



IMPERIAL SOCIETY OF TEACHERS OF DANCING

Imperial Classical Ballet Faculty

SYLLABUS OUTLINE OF IMPERIAL CLASSICAL BALLET EXAMINATIONS

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ISTD IMPERIAL CLASSICAL BALLET DANCE EXAMINATIONS
CLASS EXAMINATIONS
INTRODUCTION
RATIONALE

The aim of Imperial Ballet Class Examinations is to provide an assessment scheme for dance, which gives the basis for the measurement of the individual candidate's progress and development. The Class Examinations can also be used in conjunction with the Graded Examinations to allow consolidation of technique before embarking on the next grade. This is especially beneficial for the more demanding higher grades where greater strength and maturity are required.

AIMS

- To educate by providing a progressive awareness of the culture and technique of Classical Ballet through a Graded programme of training and assessment
- To provide a form of physical training that is safe, working both sides of the body evenly, alongside the development of artistic and musical appreciation
- To provide a structured examination system that can be followed by children who are studying Classical Ballet primarily as a recreational pursuit. However, this does not preclude the child who wishes to progress to vocational training in Classical Ballet and other theatrical dance forms

OBJECTIVES The objectives of the Imperial Class Examinations are:

- A sense of performance which incorporates a suitable awareness of style and expression
- Use of space in relation to the other members of the group and the dance area available
- Rhythmic awareness and a suitable interpretation of the musical qualities
- Correct alignment and placing of the body to the best of the individual physical facility
- Appropriate use of limbs, with an understanding of the purpose of each exercise, thus developing motor skills
- Sense of line and co-ordination of movement
- An appreciation of artistry, both in own movement and that of others
- Consideration and respect
- Creativity within a disciplined environment

ENTRY CONDITIONS AND GENERAL INFORMATION

The following are the recommended minimum ages for entry of candidates in order to ensure they can meet the physical demands of the syllabus. There is no upper age limit. Pre-Primary	5 years
Primary	5 years
1	6 years
2	7 years
3 - 6	8 years
7 - 8	13 years

Teachers are expected to present the work to the children in the examination room. The order of the syllabus should be reasonably adhered to. Every child must have her number pinned to his or her dress or leotard.

Teachers are expected to present the work to the children in the examination room. The order of the syllabus should be reasonably adhered to. Every child must have her number pinned to his or her dress or leotard.

Teachers should note that the following time allowances include a five minute writing period for the examiner therefore the syllabus demonstration must be completed five minutes before the time allowance given.

Candidates should be entered in groups of four where possible. In exceptional circumstances a group of five is permitted. There is no minimum number of candidates at any level and teachers who have only one or two candidates may enter them for these examinations.

Candidates should be entered in groups of four where possible. In exceptional circumstances a group of five is permitted. There is no minimum number of candidates at any level and teachers who have only one or two candidates may enter them for these examinations. Class Examinations	1 or 2 candidates	3 & 4 candidates	5 candidates
Pre- Primary, Primary & 1	25 mins	30 mins	30 mins
2/3 & 4	35 mins	40 mins	40 mins
5 & 6	40 mins	45mins	45 mins
7 & 8	30 mins	35 mins (3 candidates max.)	N/A

The teacher should be in the examination studio with them and give all the necessary instructions. Each child will receive an individual report and result which will reflect their own achievement gained. The examination structure contains, apart from the mainly classically based work, a group mime, enchaînements danced ensemble and character work again danced ensemble; these sections promote an awareness of working together as a performance unit, showing consideration to fellow members in the group. Class Examinations 7 and 8 are examined in groups of a maximum of three, with the teacher no longer present as the examiner conducts the examination. The teacher will conduct the examination and introduce each candidate by name to the examiner. The order of the syllabus should be reasonably adhered to. The teacher may conduct the examination in the candidates' own language. In Class Examinations 5 and 6 the teacher has the choice of conducting the examination or requesting that the examination is conducted by the examiner. In Class Examinations 7 and 8 the examination will be conducted by the Examiner. Each candidate will wear a number on the front of their leotard and stand with the lowest number to the Examiner's left .

The teacher should adapt the syllabus work for male candidates.

MUSICAL ACCOMPANIMENT

Teachers entering candidates must provide their own pianist. Set music must be used in the examination.

DRESS REQUIREMENTS

No make-up is permitted for candidates entering Pre-Primary to Class Examination 6 inclusive. Hair should be suitably groomed for classical ballet. No jewellery may be worn. Although marks are not awarded for grooming, it is considered to be an essential part of training and can only help the dancers to feel correctly prepared for their work. A Uniform Guideline is available from the Faculty Secretary.

SYLLABUS CONTENT

CLASS EXAMINATION – PRE-PRIMARY

Females should hold skirt and males place hands on waist throughout exercises and steps. All exercises are set unless otherwise stated.

1 Introductory Movements

- 1.1 Running in
- 1.2 Run to places for introduction of children
- 1.3 Skipping
- 1.4 Walking on the toes

2 Exercises

- 2.1 Foot exercise
- 2.2 Sailing boats
- 2.3 Knee bends
- 2.4 Point to the front and close
- 2.5 Transference of weight (Females)
- 2.6 Transference of weight (Males)
- 2.7 Puppet

3 Arms

- 3.1 Set exercise (Female)
- 3.2 Set exercise (Male)

4 Steps

- 4.1 Bouncing the ball
- 4.2 Pas de cheval and galops
- 4.3 Claps and gallops with or without partners

5 Music

- 5.1 Ponies and farmers
- 5.2 Responding to pitch
- 5.3 Marking time and marching

6 Mime

- 6.1 Group mime (Teacher's choice of subject)

7 Dance

- 7.1 Group dance (Teacher's arrangement with mime to the set music)

8 Curtsey Or Bow

Teacher's choice

Running out

CLASS EXAMINATION – PRIMARY

Females should hold skirt and males place hands on waist throughout exercises and steps. All exercises are set unless otherwise stated.

1 Introductory Movements

- 1.1 Running in
- 1.2 Walks forward and introduction of candidates

2 Exercises

- 2.1 Walking round the room
- 2.2 Knee bends
- 2.3 Point to the front and close
- 2.4 Step to side and point in front

3 Hand & Arm Exercises

- 3.1 Hand ripples
- 3.2 Arm exercise (set)
- 3.3 Arm exercise (Teacher's choice)

4 Expressive Movement

- 4.1 Rises
- 4.2 Walking or running

5 Steps

- 5.1 Skipping
- 5.2 Springs in 1st position
- 5.3 Spring points
- 5.4 Galops sideways with or without a partner
- 5.5 Galops forward with or without a partner

6 Music

- 6.1 Mimetic gestures to 3/4 and 4/4 Time Signatures

7 Mime

- 7.1 Group mime (Teacher's choice of subject)

8 Dance

- 8.1 Group dance (Teacher's arrangement to the set music)

9 Curtsey Or Bow

Teacher's choice

Running Out

CLASS EXAMINATION 1

Knowledge of 1st, 2nd and 3rd positions of the feet is required.

Females should hold skirt and males place hands on waist throughout exercises and steps.

All exercises are set unless otherwise stated.

1 Introductory Movement

- 1.1 Running in and introduction of candidates

2 Exercises

- 2.1 Demi pliés and dégagés
- 2.2 Points to the front
- 2.3 Point, lift, point, close

3 Arm & Hand Exercises

- 3.1 Arm waves
- 3.2 Arm exercise (Teacher's Choice)
- 3.3 Hand ripples

4 Adage

- 4.1 Transference of weight

5 Movement & Placing

- 5.1 Step, close, step, curtsey.
- 5.2 Walks from the corner
- 5.3 Running into picture

6 Steps

6.1 Changement

6.2 Free enchaînement to include:- Posé temps leve´ devant and derrière and Petit jete´s devant and derrière

6.3 Preparation for Polka

6.4 Patterned Enchaînement

7 Music Percussion

a) 4/4

b) 2/4 polka

c) Group percussion

8 Mime

8.1 Group mime (Teacher's choice of subject)

9 Dance

9.1 Group dance (Teacher's arrangement to the set music)

10 Curtsey Or Bow

Teacher's choice

Running out

CLASS EXAMINATION 2

All exercises are set unless otherwise stated

The vocabulary of previous syllabi should be known

1 Introductory Movement

1.1 Running in and introduction of candidates

2 Barre

2.1 Pliés

2.2 Battements tendus and retirés

2.3 Grands battements devant

2.4 Grands battements derrière

3 Arms

3.1 Arm exercise (set)

3.2 Arm exercise (Teacher's choice)

4 Adage

4.1 Transference of weight

4.2 Arabesque

4.3 Set enchaînement

5 Allegro

5.1 Allegro warm up (Teachers choice)

5.2 Two free enchaînements to include:- Jete´s derrière Retiré sauté en arrière Pas de chat Echappés sautés

5.3 Polka enchaînement (set)

5.4 Patterned enchaînement

6 Music

6.1 Occupational gestures 2/4 and 6/8

6.2 Musical phrasing

7 Mime

7.1 Group mime (Teacher's choice)

8 Dance

8.1 Group dance (Teacher's arrangement to the set music)

9 Curtsey Or Bow

Teacher's choice

Running out

CLASS EXAMINATION 3

All exercises are set unless otherwise stated

The vocabulary of previous syllabi should be know

1 Introductory Movement

1.1 Running in and introduction of candidates

2 Barre

2.1 Pliés

2.2 Battements tendus

2.3 Ronds de jambe a terre

2.4 Grands battements (Teacher's choice)

2.5 Demi pointe work (Teacher's choice)

3 Port De Bras

3.1 Set Port de bras

3.2 Port de bras (Teacher's choice)

4 Adage

4.1 Set adage

4.2 Arabesque

5 Allegro

5.1 Warm up

5.2 Two free enchaînements to include:- Jete's devant Glissades devant and derrière Assemblés over Pas de basque sauté en avant and Soubresauts

6 Character Steps - English

6.1 Teacher's arrangement to the set music including steps listed in the official notes

7 Dance

7.1 Teacher's arrangement to one of the set pieces of music

8 Curtsey Or Bow

Teacher's choice

Running out

CLASS EXAMINATION 4

All exercises are set unless otherwise stated

The vocabulary of previous syllabi should be known

1 Introductory Movement

1.1 Running in and introduction of candidates

2 Barre

2.1 Pliés

2.2 Battements tendus and grands battements (Teacher's choice)

2.3 Battements frappés

2.4 Assemblés soutenus

2.5 Adage enchaînement

2.6 Demi pointe enchaînement

3 Centre Practice

3.1 Set exercise

4 Port De Bras

4.1 Set exercise

5 Adage

5.1 Transference of weight

5.2 Preparation for assemblé soutenu en tournant

6 Allegro

6.1 Warm up

6.2 Two free enchaînements to include:- Sissonne ouverte Pas de bourrée under Polka Simple coupe's under and over Assemblé under

6.3 Group enchaînement

7 Character Steps - Italian

7.1 Tarantella steps (Teacher's arrangement to the set music including steps listed in the official notes)

8 Dance

8.1 Teacher's arrangement to one of the set pieces of music.

9 Curtsey Or Bow

Teacher's choice

Running out

CLASS EXAMINATION 5

The vocabulary of previous syllabi should be known.

1 Introductory Movement

1.1 Running in and introduction of candidates

2 Barre

2.1 Pliés (set exercise)

2.2 Battements tendus and battements glissés (set exercise)

2.3 Ronds de jambe a terre (set exercise)

2.4 Battements frappés (set exercise)

2.5 Adage (set exercise)

2.6 Grands Battements (set exercise)

2.7 Demi pointe enchaînement (set exercise)

3 Centre Practice

3.1 Set exercise

4 Port De Bras

4.1 Set exercise (Females)

4.2 Set exercise (Males)

5 Adage

5.1 Set exercise

6 Pirouettes

6.1 Set exercise (Females)

6.2 Set exercise (Males)

7 Allegro

7.1 Warm up (set exercise)

7.2 Enchaînement No. 1

7.3 Enchaînement No. 2 (Females)

7.4 Enchaînement No. 2 (Males)

8 Petite Batterie

8.1 Preparation for petite batterie

9 Classical Solo

9.1 Enchaînement No. 3 (Females)

9.2 Enchaînement No. 3 (Males)

10 Character Steps - Czechoslovakian

10.1 Barre exercise No. 1

10.2 Barre exercise No. 2

10.3 Group Polka Enchaînement

11 Dance

Teacher's arrangement to the set music including steps listed in the official notes

12 Character Bow

CLASS EXAMINATION 6

The vocabulary of previous syllabi should be known.

1 Introductory Movement

Running in and introduction of candidates

2 Barre

2.1 Pliés (set exercise)

2.2 Battements tendus (set exercise)

2.3 Battements glissés (set exercise)

2.4 Battements frappés (set exercise)

2.5 Battements fondus (set exercise)

2.6 Adage (set exercise)

2.7 Grands Battements (set exercise)

3 Centre Practice & Port de bras

3.1 Set exercise

4 Adage

4.1 Set exercise (Females)

4.2 Set exercise (Males)

5 Pirouettes

5.1 Set exercise

5.2 Demi pointe & posé turns exercise (Females)

6 Allegro

6.1 Warm up

6.2 Enchaînement No. 1

6.3 Enchaînement No. 2

7 Petite Batterie

7.1 Set exercise

8 Classical Solo

8.1 Enchaînement No. **39 Character Steps - Russian**

9.1 Exercise No. 1

9.2 Exercise No. 2

9.3 Group enchaînement (Teacher's arrangement to the set music including steps listed in the official notes)

10 Dance

10.1 Character dance (Teacher's arrangement to the set music including steps listed in the official notes)

11 Character Bow

CLASS EXAMINATION 7

The vocabulary of the previous syllabi should be known.

Barre exercises will be seen together and all other arrangements individually.

1 Barre

1.1 Pliés (set exercise)

1.2 Battements tendus (set exercise)

1.3 Port de bras & adage (set exercise) **2 Centre Practice & Adage**

2.1 Set exercise

3 Port De Bras

3.1 Set exercise

4 Allegro

4.1 Warm up (set exercise)

4.2 Enchaînement (Females)

4.3 Enchaînement (Males)

5 Choreography

5.1 Candidates own arrangement to one of the set pieces of music

6 Character Steps - Hungarian

6.1 Set enchaînement

CLASS EXAMINATION 8

The vocabulary of previous syllabi should be known.

Barre exercises will be seen together and all other arrangements individually.

1 Barre

1.1 Piés (set exercise)

1.2 Battements tendus and grands battements

2 Adage

2.1 Set exercise

3 Allegro

3.1 Warm up (set exercise)

3.2 Enchaînement (Females)

3.3 Enchaînement (Males)

4 Choreography

4.1 Candidates own arrangement to one of the set pieces of music or to a poem.

5 Character Steps Polish

5.1 Set enchaînement

5.2 Group enchaînement arranged by the teacher or the candidates to the set music.

6 Character Bow

ASSESSMENT MARK SCHEMES

CLASS EXAMINATION PRE-PRIMARY

Title of component	Marks attainable
TECHNIQUE	
Poise of body, placement and use of legs and feet	20
Section Total	20
PRESENTATION	
Sense of performance, mime and dance	20
Response and spatial awareness	20
Section Total	40
MUSICALITY	
Music section and timing	20
Rhythm and sense of movement	20
Section Total	40
Total	100

CLASS EXAMINATIONS PRIMARY AND 1

Title of component	Marks attainable
TECHNIQUE	
Poise of body	10
Port de bras	10
Placement and use of legs	10
Placement and use of feet	10
Section Total	40
PRESENTATION	
Sense of performance	10
Mime	10
Spatial awareness, group enchaînement and dance	10
Response	10
Section Total	40
MUSICALITY	
Music section and timing	10
Rhythm and sense of movement	10
Section Total	20
Total	100

CLASS EXAMINATIONS 2, 3 and 4

Title of component	Marks attainable
TECHNIQUE	
Barre	10
Port de bras	10
Adage	10
Allegro	10
Section Total	40
PRESENTATION	
Performance/artistry	10
Response and spatial awareness	10
Character section/mime	10
Dance and group enchainement	10
Section Total	40
MUSICALITY	
Rhythmic awareness, sense of timing and music section	10
Interpretation of musical qualities	10
Section Total	20
Total	100

CLASS EXAMINATIONS 5 AND 6

Title of component	Marks attainable
TECHNIQUE	
Barre	10
Port de bras	10
Adage	10
Pirouettes	10
Allegro and Petite Batterie	10
Character section and dance	10
Section Total	60
PRESENTATION	
Performance/artistry	10
Response and spatial awareness	10
Section Total	20
MUSICALITY	
Rhythmic awareness and sense of timing	10
Interpretation of musical qualities	10
Section Total	20
Total	100

CLASS EXAMINATIONS 7 and 8

Title of component	Marks attainable
Technique	20
Performance/artistry	20
Musicality	20
Choreography	20
Character section	20
Total	100

METHOD OF ASSESSMENT

The Class Examinations are assessed externally by visiting examiners recruited and trained by the ISTD. The titles of the components and the marks attainable are detailed above.

Pre-Primary to Class Examination 6 are divided into Sections and each Section is composed of several components which are separately assessed and aggregated to give the Section total.

Candidates must gain at least 25% of the marks attainable in each Section in order to pass the examination overall. In cases where 25% of the marks attainable does not come to a round figure, eg 12½, the pass mark for the Sections is lowered to the nearest round figure, in this example, 12.

The Section totals are aggregated and the overall mark is given out of 100. If all Sections are passed, then the overall result is indicated as below.

Class Examinations 7 and 8 have 5 individual components aggregated and the overall mark is given out of 100.

The overall result for all Class Examinations is indicated as follows:

Grade	Marks
Distinction	80-100 marks
Merit	60-79 marks
Pass	40-59 marks
Not Attained	0-39 marks

ASSESSMENT GUIDANCE

Candidates are assessed on their ability to show:

- ☒ -A sense of performance which incorporates a suitable awareness of style, expression and enjoyment
- ☒ -Use of space in relation to other members of the group and the dance area available
- ☒ -A rhythmic awareness and a suitable interpretation of the musical qualities
- ☒ -An understanding of correct stance and placement with an application of classical technique

GRADED EXAMINATIONS IN DANCE

INTRODUCTION

RATIONALE

Imperial Classical Ballet makes a distinctive contribution to the education of all students, through using movement, which is one of the fundamental modes of human expression. It offers a range of learning opportunities and enables participants to enjoy physical expression as well as develop intellectual sensibilities. As they work together in Imperial Classical Ballet, candidates learn about co-operation and develop an understanding of the shaping of movement into artistic forms of expression.

Candidates develop the skill and understanding of Imperial Classical Ballet, at the same time as building a sound technique, by developing the physical ability to communicate through movement in an expressive and artistic way. A clearly defined structure allows learning to take place in the context of safe dance practice. The Graded Examinations build up progressively, ensuring that steps and skills learned at lower levels prepare for more complex movements as the candidate progresses.

Also, a range of transfers to other dance genres becomes possible as the candidate develops physically and learns common skills such as running, use of arms, posture, timing and rhythmic awareness. In this way, with additional teaching input, the candidate is able to develop a broad base of dancing skills.

Following on from the Graded Examinations, candidates may wish to progress to the Vocational Graded Examinations as preparation for employment as a professional dancer or as preparation for dance teaching qualifications.

The Graded Examinations in Imperial Classical Ballet also allow for those participating solely for recreational purposes to produce quality work in a safe dance context.

AIMS

The aim of Graded Examinations is to provide an assessment scheme for dance, which gives the basis for the measurement of the individual candidate's progress and development, whether the candidate is pursuing dance as a leisure activity or as preparation for a professional career as a dance teacher or performer. There are six practical examination grades, numbered from 1 to 6, in order to indicate the increasing order of difficulty (6 represents the highest level of attainment).

OBJECTIVES

The objectives of the Imperial Classical Ballet graded examination syllabus are set out below:

- Educate by providing a progressive awareness of the culture and technique of Imperial Classical Ballet through a graded programme of training and assessment

Provide a form of physical training that is safe, working both sides of the body evenly, alongside the development of musical and artistic appreciation

ENTRY CONDITIONS AND GENERAL INFORMATION

AGE LIMITS

The following are the recommended minimum ages for entry of candidates in order to ensure they can meet the physical demands of the syllabus. There is no upper age limit.

Examination	Age limits
Primary	6 years
Grade 1	7 years
Grade 2	7 years
Grade 3	7 years
Grade 4	9 years
Grade 5	9 years
Grade 6	9 years

PRIOR LEARNING

The Graded Examinations in Imperial Classical Ballet are intended to be taken consecutively and most candidates will wish to progress through them in sequence in order to develop and demonstrate the requisite skills. However, in cases where examinations are undertaken without success at the previous grade, the candidate needs to be at an appropriate level of physical and artistic development. Before a candidate enrolls in a class leading to a Graded Examination, teachers are under a particular duty, therefore, to assess the achievement of the candidate, particularly with regard to safe dance practice.

GENDER DISTINCTIONS

Male and female candidates may be examined together at all Grade levels.

The syllabus is suitable for both male and female candidates as it is designed to develop all -round strengths and abilities. There are some separate exercises for males and females that are intended to develop the differing physical strengths and capabilities **to the advantage** of the gender, and are not intended to limit opportunities for access. Such variations are designed within the context industry needs and in particular, health and safety in dance. It is therefore advisable for candidates to follow the relevant syllabi where available.

TIME ALLOWANCES/NUMBER OF CANDIDATES

Candidates should be entered in pairs. Where an odd number of candidates are involved, the extra candidate should be entered with a pair, thereby making a group of three.

	1 or 2 candidates	3 candidates
Primary and Grade 1	20 minutes	25 minutes
Grade 2	30 minutes	35 minutes
Grade 3	35 minutes	40 minutes
Grade 4	40 minutes	45 minutes
Grade 5	45 minutes	50 minutes
Grade 6	55 minutes	60 minutes
Grade 6	9 years	

Boys may be entered with Girls for all Grade Examinations. An additional time allowance of 5 mins for Grade 4 and 10 mins for Grade 5 & 6 should be made to the timetable.

MUSICAL ACCOMPANIMENT

A pianist is required for all examinations using the set music composed by Paul Stobart. The set dances may be performed to either live or recorded piano accompaniment.

DRESS REQUIREMENTS

Detailed uniform guidelines are available from the Faculty Secretary.

SYLLABUS CONTENT PRIMARY GRADE

Females should hold skirts and Males place hands on waist throughout exercises and steps.

1 Exercises

- 1.1 Knee bend exercise
- 1.2 Rises with arm movement (Females)
- 1.3 Rises with arm movement (Males)
- 1.4 Step to side and lift
- 1.5 Step, close, step and point
- 1.6 Step, close, step and hop

2 Arms

- 2.1 Hands opening and closing
- 2.2 Wrists bending up and down

3 Port de bras

- 3.1 Set arm exercise (Females)
- 3.2 Set arm exercise (Males)

4 Steps Taken Round the Room

- 4.1 Walking
- 4.2 Lifted walks
- 4.3 Walking on demi-pointe
- 4.4 Running
- 4.5 Skipping

5 Steps of Elevation

- 5.1 Springs in 1st position
- 5.2 Springs to 2nd position and back to 1st position
- 5.3 Spring points
- 5.4 Springs from foot to foot
- 5.5 2 Galops to the side, step and point
- 5.6 2 Galops to the side, step and hop

6 Steps

- 6.1 Run, point and Port de bras (Females)
- 6.2 Run, point and Port de bras (Males)

7 Music

- 7.1 Clap with or without music, recognise and count Waltz and Polka
- 7.2 Walking 4, clapping 4
- 7.3 Walking 3 and clapping 1

8 Set Dance

Teacher's choice of one of the following:

- A) Twilight Elf
- B) My Piggy Bank
- C) Waiting for the Postman

9 Curtsey or Bow

Teacher's choice

GRADE 1 FEMALE

Candidates are expected to combine any movements contained in the syllabus into simple sequences set by the examiner and have a knowledge of the French terms used, knowledge of the 5 positions of the feet and the following arm positions - bras bas, en avant, en couronne, attitude, à la seconde, demi bras and demi-seconde.

1 Barre

- 1.1 Demi plié in 1st and grand plié in 2nd combined with rises in 1st and 2nd - set exercise
- 1.2 Battements tendus en croix - in 4 counts
- 1.3 Retirés
- 1.4 Grands battements en croix - in 4 counts

2 Port de bras

- 2.1 Set Port de bras

3 Adage

- 3.1 Walks
- 3.2 Dégagés devant, derrière and à la seconde
- 3.3 Chassés en avant and à la seconde - in 4 counts – set exercise
- 3.4 Posés on the whole foot - set exercise

4 Allegro

- 4.1 Skips
- 4.2 Galops en avant and de côté
- 4.3 Runs
- 4.4 Spring points
- 4.5 Polka en avant and de côté – also set exercise
- 4.6 Petits jetés devant and derrière
- 4.7 Retirés sautés en arrière
- 4.8 Posé, temps levé in attitude devant
- 4.9 Sautés in 1st
- 4.10 Changements

5 Music

- 5.1 Recognise, clap and count the Waltz, Polka and March

6 Dance

Teacher's choice of one of the following set dances:

- A) Picking Blackberries
- B) Has Anybody Seen My Mouse?
- D) Freezing in Winter

7 Révérence

GRADE 1 MALE

Candidates are expected to combine any movements contained in the syllabus into simple sequences set by the examiner and have a knowledge of the French terms used, knowledge of the 5 positions of the feet and the following arm positions - bras bas, en avant, en couronne, attitude, à la seconde, demi bras and demi-seconde.

1 Barre

- 1.1 Demi plié in 1st and grand plié in 2nd combined with rises in 1st and 2nd - set exercise
- 1.2 Battements tendus en croix - in 4 counts
- 1.3 Retirés

1.4 Grands battements en croix - in 4 counts

2 Port de bras–

2.1 Set port de bras

3 Adage

3.1 Walks

3.2 Dégagés devant, derrière and à la seconde

3.3 Chassés en avant and à la seconde - in 4 counts – set exercise

3.4 Posés on the whole foot - set exercise

4 Allegro

4.1 Skips

4.2 Galops en avant and de côté

4.3 Runs

4.4 Spring points

4.5 Polka en avant and de côté – also set exercise

4.6 Petits jetés devant and derrière

4.7 Retirés sautés en arrière

4.8 Posé, temps levé in attitude devant

4.9 Sautés in 1st

4.10 Changements

5 Music

5.1 Recognise, clap and count the Waltz, Polka and March

6 Dance

Teacher's choice of one of the following set dances:

C) Collecting Conkers

D) Freezing in Winter

7 Révérence

GRADE 2 FEMALE

Candidates are expected to combine any movements contained in this and previous syllabi into simple sequences set by the examiner and have a knowledge of the French terms used, knowledge of directions - croisé, en face, ouvert and the following additional arm positions - bras croisé, attitude grecque and 3rd arabesque.

1 Barre

1.1 Demi plié, grand plié and rises in 1st, 2nd and 3rd - set exercise

1.2 Battements tendus in 4 counts

1.3 Ronds de jambe à terre en dehors and en dedans in 4 counts

1.4 Assemblés soutenus in 4 counts - set exercise

1.5 Retirés with relevé in 5th - set exercise

1.6 Grands battements en croix in 2 counts

2 Port de bras

2.1 Set port de bras

3 Adage

3.1 Chassés passés en avant and en arrière - in 4 counts

3.2 1st arabesque à terre and en l'air – set exercise

3.3 Demi-détourné with relevé in 5th - set exercise

3.4 Set Adage

4 Allegro

- 4.1 Jetés ordinaires devant and derrière
- 4.2 Glissades devant and derrière
- 4.3 Assemblés over and under
- 4.4 Pas de chat
- 4.5 Balancé de côté - set exercise
- 4.6 Soubresauts
- 4.7 Echappé sautés à la seconde

5 Music

- 5.1 Recognise, clap and know the value of semibreves, minims, crotchets and quavers

6 Dance

Teacher's choice of one of the following set dances:

- A) Ballet solo
- B) I hate homework
- C) Flying my kite
- D) The Storm

7 Révérence

GRADE 2 MALE

Candidates are expected to combine any movements contained in this and previous syllabi into simple sequences set by the examiner and have a knowledge of the French terms used, knowledge of directions - croisé, en face, ouvert and the following additional arm positions - bras croisé, attitude grecque and 3rd arabesque.

1 Barre

- 1.1 Demi plié, grand plié and rises in 1st, 2nd and 3rd - set exercise
- 1.2 Battements tendus in 4 counts
- 1.3 Ronds de jambe à terre en dehors and en dedans in 4 counts
- 1.4 Assemblés soutenus in 4 counts - set exercise
- 1.5 Retirés with relevé in 5th - set exercise
- 1.6 Grands battements en croix - in 2 counts

2 Port de bras

- 2.1 Set port de bras

3 Adage

- 3.1 Chassés passés en avant and en arrière - in 4 counts
- 3.2 1st arabesque à terre and en l'air – set exercise
- 3.3 Demi-détourné with relevé in 5th - set exercise

4 Allegro

- 4.1 Jetés ordinaires devant and derrière
- 4.2 Glissades devant and derrière
- 4.3 Assemblés over and under
- 4.4 Pas de chat
- 4.5 Balancé de côté - set exercise
- 4.6 Soubresauts
- 4.7 Echappé sautés à la seconde

5 Music

- 5.1 Recognise, clap and know the value of semi breves, minims, crochets and quavers

6 Dance

Teacher's choice of one of the following set dances:

- A) I hate homework
- B) Flying my kite
- C) The Storm

7 Révérence

GRADE 3 FEMALE

Candidates are expected to combine any movements contained in this and previous syllabi into simple sequences set by the examiner. Candidates are also expected to have knowledge of the French terms used.

1 Barre

- 1.1 Demi plié, grand plié and rises in 1st, 2nd, 3rd and 4th ouvert - set exercise
- 1.2 Battements tendus with demi-plié en croix using simple Port de bras - set exercise
- 1.3 Ronds de jambe à terre en dehors and en dedans in 2 counts
- 1.4 Assemblés soutenus in 2 counts - set exercise
- 1.5 Battements frappés to 2nd
- 1.6 Développés en croix in 4 counts
- 1.7 Grands battements in 2 counts
- 1.8 Echappés en demi-pointe à la seconde

2 Port de bras

- 2.1 Simple amalgamation set by the examiner using the arm positions and directions which were studied in previous grades

3 Adage

- 3.1 Chassés passés en arrière - in 2 counts
- 3.2 Attitude ordinaire à terre and en l'air
- 3.3 Set Adage Exercise
- 3.4 Posés en demi-pointe - set exercise

4 Allegro

- 4.1 Assemblés devant and derrière
- 4.2 Simple coupés over and under
- 4.3 Sissonne ouverte en avant
- 4.4 Pas de basques glissés en avant
- 4.5 Pas de basque sautés en avant
- 4.6 Pas de bourrées devant and derrière with either foot, and under with the back foot (one to a bar)
- 4.7 Petit assemblé
- 4.8 Echappés sautés en croix
- 4.9 Allegro Enchaînement no 1 – set exercise
- 4.10 Allegro Enchaînement no 2 – set exercise
- 4.11 Balancés - set exercise

5 Set Variations

Teacher's choice of one of the following set dances:

- A) Polka
- B) Hornpipe
- C) Waltz
- D) A day at the races

6 Révérence

GRADE 3 MALE

Candidates are expected to combine any movements contained in this and previous syllabi into simple sequences set by the examiner. Candidates are also expected to have knowledge of the French terms used.

1 Barre

- 1.1 Demi plié, grand plié and rises in 1st, 2nd, 3rd and 4th ouvert - set exercise
- 1.2 Battements tendus with demi-plié en croix using simple port de bras - set exercise
- 1.3 Ronds de jambe à terre en dehors and en dedans in 2 counts
- 1.4 Assemblés soutenus in 2 counts - set exercise
- 1.5 Battements frappés to 2nd
- 1.6 Développés en croix in 4 counts
- 1.7 Grands battements in 2 counts
- 1.8 Echappés en demi-pointe à la seconde

2 Port de bras

- 2.1 Simple amalgamation set by the examiner using the arm positions and directions which were studied in previous grades

3 Adage

- 3.1 Chassés passés en arrière - in 2 counts
- 3.2 Attitude ordinaire à terre and en l'air
- 3.3 Set Adage Exercise
- 3.4 Posés en demi-pointe - set exercise

4 Allegro

- 4.1 Assemblés devant and derrière
- 4.2 Simple coupés over and under
- 4.3 Sissonne ouverte en avant
- 4.4 Pas de basque glissés en avant
- 4.5 Pas de basque sautés en avant
- 4.6 Pas de bourrées devant and derrière with either foot, and under with the back foot (one to a bar)
- 4.7 Petit assemblé
- 4.8 Echappés sautés en croix
- 4.9 Allegro Enchaînement no 1 – set exercise
- 4.10 Allegro Enchaînement no 2 – set exercise
- 4.11 Set enchaînement

5 Set Variations

Teacher's choice of one of the following set dances:

- A) Hornpipe
- B) Waltz
- C) A day at the races

6 Révérence

GRADE 4 FEMALE

Candidates are expected to combine any movements contained in this and previous syllabi into simple sequences set by the examiner. Candidates are also expected to have knowledge of the French terms used.

1 Barre

- 1.1 Demi plié, grande plié and rises in 1st, 2nd, 3rd and 4th croisé - set exercise
- 1.2 Battements tendus and grands battements en croix - set exercise
- 1.3 Ronds de jambe à terre en dehors and en dedans in 1 and 2 counts - set exercise
- 1.4 Battements fondus en croix à terre

- 1.5 Petits battements sur le cou-de pied (single)
- 1.6 Développés en croix
- 1.7 Relevés devant, derrière and passé devant and derrière
- 1.8 Echappés en croix en demi-pointe

2 Port de bras

2.1 Simple amalgamation set by the examiner using transference of weight (chassés, walks and technical transference of weight) and the arm positions and directions which were studied in previous grades

3 Adage

- 3.1 Temps Lié en avant à terre - set exercise
- 3.2 Use of épaulement towards the front foot
- 3.3 2nd arabesque à terre and en l'air
- 3.4 Posé, assemblé soutenu en tournant
- 3.5 Set Adage Exercise

4 Demi-Pointe Work

- 4.1 Echappés to 2nd
- 4.2 Relevés in 5th

5 Allegro

- 5.1 Glissades over and under
- 5.2 Pas de bourrées over and under with either foot (two to a bar)
- 5.3 Ballonnés simples en avant
- 5.4 Pas de basque glissés and sautés en arrière
- 5.5 Sissonne changée ouverte
- 5.6 Demi-contretemps
- 5.7 Chassé, coupé, chassé temps levé in arabesque or pirouette position derrière
- 5.8 Allegro Enchaînement no 1 – set exercise
- 5.9 Allegro Enchaînement no 2 – set exercise
- 5.10 Chassé, coupé, chassé temps levé in 3rd arabesque - set exercise

6 Petite Batterie

- 6.1 Echappé sautés battus fermés
- 6.2 Set petite batterie exercises A and B

7 Set Variations

Teacher's choice of one of the following set dances:

- A) Female
- B) Male
- C) Male or Female
- D) Male or Female Alternative

8 Révérence

GRADE 4 MALE

Candidates are expected to combine any movements contained in this and previous syllabi into simple sequences set by the examiner. Candidates are also expected to have knowledge of the French terms used.

1 Barre

- 1.1 Demi plié, grande plié and rises in 1st, 2nd, 3rd and 4th croisé - set exercise
- 1.2 Battements tendus and grands battements en croix in 2 counts - set exercise
- 1.3 Ronds de jambe à terre en dehors and en dedans in 1 and 2 counts - set exercise
- 1.4 Battements fondus en croix à terre
- 1.5 Petits battements sur le cou-de pied (single)
- 1.6 Développés en croix

1.7 Relevés devant, derrière and passé devant and derrière

1.8 Echappés en croix en demi-pointe

2 Port de bras

2.1 Simple amalgamation set by the examiner using transference of weight (chassés, walks and technical transference of weight) and the arm positions and directions which were studied in previous grades.

3 Adage

3.1 Temps Lié en avant à terre - set exercise

3.2 Use of épaulement towards the front foot

3.3 2nd arabesque à terre and en l'air

3.4 Posé, assemblé soutenu en tournant

3.5 Set Adage Exercise

4 Allegro

4.1 Glissades over and under

4.2 Pas de bourrées over and under with either foot (two to a bar)

4.3 Ballonnés simples en avant

4.4 Pas de basque glissés and sautés en arrière

4.5 Sissonne changée ouverte Demi-contretemps

4.6 Chassé, coupé, chassé temps levé in arabesque or pirouette position derrière

4.7 Allegro Enchaînement no 1 – set exercise

4.8 Allegro Enchaînement no 2 – set exercise

4.9 Male set enchaînement

5 Petite Batterie

5.1 Echappé sautés battus fermés

5.2 Set petite batterie exercises A and B

6 Set Variations

Teacher's choice of one of the following set dances:

A) Female

B) Male

C) Male or Female

D) Male or Female Alternative

7 Révérence

GRADE 5 FEMALE

Candidates are expected to combine any movements contained in this and previous syllabi into simple sequences set by the examiner. Candidates are also expected to have knowledge of the French terms used.

1 Barre

1.1 Demi plié, grand plié and rises in 1st, 2nd, 5th and 4th croisé and ouvert with forward and sideways Port de bras - set exercise

1.2 Battements tendus in 2 counts

1.3 Battements glissés in 2nd from 1st

1.4 Battements fondus en croix en l'air

1.5 Battements frappés to 2nd

1.6 Battements frappés fouettés

1.7 Ronds de jambe en l'air en dehors and en dedans (single) - set exercise

1.8 Développé to 2nd and fouetté to arabesque - set exercise

1.9 Grands battements in 2 counts

2 Centre Practice

2.1 Demi-plié in 1st and 2nd, grand plié in 2nd Rises in 1st and 2nd

2.2 Battements tendus en croix in 2 counts

2.3 Grand battement in 2 counts

3 Port de bras

3.1 Amalgamation set by the examiner to include the reverse movement

4 Adage

4.1 Temps Lié à terre en avant and en arrière

4.2 Développés

4.3 Attitude devant in opposition à terre and en l'air

4.4 Attitude devant and derrière à deux bras à terre and en l'air

4.5 3rd arabesque à terre and en l'air

4.6 Set Adage Exercise no 1

4.7 Set Adage Exercise no 2

5 Demi-Pointe Work

5.1 Echappés en croix

5.2 Relevé devant, derrière and passes devant and derrière

5.3 Set demi-pointe Enchaînement

6 Pirouettes

6.1 Singles en dehors from 5th

6.2 Relevés passés by half turns

6.3 Posé assemblé soutenu en tournant - set exercise

7 Allegro

7.1 Jetés ordinaires en avant, en arrière and de côté

7.2 Sissonnes ordinaires devant, derrière, and passé devant and derrière

7.3 Sissonnes fermées en avant

7.4 Sissonnes doublées under

7.5 Ballonnés composés en avant

7.6 Coupé, chassé pas de bourrée under

7.7 Full contretemps

7.8 Grands jetés en tournant

7.9 Allegro Enchaînement no 1 – set exercise

7.10 Allegro Enchaînement no 2 –set exercise

8 Petite Batterie

8.1 Echappé sautés battus

8.2 Entrechat quatre

8.3 Set petite batterie Enchaînement

9 Set Variations

Teacher's choice of one of the following set dances:

A) Female

C) Male or Female

9 Révérence

GRADE 5 MALE

Candidates are expected to combine any movements contained in this and previous syllabi into simple sequences set by the examiner and have knowledge of the French terms used.

1 Barre

- 1.1 Demi pli , grand pli  and rises in 1st, 2nd, 5th and 4th crois  and ouvert with forward and sideways Port de bras - set exercise
- 1.2 Battements tendus in 2 counts
- 1.3 Battements gliss s in 2nd from 1st
- 1.4 Battements fondus en croix en l'air
- 1.5 Battements frapp s to 2nd
- 1.6 Battements frapp s fouett s
- 1.7 Ronds de jambe en l'air en dehors and en dedans (single) - set exercise
- 1.8 D velopp  to 2nd and fouett  to arabesque - set exercise
- 1.9 Grands battements in 2 counts

2 Centre Practice

- 2.1 Demi-pli  in 1st and 2nd, grand pli  in 2nd with Rises in 1st and 2nd
- 2.2 Battements tendus en croix in 2 counts
- 2.3 Grand battement in 2 counts

3 Port de bras

- 3.1 Amalgamation set by the examiner to include the reverse movement

4 Adage

- 4.1 Temps Li    terre en avant and en arri re - set exercise
- 4.2 D velopp s
- 4.3 Attitude devant in opposition   terre and en l'air
- 4.4 Attitude devant and derri re   deux bras   terre and en l'air
- 4.5 3rd arabesque   terre and en l'air
- 4.6 Set Adage Exercise no 1
- 4.7 Set Adage Exercise no 2

5 Demi-Pointe Work

- 5.1 Relev  devant, derri re and passe' devant and derri re
- 5.2 Set demi-pointe Encha nement

6 Pirouettes

- 6.1 Singles en dehors from 5th and 2nd

7 Allegro

- 7.1 Jet s ordinaires en avant, en arri re and de c te'
- 7.2 Ballonn s compos s en avant
- 7.3 Sissonnes ordinaires devant, derri re, and pass  devant and derri re
- 7.4 Sissonnes ferm es en avant
- 7.5 Sissonnes doubl es under
- 7.6 Coup , chass  pas de bourr e under
- 7.7 Full contretemps
- 7.8 Grands jet s en tournant
- 7.9 Preparatory exercise for tour en l'air (using 1/2 turn)
- 7.10 Allegro Encha nement no 1 – set exercise
- 7.11 Allegro Encha nement no 2 –set exercise
- 7.12 Male Set Encha nement

8 Petite Batterie

- 8.1 Echapp  saut s battus
- 8.2 Entrechat quatre
- 8.3 Set petite batterie Encha nement

9 Set Variations

Teacher's choice of one of the following set dances:

- B) Male

C) Male or Female

10 Révérence

GRADE 6 FEMALE

Candidates are expected to combine any movements contained in this and previous syllabi into simple sequences set by the examiner. Candidates are also expected to have knowledge of the French terms used.

1 Barre

- 1.1 Demi plié, grand plié and rises in 1st, 2nd, 5th and 4th croisé and ouvert with forward and sideways Port de bras - set exercise
- 1.2 Battements tendus in 2 counts
- 1.3 Battements glissés en clôche
- 1.4 Battements fondus en croix en l'air and ronds de jambe en l'air – set exercise
- 1.5 Battements frappés and battements frappés fouettés – set exercise
- 1.6 Petits battements sur le cou-de-pied – set exercise
- 1.7 Demi grands ronds de jambe en dehors and en dedans
- 1.8 Grands battements in 2 counts
- 1.9 Fouettés rond de jambe en tournant - set exercise
- 1.10 Relevés from one foot to one foot en croix
- 1.11 Coupés fouettés raccourci
- 1.12 Posés coupés en avant
- 1.13 Posés into 1st arabesque

2 Centre Practice

- 2.1 Ronds de jambe à terre en dehors and en dedans in 2 counts
- 2.2 Battements frappés to 2nd in 1 count
- 2.3 Battements fondus en croix à terre

3 Port de bras

3.1 Amalgamation set by the examiner to include any circular movement or the circular Port de bras with transfer of weight

4 Adage

- 4.1 Temps Lié en l'air en avant and en arrière - set exercise
- 4.2 Fouetté of Adage – set exercise
- 4.3 Set Adage Exercise

5 Demi-Pointe Work

- 5.1 Posés coupés en avant in any direction
- 5.2 Posé into 1st arabesque
- 5.3 Coupé fouetté raccourci
- 5.4 Set demi-pointe Enchaînement

6 Pirouettes

- 6.1 Singles en dehors from 4th and 5th
- 6.2 Singles en dedans prepared by chassé
- 6.3 Posé turns en dedans en diagonal – 2/4 and 3/4 time signatures

7 Allegro

- 7.1 Glissades en avant and en arrière
- 7.2 Assemblés en avant and en arrière
- 7.3 Sissonnes fermées en arrière and de côté over and under
- 7.4 Sissonnes doublées over
- 7.5 Waltz turns

- 7.6 Grands jetés en avant
- 7.7 Set Allegro Enchaînement

8 Petite Batterie

- 8.1 Changements battus
- 8.2 Entrechat trois derrière
- 8.3 Set petite batterie Enchaînement

9 Set Variations

Teacher's choice of one of the following set dances:

- A) Female
- C) Male or Female

10 Pointe

Facing the Barre:

- 10.1 Rises in 1st
- 10.2 Relevés in 5th
- 10.3 Echappés to 2nd and en croix
- 10.4 Courus sur place

11 Centre

11.1 Cool down amalgamation set by the examiner to include Port de bras with appropriate movements such as walks, runs, balancés and waltz turns

12 Révérence

GRADE 6 MALE

Candidates are expected to combine any movements contained in this and previous syllabi into simple sequences set by the examiner and have knowledge of the French terms used

1 Barre

- 1.1 Demi plié, grand plié and rises in 1st, 2nd, 5th and 4th croisé and ouvert with forward and sideways Port de bras - set exercise
- 1.2 Battements tendus in 2 counts
- 1.3 Battements glissés en clôche
- 1.4 Battements fondus en croix en l'air and ronds de jambe en l'air – set exercise
- 1.5 Battements frappés and battements frappés fouettés – set exercise
- 1.6 Petits battements sur le cou-de-pied – set exercise
- 1.7 Demi grands ronds de jambe en dehors and en dedans
- 1.8 Grands battements in 2 counts
- 1.9 Relevés from one foot to one foot en croix
- 1.10 Coupés fouettés raccourci
- 1.11 Posés coupés en avant
- 1.12 Posés into 1st arabesque

2 Centre Practice

- 2.1 Ronds de jambe à terre en dehors and en dedans in 2 counts
- 2.2 Battements frappes to 2nd in 1 count
- 2.3 Battements fondus en croix à terre

3 Port de bras

3.1 Amalgamation set by the examiner to include any circular movement or the circular Port de bras with transfer of weight

4 Adage

4.1 Temps Lié en l'air en avant and en arrière - set exercise

4.2 Fouetté of Adage – set exercise

4.3 Set Adage Exercise

5 Demi-Pointe Work

5.1 Posés coupés en avant in any direction

5.2 Posés into 1st arabesque

5.3 Coupés fouettés raccourci

5.4 Set demi-pointe Enchaînement

6 Pirouettes

6.1 Singles en dehors from 4th, 5th and 2nd

6.2 Singles en dedans prepared by chasse

7 Allegro

7.1 Glissades en avant and en arrière

7.2 Assemblés en avant and en arrière

7.3 Grands jetés en avant

7.4 Sissonnes fermées de côté, over, under and en arrière

7.5 Sissonnes doublée over

7.6 Waltz turns

7.7 Single tour en l'air - set exercise

7.8 Set Allegro Enchaînement

7.9 Male set enchaînement

8 Petite Batterie

8.1 Changements battus

8.2 Entrechat trois derrière

8.3 Set petite batterie Enchaînement

9 Set Variations

Teacher's choice of one of the following set dances:

B) Male

C) Male or Female

10 Centre

Cool down amalgamation set by the examiner to include Port de bras with appropriate movements such as walks, runs, balancés and waltz turns

11 Révérence

ASSESSMENT**MARK SCHEME _ PRIMARY**

Title of component	Marks attainable
TECHNIQUE	
Stance and placement	10
Line and quality of port de bras	10
Control through body and legs	10
Quality of ballon, footwork and co-ordination	10
Section Total	40
PRESENTATION, MUSICALITY AND RESPONSE	
Sense of performance	10
Rhythmic awareness	10
Music section	10
Sense of timing	10
Response and syllabus knowledge	10
Section Total	50
PERFORMANCE	
Dance	10
Section Total	10
Total	100

MARK SCHEME GRADES 1, 2 and 3

Title of component	Marks attainable
TECHNIQUE	
Barre	10
Port de bras throughout the examination	10
Adage	10
Allegro	10
Co-ordination of movement	10
Section Total	50
PRESENTATION, MUSICALITY AND RESPONSE	
Artistry	10
Rhythmic awareness and quality of movement	10
Sense of timing and the music section	10
Response to free work, syllabus knowledge and theory	10
Section Total	40
PERFORMANCE	
Dance /variation	10
Section Total	10
Total	100

MARK SCHEME GRADES 4

Title of component	Marks attainable
TECHNIQUE	
Barre	10
Port de bras throughout the examination	10
Adage	10
Petit allegro and petite batterie	10
Allegro	10
Co-ordination of movement	10
Section Total	60
Artistry	10
Rhythmic awareness and interpretation of the various musical qualities	10
Response to free work, syllabus knowledge and theory	10
Section Total	30
PERFORMANCE	
Variation	10
Section Total	10
Total	100

MARK SCHEME GRADES 5

Title of component	Marks attainable
TECHNIQUE	
Barre and centre practice	10
Port de bras throughout the examination	10
Adage	10
Pirouettes	10
Petit allegro and petite batterie	10
Allegro	10
Section Total	60
PRESENTATION, MUSICALITY AND RESPONSE	
Artistry	10
Rhythmic awareness and interpretation of the various musical qualities	10
Response to free work, syllabus knowledge and theory	10
Section Total	30
PERFORMANCE	
Variation	10
Section Total	10
Total	100

MARK SCHEME GRADES 6

Title of component	Marks attainable
TECHNIQUE	
Barre and centre practice	10
Port de bras throughout the examination	10
Adage	10
Pirouettes	10
Allegro	10
Petite batterie and pointe work/boys' virtuosity	10
Section Total	60
PRESENTATION, MUSICALITY AND RESPONSE	
Artistry	10
Rhythmic awareness and interpretation of the various musical qualities	10
Response to free work, syllabus knowledge and theory	10
Section Total	30
PERFORMANCE	
Variation	10
Section Total	10
Total	100

METHOD OF ASSESSMENT

Graded Examinations are assessed externally by visiting examiners recruited and trained by the ISTD. The examinations are divided into Sections and each Section is composed of several components which are separately assessed and aggregated to give the Section total.

Candidates must gain at least 25% of the marks attainable in each Section in order to pass the examination overall. In cases where 25% of the marks attainable does not come to a round figure, eg 12½, the pass mark for the Sections is lowered to the nearest round figure, in this example, 12.

The Section totals are aggregated and the overall mark is given out of 100. If all Sections are passed, then the overall result is indicated as follows:

Grade	Marks
Distinction	80-100 marks
Merit	60-79 marks
Pass	40-59 marks
Not Attained	00-39 marks

However, if the candidate is unsuccessful in one or more Sections, as explained above, the total mark given out of 100 will not correspond to the result indicators in the chart. In this circumstance, whatever the overall numerical mark may be, the result given will be Not Attained.

CLASSIFICATION OF RESULTS

The principle of best fit is applied in deciding the appropriate classification for each candidate. It is not to be expected that a candidate in a particular category will necessarily demonstrate all of the characteristics listed in that category.

A candidate who achieves a '**Distinction**' classification (80-100 marks) is one who demonstrates the following attributes in performance:

- ☒ -flair, vitality and skill
- ☒ -fully appropriate style
- ☒- incisively-focussed dancing
- ☒ -precision in the technique of the genre
- ☒ -consistent, highly developed musicality
- ☒ -confident and accurate responses to questions asked and/or tasks set

A candidate who achieves a '**Merit**' classification (60-79 marks) is one who demonstrates the following attributes in performance:

- ☒ -skill and proficiency
- ☒ -largely appropriate style
- ☒ -focussed dancing
- ☒ -competence in the technique of the genre
- ☒ -evidence of developing musicality
- ☒- relevant and appropriate responses to questions asked and/or tasks set

A candidate who achieves a '**Pass**' classification (40-59 marks) is one who demonstrates the following attributes in performance:

- ☒ -competence
- ☒ -basic ability to carry out the required movements
- ☒ -periodic moments of convincing focus
- ☒ -basic competence in most aspects of the technique of the genre
- ☒ -basic musicality
- ☒- broadly relevant and appropriate response to questions asked and/or tasks set, but some prompting may be required

A candidate who achieves an insufficient level of achievement '**Not Attained**' classification (00-39 marks) is one who has not yet demonstrated attributes required to gain at least a 'Pass' classification

ASSESSMENT GUIDANCE

Candidates are assessed on their ability to show

- ☒ -technical accuracy with correct placement to the best of their physical facility
- ☒- appropriate use of limbs showing an understanding of the purpose or significance of each movement or sequence of movements
- ☒- a sense of line and well co-ordinated movements
- ☒- an assured performance showing the different qualities of movement required by each section of the examination structure
- ☒- musicality and rhythmic awareness

VOCATIONAL GRADED EXAMINATIONS IN DANCE

INTRODUCTION

RATIONALE

The Vocational Graded Examinations in Imperial Classical Ballet, from Intermediate Foundation through to Advanced 2, develop the candidate's expertise in such a way as to provide the basis for either professional employment as a dancer or further training as a dance teacher.

Throughout the study of the syllabus, candidates are following a vocational path, requiring a high level of commitment and with an increasing emphasis on safe dance practice. Successful candidates at this level should show virtuosity in performance, a high standard of technique and a sound knowledge and understanding of the Modern Theatre genre, including an understanding of reference and context. Candidates undertaking a study of the Modern Theatre Vocational Graded syllabus should also typically display a sense of self-awareness and be self-motivated in terms of their personal development. As distinct from the General Graded examinations, a greater degree of personal interpretation is encouraged and the candidate is expected to show the potential to communicate effectively with an audience.

Candidates will need to show the qualities of professionalism, commitment and focus, with the ability to manage a greater workload than that required for the General Graded examinations. This would typically result in a successful candidate spending significant additional time each week in lessons, in practising and in studying independently. The Vocational Graded examinations are concerned specifically with the mastery of technique and underpinning understanding, to a level sufficient to prepare candidates for further vocational training and match current expectations in the employment sector.

The Vocational Graded Examinations are regulated qualifications on the Qualifications and Credit Framework. Intermediate Foundation is located at Level 2; Intermediate is located at Level 3; and Advanced 1 and Advanced 2 are located at Level 4.

AIM

The aim of the ISTD Vocational Graded Examinations in Imperial Classical Ballet is to provide an assessment scheme, which gives the basis for the measurement of the individual candidate's progress and development, in preparing to be a professional dance performer or teacher. There are four practical examinations graded to measure appropriate stages of development from a general standard of Imperial Ballet education to that of professional competence and readiness.

OBJECTIVES

The syllabus objectives of the Imperial Classical Ballet Vocational Graded Examinations are to develop candidates':

- ☒ -Correct alignment and placing of the body to the best of the individual physical facility
- ☒- Controlled and appropriate use of limbs, with an understanding of the purpose of each exercise
- ☒ -Strength and stamina
- ☒ -Good sense of line and co-ordination of movement
- ☒ -Highly developed rhythmic and musical awareness
- ☒ -Artistry and an appreciation of the nuances of style, both in own movement and that of others
- ☒-Spatial awareness
- Consideration and respect
- ☒- Creativity within a disciplined environment

ENTRY CONDITIONS AND GENERAL INFORMATION

AGE LIMITS

There are recommended lower age limits as below for the Vocational Graded Examinations for Imperial Classical Ballet. This is to ensure that candidates are physically developed sufficiently to safely meet the demands of the syllabus.

Intermediate Foundation	11 years
Intermediate	12 years
Advanced 1	14 years
Advanced 2	14

PRIOR LEARNING

Intermediate Foundation is an optional examination; otherwise these examinations must be taken consecutively. Each qualification, other than Intermediate Foundation, must be achieved as an entry requirement to the following examination.

Exemption from the Intermediate and Advanced 1 examinations may be obtained if the candidate is a student who already holds an equivalent genre Intermediate or Advanced 1 certificate of an Ofqual approved dance awarding body. Application for exemption must be made in writing to the UK Examinations department.

GENDER DISTINCTIONS

The syllabus is suitable for both male and female candidates as it is designed to develop all -round strengths and abilities. There are some separate exercises for males and females that are intended to develop the differing physical strengths and capabilities **to the advantage of** the gender, and are not intended to limit opportunities for access. Such variations are designed **within the context industry needs and in particular, health and safety in dance. It is therefore advisable for candidates to follow the relevant syllabi where available.**

Male candidates may not be examined at the same time as female candidates.

TIME ALLOWANCES/NUMBER OF CANDIDATES

Advanced 1 and Advanced 2 candidates are only examined at Centres unless the whole day consists of Vocational Graded Examinations. Candidates should be entered in pairs. Where an odd number of candidates is involved, the extra candidate may be entered with a pair if the studio is large enough, thereby making a group of three.

Examination	1 candidate	2 candidates	3 candidates
Intermediate Foundation	60 minutes	75 minutes	75 minutes
Intermediate	75 minutes	75 minutes	90 minutes
Advanced 1	75 minutes	90 minutes	105 minutes
Advanced 2	90 minutes	105 minutes	120 minutes

MUSICAL ACCOMPANIMENT

The official sheet music for the Intermediate Foundation, Intermediate and Advanced 1 and 2 must be used for these examinations. The use of cassettes/CDs/other digital audio equipment is not permitted, except for the set variations and the Advanced 2 solo.

DRESS REQUIREMENTS

Detailed uniform guidelines are available from the Faculty Secretary

SYLLABUS CONTENT

INTERMEDIATE FOUNDATION

1 Barre

- 1.1 Pliés
- 1.2 Battements tendus and battements glissés
- 1.3 Ronds de jambe a terre en dehors and en dedans
- 1.4 Battements soutenus and assemblés soutenus
- 1.5 Battements fondus, a terre and en l'air
- 1.6 Battements frappés and battement frappés fouettés
- 1.7 Retirés
- 1.8 Développés
- 1.9 Demi grand rond de jambe en dehors and en dedans
- 1.10 Preparatory exercise for fouetté of adage
- 1.11 Grands battements

Demi pointe

- 1.12 Rises
- 1.13 Echappés en croix
- 1.14 Relevés
- 1.15 Demi-de'tournés
- 1.16 Posés and posés coupés
- 1.17 Pas de bourrée piqué under (female)

Also Set Exercises

Centre Practice

- 2.1 Demi-plié and rises
- 2.2 Battements tendus and glissés
- 2.3 Ronds de jambe à terre en dehors and en dedans
- 2.4 Battements soutenus
- 2.5 Battements fondus a terre
- 2.6 Battements frappes

Also Set Exercises

3 Port de bras

- 3.1 Basic arm lines which may be combined with walks, chassés and transference of weight
- 3.2 Set Port de bras enchaînement (female) Nos 1 and 2 OR
Set Port de bras enchaînement (male) Nos 1 and 2

4 Adage

- 4.1 Retirés
- 4.2 Développés
- 4.3 Demi grand rond de jambe en dehors and en dedans

- 4.4 Arabesques - 1st, 2nd and 3rd
- 4.5 Attitudes ordinaire devant and derrière in opposition, à deux bras a terre and en l'air
- 4.6 Chassés
- 4.7 Coupés
- 4.8 De'tournés
- 4.9 Posés assemblés soutenus en tournant en dedans
- 4.10 Temps lié
- 4.11 Fouette' of adage
- 4.12 Set adage enchaînement (female) OR
Set adage enchaînement (male)

5 Pirouettes

- 5.1 Single pirouettes en dehors and en dedans

En diagonale:

- 5.2 Emboîtés relevés en tournant (female)

6 Allegro

- 6.1 Sautés in 1st and 2nd
- 6.2 Changements
- 6.3 Soubresauts
- 6.4 Echappés sautés to 2nd and 4th
- 6.5 Temps levés
- 6.6 Glissades - devant, derrière, over and under
- 6.7 Pas de bourrées - devant, derrière, over and under with either foot
- 6.8 Petits jete's devant and derrière Jete's ordinaires - devant, derrière, en avant, en arrière and de côté
- 6.9 Assemblés devant, derrière, over, under, petit assemblé devant and derrière
- 6.10 Sissonnes ordinaire devant, derrière and passées
- 6.11 Sissonnes ouverte and changées en avant
- 6.12 Sissonnes fermées en avant and en arrière
- 6.13 Pas de basque glissés en avant and en arrière
- 6.14 Pas de basque sautés en avant and en arrière
- 6.15 Pas de chat
- 6.16 Demi-contretemps
- 6.17 Balancés and waltz turns
- 6.18 Demi-pointe - as Barre
- 6.19 Set allegro enchaînement (female) Nos 1 and 2 OR
Set allegro enchaînement (male) Nos 1 and 2

7 Petite Batterie

- 7.1 Echappés sautés fermés battus
- 7.2 Entrechats quatre
- 7.3 Changements battus
- 7.4 Petite batterie enchaînement

8 Grand Allegro

- 8.1 Coupé chassé pas de bourrée under
- 8.2 Posé temps leve' in arabesque or pirouette position derrière
- 8.3 Grand jete' en avant
- 8.4 Single tour en l'air prepared by relevé 5th (male)
- 8.5 Tour en l'air exercise (male)
- 8.6 Set grand allegro enchaînement (female) OR
Set grand allegro enchaînement (male)

9 Set Variation (male and female)

- Alternative variation (female) / Alternative variation (male)

10 Pointe Work (female)

Facing Barre:

- 10.1 Rises in all positions
- 10.2 Pas de bourrée piqué under
- 10.3 Cœurs sur place

Sideways to Barre:

- 10.4 Echappés to 2nd and 4th
- 10.5 Demi-de-tournés
- 10.6 Relevés 5th

11 Centre

- 11.1 Echappés to 2nd and 4th
- 11.2 Relevés 5th
- 11.3 Set pointe enchaînement

12 Révérence

INTERMEDIATE

1 Barre

- 1.1 Pliés-demi, grand, forward, side and back
- 1.2 Port de bras
- 1.3 Battements tendus and battements glissés
- 1.4 Ronds de jambe à terre en dehors and en dedans
- 1.5 Battements soutenus and assemblés soutenus
- 1.6 Battements fondus
- 1.7 Battements frappés and battements frappés fouettés
- 1.8 Petits battements
- 1.9 Ronds de jambe en l'air en dehors and en dedans
- 1.10 Retirés
- 1.11 Développés and développé passé
- 1.12 Demi grand rond de jambe en dehors and en dedans
- 1.13 Grand rond de jambe en dehors and en dedans
- 1.14 Fouetté of adage with pivots
- 1.15 Tombé en avant
- 1.16 Rotation with pivots
- 1.17 Rotation en demi-pointe (male)
- 1.18 Grands battements
- 1.19 Fouetté rond de jambe en tournant (female)
- 1.20 Battement en cloche

Demi Pointe

- 1.21 Rises
- 1.22 Echappés en croix
- 1.23 Relevés
- 1.24 Posés
- 1.25 Demi-de-tourné
- 1.26 Coupé fouetté raccourci (female)
- 1.27 Pas de bourrées piqué under and over (female)
- 1.28 Relevés passés with 1/2 turn (female)
- 1.29 Emboîtés (female)
- 1.30 Posé into arabesque (female) OR Posé into arabesque and attitude (male)

Also Set Exercises

2 Centre Practice

- 2.1 Pliés
- 2.2 Battements tendus and battements glissés
- 2.3 Ronds de jambe à terre en dehors and en dedans
- 2.4 Assemblés soutenus and battements soutenus
- 2.5 Battements fondus
- 2.6 Battements frappés
- 2.7 Ronds de jambe en l'air en dehors and en dedans
- 2.8 Grands battements

Also Set Exercises

3 Port De Bras

- 3.1 Basic arm lines which may be combined with walks, chassés and transference of weight
- 3.2 Circular Port de bras with transference of weight (no backbend)
- 3.3 Forward Port de bras - grand 4th
- 3.4 Sideways Port de bras (female)
- 3.5 Set Port de bras enchaînement (female) Nos 1 and 2 OR
Set Port de bras enchaînement (male) Nos 1 and 2

4 Adage

- 4.1 Temps lié Fouetté of adage
- 4.2 Retirés
- 4.3 Développés and de'veloppés passés
- 4.4 Demi grand rond de jambe en dehors and en dedans
- 4.5 Grand rond de jambe en dehors and en dedans
- 4.6 Tombé en avant
- 4.7 Coupés
- 4.8 Attitudes - devant and derrière, ordinaire, opposition, à deux bras, grecque, à terre and en l'air
- 4.9 Arabesques - 1st, 2nd, 3rd and à dos
- 4.10 Rotation a terre
- 4.11 Rotation en l'air (male)
- 4.12 Posé, assemblé soutenu en tournant en dedans
- 4.13 De'tournés
- 4.14 Set adage enchaînement (female) Nos 1, 2 and 3 OR
Set adage enchaînement (male) Nos 1, 2 and 3

5 Pirouettes

- 5.1 Single and double pirouettes en dehors and en dedans

En diagonale:

- 5.2 Posé turns en dedans (female) Relevés passés by half turn (female)
- 5.3 Emboîte's relevés en tournant (female)
- 5.4 Chaîne's (male)

6 Allegro

- 6.1 Sautés in 1st, 2nd and 4th
- 6.2 Changements
- 6.3 Soubresauts
- 6.4 Echappés sautés to 2nd and 4th
- 6.5 Glissades - devant, derrière, over, under, en avant, en arrière
- 6.6 Pas de bourrées - devant, derrière, over, under commenced with either foot, en avant and en arrière
- 6.7 Assemblés - devant, derrière, over, under, en avant, en arrière, petit assemblé devant and derrière

- 6.8 Jete´s - petit jete´ devant, derrièrre and by half turn; jete´ ordinaire devant, derrièrre, en avant, en arrièrre and de côté
 - 6.9 Sissonnes - ordinaire devant, derrièrre, passées, ouverte en avant, en arrièrre and de côté, ouverte changée en avant and en arrièrre, fermée en avant, en arrièrre, over and under, double over and under
 - 6.10 Pas de basque glissés en avant and en arrièrre
 - 6.11 Pas de basque sautés en avant and en arrièrre
 - 6.12 Ballonnés simple - devant, derrièrre and de côté
 - 6.13 Ballonnés composé´ - en avant, en arrièrre and de côté (using front foot)
 - 6.14 Pas de chat
 - 6.15 Coupé fouetté raccourci sauté
 - 6.16 Balancés
 - 6.17 Waltz turns (female)
 - 6.18 Demi-contretemps
 - 6.19 Failli
 - 6.20 Demi-pointe (female), as Barre, except relevés 1-1 OR
Demi-pointe (male), as Barre
- Also Set allegro enchaînements**
- 7 Petite Batterie**
- 7.1 Echappés sautés battus
 - 7.2 Entrechats quatre
 - 7.3 Changements battus
 - 7.4 Entrechats trois devant and derrièrre
 - 7.5 Brise´s, devant, derrièrre, over
 - 7.6 Assemblés battus, over, under
 - 7.7 Set petite batterie enchaînement (female) OR Set petite batterie enchaînement (male)

Intermediate Examination

Girls have the choice of dancing either the the girl's Set Petite Batterie Exercise OR the boy's Set batterie Exercise to the girl's set music in 2/4 time. This applies from September 2015.

8 Grand Allegro

- 8.1 Coupé chassé pas de bourrée under
- 8.2 Posés temps levé´ in arabesque or pirouette position derrièrre
- 8.3 Full contretemps
- 8.4 Grand jete´ en avant
- 8.5 Grand jete´ en tournant preceded by 3 runs
- 8.6 Jete´ by full turn - (male)
- 8.7 Tour en l'air exercises (male)
- 8.8 Grand pirouettes (set exercise male)
- 8.9 Set grand allegro enchaînement
- 8.10 Variation (male) OR
Variation (female)
Alternative Variation 1 (female)
Alternative Variation 2 (female)

9 Pointe Work (Female)

10 Barre

10.1 Rises Relevés 2 - 2

10.2 Echappés en croix in 2 and 4 counts

10.3 Relevés 2-1

10.4 Posés coupé, en avant, en arrière, and de côté with straight or petit développé extension and posé into arabesque

10.5 Demi-détourné

10.6 Coupé fouetté raccourci

10.7 Pas de bourrée piqué, also with half turn

10.8 Relevé passé with half turn

10.9 Emboîtés

10.10 Courus - sur place, en avant, en arrière, de côté, and en tournant

10.11 Centre Echappés en croix in 2 and 4 counts and to 2nd en tournant

10.12 Relevés in 5th

10.13 Posés coupé, en avant, en arrière and de côté with straight extension or petit développé and posé into arabesque

10.14 Pas de bourrée piqué under

10.15 Coupé fouetté raccourci

10.16 Relevés 2-2 and 2-1

10.17 Courus sur place, en avant, en arrière, de côté and en tournant

10.18 Posé, assemblé soutenu en tournant en dedans

10.19 Set pointe enchaînements Nos 1 and 2

11 Révérence

ADVANCED 1

Candidates must be conversant with previous syllabi

1 Barre

1.1 Pliés - grand (2 counts) and circular

1.2 Port de bras

1.3 Battements tendus and glissés - with transfer of weight (4 counts) piqués en croix, and battements tendu relevés in 2nd

1.4 Petits retirés

1.5 Rond de jambe à terre en dehors and en dedans en fondu and in half counts

1.6 Battements frappés - doubles to dégage, doubles en croix and singles and doubles with fondu sur le cou-de-pied

1.7 Battements frappés fouettés with fondu and relevé

1.8 Petits battements sur le cou-de-pied accented, with fondu or en demi-pointe, serrés with fondu or en demi-pointe

1.9 Ronds de jambe en l'air

1.10 Battements fondus en l'air with rise and free

1.11 Port de bras

1.12 Set adage enchaînement

1.13 Grands battements with use of demi pointe, en rond, piqué, fouetté, développé - also with rise or fondu

1.14 Grands battements en cloche with piqué and in varying counts

Also Set Exercises

2 Centre Practice

2.1 Free enchaînements

3 Port de bras

3.1 Free enchaînements including grand circular or forward, back and side

3.2 Port de bras

3.3 Set port de bras (female) OR

Set port de bras (male)

2 Centre Practice

2.1 Free enchaînements

3 Port de bras

3.1 Free enchaînements including grand circular or forward, back and side

3.2 Port de bras

3.3 Set port de bras (female) OR

Set port de bras (male)

4.7 Set adage enchaînement No. 1

4.8 Set adage enchaînement No. 2 (female) OR

Set adage enchaînement No. 2 (male)

5 Pirouettes

5.1 Doubles en dehors finishing in open positions (set exercise)

5.2 Doubles en dedans finishing in attitude and arabesque (set exercise) 7

5.3 7 Fouettés ronds de jambe en tournant en dehors (Females)

En diagonale

5.4 Posés turns en dehors (female)

5.5 Petits pas de basque en tournant (female)

5.6 Emboîtes relevés en tournant (female)

5.7 Chaîné's (female and male)

6 Allegro

6.1 Jetés battements - en avant, en arrière

6.2 Pas de bourrées - couru ending with demi-plié or dégagé, en première and en avant and en arrière, en tournant en dehors and en dedans, a quatre, a cinq pas and renversé with relevé and fondu

6.3 Temps de cuisse in 2 counts, (French) en avant, en arrière, over and under and (Italian) over and under

6.4 Jetés ronds de jambe sautés - singles only, en dehors and en dedans

6.5 Temps de flèche

6.6 Sissonnes fermée changée - en avant and en arrière

7 Petite Batterie

7.1 Brisés (24)

7.2 Assemblés battus over and under

7.3 Brisé telemaque in 3 or 4 counts

7.4 Coupé brisé devant and derrière

7.5 Entrechats cinq devant and derrière

7.6 Jetés battu devant and derrière

7.7 Coupé fouetté raccourci battu

7.8 Set petit brisé en tournant (male)

7.9 Set petite batteri

8 Grand Allegro

- 8.1 Assemblés porté devant, derrière, over, under, en avant and en arrière
- 8.2 Demi-contretemps fouetté relevé or sauté
- 8.3 Coupé posé fouetté relevé or sauté en tournant
- 8.4 Pas de bourrée fouetté relevé or sauté en tournant
- 8.5 Grand fouetté relevé or sauté en tournant
- 8.6 Grand pas de basque
- 8.7 Sauts de basque
- 8.8 Grand jeté devant and derrière
- 8.9 Grand pirouette (set exercise male)
- 8.10 Set grand allegro enchaînement (female) OR
Set grand allegro enchaînement (male)

9 Set Variation (Male) OR

Pointe Work (Female)

10 Barre

- 10.1 Amalgamated exercises to include relevés 1 to 1

Centre

- 10.2 Relevés 1 to 1
- 10.3 Full détourné
- 10.4 Posés to open positions -- arabesque and attitude
- 10.5 Set pointe enchaînement

En diagonale:

- 10.6 Posés turns en dedans
- 10.7 Petits pas de basque en tournant
- 10.8 Relevés passés by half turn

11 Set Variation (Female)

12 Révérence

ADVANCED 2

Candidates must be conversant with previous syllabi

1 Barre

The following exercises may be combined in free amalgamations

- 1.1 Pliés (set exercise)
- 1.2 Battements tendus piqués en rond
- 1.3 Ronds de jambe à terre en dehors and en dedans with rise
- 1.4 Battements frappés en croix extending with fondu
- 1.5 Petits frappés (female) Ronds de jambe en l'air extending with fondu
- 1.6 Grands battements en fondu
- 1.7 Grands battements retiré, also with rise
- 1.8 Grands battements en cloche with développé passé
- 1.9 Grand rond de jambe en fondu or en demi-pointe

2 Centre Practice

- 2.1 Free enchaînements which may include ronds de jambe à terre en dehors and en dedans en tournant

3 Port De Bras

- 3.1 Free amalgamations
- 3.2 Set Port de bras Nos. 1 and 2 (female) OR
Set Port de bras (male)

4 Adage

- 4.1 Ballottés à terre and en l'air
- 4.2 Pivots in 2nd en l'air
- 4.3 Set adage enchaînements (male) Nos. 1 and 2 OR
Set adage enchaînements (female) Nos. 3 and 4

5 Pirouettes

- 5.1 Single and double en dehors and en dedans in attitude and arabesque
- 5.2 Triple pirouettes en dehors and en dedans
- 5.3 Set exercise A – Tango and B – Bluesy Hoedown
- 5.4 Set enchaînement – Jazz Wal

6 Petit and Grand Allegro

- 6.1 Sissonnes en tournant
- 6.2 Ballottés sautés
- 6.3 Jetés rond de jambe sautés (to include doubles)
- 6.4 Gargouillades (female)
- 6.5 Assemblés en tournant, over and derrière
- 6.6 Set allegro enchaînements Nos. 1 and 2 (female)
- 6.7 Double tour en l'air Temps de poisson (male)6.8 Set grand allegro enchaînement (male)
- 6.9 Grand pirouette (male)
- 6.10 Ronds de jambe sauté from 1 or 2 feet single (female), double (male)
- 6.11 Grand pas de basque en tournant
- 6.12 Rond de Jqmbé Sauté and Sissonnes en tournant set exercise (male)
- 6.13 Assemblé en tournant set exercise (male)

En manège

- 6.14 Jeté Coupé and Chassé Coupé Jeté en Tournant (set exercise)

7 Batterie

- 7.1 Cabrioles -- ouvert and fermé', devant, derrière, de côté and cabriole fouette'
- 7.2 Grands jeté battu en tournant
- 7.3 Entrechat six
- 7.4 Entrechat six de vôle
- 7.5 Brise's vôle
- 7.6 Sissonne doublée battue over and under
- 7.7 Sissonne battue ouverte and fermée
- 7.8 Double échappés battue ouverte and fermée (male)
- 7.9 Petit Batterie Enchaînement (male)

8 Solo

A classical solo from one of the following ballets:

☐ Swan Lake Sleeping Beauty Giselle Les Sylphides Coppélia La Sylphide

8 Pointe Work (Female)

- 8.1 Relevés on 1 foot
- 8.2 Sissonnes en avant, en arrière and de côté
- 8.3 Fouetté relevé
- 8.4 Ronds de jambe relevé
- 8.5 Renversé
- 8.6 Single pirouette en dehors, en dedans in attitude or arabesque
- 8.7 Single or double pirouettes en dehors and en dedans
- 8.8 7 Fouettés ronds de jambe en tournant en dehors
- 8.9 Emboîtes relevés en tournant
- 8.10 Chaîné's
- 8.11 Amalgamation of turns en diagonale
- 8.12 Développé and rotation en tournant with relevé or posé
- 8.13 Posés turns en dedans en manège
- 8.14 Petits pas de basques en tournant en manège
- 8.15 Set pointe enchaînement
- 8.16 Coda

9 Solo

A classical solo from one of the following ballets:

- Swan Lake Sleeping Beauty Giselle Les Sylphides Coppélia La Sylphide

10 Réverence

ASSESSMENT

MARK SCHEMES - INTERMEDIATE FOUNDATION, INTERMEDIATE, ADVANCED 1 AND ADVANCED 2

Title of component	Marks attainable
TECHNIQUE	10
Barre and centre practice	10
Port de bras throughout the examination	10
Adage	10
Pirouettes	10
Petit allegro and batterie	10
Allegro	10
Pointe work/boys' virtuosity	10
Section Total	70
PRESENTATION, MUSICALITY AND RESPONSE	
Variation	10
Artistry and musicality	10
Approach to free work, syllabus knowledge and theory	10
Section Total	30
Total	100

METHOD OF ASSESSMENT

Vocational Graded Examinations are assessed externally by visiting examiners recruited and trained by the ISTD. Assessment is carried out by means of a practical demonstration of the knowledge, understanding and skills required.

The examination is divided into Sections and each Section is composed of several components, which are separately assessed and aggregated to give the total out of 100.

Candidates will, however, be unsuccessful if:

1. 20% of the marks attainable or below are given for any one component
2. 40% of the marks attainable or below are given for any three components. This reflects the need to ensure competence across a wide range of components.

Results are indicated using the following attainment bands:

Distinction	80-100
Merit	65-79
Pass	50-64
Not Attained	00-49

CLASSIFICATION OF RESULTS

The principle of best fit is applied in deciding the appropriate classification for each candidate. It is not to be expected that a candidate in a particular category will necessarily demonstrate all of the characteristics listed in that category. A candidate who achieves a '**Distinction**' classification (80-100 marks) is one who demonstrates the following attributes in performance:

- ☒ -flair, vitality and skill
- ☒ -fully appropriate style
- ☒ -incisively-focussed dancing
- ☒ -precision in the technique of the genre
- ☒ -consistent, highly developed musicality
- ☒ -confident and accurate responses to questions asked and/or tasks set

A candidate who achieves a '**Merit**' classification (65-79 marks) is one who demonstrates the following attributes in performance:

- ☒ -skill and proficiency
- ☒ -largely appropriate style
- ☒ -focussed dancing
- ☒ -competence in the technique of the genre
- ☒ -evidence of developing musicality
- ☒ -relevant and appropriate responses to questions asked and/or tasks set

A candidate who achieves a `Pass' classification (50-64 marks) is one who demonstrates the following attributes in performance:

- ☒ -competence
- ☒ -basic ability to carry out the required movements
- ☒ -periodic moments of convincing focus
- ☒ -basic competence in most aspects of the technique of the genre
- ☒ -basic musicality
- ☒ -broadly relevant and appropriate response to questions asked and/or tasks set, but some prompting may be required

A candidate who achieves an insufficient level of achievement `N' classification (00-49 marks) is one who has not yet demonstrated the attributes required to gain at least a `Pass' classification.

ASSESSMENT GUIDANCE

Candidates are assessed on their ability to show:

- ☒ -Technical accuracy with correct placement to the best of the physical facility. An appropriate use of limbs showing an understanding of the purpose of each exercise
- ☒ -A sense of line and well co-ordinated movement with an awareness of the use of space
- ☒ - An assured performance showing the differing qualities of movement and style required by each section of the exam structure
- ☒ -An instinctive musicality and a highly developed sense of rhythm

PROFESSIONAL QUALIFICATIONS

UK AND EUROPE

A separate Syllabus Outline is available from ISTD Headquarters for the:

Level 3 Diploma in Dance Instruction

Level 4 Diploma in Dance Education

Level 6 Diploma in Dance Pedagogy

The syllabus for Licentiate and Fellowship is given on the following pages.

OUTSIDE EUROPE

ASSOCIATE

OBJECTIVES

- ☒ -To educate by providing a progressive awareness of the culture and technique of Classical Ballet
- ☒ -To develop the teacher's understanding and ability to impart the technique, artistry and musicality of Classical Ballet
- ☒ - To provide the teachers with a sound understanding of safe dance practice through an increased knowledge of anatomy and physiology
- ☒ - To provide a structured examination system that can be followed by aspiring and established teachers to develop and enhance their teaching skills
- ☒ - To stimulate teachers to increase and broaden their expertise
- ☒ - To stimulate teachers to inspire children and students to appreciate Classical Ballet either as performers or as an observer

AIMS

The syllabus aims are to enable the candidate to demonstrate knowledge of:

- ☒-Analysis and understanding of movement
- ☒-Methods of teaching
- ☒-Adaptation to differing physiques
- ☒-Adaptation to different gender
- ☒-Observation and correction of technical faults
- ☒-Development of rhythm and musicality in the students
- ☒-Development of artistry in the students
- ☒-Class construction and balance
- ☒-Construction of enchaînements
- ☒-Confident musical instructions and guidance

ENTRY CONDITIONS AND GENERAL INFORMATION

In the Associate the candidate demonstrates their theoretical approach to teaching. The examination is conducted by one examiner, in the order of a class, commencing with the Barre work and then progressing through the Centre Practice, Port de Bras, Adage, Pirouettes, Allegro, Petite Batterie and Pointe work. The set variations are usually shown at the end of the examination. The variations which the candidate has prepared will be shown in the relevant section. In each section the candidate will be asked about their knowledge and understanding of the development of movements. Set exercises and movements will be demonstrated and analysed, methods of teaching discussed and enchaînements arranged. If not specified these enchaînements are 'typical' examination arrangements, however the examiner might request an arrangement for a certain circumstance, for instance a training exercise to develop a particular aspect of the work. The candidate is expected to be able to communicate with the pianist the tempo, dynamics and quality of the music that is required. Normally if the candidate counts clearly, using vocal highlights and the correct tempo, this will produce the desired result. The examiner may question the candidate about the music chosen and other relevant questions, however the candidate's instructions to the pianist should respect the musician's expertise.

AGE LIMITS

Candidates must have reached the age of 18 years*

This is to ensure that they are able to be responsible for children.

** In special circumstances the examination may be entered under this age if approved by the Chairman of the Imperial Classical Ballet Faculty, after written application to Customer Services and Quality Assurance at HQ by the principal of the school entering the candidate.*

PRIOR LEARNING

Candidates must have passed the Intermediate examination in Imperial Classical Ballet or Cecchetti Classical Ballet.

TIME ALLOWANCE

Duration of examination: 90 minutes

DRESS

Female Teaching dress or leotard and skirt, tights and suitable teaching shoes

Male Leotard or T-shirt with tights or trousers and shoes suitable for teaching

SYLLABUS CONTENT

Candidates will be examined on their knowledge of the following:

- a) **Girls candidate** Girls' and boys' grade syllabi – Primary to Grade 4 inclusive, (no boys' set enchainment in Grade 3 and Grade 4) and girls' work only for Grades 5, 6 and Intermediate.
- b) **Boys Candidate** Boys' and girls' grade syllabi – Primary to Grade 4 inclusive and a choice of either boys' or girls' work for Grades 5, 6 and Intermediate

Candidates will be asked, from the teaching aspect, to demonstrate any of the following:

- a) the development of the technique through the Grades to Intermediate
- b) the understanding of correct stance and the correction of common faults
- c) the approach to the teaching of pointe work
- d) the approach to the teaching of boys
- e) the ability to count rhythmically, in the correct time signature and tempo, any of the syllabus set work, conveying the relevant quality
- f) the ability to communicate with the pianist using basic musical terminology and the use of phrasing to enhance movement
- g) the arrangement of free enchaînements to any standard to any given time signature
- h) one set dance from either Primary, Grade 1 or 2
- i) one of the set variations for boys or girls from either Grade 3 or 4
- j) one of the set variations for girls or boys from either Grade 5 or 6
- k) three variations that have been arranged by the candidate. There should be one variation suitable for each of the following: Grades 2, 4 and 6. These pre-arranged variations may be for either girls or boys. The music chosen for these variations should use a range of rhythms and differing qualities of music. It is permissible, but not essential to vary the quality within one variation. The length does depend on the tempo of the music, but as a rough guide the Grade 2 variation should be 30-45 seconds, Grade 4 for 40-60 seconds and Grade 6 for 60-75 seconds. Sheet music, which must be clearly marked, or recorded piano music, may be used. In each case the suitability of the arrangement, content of steps and the interpretive quality of the movement and musicality will be taken into consideration. Voice, manner and the general approach of the candidate will be assessed throughout.

ASSESSMENT

Candidates are examined individually by one examiner recruited and trained by the ISTD. Assessment is carried out by means of a practical demonstration of the knowledge, understanding and skills required.

MARK SCHEME Title of component	Marks Attainable
Knowledge of the content and development through the syllabus	30
Analysis and understanding of movements	30
Methods of teaching and awareness of adaptation to differing physiques and gender	30
Technical accuracy of demonstration	20
Musicality and artistry of demonstration	20
Free enchaînements and musical instructions	20
Pre-arranged variations	20
Manner and approach to the dance discipline	10
Tonal quality and rhythmic counting	10
Set dances and variations	10
Total	200

The marks are aggregated and the overall mark is given out of 200. The result of the examination is then given as below:

The marks are aggregated and the overall mark is given out of 200. The result of the examination is then given as below: Awarded	130+ marks
Not Awarded	0-129 marks

ASSOCIATE DIPLOMA

ENTRY CONDITIONS AND GENERAL INFORMATION

This examination can be entered at the candidate's own studio or at a centre. In both cases the candidate must provide the dancers and a pianist.

Dance students names must be provided to the ISTD at the time of examination application.

AGE LIMITS

Candidates must have reached the age of 21 years. This is to ensure they have completed the entry requirement of experience as a responsible adult.

PRIOR LEARNING

Candidates must:

- a) hold the Associate qualification in Imperial Classical Ballet Faculty
- b) have completed 3 years of responsible teaching in the Imperial Classical Ballet Faculty

TIME ALLOWANCE

Duration of examination: 90 minutes

DRESS

Female Teaching dress or leotard and skirt, tights and suitable teaching shoes

Male Leotard or T-shirt with tights or trousers and shoes suitable for teaching

SYLLABUS CONTENT

Candidates will be required to take a Teaching Assessment class using the set syllabus work at any level from Grade 4 or Intermediate (see below). This is the candidate's choice, which must be notified in advance. Pupils in the class should be working on the grade selected, may have passed the grade, but may not have passed the grade above. The candidate will be required to

a) Either

Conduct a class (minimum of 6 pupils) based on syllabus work at any standard from Grade or Level 2 upwards – candidate's own choice (45 minutes)

Or

Conduct a class (minimum of 4 students) at Intermediate level (45 minutes)

b) Coach/teach selected exercises or movements as requested by the examiner, using the same group of dancers as above.

c) Discuss the approach to teaching and general corrections

d) Show imaginative use of the syllabus, at any level, for 3 or more dancers. This group should not be a solo danced by 3 pupils, but should show varied pattern and interaction of the performers. This group may be performed by dancers of a different level from that of the class.

Duration, maximum 2 minutes

ASSESSMENT

Candidates will be examined singly by one examiner

Assessment criteria

- 1 Observation and methods of teaching
- 2 Communication of technical, musical and artistic advice
- 3 Suitability and arrangement of enchaînements
- 4 Rapport with dancers and musician
- 5 Manner and approach to dance discipline
- 6 Improvement of dancer's performance

The candidate will receive a form to indicate if they have passed the assessment.

UK, EUROPE & INTERNATIONAL

LICENTIATE

ENTRY CONDITIONS AND GENERAL INFORMATION

This examination can be entered at the candidate's own studio or at a centre. In both cases the candidate must provide the dancers and the pianist.

Dance students names must be provided to the ISTD at the time of examination application.

At ISTD HQ a pianist will be provided. At regional centres candidates should check this provision with the centre organiser.

AGE LIMITS

Candidates must have reached the age of 23 years. This is to ensure they meet the entry criteria as a responsible adult.

PRIOR LEARNING

Candidates must:

- a) have passed the Advanced 1 in Imperial Classical Ballet
- b) hold the Associate Diploma, the Certificate in Dance Education, or the Diploma in Dance Education qualifications in the Imperial Ballet Faculty
- c) have completed 3 years of responsible teaching in the Imperial Ballet Faculty

It is also recommended that candidates have five years teaching experience or more.

TIME ALLOWANCE

Duration of total Examination: 2 hours 15 minutes.

DRESS

Female Teaching dress or leotard and skirt, tights and suitable teaching shoes

Male Leotard or T-shirt with tights or trousers and shoes suitable for teaching

SYLLABUS CONTENT

Candidates may be examined on either the Graded or the Vocational Graded specialisations, which must be specified to the ISTD in advance.

Vocational Graded Specialisation (Option A)

Candidates will be required to:

1. Conduct a coaching class on the Intermediate Foundation, Intermediate or Advanced 1 syllabus using three or four students that they teach regularly. The class should be balanced in content to include all sections of the syllabus.
Duration of class -- 1 ½ hours Intermediate and Advanced 1; 1 ¼ hours Intermediate Foundation
2. Discuss the principles of teaching (arising in part from the class)
3. Show their knowledge of all the boys' and girls' work up to and including the Advanced 1 syllabus in demonstration and theoretical explanation
4. Show two set variations (candidates choice)
 - (a) Intermediate -- either females' or males'
 - (b) Advanced 1 -- either females' or males'
5. Demonstrate throughout the examination their knowledge and understanding of basic anatomy

Children's Specialisation (Option B)

Candidates will be required to:

1. Conduct a coaching class on the Grade 5 or Grade 6 syllabus using four children that they teach regularly. The class should be balanced in content to include all sections of the syllabus.

Duration of class -1¼ hour

2. Discuss the principles of teaching (arising in part from the class)
3. Show their knowledge of all the boys' and girls' work up to and including the Advanced 1 syllabus in demonstration and theoretical explanation
4. Show two set dances or variations (candidate's choice)
 - (a) one set dance selected from Primary - Grade 3
 - (b) one set variation selected from Grade 4 - Grade 6
5. Demonstrate throughout the examination their knowledge and understanding of basic anatomy

ASSESSMENT

Candidates are examined singly by one examiner recruited and trained by the ISTD. Assessment is carried out by means of a practical demonstration of the knowledge, understanding and skills required..

MARK SCHEME

Title of component	Marks attainable
Class content and balance	20
Suitability of exercises and enchaînements	20
Manner and clarity of instruction	20
Observation and methods of technical instruction	30
Observation and methods of artistic and musical development	30
Rapport with students and pianists	20
Syllabus knowledge	20
Analysis of movement	20
Methods of teaching and awareness of adaptation to differing physiques and gender	20
Total	200

The marks are aggregated and the overall mark is given out of 200. The result of the examination is then given as below:

Awarded	130+ marks
Not Awarded	0-129 marks

FELLOWSHIP

The Fellowship is the highest qualification awarded by the ISTD. Candidates will, therefore, be expected to be creative, show breadth and depth of knowledge and a very high standard of teaching.

ENTRY CONDITIONS AND GENERAL INFORMATION

In the UK, this examination can only be entered at ISTD2 or a regional centre. Overseas, candidates should be aware that it may be scheduled to take place anywhere within their own country and not necessarily within their own school or own city.

The ISTD will arrange up to 3 or 4 students for the class for Section 1.

Candidates taking the Fellowship examination outside the UK should provide a pianist. At ISTD HQ a pianist will be provided. At regional centres candidates should check this provision with the centre organiser.

Candidates must forward the typed notes of the Advanced 2 Classical Solo arranged for this examination to Headquarters with their entry form

AGE LIMITS

Candidates must have reached the age of 28 years. This is to ensure they meet the entry criteria as a responsible adult.

PRIOR LEARNING

Candidates must:

- a) have passed the Advanced 2 in Imperial Classical Ballet
- b) hold the Licentiate or the Diploma in Dance Pedagogy qualifications in the Imperial Ballet Faculty
- c) have completed 8 years of responsible teaching in the Imperial Ballet Faculty

TIME ALLOWANCE

Duration of Examination: 2 hours 30 minutes.

DRESS

Female Teaching dress or leotard and skirt, tights and suitable teaching shoes

Male Leotard or T-shirt with tights or trousers and shoes suitable for teaching

SYLLABUS CONTENT

The examination will be conducted in the following manner:

Section 1

- a) A brief discussion will take place between the examiners and the candidate on his/her teaching experience
- b) The candidate will be required to conduct a class of one and a half hours, at Advanced 2 standard, of up to three female students provided by the ISTD. They will be asked to focus in particular on the training of specific movements, details of which will be given to the candidate 15 minutes before the beginning of the examination. Candidates should teach a balanced class and not just coach the specified movements, so showing their ability to train technique, artistry and musicality.

c) This class should relate to the training in preparation for the Advanced 2 syllabus and therefore does not need to contain any set work.

Section 2

Candidates will be expected to demonstrate from the teaching aspect:

- a) Principles of teaching (arising in part from the class)
- b) Knowledge of the Female and Male work up to and including Advanced 2, both in the analysis and in the demonstration as a teacher
- c) Practical knowledge of anatomy as applied to the dancer
- d) Present their own arrangement of an Advanced 2 solo (Classical Ballet). A pupil or student, trained by the candidate, may perform this dance, which may be arranged for either a Male or girl. Overseas candidates may bring a recording of this solo danced by one of their students.

ASSESSMENT

Candidates are examined singly by two examiners recruited and trained by the ISTD. Assessment is carried out by means of a practical demonstration of the knowledge, understanding and skills required..

MARK SCHEME

Title of component	Marks attainable
Suitability of exercises and enchaînements	20
Manner and clarity of instruction	20
Observation and methods of technical correction	30
Observation and methods of artistic and musical development	30
Rapport with students and pianist	20
Syllabus knowledge	20
Analysis of movement	20
Methods of teaching and awareness of adaptation to differing physiques and gender	20
Dance and clarity of notes	20
Total	200

The marks are aggregated and the overall mark is given out of 200. The result of the examination is then given as below:

Awarded	130+ marks
Not Awarded	0-129 marks

REASONABLE ADJUSTMENTS

The ISTD policy and procedure for all reasonable adjustments for all qualifications is contained within the Equal Opportunities policy on the ISTD website. The Vocational Graded Examinations and Professional Qualifications are designed for those who are intending to pursue a career in dance, either as a performer or as a teacher. It is, therefore, very unlikely that a potential performer will require reasonable adjustments. However, a potential teacher must be able to demonstrate all movements precisely, in order to teach them

effectively. As the 'Intermediate' examination is also now included as a unit within the Diploma in Dance Instruction, it is likely some candidates will apply for adjustments. This is because they are:

- ☒ -Those candidates who are possibly already teaching and who do not have the stamina or muscular strength that is normally required at this level, and it would be deemed to be unsafe to require them to perform using the same degree of strength and stamina as a younger dancer.
- ☒ -Candidates who do not have sufficient physical facility to perform the movements at speed to the required standard, but who can nevertheless demonstrate them at a slower pace.
- ☒ -Candidates who, through their physical make up, would be causing injury to themselves, eg very stiff feet.

The same criteria apply to candidates at higher levels. Such candidates must apply to the Customer Services and Quality Assurance Department, using the Application for Reasonable Adjustments form, at least three weeks prior to the examination entry, giving detailed reasons for the request. This will be processed giving the Faculty opportunity to refuse special conditions, recommend additional examination time, or give further detailed guidance. In principle, the examination must not be weighted to give an advantage to either the candidate with reasonable adjustments or the able bodied candidate. The demands on both must be equal. Reasonable adjustments will be generally granted for certain specific sections of the examination, and candidates should indicate which of the sections might be affected. Candidates should attempt all movements and throughout, must dance to the best of their own physical ability. In the interests of safety and to facilitate accuracy of movement, some candidates may indicate their own tempo and may take extra pauses for breath as necessary. If required, questions may be asked, and these will be phrased in such a way as to clarify the knowledge of the mechanics of the movement. Questioning is not permitted for every section of the examination and would normally be used in a maximum of two performance sections.

The ISTD reserves the right to refuse entry to a particular candidate because of a reasonable belief that undertaking the examination will create a risk to the health or safety of the candidate. This includes any pregnant candidate taking a practical examination. The examiner also has the right to stop an examination if s/he considers that there is a risk to the health or safety of the candidate if they continue.

Pregnant candidates are requested to complete the Application for Reasonable Adjustments form so that the examiner can be made aware of their condition, regardless of any adjustment being requested, as the examiner needs to be informed, and additional time for breaks may also be applied for.

RESULTS AND CERTIFICATION

All ISTD examinations are single performance at one moment in time, with a detailed marking system awarded according to the assessment criteria and attainment descriptors given for each examination.

Examiners return the results and report sheets as soon as possible after the examination. The report sheets for each candidate are individually checked within the Quality Assurance department for administrative accuracy. Under normal circumstances the report sheets for UK examinations will be issued to the teacher within 21 working days of the examination. Any errors found are corrected by the examiner prior to further processing of the whole examination session, and may therefore extend these timings, although the department will make every effort to process these as rapidly as possible.

All results are entered by Sections, and checked for achieving the minimum pass levels, per Section and in total, and correct levels of attainment against the total mark achieved.

Results are then cleared for certificate issue, which is undertaken by the Customer Services and Quality Assurance department, and should be within 6 to 8 weeks of the examination. Copies of all report sheets and results are held on archive for reference as necessary.

RE-TAKES

Candidates who are not successful may not re-take the examination until 3 months after the original examination.