

### **Tracing Pathways with Flat Hand Positions**

Now try tracing pathways by leading with the fingertips of Flat Hands. Begin with the following example to put this into context.

Step 1: Bring hands in front of the ribcage with both palms facing each other. Begin to trace the oval shapes pictured by moving hands upward.

Step 2: As you reach a Straight Arm 7th Position, turn palms to face out in opposite directions.

Step 3: Direct fingertips downward as you transition into a Strong 8th Arm Position, palms facing downward.

Step 4: Transition to a Strong 9th Arm Position, palms facing down.

Step 5: Transition to a Strong 10th Arm Position.

Step 6: Transition to a Strong 3rd Arm Position, palms facing upward.

Step 7: Turn palms to face each other as you bring the hands in front of the ribcage and repeat.



**Homework #5:** Experiment with the opposite configuration in the palms as well as variations with the direction of the circular pathway.

### **Strong Arms with Floreos in Circular Pathway**

Step 1: Begin with both arms in a Strong 7th Position.

Step 2: Transition to R Arm 9th, L Arm 12th as you begin Inward Floreos.



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Step 3: Transition to both arms in a Strong 3rd Position as you complete the Inward Floeos.

Step 4: Transition to L Arm 9th, R Arm 12th as you begin Inward Floeos.

Step 5: Transition to your starting point in a Strong 7Position as you complete the Inward Floeos.

Repeat using an Outward Floeos.

### **Strong Arms with Floeos in Circular Pathway**

#### **Single Arm Circles in Opposition**

Step 1: Begin with both arms in a Strong 5th Position.

Step 2: Transition to R Arm 7th, L Arm 3rd with Inward Floeos.

Step 3: Transition to R Arm 8th, L Arm 10th with Outward Floeos.

Step 4: Transition to R Arm 9th, L Arm 9th with Inward Floeos.

Step 5: Transition to R Arm 10th, L Arm 8th with Outward Floeos.

Step 6: Transition to R Arm 3rd, L Arm 7th with Inward Floeos.

Step 7: Transition to both arms 6th with Outward Floeos.

### **90 Degree Angle (or less) Arm Series**

Because of the smaller angle between the lower and upper arm, there are numerous options for each small degree arm position. For example, bring the R arm into a Straight 9th Position and bend the lower arm to create a 90 Degree angle, but keep the upper arm in the same position. Notice if you rotate the arm from the shoulder socket that you can have 1) a position where the arm is making a plane that is PTM with the palm facing forward and the fingertips pointing up, 2) a position where the plane of the arm is PTF and the fingertips are pointing forward, and 3) another position where the arm plane is PTM with the palm facing back and the fingertips are pointing down. Now try the same variations for a 45 Degree Angle Arm.

There are too many variations to go into here, but the descriptive tools of degree, plane, palm, and fingertip orientation should give you all you need for communicating arm ideas and movements and positions. If you need to describe a hand on hip or behind the head, “Pharaonic” arms like what you’d see on hieroglyphs for a fantasy piece, or stylized arms for folkloric dances such as those of the Ghawazhee dancers, you now can!