



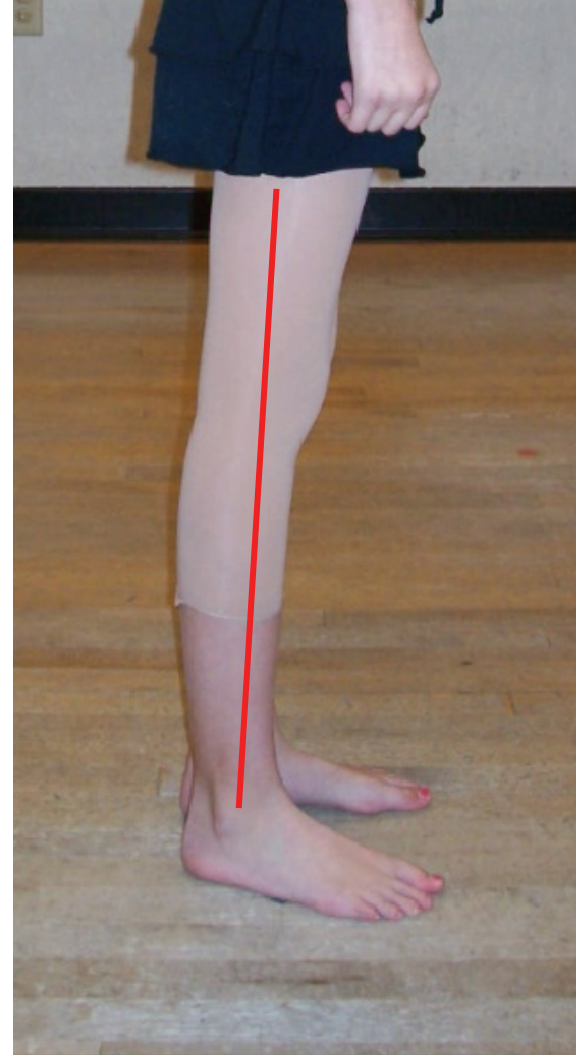
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***Benefit***  
**Flat to Pointe Transition**

- ✓ Increased structure to the shoe
  - Provides more resistance to help develop the intrinsic muscles of the foot
  - Often a dancer's first time in a full stiff sole ballet shoe
- ✓ Rounded sole challenges the dancers balance similar to the challenge of a pointe shoe
  - Dancers learn how to distribute their weight correctly when standing flat
  - Dancers learn how to maintain their turnout from the proper muscle group
- ✓ Use of spacers, when warranted, changes the alignment and balance points of the foot
  - Dancers are able to train the muscles in their feet to align them in this new place
  - Deviations in ankle alignment are often corrected here and carried through to soft shoe classes
- ✓ Adding the dynamic of the pre-pointe shoe increases the challenge of any movement
- ✓ Proper foot and shoe care taught at a younger age

## *The Screening Process* *Knee Alignment*



(Yellow line) In neutral alignment, line drawn from just in front of the lateral malleolus (the bone on the outside of the ankle), up to the greater trochanter (the knob on the outside of the femur or thigh bone), should travel straight through the center of the knee joint (not knee cap).

(Red Line) When that line is more forward towards the knee cap, the knee is hyperextended. When the knees are hyperextended, you will always see some degree of plantar flexion in the ankle, however a dancer can have plantar flexion without hyperextension. Hyperextension also decreases the amount of turnout in thigh from the hip.

If the knee does not straighten all of the way, note that it is flexed or bent.

Remember to look at the knee joint. Often a dancer with bowed tibias or asymmetrical calf development will look hyperextended because of the structure of the lower leg.

## *Exercises* *Toe Rolls*

### **Starting Position**

Kneeling on one knee  
Gesture foot flat on the floor  
Gesture ankle as close to 90° bend as possible



### **Movement Sequence**

Lift the big toe off of the floor. (1)

Maintain the position of the big toe and lift the 2<sup>nd</sup> toe. (2)

Maintain the position of the toes in the air and lift the 3<sup>rd</sup> toe. (3)

Continue to lift one toe at a time until all are in the air. (4)

Reverse the sequence to place the toes down (start with the little toe).



1



2



3



4

\*If a dancer needs assistance in isolating the correct toe, let him / her hold the other toes with his / her hand to provide additional control.

### **Progressions**

Kneeling  
Standing

### **Exercise in Action**

Please view video clip number 4.

## *Exercises* *Relevé Replacing*

### **Starting Position**

Standing with the feet in 1<sup>st</sup>, 2<sup>nd</sup>, 4<sup>th</sup>, or 5<sup>th</sup> position  
Posture pulled up, neutral pelvis and spine  
Weight evenly placed on both feet

### **Movement Sequence**

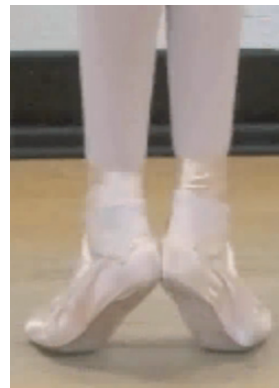
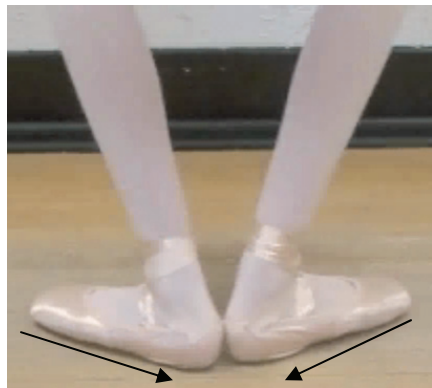
Demi pli  in the position indicated.

Replace the heels with the balls of the feet as the feet slide up to relev . The movement should be one of the feet trying to scoop into the floor as opposed to jumping off of the floor. The arrows indicate the direction of movement from pli  to relev .

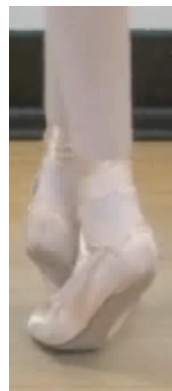
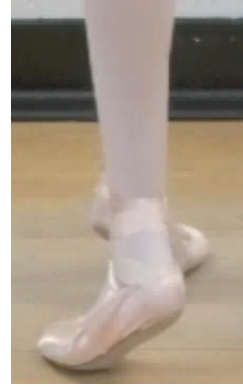
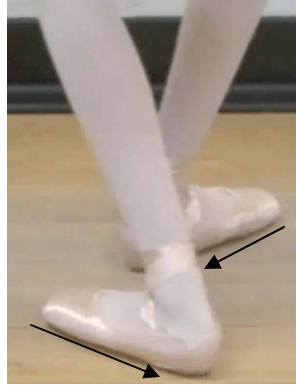
Demi pli , sliding the feet back to their original places.

Stretch the knees.

Version 2 – Omit the straightening in between, just alternate between the pli  and the relev  replace.



*Exercises*  
*Relevé Replacing Continued*



**Progression**

2 hands on the barre

1 hand on the barre

Center Floor

Version 2 in any or all of the alignments above

**Timing**

Similar tempo to quick tendu or slower dégagé / tendu jeté

**Movement in Action**

Please view video clip number 17.



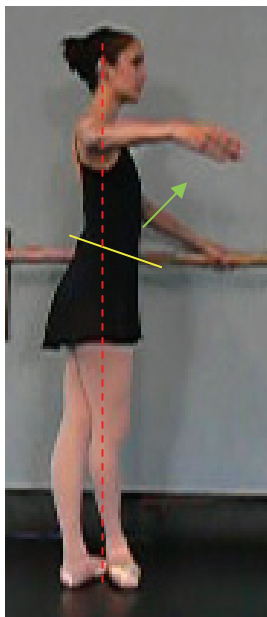
# Common Errors Continued



Error – Rotation towards the gesture leg.

Problems – Head focus is down, to one side and . Loss of turnout from the knee to the hip is visible on the supporting side. Lower leg on the supporting side is turning out from the foot or knee.. Right hip is opening toward the gesture leg.

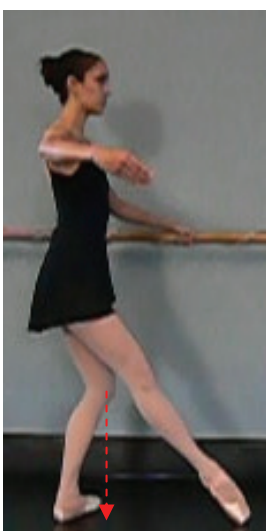
Corrections – Encourage eye focus front and eye level.



Error – Pelvis tilting forward

Problems – The forward tilt of the pelvis is creating a backwards weight shift for the dancer as well as a slight compensation in the rib cage area.

Corrections – Drop the tail bone down towards the floor. Try stretching the hip flexors in case this is being caused by tightness. Once the pelvis is corrected, if the weight doesn't correct itself, shift the weight to be more even so the hips are stacked over the feet. Encourage the dancer to relax her ribcage towards her spine and lengthen straight up (she currently is lifting the bottom of her ribcage up and forward.) The dotted line represents the correct center line of the dancer.



Error – Rolling in on the knee and foot in plié.

Problems – Too much turn out from the knee / lower leg / foot instead of the top of the thigh in the hip socket. Not enough work by the outer thigh muscles.

Corrections – Help the dancer find her real turnout and teach her how to strengthen and maintain it. Encourage the dancer to use her outer hip and thigh muscles more to help track the knee over the center of the feet.