



# Imperial Society of Teachers of Dancing Cecchetti Classical Ballet

## IMPERIAL SOCIETY OF TEACHERS OF DANCING Cecchetti Classical Ballet Faculty

SYLLABUS OUTLINE OF CECCHETTI CLASSICAL BALLET EXAMINATIONS

OCTOBER 2023

### **Important - Please Note:**

- The terminology in this syllabus outline has been amended in line with the Equality, Diversity and Inclusion policies of the ISTD.
- The Committee have realigned some of the theory and basic step questions associated with certain Graded exams and full details can be found on page 22.

The pink syllabus technique books (currently titled 'Specification' books) are out of date in the above two aspects until their next reprint. This syllabus outline document contains the most current and up to date information. Please see page 22 for full details of the current theory and basic steps

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<b>Summary of changes to Graded and Vocational examinations made between the previous issue and this current issue</b>	<b>Page number</b>	<b>Date</b>
Graded examinations – entry conditions and general information	23	June 2023
Time allowances/number of candidates	24	June 2023
Dress requirements	24	June 2023
Grade 1	25	June 2023
Grade 2	26	June 2023
Grade 3	27-29	June 2023
Grade 4	29-30	
Grade 5	21-32	
Grade 6	33-34	
Teaching qualifications information removed, see separate document		July 2024

If you need further information on these changes or what they mean, contact us via email at:

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# ISTD CECCHETTI CLASSICAL BALLET EXAMINATIONS

## CLASS EXAMINATIONS

### INTRODUCTION

#### RATIONALE

The aim of 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. There are 10 practical class examination levels, from Pre-Primary through to Senior Certificate 2, in progressive order to indicate the increasing level of difficulty.

#### AIMS

The objectives of the Cecchetti Class Examinations are set out below:

- Develop understanding and maintenance of correct stance in stillness and in movement
- Develop accuracy in the use of technique to the best of the individual physical facility
- Develop the range of movements within the candidate's natural capabilities
- Develop a sense of line through body, arms and head
- Show an understanding of musical accuracy and phrasing
- Develop an awareness of the use of space
- Develop creativity in performing improvisations

### LEARNING AND PROGRESSION

#### PRIOR LEARNING

The Class Examinations 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 Class Examination, teachers are under a particular duty, therefore, to assess the achievement of the candidate, particularly with regard to safe dance practice.

**Options 1 (formerly female) or 2 (formerly male) are offered in the syllabus** to accommodate individual preferences. Candidates entering either option may be examined together at all Class Examination levels. The syllabus is suitable for all candidates as it is designed to develop all-round strengths and abilities.

## CLASS EXAMS

### Entry conditions and general information

Examinations up to and including Class Examination 6 are taken by the teacher in the form of a class. The teacher may not give personal corrections but can offer encouragement. Examinations will be held in the teacher's own studio, or in schools the teacher visits.

For Senior Certificates 1 and 2, the examiner conducts the examination and no teacher is allowed to enter the examination room.

### Age Limits

#### Minimum Age Limits

**Minimum** age specifications are to ensure that the candidates are physically developed sufficiently to safely meet the demands of the syllabus. All minimum ages specified are the age at the date of the examination less 60 days.

Minimum age limits do not indicate that a candidate will be ready to take the examination at that age and it is the responsibility of the teacher to assess the physical, cognitive and artistic development of the candidate to meet the requirements of the syllabus, with particular regard to safe dance practice.

Pre-Primary	<b>Minimum</b> age 5 years
Primary	<b>Minimum</b> age 5 years
Standard 1	<b>Minimum</b> age 6 years
Standard 2	<b>Minimum</b> age 7 years
Standard 3	<b>Minimum</b> age 8 years
Standard 4	<b>Minimum</b> age 9 years
Standard 5	<b>Minimum</b> age 10 years
Standard 6	<b>Minimum</b> age 11 years
Senior Certificates 1 and 2	<b>Minimum</b> age 12 years

#### Upper age limit

There is no upper age limit.

Children and mature adult learners should not be entered in Examinations together.

### TIME ALLOWANCES/NUMBER OF CANDIDATES

PRE-PRIMARY – CE6 CLASS EXAMINATIONS

The Class Examinations Pre-Primary – CE6 are intended to create a class atmosphere and ideally 3–5 candidates should be entered. Where class numbers are lower a single candidate or two candidates may be entered, except at Pre-Primary where the minimum is two candidates.

#### **PRE-PRIMARY**

- The minimum number of candidates is two, maximum is five
- The timings are as follows:

<b>Candidates</b>	<b>Timings</b>
2–4	20 minutes (15 minutes dancing plus 5 minutes writing time)
5	25 minutes (20 minutes dancing plus 5 minutes writing time)

#### **PRIMARY, STANDARDS 1, 2 AND 3**

- The time allowed for each examination is 30 minutes (25 minutes dancing plus 5 minutes writing time)
- The minimum number of candidates is one and the maximum is five – the ideal number of candidates is four
- If there are more than four candidates the recommendation are as follows:

<b>Candidates</b>	
6	Two groups of three
7	One group of four and one of three
8	Two groups of four
9	One group of four and one group of five
10	One group of 4 and two groups of 3 Two groups of 5 will be allowed in extenuating circumstances
11	Two groups of four and one group of three
12	Three groups of four

#### **STANDARDS 4, 5 AND 6**

- The time allowed for each examination is 45 minutes (40 minutes dancing plus 5 minutes writing time)
- The minimum number of candidates is one and the maximum is five – the ideal number of candidates is four
- If there are more than four candidates the recommendation for groups are as for Primary – CE3

## **SENIOR CERTIFICATES 1 AND 2**

- The time allowance is 45 minutes for one candidate and 60 minutes for two or three candidates
- Candidates will be entered two at a time but, where there is an odd number, three may be entered together. A single candidate may be entered.

## **MUSICAL ACCOMPANIMENT**

Teachers entering candidates for Class Examinations may either provide their own pianist or may use recorded music. There is no set official music. Where recorded music is being used the examiner will provide music for the improvisation section of the examination. Where a pianist is playing for the examination, the pianist will provide the piano music for the improvisation section. Candidates should not have heard the music for improvisation prior to the examination.

In examinations where recorded sound is used, a sound operator must be provided. Sound operators must not be teachers, assistant teachers, or other candidates in the session, or their parents, and should be seated at a discreet distance from the examiner. **NB** In Class Exams sound must not be operated by the teacher presenting the students in the examination.

## **DRESS REQUIREMENTS**

**All Candidates to wear their corresponding timetable numbers pinned to the front of their exam attire.**

Candidates will wear the usual ballet uniform of their school

**Either:** Leotard and soft ballet shoes with elastics. Tights are not compulsory but, if worn, should be ballet tights in skin tone or pink. Ballet socks/tights and shoe colour should match.

**Or:** Vest, or sleeveless or short sleeved leotard with dark tights, white socks to be worn over tights, black or white ballet shoes with white elastics. Younger candidates may wear dark trunks instead of tights.

Hair should be suitably and neatly dressed. No jewellery may be worn.

## **SYLLABUS CONTENT**

### **CLASS EXAMINATION – PRE-PRIMARY**

The format of this examination is as a presentation class that is teacher-led.

1. Demi-pliés in 1<sup>st</sup> Position
  2. Walking on tip toes
  3. Flexing and pointing the feet
  4. Point and close
  5. Music
  6. Curling and stretching
  7. Hand movements
  8. Jumps in 1<sup>st</sup> Position
  9. Imaginative scenes
- Curtsey or bow**

### **CLASS EXAMINATION – PRIMARY**

Skipping to enter the room

#### **Preliminary Exercises**

1. Demi-pliés
2. Rises
3. Battement tendu
4. Foot stretching
5. Marching

#### **Arm and Hand Movements**

1. Hand exercises
2. Arm lifting
3. Arm Sways

#### **Improvisation**

Listen to music, not previously heard, and interpret in expressive free movement – two contrasting pieces or one long piece with contrasting sections

#### **Steps**

1. Sautés
  2. Skipping
  3. Galops, a) sideways  
b) “Pony canters” forwards
  4. Echappés sautés
  
  - 5a. Preparatory exercise for polka
- Or:**
- 5b. Preparatory exercise for polka and spring points
  6. Running on the toes, using imaginative ideas

#### **Dance**

An expressive solo, suitable to the age of the children (not exceeding 45 seconds). This to be performed in twos or threes

#### **Curtsey or Bow**



## CLASS EXAMINATION – STANDARD 1

### Preliminary Exercises

1. Demi-pliés in 2nd and 1st positions
2. Battements tendus, devant and à la seconde
3. “Point lift” step
4. Chassé à la seconde
5. Retirés
6. Walking

### Arm Movements

1. Lifting arms sideways, lowering with arm waves (Option 1)  
Opening arms through 5<sup>th</sup> en avant to 2<sup>nd</sup> (Option 2)
2. Making 5th position of arms
3. Run and step into arabesque

### Improvisation

Listen to music not previously heard and interpret in expressive movement – two contrasting pieces or one long piece with contrasting sections

### Allegro

1. Amalgamations of sautés in 1st and échappés sautés to 2nd from 1st
2. Spring points and spring heels
3. Petits jetés, devant and derrière
4. Simple polka, taken sideways
5. Galops – taken forwards and sideways
6. Running and poising on the toes

### Dance

An expressive solo (not exceeding 45 seconds). This to be performed in twos or threes

### Curtsey or Bow

## CLASS EXAMINATION – STANDARD 2

### Exercices à la barre

1. Demi-pliés in 1st, 2nd and 3rd positions
2. Battements tendus to 4th devant and à la seconde
3. Grands battements
4. Retirés
5. Adage

### Exercices au Milieu

1. Port de bras

### Adage

Exercise for 3rd arabesque

### Pirouette

Exercise for use of the head

### **Allegro**

1. Preparation for sautés
2. Petits jetés devant and derrière, with temps levé
3. Simple polka, sideways and forwards and/or turning
4. Preparatory exercise for pas de chat
5. Galops and coupés
6. Changements and échappés sautés from 3rd

### **Improvisation**

Listen to music, not previously heard, and interpret in expressive free movement – two contrasting pieces or one long piece with contrasting sections

### **Dance**

A solo (not exceeding one minute) either balletic, demi-caractère or based on national, to be danced in twos or threes

**Curtsey or Bow** – as in Grade 1

## **CLASS EXAMINATION – STANDARD 3**

### **Exercices à la barre**

1. Demi-pliés and rises in 2nd, 1st and 5th positions
2. Battements tendus
3. Battements dégagés and piqués – from 1st position
4. Grands battements a) 4th devant and à la seconde b) 4th derrière
5. Ronds de jambe à terre
6. Adage
7. Echappés and Relevés

### **Exercices au Milieu**

Port de bras

### **Adage**

Arabesque exercise incorporating 1st and 3rd arabesques

### **Pirouette**

1. Exercise for use of the head – relevé with bourrée
2. Exercise for tour en l'air

### **Allegro**

1. Echappé sauté, temps levé, spring 1st
2. Pas de chat
3. Balletic polka, forwards and sideways
4. Jeté temps levé
5. Balancés
6. Diagonal or round the room: Chassé in arabesque, with temps levé

### **Improvisation**

Moving freely to music not previously heard – two contrasting pieces or one long piece with contrasting sections

### **Dance**

A solo (not exceeding one minute) either balletic, demi-caractère or based on national, to be danced in twos or threes

**Curtsey and Bow** as in Grade 1

## CLASS EXAMINATION – STANDARD 4

### Exercices à la barre

1. Demi and grand plié in 2nd and 1st; demi-pliés in 5th devant; and rise
2. Battements tendus with demi-plié
3. Battements dégagés closing in 1st and 5th position
4. Grands battements with retirés
5. Ronds de jambe à terre
6. Battements frappés, introducing ankle movement
7. Adage
8. Relevés

### Exercices au Milieu

Port de bras

### Adage

Exercise with 1st, 2nd and 3rd arabesque

### Pirouette

1. Pirouette en dehors
2. Preparation for tour en l'air (Option 2)

### Allegro

1. Changements and échappés sautés
2. Pas de bourrée dessous
3. Assemblés soutenu and de suite
4. Sissonnes
5. (a) Balancés with posés coupés (Option 1)  
(b) Balancés with posés en avant (Option 2)
6. Diagonal or round the room: Posé, temps levés in attitude devant, with gallops and assemblé en avant or devant
7. Preparation for beats

### Improvisation

Moving freely to music not previously heard – two contrasting pieces or one long piece with contrasting sections

### Dance

A solo (not exceeding one minute) either balletic, demicharactère or based on national, to be danced in twos or threes

### Révérance or Bow – as in Grade 4

## CLASS EXAMINATION – STANDARD 5

### Exercices à la barre

1. 2 demi-pliés and grand plié in 2nd, 1st and 5th devant, port de bras and rise
2. Battements tendus with accent
3. Battements dégagés
4. Grands battements with retirés
5. Ronds de jambe à terre
6. Single and double battements frappés with petits battements
7. Adage

Move slightly away from barre

8. Echappé relevé, soussus, with relevés passés

### Exercices au Milieu

1. Port de bras

### Adage

Exercise incorporating 5th arabesque

### Pirouette

1. Pirouette en dedans
2. Exercise for tour en l'air with battements tendus (Option 2)

### Allegro

1. Changements
2. Glissades, taken devant and derrière, with assemblé and relevé in 5th
3. Temps levé chassé pas de bourrée and sissonnes

#### EITHER

4. Chassé temps levé in arabesque with change of direction and posés coupés

#### OR

5. Diagonal or round the room: chassé temps levé, balancé turning with travelling pas de basques
6. Diagonal: Petits tours with chasse, temps levé
7. Batterie: Soubresaut and échappé with beat, entrechat quatre

### Improvisation

Moving freely to music not previously heard – two contrasting pieces or one long piece with contrasting sections

### Dance

A Solo (not exceeding one minute) either balletic, demi-caractère or based on national, to be danced in twos or threes

**Révérance or Bow** - as in Grade 4

## CLASS EXAMINATION – STANDARD 6

### Barre

1. Grand plié with full port de bras, and rise, in 2nd, 1st, 5th devant and 5th derrière positions
2. Battements tendus with demi-plié and transfer of weight
3. Battements dégagés
4. Grands battements, with battements balancés
5. Ronds de jambe à terre with battement fondus
6. Battements frappés en croix on a fondu, and double battements frappés to 2nd
7. Petits battements with accent
8. Adage: Développé, grand rond de jambe, and dégagé en tournant  
Move slightly away from the barre
9. Echappés and relevés passé with – pas de bourrée couru (Option 1) OR walks (Option 2)

### Exercices au Milieu

1. Port de bras
2. Battements tendus in positions of the body

### Adage

1. Adage exercise

### Pirouette

1. Battements tendus, demi-rond de jambe and a pirouette en dehors
2. Tour en l'air (Option 2)

### Allegro

1. Changements and échappés, with small and large elevation
2. Pas de bourrée en avant, en arrière and devant
3. Glissade, jeté
4. Sissonne enchaînement
5. Travelling pas de basque with grand jeté en tournant

#### **EITHER**

- 6a. Diagonal: Petit pas de basque en tournant en dedans with galops (Option 1),
- 6b. Chassé, coupé, chassé, coupé en tournant (Option 2)

#### **OR**

7. Diagonal: Chassé, temps levé, balancé en tournant, with posé tours or petits tours
8. Batterie: Echappé sauté closing with entrechat trois

### Improvisation

Moving freely to music not previously heard – two contrasting pieces or one long piece with contrasting sections

### Dance

A Solo (not exceeding one minute) either balletic, demi-caractère or based on national – to be shown singly or in pairs

### Révérance or Bow - as in Grade 4

## SENIOR CERTIFICATE 1

### Barre

1. Warm up exercise
2. Pliés and port de bras
3. Battements tendus
4. Battements dégagés
5. Ronds de jambe à terre
6. Grands battements
7. Battements frappes and petits battements
8. Adage
  - a) Grand fouetté and ballotté
  - b) Demi-grand rond de jambe
9. Battements balancés

### Exercices au Milieu

1. Port de bras
2. Battements dégagés and battements tendus

### Adage

Adage enchaînement

### Pirouettes

1.
  - a) Pirouettes en dehors (Option 1) or
  - b) Tour en l'air (Option 2)
2. Travelling pirouette enchaînement

### Allegro

1. Warm up sauté combination (set by the examiner)
2. Petit allegro with assemblés
3. Medium allegro with sissonnes
4. Grand allegro with fouettés sautés
5. Batterie
6. Relevés (Option 1)
7. Pirouette en diagonal (Option 2)

### Tours en diagonale (option 1 and option 2)

- a) Posés tours and petits tours
- b) Petits pas de basques and petits tours

**Unseen enchaînement** – to be set by the examiner

### Dance

EITHER a classical solo/duet, OR a demi-caractère or national character solo/duet – choreographed by a teacher or the candidate not to exceed one minute.

### Révèrence or Bow

## SENIOR CERTIFICATE 2

### Barre

1. Warm up exercise
2. Pliés and port de bras
3. Battements tendus and battements dégagés
4. Ronds de jambe à terre
5. Battements frappés and petits battements
6. Battements fondus
7. Adage – to be set by the examiner
8. Grands battements and battements balancés

### Exercices au Milieu

- 1 a) Port de bras – set enchaînement  
b) Either 5<sup>th</sup>, 6<sup>th</sup> or 7<sup>th</sup> port de bras (candidate's choice)
2. Battements tendus and pirouettes

### Adage

Adage enchaînement

### Pirouettes

- 1 a) Relevé passé and pirouettes en dehors (Option 1)  
b) Tour en l'air (Option 2)
2. Balancé and pirouette en dehors

### Allegro

1. Warm up sauté combination (set by the examiner)
2. Petit allegro with glissade, jeté
3. Medium allegro with sissonnes
4. Grand allegro with grands jetés en avant
5. Dance study
6. Batterie
7. a) Relevés (Option 1) or  
b) Autour de la salle (Option 2)

### Tours en diagonale

A combination of posés tours en dedans, petits pas de basques en tournant and/or petits tours – set by the examiner

**Unseen enchaînement**– to be set by the examiner

### Dance

A classical solo/duet choreographed by a teacher or the candidate not to exceed one minute

### Révèrence or Bow

## ASSESSMENT - CECCHETTI CLASS EXAMINATIONS

### MARK SCHEME

#### PRE-PRIMARY

Title of component	Marks attainable
Participation and enjoyment	25
Application and response	25
Demonstration of movement	25
Musicality and sense of timing	25
<b>Total</b>	<b>100</b>

#### PRIMARY AND STANDARD 1

Title of component	Marks attainable
Stance and poise	10
Sense of performance and enjoyment	10
Musicality and sense of timing	10
Use of technique in the exercises	10
Use of arms throughout	10
Improvisation	10
Use of technique in the allegro steps	10
Application, response and spatial awareness	10
Knowledge of the syllabus	10
Dance	10
<b>Total</b>	<b>100</b>

#### STANDARDS 2, 3 AND 4

Title of component	Marks attainable
<b>TECHNIQUE</b>	
Barre	10
Port de bras	10
Adage and Pirouette(s)	10
Allegro	10
<b>Section Total</b>	<b>40</b>
<b>PRESENTATION</b>	
Sense of performance and enjoyment	10
Knowledge, response and spatial awareness	10
Quality of movement	10
Dance	10
<b>Section Total</b>	<b>40</b>
<b>MUSICALITY</b>	
Musical response and sense of timing	10
Improvisation	10
<b>Section Total</b>	<b>20</b>
<b>Total</b>	<b>100</b>



**STANDARDS 5 & 6**

<b>Title of component</b>	<b>Marks attainable</b>
<b>TECHNIQUE</b>	
Barre (including centre practice in Standard 6)	10
Port de bras	10
Adage	10
Pirouettes	10
Allegro	10
<b>Section Total</b>	<b>50</b>
<b>PRESENTATION</b>	
Sense of performance and artistry	10
Response, spatial awareness and knowledge of the syllabus	10
Dance	10
<b>Section Total</b>	<b>30</b>
<b>MUSICALITY</b>	
Musical response and sense of timing	10
Improvisation	10
<b>Section Total</b>	<b>20</b>
<b>Total</b>	<b>100</b>

**SENIOR CERTIFICATE 1 AND 2**

<b>Title of component</b>	<b>Marks attainable</b>
<b>TECHNIQUE</b>	
Barre and centre practice	10
Port de bras	10
Adage	10
Pirouettes	10
Allegro	10
<b>Section Total</b>	<b>50</b>
<b>PRESENTATION, MUSICALITY AND RESPONSE</b>	
Sense of performance, style and artistry	10
Response and special awareness	10
Musical response and sense of timing	10
Syllabus knowledge	10
Dance	10
<b>Section Total</b>	<b>50</b>
<b>Total</b>	<b>100</b>

## ASSESSMENT

Class Examinations are assessed externally by visiting examiners recruited and trained by the ISTD.

The examinations are divided into components at Pre-Primary, Primary and Standard 1 levels, and these components grouped into Sections at higher levels. Each component is separately assessed, and their titles and marks attainable are given above.

Candidates must achieve 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 12 ½, the pass mark for the Section 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 the 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	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 the 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.

# PERFORMANCE AWARDS

## INTRODUCTION

### RATIONALE

The purposes of the Performance Awards are:

- To educate by providing a progressive awareness of the culture and technique of Cecchetti Classical Ballet
- To develop style and a sense of performance alongside the artistic and musical appreciation
- To give both teachers and students the opportunity to develop and enhance performance skills, whilst retaining and consolidating technical development
- To encourage the student to use the Cecchetti Classical Ballet technique as a basis for expressing and developing a characterisation or style of dance.

The Performance Awards give the opportunity for the candidate to perfect variations and solos with emphasis on presentation, style, and dynamics. The advantage to be gained when following this course of study is that it can revitalise both teacher and pupil after the intensity of examination preparations, bringing back the pure 'enjoyment of dance' that can become lost as the technical demands increase at the higher levels.

### ENTRY CONDITIONS AND GENERAL INFORMATION

The awards will be held in the teacher's own studio, or schools visited by the teacher. They will not be held in centres.

Option 1 and 2 candidates may be examined together at all Performance Award levels. The syllabus is suitable for both Option 1 and 2 candidates as it is designed to develop all round strengths and abilities.

#### Age Limits

##### Minimum Age Limits

Minimum age specifications are to ensure that the candidates are physically developed sufficiently to safely meet the demands of the syllabus. All minimum ages specified are the age at the date of the examination less 60 days.

Minimum age limits do not indicate that a candidate will be ready to take the examination at that age and it is the responsibility of the teacher to assess the physical, cognitive and artistic development of the candidate to meet the requirements of the syllabus, with particular regard to safe dance practice.

##### Upper Age limit

There is no upper age limit. Children and mature adults should not be entered in Examinations together.

##### Recommended working levels

Recommended working levels are for guidance only and candidates do not have to have passed another ISTD Cecchetti examination to enter a Performance Award.

Performance Award Levels	
<b>Bronze</b>	Minimum age 7 years, recommended working at Standard 3/Grade 3 or above
<b>Silver</b>	Minimum age 8 years, recommended working at Standard 4 or Grade 4
<b>Gold</b>	Minimum age 9 years, recommended working at Standard 5 or Grade 5
<b>Gold Star</b>	Minimum Age 10 years Recommended working at Standard 6 or Grade 6

### TIME ALLOWANCES/NUMBER OF CANDIDATES

Candidates may be entered in groups of 4 or less as follows.

1 candidate	2 candidates	3 candidates	4 candidates
10 minutes	10 minutes	15 minutes	20 minutes

### MUSICAL ACCOMPANIMENT

Teachers entering candidates for Performance Awards may either provide their own pianist or may use recorded music. There is no set official music. Where recorded music is being used the examiner will provide music for the improvisation section of the exam. Where a pianist is playing for the exam, the pianist will provide the piano music for the improvisation section. Candidates should not have heard the music for improvisation prior to the examination.

In examinations where recorded sound is used, a sound operator must be provided. The sound operator must not be teachers, assistant teachers, or other candidates in the session, or their parents, and should be seated at a discreet distance from the examiner.

### DRESS REQUIREMENTS

Candidates should wear the usual ballet uniform of their school, or simple appropriate costume if they so desire, soft ballet shoes and the hair should be suitably and neatly dressed.

### SYLLABUS CONTENT

#### PERFORMANCE AWARDS

##### PORT DE BRAS

**Enchaînement(s)** One allegro enchaînement (two in Gold Star)

**Improvisation** Improvisation to music not previously heard – two contrasting pieces or one long piece with contrasting sections.

##### Dance

Solo dance (not exceeding one minute). This may be demi-caractère or classical in Bronze and Silver awards but should be a classical solo for Gold and Gold Star

## ASSESSMENT

### MARK SCHEME

Title of component	Marks attainable
Port de bras	25
Enchaînement(s)	25
Improvisation, style and musicality	25
Dance	25
<b>Total</b>	<b>100</b>

## ASSESSMENT

Performance Awards are assessed externally by visiting examiners recruited and trained by the ISTD.

Each section is composed of several components which are separately assessed and aggregated to give the section total. Candidates must achieve 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, e.g. 12 ½, the pass mark for the section is lowered to the nearest round figure, in this example, 12. The marks are aggregated and the overall mark is given out of 100. If all the 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	0-39 marks

However, if the candidate is unsuccessful in one or more section, 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'.

## 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 the 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

Important information and full details of Grades 1–6 following the Examinations Review 2023 is contained in the following two documents:

[Information document for Teachers](#)

[Theory and basic steps tables document Grades 1-6](#)

## INTRODUCTION

### RATIONALE

Cecchetti Classical Ballet makes a distinctive contribution to the education of all students, in that it uses movement, which is the fundamental mode 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 Cecchetti Classical Ballet, candidates learn about co-operation and develop an understanding of the shaping of movement into artistic forms of expression.

Graded Examinations in Cecchetti Classical Ballet are concerned with progressive mastery in defined stages within the context of safe dance practice. Each Cecchetti Graded Examination allows candidates to progress to the next higher grade in the Cecchetti Classical Ballet genre. 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 Cecchetti 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 Cecchetti graded examination syllabus are to:

- Promote understanding and maintenance of correct stance in stillness and in movement
- Develop accuracy and precision in the use of technique
- Develop the range of movements within the candidate's natural capabilities
- Promote understanding and use of dance terminology
- Develop good sense of line through body, arms and head, with good use of focus

- Promote understanding of musical accuracy and phrasing
- Promote appreciation of varying musical styles and their interpretation
- Develop awareness of the use of space
- Develop awareness of audience and a sense of performance and style
- Promote self-confidence in the performance of a solo

## **ENTRY CONDITIONS AND GENERAL INFORMATION**

### **AGE LIMITS**

#### **Minimum age limits**

Minimum age specifications are to ensure that the candidates are physically developed sufficiently to safely meet the demands of the syllabus. All minimum ages specified are the age at the date of the examination less 60 days.

Minimum age limits do not indicate that a candidate will be ready to take the examination at that age and it is the responsibility of the teacher to assess the physical, cognitive, and artistic development of the candidate to meet the requirements of the syllabus, with particular regard to safe dance practice.

Grade 1	Minimum age 7 years
Grade 2	Minimum age 7 years
Grade 3	Minimum age 8 years
Grade 4	Minimum age 9 years
Grade 5	Minimum age 10 years
Grade 6	Minimum age 11 years

#### **Upper age limit**

There is no upper age limit.

Children and mature adult learners should not be entered in examinations together.

## PRIOR LEARNING

The Graded Examinations in Cecchetti 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.

**Options 1 (formerly female) or 2 (formerly male) are offered in the syllabus** to accommodate individual preferences. Candidates entering either option may be examined together at all Grade levels.

## TIME ALLOWANCES/NUMBER OF CANDIDATES

**Candidates should be entered in fours where possible.** In grades examinations there is no option to enter five candidates. Where there is an odd number of candidates, the extra candidate should be entered with a pair to make a group of three.

	Time for 1 Candidate	Time for 2 Candidates	Time for 3 Candidates	Time for 4 Candidates
Grade 1 – Ofqual Level 1	20 minutes	20 minutes	30 minutes	30 minutes
Grade 2 – Ofqual Level 1	30 minutes	30 minutes	35 minutes	35 minutes
Grade 3 – Ofqual Level 1	35 minutes	35 minutes	40 minutes	40 minutes
Grade 4 – Ofqual Level 2	40 minutes	40 minutes	45 minutes	45 minutes
Grade 5 – Ofqual Level 2	45 minutes	45 minutes	50 minutes	50 minutes
Grade 6 – Ofqual Level 3	55 minutes	55 minutes	60 minutes	60 minutes

## MUSICAL ACCOMPANIMENT

Teachers entering candidates for Graded Examinations may either provide their own pianist or may use recorded music. **It is important to note that** the official music for the Graded examinations should be used for all the set exercises and if using recorded music, the official examination recording specifically for use in exams and available from the ISTD shop, must be used. Please follow the links to purchase;

[Cecchetti Grades 1-4 Music for use in Class & Examinations - ISTD shop](#)

[Cecchetti Grades 5 & 6 Music for use in Class & Examinations - ISTD shop](#)

If a pianist plays for the examination they may play for the candidate's dance, or a recording may be used for the dance played on audio equipment operated by the pianist.

In examinations where recorded sound is used, a sound operator must be provided. Sound operators must not be teachers, assistant teachers, or other candidates in the session, or their parents, and should be seated at a discreet distance from the examiner.



## DRESS REQUIREMENTS

**All Candidates to wear their corresponding timetable numbers pinned to the front of their exam attire.**

### Grades 1 – 4

**Either:** A sleeveless, round neck, plain leotard in a single colour and fabric with matching belt, and soft ballet shoes with elastics. Tights are not compulsory but, if worn, should be ballet tights in skin tone or pink. Ballet socks/tights and shoe colour should match.

**Or:** White vest, or sleeveless or short sleeved white leotard with dark tights, white socks to be worn over tights, black or white ballet shoes with white elastics. Younger candidates may wear dark trunks instead of tights. No jewellery may be worn.

Hair should be suitably and neatly dressed. No jewellery may be worn.

### Grades 5 and 6

**Either:** a leotard as for Grades 1–4 **or** a camisole style, single strap leotard with plain back, in a single colour and fabric, with matching belt. Tights are compulsory and should be ballet tights in skin tone or pink. Ballet tights and shoe colour should match.

**Or:** White vest, or sleeveless or short sleeved white leotard with dark tights, white socks to be worn over tights, black or white ballet shoes with white elastics. Younger candidates may wear dark trunks instead of tights. No jewellery may be worn.

Hair should be suitably and neatly dressed. No jewellery may be worn.

## SYLLABUS CONTENT

### GRADE 1

Candidates to SKIP into the examination room WITH MUSIC, either directly to the centre of the room or around the room, to finish facing the examiner – teachers' choice.

#### **1 Theory**

Each candidate will be asked ONE question:

Points of the room: Corners 1 – 4

1st, 2nd and 3rd positions of the feet

#### **2. Barre**

1. Demi-pliés in 2nd and 1st

2. Battements tendus à la 2nde facing the barre

3. Grands battements devant sideways to the barre

Move slightly away from the barre for:

4. Rises combined with running on the toes

**3. Exercices au Milieu**

1. Port de bras

**4. Adage**

1. Retirés

2. Exercise for 3rd arabesque

**5. Pirouette**

1. Quarter turns with use of the head

**6. Allegro**

**Each candidate is required to have a knowledge of the following basic steps:** Echappé sauté from 1st, sideways galops, simple sideways polka, sauté in 1st, spring points, Posé temps levé

**Set enchaînements:** to be demonstrated as requested by the examiner

1. Echappé sauté with sautés in 1st position

2. Simple polkas with spring points

3. Posé, temps levés.

4. Galops and spring points

**7. Dance**

Teacher's choice of a classical or demi-caractère solo, not to exceed 45 seconds. Piano music must be used. Props may not be used.

**8 Révérence – Curtsey or Bow**

**GRADE 2**

Candidates are expected to work in 3rd position of the feet, but 5th will be accepted.

Candidates should have a working knowledge of all the movements and theory in Grade 1 plus:

Candidates to RUN into the room WITHOUT music to finish in the middle facing the examiner. To be followed with greetings and confirmation of names and numbers.

**1. Theory**

Each candidate will be asked ONE question:

Points of the room: walls 5 – 8

Positions of the feet: 4th; 5th

Positions of the arms: 2nd; 5th en bas; 5th en avant; 5th en haut

## 2. Barre

Exercises may be seen on one side only:

1. Rise and demi-pliés in 2nd, 1st and 3rd positions
2. Battements tendus en croix
3. Grands battements     a) à la quatrième devant  
                                  b) à la 2nde
4. Ronds de jambe à terre
5. Adage
6. Preparation for sautés
7. Echappés relevés

## 3. Exercices au Milieu

1. Port de bras
2. Battements tendus with transfer of weight to 2nd

## 4. Adage

1. Retirés passé
2. Exercise for 3rd arabesque

## 5. Pirouette

1. Preparatory exercise for use of head
2. Exercise for tour en l'air

## 6. Allegro

**Each candidate is required to have a knowledge of the following basic steps:** Balletic polka forwards and sideways, changement, forward galops, échappé sauté from 3rd, pas de chat, petits jetés devant and derrière, temps levé

1. Sautés in 1st position
2. Pas de chat with changements
3. Petits jetés, devant or derrière
4. Balletic polka
5. Galops and spring points
6. Simple enchaînement to include échappé sautés changés and changements to be set by the examiner

## 7. Dance

Teacher's choice of a classical or demi-caractère solo, not to exceed 45 seconds. Piano music must be used. Props may not be used.

## 8. Révérence – Curtsey or Bow

## GRADE 3

Candidates are expected to work in 5th position of the feet.

Candidates should have a working knowledge of the basic movements and theory in previous grades plus:

### 1. Theory

Each candidate will be asked TWO questions:

Arm positions: 1st and demi-seconde

Directions of the body: à la quatrième devant, à la quatrième derrière and à la seconde

Movements in dancing and their meaning: plier (to bend) and sauter (to jump)

1 theory question may be taken from a previous grade

### 2. Barre

Exercises may be seen on one side only:

1. Demi-pliés and rises

2a. Battements tendus

2b. Battements dégagés from 1st position

3. Grands battements a) devant and à la 2nde  
b) derrière facing the barre

4. Ronds de jambe à terre

5. Battements frappés

6a. Retirés and développés

6b. Fouetté taken à terre into arabesque

7. Echappés and relevés

### 3. Exercices au Milieu

1. Port de bras

2. Battements tendus with positions of the body

### 4. Adage

1. Développé and temps lié

2. Exercise for 1st and 3rd arabesques

### 5. Pirouette

1. Relevés with bourrée en tournant

2. Preparation for pirouette en dehors (option 1)

3. Exercise for tour en l'air – to be demonstrated on one or both sides (option 2)

### 6. Allegro

in addition to those in Grade 1

**Each candidate is required to have a knowledge of the following basic steps:** Assemblé dessus and dessous taken soutenu, balancé sideways, chassé en avant, sprung coupé dessus and dessous, jeté dessus and dessous, pas de bourrée dessous soutenu and de suite, posé coupé, posé en avant

**Set enchaînements:**

1. Echappés sautés with sautés in 2nd position
2. Assemblés taken dessus or dessous – examiner's choice
3. Pas de bourrée dessous soutenu and de suite
4. Jetés temps levés with coupés, taken dessus or dessous – examiner's choice
- 5a Posés coupés and galops (option 1)
- 5b. Posés a) demonstrated on whole foot b) demonstrated on demi-pointe – (option 2)
6. Balancés sideways

**Unseen enchaînement:** one sequence to be set by the examiner using not more than two basic steps from the previous grades

**7. Dance**

Teacher's choice of a classical or demi-caractère solo, not to exceed 45 seconds. Piano music must be used. (Props may not be used)

**Révérence – Curtsey or Bow****GRADE 4**

Candidates will be expected to work in 5th position of the feet

Candidates should have a working knowledge of the basic movements and theory in previous grades plus:

**1. Theory**

Each candidate will be asked TWO questions:

Five positions of the head

Arm positions: 4th en avant and 4th en haut

Directions of the body: croisée devant, croisée derrière

Movements in dancing and their meaning: relever

Arabesques: 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>

1 theory question may be taken from a previous grade

**2. Barre**

Exercises may be seen on one side only:

1. Pliés in 2nd, 1st and 5th positions
2. Battements tendus
3. Battements dégagés from 1st position
4. Grands battements combined with battements dégagés and retirés
5. Ronds de jambe à terre
6. Battements frappés – singles and doubles
7. Fondu movements
8. Développé and demi-rond de jambe
9. Relevés devant, derrière, and passé

**3. Exercices au Milieu**

1. Port de bras
2. Demi-pliés and positions of the body

**4. Adage**

1. Exercise on demi-rond de jambe en l'air
2. Set exercise using 1st, 2nd and 3rd arabesques demonstrated to both sides

**5. Pirouette**

1. Relevé pirouette en dehors – demonstrated singly (Option 1 & Option 2)
2. Preparation for tour en l'air (Option 2)

**6. Allegro**

in addition to those in Grade 1

**Each candidate is required to have a knowledge of the following basic steps:** Chassé coupé en avant, échappé sauté closing with a beat, glissade devant soutenu and derrière soutenu, sissonne en avant fermée soutenu and de suite, soutenu turn en dedans, chassé temps levé in arabesque, temps levé chassé pas de bourrée dessous (under)

**Set enchaînements:** to be demonstrated together apart from where specified

1. Sautés and changements
2. Glissades soutenu, demonstrated either derrière or devant – examiner's choice
3. Sissonnes
4. Temps levé chassé pas de bourrée, relevé in 5th position
5. Autour de la salle (Round the room): coupé chassé temps levé
6. **Either** preparation for pirouettes en dedans en diagonale **Or** soutenu turns en dedans en diagonale (Examiner's choice)
7. Batterie: Echappé sauté changé closing with beat and changements

**Unseen enchaînement:** one sequence to be set by the examiner using not more than three basic steps from the previous grades

**7. Dance**

Teacher's choice of a classical solo, not to exceed one minute. Piano music must be used

**Révérance or Bow**

## GRADE 5

Candidates will be expected to work in 5th position of the feet

Candidates should have a working knowledge of the basic movements and theory in previous grades plus:

### 1. Theory

Each candidate will be asked TWO questions:

Arm positions: 3rd

Directions of the body: épaulée

Movement in dancing and its meaning: glisser, étendre

One theory question may be taken from a previous grade

### 2. Barre

Exercises may be seen on one side only:

1. Pliés in 2nd, 1st and 5th positions
2. Battements tendus
3. Battements dégagés
4. Grands battements with retiré
5. Ronds de jambe à terre, with traditional preparation
6. Singles and double battements frappés
7. Petits battements
8. Développé with grand rond de jambe en l'air
9. Battements balancés

Slightly away from the barre:

10. Echappé, with relevés devant and derrière

### 3. Exercices au Milieu

1. Port de bras: a) 2nd exercise  
b) preparation for the 4th exercise

**Examiners choice of either:**

2. Battements tendus, en arrière and en avant

**Or:**

3. Temps lié

### 4. Adage

1. Grand plié, développé and demi-rond de jambe
2. Exercise for 4th and 5th arabesques

### 5. Pirouette

1. Pirouette en dehors
2. Preparation for tour en l'air (Option 2)
3. Pirouette en dedans

### 6. Allegro

**Each candidate is required to have a knowledge of the following basic steps:** Assemblé dessus and dessous, taken de suite, balancé en avant and en arrière and en tournant, entrechat quatre, pas de bourrée dessus soutenu, sissonne en avant ouverte, sissonne en arrière fermée soutenu and de suite, soubresaut, glissade devant and glissade derrière, chassé temps levé in 1<sup>st</sup> arabesque with balancé en tournant, petits tours, jeté in attitude devant.

**Set enchaînements:**

[p] denotes petit allegro

1. Changements and soubresauts [p]
2. Glissade, assemblé
- 3a. Sissonnes (Option 1)
- 3b. Sissonnes (Option 2)
4. Autour de la salle (Round the room): chassé temps levé, posé, jeté en attitude devant
5. Chassé temps levé in 1st arabesque and balancé
6. Pas de chat with pas de bourrée [p]
7. En diagonale: petits tours – demonstrated to both sides
8. Batterie [p]

**Unseen enchaînement:** one sequence to be set by the examiner using not more than three basic steps from the previous grades.

**7. Dance**

Teacher's choice of a classical solo, not to exceed one minute. Piano music must be used.

**Révèrence – Curtsey or Bow**



## GRADE 6

Candidates will be expected to work in 5th position of the feet.

### 1. Theory

Candidates should have a working knowledge of the basic movements and theory in previous grades plus:

Each candidate will be asked TWO questions:

Directions of the body: effacée

Movements in dancing and their meaning: élaner and tourner

Attitudes: croisée and effacée

The 5 Movements of the foot: on the ground; ¼ pointe; ½ pointe; ¾ pointe; on pointe

Arm position: troisième arabesque en croisée/en arrière

### 2. Barre

Exercises may be seen on one side only:

1. Pliés in 2nd, 1st and 5th positions
2. Battements tendus en croix with transfer of weight
3. Battements dégagés with piqués
4. Grands battements en croix
5. Ronds de jambe à terre, with traditional preparation and ending
6. Battements frappés en croix – singles and doubles
7. Petits battements with ending
8. Fondu movements
9. Adage: (examiners choice of either a or b)
  - a. grand rond de jambe and attitude
  - b. développé with fouetté of adage
10. Battements balancés

Port de bras (for training purposes only)

### 3. Exercices au Milieu

1. Port de bras:

a 1st and 2nd Port de bras

b) 3rd and 4<sup>th</sup> Port de bras

2. Grands battements

**Examiners choice of either:**

3. Battements tendus en croix with battements dégagés

**Or**

4. Temps lié

### 4. Adage

1. Deux grands rond de jambe en l'air avec arabesque

2. Set exercise for attitudes with pirouette en dedans

**5. Pirouette**

1. Pirouette en dehors from 4th position
2. Tour en l'air (Option 2)
3. Relevés passés with pirouette en dehors (Option 1)

**6. Allegro**

**Each candidate is required to have a knowledge of the following basic steps:** Assemblé en avant, assemblé élancé dessus, demi-contretemps, entrechat royale, grand jeté en tournant and en avant, pas de bourrée devant and derrière and pas de bourrée couru, posé développé, posé tour en dedans, sissonne fermée dessus soutenu and de suite (arms en bas), soussus, glissade changée, échappé sauté to 4th position, entrechat trois derrière, assemblé coupé derrière

**Set enchaînements:**

[p] denotes petit allegro

Unseen Warm up Exercise – Examiner to set exercise

- 1a. Echappés sautés and pas de bourrée dessous (Option 1)
- 1b. Echappés sautés and pas de bourrée dessous (Option 2)
2. Sissonnes
3. Pas de bourrée [p]
- 4a. Soussus, posé, pas de bourrée couru, changement (Option 1) [p]
- 4b. Echappés battus (Option 2)
5. En diagonale: demi-contretemps, assemblé élancé
6. Grands jetés en tournant
- 7a. Posés développés (Option 1) [p]
- 7b. Autour de la salle (Round the room): chassé temps levé in 1st arabesque with jeté en avant (Option 2)
8. En diagonale: posé tours and petits tours
- 9a. Batterie: Relevé 5th, entrechat royale (Option 1) [p]
- 9b. Batterie: Relevé 5th, entrechat royale, including tour en l'air (Option 2) [p]

**Unseen enchaînement:** one sequence to be set by the examiner using not more than four basic steps from the previous grades.

**Dance**

Teacher's choice of a classical solo, not to exceed one minute. Piano music must be used.

**8. Révérence – Curtsey or Bow**

## ASSESSMENT - GRADED EXAMINATIONS

### MARK SCHEME

#### GRADE 1

Title of component	Marks attainable
<b>TECHNIQUE</b>	
Barre	10
Port de bras	10
Adage and pirouette	10
Allegro	10
<b>Section Total</b>	<b>40</b>
<b>PRESENTATION, MUSICALITY AND RESPONSE</b>	
Sense of performance	10
Quality and co-ordination of movement	10
Rhythm, sense of timing and musicality	10
Syllabus knowledge and theory	10
Response and enjoyment	10
Dance	10
<b>Section Total</b>	<b>60</b>
<b>Total</b>	<b>100</b>

#### GRADES 2, 3 AND 4

Title of component	Marks attainable
<b>TECHNIQUE</b>	
Barre	10
Port de bras	10
Adage	10
Pirouettes (including en diagonale)	10
Allegro	10
<b>Section Total</b>	<b>50</b>
Sense of performance	10
Quality and co-ordination of movement	10
Rhythm, sense of timing and musicality	10
Response, Syllabus knowledge and theory	10
Dance	10
<b>Section Total</b>	<b>50</b>
<b>Total</b>	<b>100</b>

## GRADES 5 AND 6

Title of component	Marks attainable
<b>TECHNIQUE</b>	
Barre and centre practice	10
Port de bras	10
Adage	10
Pirouettes (including en diagonale)	10
Petit allegro and petit batterie	10
Allegro	10
<b>Section Total</b>	<b>60</b>
<b>PRESENTATION, MUSICALITY AND RESPONSE</b>	
Sense of performance and artistry	10
Rhythm, sense of timing and musicality	10
Response to free work, syllabus knowledge and theory	10
Dance	10
<b>Section Total</b>	<b>40</b>
<b>Total</b>	<b>100</b>

## 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, e.g. 12 ½, the pass mark for the Section 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	0-39 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-focused 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
- focused 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 Cecchetti 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 Cecchetti Ballet genre, including an understanding of reference and context. Candidates undertaking a study of the Cecchetti Ballet 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 offered as vocationally-related qualifications on the Regulated Qualifications 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.

### AIMS

The aim of the ISTD Vocational Graded Examinations in Cecchetti 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 Cecchetti Ballet education to that of professional competence and readiness.

### OBJECTIVES

The syllabus objectives of the Cecchetti Vocational Graded Examinations are to:

- Promote understanding and maintenance of correct stance in stillness and in movement
- Develop accuracy and precision in the use of technique
- Develop a full range of movements within the candidate's natural capabilities
- Promote understanding and use of dance terminology within the principles of the method
- Develop a sense of co-ordinated line through body, arms and head, with appropriate use of focus

- Develop and use varying qualities of movement as required by the classical ballet technique
- Promote understanding and use of musical accuracy and phrasing
- Promote appreciation of varying musical styles and interpret these in performance
- Develop spatial awareness
- Develop the ability to establish a rapport with the audience with an appropriate sense of performance and correct interpretation of style
- Promote a skilled performance of a classical solo.

## ENTRY CONDITIONS AND GENERAL INFORMATION

Intermediate Foundation and Intermediate should be scheduled at the start of an examining day. Advanced 1 and Advanced 2 candidates are only examined at Centres unless the whole day consists of Vocational Graded Examinations.

### AGE LIMITS

#### Minimum age limits

Minimum age specifications are to ensure that the candidates are physically developed sufficiently to safely meet the demands of the syllabus. All minimum ages specified are the age at the date of the examination less 60 days.

Minimum age limits do not indicate that a candidate will be ready to take the examination at that age and it is the responsibility of the teacher to assess the physical, cognitive, and artistic development of the candidate to meet the requirements of the syllabus, with particular regard to safe dance practice.

Intermediate Foundation	<b>Minimum age 11 years</b>
Intermediate	<b>Minimum age 12 years</b>
Advanced 1	<b>Minimum age 13 years</b>
Advanced 2	<b>Minimum age 14 years</b>
Advanced 1 and 2 Analysis	<b>Minimum age 16 years</b>

#### Upper age limit

There is no upper age limit.

Children and mature adult learners should not be entered in Examinations together.

### PRIOR LEARNING

There are no prior examination requirements for Intermediate Foundation and Intermediate. However, candidates will need to have knowledge of the content of the Cecchetti Grades. Intermediate Foundation is an optional examination; otherwise, these examinations must be taken in the correct order.

Candidates wishing to enter for the Advanced 1 must have passed Intermediate and for Advanced 2 must have passed Advanced 1.

Exemption from the Intermediate and Advanced 1 examinations may be obtained if the candidate already holds an equivalent genre Intermediate or Advanced 1 certificate of an Ofqual approved dance awarding body or can

prove an equivalent vocational training level. Application for exemption must be made in writing to the UK Examinations department.

### **PATHWAY OPTIONS**

**Option 1 (formerly female) or Option 2 (formerly male) are offered in the syllabus** to accommodate individual preferences. Those entering the Option 1 pathway may not be examined at the same time as those entering the Option 2 pathway and vice versa. The syllabus is suitable for all candidates as it is designed to develop all-round strengths and abilities. Candidates must follow **one pathway only throughout the exam.**

### **LOCATION**

Intermediate Foundation and Intermediate examinations may be taken in the teacher's own studio or at an examination centre. Advanced 1 and 2 examinations will only be examined at a Centre unless 60% of the day is made up of vocational graded candidates. (In extenuating circumstances, it may be possible to accommodate one or two candidates in an exam session at the teacher's studio, however this would need to be made as a specific request by email to [ukdanceteachers@istd.org](mailto:ukdanceteachers@istd.org))

### **TIME ALLOWANCES/NUMBER OF CANDIDATES**

#### **INTERMEDIATE FOUNDATION AND INTERMEDIATE**

Candidates should be entered in pairs. Where there is an odd number of candidates at Intermediate Foundation and Intermediate levels, a group of three may be entered.

<b>Examination</b>	<b>1 candidate</b>	<b>2 candidates</b>	<b>3 candidates</b>
Intermediate Foundation	60 minutes	75 minutes	75 minutes
Intermediate	75 minutes	75 minutes	90 minutes

#### **ADVANCED 1 AND ADVANCED 2**

Candidates should be entered in pairs. Where there are an odd number of candidates, one candidate should be entered singly.

<b>Examination</b>	<b>1 candidate</b>	<b>2 candidates</b>
Advanced 1	75 minutes	90 minutes
Advanced 2	90 minutes	105 minutes

When 2 candidates are examined at Advanced 2 level in the same exam, both must present Option A exercises or both must present Option B exercises. If candidates wish to present different exercise options they must enter the examination singly.

#### **ADVANCED 1 AND 2 ANALYSIS**

**NB** Candidates entering Advanced 1 and 2 Analysis may only enter the examination singly.



<b>Examination</b>	<b>1 candidate</b>
Advanced 1 Analysis	75 minutes
Advanced 2 Analysis	90 minutes

## **MUSICAL ACCOMPANIMENT**

A pianist must play for all Graded Vocational Examinations. The official sheet music for the Intermediate Foundation, Intermediate and Advanced 1 and 2 must be used for these examinations. The music for the classical solo only may be played on audio equipment and this should be operated by the pianist.

## **DRESS REQUIREMENTS**

**Either:** a plain sleeveless leotard in a single colour and fabric, with no adornments, ballet tights in skin tone or pink. Soft shoes, in canvas or leather, with elastics should be worn for the Intermediate Foundation and Intermediate examinations, with stronger blocked shoes for pointe work. Ballet tights and shoe colour should match.

**Or:** White vest, or sleeveless or short sleeved white leotard with dark tights, white socks to be worn over tights, black or white ballet shoes with white elastics.

For Advanced 1, candidates entering the Option 1 pathway may wear either flat unblocked shoes or softened blocked pointe shoes. Stronger blocked shoes are required additionally for pointe work.

For Advanced 2, candidates entering the Option 1 pathway should wear softened blocked pointe shoes. Stronger blocked shoes are required additionally for pointe work.

Mature candidates may wear skirt and tights or well fitting teaching trousers – in all cases the knees and thighs must be visible when demonstrating.

No jewellery or watches may be worn.

The hair should be suitably and neatly dressed.

A plain tutu skirt is optional for the solo in the Advanced 2 examination.

## **Syllabus Content**

## INTERMEDIATE FOUNDATION

### Theory

Each candidate will be asked two questions:

1. Five positions of the feet
2. Five positions of the arms
3. Five positions of the head
4. Seven movements in dancing
5. Eight directions of the body
6. Five arabesques
7. Use of the eight fixed points
8. The meaning of the French technical terms

### Exercices à la barre

1. Pliés and port de bras
  - 2a Battements tendus
  - 2b Battements dégagés
  3. Ronds de jambe à terre
  4. Grands battements
  5. Battements frappés
  6. Petits battements
- Adage:
- 7a Fondus
  - 7b Demi-rond de jambe
  8. Battements balancés
  9. Relevés (slightly away from the barre)

### Exercices au Milieu

1. Port de bras
2. Battements tendus

### Adage

1. Exercise for arabesques
2. Exercise with attitude and grand rond de jambe en l'air

### Pirouettes

1. Relevé and pirouettes en dehors (Option 1)
2. Pirouettes en dedans and en dehors from 4th position (Option 1 and Option 2)
3. Tour en l'air (Option 2)

### Allegro

**Basic Steps:** each candidate will be asked to demonstrate one basic step selected by the examiner taken from the Grade syllabi together with the following:

Brisé dessus soutenu, entrechat trios derrière and devant

**Set enchaînements** - some of which may be demonstrated singly as requested by the examiner:

1. Sautés
2. Assemblés
3. Pas de bourrée (option 1 2/4 and option 2 3/4 tempo)
4. Jeté, temps levés
5. Sissonnes
6. Brisés
7. Balancés
8. Glissade, jeté
9. Batterie
10. Grands jetés en tournant - to be demonstrated on both sides  
En diagonale - taken to one or both sides:
- 11a Posé tours en dedans (Option 1)
- 11b Petits tours (Option 1 and Option 2)

**Free enchaînement:** one sequence to be set by the examiner using not more than four steps from the allegro section of the Graded syllabi.

#### **Classical solo**

Teacher's own choreography not to exceed one minute and not on pointe. Piano music must be used.

#### **Option 2 candidates:**

1. Assemblés soutenus and de suite
2. Grands changements
3. En diagonale: temps levés chassés en avant – demonstrated singly
4. Echappés battus, beating in only
5. Autour de la salle: coupés chassés – demonstrated singly

#### **Option 1 candidates:**

#### **Temps de pointe**

#### **Barre:**

1. Exercise for flexing the feet
2. Demi-pliés and rises
3. Battements tendus and échappés relevés  
Barre or au milieu:
4. Echappés and relevés

#### **Révérence or Bow**

## INTERMEDIATE

### Theory

Each candidate will be asked two questions:

1. Five positions of the feet
2. Five positions of the arms
3. Five positions of the head
4. Seven movements in dancing
5. Correct movements of the foot
6. Theory of port de bras
7. Use of the eight fixed points
8. Five arabesques
9. Eight directions of the body
10. The meaning of the French technical terms

### Exercices à la barre

1. Pliés and port de bras
  - 2a Battements tendus
  - 2b Battements dégagés
  3. Retirés
  4. Ronds de jambe à terre
  5. Grands battements
  6. Fondu movements
  - 7a Battements frappés
  - 7b Fouettés à terre
  8. Petits battements
  9. Ronds de jambe en l'air
- Adage movements – two adages will be selected by the examiner:
- 10a Développés
  - 10b Grand fouetté
  - 10c Grand rond de jambe and développé en tournant
  11. Preparation for fouettés rond de jambe en tournant
  12. Battements balancés
  13. Preparation for sautés

### Exercices au Milieu

1. First set of port de bras
2. Eight directions of the body
- 3a Grands battements
- 3b Battements tendus
- 3c Battements dégagés
4. Temps liés

### Adage

1. Exercise for arabesques
  2. Demi-grand rond de jambe
  3. Adage enchaînement
- Separate components may be requested by the examiner
- 3a Exercise for dégagé en tournant à terre
  - 3b Exercise for fouetté en l'air
  - 3c Exercise for développé en tournant en dehors

### Pirouettes

Pirouettes may be demonstrated singly – examiner's choice

1. Grande préparation pour pirouettes en dehors
2. Pirouettes en dehors from 4th
3. Pirouettes en dedans from a lunge (without a fouetté)
4. Pirouettes en dedans from 4th (with a fouetté)

### Allegro

**Basic steps:** each candidate will be asked to demonstrate two as selected by the examiner, either demonstrated singly or in a series, soutenu or de suite. These steps will not be contained in unseen enchaînements:

- assemblés devant and derrière, en arrière; assemblé coupé
- ballonné simple, écartée (arms opening to demi seconde)
- ballonné simple en avant in efface ( arms to 4<sup>th</sup> en avant) N.B. On all ballones simples, the foot may be either stretched or relaxed on the cou de pied; candidate's choice
- brisé (dessus)
- echappé battu (beating out and in)
- entrechat trois devant and derrière
- glissades en avant et en arrière
- grand jeté en avant
- pas de bourrée en avant, en arrière, en tournant en dehors and en dedans
- pas de bourrée ouvert to 2nd position
- sissonnes dessous, dessus and en arrière ouverte

**Set enchaînements** – some of which may be demonstrated singly as requested by the examiner:

**Petit and Medium Allegro**

1. Assemblé, temps levé, assemblé coupé soutenu; en avant and/or en arrière – examiner's choice
2. Jeté temps levé twice, coupé dessous, assemblé dessous, two changements; may be taken in reverse – examiner's choice
3. Pas de bourrée en tournant, en dehors and en dedans
4. Sissonne en avant fermée, sissonne en avant ouverte, pas de bourrée en avant, changement etc; may be taken in reverse – examiner's choice
5. Glissade changée, assemblé dessus, temps levé chassé pas de bourrée dessous
6. Pas de bourrée ouvert and close twice, pas de bourrée ouvert and close with entrechat trois, three petits jetés derrière etc
7. Entrechat quatre, entrechat royale, repeat; entrechat trois, assemblé coupé, repeat; may be taken in reverse examiner's choice
8. Brisé dessus soutenu, repeat; pas de bourrée dessus, changement soutenu

**Grand Allegro – demonstrated singly**

A series of grands changements

9. Demi-contretemps, assemblé élané, two soubresauts etc
10. Pas de bourrée, grand jeté en tournant, 2 steps, posé in 2nd arabesque
11. Temps levé chassé, pas de bourrée dessous to 4th and cabriole devant ouverte, tombé, pas de bourrée dessous

**Tours en diagonale** taken to one or both sides:

- 12a Posé tours en dedans (Option 1)
- 12b Petits pas de basque en tournant (Option 1)
- 12c Petits tours (Option 1 and Option 2)

**Unseen enchaînements:** minimum of one sequence to be set by the examiner using not more than four basic steps from the Graded syllabi

**Classical solo**

Teacher's own choreography not to exceed one minute and not on pointe. Piano music must be used.

**Option 2 candidates:**

1. Assemblés soutenus and de suite
2. Tour en l'air taken from a changement
3. Glissade derrière, jeté dessus etc
4. Echappés battus changés
5. Tour en l'air taken from a relevé
6. En diagonale: Temps levés, chassés to 4th devant, tour en l'air etc – demonstrated singly

**Option 1 candidates:**

**Temps de pointe**

**Barre:**

1. Stepping up to pointes
2. Demi-pliés and rises in 1st and 2nd
3. Tendus and relevés, with 1/4 turns
4. Relevés devant, derrière, 5th, and passé
5. Echappés taken to 2nd and to 4th

**Au milieu:**

6. Temps liés
7. Echappé changé, relevé 5th, relevé devant, relevé derrière
8. Pas de bourrée piqués - to be demonstrated at the barre or in the centre (candidate's choice)
9. Pas de bourrée couru
10. Posés coupés and emboîtés

**Révérence or Bow**

## ADVANCED 1 – OPTION 1

**Theory** - As in the Intermediate syllabus

### **Exercices à la barre**

The examiner will select either traditional or additional exercises, at least one to be traditional

- 1a. Pliés – traditional exercise
- 1b. Additional exercise for pliés
- 2a. Battements tendus and battements dégagés – traditional exercise
- 2b. Additional exercise for battements tendus
- 2c. Additional exercise for battements dégagés
3. Battements jetés at 45°
- 4a Ronds de jambe à terre – traditional exercise
- 4b Additional exercise for ronds de jambe à terre
5. Battements fondus
- 6a Battements frappés – traditional exercise
- 6b Additional exercise for battements frappés
7. Battements fouettés à terre
- 8a Petits battements – traditional exercise
- 8b Additional exercise for petits battements
- 9a Ronds de jambe en l'air – traditional exercise
- 9b Additional exercise for ronds de jambe en l'air
- Adage: the examiner will select one adage:
  - 10a Adage study
  - 10b Jetés of adage
11. Grands battements en croix
  - 12a Grands battements with battements balancés – traditional exercise
  - 12b Additional exercise for grands battements and battements balancés

### **Exercices au Milieu**

The examiner will see port de bras and two centre practice exercises. A short free centre practice may also be set by the examiner

1. 1st and 2nd sets of port de bras.
- 2a Grands battements to the 4th devant, à la 2nde, 4th derrière
- 2b Grands battements in the eight directions of the body
3. Battements tendus and battements dégagés, with ending
4. Ronds de jambe à terre with ending
5. Battements frappés and petits battements, with change of foot and first ending
6. Simple free centre practice based on movements from the Intermediate centre practice. This may include changes of direction and a pirouette



## **Adage**

The movements contained in the Intermediate syllabus with the addition of:

slow lift of the leg; *dégagé en tournant en l'air*; arabesque penchée; promenade en dedans in arabesque and in attitude effacée; promenade en dehors in 2nd position; jeté movement of adage in any basic position of the body

Set adages – three adages will be selected, one of which may be demonstrated singly as requested by the examiner

1. Cinq relevés
2. Grand rond de jambe en dehors et en dedans
3. Study for promenades en arabesque and à la 2nde
4. Pas de Chaconne
5. Temps de Courante Cecchetti

## **Pirouettes**

Four will be selected, and may be demonstrated singly as requested by the examiner

1. Grande préparation pour pirouette en dedans
2. Pirouettes en dedans en attitude or en arabesque
3. Pirouettes en dehors with extension en l'air
4. Pirouettes en diagonale
5. Fouettés rond de jambe

## **Allegro**

**Basic steps:** each candidate will be asked to demonstrate two basic steps selected by the examiner taken from the Intermediate syllabus, with the addition of the following:

entrechat cinq; coupé fouetté raccourci; brisé dessous; cabriole derrière; jeté battu à la 2nde; grand jeté à la 2nde; sissonne battue dessus, dessous, en avant and en arrière; pas de basque en avant and en arrière; temps de cuisse dessus and dessous

**Set enchaînements** – some of which may be demonstrated singly as requested by the examiner. Candidates may be asked to show any of the movements contained in the enchaînements as a single movement or in a series:

## **Petit and Medium Allegro**

The examiner will select a minimum of five enchaînements

1. Assemblés soutenus and de suite
2. Jetés battements
3. Ballonné à trois temps
4. Jeté, double rond de jambe sauté
5. Sissonne enchaînement
6. Pas de bourrée enchaînement

7. Entrechat quatre, royale etc
8. Deux brisés soutenus, deux brisés de suite etc; may be taken in reverse - examiner's choice

### **Grand Allegro** – demonstrated singly

The examiner will select a minimum of four enchaînements

9. Assemblé, temps levé, assemblé. grand temps levé
10. Glissade, assemblé, temps levé in arabesque etc
11. Chassé, temps levé, pas de bourrée, grand jeté en tournant
12. Glissade derrière, cabriole devant etc
- 13a Temps levé chassé, fouetté relevé **or**
- 13b Temps levé chassé, fouetté sauté

Autour de la salle:

- 14a Temps levé chassé, pas de bourrée dessous, deux pas de chat

Autour de la salle: assessed with pirouettes

- 14b Chassé, temps levé in arabesque, balancé en tournant etc

**Unseen enchaînement:** minimum of one sequence to be set by the examiner using not more than four basic steps from previous syllabi.

### **Classical solo**

Teacher's own choreography or a classical solo not to exceed one minute. The solo may be danced on pointe, when it will be requested after the pointe work. Piano music must be used.

### **Temps de pointe**

Those contained in the Intermediate syllabus with the addition of the following:

relevés from one foot extending the other from cou-de-pied to open positions; soutenu turns en dehors and en dedans; petits tours; coupé fouetté raccourci; posés tours; petits pas de basque en tournant; posés développés

**Set enchaînements** – candidates may be asked to demonstrate any of the movements contained in these enchaînements in a series or singly

**Barre** – the examiner will request a minimum of four exercises

1. Rises in 1st and 2nd positions
2. Echappés and relevés
3. Relevés passés
4. Pas de bourrée piqués and coupés fouettés raccourcis
5. Relevés to open positions, facing and/or sideways to barre
6. Posé relevé in arabesque

Au Milieu – the examiner will request a minimum of five exercises, some of which may be demonstrated singly as requested by the examiner

1. Echappé changé, relevé derrière, échappé sans changer, relevé derrière etc
2. Echappé , soussus, relevé devant, un tour en dehors
3. Relevés and pirouettes en dehors
4. Posé in 1st arabesque, relevé in 1st arabesque
5. Balancés and pirouette en dedans
6. Enchaînement with posés coupés and relevés in effacée

Tours en diagonale: one of which will be taken to both sides

7a Posé tours en dedans

7b Petits pas de basque en tournant en dedans

7c Petits tours

8. Pas de bourrée couru

## **Révérence**

## ADVANCED 1 – OPTION 2

### Theory

As in the Intermediate syllabus

### Exercices à la barre

Those contained in the Advanced 1 Option 1 Syllabus

### Exercices au Milieu

Those contained in the Advanced 1 Option 1 Syllabus with the addition of:

4a Ronds de jambe à terre a with single tour en l'air ending

**Adage** Those movements contained in the Advanced 1 Option 1 Syllabus with the addition of:

1. Trois relevés
2. Grand rond de jambe en dehors et en dedans
3. Study for promenades en arabesque and à la 2nde
4. Deux grands ronds de jambe avec arabesque
5. Coupé et fouetté
6. Temps lié sauté

Taken by posé: en avant into attitude (arms 4th en haut or into 2nd arabesque croisée; à la seconde; and en arrière into croisée devant

### Pirouettes

A minimum of five will be selected and may be demonstrated singly as requested by the examiner

1. Basic pirouettes en dedans from a lunge
2. Basic pirouettes en dehors from 4th, 2nd or 5th
3. Grande préparation pour pirouettes en dedans
4. Pirouettes en dedans en attitude or en arabesque
5. Pirouettes en dehors with extension en l'air
6. Pirouettes en diagonale (see Option 1 Syllabus No. 4)
7. Tours relevés à la 2nde and at the knee

### Allegro

**Basic steps:** each candidate will be asked to demonstrate two basic steps selected by the examiner taken from the Intermediate syllabus with the addition of the following:

grands jetés en attitude and à la 2nde; entrechat cinq; entrechat six; entrechat six de côté; double tour en l'air; sissonne battue dessus, dessous, en avant and en arrière; pas de basque en avant and en arrière

**Set enchaînements** – some of which may be demonstrated singly as requested by the examiner. Candidates may be asked to show any of the movements contained in the enchaînements as a single movement or in a series:

### Petit and Medium Allegro

The examiner will select a minimum of four enchaînements

1. Assemblé Cecchetti
2. Jetés battements en avant and en arrière
3. Jeté, double rond de jambe sauté en avant and en arrière
4. Glissade, jeté battu à la 2nde etc
5. Entrechat quatre, royale etc
6. Deux brisés soutenus, deux brisés de suite etc; may be taken in reverse – examiner's choice

### **Grand Allegro**

The examiner will select a minimum of five enchaînements

7. Assemblé, temps levé, assemblé, grand temps levé
8. Glissade derrière, cabriole devant etc
9. Deux échappés sautés, quatre changements etc
- 10a. Temps levé chassé, fouetté relevé **or**
- 10b. Temps levé chassé, fouetté sauté
11. Sissonne enchaînement
12. Sissonnes retombées and entrechat six
13. Grands jetés en avant and en tournant

**Virtuosity** – demonstrated singly

14. Double tour en l'air
15. Jeté, fouetté, fouetté sauté en tournant, temps levé
16. Autour de la salle: coupé chassé and coupé jeté en tournant
17. En diagonale: douze jetés en tournant and petits tours - taken to both sides

**Unseen enchaînement:** minimum of one sequence to be set by the examiner using not more than four basic steps from previous syllabi

### **Classical solo**

Teacher's own choreography not to exceed one minute or a classical solo. Piano music must be used

### **Bow**

## ADVANCED 2 – OPTION 1

### Theory

As in the Intermediate and Advanced 1 Cecchetti Syllabi

#### I Exercices à la barre

The examiner will select either traditional or additional exercises equally. Candidates will select to show where appropriate, either OPTION A exercises **throughout** the examination **or** OPTION B exercises **throughout** the examination as their additional choice. Candidates may not show a mix of OPTION A and OPTION B exercises nor may the examiner request this.

- 1i Pliés – traditional exercise
- 1ii Pliés – Options A&B
- 2i Battements tendus and battements dégagés - traditional exercise
- 2ii Battements tendus and relevés – Option A
- 2iii Battements tendus and battements dégagé en tournant – Option B
- 3 Battements dégagés and battements jetés – Options A&B
- 4i Ronds de jambe à terre and ronds de jambe jetés – traditional exercise
- 4ii Ronds de jambe à terre, ronds de jambe jetés and circular port de bras - Option A
- 4iii Ronds de jambe study with battements fondus, ronds de jambe en l'air & port de bras - Option B
- 5 Battements fondus en croix and to  $\frac{3}{4}$  pointe – Option A
- 6i Battement frappés – traditional exercise
- 6ii Battements frappés and fouettés à terre en tournant – Options A&B
- 7 Petits battements and petits battements battus – traditional exercise
- 8i Ronds de jambe en l'air – traditional exercise
- 8ii Ronds de jambe en l'air précipités – Options A&B
- 9 Adage study – Options A&B
- 10i Grands Battements and battements balances – traditional exercise
- 10ii Grands battements with développé, enveloppé and battements balancés – Options A&B

#### II Exercices au Milieu

Those contained in the Intermediate and Advanced 1 syllabi with the addition of the following:  
The examiner will see **port de bras and a minimum of two centre practice** exercises.

- 1 1st set of port de bras with grands battements – half of traditional exercise
- 2i Grands battements in the 8 directions of the body - Option A
- 2ii Grands Battements en tournant – Option B
- 3 Ronds de jambe à terre en tournant – traditional exercise
- 4i Battements fondu and ronds de jambe en l'air – Option A
- 4ii Battements Fondus and ronds de jambes en l'air – Option B
- 5 Battements frappés and petits battements – traditional exercise with change of foot and 2nd ending.

### III Adage

The movements contained in the Intermediate and Advanced 1 syllabi with the addition of:

- Promenade en dedans in 2nd
- Promenade en dehors in arabesque and in attitude

The examiner will select **two adages** and the **candidate will choose the third**. In addition, No 6 may be seen at the discretion of the examiner. Relevés and posés may be taken en pointe

- 1 Fouetté et Ballotté  
**OR**  
Grand Fouetté – Candidate's choice
- 2 Première et Seconde Arabesque
- 3 Troisième et Quatrième Arabesque
- 4 Grand rond de jambe en l'air en tournant avec les jetés
- 5 Glissade, jeté, fouetté
- 6 Demi-contretemps, coupé, rond de jambe, pas de bourrée renversé

### IV Pirouettes

The examiner will select a **minimum of four pirouette exercises**, some of which may be demonstrated singly as requested.

Those contained in the Intermediate and Advanced 1 syllabi with the addition of the following:

1. Grande préparation pour pirouettes en dedans, followed by double turns à la seconde, attitude, arabesque and at the knee. Any two of these will be seen in this stated order. These may be seen as two positions on one side and then repeated on the second side, or two positions seen on one side and two of the other positions seen on the second side.
- 2 Liaison de pirouettes en dehors taken in stated order as in number one but with single turns in all the open positions
- 3i Grande préparation, quatre tours relevés en dehors in 2nd, and double turn at the knee – Option A
- 3ii Pas de bourrée en dedans, tour en dehors à la seconde, pas de bourrée en dehors, tours en dedans à la seconde etc – Option B
- 4 Pirouette en dehors à la seconde, followed by 1, 2 and 3 tours en attitude
- 5 Trois tours en dehors finishing in 1st arabesque croisée, dégagé en tournant etc.
- 6i Travelling pirouette – Option A
- 6ii Double pirouette en dedans in Attitude and Arabesque – Option B

### V Allegro

Those movements contained in the Intermediate and Advanced 1 syllabi with the addition of the following:

- Assemblé battu,
- Brisé vôle,
- Entrechat quatre vôle,
- Gargouillade en dehors and en dedans,
- Pas de bourrée fouetté sauté en tournant,
- Saut de Basque

The examiner will select one basic step. Candidates may be asked to show any of the allegro steps singly or in a series

### **Petit and Medium Allegro**

The examiner will set a simple warm up jump and select a **minimum of six enchaînements**

1. Pas de bourrée couru, dégagé, petits battements, dégagé etc
2. Pas de bourrée couru, dégagé, fouetté, jeté, pas de chat
3. Jeté, rond de jambe sauté, deux jetés, rond de jambe sauté
4. Rond de jambe relevé en dedans, en dehors, pas de bourrée, pas de chat etc
5. Gargouillade, coupé etc followed by fouettés ronds de jambe en tournant
6. Deux temps de cuisse, pas de bourrée, entrechat quatre
7. Brisé, temps de cuisse, pas de bourrée, entrechat six; may be taken in reverse - examiner's choice
8. Brisé, pas de bourrée, brisé, pas de bourrée, trois brisés, pas de bourrée
9. En Diagonale: Brisé, pas de bourrée, pas de bourrée, tombé en arabesque, pas de bourrée
10. Pas de bourrée couru into 2nd, entrechat trois (Diamond step)

### **Grand Allegro**

The examiner will select a **minimum of five enchaînements**

11. Temps levé, chassé, coupé, fouetté, posé, assemblé, entrechat trois
12. Glissade, assemblé, pas de bourrée, assemblé en tournant
13. Glissade, assemblé, jeté en avant, pas de bourrée en tournant renversé
14. Deux jetés en attitude, assemblé, jeté en attitude, posé, assemblé etc
15. Pas de bourrée couru, jeté in 2nd arabesque etc
16. Glissade, cabriole devant, glissade, cabriole derrière etc
17. Fouetté sauté à six temps en avant et en arrière: number 1
18. Deux grands jetés en tournant en dedans, posé, cabriole devant, relevé
19. Ballotté en avant, ballotté en arrière etc
20. Tour en diagonale: jeté, jeté, assemblé, temps levé en tournant

### **Unseen enchaînement:**

The examiner will set a **minimum of two enchaînements** using steps from the previous syllabi.

### **VI Temps de pointe**

The examiner will set a simple warm up exercise using steps contained in the Intermediate and Advanced 1 syllabi. In addition, the examiner will select a **minimum of five** of the following exercises. Candidates may be asked to show any of the movements in these enchaînements singly or in a series.

1. Glissades sur les pointes
2. Temps de Courante
3. Trois relevés passé en arrière, relevé passé en avant, relevé passé en arrière
4. Relevé devant, relevé tour en dehors etc
5. Entrechat quatre, entrechat royale etc



- 6i. En diagonale – Option A
  - 1½ tours en dedans and ½ tour en dehors - traditional exercise
  - A series of posé tours en dehors ending with double en dehors into lunge
- 6ii Diagonale Pirouette enchainement – Option B
- 7i Series of relevés in 1st arabesque travelling en arrière – Option A  
Series of 16 relevés in 1st arabesque travelling en arrière  
OR  
8 relevés in 1st arabesque travelling en arrière, repeat on the other side taking a posé en avant to first arabesque.  
Candidate’s choice
- 7ii Consecutive Relevés in Open Position – Option B
- 8 Douze fouettés ronds de jambe en tournant en dehors with petits tours or seize fouettés. Preceded by a pirouette en dehors or pas de bourrée en dedans
- 9 Pas de bourrée en tournant en dedans, relevé devant, deux tours, en dehors finishing in attitude, pas de bourrée renversé
- 10 Autour de la salle:
  - (i) 4 jetés en tournant, tour en attitude, twice
  - OR
  - (ii) 2 posé tours en dedans, 3 petits tours
  - Examiner’s choice
- 11i Emboîtés relevés élanés – Option A
- 11ii Sissonnes sur les pointes – Option B

### Classical Solo

Candidates will be required to perform a short repertoire solo (which may be danced to orchestral music) or a dance of their own choice to piano music. The solo will be danced on pointe. An appropriate tutu or skirt may be worn.

### Révérence

## ADVANCED 2 – OPTION 2

**Theory** - As in the Intermediate and Advanced 1 Cecchetti Syllabus

### I Exercices a la Barre

Those contained in the Advanced 2 syllabus - Option 1 and with the same option A and B choices.

### II Exercices Au Milieu

Those contained in the Advanced 2 syllabus - Option 1 and with the same option A and B choices  
The examiner will see **port de bras and a minimum of two** centre practice exercises.

- 3** Ronds de jambe à terre as in the Option 1 exercise but with single or double tour en l’air ending

### III Adage

The movements contained in the Intermediate and Advanced 1 syllabi with the addition of:

- Promenade en dedans in 2nd
- Promenade en dehors in arabesque and in attitude

The examiner will select **two adages** and the **candidate will choose the third**.

- 1 Candidate's choice  
Fouetté et Ballotté **OR** Grand Fouetté
- 2 Première et Seconde Arabesque
- 3 Examiner's choice  
Grand rond de jambe en l'air en tournant avec les jetés  
**OR**  
Grand rond de jambe en l'air en tournant avec les relevés
- 4 Glissade, jeté, fouetté
- 5 Développé Cecchetti

### IV Pirouettes

The examiner will select a **minimum of five** pirouette exercises, some of which may be demonstrated singly as requested.

Those contained in the Intermediate and Advanced 1 syllabi with the addition of the following:

- 1 Quatre pirouettes en dedans
- 2 Liaison de pirouettes en dehors (**M** p142 no15) Turns to be taken all on the same side i.e. on RF or on LF. The first turn to be taken with double pirouette in 2nd **OR** with two single pirouettes in 2<sup>nd</sup> – Candidate's choice.
- 3 Pas de bourrée en dedans, tour en dehors a la seconde, pas de bourrée en dehors, tour en dedans a la seconde, pas de bourrée en dedans, relevé devant, deux tours en dehors, pas de bourrée renversé
- 4 Men's Temps de Courante – taken on cou-de-pied or at the knee
- 5 Grande pirouette pour Cavalier
- 6i Travelling Pirouette - **Option A**
- 6ii Double pirouette en dedans in Attitude and Arabesque - **Option B**

### V Allegro

Those movements contained in the Intermediate and Advanced 1 syllabi with the addition of the following:

- Assemblé battu
- Brisé vôle
- Double assemblé en tournant
- Pas de bourrée fouetté sauté en tournant
- Saut de basque
- Temps de poisson – croisé and effacé

The examiner will select one basic step. Candidates may be asked to show any of the allegro steps singly or in a series.

### **Petit Allegro and Medium Allegro**

Examiner to set a **simple warm up** exercise and select a **minimum of three** enchainements.

- 1 Assemblé Cecchetti - Traditional exercise
- 2 Jeté battement, double ronds de jambe sauté, relevé battement, double ronds de jambe sauté (taken en arrière as a separate exercise)
- 3 Jeté, double ronds de jambe sauté, deux jetés, double ronds de jambe sauté en avant et en arrière.
- 4 Deux temps de cuisse, pas de bourrée, entrechat quatre (dessus et dessous). 4 times en avant followed by 4 times en arrière.
- 5 Brisé, temps de cuisse, pas de bourrée, entrechat six taken 4 times. Reverse as a separate exercise.
- 6 Pas de bourrée couru into 2nd, entrechat trois etc. (Diamond Step).

### **Grand Allegro**

The examiner will select a **minimum of six** enchainements.

- 7 Temps levé, chassé, coupé, fouetté, posé, assemblé, entrechat trois (en avant et en arrière)
- 8 Glissade, assemblé, pas de bourrée, assemblé en tournant – may be shown with a double assemble en tournant - Candidate's choice
- 9 Glissade, assemblé, jeté en avant, pas de bourrée en tournant renversé
- 10 Jeté rond de jambe sauté, assemblé, rond de jambe sauté (twice) jeté rond de jambe sauté, assemblé, entrechat six (twice) (taken en arrière as a separate exercise.)
- 11 Double rond jambe sauté en dehors, posé en avant (twice), double rond de jambe en dedans, close in 5th (twice), relevé in 5th position, entrechat six
- 12 Deux jetés en attitude, assemblé, jeté en attitude, posé, assemblé, jeté en attitude croisée, posé, assemblé, jeté en attitude croisée
- 13i Glissade derrière, jeté to arabesque croisée, dégagé en tournant, entrechat six  
**OR** Examiner's choice
- 13ii Glissade derrière, jeté to arabesque croisée, assemblé coupé derrière, jeté to attitude (en tournant), deux jetés en attitude, assemblé coupé derrière, entrechat six
- 14 Glissade, cabriole devant, glissade, cabriole derrière, demi-contretemps, cabriole fouetté sauté, assemblé coupé derrière, cabriole, chassé
- 15 Fouetté sauté à quatre temps, en avant et en arrière

**OPTION 2 VIRTUOSITY** - demonstrated singly.

**All these exercises are Option A and B.** The examiner will select a **minimum of five** of the following to be seen.

- 16 i Demi-contretemps, entrechat six de côté
- ii Pas de bourrée, entrechat six en tournant (autour de la salle, 6 times) and petits tours
- 17 Brisé, cabriole fermée, entrechat quatre, entrechat trois, brisé vôle, cabriole fouetté, jeté battu, cabriole fermée

- 18 Fouetté sauté à six temps en arrière (No.2)
- 19 En diagonale:  
Deux temps levé chassés en arrière, assemblé devant, double tour en l'air
- 20 Temps lié sauté en tournant and double tour en l'air
- 21 Autour de la salle: Pas de bourrée en tournant jeté to arabesque, coupe, jeté en tournant.

### Unseen Enchaînements

The examiner will set a **minimum of two enchaînements** using steps from the previous syllabi.

### Classical Solo

Candidates will be required to perform a short repertoire solo (which may be danced to orchestral music) or a dance of their own choice to piano music.

### Révérance

### Bow

## ASSESSMENT - VOCATIONAL GRADED EXAMINATIONS

### MARK SCHEME

#### INTERMEDIATE FOUNDATION

Title of component	Marks attainable
<b>TECHNIQUE</b>	
Barre and centre practice	10
Port de bras	10
Adage	10
Pirouettes (including en diagonale)	10
Allegro	10
Pointe work/virtuosity	10
<b>Section Total</b>	<b>60</b>
<b>PRESENTATION, MUSICALITY AND RESPONSE</b>	
Sense of performance and enjoyment	10
Rhythm, musicality, and co-ordination	10
Approach to free work, syllabus knowledge and theory	10
Variation	10
<b>Section Total</b>	<b>40</b>
<b>Total</b>	<b>100</b>

## INTERMEDIATE, ADVANCED 1 AND ADVANCED 2

Title of component	Marks attainable
<b>TECHNIQUE</b>	
Barre and centre practice	10
Port de bras	10
Adage	10
Pirouettes (including en diagonale)	10
Petit and medium allegro	10
Grand allegro	10
Pointe work/virtuosity	10
<b>Section Total</b>	<b>70</b>
<b>PRESENTATION, MUSICALITY AND RESPONSE</b>	
Artistry and musicality	10
Approach to free work, syllabus knowledge and theory	10
Variation	10
<b>Section Total</b>	<b>30</b>
<b>Total</b>	<b>100</b>

## ADVANCED 1 AND ADVANCED 2 ANALYSIS EXAMINATION

Title of component	Marks attainable
<b>TECHNIQUE</b>	
Demonstration and Analysis of Barre and centre practice	10
Demonstration and Analysis of Port de bras	10
Demonstration and Analysis of Adage	10
Demonstration and Analysis of Pirouettes (including en diagonale)	10
Demonstration and Analysis of Petit and medium allegro	10
Demonstration and Analysis of Grand allegro	10
Demonstration and Analysis of Pointe work/virtuosity	10
<b>Section Total</b>	<b>70</b>
<b>PRESENTATION, MUSICALITY AND RESPONSE</b>	
Artistry and musicality	10
Approach to free work, syllabus knowledge and theory	10
Demonstration or Analysis of Variation	10
<b>Section Total</b>	<b>30</b>
<b>Total</b>	<b>100</b>

## 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 units and each unit is composed of several components, which are separately assessed and aggregated to give the unit 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:

Grade	Mark
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 asks set, but some prompting may be required

A candidate who achieves a **`Not attained'** 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 demonstrate:

- Technical accuracy with a controlled use of correct anatomical alignment and placement to the best of the physical facility, and showing an understanding of the purpose of each exercise
- A sense of line with projection of focus
- The ability to co-ordinate fluently
- An assured performance showing the differing qualities of movement required by each section of the examination structure
- An intuitive musicality and highly developed sense of rhythm leading to clarity of timing and a sensitive response to music and phrasing

## **ENRICO CECCHETTI DIPLOMA**

### **ENTRY CONDITIONS AND GENERAL INFORMATION**

Candidates should have a full and complete knowledge of the entire Cecchetti Method as contained in the Manual and the two Allegro books.

This examination may be taken by candidates who have not entered any other major Cecchetti examinations but conveys no teaching status in the Imperial Society of Teachers of Dancing.

### **TIME ALLOWANCES/NUMBER OF CANDIDATES**

Candidates should be entered singly

<b>Examination</b>	<b>1 candidate</b>	<b>2 candidates</b>	<b>3 candidates</b>
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Enrico Cecchetti Diploma	150 minutes	N/A	N/A
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## SYLLABUS CONTENT

### 1. Barre

Set by the examiners on the lines of the traditional barre.

### 2. Port de bras and centre practice

Traditional centre practice.

### 3. Adage

Music Page/No.		
42/15	1	Rond de jambe développé
46	2	Développé Fouetté Cecchetti
40 or 35	3	Pas de Chaconne Cecchetti
47	4	Tours en dedans de pirouette renversés, développé à la 2nde
36	5	Pas de la Mascotte et Pirouette de la Mascotte
48 or 49	6	Pas de l'Alliance
37/8	7	Glissade Cecchetti
24/2	8	Glissade arabesque et pas de bourrée renversé
37/9	9	Glissade de Mami
32/1	10	Huit or Six relevés

### 4. Centre Pirouettes

Music Page/No.		
24/2	1	Deux tours de pirouettes sur le cou-de-pied, jeté, assemblé, entrechat quatre
25/3	2	Pirouette en dehors sur le cou-de-pied, finishing with échappé (1- 4 turns)
25/3	3	Pirouettes en dehors à la 2nde et sur le cou-de-pied, (1- 4 turns)
25/3	4	Pirouette en dehors à la 2nde, (1-4 turns)
25/3	5	Pirouette en dehors ending sur le cou-de-pied, (1- 4 turns)
25/3	6	Pirouette en dehors à la 2nde, followed by 1, 2 and 3 tours en arabesque
25/3	7	Deux tours en dehors, rond de jambe to attitude croisée, un tour en dedans, un tour renversé



8/4 or 28/7 or 66/22	8	Pas de bourrée en dedans, tour en dehors à la 2nde, pas de bourrée en dehors, tour en dedans à la 2nde, pas de bourrée en dedans, relevé devant, deux tours en dehors, pas de bourrée renversé (pointe)
31	9	Coupé, fouetté sauté, posé, un tour en dedans, un tour renversé, jeté, chassé
26	10	Deux tours en dehors finishing a la 2nde, deux tours relevés à la 2nde. Repeat three times with échappé ending
30/11	11	Développés en tournant en dehors sur les pointes (pointe)
28/7	12	Series of coupé, rond de jambe, pas de bourrée renversé (pointe)
26	13	Series of tours en dehors relevés, in attitude, and at the knee (pointe)

### 5. Allegro

<b>Monday</b>		
53/5	1	Développé croisé avec relevé, glissade, entrechat six de côté (pointe)
53/4	2	a. Demi-contretemps, entrechat six de côté (en diagonale, 4 times) b. Pas de bourrée, entrechat six en tournant (autour de la salle, 6 times) and petits tours
<b>Tuesday</b>		
58/11	1	Pas de bourrée, dégagé, petits battements, dégagé, fouetté, jeté, chassé, pas de chat
58/12	2	Relevé, petits battements, posé, petits battements, pas de bourrée, pas de bourrée with allongé (pointe)
60	3	Jeté battement, rond de jambe sauté, relevé battement, rond de jambe sauté en avant et en arrière (pointe)
27	4	Pas de bourrée, posé, fouetté to arabesque, tombé, pas de chat (pointe)
57	5	Douze ballonnés piqués, tombé, pas de bourrée, huit emboités, deux gargouillades en dehors, échappé, double pirouette en dehors (pointe)
59	6	Jeté, petits battements, deux ballonnés, en avant et en arrière (pointe)
<b>Wednesday</b>		
60	1	Jeté, rond de jambe sauté - repeat. Jeté, trois ronds de jambe sautés taken en tournant (en avant et en arrière)
58/11	2	Temps levé développé, temps levé fouetté, jeté, gargouillade vôleée, deux jetés (executed 3½ times and turn). Repeat three times to other side (finish with petits tours) (pointe)
63	3	Deux gargouillades en dehors (slow), deux gargouillades en dehors (quick), une gargouillade en dedans, une gargouillade en dehors
63	4	Gargouillade en dehors, gargouillade en dedans, en diagonale
57	5	Coupé dessus en tournant, sept ronds de jambe en tournant en dehors, jeté, sept ronds de jambe en tournant en dedans, jeté, sept ronds de jambe en tournant en dehors, petits tours

66	6	Demi-contretemps, rond de jambe relevé, jeté devant allongé into arabesque, relevé développe croisée devant, tombé, relevé degage en tournant, jeté rond de jambe (joué), relevé en attitude, pas de bourrée dessous (pointe)
62/17 or 58/11	7	Rond de jambe relevé retombé (twice), rond de jambe relevé, jeté, pas de bourrée en dehors (travelled), gargouillade en dehors (pointe)
58/11 or 28/8	8	Full contretemps, assemblé dessus, double rond de jambe sauté, relevé en attitude. Executed three times ending with pas de bourrée dessous, full contretemps, glissade, assemblé dessus, relevé in 5th (pointe)
<b>Thursday</b>		
67/24	1	Glissade derrière, jeté to arabesque croisée, assemble coupé derrière, jeté to attitude (en tournant), deux jetés en attitude, assemble coupé derrière, entrechat six
66/23 or 67	2	Glissade derrière, jeté to arabesque croisée, dégagé en tournant, entrechat six
64/20	3	Pas de bourrée couru, jeté en attitude executed 4 times ending with deux petits jetés. Pas de bourrée couru, tour à la 2nde sauté, pas de bourrée couru en tournant, chassé, relevé in 3rd arabesque, pas de bourrée couru en arrière, grand jeté en tournant, deux tours en dedans, finishing in 5th arabesque (pointe)
55	4	Pas de bourrée couru, grand jeté en tournant, pas de bourrée couru, fouetté sauté en tournant into 1st arabesque
65	5	Jeté, relevé, pose coupé, 5 times with ending (pointe)
<b>Friday</b>		
70/28 or 66/23 68	1	Brisé vôle en avant, brisé vole en arrière, grand pas de basque, entrechat trois
	2	Jeté battu, fouetté battu, coupé, jeté battu (en avant et en arrière)
68	3	Pas de basque battu, pas de basque battu en tournant, entrechat quatre, entrechat six
74	4	Posé cabriole devant, 3 times, pas de bourrée dessus into 4th arabesque allongée. Repeat all 3 times with ending
68	5	Entrechat quatre, entrechat quatre vôle, repeat, trois entrechat quatre, entrechat six
70/28	6	Brisé dessus, cabriole devant fermée, entrechat quatre, entrechat trois, brisé vole en avant, cabriole fouetté, jeté battu, cabriole derrière fermée
<b>Saturday</b>		
73/32	1	Fouetté sauté à six temps, No. 2 en avant et en arrière
71/30	2	Coupé sauté ballonné, jeté en tournant, pose, jeté, posé, jeté
66/23	3	Temps levé, chasse en arrière (twice), temps levé posé (twice), jeté élané to attitude, pas de bourrée renversé, assemblé coupé derrière, entrechat six

75/35	4	Temps levé, chassé croisé, temps levé in arabesque croisée, coupe dessous, ballonné, grand jeté en tournant, posé
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## 6. En Diagonale

77/3	1	Posé, petits battements en tournant, jeté en arabesque (pointe)
76/1	2	Chassé, quatre temps levés in 4th arabesque (en tournant), deux tours en dedans (pointe), coupé
76/1	3	Pas de bourrée en dedans, jeté, fouetté en tournant en dedans, développé into arabesque (either relevé or with temps levé) (pointe)
77/3	4	Quatre jetés en tournant, deux fouettés rond de jambe en dehors, deux jetés en tournant, fouetté rond de jambe ; deux jetés en tournant, fouetté rond de jambe, quatre jetés en tournant, six fouettés rond de jambe en dehors (the 6th a double turn) (pointe)
76/1	5	Deux jetés en tournant, assemblé, temps levé en tournant, fouetté en tournant en dehors and en dedans (pointe)
76/2	6	Petit pas de basque en tournant, fouetté rond de jambe en dehors (pointe)
78	7	Relevé élané en attitude, relevé en tournant, relevé devant, relevé double pirouette en dehors (pointe)
76/2	8	Coupé, fouetté, coupé, fouetté en tournant, coupé, pas de basque, tour en attitude renversé (pointe)
60	9	Changements sur les pointes renversés (pointe)
77/3	10	Grand pas de basque sauté, pas de bourrée couru en tournant (pointe)
76/1	11	Pas de bourrée en tournant, fouetté sauté, développé en tournant, jeté, deux tours en dedans, tombé into arabesque croisée, relevé, développé en tournant, jeté (pointe)
72	12	Relevé élané into 1st arabesque, retire en tournant (pointe)
77/3	13	Series of embôtés en tournant en dehors
76/1	14	Pas de bourrée en tournant, coupé, trois temps levé in 2nd arabesque en tournant, développé en tournant, tombé, jeté en attitude, pas de bourrée en tournant (renversé) (pointe)
75/35	15	Temps levé chasse (twice), deux tours en dehors with arm movement and renversé

## 7. Autour de la Salle

76/2	1	Quatre jetés en tournant, trois petits tours (pointe)
77/3	2	Pas de bourrée en tournant, jeté élané en arabesque, coupé, jeté en tournant
69	3	Chassé, coupé, pas de basque sauté, pas de bourrée en tournant
66/23	4	Posé développé en tournant renversé, pas de bourrée (pointe)
77/4	5	Pas de bourrée, temps levé en tournant, jeté in 4th arabesque
77/3	6	Pas de bourrée en tournant en dedans, jeté élané in 4th arabesque

## 8. Supplementary pointe steps

78 or 79/2	1	Echappé, relevé to 4th devant croisée, trois jetés piqués, assemblé devant
78	2	Deux emboités relevés, relevé élané into 1st arabesque croisée, retiré en tournant, double pirouette en dehors
7	3	Grands battements à la 2nde (2 slow, 3 quick)
79/2	4	Trois relevés en écartée, double rond de jambe en dehors, fouetté et fondu
28/8	5	Jeté à la 2nde, relevé à 2nde (3 times), plié, relevé à 2nde

## 9. Steps for men

67/24	1	Assemblé coupé derrière, jeté croisé, assemblé coupé derrière, temps de poisson
67/24	2	Double tour en l'air (foot at the knee), chassé en arabesque and repeat. Glissade, cabriole devant, temps levé, pas de bourrée
62/16	3	Series of coupés jetés en tournant round the room
24/2	4	Grande préparation pour pirouette and double pirouette en dehors, développé à la 2nde, relevé petits battements, développé à la 2nde, pas de bourrée dessous

## ASSESSMENT

Candidates will be examined singly by two examiners recruited and trained by the ISTD.

### MARK SCHEME

Title of component	Marks attainable
<b>TECHNIQUE AND SYLLABUS KNOWLEDGE</b>	
Barre	10
Port de bras and centre practice	20
Adage	30
Centre pirouettes	20
Allegro	30
Tours en diagonale	20
Autour de la salle	10
Supplementary pointe/steps	10
<b>Section Total</b>	<b>150</b>
<b>PRESENTATION AND RESPONSE</b>	
Artistry	15
Musicality	15
In-depth understanding of the Cecchetti Method	20
<b>Section Total</b>	<b>50</b>
<b>Total</b>	<b>200</b>

These marks are aggregated and the overall mark is given out of 200 as follows:

**Awarded 130 +**

**Not Awarded 0-129**

## ACCESS ARRANGEMENTS AND REASONABLE ADJUSTMENTS

The Society is committed to making access arrangements and reasonable adjustments to ensure that all candidates can fully participate in their education by removing barriers faced by candidates with a disability.

The ARA policy exists to allow those candidates to participate in courses of training and assessments on the same basis as candidates without disability, in accordance with the Equality Act 2010. Access arrangements allow candidates with special educational needs, disabilities, or temporary injuries to access the assessment without changing the demands of the assessment to comply with the duty of the Equality Act 2010 to make reasonable adjustments. More information and an application form can be found on the ISTD website here:

[Policies and related documents - Imperial Society of Teachers of Dancing \(istd.org\)](https://www.istd.org/policies-and-related-documents)

## 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.

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.

## REGULATION

ISTD Graded and Vocational Graded Examinations, Diploma in Dance Education and Diploma in Dance Pedagogy are regulated by Ofqual in England; Qualifications Wales in Wales; and the Council for the Curriculum Examinations and Assessment (CCEA) in Northern Ireland.

The Regulated Qualifications Framework (RQF) provides a single, simple system for cataloguing all regulated qualifications, indicating qualifications by their level (degree of difficulty) and size (amount or breadth of learning). Size is indicated by a credit value, corresponding to a term used in the title. An Award is worth 1-12 credits, a Certificate is worth 13-36 credits, and a Diploma is worth 37 or more credits. One credit corresponds to 10 hours of learning for the typical learner, which is divided into Guided Learning hours (GLH), which is broadly contact time with the teacher, and personal study time, which together make Total Qualification Time (TQT). The ISTD's qualifications on the Regulated Qualifications Framework are as follows:

Qualification Title	Qualification number	Guided Learning Hours	Total Qualification Time (hours)	Credits

ISTD Level 1 Award in Graded Examination in Dance: Grade 1 (Cecchetti Classical Ballet)	501/0755/0	60	70	7
ISTD Level 1 Award in Graded Examination in Dance: Grade 2 (Cecchetti Classical Ballet)	501/0753/7	60	70	7
ISTD Level 1 Award in Graded Examination in Dance: Grade 3 (Cecchetti Classical Ballet)	501/0754/9	60	70	7
ISTD Level 2 Award in Graded Examination in Dance: Grade 4 (Cecchetti Classical Ballet)	501/0756/2	75	95	10
ISTD Level 2 Award in Graded Examination in Dance: Grade 5 (Cecchetti Classical Ballet)	501/0757/4	75	95	10
ISTD Level 3 Certificate in Graded Examination in Dance: Grade 6 (Cecchetti Classical Ballet)	501/0758/6	90	130	13
ISTD Level 2 Certificate in Vocational Graded Examination in Dance: Intermediate Foundation (Cecchetti Classical Ballet)	501/0764/1	150	275	28
ISTD Level 3 Certificate in Vocational Graded Examination in Dance: Intermediate (Cecchetti Classical Ballet)	501/0728/8	150	275	28
ISTD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced 1 (Cecchetti Classical Ballet)	501/0760/4	150	325	33
ISTD Level 4 Diploma in Vocational Graded Examination in Dance: Advanced 2 (Cecchetti Classical Ballet)	501/0761/6	150	375	37



ISTD Level 4 Diploma in Dance Education (Cecchetti Classical Ballet)	501/0750/1	630	920	92
ISTD Level 6 Diploma in Dance Pedagogy (Cecchetti Classical Ballet)	600/4269/2	920	2130	213