



# 2013 Entry

## Dance Application Guide and Registration Form

To be used when applying for:  
Bachelor of Fine Arts (Dance Performance) QTAC Code 421822  
Bachelor of Fine Arts (Dance) QTAC Code 429162

**Closing Date: 14<sup>th</sup> September 2012**

**UNDERGRADUATE APPLICATION GUIDE**  
For Australian citizens, permanent residents and New Zealand citizens

For the latest course information, please refer to [www.qut.edu.au/study](http://www.qut.edu.au/study)  
CRICOS No. 00213J

International applicants must refer to the Application Guide for international students on the website.

**CONTACTS FOR FURTHER INFORMATION**

Phone: (07) 3138 8114 – then menu option “5”

E-mail: [ci.additionalentry@qut.edu.au](mailto:ci.additionalentry@qut.edu.au)

Web: [www.qut.edu.au/creative-industries](http://www.qut.edu.au/creative-industries)

# APPLICATION GUIDE

## PLEASE NOTE THE FOLLOWING:

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### 1. QTAC APPLICATION

Apply to QTAC by **28<sup>th</sup> September 2012**. Applications lodged after this date will incur additional QTAC charges.

This form is NOT an application to QTAC - you must do that separately from: [www.qtac.edu.au](http://www.qtac.edu.au).

**Current and former QUT Creative Industries Faculty students** may be eligible to apply directly to QUT via Student Business Services. Application information is available from: [www.student.qut.edu.au](http://www.student.qut.edu.au) or by telephone to (07) 3138 2000. QUT can only consider applications if you have applied via the correct application pathway. There is no guarantee late applications will receive consideration.

Application information specific to **international students** is available from:  
[www.qut.edu.au/international-students/applying](http://www.qut.edu.au/international-students/applying)

### 2. CREATIVE INDUSTRIES ADDITIONAL ENTRY REGISTRATION FORM

In addition to the QTAC application, the Faculty requires applicants to complete this Dance Additional Entry Registration form and pay a **service fee** of \$33 (GST inclusive). The service fee should be paid via QUT pay <https://qutpay.qut.edu.au/Cart/Categories/Creative-Industries/CIF-Registration-Service-Fee-Payment.aspx>, and the confirmation page attached to your application.

#### PLEASE NOTE ALL PAYMENTS MUST BE MADE VIA QUTPAY.

**Exemption** from the service fee is available for those making application to the University under the Q-Step or Aboriginal and Torres Strait Islander special entry schemes. Q-Step information is available from [www.qut.edu.au/qstep](http://www.qut.edu.au/qstep) or by telephone to (07) 3138 5582. Information on the Aboriginal and Torres Strait Islander special entry scheme is available from the Oodgeroo Unit, [www.qut.edu.au/oodgeroo](http://www.qut.edu.au/oodgeroo) or telephone (07) 3138 3610.

The service fee is non-refundable. Registration will not be processed until all items, including the service fee, are received at the Dance Discipline office. **Late submissions will not be accepted. The closing date for additional entry registration is Friday 14<sup>th</sup> September 2012.**

**If you wish to be considered for more than one Dance course at QUT, only ONE service fee is payable.**

### 3. AUDITIONS

**Brisbane** auditions for all dance courses will be held on either Saturday 6<sup>th</sup> October or Sunday 7<sup>th</sup> October 2012. For **interstate** and **regional** auditions, please select your preferred venue on the Application Form.

**Brisbane Venue:** Level 4  
O Block, B Wing East  
QUT, Victoria Park Road, Kelvin Grove.

**Brisbane Auditionees:** Please choose the day relevant to your first preference. Confirmation of venue and time will be sent seven (7) days after the closing date.

**Interstate and Regional Auditionees:** You will receive confirmation of venue and time via mail seven (7) days after the closing date.

**NB** All auditionees will be required for **1 day ONLY**, irrespective of the number of courses for which they have applied.

#### 4. AUDITION PROCEDURE

*Applicants will not be required to present any composition work.*

**There are two rounds in the one day of audition. All applicants will complete round one. Those applicants successful in moving onto round two will be posted on the notice board during the lunch break.**

##### Round One

- A ballet class (no pointe work)
- A contemporary dance class
- A jazz class (for course code 429162 1<sup>st</sup> nomination only)
- Course talk
- A written interpretative exercise

*The written exercise requires no preparation. It is a half hour session that looks at the applicant's interpretative and writing skills – eg spelling, punctuation, grammar – in response to an image presented on the day.*

##### Round Two

- A one minute solo in a dance genre of the applicant's choice - *This solo is an opportunity for you to dance in a genre of your own choice that you may feel better demonstrates your performance abilities – eg hip hop, adagio, Irish, tap. The solo is one minute long and music (if used) should be on CD. The solo may be choreographed by the applicant or someone else – eg teacher, guest choreographer.*
- A more advanced ballet and contemporary class for course code 421822 only (includes pointe work)
- A short impromptu talk from the auditionee on a topic given on the day (for course code 429162, 1<sup>st</sup> nominated only)

#### 5. APPLICANT SELECTION PROCESS

Selection for the **BFA (Dance Performance)** and **BFA (Dance)** will be based on the information requested in the Applicant Registration Form and audition results. Offers for these courses will be made by QTAC in mid December.

#### 6. OTHER ITEMS REQUIRED

Applicants must also supply the following information:

- Transcript of most recent study from secondary or tertiary institutions
- Clear current passport-sized photograph (attached to the first page of the application form)
- Full body shot facing front in parallel standing position in leotard or swim suit (no board shorts)
- Physiotherapy report completed by a physiotherapist on your behalf.



Affix current head-and-shoulders portrait here (please ensure photograph is attached securely)

For identification purposes only.

**Note: Photograph is compulsory**

**Bachelor of Fine Arts (Dance Performance) QTAC Code 421822**  
**Bachelor of Fine Arts (Dance) QTAC Code 429162**

**APPLICANT REGISTRATION FORM**

**Please ensure that this page is attached to the front of your application.**

**NOTE: This is not a Queensland Tertiary Admissions Centre (QTAC) application. This form is used to provide information to the University. To be eligible for consideration, applicants must also apply to QTAC by 28<sup>th</sup> September 2012.** Late QTAC applications will incur additional QTAC charges. Applicants should make a full and complete application to QTAC (in addition to any information supplied direct to QUT) to ensure full assessment of their eligibility for other courses at QUT and any preferences they may list for other institutions.

**1. THE APPLICANT**

QTAC Number (eg 131234567) \_\_\_\_\_

Title \_\_\_\_\_ Surname \_\_\_\_\_ Given Name/s \_\_\_\_\_

Address \_\_\_\_\_

Suburb \_\_\_\_\_ State \_\_\_\_\_ Postcode \_\_\_\_\_

Date of Birth \_\_\_\_\_ Phone \_\_\_\_\_ Mobile \_\_\_\_\_

Email \_\_\_\_\_

Alternative contact (eg work) \_\_\_\_\_

**2. THE COURSES**

Indicate the **course(s)** for which you wish to be considered. Please indicate the **number order** in which you wish to be considered for these courses (eg Bachelor of Fine Arts (Dance Performance) – 2; Bachelor of Fine Arts (Dance)/Graduate Diploma in Education - 1)

**421822** Bachelor of Fine Arts (Dance Performance) 1 2

**429162** Bachelor of Fine Arts (Dance) 1 2

**3. VENUE FOR AUDITIONS**

Location and Dates	Venue	Tick One Only
<b>Brisbane</b> Saturday - 6 <sup>th</sup> October 2012 - 1 <sup>st</sup> Preference <b>course code 429162 only</b>  Sunday - 7 <sup>th</sup> October 2012 - 1 <sup>st</sup> Preference <b>course code 421822 only</b>	QUT O Block, B Wing East Level 4, Kelvin Grove Campus Round 1 8am – 2pm Round 2 Call back 2.30pm-6pm	Dance
		Dance Perf
Sydney -- Saturday 29 <sup>th</sup> September 2012 9.30am – 5pm <b>NB a minimum of 8 applicants for audition to proceed</b>	University of NSW (Kensington Campus) Myers Studio Gate 2 High Street	
Melbourne -- Monday 24 <sup>th</sup> September 2012 9.30am – 5pm <b>NB a minimum of 8 applicants for audition to proceed</b>	Australian Ballet School	

4. Please indicate if you are applying under a QUT special entry scheme?

Q-Step applicant     ATSI applicant    Please visit their Web sites for further details.

5. Have you applied to Dance @ QUT before?    YES /NO    If YES, state which year(s) \_\_\_\_\_

#### 6. EMPLOYMENT

<i>Employer</i>	<i>Position</i>	<i>From</i>	<i>To</i>	<i>Nature of Experience</i>

7. State briefly your reasons for wishing to enter the course:

8. Give full details of dance training including names of teachers (attach another page if necessary).

9. List your leisure activities/skills (hobbies, sport, musical instruments, drama etc):

10. List your regular physical activities (e.g. swimming, aerobics, cycling).

11. Indicate the number of hours per week you spent in technique class, rehearsals and performance in the last two months:

#### 12. DECLARATION

By submitting this application I agree to comply with the statutes and rules of Queensland University of Technology that apply to me. I further agree that I am subject to and must comply with any policies or procedures of the University governing my conduct as a student, and academic matters affecting my studies, including but not limited to, the QUT Student Code of Conduct [www.mopp.qut.edu.au/E/E\\_02\\_01.jsp](http://www.mopp.qut.edu.au/E/E_02_01.jsp) and the procedures for management of student discipline [www.mopp.qut.edu.au/E/E\\_08\\_01.jsp](http://www.mopp.qut.edu.au/E/E_08_01.jsp).

I declare that to the best of my knowledge the information supplied by me is true, correct and complete in every respect. I acknowledge that the submission of false, incorrect, incomplete or misleading information may result in cancellation of my enrolment or delays in processing.

I acknowledge that I am responsible for the payment of all student fees and charges applying to my admission and study at QUT.

QUT shall not be liable for any failure to provide services (including lectures, tutorials or examination results) or any teaching or other materials to students where such failure is due to circumstances beyond QUT's control. Such circumstances include, but are not limited to, natural disasters, malicious damage, outbreak of pandemic disease, industrial action or strikes, acts of war or acts of God.

I acknowledge that it is my responsibility to provide all necessary documentary evidence of qualifications or experience. I grant my consent for other educational institutions, admissions centres, government bodies or employers to disclose information about my qualifications and experience directly to QUT.

### Privacy

The information collected on admission forms is used to determine whether you may be offered admission to the University. If you enrol as a student of QUT, the information you have provided on this admission form will be used to administer your enrolment, to offer other services to you, and to provide statistical information to the Commonwealth Government as required by law. For details of QUT's practices regarding student information and privacy see [www.qut.edu.au/privacy](http://www.qut.edu.au/privacy)

Signature \_\_\_\_\_

Date: \_\_\_\_\_

**The personal information collected on this form is used to assist QUT to make decisions about admission to its courses.**

### CHECKLIST

The following items are to be forwarded with this Coversheet

- Transcript of most recent study from secondary or tertiary institutions
- Clear current passport-sized photograph (attached to the first page of the application form)
- Full body shot facing front in parallel standing position in leotard or swim suit (no board shorts)
- Physiotherapy report completed by a physiotherapist on your behalf
- The QUT Pay confirmation page showing payment of the \$33 service fee

You will be contacted with your audition details after the closing date.

**PLEASE MAIL** this completed Applicant Registration Form with attachments and confirmation of payment via QUT Pay to:

Dance  
QUT Creative Industries Faculty  
O Block, B Wing East  
Victoria Park Road  
Kelvin Grove Qld 4059

By: **Friday 14<sup>h</sup> September 2012**

**or DELIVER in-person to:**

Level 4 Room B429  
O Block, B Wing East  
QUT, Victoria Park Road  
Kelvin Grove

By: **Friday 14<sup>th</sup> September 2012**  
**(Office hours: 8.30am-4.30pm Mon-Fri)**

# TERTIARY DANCE COUNCIL: PERSONAL STATEMENT

**NAME:** \_\_\_\_\_ **GENDER:** Male / Female

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

## GENERAL HEALTH:

- **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.
  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? Yes/No
- Have you any **past medical problems?** Have had / Do you have? (When?)

- |                          |  |                          |   |
|--------------------------|--|--------------------------|---|
| Yes                      | No   | Yes                      | No  |
| <input type="checkbox"/> | <input type="checkbox"/> Asthma  | <input type="checkbox"/> | <input type="checkbox"/> Heart or blood pressure problems |
| <input type="checkbox"/> | <input type="checkbox"/> Diabetes  | <input type="checkbox"/> | <input type="checkbox"/> Epilepsy                         |
| <input type="checkbox"/> | <input type="checkbox"/> Glandular Fever (when)                            | <input type="checkbox"/> | <input type="checkbox"/> Chronic fatigue syndrome (when)  |
| <input type="checkbox"/> | <input type="checkbox"/> Any ongoing long-term illness. If so, what? _____ |                          |   |

Do you have / Have you sustained?

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

Do you wear?

- |                          |  |
|--------------------------|--|
| Yes                      | No   |
| <input type="checkbox"/> | <input type="checkbox"/> Orthotics in your street shoes? |

**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):

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. \_\_\_\_\_



# TERTIARY DANCE COUNCIL: PHYSIOTHERAPIST EXAMINATION

## GENERAL POSTURE:

- **Leg Length Difference**
  - Normal     Right approx    mm longer    \_\_\_\_\_
  - Normal     Left approx    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 (Plie <input type="checkbox"/> )			8 -17 cm
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**       5       4       3       2       1

**UPPER LIMB**

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

**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 nominated dance health professional (details below), signed and dated. It should take approximately 45-60 minutes to complete.

The dancer should ensure that:

- This physiotherapy assessment is completed by a physiotherapist with dance knowledge or experience 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 ;
- 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 one of the dance physiotherapists 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 over-pressing 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 over-pressured 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 centimetres

### 6. 1st Metatarsophalangeal Joint Extension

With the dancer in long sitting, the first MTP joint is over-pressed (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 angle 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 lower abdominals (transversus abdominus) - 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 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 over-pressured into extension and the angle between the line of the 5th metacarpal and the shaft of the ulna is measured.