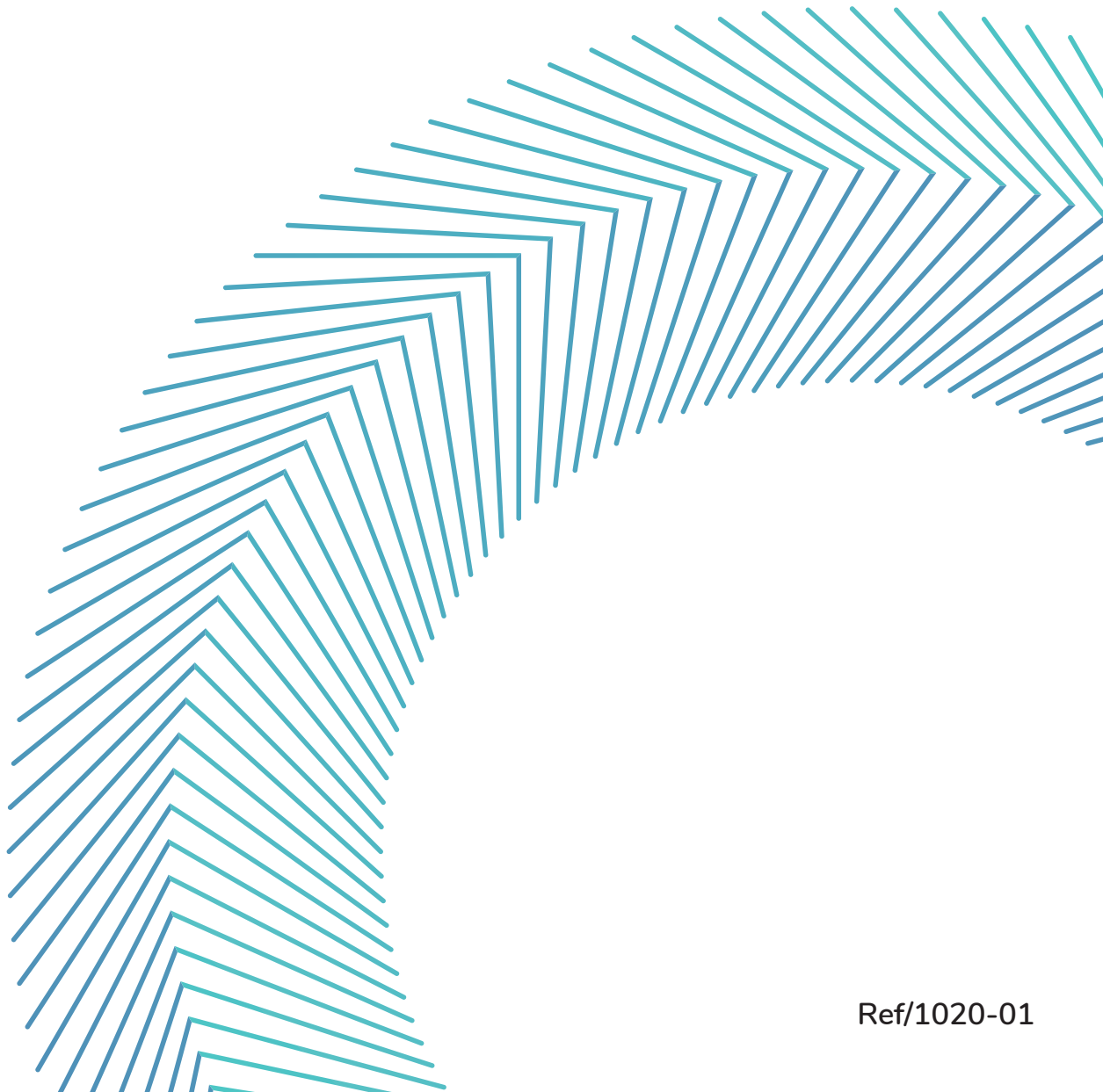




Imperial Society of Teachers of Dancing
Modern Theatre

Regulated & non-regulated examinations Glossary





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Glossary

Version 1.0

First published in 2025
by Imperial Society of Teachers of Dancing, 22/26 Paul Street, London EC2A 4QE
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Positions of legs, feet, and arms

Positions of the legs and feet

Jazz 1st – feet parallel, with a small gap in between.

Limbering 2nd – feet parallel, hip width apart.

Parallel 2nd – feet parallel, arm pit/shoulder width apart.

Jazz 2nd – feet parallel, wider than shoulders.

Jazz 4th – front foot flat and forwards, back foot demi point at the back, shoulder width apart, weight is central (in the lower grades the Femur/thigh bone is vertical) .

Jazz 4th turned out – as per Jazz 4th in parallel, but with turn out therefore the back foot alignment will be that of jazz tendu.

Jazz Tendu – parallel leg and foot line, both knees bent, one foot flat and the other on demi pointe with an extended ankle joint, keeping the ankle in line with the big toe and the knee joint. For Jazz Tendu in Advanced 1 the weight distribution is two thirds on the flat foot and one third on the demi pointe foot.

Jazz Tendu extended – as jazz tendu but with a fully pointed foot.

Arm positions

Jazz lines

Jazz 1st – arms held at chest height with the palms facing the chest, elbows, and fingers in one horizontal line.

Jazz 2nd – arms held at shoulder level, palms facing front with some space between the fingers.

Jazz 3rd – one arm held at shoulder height directly in front of shoulder with the second arm in the side opposition placement, generally palms are facing down.

Jazz 4th – one arm held in side opposition placement, generally palm down or facing front, with the second arm in an upward stretch position with arm going straight up in the air, generally with the palm facing the front or facing into the face.

Jazz 5th – High parallel with palms facing front.

Opposition

Forward natural (as in walking) – arms below shoulder level, low arm opposition swing, height around 45 degrees, the same height as low parallel swing.

Forward with body rotation – arms at shoulder level – eyeline to front or back and palms down.

Side – arms held at full extension at shoulder height, palms of the hands facing down or facing up.

High/Low – diagonal line with eyeline towards either the upper or lower arm.

Note – All positions can be altered to be: Curved, Angled, Contracted, and Inverted

Arm Movements

Arm circles – Inward and Outward horizontal, frontal, lateral and co-ordinated. (Think of the top part of the Inward circle comes inward towards the head, and the Outward circle opens outwards away from the head. (Like a flower blooming).

Arm Swings

Parallel, low medium and high levels – arms shoulder width, palms generally facing in towards the body.

Co-ordinated – where the arms are taken across the body on a lateral plain.

Note – All arm lines can be inverted, curved, angled and contracted.

Walks, Steps and Tilts

Step – transference of weight.

Natural walks – natural, heel lead walks, on a quarter note rhythm.

Dancer's walks – toe lead walks, and/or with change of level or change of rhythm.

Long low walks – low and long, toe lead walks.

Jazz change of weight (to quarter notes) – stepping sideways to the front into a jazz tendu position with arms lifting sideways to side opposition (palms down/or to front), executing half a turn towards the back foot by stepping forwards towards the back with the arms coming down, then stepping sideways towards the back into a Jazz tendu/Jazz 4th with the arms lifting to side opposition, then executing half a turn towards the back foot by stepping forwards towards the front. The last step could be parallel or turned out depending on following choreography.

Jazz pas de bourrée sideways – has a low and travelling quality, keeping the knees bent. Step diagonally behind (ball of foot), step to the side (ball of the foot), step forward (toe lead). The last step could step across if the next movements travel the same direction.

Jazz pas de bourrée turning – a jazz pas de bourrée turning outwards, staying low with bent legs to travel.

Jazz pas de bourrée on the spot – taken at low level.

Extended walk forwards and backwards – natural turn out, stepping beyond normal pace with the toe leading, onto a straight leg, with the other leg extended behind (extended walk forwards), or extended to the front (extended walk backwards).

Extended walks sideways – step sideways beyond normal pace onto extended/straight leg.

Extended walk backwards – executing a step backwards beyond the normal length of step, stepping onto an extended leg and extending the working leg on front.

Circular walk – taken in natural turn out, stepping forward onto a low demi-point and with a bent supporting leg and extending the working leg behind just off the floor, then circle the working leg (using turn out) from the back to the front, pivoting on the ball of the foot on the bent supporting foot (en fondu). Once the working leg comes from the side to the front, this changes to the new direction, generally from diagonal to diagonal - can be taken without change of direction.

Step and retiré en fondu – with bodyline, parallel and/or turned-out – step and sink into the fondu with the working foot coming up to a high retiré.

Développé walk with lay back – turned out, supporting leg bent, bringing the stretched working foot to the side of the ankle of the supporting leg and extending it forwards to end just off the floor while top of the pelvis is tilted backwards, keeping the spine in line with the pelvis (lay back/back tilt).

Cushion walk – parallel leg line, stepping forwards into a parallel 4th position on demi point with the weight central, as you transfer the weight forwards onto a bent supporting leg, then allow the working leg to raise to a parallel attitude at the back.

Trudging walk – sliding the working foot forwards on the ball of the foot with the heel slightly off the floor, keeping the other leg straight and pushing into the opposite hip, then lowering the working foot's heel onto the floor.

Rond de jambe walk forward – Starting with feet parallel first en plie, circle the working leg 90 degrees to second and transfer the weight onto it. This often takes a quarter turn direction change and can be hip led.

Rond de Jambe backward – Start the walk with an extended walk backwards and then circle the extended leg (after the weight transference) 180 degrees to repeat on the other leg in the same direction.

Triple Walk in Advanced 1 – This is 'compound step' that comprises of three steps in turnout and fondu throughout, usually taken to an even rhythm e.g. 1&2 - to even 8ths

Note – Commence standing on one leg, other extended at the back, both legs in turnout.

'1' – Fondu and begin to bring back leg forward, through low, turned out retire, passing the ankle of the standing leg and continue extending the foot and leg forward to an open diagonal line, hips and torso in a hinge and layback, standing leg is on a fondu and demi pointe and step transferring the weight onto demi pointe.

'&' – Maintaining the hinge and fondu, close the back foot into turned out 3rd at the back staying on demi pointe.

'2' – Maintaining the hinge and fondu, re-extend the front foot (lengthening along the floor) and leg to an open diagonal as in count '1', and then transfer the weight through onto the whole foot with turned out leg line.

To repeat, bring the back foot through to low retire as in count '1'.

Side Tilts, low and/or high – shifting/stepping through a turned-out 2nd plie position, then transferring the weight onto a straight leg, allowing the pelvis to tilt towards the supporting leg to accommodate a natural lifting of the working leg off the floor with full extension in a turned-out 2nd position. The working leg action is not a kick action.

Note – In the vocational levels the working leg is a high extension but again is not a thrown kick but a controlled kick (levitating off the floor) with the body tilting away from the supporting leg to counterbalance the height of the working leg.

Slip Step – releve on supporting leg with working leg in parallel retire and as you do this it is off balance, keep the releve and stretched supporting leg, and pull off that leg to land sideways in a deep jazz tendu on a bent supporting leg. Often combined with a ballchange out of the slip step.

Drags and Runs

Runs – running on the balls of the feet, quick transference of weight.

Triple runs – natural turned-out legs, a step going forwards and down at normal pace length onto a bent leg fully transferring the weight, followed by two steps on demi point with a lifted feeling, and that are well travelled forwards (of equal length as the first step). Must travel and have a smooth, skimming quality across the studio floor.

Drag runs forwards – legs are turned out, a low long run forwards, beyond the normal length of step, with the back leg extended at the back and the inside of the big toe dragging on the floor until the weight is fully transferred onto the front leg. Must travel and have a smooth, skimming quality across the studio floor.

Drag runs sideways – a low long run sideways with legs turned out and beyond the normal length of the dancer's step, second leg extending to the side (maintaining turned out line) dragging the stretched toe on the floor until the weight is fully transferred onto the supporting leg, then step across the supporting leg on a fondu. Must travel and have a smooth, skimming quality across the studio floor.

Jazz pounce forward – a low split run forwards, ending with the back leg dragging in on the shin, ending up in a half-kneel (one shin on the floor, the other foot flat next to the knee, hands on the floor and bottom on back heel).

Jazz Pounce sideways – the same as jazz pounce forward but travelling to the side.

Spring Drag – (sissonne fermé) spring sideways (in parallel) finishing on a bent supporting leg and the working leg closes to join the supporting leg.

Split run sideways – (usually preceded by a step) legs are turned out, same as split run forwards but now taking it sideways by stepping across in front of the supporting leg. This step has elevation, but the main essence is that it is travelling/darting sideways and has length and performed on an even rhythm.

Split runs forward – (usually preceded by a step) legs have natural turn-out, swishing the working leg forwards (with a glissé action), with the foot stretched, spring forward onto it. Both legs should be extended mid-air at the same height front and back. The step has some elevation but the main essence is that it has a darting quality with the emphasis on travelling forwards and skimming across the studio floor with an even rhythm.

Extended spring sideways with no body line – stepping across with a turned-out leg, then with a glisse action, swish the working leg up to a turned-out 2nd position with full extension of both legs in a sideways split run position in the air and land in parallel retire.

Kicks

Preparation front kick – in parallel – step back with one foot, step back and join with the other foot, step forwards (toe lead) with the initial foot on a bent leg, swishing the back foot through a glisse action and through parallel 1st position into a low front kick.

Low flick kick to front – flicking (extending) the working leg forwards from a bent position, extending it and then retract back.

Flick kick with flexed foot – this is a front flick kick taken with a flexed foot whilst hopping with a punching/karate action as seen in Grade 5 Option B kicks exercise.

Low hitch kick to front – taken in natural turn out, a low front kick, then springing onto the working leg whilst executing a low front kick with the other leg.

Back hitch kick – kicking the first leg in a turned-out attitude behind, on the height of that kick springing onto that leg and kicking the second leg behind into a turned-out attitude, the momentum of this action will take you travelling slightly forwards.

Straight front kick – both legs in parallel and taken with the use of floor of the working foot, showing two extended legs on the peak of the movement.

Straight side kick – both legs maximum turnout and taken with the use of floor of the working foot, showing two turned out and extended legs on the peak of the movement, the working leg should be in the personal 2nd position with the hips square to the front.

Straight side kick with hop – taking a side kick and hopping on the supporting leg on the peak of the movement, the hop is travelling up and not sideways.

Kicks front and side – with supporting leg straight or bent, working leg straight, bent flick or développé, On flat foot, with rise or elevation.

Straight back kick on flat foot and/or plié – with turn out.

Développé side kick on fondu – a side kick with the working foot coming up to the supporting knee before extending to the side.

Round kicks – lateral sideways across the body with peak of the kick in front or from front to back with peak of the kick to the side. Can be taken outwards or inwards.

Controlled kicks – A basic controlled kick is taken in two counts. A complex controlled kick takes more than two counts – front, side & back.

Kicks with hip extension front and side – Advanced 1 - the hip extension begins as the working leg leaves the floor. The pelvis presses forward or sideways and the shoulders stay above the supporting ankle for as long as possible. The height of the leg should continue to aim to lift but this will be dictated by the pelvic placement.

Advanced 2 - The hip extension can be taken at the end of the climax of the kick on a separate count (therefore becoming a controlled kick). It can also be added to an outward/inward round kick.

Front kick with layout – can be taken with a full back bend or with body hinged back.

Side kick with layout – taken with the body line in a forward stretch position.

Turns

Spinning on spot – running on the spot with multiple turns, can be taken at high or low level and with change of levels (high to low or low to high).

Spin turn – stepping sideways into a parallel 2nd with bent legs, transferring the weight onto the initial stepping leg, pulling the other leg in to join the first leg on half pointe with extended legs and transferring the weight and starting to turn inwards, stepping out to the side onto the initial leg, which started the movement, to complete the turn. Down, up, down motion (In spin turn - in set ex - initial step is natural turn out).

Chainés low and high level – continuous spin turns, can be taken with straight or bent legs with parallel or turned-out leg line.

Step turn step (low open turn) – the knees stay bent during this step, step to the side on the ball of foot, stepping to the side (small 2nd position) with the other foot and completing ½ turn inwards, stepping to side with the original first foot completing ½ outwards. That completes 1 whole turn.

Step and coupé turn with extended leg – starting the turn by stepping forwards onto a turned out and bent leg, bringing the working leg to a turned-out position behind the ankle, stepping onto the working leg rising and immediately sinking into a fondu completing the turn, extending the other leg forwards and round to the side. This step has hardly any elevation and has a skimming action across the floor.

Step and coupé turn with retiré with bent leg – stepping forwards, to the line of travelling onto a turned leg with knee bent, bring the working foot to a turned out cou-de-pied position behind the supporting foot ankle and then coupé onto it.

Front and back twist turn – cross leg behind or in front and turn at low level.

Swivel turn on two feet or with leg extended to side – parallel, turned out, bent or straight.

Open Turns – turned out legs, stepping sideways onto a bent leg extending the working leg to the side just off the floor whilst swiveling on the supporting foot inwards for a half turn (like a swivel turn with leg extension and the extended leg slightly off the floor).

Drag turn front and back – stepping onto one leg with bent knee and the heel just off the floor, turning towards (inwards) the supporting leg, letting the relaxed working foot drag behind (back drag turn) or stepping and turning away (outwards) from the supporting leg, letting the relaxed working foot drag in front (front drag turn).

Inward Jazz pirouette low level – taken on a bent leg on a high demi point with the working foot next to the supporting knee. At the higher levels there can be a fouetté prep /or a straight pull in of the working leg.

Double jazz pirouette outwards low level – retiré at high level.

Single and double pirouette outwards – supporting leg straight on a rise, high level retiré.

Syncopated turn at high level – stepping down onto a bent leg, then stepping up onto a straight leg on demi point bringing the working leg to a high parallel retiré whilst turning outwards. The rhythm is syncopated e.g. “1&_”.

Barrel turn (pirouette) low or high level – This turn is only taken outwards and can be seen at low or high level (fondu or straight leg).

Commence in a jazz tendu with the upper body and arms in an opposing curved spiral over the standing leg. With the body in the forward tilt, start by spiralling the body away from the standing leg and at the same time relevé into a pirouette (with high parallel retiré line), as the pirouette continues, move through the back bend at the peak, and continuing through the spiral using the arms and upper body, finishing the pirouette, and stepping onto the other foot in the starting position on the other side.

Single or double tour – a jump in the air from two feet to two feet, executing a single or double turn.

Multiple single Pirouettes in 2nd – a pirouette with one leg in turned out second in the air, then lowering the supporting heel and bending the supporting leg to releve straight away, executing another pirouette with the leg in second.

Steps of Elevation

Static bounces

Knee Bounces – feet stay flat on the ground and the knees bounce with a rebound action, with the emphasis down into the plié. (Preparation for bounces).

Body Bounces – bouncing body downwards from hips with high seat, with or without the use of the knees.

Small elevated steps and natural elevated movements

Bounces – small jumps without stretching the feet or legs fully, accent is usually down with a good plié.

Jumps – taking off from 1 foot or 2 feet and landing on 2 feet, usually extending legs and feet in the air.

Springs – taking off from one foot and landing on the opposite foot.

Side Gallops – step sideways then spring travelling sideways, the knees stay relaxed, and the accent is down.

Skips – natural skipping with the working foot passing through to the front at ankle/mid shin height.

Ball-changes

Ball-change – parallel, turning with straight or picked-up legs – a spring followed by a step whilst turning in the air, the legs are coming together and are either both extended or bent with the feet under the pelvis.

Step ball-change forward – toe lead, taking a step forward followed by 2 quick runs forward which should pass the first foot taking the initial step on. Should have a low and travelling quality with a natural bounce. The same can be taken sideways but the feet would not “overtake” as in forwards.

Open step ball-change – toe lead step forwards and slightly across, a step to the side into a jazz tendu position (both knees stay bent and the step to the side is onto the ball of the foot) transferring the weight slightly so the first foot can be released of the floor to perform a step on the spot. [Forwards, side, side (on the spot)]

Open spring ball-change – like an open step ball change but with some elevation, accent is down.

Splitlet – similar to an extended spring forwards but performed with emphasis up in suspension and minimal travel. The legs are not extended too wide and both legs should be straight at the same time in midair (tendu/glissé length in the air). The legs in a splitlet do not extend as far as a split run or leap. Can be taken as a développé splitlet and can also be taken as a sideways splitlet (straight or développé).

Step and spring turn with picked up or extended legs (travelling ball-change sideways) – a step followed by a spring whilst turning in the air, the legs are coming together and are either extended or bent with the feet under the pelvis.

Ball-change turning (high level) – a spring sideways onto a straight leg on demi pointe, bringing the other leg next to it whilst executing a turn.

Hops

Hops – taking off from one foot and landing on the same foot.

Note – Jumps, springs, and hops can be taken “accented” thus showing a basic syncopation by accenting the “&” in the air.

Hop with parallel retiré – accented hop in parallel retiré, stepping forward with the hop travelling up and not forwards.

Accented hop with free arm lines – stepping forwards in parallel and bringing the supporting foot into a high parallel retiré (foot next to the knee) whilst executing a hop, showing an extended leg and foot line in the air. The hop should travel upwards and not forwards.

Accented hop with varying leg lines – same as accented hop but showing varying leg lines – parallel and turned out, in the front, to the side or to the back.

Accented hop with varying leg lines and half turn – executing a half turn in the air before landing on the hop.

Accented hop with whole turn inwards or outwards – can be taken in retiré or with an extended leg.

Elevated steps and jumps

Circular spring with no body line – taken in natural turn out, springing forwards onto a natural turned-out leg, extending the other leg at the back just off the floor, then circling the working leg round to the front and taking a step across keeping the hips square to the front, this movement does not change direction.

Jazz sissonne – a spring from two feet to one foot, taken sideways, finishing on a parallel bent leg on demi point OR flat foot with the other leg extended parallel to the side off the floor.

Step and travelling jump forwards – stepping forwards and swishing the working leg forwards though parallel to an extension off the floor, then jumping off the supporting leg and landing with both feet together at the same time.

Travelling jump – straight or turning, with bent or straight legs, can conclude like an assemble.

Tuck Jump and Tuck jump to 2nd – jumping up, bending knees, and bringing the stretched feet underneath the pelvis with the knees coming forwards.

Extended Tuck Jump (formerly known as Tartar Jump) – a jump on the spot from two feet, bending the knees (legs are together) in the air so the soles of the feet are behind the body. The upper body arches back and spirals, with one arm touching the feet and the other one extending diagonally up.

Leaps

Forward leap with no développé – the same technique as a split runs forwards but this step has a definite glisse action through the front foot and into the leap. This has far more elevation and a more accented rhythm than a split run.

Forward leap with développé – same forward leap action as written above but with the développé, front leg extends through a develop rather than a glisse action.

Développé side leap – same as the forward leap but travelling sideways using turn out. Preparatory leg extends through a développé rather than a glissé action into the side leap. This has far more elevation and a more accented rhythm than a split run.

Stag leap – forward leap with front leg picked up in retire, back leg extended in natural turn-out. (as seen in Adv 1).

Single leap turn varying leg lines – a forward leap followed by an inward swivel turn on bent legs.

Scissor hops forward – a forward leap, and at the peak of the leap changing the legs, so one lands on the same foot as on the take-off.

Scissor hop into 2nd – like a regular scissor hop (adv1) but when changing the legs in mid-air, both legs end up in 2nd position.

Straddle jump – a jump from two feet, landing on two feet, extending the legs in 2nd position in mid-air, reaching over the legs with the arms and the body tilted forward (forward stretch)

Attitude jump – a jump from two feet, landing on two feet, with one leg in a turned-out attitude at the front and the other leg in a turned-out attitude at the back. Can be taken with the front leg straight.

Barrel leap turn – Usually preceded with a step turn using the barrel action of the upper body and arms as a preparation for the leap action.

Forward leap (with turnout) extending outward from the upstage to downstage diagonal on a horizontal plane, while the torso (and arms) extends through a barrel action in a tilted line and going through a high release/upper back bend at the peak of the leap. Alight en fondu with head, arms and torso completing the spiraling action beyond the front leg.

Note – This can be taken with both legs fully extended, or with the back leg in attitude, front leg in attitude or in a double attitude leg line.

Double attitude jump – sometimes called a “C” Jump. This can be shown with parallel or turned-out leg lines.

Commence with feet in Jazz 1st or Limbering 2nd. Jump with both legs into a wide, high double attitude, (head and torso can be in back bend), arms in complementary line that adds expansion at the peak, arms can be in Jazz 5th, High “V”, or side opposition/Jazz 2nd. Alight onto both feet with an erect torso.

Miscellaneous

Falls

Front fall from knees – kneeling up and falling forwards onto the hands into a press up position on the knees, keeping the head, shoulders, hips and knees in line.

Back Fall – stepping back with one leg, leaving the other one extended, sinking down until the pelvis is on the floor, then rolling through the spine until lying flat

Side fall – can be taken from the knees either kneeling up or down, arms in parallel high, reaching to the side whilst pushing the hips towards the opposite side into a counter pull with the body in a side bend, then lowering the hips controlled to the floor, finishing with the body rolling sideways down.

Knee rolls, slides and drops

Knee rolls – start kneeling up, lowering and bring the hips to one side of the legs.

Knee drop – with the legs in parallel second on demi pointe, bending the knees and bringing the pelvis forwards, keeping a straight line between knee, pelvis and shoulders, the head is not in line with the spine/eyeline stays to the front.

Knee slide – stepping forwards into a very low Jazz 4th position, so that the back knee has contact with the floor. Then sliding that knee on the floor so far forwards, that the other leg can contact the floor with the knee, ending in a kneeling position with the legs slightly turned out, sliding forwards as much as the floor allows.

Knee Spin – starting in Jazz 4th with back knee on the floor (R leg forward). Bringing the knees together (front to back) and evenly distributing the weight whilst half way around the turn. When ending the movement adjusting the weight to allow the other leg (L in this instance) to Jazz 4th back knee on floor. Arms often go from jazz 3rd in preparation to jazz 1st as the turn is completed. This can be taken with either 1 turn or 1.5/2 turns

Press-ups and shoulder stands

Press-ups – ensuring that the body stays in a plank position with an extended spine without dropping the head forwards. Ideally the elbows should stay in line with the wrist when executing a press-up, aiming to bring the chest and not the chin to the floor.

Note – Can be performed with the fingers pointing forwards and with the elbows close to the body when lowering, or with the fingers pointing inwards, with the elbows pointing out to the side when lowering. (Check syllabus book for placement of fingers as this varies through the grades. i.e. In Grade 3 Press Ups Set exercise, candidates have a choice of finger placement).

Shoulder stand with bent knees – aiming for the hips being over the shoulders (shoulder blades off the floor) and the feet above the hips with the knees bent.

Shoulder stand with full stretched legs – aiming for the hips being over the shoulders (shoulder blades off the floor) and the feet above the hips with the knees fully stretched).

Lateral floor cuts and Cobblers' wheels

Lateral floor cuts – starting in a squat position on one leg with the knee pointing forward and the other leg extended to the side, weight on both hands fingers forward to facilitate the spring, then springing onto the extended leg, bringing it underneath into the squat on one leg whilst bringing the other leg out to an extension at the side.

Cobbler's wheels – as in Russian national step. This is a step that is comprised of two movements, one with the leg action, the other transferring the weight from hands to foot. Commence in low crouch, hands flat on floor in press-up position, elbows in, 'standing' R foot parallel and on demi pointe, L leg fully extended to side and in neutral leg alignment, weight equally distributed between hands and feet.

Note – Circle the extended L leg just off the floor, inwards across the front to R side, adjusting weight from R hand to L, as leg passes, continue with leg circle across the back to L side, adjusting weight further forward into hands as required.

Rollovers and Cartwheels

Forward roll overs on mat – rolling forwards over the back of the head, tucking the chin onto the chest, aiming to touch the floor just above the shoulder blades and then rolling down the spine. Weight on both hands at the start and engage the core to control the rolling action.

Backward roll – taken over the shoulder.





Cartwheel – stepping sideways into it, executing a side kick with the working leg, then placing the hands on the floor with the supporting leg coming off the floor and bringing the legs into an 2nd position above the hips (important that the legs should be opened sideways on the peak of the movement and to be in a straddle position), then stepping out of the cartwheel.

Abbreviations used across our syllabus books and glossary

R..... Right	L Left
RF Right Foot	LF..... Left Foot
RA Right Arm	LA Left Arm
PD..... Palm Down	PU..... Palm Up
PF Palm forward	LL..... Parallel
RDF..... Right Diagonal Front	LDF..... Left Diagonal Front
RDB Right Diagonal Back	RDB Right Diagonal Back



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