Faculty of the Victorian College of the Arts and Melbourne Conservatorium of Music
The Faculty of VCA and MCM is one of Australia’s leading institutions for education and training in the visual and performing arts, committed to providing a deep and transforming learning experience in pursuit of artistic excellence and innovation.

The Faculty provides specialist facilities for seven disciplines and two centres dedicated to educating and training artists in visual art, dance, film and television, music, music theatre, production and theatre practice.

The Faculty enjoys wide recognition among the international arts community. It is a member of the European League of Institutes of the Arts (ELIA); the International Council of Fine Arts Deans (ICFAD); the International Association of Film and Television Schools (CILECT); the Australian Council of University Art and Design Schools (ACUADS); the Tertiary Dance Council of Australia (TDCA) and is an international affiliate of the Association of Independent Colleges of Art and Design (AICAD).

Dance
Dance offers a vibrant and stimulating atmosphere where students are prepared for the demands and challenges of careers in dance. VCA Dance develops strong technicians and is dedicated to the creative and artistic growth of each student. The emphasis on performance, choreographic practice and research, idea-kinetic principles and embodied practice enables graduates to become performers, choreographers, collaborators, teachers and artistic leaders in local, national and international dance communities. Dance attracts highly motivated, disciplined and creative dancers who are interested in shaping the future of the profession.

Course

Bachelor of Dance (exchange)

Specialisation
Dance offers intensive studio practice in:
- Dance Technique comprising Contemporary Dance and Ballet
- Choreography
- Performance
- Kinetic Studies comprising Kinesiology and Feldenkrais
- Allied Dance Studies

Studio practice is the foundation for developing the dance artist at the VCA. Successful applicants will enrol in daily technique classes in contemporary dance and ballet, choreography, performance, kinetic studies and allied dance studies. This teaching combination provides graduates with the option to become performers, choreographers, collaborators, teachers and artistic leaders in local, national and international dance communities.

Successful applicants normally enter into second year. However, this is determined upon examination of the applicant’s DVD/video audition and academic record, and if necessary an audition class upon arrival.

Subjects available in second year include:

<table>
<thead>
<tr>
<th>First semester</th>
<th>Second semester</th>
</tr>
</thead>
<tbody>
<tr>
<td>756213 Performance 2A</td>
<td>756234 Performance 2B</td>
</tr>
<tr>
<td>756230 Dance Technique 2A</td>
<td>756231 Dance Technique 2B</td>
</tr>
<tr>
<td>756232 Choreography 2A</td>
<td>756233 Choreography 2B</td>
</tr>
<tr>
<td>756235 Allied Dance Studies 2A</td>
<td>756236 Allied Dance Studies 2B</td>
</tr>
<tr>
<td>756237 Kinetic Studies 2A</td>
<td>756238 Kinetic Studies 2B</td>
</tr>
<tr>
<td>754202 The World in the World 2A</td>
<td>756220 Career Planning &amp; Management</td>
</tr>
<tr>
<td></td>
<td>754203 The World in the Artist 2B</td>
</tr>
</tbody>
</table>

Further information is available at [https://handbook.unimelb.edu.au/](https://handbook.unimelb.edu.au/)
Contact hours per week
The Dance Exchange course has an average of 29-30 contact hours per week with an additional 10 hours of self-directed study.

Course Duration
12 weeks per semester plus 4 week assessment period, including performance.

Tuition Fees
Tuition fees are covered under the Exchange agreement between the University of Melbourne and your home institution.

Material Costs
Successful applicants are expected to provide their own stationery and to purchase a reader for Kinetic Studies. The reader is available for purchase at the VCA and MCM Student Centre.

Costumes are provided by, and remain the property of the Faculty. Dance training apparel and shoes are to be provided by the successful applicant.

Course Enquiries
Email: vcam-international@unimelb.edu.au
Telephone: 61 3 9035 9469 (Monday-Friday 9.00am –4.00pm EST)
Fax: 61 3 9035 9358
Web: www.vcam.unimelb.edu.au/international

Application Instructions

1. Complete the online application process at:

2. Study Abroad and Exchange Dance Supplementary Application Form
   Complete the Study Abroad and Exchange Dance Supplementary Application Form. The Supplementary Application Form is on pages 6-7 of this Exchange Information Sheet.

3. Physiotherapy Examination Form
   Complete the Physiotherapy Examination Form on pages 8-16 of this Information Sheet. Applicants are required to undergo a physical examination by a qualified physiotherapist to establish the applicant’s suitability to undertake dance training and to have the Physiotherapy Examination Form signed off by the physiotherapist.

4. Personal Statement
   Prepare a 350 word statement in English, outlining your reasons for wishing to undertake the course as well as an outline of your career aspirations.

5. DVD Audition
   Prepare an audition on DVD using the instructions on page 4 below.

6. Send your supplementary form, physiotherapy form, personal statement and audition DVD to:

   Melbourne Global Mobility
   Level 1, Old Geology Building
   Masson Road
   The University of Melbourne
   Parkville Victoria 3010
   Australia
Other Information

Financial Aid for USA Students
The University of Melbourne is able to accept USA students who are recipients of USA Federal Aid Student Loans. Applicants are required to state the University of Melbourne's school code when applying for a loan. The school code for the University of Melbourne is G08505.

Transport
The Faculty’s Southbank campus is located along St. Kilda Road and is 20 minutes from the airport by taxi. In addition, Melbourne has an excellent public transport system with trams, buses and trains running everyday throughout the city.

Accommodation
The University of Melbourne offers a housing service to Study Abroad and Exchange students. Information about the accommodation options available, as well as the on-line application form, is available at: http://cms.unimelb.edu.au/studentservices/international/saex/longterm#housingpackages

Work
Part time work is possible for exchange students although there are restrictions on where and the amount of hours students are allowed to work.

Melbourne: the Arts Capital of Australia
The Faculty of the VCA and Music is located in the thriving arts precinct in Melbourne which is home to the Australian Ballet, Playbox Theatre Company, the Melbourne Symphony Orchestra, the Australian Centre for Contemporary Art, the Chunky Move Dance Company, the ABC Studios, the State Theatre, Hamer Concert Hall and the National Gallery of Victoria.

This vibrant cultural city is the home of the annual Melbourne International Arts Festival, the Melbourne Fringe Festival, the Melbourne International Comedy Festival, the Melbourne International Film Festival – one of the longest running – and the Melbourne International Chamber Music Competition.

The Economist Intelligence Unit has twice rated Melbourne the most liveable city in the world. The survey ranks 130 cities against factors such as health and safety, infrastructure, culture and environment (Economist Intelligence Unit, London, 2004).

Melbourne has a population of approximately 3.52 million people Languages most commonly spoken in Australia are English, Italian, Greek, Cantonese, Arabic, Vietnamese and Mandarin. Collectively, Australians speak over 200 languages, including 45 indigenous languages. (Australian Bureau of Statistics, Year Book Australia 2004).

Due to its multicultural influences, Melbourne is home to some truly diverse food representing the multitude of ethnic groups in Australia with various restaurants and eateries to cater for every taste and budget.

AUDITION DVD INSTRUCTIONS
The DVD which you provide should include all the information required and detailed below. Please follow the order indicated and adhere to the given time limits.

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.

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.
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

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

Health Requirements
Applicants are advised that the Bachelor of Fine Arts (Dance) requires physical participation. A standard of health and fitness sufficient to undertake the course is therefore necessary.
## Supplementary Information 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 as soon as they are available.

<table>
<thead>
<tr>
<th>Name of School</th>
<th>Year last attended</th>
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<tbody>
<tr>
<td></td>
<td>(eg. 2008)</td>
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<table>
<thead>
<tr>
<th>Standard reached (Please circle one)</th>
<th>Year 10</th>
<th>Year 11</th>
<th>Year 12</th>
<th>Other: (please specify)</th>
</tr>
</thead>
</table>

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.

<table>
<thead>
<tr>
<th>Subjects passed in your last year at school</th>
<th></th>
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<tbody>
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</table>

### 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 as soon as they are available. Applicants are not required to provide a transcript where prior studies were completed at the Faculty of the VCA and Music.

<table>
<thead>
<tr>
<th>Institution</th>
<th>Year last attended</th>
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<table>
<thead>
<tr>
<th>Name of Course</th>
<th>Course completed</th>
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<tr>
<td></td>
<td>YES [ ] NO [ ]</td>
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<thead>
<tr>
<th>Name of Course</th>
<th>Course completed</th>
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<tbody>
<tr>
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<td>YES [ ] NO [ ]</td>
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</tbody>
</table>

### Dance Experience

<table>
<thead>
<tr>
<th>Have you had any previous dance training?</th>
<th>YES [ ] NO [ ]</th>
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<table>
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<tr>
<th>Name of current dance school(s):</th>
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<table>
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<tr>
<th>Name of current dance teacher(s):</th>
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</table>

<table>
<thead>
<tr>
<th>Name of dance institution (Honours applicants only):</th>
<th></th>
</tr>
</thead>
</table>

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

<table>
<thead>
<tr>
<th>Subject</th>
<th>Hrs per week</th>
<th>Subject</th>
<th>Hrs per week</th>
</tr>
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<tbody>
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</tbody>
</table>

Faculty of VCA and MCM – Exchange - Dance

As at 8/03/2012
Please provide details of prior dance training (if relevant)

<table>
<thead>
<tr>
<th>Year</th>
<th>Teacher</th>
<th>Subject</th>
<th>Hrs per week</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tr>
</tbody>
</table>

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 ☐ Medical Condition ☐
- Learning Disability ☐ Mobility ☐
- Neurological Condition ☐ Vision ☐
- Mental Health Condition ☐ Other, Please indicate - ☐
Inbound Exchange
Dance

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  NO
Past  Current
☐ ☐ ☐ Asthma
☐ ☐ ☐ Diabetes
☐ ☐ ☐ Glandular fever ( )
☐ ☐ ☐ Chronic fatigue syndrome ( )
☐ ☐ ☐ Arthritic conditions

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 (e.g. after a car accident)? Does this condition affect your performance? __________________

Faculty of VCA and MCM – Exchange - Dance
As at 8/03/2012
Inbound Exchange
Dance

☐ ☐ 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?  _____

Faculty of VCA and MCM – Exchange - Dance
As at 8/03/2012
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

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Right</th>
<th>Left</th>
<th>Optimal Requirement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hip External Rotation (Hip Neutral)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Active</td>
<td>______</td>
<td>______</td>
<td>40°</td>
</tr>
<tr>
<td>• Passive</td>
<td>______</td>
<td>______</td>
<td>45°</td>
</tr>
<tr>
<td>Passive Hip Internal Rotation (Hip Neutral)</td>
<td>______</td>
<td>______</td>
<td>&gt;20°</td>
</tr>
<tr>
<td>Iliopsoas Flexibility</td>
<td></td>
<td></td>
<td>10°</td>
</tr>
</tbody>
</table>
Straight Leg Raise
- Foot Relaxed (Hamstring)  
  F = 120°
  M = 90°
- Foot Dorsiflexed (Neural)  
  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

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Right</th>
<th>Left</th>
<th>Optimal Requirement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st MTP Joint (Big Toe) Extension</td>
<td></td>
<td></td>
<td>90°</td>
</tr>
<tr>
<td>Pointe</td>
<td></td>
<td></td>
<td>180°</td>
</tr>
<tr>
<td>Soleus Flexibility (Plié)</td>
<td></td>
<td></td>
<td>8-17 cms</td>
</tr>
<tr>
<td>Gastrocnemius Flexibility (Calf)</td>
<td></td>
<td></td>
<td>&gt;15°</td>
</tr>
</tbody>
</table>

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

UPPER LIMB

<table>
<thead>
<tr>
<th>Measurement</th>
<th>Right</th>
<th>Left</th>
<th>Optimal Requirement</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shoulder Flexion (Elevation)</td>
<td></td>
<td></td>
<td>180°</td>
</tr>
<tr>
<td>Wrist Extension</td>
<td></td>
<td></td>
<td>90°</td>
</tr>
</tbody>
</table>
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 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 + 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. **1st 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 5th metatarsal is measured. The talocrural joint is the fulcrum. If the measure is over 180 degrees 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 90 degrees 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.