

**TOWARDS  
PERFECT  
TURNOUT**

**BY**

**NOA SPECTOR FLOCK**



## Section I **Imagery & Integration**

*Create ease, inner-space, awareness, re patterning and  
readiness,*

1. Contract / Relax
2. Sea Weed
3. Leg out of the Pelvis
4. Up & Over, lengthen the leg.
- 5 & 6. Diagonals- Knees / Shoulders
7. Lengthen leg from the Diagonals
8. Lengthen from the Knees

## Section II **Alignment**

*The positions we move into and come out of create our posture*

1. Fountain
2. Tendu forward; back; side.
3. Plie'

## Section III **Personal work**

*Each of us has a movement pattern  
that creates a personal  
"body story"*

1. Weight distribution fifth position.
2. Private / Marilla.
3. Block work.

## Section IV **Exercises**

# Towards Perfect Turnout

## Introduction

The way most people turn their feet to the side creates a 45 degree angle. In dance, mainly in ballet, we seek a 180 degree angle. Turnout is one component of whole body movement. Internalizing the whole body movement concept and at the same time keeping the 180 degree requirement in mind will help you see it as part of ‘dynamic active complex movement’ sequences. It allows for constant working relationship between the spine, pelvis and legs. For example, suppose you are standing on a turned out supporting leg and moving the other leg in all directions. In this situation you need control of the supporting leg’s turnout as well as the working leg’s turnout and thus, constantly working at the relationship between spine, pelvis and legs.



## Concepts Addressed in the Video

Most of the work is done on the floor. Why ?

- To introduce the turnout which originates from the hip, eliminating and re-patterning the habit of turning out from the foot or knee. (sea weed I;2) {referred to in the video as ‘Leg coming out of hip’}
- To learn how to stabilize the hip bones while on a flat surface as a way of achieving control. (diagonals /knees-shoulder I;5&6)
- To change the relationship to gravity while learning new patterns. (sea weed, lengthen legs from diagonals, I;7 )
- To exercise the hip and knee joints in a specific ways for them to be compressed through the feet, which is their weight bearing surface. (diagonals /knees-shoulder, fifth position III;3).
- To introduce the ‘turn in’ as a way to facilitate ‘turn out’.
- To introduce the work of the Saratorius muscle when it is involved with the leg in over 90 degrees (sitting in fourth position, IV;15 on the side IV; 6&7).
- To introduce the gliding of the leg in the hip socket (leg in/out of socket (I; 3))
- To facilitate pure abduction /adduction for lateral and medial glides (on the side III 6 & 7 & 19)
- To introduce awareness to the posterior /anterior parts of the leg. (up & over I; 4)
- To introduce the use of P.N.F. principles to facilitate the use of the correct muscle groups. (personal work)
- To introduce movements that are similar, but not the identical, as in some dance requirements. (most)
- To deepen the relation between hip and legs by moving the leg on the pelvis and the pelvis on the leg. (in section IV)
- To exercise longer and continuously in order to produce dynamic, active and complex sequences. (in section IV)

## The Pelvis: What affects my turnout ?

The primary factor affecting turnout is body structure, including ligaments, tendons, muscle fibers and bones that either allow or restrict range of motion. When looking at the relationship of the hip to the thigh in creating movement, we find both possibilities and limitations.

Movement of the human pelvis occurs in 3 planes of motion: sagittal, frontal and horizontal. (see page 15) It consists of 6 actions: flexion, extension, abduction, adduction, outward and inward rotation.

In the *sagittal plane* the leg movement is in a forward or backward direction, creating flexion and / or extension.

1. Extension: straightening; moving bones apart to make the angle between them wider.
2. Flexion: the bending of a joint where the angle between two bones becomes smaller. From a skeletal point of view; the flexion can be as high as the thigh touching the chest, or if abducted somewhat towards the shoulder, the thigh may touch the shoulder
3. Abduction: The movement of any muscle group that will bring a particular body part away from the mid-line of the body.

The extension backward is limited by the bone structure of the hip and moves only 10%, which means that lifting the leg higher must be compensated by the movement of the spine, which hyper extends towards the back.

From a muscular point of view, (see diagram on page 14) the height of the forward leg rise is affected by muscle tightness of the hamstring group (back of thigh) and of the gluteus maximus as well as the quadratus lumborum. On the other hand, the