects or courses undertaken, please submit official transcripts, details of the grading system, course and subject outlines with the University of Melbourne Application for credit form <http://www.futurestudents.unimelb.edu.au/courses/credit.html>
- Letter giving details of the financial support provided by your parents, employer or sponsoring body for the duration of the program
- If you have a disability or impairment which will require special consideration to assist you while studying at the VCA, please attach all relevant documentation certified by your Medical Practitioner

Address to:

Att: General Manager  
International Admissions  
The University of Melbourne  
John Smyth Building  
Swanston Street  
Parkville, Victoria 3010 Australia

### Under 18 years of age

Applicants under the age of 18 years are required by law to have an appointed guardian or parent. Full details are available from the Department of Immigration and Citizenship (DIAC).

[www.immi.gov.au/students/student\\_guardians/index.htm](http://www.immi.gov.au/students/student_guardians/index.htm)

### Dependant information

If you are accepted as a student and you intend to bring your spouse with you, please check with DIAC regarding policy and procedures at

[www.immi.gov.au/students/students/bringing\\_family/index.htm](http://www.immi.gov.au/students/students/bringing_family/index.htm)

If you are accepted as a student and you intend to bring any dependant children of school age (between the ages of 5 and 15 years) with you, please contact the Victorian Education Department for information and procedures at <http://www.det.vic.gov.au>

### NOTES:

- Information may change without notice.
  - Folio materials sent by courier/post are the responsibility of the applicant. The College will not accept responsibility for lost and/or damaged materials. Applicants are reminded not to send original materials.
  - A certified copy is a copy of the original document with the signature and official stamp of an appropriate authority indicating that they have sighted the original document and that the copy they are signing is a true copy.
  - People who have the authority to certify documents include registrars of schools and universities, Justices of the Peace, barristers, solicitors, police officers, pharmacists and medical doctors.
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# Bachelor of Dance Audition Instructions

The following guidelines are provided for an audition by video (VHS or DVD). The videotape/DVD which you provide should include all the information required and detailed on the following pages. Please follow the order indicated and adhere to the given time limits.

**NOTE:** VCA Dance accepts no responsibility for videotapes/DVDs which may be lost or damaged in the mail after they have been forwarded by return post.

**NB:** All **female** applicants should wear light coloured (**not black**) tights and leotard.  
All **male** applicants should wear a singlet top (ie **no sleeves**) and light coloured tights.

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## Videotape/DVD Audition Requirements

### SECTION ONE

#### Personal Introduction

1. Introduce yourself. Please make sure you include:
  - \* your name
  - \* your address in full
  - \* your date and year of birth
  - \* your age
  - \* your nationality/citizenship
  - \* your telephone number
2. Give details of the dance training you are undertaking this year, including:
  - \* subject/s taken and method taught
  - \* number of hours per week for each subject, teacher/s name/s
3. Give details of any dance training undertaken prior to this year:
  - \* year/s – how many and dates
  - \* subject/s taken, method/s studied and standard reached, teacher/s name/s
4. Details of education undertaken:
  - \* course/award/level attempted – give dates
  - \* course/award/level attained – give dates
5. Please state clearly why you wish to train at the Victorian College of the Arts and indicate what type of dance, or dance related career you wish to pursue after you finish your course. (2 to 3 minutes)

### SECTION TWO

#### Alignment

1. Candidate faces the camera in a natural position – arms by the side, feet parallel. Then, by quarter turns, to face the side, back, side and front again. Hold for 3 seconds in each position.
2. Repeat step 1 with your arms lifted above your head.
3. Repeat step 1: feet 1st position, arms 5th en haut.
4. Candidate facing camera: degage a la seconde, arms a la seconde (both sides) (total of 10 seconds)
5. Candidate stands 1st arabesque a terre to the left, then to the right (5 seconds each side)

**For steps 6 - 12, execute the positions facing the camera and then side on to the camera, both left and right. (Hold for 3 seconds in each position.)**

6. Sitting on the floor, soles of feet together, knees open. Torso upright, arms down, hands resting on ankles.
  7. Sitting on the floor, legs extended to either side of the body, torso upright, arms by the side.
  8. Sitting on the floor, legs extended in parallel, feet fully stretched/pointed.
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9. Lying on back, with both knees bent and both feet on floor hip-width apart (constructive rest), developpe right leg, holding lower leg with both hands, and extend left leg along the floor. Execute side on to camera only.
10. With knees bent, feet parallel and hip width apart, head lowered and arms extended forward onto the ground – back relaxed and rounded.
11. Sitting on heels, rest forehead on floor, arms lying along side lower legs, hands near feet (prayer position).
12. Standing, legs straightened, feet parallel and hip width apart, roll down through spine and touch hands to floor. Unroll slowly through the spine bringing torso to upright/standing position.
13. Turn (back to camera) and walk slowly and naturally in a straight line directly away from the camera; turn to face the camera and walk back to the starting point.
14. Walk slowly in a wide circle once around the room to the left, continue increasing speed until running, repeat to the right.

### **SECTION THREE**

#### **Classical Classwork – to be demonstrated only if previously studied**

1. Barre exercises (executed on both sides) to include – plie, battement tendu, battement glisse, rond de jambe, adage, grand battement (no more than 15 minutes).
2. Centre Exercises – to include pirouettes en dehors, pirouettes en dedans (5 minutes)
3. Adagio – including arabesque and attitude en l'air, developpe, grand rond de jambe (2 - 3 minutes)
4. Petit Allegro (1 - 3 minutes)
5. Grand Allegro (2 - 3 minutes)

### **SECTION FOUR**

#### **Contemporary Classwork - to be demonstrated only if previously studied**

1. Floor Exercises: from Graham, Limon or similar technique (if studied) to include bounces, foot flexes, spirals, contractions (10 - 15 minutes)
2. Centrework: demonstration of style studied such as Graham, Limon, Cunningham, Horton, Post-modern to include articulation of spine in forward, side and back curves, foot articulations (no more than 10 minutes)
3. Travelling Sequences: Triplet sequence, sequence moving in and out of floor including falling, rolling, turning and balancing, jumping sequence (5 - 6 minutes)

### **SECTION FIVE**

#### **Solo**

Include a solo dance work, preferably your own composition, which feels closest to your own personal style of dance (1 - 3 minutes)

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# TERTIARY DANCE COUNCIL: PHYSIOTHERAPY EXAMINATION

NAME: \_\_\_\_\_ SEX: F / M

ADDRESS: \_\_\_\_\_

PHONE: (\_\_\_\_) \_\_\_\_\_ DOB (AGE): \_\_\_\_\_

## GENERAL MEDICAL HISTORY

- Height: \_\_\_\_\_ cms Weight: \_\_\_\_\_ kgs
- Do you have any **current medical problems**? Yes/No If so, what?
  1. \_\_\_\_\_
  2. \_\_\_\_\_
- Do you take any **regular medications**? Yes/No If so, what? State name and dosage and for what condition.
  1. \_\_\_\_\_
  2. \_\_\_\_\_
- Are there any reasons which you know of that would prevent you from participating fully in the course?
  1. \_\_\_\_\_
  2. \_\_\_\_\_
- Are you a smoker? Never / Less than 10 a day / More than 10 a day
- Do you have any **past/current medical problems**? Have you had / Do you have? (When?)

YES YES NO  
Past Current

- Asthma
- Diabetes
- Glandular fever ( )
- Chronic fatigue syndrome ( )
- Arthritic conditions

YES YES NO  
Past Current

- Heart or blood pressure problems
- Epilepsy
- Any other ongoing long-term illness. If so, what? \_\_\_\_\_
- Any disabilities: Visual / Hearing / Physical / Learning

Do you have / Have you sustained?

YES NO

- Fracture? Where (when): \_\_\_\_\_
- Dislocation? Where (when): \_\_\_\_\_
- Recurring pain in any joint with class/performance? Where: \_\_\_\_\_
- Other? (e.g. surgery) \_\_\_\_\_
- Have you ever been treated for a head, neck or spinal injury (eg. after a car accident)? Does this condition affect your performance? \_\_\_\_\_
- Have you suffered any other illness that has prevented you from participating in physical activity for longer than 2 weeks? Yes/No If so, what?  
\_\_\_\_\_

Do you wear Orthotics in your street shoes? YES  NO

## INJURIES

- Are you suffering / have you suffered any **injuries**?

1. Injury: \_\_\_\_\_

Date of injury: \_\_\_\_\_ Incident: \_\_\_\_\_

Any residual problems? \_\_\_\_\_

\_\_\_\_\_

2. Injury: \_\_\_\_\_

Date of injury: \_\_\_\_\_ Incident: \_\_\_\_\_

Any residual problems? \_\_\_\_\_

\_\_\_\_\_

3. Injury: \_\_\_\_\_

Date of injury: \_\_\_\_\_ Incident: \_\_\_\_\_

Any residual problems? \_\_\_\_\_

\_\_\_\_\_

4. Injury: \_\_\_\_\_

Date of injury: \_\_\_\_\_ Incident: \_\_\_\_\_

Any residual problems? \_\_\_\_\_

\_\_\_\_\_

## DANCE HISTORY

- State the **forms of dance** you learn / have learnt (including form of classical - e.g.: RAD, Cecchetti, CSTD, ADAP):

1. \_\_\_\_\_ Age started: \_\_\_\_\_ Grade: \_\_\_\_\_ Hrs/week: \_\_\_\_\_

2. \_\_\_\_\_ Age started: \_\_\_\_\_ Grade: \_\_\_\_\_ Hrs/week: \_\_\_\_\_

3. \_\_\_\_\_ Age started: \_\_\_\_\_ Grade: \_\_\_\_\_ Hrs/week: \_\_\_\_\_

4. \_\_\_\_\_ Age started: \_\_\_\_\_ Grade: \_\_\_\_\_ Hrs/week: \_\_\_\_\_

- Do you work *en pointe*? Yes/No At what age did you commence **pointe work**? \_\_\_\_\_

## DANCE TECHNIQUE

Please comment below on any areas of your technique which you would like to improve:

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

## GENERAL POSTURE

- **Leg Length Difference**  Normal  Right approximately \_\_\_ mm longer  
 Left approximately \_\_\_ mm longer
- **Postural Symmetry**
  - Iliac crest height  Normal  Right high  Left high
  - PSIS height  Normal  Right high  Left high
  - Scapular position  Normal  Right \_\_\_\_\_  Left \_\_\_\_\_
- **Head and Neck Posture**  Normal  Poked  Retracted
- **Scoliosis**  Normal  Structural  Postural

- **Lumbar Lordosis**                       Normal     Hyper     Hypo
- **Pelvic Tilt**                               Normal     Anterior     Posterior
- **Foot Posture**
  - Right                       Normal     Pronation     Supination
  - Left                         Normal     Pronation     Supination
- **Metatarsal Formula**
  - Right                       12345     21345     \_\_\_\_\_
  - Left                         12345     21345     \_\_\_\_\_
- **Hallux Valgus ("Bunion")**         Normal     Right     Left

**LOWER LIMB**

**HIP**

Measurement	Right	Left	Optimal Requirement
Hip External Rotation (Hip Neutral) <ul style="list-style-type: none"> <li>• Active</li> <li>• Passive</li> </ul>	_____	_____	40° 45°
Passive Hip Internal Rotation (Hip Neutral)			>20°
Iliopsoas Flexibility			10°
Straight Leg Raise <ul style="list-style-type: none"> <li>• Foot Relaxed (Hamstring)</li> <li>• Foot Dorsiflexed (Neural)</li> </ul>	_____	_____	F = 120° M = 90° F = 110° M = 90°

**KNEE**

- **Patella (Kneecap) Mobility**
  - Right                       Normal     Hypermobile     Hypomobile
  - Left                         Normal     Hypermobile     Hypomobile
- **Knee Hyperextension**              Right: \_\_\_\_\_ cms    Left: \_\_\_\_\_ cms

**ANKLES AND FEET**

Measurement	Right	Left	Optimal Requirement
1st MTP Joint (Big Toe) Extension			90°
Pointe			180°
Soleus Flexibility (Plié)			8-17 cms
Gastrocnemius Flexibility (Calf)			>15°

## **TRUNK/SPINE**

- **Lumbar Spine (Low Back) Extension**

Range of movement       Normal       Hypermobile       Hypomobile  
Control of movement       Good       Fair       Poor

- **Abdominal Stability Test**       1       2       3       4       5

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## **UPPER LIMB**

Measurement	Right	Left	Optimal Requirement
Shoulder Flexion (Elevation)			180°
Wrist Extension			90°

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## **GENERAL COMMENTS**

### **DISCLAIMER**

I understand that the results of this screening can be discussed by the undersigned physiotherapist with the staff undertaking the auditions I will be attending.

**DANCER'S SIGNATURE:** \_\_\_\_\_

**PARENT'S/GUARDIAN'S SIGNATURE:** \_\_\_\_\_

(Required only if the applying dancer is under the age of 18 years)

**DATE:** \_\_\_\_ / \_\_\_\_ / \_\_\_\_

**DATE OF ASSESSMENT:** \_\_\_\_ / \_\_\_\_ / \_\_\_\_

**PHYSIOTHERAPIST:** \_\_\_\_\_

**ADDRESS:** \_\_\_\_\_

**PHONE:** \_\_\_\_\_

**PHYSIOTHERAPIST'S SIGNATURE** \_\_\_\_\_

## 1. GUIDELINES FOR PHYSIOTHERAPY EXAMINATIONS

This assessment should to be completed by a dance health professional, signed and dated. It should take approximately 45-60 minutes to complete.

The dancer should ensure that:

- this physiotherapy assessment is completed by a dance physiotherapist wherever possible
- appropriate clothing is worn. The spine and limb measurements need to be viewed and therefore need to be visible. Accordingly, the dancer should be prepared to undergo the assessment in underwear or similar clothing (e.g. bike shorts and sports bra).
- he or she does not warm-up for the assessment
- he or she completes the questionnaire section of the assessment prior to presenting for the physiotherapy assessment
- **that a copy of this assessment is kept for their individual records**

The health professional should ensure that:

- the dancer is not warmed up prior to the assessment
- all methods of measurement are closely adhered to
- a goniometer and non-elastic measuring tape are used where necessary
- the completed questionnaire is reviewed and commented upon where necessary

This assessment should be completed by a dance physiotherapist from the Physiotherapy Association (Australia wide) where possible.

## 2. TESTING PROTOCOLS

The reliability of examination results can be influenced by:

- between tester variability
- individual variability in the dancer being tested
- inherent errors in the testing procedures

In order to minimise the level of variability between results, the testing procedures undertaken should be standardised. For this examination, the following protocols should be followed.

### GENERAL POSTURE

A visual observation is undertaken from the front, side and behind the standing dancer. Special observations are made of:

#### 1. Leg Length Difference

With the dancer in crook lying, he or she is asked to raise their hips off the ground and drop them back to the start position. The therapist then straightens the dancer's legs by grasping their ankles and compares the relative height of the medial malleoli.

#### 2. Metatarsal Formula

Feel the length of the metatarsals by palpating the base of the metatarsal shafts in the relaxed non-weight bearing foot. Relative lengths of the metatarsals should be noted from the longest to the shortest. For example, in a foot which the second metatarsal is longer than the first, third, fourth and fifth respectively, the measurements is noted as 21345. If the first is longer or equal to the second the formula is 12345.

#### 3. Hallux Valgus

If the line of the first metatarsal shaft and first phalanx of the big toes deviates towards the little toe by a measurement of greater than 10 degrees it is noted as hallux valgus  $\pm$  presence of thickened tissue over the joint line (bunion).

## LOWER LIMB

### 1. Hip Rotation (Hip Neutral)

The dancer lies in supine with knees bent over the end of the plinth. The resting leg is lifted to place the foot flat on the end of the plinth (knee bent to ceiling). The following measurements are undertaken:

- a) The dancer is asked to actively externally rotate the test hip. The pelvis and thigh must remain flat on the plinth. The angle between the tibia and vertical is measured.
- b) This test is repeated with the examiner overpressing external rotation and measuring the angle between the tibia and vertical. The pelvis and thigh must remain flat on the plinth.
- c) The examiner overpressures internal rotation and measures the angle between the tibia and vertical. The pelvis and thigh must remain flat on the plinth.

### 2. Iliopsoas Flexibility (Modified Thomas Test)

The dancer perches on the end of the testing plinth and rolls back to lying whilst holding both knees to the chest. The dancer is asked to keep hold of the contralateral limb in maximal flexion of the hip as the tested thigh is lowered towards horizontal (knee is relaxed into flexion). The dancer should relax the hip and thigh muscles. The angle of hip flexion is measured with a goniometer between the horizontal and the long axis of the femur (between the greater trochanter and the lateral tibial condyle). The hip angle is recorded as positive or negative from the 0° axis (horizontal). For example, -7° denotes a hip flexed above horizontal, 12° represents a thigh that lies below the horizontal.

### 3. Straight Leg Raise

With the dancer lying in supine, the leg is raised and overpressured **with minimal pelvic tilting**. Slight hip adduction should be maintained and hip external rotation prevented.

- a) the foot is held in a relaxed position in order to measure the length of the hamstrings
- b) the measure is retested with the ankle dorsiflexed in order to measure the length of the neural structures.

### 4. Patella Mobility

With the dancer in long sitting and quadriceps relaxed, palpation of each patella is undertaken and the relative mobility laterally is noted.

### 5. Knee Hyperextension

With the dancer in long sitting on a plinth, he or she is asked to actively dorsiflex the ankle and straighten the knee fully. The distance between the heel and the top of the plinth is then measured in centimeters

### 6. 1<sup>st</sup> Metatarsophalangeal Joint Extension

With the dancer in long sitting, the first MTP joint is overpressed (passively) into extension. The angle measured is between the line of the shaft of the first metatarsal and the proximal phalanx.

### 7. Pointe

With the dancer in long sitting, the foot is pointed (active plantarflexion). The angle between the line of the fibula and the 5<sup>th</sup> metatarsal is measured. The talocrural joint is the fulcrum. If the measure is over 180degrees the larger ankle is the measure.

### 8. Soleus Flexibility (Plié)

With the dancer standing in front of a wall, he or she performs a demi plié in parallel on one leg to touch the bending knee to the wall (heel stays in contact with the ground, knee bends over the second toe). The distance from the wall to the big toe is measured and noted.

### 9. Gastrocnemius Flexibility

With the dancer standing with the ball of their foot on the edge of a step, measure the angle between the fibula and the fifth metatarsal as the heel is dropped over the edge (the leg is kept straight, ankle is the fulcrum).

## **10. Lumbar Spine Extension**

With the dancer in standing, lumbar spine extension is observed with particular attention paid to:

- a) range of movement available
- b) control of the movement afforded by the abdominals - especially as the dancer returns to the upright position

## **11. Abdominal Stability Test**

The main purpose of this test is to assess the stabilising function of the abdominals. The dancer is instructed to hollow the abdominals, maintain a neutral spine position and keep the trunk and pelvis level. The tester palpates the abdomen for continued contraction throughout the test. One hand can be placed under the dancer's low back to encourage and facilitate the dancer to maintain the position. Failure to complete the test occurs when the back arches or tension is lost from the palpation.

The first 5 tests are performed in crook lying (dancer lying on their back with the knees bent and feet on the floor)

- Grade 1: the dancer is able to maintain the spine and pelvis position while lifting one bent leg to a hip angle of 90degrees flexion and returning it to the bed
- Grade 2: the dancer maintains the spine and pelvic position, while the first leg is lifted off the bed and lifting the second leg off the bed to the same position as 1 and down
- Grade 3: the dancer keeps one leg off the bed at 90 degrees hip flexion and maintains neutral spine and pelvic position while extending the other leg sliding it out and returning to the start position
- Grade 4: the dancer is able to maintain neutral spine and pelvic position while extending both legs from the raised crook lying position out together with heels touching plinth and return to raised crook lying
- Grade 5: the dancer is able to maintain neutral spine and pelvic position while extending both legs from the raised crook lying position out together without heels touching the plinth (5cm above plinth) and return to raised crook lying. Examiner places hands under heels to catch if dancer cannot maintain abdominal control

## **12. Shoulder Flexion**

In standing and with the thumbs facing forwards, the dancer raises both arms forward and above the head as far as possible. The angle between the long axis of the humerus (between the superior tip of the olecranon process and the midpoint of the lateral border of the acromion process) and the vertical (using the lateral midline of the iliac crest as a guide) is measured.

## **13. Wrist Extension**

The dancer's wrist is overpressured into extension and the angle between the line of the 5th metacarpal and the shaft of the ulna is measured.