



Imperial Society of Teachers of Dancing
Cecchetti Classical Ballet

Grades, Vocational, Class Examinations and Cecchetti Awards Specification

**For exams taken from
January 2025 onwards**

Version 1.0

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1 About the Imperial Society of Teachers of Dancing (ISTD)

Established in 1904, with a mission to educate the public in the art of dancing in all its forms; today the Society strives to advance excellence in dance teaching and education. We promote knowledge in each specialty and provide up-to-date techniques in the ever-changing world of dance. We work hard to maintain and improve teaching standards in schools, academies and performing arts settings across the world.

We are known for our quality of teaching, our diversity of dance forms, and a passion for raising standards.

We put our worldwide members – teachers of dance – at the heart of everything we do. Supporting their career development and progression by providing a range of resources, events, training, and continuous professional development, all designed to support their journey through dance.

The Society is a registered educational charity (250397), regulated examinations board and membership association.

2 Cecchetti Classical Ballet

History and influences

Cecchetti Classical Ballet has a rich heritage and combines a clear and logical pathway of technical progression with inherent musicality and a unique sense of style. The Cecchetti Method and principles have been formative in the training of many of the world's greatest ballet dancers, choreographers and directors.

Enrico Cecchetti (1850-1928) was one of the most important influences on the foundations of modern Classical Ballet training. He evolved a method of training in the 19th Century working with professional dancers including Pavlova and Nijinsky, that is as relevant today as it was when first created. His influence on British Ballet has been far-reaching. The Cecchetti principles of training continue to produce outstanding artistic and technically accomplished dancers, able to work with today's directors across a spectrum of ballet and contemporary companies.

Enrico Cecchetti trained under Lepri, a pupil of the great Carlo Blasis who codified the technique of classical ballet in 1820. Blasis' ideas were developed further by Cecchetti who grouped the vocabulary into six sets of exercises, one for each day of the week.

Cecchetti training is renowned for instilling qualities of movement which are as relevant and valuable to a dancer today as they were 100 years ago. Cecchetti's principles of movement underpin the Method which he devised. Use of the whole body in harmony, with a strong focus on the balance and purity of line, greatly enriches breadth and flow of movement. Use of the torso and the arms, the transfer of weight and use of gravity all enable the dancer to move naturally with grace, speed and stability.

Through the interconnection of movement and engagement of the whole body, there is a natural correlation between the fundamental Cecchetti principles and Contemporary dance technique, with dancers often citing a natural ease between the two genres.

British Ballet and Cecchetti

Cecchetti's influence on British ballet is far-reaching. Ninette de Valois and Marie Rambert, the two architects of 20th-century British ballet, both studied extensively with Cecchetti. Rambert called him "the greatest ballet-master of his time". Most notable amongst Rambert's many famous pupils was Sir Frederick Ashton who wrote: "If I had my way, I would always insist that all dancers should daily do the wonderful Cecchetti port de bras, especially beginners. It inculcates a wonderful feeling for line and correct positioning and the use of head movement and épaulement, which, if correctly absorbed, will be of incalculable use throughout a dancer's career".

Ninette de Valois wrote in her memoir "Maestro Cecchetti left a great imprint on the English School and was my exclusive teacher for four years. The important aspects of his teaching will remain a part of the academic tradition of our English ballet".

In the 1970s, tap dance experienced a revival with the emergence of Broadway shows such as *A Chorus Line* and *42nd Street*. Choreographers like Bob Fosse and Tommy Tune incorporated tap into their productions, bringing renewed attention to this timeless dance form. The ground-breaking Broadway production of *Bring in 'da Noise, Bring in 'da Funk* in the 1990s, choreographed by Savion Glover, showcased the raw and powerful nature of tap, reconnecting it with its African roots.

In the 21st century, tap dance continues to evolve and push the boundaries of artistic expression. Contemporary tap dancers explore various styles, incorporating elements of hip-hop, street dance, and even experimental movements. Tap festivals, workshops, and competitions around the world provide platforms for dancers to showcase their skills and exchange ideas, fostering a vibrant and diverse tap dance community.

Tap dance holds significant cultural and social importance. Throughout its history, tap dance has been a vehicle for self-expression, resilience, and cultural identity. African American tap dancers, in particular, have used the art form as a means of reclaiming their cultural heritage and challenging racial stereotypes.

Tap dance has also played a crucial role in breaking down barriers and fostering inclusivity. Dancers from various backgrounds and ethnicities have embraced tap, contributing to its evolution and enriching its cultural tapestry. Tap's universal appeal transcends language and cultural boundaries, allowing people from all walks of life to connect through the joy of rhythmic movement.

Cecchetti Classical Ballet



▲ Cyril Beaumont

It was at the instigation of Cyril Beaumont writer, ballet historian and critic, that the Cecchetti Society was founded in 1922, to preserve and promote the work of 'the Maestro'. The first committee comprised such luminaries as Cyril Beaumont, Margaret Craske, Jane Forrester, Molly Lake, Derra de Moroda, Marie Rambert and Ninette de Valois. Maestro Cecchetti was President and Madame Cecchetti was Vice President. In 1923 when Cecchetti moved back to Italy, Cyril Beaumont was elected Chair of the Cecchetti Society, a post he held until his death in 1976. In 1924 the Cecchetti Society was incorporated with the 'Imperial Society of Dance Teachers' (now, the Imperial Society of Teachers of Dancing). Following Cyril Beaumont, the position of Chair has been held by: Diana Barker 1976–1990; Mary Jane Duckworth 1990–1999; Linda Pilkington 1999–2005; Elisabeth Swan 2005–2014; Catherine Hutchon 2014–2020.

Many members of the Faculty have served over the years, offering their time on a voluntary basis and giving invaluable support through their experience and expertise. Their outstanding contribution has helped promote the work of the Society and protect the Cecchetti heritage, whilst also responding to the changing face of dance. The Imperial Society of Teachers of Dancing undertook an organisational re-structure and in 2020 and created a new appointed post – Head of Faculty Development for Cecchetti Classical Ballet – to work with the Committee and members to facilitate the development of the Faculty.

In the many years that Cecchetti classical ballet has been part of the Imperial Society of Teachers of Dancing it has evolved and expanded and now provides a very wide range of training and performance opportunities for children, students and teachers.

With nationally and internationally recognised examinations and qualifications, Cecchetti Classical Ballet is taught across the globe. Branches of the Cecchetti Society exist in Australia, South Africa, Canada, Italy and the USA. Together with the UK, these countries are the founder members of Cecchetti International Classical Ballet (CICB), working together to promote the Cecchetti method.

3 Transferable skills

Performing skills

- Artistry
- Communication
- Dynamic and rhythmic awareness
- Expression
- Fluency
- Phrasing
- Focus
- Musicality
- Projection
- Sensitivity to others
- Spatial awareness

Technical skills

- Accuracy
- Application of feedback
- Application of technique
- Coordination
- Creative engagement with movement material
- Fitness
- Flexibility
- Kinaesthetic awareness
- Mastery
- Memory and recall
- Movement intensity appropriate to the style
- Sensitivity to and application of appropriate style
- Placement
- Rhythm
- Sensitivity to the cultural framework and/or stylistic influences of the technique
- Stamina
- Strength
- Timing
- Understanding of anatomy and physiology

Personal skills

- Ability to analyse
- Application of knowledge
- Commitment
- Confidence
- Concentration
- Conviction
- Cooperation and teamwork
- Creativity
- Critical self-reflection
- Discipline
- Individuality
- Mental and physical wellbeing
- Perseverance
- Problem solving
- Respect
- Response to feedback
- Self-challenge
- Self-management
- Self-motivation
- Setting and achieving goals
- Understanding and appreciation of cultural framework, style and genre

Cecchetti Awards: Bronze, Silver, Gold and Gold Star Specification



4 Qualification purpose - Cecchetti Awards

Aims

- The Cecchetti Awards give the opportunity for the candidate to perfect variations and solos with emphasis on presentation, style, and dynamics
- This course of study focuses on the enjoyment of dance
- The Cecchetti Awards can be entered alongside or in between working towards a Grade or Class Examination, or on their own

Objectives

- 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

5 Entry conditions and general information: Cecchetti Awards

Entry conditions

Entries must be submitted via a teacher who holds Full Teaching Membership with the Imperial Society of Teachers of Dancing.

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

Summary information

These examinations remain titled as Cecchetti Performance Awards until 1st January at such time they will then change to Cecchetti Awards.

The teacher does not join the candidates in the exam studio.

Candidates are required to have their timetable number on their front and should enter the exam room and stand in numerical order from left to right with the lowest on the examiner's left.

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 regard to safe dance practice. Children and 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 Cecchetti Award.

Cecchetti Award levels	
Bronze	Recommended working level: Standard 2/ Grade 2 or above
Silver	Recommended working level: Standard 3/ Grade 3 or above
Gold	Recommended working level: Standard 4/ Grade 4 or above
Gold Star	Recommended working level: Standard 5/ Grade 5 or above

Examination	Number of candidates	Minimum age	Time allowances			
			1 candidate	2 candidates	3 candidates	4 candidates
Bronze	1-4	7	10 mins	10 mins	15 mins	15 mins
Silver	1-4	8	10 mins	10 mins	15 mins	15 mins
Gold	1-4	9	10 mins	10 mins	15 mins	15 mins
Gold Star	1-4	10	10 mins	10 mins	15 mins	15 mins

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.

Traditional in-person examinations (where the examiner is present in the exam room):

Where recorded music is being used for the improvisation section, the examiner will provide this music. The teacher should check with the examiner in advance of the session regarding the music, e.g. does the examiner require a remote speaker to be provided in order to link up with a digital music player (i.e. Bluetooth speaker/ Bluetooth amp)

Where a pianist is playing for the examination, the pianist will be expected to provide the piano music for the improvisation section.

For recorded examinations (exams recorded and uploaded for an examiner to mark subsequently) and in-person remote examinations (an examiner conducting the exam live via Zoom, Microsoft Teams or similar) refer to instructions on the Remote Exam Format document which will be sent by the examinations team prior to the exam session.

In all cases, candidates should not have heard the music for improvisation prior to the examination.

Clothing

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

Studio layout for the examination

Teachers should select the most suitable studio layout for the examination, to allow candidates to demonstrate fully.

Teachers should ensure mirrors are covered or made opaque and are asked to provide a large table and a comfortable chair with a cushion. Ensure that water and a glass are available for the examiner. Teachers should provide a bell on the table which the examiner can ring to signify that they are ready for a group of candidates to enter the studio.

Where possible, it is helpful to provide the examiner with an additional chair or small table to use as a supporting space for books and examination paperwork.

6 Qualifications: Cecchetti Awards

Learning outcomes and assessment criteria Bronze, Silver, Gold and Gold Star Awards

Learning outcomes	Assessment criteria
LO1 Perform a range of movement sequences showing sound and secure technical skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Demonstrate physical and technical competence in the Port de Bras and Enchaînement/s
LO2 Perform a range of movement sequences demonstrating style and musicality in Cecchetti Classical Ballet and performing contrasting improvisations.	<ul style="list-style-type: none"> • Recall and perform sequences and a dance. Show contrast and creativity of movements and ideas in the improvisation section
LO3 Apply and demonstrate a range of performance skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Recall, perform and present exercises and a dance using a range of performance and presentational skills

Syllabus content: Bronze, Silver and Gold Awards

- | | | |
|---|--|---|
| <p>1. Port de bras – One set exercise</p> <p>2. Enchaînement – One set allegro enchaînement</p> | <p>3. Improvisation – Improvisation to music not previously heard – two contrasting pieces or one long piece with contrasting sections.</p> | <p>4. Dance – A 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</p> |
|---|--|---|

Syllabus content: Gold Star Award

- | | | |
|---|--|--|
| <p>1. Port de bras – One set exercise</p> <p>2. Enchaînements – Two set allegro enchaînements</p> | <p>3. Improvisation – Improvisation to music not previously heard – two contrasting pieces or one long piece with contrasting sections.</p> | <p>4. Dance – A classical solo dance (not exceeding one minute)</p> |
|---|--|--|

7 Scheme of assessment: Cecchetti Awards

Method of assessment

All examinations are assessed by an Examiner who is recruited, trained, and monitored by the ISTD.

ISTD Examiners:

- are selected for their expertise and undergo rigorous training which continues throughout their career for marking both in-person and remote examinations
- create a welcoming and reassuring environment at the exam venue, ensuring a positive experience for candidates
- complete a check with the Disclosure and Barring Service (or equivalent body where available) and adhere to ISTD policies and procedures, including equality and diversity, safeguarding and data protection

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.

Bronze, Silver, Gold and Gold Star Awards

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

Determining a mark

The marks for each section of assessment are added together and an overall mark is given out of 100.

Determining a grade for Awards

In cases where 25% of the marks attainable does not come to a round figure, e.g. 6.25 (25% of 25 is 6.25), the pass mark for the section is lowered to the nearest round figure, for example, 6. 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

Please note: Where a candidate has not passed one or more sections, whatever the overall total mark may be, the result given will be Not Attained.

Mark schemes for Cecchetti Awards

Each component of the assessment is shown on the grid as a column and broken down into mark bands, each of which has a descriptor. The descriptor indicates the quality that is expected in the candidate's evidence for that mark band. The indicative content for each component of assessment is exemplified or stated at the bottom of each column/group of columns.

Mark bands

The lower mark in each band indicates that the student has just met the requirement described in the band, the upper mark indicates that the evidence is clear but that the student has not quite met the requirements set out in the next mark band.

The candidate is marked against all components of assessment.

Classification of results

Candidates receive both a final mark and an attainment grade. It is not expected that a candidate in a particular attainment grade will necessarily demonstrate all of the characteristics listed in that band but will demonstrate most.

Cecchetti Awards Mark Scheme: Bronze, Silver, Gold and Gold Star

Component		Ports de Bras	Enchaînement/s	Improvisation, Style and Musicality	Dance
		25 marks	25 marks	25 marks	25 marks
Top of the Excellent band	21-25	The candidate demonstrates Excellent ability in the indicative content			
Bottom of the Excellent band					
Top of the Good band	16-20	The candidate demonstrates Good ability in the indicative content			
Bottom of the Good band					
Top of the Fair band	11-15	The candidate demonstrates Fair ability in the indicative content			
Bottom of the Fair band					
Top of the Limited band	6-10	The candidate demonstrates Limited ability in the indicative content			
Bottom of the Limited band					
Top of the Weak band	1-5	The candidate demonstrates Weak ability in the indicative content			
Bottom of the Weak band					
Not evidenced	0	Indicative content not evidenced			
Indicative content		Performance and Poise	Performance and energy (attack)	Sense of performance and appropriate style throughout	Performance and projection
		Quality in the use of arms and head	Technical awareness and co-ordination	Showing a sense of rhythm, intuitive musicality and an imaginative response to music throughout the examination	Technical awareness and co-ordination
		Technical accuracy	Use of space	An imaginative response to the music with varied suitable movements in Improvisations . Evidencing a sense of rhythm, intuitive musicality and style	Use of space
		Memory	Memory		Musicality
					Memory

Attainment grade descriptors

Distinction: 80-100 marks

A candidate who achieves a '**Distinction**' will demonstrate the following attributes in performance:

- extremely strong technique
- high clarity of intention in execution of the movement
- excellent precision in the technique of the genre
- excellent use of dynamics and spatial elements
- very strong performing skills

Merit: 60-79 marks

A candidate who achieves a '**Merit**' will demonstrate the following attributes in performance:

- well established technique
- good clarity of intention in execution of the movement
- good precision in the technique of the genre
- confident use of dynamics and spatial elements
- strong performing skills

Pass: 40-59 marks

A candidate who achieves a '**Pass**' will demonstrate the following attributes in performance:

- generally established technique
- some clarity of intention in execution of the movement
- some precision in the technique of the genre
- fair understanding of the use of dynamics and spatial elements
- secure performing skills

Not attained – 00-40 marks

A candidate who achieves a '**Not attained**' will demonstrate the following attributes in performance:

- poor or limited technical accomplishment
- limited clarity of intention in execution of the movement
- poor or limited grasp of the technique of the genre
- limited understanding of the use of dynamics and spatial elements
- weak or limited performing skills

Class Examinations:

**Pre-Primary –
Standard 6**

**Senior Certificate 1 & 2
Specification**



8 Qualification purpose: Class Examinations

The Cecchetti Classical Ballet class examinations are non-regulated qualifications which provide an assessment scheme for ballet. These form the basis for measurement of the individual candidate's progress and development. The class examinations were originally designed for students attending classes mainly for recreational purposes. In addition to traditional classical exercises the examination structure offers the opportunity for students to explore their creativity and self-expression via improvisation sections.

Teachers may find it helpful to enter their pupils alternately for Class and Grade examinations, but there is no requirement to do so.

There are ten practical class examination levels beginning with Pre-Primary, Primary and then Class Examinations / Standards 1-6. There are then two further qualifications, Senior Certificate 1 and 2, where Senior Certificate 2 represents the highest level of attainment.

Aims

- To provide a structured progression for classical ballet training
- To provide a structure to measure the individual candidate's progress and development in classical ballet
- To cater for all those who wish to enter ballet examinations, whether they have vocational aspirations or are entering as a recreational pursuit
- To develop artistry and musical appreciation

Objectives

The objectives of the Cecchetti Class Examinations are:

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

9 Entry conditions and general information: Class Examinations

Entry conditions

Entries must be submitted via a teacher who holds a relevant membership with the Imperial Society of Teachers of Dancing.

Summary information

The Class Examinations are designed to be taken consecutively. Candidates may wish to progress through them in sequence in order to develop and demonstrate the requisite skills, however there is no requirement to do so. 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.

Some choices are offered in the syllabus to accommodate individual preferences, defined as 'Option 1' (formerly 'female') and 'Option 2' (formerly 'male'). Candidates entering either option may be examined together at all Class Examination levels. These examinations are suitable for all candidates, and they are designed to develop all-round strengths and abilities.

Examinations up to and including Class Examination / 'Standard' 6 are taken by the teacher in the form of a class without personal corrections, but with some encouragement. The teacher presents the work to the candidates in the exam studio. Where use of the arms is not detailed in the syllabus book, this is the teacher's choice.

The Pre-Primary syllabus is deliberately open in order for the teacher to have their own creative input in terms of how the work is presented.

For Senior Certificates 1 and 2, the Examiner conducts the examination, and teachers are not permitted to enter the examination room.

Examinations can be held in the teacher's own studio, or in schools the teacher visits, or at an ISTD examination centre. Examinations may also be entered remotely.

There is no upper age limit, however children and mature adult learners should not be entered in examinations together.

Minimum age specifications are to ensure that the candidates are sufficiently physically developed to safely meet the demands of the syllabus. Minimum age limits do not indicate that a candidate will be ready to take the examination, 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 regard to safe dance practice.

Qualification structure and regulation

Regulation – UK

ISTD Senior Certificate 1 are regulated by:

- Office of Qualifications and Examinations Regulation (Ofqual) in England

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). There are nine qualification levels in the framework, labelled in order of difficulty from Entry Level to Level 8. For further information, visit register.ofqual.gov.uk.

Size of the qualification on the RQF 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 (RQF) are as follows:

Guided Learning Hours (GLH) describes the amount of time the learner has spent in class under the direct supervision of their teacher.

Total Qualification Time (TQT) includes all of the Guided Learning Hours plus further independent study undertaken by the learner.

Qualification title	Qualification number	Guided Learning Hours (GLH)	Total Qualification Time (TQT)	Credits
ISTD Level 3 Certificate in Graded Examination in Dance: Senior Certificate 1 (Cecchetti Classical Ballet)	610/6610/2	90	130	13

Unit title	Unit reference number	Level	Guided Learning Hours (GLH)	Credit value
ISTD Level 3 Certificate in Graded Examination in Dance: Senior Certificate 1 (Cecchetti Classical Ballet)	M/651/8257	3	130	13

Regulation – Europe

The European Qualifications Framework (EQF) is an overarching framework that links the qualifications of different countries together and allows for comparison and translation. The EQF has eight levels across which qualifications can be mapped. The levels do not correspond directly with the UK's Regulated Qualifications Framework (RQF), although they are similar. The following table shows the level of our Senior Certificate 1 qualification on the RQF and the EQF.

Qualification title	RQF Level	EQF Level
Senior Certificate 1	Level 3	Level 4

UCAS points

In the UK, our Graded and Senior Certificate 1 qualifications can contribute towards entry into higher education through the allocation of UCAS points. UCAS tariff points translate your qualifications and grades into a numerical value, which some universities, colleges, and conservatoires may refer to in their course entry requirements.

Senior Certificate 1	Tariff points
Distinction	Tariff point ares pending and will be published after January 1st 2026
Merit	Tariff point ares pending and will be published after January 1st 2026
Pass	Tariff point ares pending and will be published after January 1st 2026

In the UK, our Graded and Senior Certificate 1 qualifications can contribute towards entry into higher education through the allocation of UCAS points. UCAS tariff points translate your qualifications and grades into a numerical value, which some universities, colleges, and conservatoires may refer to in their course entry requirements.

Qualification level	Level	Equivalence
Grade 4	2	Equivalent to GCSE standard
Grade 5	2	Equivalent to GCSE standard
Grade 6	3	Equivalent to A-Level and T-Level standard
Senior Certificate 1	3	Equivalent to A-Level and T-Level standard

Candidates entering Pre-Primary - Standard 6 should, where possible, be entered in groups of four.

*In exceptional circumstances **one group of five per timetable** is permitted.

Timetables include for five minutes of writing time for the examiner to complete their notes during the examination. When booking and entering for candidates on Quest these five minutes are automatically included within the total examination duration as per the table below.

Examination	Number of candidates	Age	Examination durations				
			1 candidate	2 candidates	3 candidates	4 candidates	5 candidates*
Pre-Primary	2-5	5+ years	N/A	20 mins			25 mins (20 mins dancing plus 5 mins writing time)
Primary	1-5	5+ years	30 mins				
Standard 1	1-5	6+ years	30 mins				
Standard 2	1-5	7+ years	30 mins				
Standard 3	1-5	8+ years	30 mins				
Standard 4	1-5	9+ years	45 mins				
Standard 5	1-5	10+ years	45 mins				
Standard 6	1-5	11+ years	45 mins				
Senior Certificates 1 and 2	2-3	12+ years	45 mins	60 mins		N/A	N/A

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 and teachers are encouraged to use a wide variety of music to help stimulate their students and develop musical awareness. The use of a musical introduction is the teacher's choice, meaning that preparations can be taken with or without music.

Traditional in-person examinations (where the examiner is present in the exam room):

Where recorded music is being used for the improvisation section, the examiner will provide this music.

The teacher should check with the examiner in advance of the session regarding the music, e.g. does the examiner require a remote speaker to be provided in order to link up with a digital music player (i.e. Bluetooth speaker/ Bluetooth amp)

Where a pianist is playing for the examination, the pianist will be expected to provide the piano music for the improvisation section.

For recorded examinations (exams recorded and uploaded for an examiner to mark subsequently) and in-person remote examinations (an examiner conducting the exam live via Zoom, Microsoft Teams or similar) refer to instructions on the Remote Exam Format document which will be sent by the examinations team prior to the exam session.

In all cases, candidates should not have heard the music for improvisation prior to the examination.

Clothing

Candidates should wear the usual ballet uniform of their school, soft ballet shoes and the hair should be suitably and neatly dressed.

Studio layout for the examination

Teachers should ensure mirrors are covered or made opaque and are asked to provide a large table and a comfortable chair with a cushion. Ensure that water and a glass are available for the examiner. Teachers should provide a bell on the table which the examiner can ring to signify that they are ready for a group of candidates to enter the studio.

10 Qualifications: Class Examinations

Pre-Primary Class Examination

Learning outcomes and assessment criteria Pre-Primary Class Examination

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the vocabulary and technique of Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure technical skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of musicality in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises and dances to music
LO3 Apply and demonstrate a range of performance skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills • Demonstrate an understanding of style and theme

Syllabus content: Pre-Primary Class Examination

This examination is a presentation class and is teacher-led.

1. Demi-pliés in 1st Position	5. Music	9. Imaginative scenes
2. Walking on tip toes	6. Curling and stretching	10. Curtsey or bow
3. Flexing and pointing the feet	7. Hand movements	
4. Point and close	8. Jumps in 1st Position	

Primary Class Examination

Learning outcomes and assessment criteria Primary Class Examination

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the vocabulary and technique of Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure technical skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of musicality in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises and dances to music
LO3 Apply and demonstrate a range of performance skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills • Demonstrate an understanding of style and theme

Syllabus content: Primary Class Examination

Skipping to enter the room.

1. Preliminary Exercises

- 1.1 Demi-pliés
- 1.2 Rises
- 1.3 Battement tendu
- 1.4 Foot stretching
- 1.5 Marching

2. Arm and Hand Movements

- 2.1 Hand exercises
- 2.2 Arm lifting
- 2.3 Arm Sways

3. Improvisation

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

4. Steps

- 4.1 Sautés
- 4.2 Skipping
- 4.3 Galops,
 - a) sideways
 - b) "Pony Canthers" forwards
- 4.4 Echappés sautés
- 4.5a Preparatory exercise for polka
- Or:
- 4.5b Preparatory exercise for polka and spring points
- 4.6. Running on the toes, using imaginative ideas

5. Dance

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

6. Curtsey or Bow

Standard 1 Class Examination

Learning outcomes and assessment criteria Standard 1 Class Examination

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the vocabulary and technique of Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure technical skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of musicality in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises and dances to music
LO3 Apply and demonstrate a range of performance skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills • Demonstrate an understanding of style and theme

Syllabus content: Standard 1 Class Examination

1. Preliminary Exercises

- 1.1 Demi-pliés in 2nd and 1st positions
- 1.2 Battements tendus, devant and à la seconde
- 1.3 Point, lift, step
- 1.4 Chassé à la seconde
- 1.5 Retirés
- 1.6 Walking

2. Arm Movements

- 2.1 Lifting arms sideways, lowering with arm waves (Option 1)
Opening arms through 5th en avant to 2nd (Option 2)
- 2.2 Making 5th positions of arms
- 2.3 Run and step into arabesque

3. Improvisation

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

4. Allegro

- 4.1 Sautés in 1st and échappés sautés to 2nd from 1st.
- 4.2 Spring points and spring heels
- 4.3 Petits jetés, devant and derrière
- 4.4 Simple polka, taken sideways
- 4.5 Galops – taken forwards and sideways
- 4.6 Running and poising on the toes

5. Dance

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

6. Curtsey or Bow

Standard 2 Class Examination

Learning outcomes and assessment criteria Standard 2 Class Examination

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the vocabulary and technique of Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure technical skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of musicality in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises and dances to music
LO3 Apply and demonstrate a range of performance skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills • Demonstrate an understanding of style and theme

Syllabus content: Standard 2 Class Examination

1. Exercices à la barre

- 1.1 Demi-pliés in 1st, 2nd and 3rd positions
- 1.2 Battements tendus to 4th devant and à la seconde
- 1.3 Grands battements
- 1.4 Retirés
- 1.5 Adage

2. Exercices au Milieu

- 2.1 Port de bras

3. Adage

- 3.1 Exercise for 3rd arabesque

4. Pirouette

- 4.1 Exercise for use of the head

5. Allegro

- 5.1 Preparation for sautés
- 5.2 Petits jetés devant and derrière, with temps levé
- 5.3 Simple polka, sideways and forwards and/or turning
- 5.4 Preparatory exercise for pas de chat
- 5.5 Galops and coupés
- 5.6 Changements and échappés sautés from 3rd

6. Improvisation

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

7. Dance

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

8. Curtsey or Bow – as in Grade 1

Standard 3 Class Examination

Learning outcomes and assessment criteria Standard 3 Class Examination

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the vocabulary and technique of Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure technical skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of musicality in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises and dances to music
LO3 Apply and demonstrate a range of performance skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills • Demonstrate an understanding of style and theme

Syllabus content: Standard 3 Class Examination

1. Exercices à la barre 1.1 Demi-pliés and rises in 2nd, 1st and 5th positions 1.2 Battements tendus 1.3 Battements dégagés and piqués – from 1st position 1.4 Grands battements a) 4th devant and à la seconde b) 4th derrière 1.5 Ronds de jambe à terre 1.6 Adage 1.7 Echappés and Relevés 2. Exercices au Milieu 2.1 Port de bras 3. Adage 3.1 Arabesque exercise incorporating 1st and 3rd arabesques	4. Pirouette 4.1 Exercise for use of the head – relevé with bourrée 4.2 Exercise for tour en l'air 5. Allegro 5.1 Echappé sauté, temps levé, spring 1st 5.2 Pas de chat 5.3 Balletic polka, forwards and sideways 5.4 Jeté temps levé 5.5 Balancés 5.6 Chassé, temps levé: taken round the room or on the diagonal	6. Improvisation Moving freely to music not previously heard – two contrasting pieces or one long piece with contrasting sections 7. Dance A solo (not exceeding one minute) either balletic, demi-character or based on national, to be danced in twos or threes 8. Curtsey or Bow – as in Grade 1
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Standard 4 Class Examination

Learning outcomes and assessment criteria Standard 4 Class Examination

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the vocabulary and technique of Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure technical skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of musicality in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises and dances to music
LO3 Apply and demonstrate a range of performance skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills • Demonstrate an understanding of style and theme

Syllabus content: Standard 4 Class Examination

1. Exercices à la barre 1.1 Demi and grand plié in 2nd and 1st; demi-pliés in 5th devant; and rise 1.2 Battements tendus with demi-plié 1.3 Battements dégagés closing in 1st and 5th position 1.4 Grands battements with retirés 1.5 Ronds de jambe à terre 1.6 Battements frappés, introducing ankle movement 1.7 Adage 1.8 Relevés 2. Exercices au Milieu 2.1 Port de bras 3. Adage 3.1 Exercise with 1st, 2nd and 3rd arabesque	4. Pirouette 4.1 Pirouette en dehors 4.2 Preparation for tour en l'air (Option 2) 5. Allegro 5.1 Changements and échappés sautés 5.2 Pas de bourrée dessous 5.3 Assemblés soutenu and de suite 5.4 Sissonnes 5.5 (a) Balancés with posés coupés (Option 1) (b) Balancés with posés en avant (Option 2) 5.6 Diagonal or round the room: Posé, temps levés in attitude devant, with gallops and assemblé en avant en avant 5.7 Preparation for beats	6. Improvisation Moving freely to music not previously heard – two contrasting pieces or one long piece with contrasting sections 7. Dance A solo (not exceeding one minute) either balletic, demi-character or based on national, to be danced in twos or threes 8. Révérence or Bow – as in Grade 4
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Standard 5 Class Examination

Learning outcomes and assessment criteria Standard 5 Class Examination

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the vocabulary and technique of Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure technical skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of musicality in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises and dances to music
LO3 Apply and demonstrate a range of performance skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills • Demonstrate an understanding of style and theme

Syllabus content: Standard 5 Class Examination

1. Exercices à la barre

- 1.1 2 demi-pliés and grand plié in 2nd, 1st and 5th devant, port de bras and rise
- 1.2 Battements tendus with accent
- 1.3 Battements dégagés
- 1.4 Grands battements with retirés
- 1.5 Ronds de jambe à terre
- 1.6 Single and double battements frappés with petits battements
- 1.7 Adage

Move slightly away from barre
change to 'Echappé relevé changé

- 1.8 Echappé relevé, soussus, with relevés passés

2. Exercices au Milieu

- 2.1 Port de bras

3. Adage

- 3.1 Exercise incorporating 5th arabesque and attitude croisé

4. Pirouette

- 4.1 Pirouette en dedans
- 4.2 Exercise for tour en l'air with battements tendus (Option 2)

5. Allegro

- 5.1 Changements
- 5.2 Glissades, taken devant and derrière, with assemblé and relevé in 5th
- 5.3 Temps levé chassé pas de bourrée and sissonnes

EITHER

- 5.4 Chassé temps levé in arabesque with change of direction and posés coupés

OR

- 5.5 Diagonal or round the room: chassé temps levé, balancé en tournant with travelling pas de basques
- 5.6 Diagonal: Petits tours with chassé, temps levé
- 5.7 Batterie: Soubresaut and échappé sauté changé closing with a beat (or battu), entrechat quatre

6. Improvisation

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

7. Dance

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

8. Révérence or Bow – as in Grade 4

Standard 6 Class Examination

Learning outcomes and assessment criteria Standard 6 Class Examination

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the vocabulary and technique of Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure technical skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of musicality in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises and dances to music
LO3 Apply and demonstrate a range of performance skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills • Demonstrate an understanding of style and theme

Syllabus content: Standard 6 Class Examination

1. Barre 1.1 Grand plié with full port de bras, and rise, in 2nd, 1st, 5th devant and 5th derrière positions 1.2 Battements tendus with demi-plié 1.3 Battements dégagés 1.4 Grands battements, with battements balancés 1.5 Ronds de jambe à terre with battement fondus 1.6 Battements frappés en croix with fondu, and double battements frappés to 2nd 1.7 Petits battements with accent 1.8 Adage: Développé, grand rond de jambe, and dégagé en tournant Move slightly away from the barre 1.9 Echappés and relevés passé with – pas de bourrée couru (Option 1) OR walks (Option 2)	2. Exercices au Milieu 2.1 Port de bras 2.2 Battements tendus in positions of the body 3. Adage 3.1 Adage exercise 4. Pirouette 4.1 Battements tendus combined with demi-rond de jambe and pirouette en dehors 4.2 Tour en l'air (Option 2) 5. Allegro 5.1 Changements and échappés, with small and large elevation 5.2 Pas de bourrée en avant, en arrière and devant 5.3 and assemblés Glissade, jeté 5.4 Sissonne enchaînement 5.5 Travelling pas de basque with grand jeté en tournant EITHER 5.6a Diagonal: Petit pas de basque en tournant en dedans with galops (Option 1),	5.6b Chassé coupé en avant and chassé coupé en tournant (Option 2) OR 5.7 Diagonal: Chassé, temps levé, balancé en tournant, with posé tours or petits tours 5.8 Batterie: Echappé sauté closing with entrechat trois 6. Improvisation Moving freely to music not previously heard – two contrasting pieces or one long piece with contrasting sections 7. Dance A Solo (not exceeding one minute) either balletic, demi-character or based on national – to be shown singly or in pairs 8. Révérence or Bow – as in Grade 4
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Senior Certificate 1 and 2

Learning outcomes and assessment criteria Senior Certificate 1 and 2

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the vocabulary and technique of Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure technical skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of musicality in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises and dances to music
LO3 Apply and demonstrate a range of performance skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills • Demonstrate an understanding of style and theme

Syllabus content: Senior Certificate 1

1. Barre 1.1 Warm up exercise 1.2 Pliés and port de bras 1.3 Battements tendus 1.4 Battements dégagés 1.5 Ronds de jambe à terre 1.6 Grands battements 1.7 Battements frappés and petits battements 1.8 Adage: a) Grand fouetté and ballotté b) Demi-grand rond de jambe 1.9 Battements balancés 2. Exercices au Milieu 2.1 Port de bras 2.2 Battements dégagés and battements tendus 3. Adage 3.1 Adage enchaînement	4. Pirouettes 4.1 a) Pirouettes en dehors (Option 1) or b) Tour en l'air (Option 2) 4.2 Travelling pirouette enchaînement 5. Allegro 5.1 Warm up sauté combination (set by the examiner) 5.2 Petit allegro with assemblés 5.3 Medium allegro with sissonnes 5.4 Grand allegro with fouettés sautés 5.5 Batterie 5.6 Relevés (Option 1) 5.7 Pirouette en diagonal (Option 2) 6. Tours en diagonale (option 1 and option 2) a) Posés tours and petits tours b) Petits pas de basques and petits tours	7. Unseen enchaînement: to be set by the examiner 8. 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. 9. Révérence or Bow
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Senior Certificate 1 and 2

Syllabus content: Senior Certificate 2

1. Barre 1.1 Warm up exercise 1.2 Pliés and port de bras 1.3 Battements tendus and battements dégagés 1.4 Ronds de jambe à terre 1.5 Battements frappes and petits battements 1.6 Battements fondus 1.7 Adage – to be set by the examiner 1.8 Grands battements and battements balancés 2. Exercices au Milieu 2.1 a) Port de bras – set enchaînement b) Either 5th, 6th or 7th port de bras (candidate's choice) 2.2 Battements tendus and pirouettes	3. Adage 3.1 Adage enchaînement 4. Pirouettes 4.1 a) Relevé passé and pirouettes en dehors (Option 1) b) Tour en l'air (Option 2) 4.2 Balancé and pirouette en dehors 5. Allegro 5.1 Warm up sauté combination (set by the examiner) 5.2 Petit allegro with glissade, jeté 5.3 Medium allegro with sissonnes 5.4 Grand allegro with grands jetés en avant 5.5 Dance study 5.6 Batterie: 5.7 a) Relevés (Option 1) or b) Autour de la salle (Option 2)	6. Tours en diagonale) A combination of posé tours en dedans, petits pas de basques en tournant and/or petits tours – set by the examiner 7. Unseen enchaînement: to be set by the examiner 8. Dance: A classical solo/duet choreographed by a teacher or the candidate not to exceed one minute. 9. Révérence or Bow
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11 Class Examination: Scheme of Assessment

Method of assessment

All examinations are assessed by an Examiner who is recruited, trained, and monitored by the ISTD.

ISTD Examiners:

- are selected for their expertise and undergo rigorous training which continues throughout their career for marking both in-person and remote examinations.
- create a welcoming and reassuring environment at the exam venue, ensuring a positive experience for candidates.
- complete a check with the Disclosure and Barring Service (or equivalent body where available) and adhere to ISTD policies and procedures, including equality and diversity, safeguarding and data protection.

In the examination, the examiner awards a mark of between 0 and 10 or 0 to 25 for selected components (shown on the accompanying grid). A mark of 0 indicates that nothing worthy of credit was presented for assessment.

The examination is divided into sections and each section consists of several components, which are individually assessed and aggregated to give the section total. The total number of marks available in the examination is 100.

Pre-Primary Class Examination

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

Primary and Standard 1 Class Examinations

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
Total	100

Standard 2, Standard 3 and Standard 4 Class Examinations

Title of component	Available marks
Technique	
Barre	10
Port de bras	10
Adage and Pirouettes	10
Allegro	10
Section total	40
Presentation	
Sense of performance and enjoyment	10
Knowledge, response and spatial awareness	10
Quality of Movement	10
Dance	10
Section total	40
Musicality	
Musical response and sense of timing	10
Improvisation	10
Section total	20
Overall total	100

Standard 5 and Standard 6 Class Examinations

Title of component	Available marks
Technique	
Barre	10
Port de bras	10
Adage and Pirouettes	10
Allegro	10
Section total	40
Performance and Presentation	
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
Section total	60
Overall total	100

To reflect the need for competence across the range of components, the candidate will not attain a grade if:

- any component mark is awarded at 2 marks or below
- any three component marks are awarded at 4 marks or below

Senior Certificate 1 and Senior Certificate 2

Title of component	Available marks
Technique	
Barre and centre practice	10
Port de bras	10
Adage	10
Pirouettes	10
Allegro	10
Section total	50
Presentation, Musicality and Response	
Sense of performance, style and artistry	10
Response and spatial awareness	10
Musical response and sense of timing	10
Syllabus knowledge	10
Dance	10
Section total	50
Overall total	100

Determining a grade

The marks for each component of assessment are added together and an overall mark is given out of 100.

To reflect the need for achievement across the sections, a candidate will not attain a grade if any of the marks given in any one of the sections is less than 25% of the total section marks overall.

Where 25% of the marks attainable does not come to a round figure, e.g. 5, the pass mark for the section is rounded down to the nearest whole number.

Result are shown below:

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

Please note: Where a candidate is unsuccessful in one of more sections, 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.

Mark Schemes for Class Examinations

Each component of the assessment is shown on the grid as a column and broken down into mark bands, each of which has a descriptor. The descriptor indicates the quality that is expected in the candidate's evidence for that mark band. The indicative content for each component of assessment is exemplified or stated at the bottom of each column.

Mark bands

The lower mark in each band indicates that the student has just met the requirement described in the band, the upper mark indicates that the evidence is clear, but that the student has not quite met the requirements set out in the next mark band.

The candidate is marked against all components of assessment.

Cecchetti Classical Ballet: Pre-Primary

Component		Participation and enjoyment	Application and response	Demonstration of movement	Musicality and sense of timing
		25 marks	25 marks	25 marks	25 marks
Top of the Excellent band	21-25	The candidate demonstrates Excellent ability in the indicative content			
Bottom of the Excellent band					
Top of the Good band	16-20	The candidate demonstrates Good ability in the indicative content			
Bottom of the Good band					
Top of the Fair band	11-15	The candidate demonstrates Fair ability in the indicative content			
Bottom of the Fair band					
Top of the Limited band	6-10	The candidate demonstrates Limited ability in the indicative content			
Bottom of the Limited band					
Top of the Weak band	1-5	The candidate demonstrates Weak ability in the indicative content			
Bottom of the Weak band					
Not evidenced	0	Indicative content not evidenced			
Indicative content		Engagement and involvement throughout the class showing the ability to work alongside others with enjoyment and confidence.	Working with enthusiasm, showing concentration and listening skills	An ability to demonstrate a variety of movements as required throughout	A natural, expressive and rhythmic response to music
			Response to teacher and to peers		An ability to dance in time and identify music for marching, skipping and running
			Spatial awareness of self and peers		

Cecchetti Classical Ballet: Primary and Standard 1

Component		Stance and poise	Sense of performance and enjoyment	Musicality and sense of timing	Use of technique in the exercises	Use of arms throughout	Improvisation	Use of technique in the allegro steps	Application, response and spatial awareness	Knowledge of the syllabus	Dance
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the Excellent band	9-10	The candidate demonstrates Excellent ability in the indicative content									
Bottom of the Excellent band											
Top of the Good band	7-8	The candidate demonstrates Good ability in the indicative content									
Bottom of the Good band											
Top of the Fair band	5-6	The candidate demonstrates Fair ability in the indicative content									
Bottom of the Fair band											
Top of the Limited band	3-4	The candidate demonstrates Limited ability in the indicative content									
Bottom of the Limited band											
Top of the Weak band	1-2	The candidate demonstrates Weak ability in the indicative content									
Bottom of the Weak band											
Not evidenced	0	Indicative content not evidenced									
Indicative content		Stance when static and poise in movement	Presentation of work with suitable awareness of style and expression. Not only working with a smile, but also working with a serious approach	Natural response to the music and dancing in time throughout	Appropriate level of technical accuracy in all aspects	Appropriate use and quality of movement of the hands and arms	Response to the music showing varied movements and imagination	Appropriate level of technical accuracy and use of elevation	Application and effort Response to instruction Spatial awareness	Ability to dance without the assistance of the teacher demonstrating	Memory Technical accuracy Awareness of musicality Rhythm Expression Use of space

Cecchetti Classical Ballet: Standard 2

Section		Technique				Presentation				Musicality	
Component		Barre	Port de Bras (Set Exercise)	Adage and Pirouette	Allegro	Sense of performance and enjoyment	Knowledge, response and spatial awareness	Quality of movement	Dance	Musical response and sense of timing	Improvisation
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the Excellent band	9-10	The candidate demonstrates Excellent ability in the indicative content									
Bottom of the Excellent band											
Top of the Good band	7-8	The candidate demonstrates Good ability in the indicative content									
Bottom of the Good band											
Top of the Fair band	5-6	The candidate demonstrates Fair ability in the indicative content									
Bottom of the Fair band											
Top of the Limited band	3-4	The candidate demonstrates Limited ability in the indicative content									
Bottom of the Limited band											
Top of the Weak band	1-2	The candidate demonstrates Weak ability in the indicative content									
Bottom of the Weak band											
Not evidenced	0	Indicative content not evidenced									
Indicative content		Stance and placing	Poise, placing and quality	Stance/poise and technical accuracy in the Adage	Technical accuracy	Presentation of the work with suitable awareness of style and expression	Knowledge of the syllabus	Appropriate understanding and demonstration of varying qualities of movement	Memory	Rhythmic awareness and accuracy	Interpreting musical qualities and moods using a suitable choice of varied movements and imagination
		Technical accuracy	Co-ordination of arms, use of head and eye focus	Control of the body and use of the head and footwork in the Pirouette spin	Elevation Use of the arms	Sense of enjoyment	Response to instruction Awareness of space when moving and static		Presentation to include – quality, style and expression Technical accuracy Musicality Use of space	Intuitive musical response	

Cecchetti Classical Ballet: Standard 3

Section		Technique				Presentation				Musicality	
Component		Barre	Port de Bras (Set Exercise)	Adage and Pirouette	Allegro	Sense of performance and enjoyment	Knowledge, response and spatial awareness	Quality of movement	Dance	Musical response and sense of timing	Improvisation
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the Excellent band	9-10	The candidate demonstrates Excellent ability in the indicative content									
Bottom of the Excellent band											
Top of the Good band	7-8	The candidate demonstrates Good ability in the indicative content									
Bottom of the Good band											
Top of the Fair band	5-6	The candidate demonstrates Fair ability in the indicative content									
Bottom of the Fair band											
Top of the Limited band	3-4	The candidate demonstrates Limited ability in the indicative content									
Bottom of the Limited band											
Top of the Weak band	1-2	The candidate demonstrates Weak ability in the indicative content									
Bottom of the Weak band											
Not evidenced	0	Indicative content not evidenced									
Indicative content		Stance and placing Technical accuracy	Poise, placing and quality. Co-ordination of arms, use of head and eye focus	Stance/poise and technical accuracy in the Adage Control of the body and use of the head and footwork in the Pirouette spin	Technical accuracy Elevation Use of the arms and head	Presentation of the work with suitable awareness of style and expression Sense of enjoyment	Knowledge of the syllabus Response to instruction Awareness of space when moving and static	Appropriate understanding and demonstration of varying qualities of movement	Memory Presentation to include – quality, style and expression Technical accuracy Musicality Use of space	Rhythmic awareness and accuracy Intuitive musical response	Interpreting musical qualities and moods using a suitable choice of varied movements and imagination

Cecchetti Classical Ballet: Standard 4

Section		Technique				Presentation				Musicality	
Component		Barre	Port de Bras (Set Exercise)	Adage and Pirouette	Allegro	Sense of performance and enjoyment	Knowledge, response and spatial awareness	Quality of movement	Dance	Musical response and sense of timing	Improvisation
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the Excellent band	9-10	The candidate demonstrates Excellent ability in the indicative content									
Bottom of the Excellent band											
Top of the Good band	7-8	The candidate demonstrates Good ability in the indicative content									
Bottom of the Good band											
Top of the Fair band	5-6	The candidate demonstrates Fair ability in the indicative content									
Bottom of the Fair band											
Top of the Limited band	3-4	The candidate demonstrates Limited ability in the indicative content									
Bottom of the Limited band											
Top of the Weak band	1-2	The candidate demonstrates Weak ability in the indicative content									
Bottom of the Weak band											
Not evidenced	0	Indicative content not evidenced									
Indicative content		Stance and placing	Poise, placing and quality	Stance/poise and technical accuracy in the Adage	Technical accuracy	Presentation of the work with suitable awareness of style and expression	Knowledge of syllabus	Appropriate understanding and demonstration of varying qualities and contrasts of movement	Memory	Rhythmic awareness and accuracy	Interpreting musical qualities and moods using a suitable choice of varied movements and imagination
		Technical accuracy	Use of head and eye focus	Control of the body and legs	Elevation as required	Sense of enjoyment	Response to instruction and awareness of space when moving and static		Presentation to include – quality, style and expression	Intuitive musical response	
		Use and hold of the arms	Co-ordination of arms, use of head and eye focus	Use of the head and footwork in the Pirouette	Co-ordinated use of the arms				Technical accuracy		
									Musicality		
									Use of space		

Cecchetti Classical Ballet: Standard 5

Section		Technique					Presentation			Musicality	
Component		Barre	Port de Bras (Set Exercise)	Adage	Pirouette (inc. en diagonale)	Allegro	Sense of performance and artistry	Response, spatial awareness and knowledge	Dance	Musical response and sense of timing	Improvisation
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the Excellent band	9-10	The candidate demonstrates Excellent ability in the indicative content									
Bottom of the Excellent band											
Top of the Good band	7-8	The candidate demonstrates Good ability in the indicative content									
Bottom of the Good band											
Top of the Fair band	5-6	The candidate demonstrates Fair ability in the indicative content									
Bottom of the Fair band											
Top of the Limited band	3-4	The candidate demonstrates Limited ability in the indicative content									
Bottom of the Limited band											
Top of the Weak band	1-2	The candidate demonstrates Weak ability in the indicative content									
Bottom of the Weak band											
Not evidenced	0	Indicative content not evidenced									
Indicative content		Stance and placing	Poise, placing and quality	Stance, poise and control	Technical accuracy	Technical accuracy	Presentation of work throughout with suitable awareness of quality and style	Response to instruction	Presented with a sense of performance, quality and style	Rhythmic awareness and accuracy Intuitive musical response	Interpreting musical qualities and moods Showing a suitable choice of varied movements with co-ordinated use of arms
		Technical accuracy	Co-ordination of arms and use of head and eye focus	Technical accuracy including sense of line and co-ordination	Poise, control and placing	Co-ordinated use of arms and head		Awareness of space when static and moving	Technical accuracy		
		Quality of movement	Phrasing and flow of movement		Use of the head	Appropriate elevation and dynamics		Knowledge of the syllabus	Musicality		
		Use and hold of the arms				Use of space			Use of space		

Cecchetti Classical Ballet: Standard 6

Section		Technique					Presentation			Musicality	
Component		Barre	Port de Bras (Set Exercise)	Adage	Pirouette (inc. en diagonale)	Allegro	Sense of performance and artistry	Response, spatial awareness and knowledge	Dance	Musical response and sense of timing	Improvisation
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the Excellent band	9-10	The candidate demonstrates Excellent ability in the indicative content									
Bottom of the Excellent band											
Top of the Good band	7-8	The candidate demonstrates Good ability in the indicative content									
Bottom of the Good band											
Top of the Fair band	5-6	The candidate demonstrates Fair ability in the indicative content									
Bottom of the Fair band											
Top of the Limited band	3-4	The candidate demonstrates Limited ability in the indicative content									
Bottom of the Limited band											
Top of the Weak band	1-2	The candidate demonstrates Weak ability in the indicative content									
Bottom of the Weak band											
Not evidenced	0	Indicative content not evidenced									
Indicative content		Stance and placing	Poise, placing and quality	Stance, poise and control	Technical accuracy	Technical accuracy	Presentation of work throughout	Response to instruction	Presented with a sense of performance, quality and style	Rhythmic awareness and accuracy	Interpreting musical moods, qualities and tempo
		Technical accuracy	Co-ordination of arms with appropriate phrasing and flow of movement	Technical accuracy including sense of line and co-ordination	Poise, control and placing	Co-ordinated use of arms and head	Suitable awareness of quality, style and expression	Awareness of space when static and moving	Technical accuracy	Intuitive musical response	Showing a suitable choice of varied movements with co-ordinated use of arms
		Use and hold of the arms			Quality of movement	Appropriate elevation and dynamics		Knowledge of the syllabus	Musicality		
		Quality of movement	Use of head and eye focus			Use of space			Use of space		

Cecchetti Classical Ballet: Senior Certificates 1 and 2

Section		Technique					Presentation, Musicality and Response					
Component		Barre	Port de Bras (Set Exercise)	Adage	Pirouette (inc. en diagonale)	Allegro	Sense of performance and artistry	Response and spatial awareness	Musical response and sense of timing	Syllabus knowledge	Dance	
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	
Top of the Excellent band	9-10	The candidate demonstrates Excellent ability in the indicative content										
Bottom of the Excellent band												
Top of the Good band	7-8	The candidate demonstrates Good ability in the indicative content										
Bottom of the Good band												
Top of the Fair band	5-6	The candidate demonstrates Fair ability in the indicative content										
Bottom of the Fair band												
Top of the Limited band	3-4	The candidate demonstrates Limited ability in the indicative content										
Bottom of the Limited band												
Top of the Weak band	1-2	The candidate demonstrates Weak ability in the indicative content										
Bottom of the Weak band												
Not evidenced	0	Indicative content not evidenced										
Indicative content		Stance, placing and control	Poise, placing and quality	Stance, poise and control	Technical accuracy	Technical accuracy	Presentation of work throughout with suitable awareness of quality, style and expression	Application	Rhythmic awareness and accuracy Intuitive musicality	Knowledge of all movement sequences contained in the syllabus	Presented with a sense of performance, quality and style Musicality, technical accuracy and spatial awareness	
		Technical accuracy	Co-ordination of arms with appropriate phrasing and flow of movement	Technical accuracy including sense of line and co-ordination	Poise, control and placing	Elevation as appropriate and dynamics		Response to unseen work				
		Quality of movement	Use of head and eye focus		Style	Co-ordinated use of the arms and head		Use of space				
					Use of the head							
					Quality of movement							

Classification of Results

Candidates receive both a final mark and an attainment grade. It is not expected that a candidate in a particular attainment grade will necessarily demonstrate all of the characteristics listed in that band, but will demonstrate most.

Grade descriptors

Distinction:

A candidate who achieves a '**Distinction**' will demonstrate:

- extremely strong technique
- high clarity of intention in execution of the movement
- excellent precision in the technique of the genre
- excellent use of dynamics and spatial elements
- very strong performing skills

Merit:

A candidate who achieves a '**Merit**' will demonstrate:

- well established technique
- good clarity of intention in execution of the movement
- good precision in the technique of the genre
- confident use of dynamics and spatial elements
- strong performing skills

Pass:

A candidate who achieves a '**Pass**' will demonstrate:

- generally established technique
- some clarity of intention in execution of the movement
- some precision in the technique of the genre
- fair understanding of the use of dynamics and spatial elements
- secure performing skills

Not attained:

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

- poor or limited technical accomplishment
- limited clarity of intention in execution of the movement
- poor or limited grasp of the technique of the genre
- limited understanding of the use of dynamics and spatial elements
- weak or limited performing skills

Graded Examinations: Grades: 1-6 Specification



12 Qualification purpose: Graded Examinations

In this section you will find information on the purposes of the following qualifications in this specification:
Cecchetti Classical Ballet Graded Examinations

Grade 1 in [Cecchetti Classical Ballet](#)

Grade 2 in [Cecchetti Classical Ballet](#)

Grade 3 in [Cecchetti Classical Ballet](#)

Grade 4 in [Cecchetti Classical Ballet](#)

Grade 5 in [Cecchetti Classical Ballet](#)

Grade 6 in [Cecchetti Classical Ballet](#)

Graded Examinations in Cecchetti Classical Ballet are concerned with progressive mastery in defined stages. With candidates developing physically and learnt skills common with other dance genres such as turning, jumping, running, use of arms, posture, timing and rhythmic awareness.

The Graded Examinations from Grade 1 to Grade 6 forms the basis for an assessment 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 performer or a dance teacher. This progressive training system, with a clearly defined structure, ensures that steps and skills learned in ballet at lower levels prepare for more complex movements as candidates progress and that learning takes place in the context of safe dance practice.

The Graded Examinations are designed to complement the non-regulated Cecchetti Classical Ballet Class Examinations, so that teachers can also train and enter candidates for the regulated Grade examinations, if they so choose. Teachers can select either one strand or both to best suit their students.

There six practical examination grades, from Grade 1 to 6 (6 represents the highest level of attainment).

From the Graded Examinations, candidates can progress to the Vocational Graded Examinations as preparation for further or higher education, full time dance training, employment as a professional dancer or as preparation for dance teaching qualifications.

Aims

- To provide the basis for the assessment of the individual candidate's progress and development in ballet
- To provide a scheme of progression whether the candidate is pursuing dance as a leisure activity or as preparation for a professional career as a performer or a dance teacher

Objectives

The objectives of the Cecchetti Classical Ballet 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

13 Qualification structure and regulation

Regulation – UK

ISTD Graded Examinations are regulated by:

- Office of Qualifications and Examinations Regulation (Ofqual) in England
- Qualifications Wales
- Council for Curriculum, Examinations and Assessment (CCEA Regulation) 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 38 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).

Guided Learning Hours (GLH) describes the amount of time the learner has spent in class under the direct supervision of their teacher.

Total Qualification Time (TQT) includes all of the Guided Learning Hours plus further independent study undertaken by the learner.

The ISTD's qualifications on the Regulated Qualifications Framework (RQF) are as follows:

Qualification title	Qualification number	Guided Learning Hours (GLH)	Total Qualification Time (TQT)	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

Unit title	Unit reference number	Level	Guided Learning Hours (GLH)	Credit value
Graded Examination in Dance: Grade 1 (Cecchetti Classical Ballet)	T/601/9979	1	60	7
Graded Examination in Dance: Grade 2 (Cecchetti Classical Ballet)	J/601/9985	1	60	7
Graded Examination in Dance: Grade 3 (Cecchetti Classical Ballet)	Y/601/9988	1	60	7
Graded Examination in Dance: Grade 4 (Cecchetti Classical Ballet)	Y/601/9991	2	75	10
Graded Examination in Dance: Grade 5 (Cecchetti Classical Ballet)	D/601/9992	2	75	10
Graded Examination in Dance: Grade 6 (Cecchetti Classical Ballet)	M/601/9995	3	90	13

Regulation – Europe

The European Qualifications Framework (EQF) is an overarching framework that links the qualifications of different countries together and allows for comparison and translation. The EQF has eight levels across which qualifications can be mapped. The levels do not correspond directly with the UK's Regulated Qualifications Framework (RQF), although they are similar. The following table shows the level of our Vocational Examination qualifications on the RQF and the EQF.

Qualification title	RQF Level	EQF Level
Grade 4	Level 2	Level 3
Grade 5	Level 2	Level 3
Grade 6	Level 3	Level 4

UCAS points

In the UK, our Graded Examination qualifications can contribute towards entry into higher education through the allocation of UCAS points. UCAS tariff points translate your qualifications and grades into a numerical value, which some universities, colleges, and conservatoires may refer to in their course entry requirements.

Grade 6	Tariff points
Distinction	14
Merit	10
Pass	8

Equivalence of qualification levels

UCAS points pending for Senior Certificate 1

Qualification level	Level	Equivalence
Grade 4	2	Equivalent to GCSE standard
Grade 5	2	Equivalent to GCSE standard
Grade 6	3	Equivalent to A-Level and T-Level standard

14 Graded Examinations: Entry conditions and general information

Entry conditions

Entries must be submitted via a teacher who holds Full Teaching membership with the Imperial Society of Teachers of Dancing.

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.

Within the syllabus, some exercises offer the option of teacher/candidate choice. From Grade 3 Option 1 (formerly Female) Option 2 (formerly Male) are offered in the syllabus to accommodate individual physical strengths, aptitudes and preferences.

Language

All exams and assessments are conducted in English.

Summary information

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

The minimum ages specified are at the date of examination. However, a grace period of 60 days from the examination date, is permitted. This is to ensure candidates are physically developed sufficiently to safely meet the demands of the syllabus.

If candidates are younger than this, please contact Exams Department to assist with entries on Quest.

There is no upper age limit for these examinations.

Examination	Age	Time allowances		
		1 or 2 candidates	3 candidates	4 candidates
Grade 1	7+	20 minutes	30 minutes	30 minutes
Grade 2	7+	30 minutes	35 minutes	35 minutes
Grade 3	8+	35 minutes	40 minutes	40 minutes
Grade 4	9+	40 minutes	45 minutes	45 minutes
Grade 5	10+	45 minutes	50 minutes	50 minutes
Grade 6	11+	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. If using recorded music, the official examination recordings specifically for us in exams must be used and this is available from the ISTD website

For recorded examinations (exams recorded and uploaded for an examiner to mark subsequently) and in-person remote examinations (an examiner conducting the exam live via Zoom or Microsoft Teams or similar) refer to instructions on the Remote Exam Format document which will be sent by the examinations team prior to the exam session.

Clothing

All Candidates must 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.

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.

Studio layout for the examination

Teachers should ensure mirrors are covered or made opaque and that candidates use barres that are placed on either side of the studio but not across the back of the studio.

Examiners require a large table and a comfortable chair with cushion. Teachers should provide a bell to be used to indicate when the Examiner is ready for candidates to enter the studio at the start of an examination.

Where possible, it is helpful to provide the examiner with an additional chair or small table to use as a supporting space for books and examination paperwork.

Hair should be suitable and neatly dressed.

If a head scarf is worn, please ensure that the hair and the scarf are tightly secured.

Jewellery or body-piercings should not be worn. Make-up should only be worn where appropriate and should be very natural.

Grade 1

Qualification title	Qualification number	Guided learning hours (GLH)	Total qualification time (TQT)	Total credits
Grade 1 (Cecchetti Classical Ballet): ISTD Level 1 Certificate in Graded Examination in Dance	501/0755/0	60	70	7

Learning outcomes and assessment criteria Grade 1

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the vocabulary and technique of Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure technical skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of musicality in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises and dances to music
LO3 Apply and demonstrate a range of performance skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills • Demonstrate an understanding of style and theme

Outline of 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

- 1.1 Each candidate will be asked **one** question:
Points of the room: Corners 1-4
Positions of the feet: 1st; 2nd; 3rd

2. Barre

- 2.1 Demi-pliés in 2nd and 1st
2.2 Battements tendus à la 2nde
2.3 Grands battements devant

Move slightly away from the barre for:

- 2.4 Rises combined with running on the toes

3. Exercices au Milieu

- 3.1 Port de bras

4. Adage

- 4.1 Retirés
4.2 Exercise for 3rd arabesque

5. Pirouette

- 5.1 Quarter turns with use of the head

6. Allegro

- 6.1 Basic Steps: candidates are required to have a knowledge of the following individual steps:
Sauté in 1st position; Échappé sauté to 2nd position from 1st position; Simple polka sideways; Spring points; Posé temps levé; Galops sideways

7. Set enchaînements

- 7.1 Echappés sautés with sautés in 1st position
7.2 Simple polkas with spring points
7.3 Posé, temps levés.
7.4 Galops and spring points

8. Dance

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

9. Révérence – Curtsey or Bow

Grade 2

Qualification title	Qualification number	Guided learning hours (GLH)	Total qualification time (TQT)	Total credits
Grade 2 (Cecchetti Classical Ballet) ISTD Level 1 Award in Graded Examination in Dance	501/0753/7	60	70	7

Learning outcomes and assessment criteria Grade 2

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the vocabulary and technique of Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure technical skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of musicality in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises and dances to music
LO3 Apply and demonstrate a range of performance skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills • Demonstrate an understanding of style and theme

Outline of syllabus content: 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:

1. Theory

- 1.1 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

- 2.1 Rise and demi-pliés in 2nd, 1st and 3rd positions
2.2 Battements tendus en croix
2.3 Grands battements
a) à la quatrième devant
b) à la 2nde

2.4 Ronds de jambe à terre

- 2.5 Adage
2.6 Preparation for sautés
2.7 Echappés relevés

3. Exercices au Milieu

- 3.1 Port de bras
3.2 Battements tendus with transfer of weight

4. Adage

- 4.1 Retirés passé
4.2 Exercise for 3rd arabesque

5. Pirouette

- 5.1 Preparatory exercise for use of head

5.2 Exercise for tour en l'air

6. Allegro

- 6.1 Basic Steps: candidates are required to have a knowledge of the following individual steps:
Pas de chat; Petits jetés devant; Petits jetés derrière; Temps levé with foot sur le cou-de-pied devant or derrière; Balletic polka forwards; Balletic polka sideways; Galops forwards; Changement Échappé sauté changé from 3rd position

7. Set enchaînements

- 7.1 Sautés in 1st position

- 7.2 Pas de chat with changements
- 7.3 Petits jetés, devant and derrière
- 7.4 Balletic polka
- 7.5 Galops and spring points
- 7.6 Simple enchaînement to include échappés sautés changés and changements to be set by the

examiner

8. Dance

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

9. Révérence – Curtsey or Bow

Grade 3

Qualification title	Qualification number	Guided learning hours (GLH)	Total qualification time (TQT)	Total credits
Grade 3 (Cecchetti Classical Ballet) ISTD Level 1 Award in Graded Examination in Dance	501/0754/9	60	70	7

Learning outcomes and assessment criteria Grade 3

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the vocabulary and technique of Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure technical skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of musicality in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises and dances to music
LO3 Apply and demonstrate a range of performance skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills • Demonstrate an understanding of style and theme

Outline of syllabus content: 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 1.1 Each candidate will be asked two questions (one theory question may be taken from a previous grade): Arm positions: 1st; 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); sauter (to jump)	2. Barre 2.1 Demi-pliés and rises 2.2 Battements tendus 2.3 Battements dégagés in 1st position 2.4 Grands battements a) Devant and à la 2nd; and b) Derrière facing the barre 2.5 Ronds de jambe à terre 2.6 Battements frappés 2.7 Adage a) Retirés and développés b) Fouetté à terre into arabesque 2.8 Echappés and relevés	3. Exercices au Milieu 3.1 Port de bras 3.2 Battements tendus with positions of the body 4. Adage 4.1 Développé with temps lié 4.2 Exercise for 1st and 3rd arabesques 5. Pirouette For Grade 3 Pirouettes the examiner will chose 2 out of 3 exercises to be performed. 5.1 Relevés with bourrée en tournant 5.2 Preparation for pirouette en dehors 5.3 Exercise for tour en l'air – to be demonstrated on one or both sides
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6. Allegro

- 6.1 Basic Steps: candidates are required to have a knowledge of the following individual steps:

Assemblé dessus (over) soutenu; Assemblé dessous (under) soutenu; Balancé sideways; Chassé en avant; Coupé dessus (over) sauté; Coupé dessous (under) sauté; Jeté dessus (over); Jeté dessous (under); Pas de bourrée dessous (under) soutenu; Pas de bourrée dessous (under) de suite; Posé coupé en avant; Posé en avant into arabesque with arms 5th en avant, palms half-turned upwards

*considered as one step in a subsequent grade unseen enchaînement

NB jeté, temps levé may be used as one step in subsequent unseen enchaînement

7. Set enchaînements

- 7.1 Echappés sautés with sautés in 2nd position
- 7.2 Assemblés
- 7.3 Pas de bourrée dessous soutenu and de suite
- 7.4 Jetés temps levés with coupés
- 7.5a Posés coupés and galops (option 1 candidates)
- 7.5b Posés en avant in arabesque (option 2 candidates)
- 7.6 Balancés sideways

8. Unseen enchaînement

- 8.1 One sequence to be set by the examiner using not more than two basic steps from preceding grades. Both option routes should learn this material as it may form part of the unseen enchaînement.

9. Dance

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

10. Révérence – Curtsey or Bow

As in Grade 1

Grade 4

Qualification title	Qualification number	Guided learning hours (GLH)	Total qualification time (TQT)	Total credits
Grade 4 (Cecchetti Classical Ballet): ISTD Level 2 Award in Graded Examination in Dance	501/0756/2	75	95	10

Learning outcomes and assessment criteria

Grade 4

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the vocabulary and technique of Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure technical skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of musicality in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises and dances to music
LO3 Apply and demonstrate a range of performance skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills • Demonstrate an understanding of style and theme

Outline of syllabus content: 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 1.1 Candidates will be asked two questions (one theory question may be taken from a previous Grade): Positions of the arms: 4th en avant; 4th en haut Positions of the head: head erect; head inclined; head turned; head raised; head lowered Positions of the body: croisé devant; croisé derrière Movements in dancing: relever - (to rise) Arabesques: 1st; 2nd; 3rd	2. Barre 2.1 Pliés in 2nd, 1st and 5th positions 2.2 Battements tendus 2.3 Battements dégagés from 1st position 2.4 Grands battements combined with battements dégagés and retirés 2.5 Ronds de jambe à terre 2.6 Single and double Battements frappés 2.7 Fondu movements 2.8 Développé and demi-rond de jambe 2.9 Relevés devant, derrière, and passé	3. Exercices au Milieu 3.1 Port de bras 3.2 Demi-pliés and positions of the body 4. Adage 4.1 Demi-rond de jambe en l'air 4.2 Exercise for 1st, 2nd and 3rd arabesques 5. Pirouette 5.1 Relevé pirouette en dehors 5.2 Preparation for tour en l'air (Option 2 candidates)
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6. Allegro

- 6.1 Basic Steps: candidates are required to have a knowledge of the following individual steps:

Glissade devant soutenu; Glissade derrière soutenu; Sissonne en avant fermée soutenu; Sissonne en avant fermée de suite; Temps levé chassé pas de bourrée dessous (under)*; Chassé coupé en avant; Chassé temps levé in arabesque; Soutenu turn en dedans; Échappé sauté à la 2nd closing with a beat is considered as one step in a subsequent grade unseen enchaînement.

Please note: Whilst 'Soutenu turn en dedans' is required to only be demonstrated by the Option 1 candidates in the examination, the Option 2 candidates are required to have studied this movement as it can be included in the Unseen enchaînement from Grade 5 onwards.

7. Set enchaînements

- 7.1 Sautés and changements
- 7.2 Glissades derrière or devant
- 7.3 Sissonnes
- 7.4 Temps levé chassé pas de bourrée
- 7.5 Autour de la salle: coupé chassé temps levé
- 7.6 Soutenu turns en dedans (Option 1 candidates)
- 7.7 Batterie: Echappé sauté changé closing with beat

8. Unseen enchaînement

- 8.1 One sequence to be set by the examiner using not more than three basic steps from preceding grades

9. Dance

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

10. Révérence or Bow

Grade 5

Qualification title	Qualification number	Guided learning hours (GLH)	Total qualification time (TQT)	Total credits
ISTD Level 2 Award in Graded Examination in Dance: Grade 5 (Cecchetti Classical Ballet)	501/0757/4	75	95	10

Learning outcomes and assessment criteria Grade 5

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the vocabulary and technique of Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure technical skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of musicality in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises and dances to music
LO3 Apply and demonstrate a range of performance skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills • Demonstrate an understanding of style and theme

Outline of syllabus content: 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

- 1.1 Candidates will be asked **two** questions (one theory question may be taken from a previous Grade):

Positions of the arms: 3rd

Positions of the body: écarté; épaulé

Movements in dancing: étendre (to stretch); glisser (to glide)

Arabesques: 4th; 5th

2. Barre

- 2.1 Pliés in 2nd, 1st and 5th positions
2.2 Battements tendus
2.3 Battements dégagés
2.4 Grands battements with retiré

2.5 Ronds de jambe à terre, with traditional preparation

2.6 Singles and double battements frappés

2.7 Petits battements

2.8 Développé with grand rond de jambe en l'air

2.9 Battements balancés

Slightly away from the barre:
Echappé with relevés devant and derrière

3. Exercices au Milieu

- 3.1 a) 2nd Port de bras
b) Preparation for the 4th Port de bras

Examiner will select from exercises 3.2 or 3.3

3.2 Battements tendus, en arrière and en avant

Or:

3.3 Temps lié

4. Adage

- 4.1 Grand plié, développé and demi-rond de jambe
4.2 Exercise for 4th and 5th arabesques

5. Pirouette

- 5.1 Pirouette en dehors
5.2 Tour en l'air (Option 2 candidates)
5.3 Pirouette en dedans (Option 1 candidates)

6. Allegro

- 6.1 Basic Steps: candidates are required to have a knowledge of the following individual steps:
- Soubresaut; Assemblé dessus (over) de suite; Assemblé dessous (under) de suite; Glissade devant de suite; Glissade derrière de suite; Pas de bourrée dessus (over) soutenu; Sissonne en avant ouverte; Sissonne en arrière fermée soutenu; Sissonne en arrière fermée de suite; Balancé en avant and Balancé en arrière*; Chassé temps levé in 1st arabesque with balancé en tournant*; Petits tours; Entrechat quatre; Jeté in attitude devant (as in the round the room step)
- *considered as one step in a subsequent grade unseen enchaînement

7. Set enchaînements

[p] denotes petit allegro

- 7.1 Changements and soubresauts [p]
 7.2 Glissade, assemblé
 7.3a Sissonnes (Option 1 candidates)
 7.3b Sissonnes (Option 2 candidates)
 7.4 Autour de la salle (Round the room): chassé temps levé, posé, jeté en attitude devant - examiner's choice of direction, clockwise or anticlockwise
 7.5 Chassé, temps levé, balancé
 7.6 Pas de chat with pas de bourrée [p]
 7.7 En diagonale: petits tours – demonstrated to both sides
 7.8 Batterie [p]

8. Unseen enchaînement

- 8.1 One sequence to be set by the examiner using not more than three basic steps from preceding grades

9. Dance

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

10. Révérence – Curtsey or Bow

Grade 6

Qualification title	Qualification number	Guided learning hours (GLH)	Total qualification time (TQT)	Total credits
ISTD Level 3 Certificate in Graded Examination in Dance: Grade 6 (Cecchetti Classical Ballet)	501/0758/6	90	130	13

Learning outcomes and assessment criteria

Grade 6

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the vocabulary and technique of Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure technical skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of musicality in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises and dances to music
LO3 Apply and demonstrate a range of performance skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills • Demonstrate an understanding of style and theme

Outline of syllabus content: Grade 6

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

- 1.1 Candidates will be asked **two** questions (one theory question may be taken from a previous Grade):
- Positions of the body: effacé
- Attitudes: attitude effacé derrière; attitude croisé derrière
- Movements in dancing: élaner - (to dart); tourner - (to turn)
- Movements of the foot: pied à terre (flat on the ground); pied à quart (¼ pointe); pied à demi (½ pointe); pied à trois quarts (¾ pointe); sur la pointe (on pointe)
- Arm position: troisième arabesque en croisée/en arrière (pas de chat position)

2. Barre

- 2.1 Pliés in 2nd, 1st and 5th positions
- 2.2 Battements tendus en croix with transfer of weight
- 2.3 Battements dégagés with piqués
- 2.4 Grands battements en croix
- 2.5 Ronds de jambe à terre, with traditional preparation and ending
- 2.6 Battements frappés en croix
- 2.7 Petits battements with ending
- 2.8 Fondu movements
- 2.9 Examiners choice of either:
- (a) Grand rond de jambe and attitude
- (b) Développé with fouetté of adage.
- 2.9 Battements balancés

3. Exercices au Milieu

- 3.1 Port de bras: a) 1st and 2nd Port de bras b) 3rd and 4th Port de bras
- 3.2 Grands battements
- Candidates should be prepared to perform both sides and it is the examiners choice of either:**
- 3.3 Battements tendus en croix with battements dégagés
- Or:**
- 3.4 Temps lié

4. Adage

- 4.1 Deux grands rond de jambe avec arabesque
- 4.2 Attitudes

5. Pirouette

- 5.1 Pirouette en dehors
- 5.2 Tour en l'air (Option 2 candidates)
- 5.3 Relevé passé with pirouette en dehors (Option 1 candidates)

6. Allegro

- 6.1 Basic Steps: candidates are required to have a knowledge of the following individual steps:
Échappé sauté to 4th position; Assemblé en avant; Sissonne dessus (over) fermée soutenu; Sissonne dessus (over) fermée de suite; Pas de bourrée devant; Pas de bourrée derrière; Soussus; Pas de bourrée couru; Demi-contretemps; Assemblé dessus (over) élané; Grand jeté en tournant; Grand jeté en avant; Posé développé; Posé tour en dedans; Entrechat royale; Entrechat trois derrière; Assemblé coupé derrière
*steps marked with an asterisk will be deemed as one step in a subsequent grade unseen enchaînement

7. Set enchaînements

- [p] denotes petit allegro
Unseen Warm up Exercise – Examiner to set exercise
- 7.1a Echappés sautés and pas de bourrée (Option 1 candidates)
 - 7.1b Echappés sautés with pas de bourrée and changements (Option 2 candidates)
 - 7.2 Sissonnes
 - 7.3 Pas de bourrée [p]
 - 7.4a Soussus, posé, pas de bourrée couru (Option 1 candidates) [p]
 - 7.4b Echappés sautés battus (Option 2 candidates)
 - 7.5 Demi-contretemps, assemblé élané
 - 7.6 Grands jetés en tournant
 - 7.7a Posés= développés (Option 1 candidates) [p]
 - 7.7b Autour de la salle (Round the room): chassé temps levé in 1st arabesque with jeté en avant (Option 2) examiner's choice of direction
 - 7.8 Posé tours and petits tours

- 7.9 Batterie: exercise for entrechat royale and entrechat trois derrière [p]

8. Unseen enchaînement

- 8.1 One sequence to be set by the examiner using not more than four basic steps from preceding grades

9. Dance

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

10. Révérence – Curtsey or Bow

Scheme of assessment: Graded Examinations

Method of assessment

All examinations are assessed by an Examiner who is recruited, trained, and monitored by the ISTD.

ISTD Examiners:

- are selected for their expertise and undergo rigorous training which continues throughout their career for marking both in-person and remote examinations.
- create a welcoming and reassuring environment at the exam venue, ensuring a positive experience for candidates.
- complete a check with the Disclosure and Barring Service (or equivalent body where available) and adhere to ISTD policies and procedures, including equality and diversity, safeguarding and data protection.

In the examination, the examiner awards a mark of between 0 and 10 for selected components (shown on the accompanying grids). A mark of 0 indicates that nothing worthy of credit was presented for assessment.

The examination is divided into sections, and each section consists of several components, which are individually assessed and aggregated to give the section total. The total number of marks available in the examination is 100. Candidates must gain at least 25% of the marks attainable in each Section, in order to pass the examination overall.

Grade 1

Title of component	Available marks
Technique	
Barre	10
Port de bras	10
Adage and Pirouettes	10
Allegro	10
Section Total	40
Performance and Presentation	
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
Section total	60
Overall total	100

Grade 2 and Grade 3

Title of component	Available marks
Technique	
Barre	10
Port de bras	10
Adage	10
Pirouettes	10
Allegro	10
Section Total	50
Performance and Presentation	
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
Section total	50
Overall total	100

Grade 4

Title of component	Available marks
Technique	
Barre and centre practice	10
Port de bras	10
Adage	10
Pirouettes	10
Allegro	10
Section Total	50
Performance and Presentation	
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
Section total	50
Overall total	100

Grade 5 and Grade 6

Title of component	Available marks
Technique	
Barre and centre practice	10
Port de bras	10
Adage	10
Pirouettes	10
Petit allegro and petit batterie	10
Allegro	10
Section Total	60
Performance and Presentation	
Sense of performance and artistry	10
Rhythm, sense of timing and musicality	10
Response, syllabus knowledge and theory	10
Dance	10
Section total	40
Overall total	100

Cecchetti Classical Ballet: Grade 1

Section		Technique				Performance and Presentation						
Component		Barre	Port de Bras	Adage and Pirouette	Allegro	Sense of Performance	Quality and Co-ordination of Movement	Rhythm, Sense of Timing and Musicality	Syllabus Knowledge and Theory	Response and Enjoyment	Dance	
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	
Top of the Excellent band	9-10	The candidate demonstrates Excellent ability in the indicative content										
Bottom of the Excellent band												
Top of the Good band	7-8	The candidate demonstrates Good ability in the indicative content										
Bottom of the Good band												
Top of the Fair band	5-6	The candidate demonstrates Fair ability in the indicative content										
Bottom of the Fair band												
Top of the Limited band	3-4	The candidate demonstrates Limited ability in the indicative content										
Bottom of the Limited band												
Top of the Weak band	1-2	The candidate demonstrates Weak ability in the indicative content										
Bottom of the Weak band												
Not evidenced	0	Indicative content not evidenced										
Indicative content		Technical accuracy, stance, poise, control and placing	Set Exercise Demonstrating poise, shape and path of arms	Adage: Poise, placing, control and sense of line	Technical Accuracy	Self-assurance and presentation throughout	Quality and co-ordination as appropriate	Rhythm, sense of timing and musical response	Knowledge of exercises and response to theory questioning	Response to instruction	Presented with a sense of performance and enjoyment	
				Pirouette: Technical accuracy and use of the head	Elevation and use of space							
					Use and hold of arms							Musicality, spatial awareness and technical accuracy

Cecchetti Classical Ballet: Grade 2

Section		Technique					Performance and Presentation				
Component		Barre	Port de Bras	Adage	Pirouettes (incl en diagonale)	Allegro	Sense of Performance	Quality and Co-ordination of Movement	Rhythm, Sense of Timing and Musicality	Response, Syllabus Knowledge and Theory	Dance
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the Excellent band	9-10	The candidate demonstrates Excellent ability in the indicative content									
Bottom of the Excellent band											
Top of the Good band	7-8	The candidate demonstrates Good ability in the indicative content									
Bottom of the Good band											
Top of the Fair band	5-6	The candidate demonstrates Fair ability in the indicative content									
Bottom of the Fair band											
Top of the Limited band	3-4	The candidate demonstrates Limited ability in the indicative content									
Bottom of the Limited band											
Top of the Weak band	1-2	The candidate demonstrates Weak ability in the indicative content									
Bottom of the Weak band											
Not evidenced	0	Indicative content not evidenced									
Indicative content		Stance and placing	Set Exercise Quality of movement, poise, shape and path of arms and use of head and eye focus	Technical accuracy, poise, control and sense of line	Technical accuracy and control	Technical accuracy, elevation, use of arms and head, body direction and use of space	Self-assurance, presentation, style, and enjoyment	Ease of movement and quality	Rhythmic awareness and accuracy	Response to instruction, syllabus knowledge and theory questioning	Presented with a sense of performance and enjoyment
		Technical accuracy and hold of arms			Use of the head in Preparatory exercise for use of the head			Co-ordination and energy in steps			

Cecchetti Classical Ballet: Grade 3

Section		Technique					Performance and Presentation				
Component		Barre	Port de Bras	Adage	Pirouettes (incl en diagonale)	Allegro	Sense of Performance	Quality and Co-ordination of Movement	Rhythm, Sense of Timing and Musicality	Response, Syllabus Knowledge and Theory	Dance
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the Excellent band	9-10	The candidate demonstrates Excellent ability in the indicative content									
Bottom of the Excellent band											
Top of the Good band	7-8	The candidate demonstrates Good ability in the indicative content									
Bottom of the Good band											
Top of the Fair band	5-6	The candidate demonstrates Fair ability in the indicative content									
Bottom of the Fair band											
Top of the Limited band	3-4	The candidate demonstrates Limited ability in the indicative content									
Bottom of the Limited band											
Top of the Weak band	1-2	The candidate demonstrates Weak ability in the indicative content									
Bottom of the Weak band											
Not evidenced	0	Indicative content not evidenced									
Indicative content		Stance and placing	Set Exercise Quality of movement, poise, shape and path of arms and use of head and eye focus	Technical accuracy, poise, control, and sense of line	Technical accuracy, poise and control	Technical accuracy, elevation, use of arms and head, body direction and use of space	Self-assurance, presentation, style, and enjoyment	Ease of movement and quality	Rhythmic awareness and accuracy	Response to instruction in unseen work, syllabus knowledge and theory questioning	Presented with a sense of performance and enjoyment
		Technical accuracy			Use of head			Co-ordination and energy in steps	Intuitive musical response		Demonstrates quality and style, musicality, technical accuracy, memory and spatial awareness
		Quality of movement and hold of arms									

Cecchetti Classical Ballet: Grade 4

Section		Technique					Performance and Presentation				
Component		Barre and Centre Practice	Port de Bras	Adage	Pirouettes (incl en diagonale)	Allegro	Sense of Performance	Quality and Co-ordination of Movement	Rhythm, Sense of Timing and Musicality	Response, Syllabus Knowledge and Theory	Dance
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the Excellent band	9-10	The candidate demonstrates Excellent ability in the indicative content									
Bottom of the Excellent band											
Top of the Good band	7-8	The candidate demonstrates Good ability in the indicative content									
Bottom of the Good band											
Top of the Fair band	5-6	The candidate demonstrates Fair ability in the indicative content									
Bottom of the Fair band											
Top of the Limited band	3-4	The candidate demonstrates Limited ability in the indicative content									
Bottom of the Limited band											
Top of the Weak band	1-2	The candidate demonstrates Weak ability in the indicative content									
Bottom of the Weak band											
Not evidenced	0	Indicative content not evidenced									
Indicative content		Stance and placing	Set Exercise Quality of movement, balanced and co-ordinated lines and use of head and eye focus	Technical accuracy, poise, balance control and sense of line	Technical accuracy, poise and control.	Technical accuracy, elevation, use of arms and head, body direction and use of space	Self-assurance, presentation, style and enjoyment	Ease of movement, quality and energy in steps	Rhythmic awareness and accuracy	Response to instruction in unseen work, syllabus knowledge and theory questioning	Presented with a sense of performance and enjoyment
		Technical accuracy, including suppleness, extension, line and control			Use of head			Co-ordination of movements	Intuitive musical response		Demonstrates quality and style, musicality, technical accuracy, memory and spatial awareness
		Quality of movement and use of arms									

Cecchetti Classical Ballet: Grade 5

Section		Technique						Performance and Presentation			
Component		Barre and Centre Practice	Port de Bras	Adage	Pirouettes (incl en diagonale)	Petit Allegro and Petit Batterie	Allegro	Sense of Performance and Artistry	Rhythm, Sense of Timing and Musicality	Response, Syllabus Knowledge and Theory	Dance
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the Excellent band	9-10	The candidate demonstrates Excellent ability in the indicative content									
Bottom of the Excellent band											
Top of the Good band	7-8	The candidate demonstrates Good ability in the indicative content									
Bottom of the Good band											
Top of the Fair band	5-6	The candidate demonstrates Fair ability in the indicative content									
Bottom of the Fair band											
Top of the Limited band	3-4	The candidate demonstrates Limited ability in the indicative content									
Bottom of the Limited band											
Top of the Weak band	1-2	The candidate demonstrates Weak ability in the indicative content									
Bottom of the Weak band											
Not evidenced	0	Indicative content not evidenced									
Indicative content		Stance and placing, technical accuracy including extension, line and control	Set Exercise Quality of movement, balanced and co-ordinated line, use of head and eye focus	Technical accuracy, poise, balance and control, sense of line	Technical accuracy, poise and control Use of the head	Technical accuracy including co-ordination and use of arms and head	Technical accuracy including co-ordination and use of arms and head	Assured presentation, style and sincerity Evidence of differing qualities	Rhythmic awareness and accuracy Intuitive musicality	Response to unseen work, syllabus knowledge and theory questioning	Presented with a sense of performance and enjoyment Demonstrates quality and style, musicality, technical accuracy, and spatial awareness
						Dynamics and quality	Elevation, dynamics, direction and use of space				
		Quality and style of movement and use of arms and head				Flow and phrasing					

Cecchetti Classical Ballet: Grade 6

Section		Technique						Performance and Presentation			
Component		Barre and Centre Practice	Port de Bras	Adage	Pirouettes (incl en diagonale)	Petit Allegro and Petit Batterie	Allegro	Sense of Performance and Artistry	Rhythm, Sense of Timing and Musicality	Response, Syllabus Knowledge and Theory	Dance
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the Excellent band	9-10	The candidate demonstrates Excellent ability in the indicative content									
Bottom of the Excellent band											
Top of the Good band	7-8	The candidate demonstrates Good ability in the indicative content									
Bottom of the Good band											
Top of the Fair band	5-6	The candidate demonstrates Fair ability in the indicative content									
Bottom of the Fair band											
Top of the Limited band	3-4	The candidate demonstrates Limited ability in the indicative content									
Bottom of the Limited band											
Top of the Weak band	1-2	The candidate demonstrates Weak ability in the indicative content									
Bottom of the Weak band											
Not evidenced	0	Indicative content not evidenced									
Indicative content		Stance and placing, technical accuracy, including extension, line and control	Set Exercise Quality of movement, balanced and co-ordinated line, use of head and eye focus	Technical accuracy, poise, balance and control and sense of line	Technical accuracy, poise and control Use of the head	Technical accuracy including co-ordination and use of arms and head	Technical accuracy including co-ordination and use of arms and head	Assured presentation, style and sincerity Awareness of differing qualities	Rhythmic awareness and accuracy Intuitive musicality	Response to unseen work, syllabus knowledge and theory questioning	Presented with a sense of performance and enjoyment
						Dynamics and quality	Elevation, dynamics, direction and use of space				
		Quality and style of movement and use of arms and head				Flow and phrasing					

Vocational Graded Examinations: Specification



17 Qualification purpose:

Vocational Graded Examinations

In this section you will find information on the purposes of the following qualifications in this specification:
Cecchetti Classical Ballet Vocational Graded Examinations

Intermediate Foundation in [Cecchetti Classical Ballet](#)

Intermediate in [Cecchetti Classical Ballet](#)

Advanced 1 in [Cecchetti Classical Ballet](#)

Advanced 1 Analysis in [Cecchetti Classical Ballet](#)

Advanced 2 in [Cecchetti Classical Ballet](#)

Advanced 2 Analysis in [Cecchetti Classical Ballet](#)

Enrico Cecchetti Diploma in [Cecchetti Classical Ballet](#)

Please note that the Enrico Cecchetti Diploma is not a regulated qualification.

For further information and entering Advanced 1 and 2 Analysis candidates through the ARA process, please check the ISTD website and contact ara@istd.org

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 vocational level should show virtuosity in performance, a high standard of technique and a sound knowledge and understanding of the Cecchetti Ballet genre.

Candidates undertaking a study of the Cecchetti Ballet Vocational Graded syllabi should also typically display a sense of self-awareness and be self-motivated in terms of their personal development. As distinct from the General Graded examinations, a greater degree of personal interpretation is encouraged and the candidate is expected to show the potential to communicate effectively with an audience.

Candidates will need to show the qualities of professionalism, commitment and focus, with the ability to manage a greater workload than that required for the general graded examinations. This would typically result in a successful candidate spending significant additional time each week in lessons, in practising and in studying independently.

The Vocational Graded examinations are concerned specifically with the mastery of technique and underpinning understanding, to a level sufficient to prepare candidates for further vocational training and match current expectations in the employment sector.

The Vocational Graded Examinations are regulated qualifications on the 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.

These qualifications have been developed to provide learners with the opportunity to build on their acquired skill and broaden the understanding of Cecchetti Classical Ballet. The examinations are soundly based on Cecchetti principles which promote strength and coordination, together with a quality of movement. The Enrico Cecchetti Diploma is the culmination of a study of the method at the highest level.

The breadth of content in each qualification provides learners with opportunities to develop their technique and artistry.

Aims

- To provide an assessment scheme for dance which gives the basis for the measurement of an individual candidate's progress and development, in preparing for professional dance performing or teaching careers
- To provide a scheme of progression from a general standard of Cecchetti Classical Ballet education to that of professional competence and readiness

Objectives

- To promote understanding and maintenance of correct stance in stillness and in movement
- To develop accuracy and precision in the use of technique
- To develop a full range of movements within the candidate's natural capabilities
- To promote understanding and use of dance terminology within the principles of the Method
- To develop a sense of co-ordinated line through the body, arms and head, with appropriate use of eye focus
- To develop and use varying qualities of movement as required by classical ballet technique
- To promote understanding and use of musical accuracy and phrasing
- To promote appreciation of varying musical styles and interpret these in performance
- To develop spatial awareness
- To develop the ability to establish a rapport with the audience with an appropriate sense of performance and correct interpretation of style
- To promote the skilled performance of a classical solo

18 Qualifications

Regulation – UK

ISTD Vocational Graded Examination qualifications are regulated in the UK by:

- Office of Qualifications and Examinations Regulation (Ofqual) in England
- Qualifications Wales
- Council for Curriculum, Examinations and Assessment (CCEA Regulation) 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). There are nine qualification levels in the framework, labelled in order of difficulty from Entry Level to Level 8. For further information, visit register.ofqual.gov.uk.

Size of the qualification on the RQF 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).

Guided Learning Hours (GLH) describes the amount of time the learner has spent in class under the direct supervision of their teacher.

Total Qualification Time (TQT) includes all of the Guided Learning Hours plus further independent study undertaken by the learner.

The ISTD's qualifications on the Regulated Qualifications Framework (RQF) are as follows:

Qualification title	Qualification number	Guided learning hours (GLH)	Total qualification time (TQT)	Total credits
ISTD Level 2 Certificate in Vocational Graded Examination in Dance: Intermediate Foundation	501/0764/1	150	275	28
ISTD Level 3 Certificate in Vocational Graded Examination in Dance: Intermediate	501/0728/8	150	275	28
ISTD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced 1	501/0760/4	150	325	33
ISTD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced 1 - Analysis	603/2667/0	150	325	33
ISTD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced 2	501/0761/6	150	375	38
ISTD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced 2 - Analysis	603/2669/4	150	375	38

Unit title	Unit reference number	Unit level	Guided learning hours (GLH)	Credit value
Vocational Graded Examination in Cecchetti Classical Ballet: Intermediate Foundation	H/602/0111	Level 2	150	28
ISTD Level 3 Certificate in Vocational Graded Examination in Cecchetti Classical Ballet: Intermediate	K/602/0112	Level 3	150	28
ISTD Level 4 Certificate in Vocational Graded Examination in Cecchetti Classical Ballet: Advanced 1	M/602/0113	Level 4	150	33
ISTD Level 4 Certificate in Vocational Graded Examination in Cecchetti Classical Ballet: Advanced 1 - Analysis	R/616/7265	Level 4	150	33
ISTD Level 4 Certificate in Vocational Graded Examination in Cecchetti Classical Ballet: Advanced 2	T/602/0114	Level 4	150	38
ISTD Level 4 Certificate in Vocational Graded Examination in Cecchetti Classical Ballet: Advanced 2 - Analysis	K/616/7269	Level 4	150	38

Regulation – Europe

The European Qualifications Framework (EQF) is an overarching framework that links the qualifications of different countries together and allows for comparison and translation. The EQF has eight levels across which qualifications can be mapped. The levels do not correspond directly with the UK's Regulated Qualifications Framework (RQF), although they are similar. The following table shows the level of our Vocational Examination qualifications on the RQF and the EQF.

Qualification title	RQF Level	EQF Level
Intermediate Foundation	Level 2	Level 3
Intermediate	Level 3	Level 4
Advanced 1	Level 4	Level 5
Advanced 1 Analysis	Level 4	Level 5
Advanced 2	Level 4	Level 5
Advanced 2 Analysis	Level 4	Level 5

UCAS points

In the UK, our Vocational Graded Examination qualifications can contribute towards entry into higher education through the allocation of UCAS points. UCAS tariff points translate your qualifications and grades into a numerical value, which some universities, colleges, and conservatoires may refer to in their course entry requirements.

The number of points they can get depends on how well they performed in their examination i.e., Distinction, Merit or Pass.

UCAS points only apply to ISTD graded and vocational dance examinations at Regulated Qualifications Framework (RQF) Level 3 as listed below.

Intermediate	Tariff points
Distinction	33
Merit	27
Pass	24

Equivalence of qualification levels

Qualification level	Level	Equivalence
Intermediate Foundation	2	Equivalent to GCSE standard
Intermediate	3	Equivalent to A-Level and T-Level standard
Advanced 1	4	Equivalent to the first year of a degree or a Certificate of Higher Education or Higher National qualification at Level 4
Advanced 2	4	Equivalent to the first year of a degree or a Certificate of Higher Education or Higher National qualification at Level 4

Grade 6 and Intermediate	Level 3 KS5 (year 12 and 13)	A Levels and T-levels
Advanced 1 and 2, plus Diploma in Dance Education	Level 4 Tertiary, Vocational or Higher Education	1st Year Degree
2nd Year Degree	Level 5 Tertiary, Vocational or Higher Education	2nd Year Degree
Diploma in Dance Pedagogy	Level 6 Tertiary, Vocational or Higher Education	Bachelors Degree

19 Entry conditions and general information

Minimum age

Minimum age for the Vocational Graded exams are as follows:

Intermediate Foundation:	11 years
Intermediate:	12 years
Advanced 1:	13 years
Advanced 2:	14 years
Advanced 1 and 2 Analysis:	16 years
Enrico Cecchetti Diploma	16 years

The minimum ages specified are at the date of examination. However, a grace period of 60 days from the examination date, is permitted. This is to ensure candidates are physically developed sufficiently to safely meet the demands of the syllabus. If candidates are younger than this, please contact Exams Department to assist with entries on Quest.

There is no upper age limit for these examinations.

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

Entry conditions

Entries must be submitted via a teacher who holds a relevant membership with the Imperial Society of Teachers of Dancing.

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 Examination department ukdanceteachers@istd.org or InternationalTeachers@istd.org prior to the examination session.

Language

All assessments are conducted in the English language.

Summary information

Examination	Number of candidates	Age	Time allowances		
			1 candidate	2 candidates	3 candidates
Intermediate Foundation	1-3	11+	60 minutes	75 minutes	75 minutes
Intermediate	1-3	12+	75 minutes	75 minutes	90 minutes
Advanced 1	1-2	13+	75 minutes	90 minutes	N/A
Advanced 2	1-2	14+	90 minutes	105 minutes	N/A
Advanced 1 Analysis	1-2	16+	75 minutes	N/A	N/A
Advanced 2 Analysis	1-2	16+	90 minutes	N/A	N/A

Exam groupings

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.

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. 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 Options they must enter the examination singly.

Musical accompaniment

A pianist, provided by the teacher, must play the official manuscript music for all Vocational Set Examination syllabus. Where there is a query regarding the use of a pianist, teachers are requested to contact the examination teams.

Clothing

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: a 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.

Advanced 1 candidates entering the Option 1 pathway may wear either soft shoes or softened blocked pointe shoes. Stronger blocked shoes are required for pointe work.

For Advanced 2, candidates entering the Option 1 pathway must wear softened blocked pointe shoes, with stronger blocked shoes for pointe work.

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

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

Studio layout for the examination

Teachers should select the most suitable studio layout for the examination, to allow candidates to demonstrate fully.

Teachers should ensure mirrors are covered or made opaque and are asked to provide a large table and a comfortable chair with a cushion. Teachers are also asked to provide a bell on the table which the examiner can ring to signify that they are ready for a group of candidates to enter the studio.

It would be helpful if the examiner could also be provided with an additional chair/small table to use as an overflow space for books and paperwork.

Hair should be suitable and neatly dressed.

If a head scarf is worn, please ensure that the hair and the scarf are tightly secured.

Jewellery or body-piercings should not be worn. Make-up should only be worn where appropriate and should be very natural.

20 Qualifications: Vocational Graded Examinations

This section sets out the required teaching and learning content and how this should be delivered across each qualification.

Candidates should only take examinations once the learning and teaching content has been covered in full.

The syllabus is designed to develop broad strengths and abilities for all candidates. There are two pathways available for candidates to accommodate differing physical strengths and capabilities: Option 1 (formerly female) and Option 2 (formerly male).

These options are designed within the context of industry needs, for inclusivity and safe dance practice. It is therefore advisable for candidates to follow the option most suitable for the individual and only one pathway must be followed throughout the exam.

Intermediate Foundation

Qualification title	Qualification number	Guided learning hours (GLH)	Total qualification time (TQT)	Total credits
ISTD Level 2 Certificate in Vocational Graded Examination in Dance: Intermediate Foundation	501/0764/1	150	275	28

Learning outcomes and assessment criteria: Intermediate Foundation

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the vocabulary and technique of Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure technical skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of musicality in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises and dances to music
LO4 Apply and demonstrate a range of performance skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Outline of syllabus content: Intermediate Foundation

1. Theory

Each candidate will be asked two questions:

- 1.1 Five positions of the feet
- 1.2 Five positions of the arms
- 1.3 Five positions of the head
- 1.4 Seven movements in dancing
- 1.5 Eight directions of the body
- 1.6 Five arabesques
- 1.7 Use of the eight fixed points
- 1.8 The meaning of the French technical terms

2. Exercices à la barre

- 2.1 Pliés and port de bras
- 2.2a Battements tendus
- 2.2b Battements dégagés
- 2.3 Ronds de jambe à terre
- 2.4 Grands battements
- 2.5 Battements frappés
- 2.6 Petits battements
- Adage:
 - 2.7a Fondus
 - 2.7b Demi-rond de jambe
- 2.8 Battements balancés
- 2.8 Relevés (slightly away from the barre)

3. Exercices au Milieu

- 3.1 Port de bras
- 3.2 Battements tendus

4. Adage

- 4.1 Exercise for arabesques
- 4.2 Exercise with attitude and grand rond de jambe en l'air

5. Pirouettes

- 5.1 Relevé and pirouettes en dehors (Option 1)
- 5.2 Pirouettes en dedans and en dehors from 4th position (Option 1 and Option 2)
- 5.3 Tour en l'air (Option 2)

6. 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 trois derrière and devant

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

- 6.1 Sautés
- 6.2 Assemblés
- 6.3 Pas de bourrée (option 1 $\frac{3}{4}$ and option 2 $\frac{3}{4}$ tempo)
- 6.4 Jeté, temps levés
- 6.5 Sissonnes
- 6.6 Brisés
- 6.7 Balancés
- 6.8 Glissade, jeté
- 6.9 Batterie
- 6.10 Tours en diagonale - taken to one or both sides

En diagonale - taken to one or both sides:

 - 6.11a Posé tours en dedans (Option 1)
 - 6.11b Petits tours (Option 1 and Option 2)

7. Free enchaînement

- 7.1 One sequence to be set by the examiner using not more than four steps from the allegro section of the Graded syllabi.

8. Classical solo

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

9. Option 2 candidates:

- 9.1 Assemblés soutenus and de suite
- 9.2 Grands changements
- 9.3 En diagonale: temps levés chassés en avant – demonstrated singly
- 9.4 Echappés battus, beating in only
- 9.5 Autour de la salle: coupés chassés – demonstrated singly

10. Option 1 candidates:

Temps de pointe

Barre:

- 10.1 Exercise for flexing the feet
- 10.2 Demi-pliés and rises
- 10.3 Battements tendus and échappés relevés

Barre or au milieu:
- 10.4 Echappés and relevés

11. Révérence or Bow

Vocational Graded Examinations

Intermediate

Qualification title	Qualification number	Guided learning hours (GLH)	Total qualification time (TQT)	Total credits
ISTD Level 3 Certificate in Vocational Graded Examination in Dance: Intermediate	501/0728/8	150	275	28

Learning outcomes and assessment criteria: Intermediate

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the vocabulary and technique of Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure technical skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of musicality in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises and dances to music
LO4 Apply and demonstrate a range of performance skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Outline of syllabus content: Intermediate

1. Theory Each candidate will be asked two questions: <ol style="list-style-type: none"> Five positions of the feet Five positions of the arms Five positions of the head Seven movements in dancing Correct movements of the foot Theory of port de bras Use of the eight fixed points Five arabesques Eight directions of the body The meaning of the French technical terms 	2. Exercices à la barre <ol style="list-style-type: none"> Pliés and port de bras <ol style="list-style-type: none"> Battements tendus Battements dégagés Retirés Ronds de jambe à terre Grands battements Fondu movements <ol style="list-style-type: none"> Battements frappés Fouettés à terre Petits battements Ronds de jambe en l'air <p>Adage movements – two adages will be selected by the examiner:</p>	<ol style="list-style-type: none"> Développés Grand fouetté Grand rond de jambe and développé en tournant <ol style="list-style-type: none"> Preparation for fouettés rond de jambe en tournant Battements balancés Preparation for sautés 3. Exercices au Milieu <ol style="list-style-type: none"> First set of port de bras Eight directions of the body <ol style="list-style-type: none"> Grands battements Battements tendus Battements dégagés Temps liés
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4. Adage

- 4.1 Exercise for arabesques
- 4.2 Demi-grand rond de jambe
- 4.3 Adage enchaînement
Separate components may be requested by the examiner
- 4.3a Exercise for dégagé en tournant à terre
- 4.3b Exercise for fouetté en l'air
- 4.3c Exercise for développé en tournant en dehors

5. Pirouettes

Pirouettes may be demonstrated singly – examiner's choice

- 5.1 Grande préparation pour pirouettes en dehors
- 5.2 Pirouettes en dehors from 4th position
- 5.3 Pirouettes en dedans from a lunge (without a fouetté)
- 5.4 Pirouettes en dedans from 4th position (with a fouetté)

6. Allegro

Basic steps: each candidate will be asked to demonstrate two basic steps 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, écarté (arms opening to demi seconde)
- ballonné simple en avant in effacé (arms to 4th en avant) N.B. On all ballonnés 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

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

8. Petit and Medium Allegro

- 8.1 Unseen warm up enchaînement to be set by the examiner
- 8.2 Assemblé, temps levé, assemblé coupé soutenu; en avant and/or en arrière – examiner's choice
- 8.3 Jeté temps levé twice, coupé dessous, assemblé dessous, two changements; may be taken in reverse – examiner's choice
- 8.4 Pas de bourrée en tournant, en dehors and en dedans
- 8.5 Sissonne en avant fermée, sissonne en avant ouverte, pas de bourrée en avant, changement etc; may be taken in reverse – examiner's choice
- 8.6 Glissade changée, assemblé dessus, temps levé chassé pas de bourrée dessous
- 8.7 Pas de bourrée ouvert and close twice, pas de bourrée ouvert and close with entrechat trois, three petits jetés derrière etc
- 8.8 Entrechat quatre, entrechat royale, repeat; entrechat trois, assemblé coupé, repeat; may be taken in reverse examiner's choice
- 8.9 Brisé dessus soutenu, repeat; pas de bourrée dessus, changement soutenu

Grand Allegro

Grands changements:

Option 1 to demonstrate 8 Grands changement,

Option 2 to demonstrate 16 Grands changement

- 8.9 Demi-contretemps, assemblé élané, two soubresauts etc
- 8.10 Pas de bourrée, grand jeté en tournant, 2 steps, posé in 2nd arabesque
- 8.11 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:
- 8.12a Posé tours en dedans (Option 1)
- 8.12b Petits pas de basque en tournant (Option 1)
- 8.12c Petits tours (Option 1 and Option 2)

9. Unseen enchaînements

- 9.1 Minimum of one sequence to be set by the examiner using not more than four basic steps from the Graded syllabi

10. Option 2 candidates:

- 10.1 Assemblés soutenus and de suite
- 10.2 Tour en l'air taken from a changement
- 10.3 Glissade derrière, jeté dessus etc
- 10.4 Echappés battus changés
- 10.5 Tour en l'air taken from a relevé
- 10.6 En diagonale: Temps levés, chassés to 4th devant, tour en l'air etc – demonstrated singly

11. Classical solo

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

12. Option 1 candidates:**Temps de pointe****Barre:**

- 12.1 Stepping up to pointes
- 12.2 Demi-pliés and rises in 1st and 2nd
- 12.3 Tendus and relevés, with ¼ turns
- 12.4 Relevés devant, derrière, 5th, and passé
- 12.5 Echappés taken to 2nd and to 4th

Au milieu:

- 12.6 Temps liés
- 12.7 Echappé changé, relevé 5th, relevé devant, relevé derrière
- 12.8 Pas de bourrée piqués - to be demonstrated at the barre or in the centre (candidate's choice)
- 12.9 Pas de bourrée couru
- 12.10 Posés coupés and emboîtés

13. Révérence or Bow

Vocational Graded Examinations

Advanced 1

Qualification title	Qualification number	Guided learning hours (GLH)	Total qualification time (TQT)	Total credits
ISTD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced 1	501/0760/4	150	325	33

Learning outcomes and assessment criteria: Advanced 1

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the vocabulary and technique of Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure technical skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of musicality in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises and dances to music
LO4 Apply and demonstrate a range of performance skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Outline of syllabus content: Advanced 1: Option 1

1. Theory - As in the Intermediate syllabus	2.3 Battements jetés at 45° 2.4a Ronds de jambe à terre – traditional exercise 2.4b Additional exercise for ronds de jambe à terre 2.5 Battements fondus 2.6a Battements frappés – traditional exercise 2.6b Additional exercise for battements frappés 2.7 Battements fouettés à terre 2.8a Petits battements – traditional exercise 2.8b Additional exercise for petits battements	2.9a Ronds de jambe en l'air – traditional exercise 2.9b Additional exercise for ronds de jambe en l'air Adage: the examiner will select one adage: 2.10a Adage study 2.10b Jetés of adage 2.11 Grands battements en croix 2.12a Grands battements with battements balancés – traditional exercise 2.12b Additional exercise for grands battements and battements balancés
2. Exercices à la barre The examiner will select either traditional or additional exercises, at least one to be traditional 2.1a Pliés – traditional exercise 2.1b Additional exercise for pliés 2.2a Battements tendus and battements dégagés – traditional exercise 2.2b Additional exercise for battements tendus 2.2c Additional exercise for battements dégagés		

3. 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

- 3.1 1st and 2nd sets of port de bras.
- 3.2a Grands battements to the 4th devant, à la 2nde, 4th derrière
- 3.2b Grands battements in the eight directions of the body
- 3.3 Battements tendus and battements dégagés, with ending
- 3.4 Ronds de jambe à terre with ending
- 3.5 Battements frappés and petits battements, with change of foot and first ending
- 3.6 A Simple free centre practice based on movements from Intermediate centre practice may be set by the examiner. This may include changes of direction and a pirouette

4. 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

- 4.1 Cinq relevés
- 4.2 Grand rond de jambe en dehors et en dedans
- 4.3 Study for promenades en arabesque and à la 2nde
- 4.4 Pas de Chaconne
- 4.5 Temps de Courante Cecchetti

5. Pirouettes

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

- 5.1 Grande préparation pour pirouette en dedans
- 5.2 Pirouettes en dedans en attitude or en arabesque
- 5.3 Pirouettes en dehors with extension en l'air
- 5.4 Pirouettes en diagonale
- 5.5 Fouettés rond de jambe

6. 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

- 7. **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:

8. Petit and Medium Allegro

The examiner will select a minimum of five enchaînements

- 8.1 Assemblés soutenus and de suite
- 8.2 Jetés battements
- 8.3 Ballonné à trois temps
- 8.4 Jeté, double rond de jambe sauté
- 8.5 Sissonne enchaînement
- 8.6 Pas de bourrée enchaînement
- 8.7 Entrechat quatre, royale etc
- 8.8 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

- 8.9 Assemblé, temps levé, assemblé, grand temps levé (en avant only)
- 8.10 Glissade, assemblé, temps levé in arabesque etc
- 8.11 Chassé, temps levé, pas de bourrée, grand jeté en tournant
- 8.12 Glissade derrière, cabriole devant etc
- 8.13a Temps levé chassé, fouetté relevé or
- 8.13b Temps levé chassé, fouetté sauté

Autour de la salle:

- 8.14a Temps levé chassé, pas de bourrée dessous, deux pas de chat

Autour de la salle: assessed with pirouettes

- 8.14b Chassé, temps levé in arabesque, balancé en tournant etc

9. Unseen enchaînement

Minimum of one sequence to be set by the examiner using not more than four basic steps from previous syllabi

10. Classical solo

Teacher's own choreography or a classical repertoire 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.

11. 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

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

13. Barre – the examiner will request a minimum of four exercises

- 13.1 Rises in 1st and 2nd positions
- 13.2 Echappés and relevés
- 13.3 Relevés passés
- 13.4 Pas de bourrée piqués and coupés fouettés raccourcis
- 13.5 Relevés to open positions, facing and/or sideways to barre
- 13.6 Posé relevé in arabesque

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

- 14.1 Echappé changé, relevé derrière, échappé sans changer, relevé derrière etc
- 14.2 Echappé, soussus, relevé devant, un tour en dehors
- 14.3 Relevés and pirouettes en dehors
- 14.4 Posé in 1st arabesque, relevé in 1st arabesque
- 14.5 Balancés and pirouette en dedans
- 14.6 Enchaînement with posés coupés and relevés in effacée

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

- 14.7a Posé tours en dedans
- 14.7b Petits pas de basque en tournant en dedans
- 14.7c Petits tours
- 14.8 Pas de bourrée couru

15. Révérence

Vocational Graded Examinations

Outline of syllabus content: Advanced 1: Option 2

<p>1. Theory As in the Intermediate syllabus</p> <p>2. Exercices à la barre Those contained in the Advanced 1 Option 1 Syllabus</p> <p>3. Exercices au Milieu 3.1 Those contained in the Advanced 1 Option 1 Syllabus with the addition of: 3.2 4a Ronds de jambe à terre a with single tour en l'air ending</p> <p>4. 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</p> <p>Set Adages:</p> <p>4.1 Trois relevés 4.2 Grand rond de jambe en dehors et en dedans 4.3 Study for promenades en arabesque and à la 2nde 4.4 Deux grands ronds de jambe avec arabesque 4.5 Coupé et fouetté 4.6 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 croisé devant</p> <p>5. Pirouettes A minimum of five will be selected and may be demonstrated singly as requested by the examiner</p> <p>5.1 Basic pirouettes en dedans from a lunge 5.2 Basic pirouettes en dehors from 4th, 2nd or 5th 5.3 Grande préparation pour pirouettes en dedans</p>	<p>5.4 Pirouettes en dedans en attitude or en arabesque 5.5 Pirouettes en dehors with extension en l'air 5.6 Pirouettes en diagonale (see Option 1 Syllabus No. 4) 5.7 Quatre tours relevés a la seconde and at the knee</p> <p>6. Allegro 6.1 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</p> <p>7. 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:</p> <p>8. Petit and Medium Allegro The examiner will select a minimum of four enchaînements</p> <p>8.1 Assemblé Cecchetti 8.2 Jetés battements en avant and en arrière 8.3 Jeté, double rond de jambe sauté en avant and en arrière 8.4 Glissade, jeté battu à la 2nde etc 8.5 Entrechat quatre, royale etc 8.6 Deux brisés soutenus, deux brisés de suite etc; may be taken in reverse – examiner's choice</p> <p>Grand Allegro The examiner will select a minimum of five enchaînements</p> <p>8.7 Assemblé, temps levé, assemblé, grand temps levé, en avant et en arrière</p>	<p>8.8 Glissade derrière, cabriole devant etc 8.9 Deux échappés sautés, quatre changements etc 8.10a Temps levé chassé, fouetté relevé or 8.10b Temps levé chassé, fouetté sauté 8.11 Sissonne enchaînement 8.12 Sissonnes retombées and entrechat six 8.13 Grands jetés en avant and en tournant</p> <p>Virtuosity – demonstrated singly</p> <p>8.14 Double tour en l'air 8.15 Jeté, fouetté, fouetté sauté en tournant, temps levé 8.16 Autour de la salle: coupé chassé and coupé jeté en tournant 8.17 En diagonale: douze jetés en tournant and petits tours - taken to both sides</p> <p>9. Unseen enchaînement Minimum of one sequence to be set by the examiner using not more than four basic steps from previous syllabi</p> <p>10. Classical solo Teacher's own choreography not to exceed one minute or a classical repertoire solo. Piano music live or recorded must be used</p> <p>11. Bow</p>
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Vocational Graded Examinations

Advanced 2

Qualification title	Qualification number	Guided learning hours (GLH)	Total qualification time (TQT)	Total credits
ISTD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced 2	501/0761/6	150	325	33

Learning outcomes and assessment criteria: Advanced 2

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the vocabulary and technique of Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure technical skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of musicality in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Perform exercises and dances to music
LO4 Apply and demonstrate a range of performance skills in Cecchetti Classical Ballet	<ul style="list-style-type: none"> • Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Outline of syllabus content: Advanced 2 - Option 1

1. Theory As in the Intermediate and Advanced 1 Cecchetti Syllabi	2.1a Pliés – traditional exercise	2.4b Ronds de jambe à terre, ronds de jambe jetés and circular port de bras - Option A
	2.1b Pliés – Options A and B	2.4c Ronds de jambe study with battements fondus, ronds de jambe en l'air and port de bras - Option B
2. Exercices à la barre The examiner will select 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.	2.2a Battements tendus and battements dégagés - traditional exercise	2.5 Battements fondus en croix and to ¾ pointe – Option A
	2.2b Battements tendus and relevés – Option A	2.6a Battement frappés – traditional exercise
	2.2c Battements tendus and battements dégagé en tournant – Option B	2.6b Battements frappés and fouettés à terre en tournant – Options A and B
	2.3 Battements dégagés and battements jetés – Options A and B	2.7 Petits battements and petits battements battus – traditional exercise
	2.4a Ronds de jambe à terre and ronds de jambe jetés – traditional exercise	

2.8a Ronds de jambe en l'air – traditional exercise	4.5 Glissade, jeté, fouetté	7. Petit and Medium Allegro
2.8b Ronds de jambe en l'air précipités – Options A and B	4.6 Demi-contretemps, coupé, rond de jambe, pas de bourrée renversé	The examiner will set a simple warm up jump and select a minimum of six enchaînements
2.9 Adage study – Options A and B	5. Pirouettes	7.1 Pas de bourrée couru, dégagé, petits battements, dégagé etc
2.10a Grands Battements and battements balances – traditional exercise	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:	7.2 Pas de bourrée couru, dégagé, fouetté, jeté, pas de chat
2.10b Grands battements with développé, enveloppé and battements balancés – Options A and B	5.1 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.	7.3 Jeté, rond de jambe sauté, deux jetés, rond de jambe sauté
3. Exercices au Milieu	5.2 Liaison de pirouettes en dehors taken in stated order as in number one but with single turns in all the open positions	7.4 Rond de jambe relevé en dedans, en dehors, pas de bourrée, pas de chat etc
Those contained in the Intermediate and Advanced 1 syllabi with the addition of the following:	5.3a Grande préparation, quatre tours relevés en dehors in 2nd, and double turn at the knee – Option A	7.5 Gargouillade, coupé etc followed by fouettés ronds de jambe en tournant
The examiner will see port de bras and a minimum of two centre practice exercises.	5.3b Pas de bourrée en dedans, un tour en dehors à la seconde, pas de bourrée en dehors, un tour en dedans à la seconde etc – Option B	7.6 Deux temps de cuisse, pas de bourrée, entrechat quatre
3.1 1st set of port de bras with grands battements – half of traditional exercise	5.4 Pirouette en dehors à la seconde, followed by 1, 2 and 3 tours en attitude	7.7 Brisé, temps de cuisse, pas de bourrée, entrechat six; may be taken in reverse - examiner's choice
3.2a Grands battements in the 8 directions of the body - Option A	5.5 Trois tours en dehors finishing in 1st arabesque croisée, dégagé en tournant etc.	7.8 Brisé, pas de bourrée, brisé, pas de bourrée, trois brisés, pas de bourrée
3.2b Grands Battements en tournant – Option B	5.6a Travelling pirouette – Option A	7.9 En Diagonale: Brisé, pas de bourrée, pas de bourrée, tombé en arabesque, pas de bourrée
3.3 Ronds de jambe à terre en tournant – traditional exercise	5.6b Double pirouette en dedans in Attitude and Arabesque – Option B	7.10 Pas de bourrée couru into 2nd, entrechat trois (Diamond step)
3.4a Battements fondu and ronds de jambe en l'air – Option A	6. Allegro	Grand Allegro
3.4b Battements Fondus and ronds de jambes en l'air – Option B	Those movements contained in the Intermediate and Advanced 1 syllabi with the addition of the following:	The examiner will select a minimum of five enchaînements
3.5 Battements frappés and petits battements – traditional exercise with change of foot and 2nd ending.	Assemblé battu;	7.11 Temps levé, chassé, coupé, fouetté, posé, assemblé, entrechat trois
4. Adage	Brisé vôle;	7.12 Glissade, assemblé, pas de bourrée, assemblé en tournant
The movements contained in the Intermediate and Advanced 1 syllabi with the addition of:	Entrechat quatre vôle;	7.13 Glissade, assemblé, jeté en avant, pas de bourrée en tournant renversé
Promenade en dedans in 2nd	Gargouillade en dehors and en dedans;	7.14 Deux jetés en attitude, assemblé, jeté en attitude, posé, assemblé etc
Promenade en dehors in arabesque and in attitude	Pas de bourrée fouetté sauté en tournant;	7.15 Pas de bourrée couru, jeté in 2nd arabesque etc
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	Saut de Basque	7.16 Glissade, cabriole devant, glissade, cabriole derrière etc
4.1 Fouetté et Ballotté	The examiner will select one basic step. Candidates may be asked to show any of the allegro steps singly or in a series	7.17 Fouetté sauté à six temps en avant et en arrière: number 1
OR		7.18 Deux grands jetés en tournant en dedans, posé, cabriole devant, relevé
Grand Fouetté – Candidate's choice		7.19 Ballotté en avant, ballotté en arrière etc
4.2 Première et Seconde Arabesque		7.20 Tour en diagonale: jeté, jeté, assemblé, temps levé en tournant
4.3 Troisième et Quatrième Arabesque		
4.4 Grand rond de jambe en l'air en tournant avec les jetés		

8. Unseen enchaînement

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

9. 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.

9.1 Glissades sur les pointes

9.2 Temps de Courante

9.3 Trois relevés passé en arrière, relevé passé en avant, relevé passé en arrière

9.4 Relevé devant, relevé tour en dehors etc

9.5 Entrechat quatre, entrechat royale etc

9.6a 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

9.6b Diagonale Pirouette enchaînement – Option B

9.7a Series of relevés in 1st arabesque travelling en arrière – Option A

Candidates choice of:

Series of 16 relevés in 1st arabesque travelling en arrière

OR

Series of 8 relevés in 1st arabesque travelling en arrière, repeat on the other side taking a posé en avant to first arabesque.

Candidate's choice

9.7b Consecutive Relevés in Open Position – Option B

9.8 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

9.9 Pas de bourrée en tournant en dedans, relevé devant, deux tours en dehors finishing in attitude, pas de bourrée renversé

9.10 Autour de la salle:
Examiners choice of either 9.10a **OR** 9.10b

9.10a 4 jetés en tournant, tour en attitude, tour en attitude

OR

9.10b 2 posé tours en dedans, 3 petits tours

9.11a Emboîtés relevés élancés – Option A

9.11b Sissonnes sur les pointes – Option B

10. 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.

11. Révérence

Vocational Graded Examinations

Outline of syllabus content: Advanced 2 - Option 2

1. Theory As in the Intermediate and Advanced 1 Cecchetti Syllabus	5.1 Quatre pirouettes en dedans 5.2 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 2nd – Candidate's choice.	7.3 Jeté, double ronds de jambe sauté, deux jetés, double ronds de jambe sauté en avant et en arrière. 7.4 Deux temps de cuisse, pas de bourrée, entrechat quatre (dessus et dessous). 4 times en avant followed by 4 times en arrière. 7.5 Brisé, temps de cuisse, pas de bourrée, entrechat six taken 4 times. Reverse as a separate exercise. 7.6 Pas de bourrée couru into 2nd, entrechat trois etc. (Diamond Step).
2. Exercices à la barre Those contained in the Advanced 2 syllabus - Option 1 and with the same option A and B choices.	5.3 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 5.4 Men's Temps de Courante – taken on cou-de-pied or at the knee 5.5 Grande pirouette pour Cavalier 5.6a Travelling Pirouette - Option A 5.6b Double pirouette en dedans in Attitude and Arabesque - Option B	Grand Allegro The examiner will select a minimum of six enchainements.
3.1 Those contained in the Advanced 2 syllabus - Option 1 and with the same option A and B choices 3.2 The examiner will see port de bras and a minimum of two centre practice exercises.	6. Allegro Those movements contained in the Intermediate and Advanced 1 syllabi with the addition of the following: Assemblé battu; Brisé vîlé; 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.	7.7 Temps levé, chassé, coupé, fouetté, posé, assemblé, entrechat trois (en avant et en arrière) 7.8 Glissade, assemblé, pas de bourrée, assemblé en tournant – may be shown with a double assemblé en tournant - Candidate's choice 7.9 Glissade, assemblé, jeté en avant, pas de bourrée en tournant renversé 7.10 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.) 7.11 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
4. 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. 4.1 Candidate's choice Fouetté et Ballotté OR Grand Fouetté 4.2 Première et Seconde Arabesque 4.3 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 4.4 Glissade, jeté, fouetté 4.5 Développé Cecchetti	7. Petit Allegro and Medium Allegro Examiner to set a simple warm up exercise and select a minimum of three enchainements. 7.1 Assemblé Cecchetti - Traditional exercise 7.2 Jeté battement, double ronds de jambe sauté, relevé battement, double ronds de jambe sauté (taken en arrière as a separate exercise)	7.12 Deux jetés en attitude, assemblé coupé, jeté en attitude, posé, assemblé, jeté en attitude croisée, posé, assemblé, jeté en attitude croisée 7.13a Glissade derrière, jeté to arabesque croisée, dégagé en tournant, entrechat six OR Examiner's choice 7.13b Glissade derrière, jeté to arabesque croisée, assemblé coupé derrière, jeté to attitude (en tournant), deux jetés en attitude, assemblé coupé derrière, entrechat six
5. 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:		

- 7.14 Glissade, cabriole devant, glissade, cabriole derrière, demi-contretemps, cabriole fouetté sauté, assemblé coupé derrière, cabriole, chassé
- 7.15 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.

- 7.16a Demi-contretemps, entrechat six de côté
- 7.16b Pas de bourrée, entrechat six en tournant (autour de la salle, 6 times) and petits tours

- 7.17 Brisé, cabriole fermée, entrechat quatre, entrechat trois, brisé vôle, cabriole fouetté, jeté battu, cabriole fermée
- 7.18 Fouetté sauté à six temps en arrière (No.2)
- 7.19 En diagonale:
Deux temps levé chassés en arrière, assemblé devant, double tour en l'air
- 7.20 Temps lié sauté en tournant and double tour en l'air
- 7.21 Autour de la salle: Pas de bourrée en tournant jeté to arabesque, coupe, jeté en tournant.

8. Unseen Enchaînements

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

9. Classical Solo

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

10. Bow

21. Scheme of Assessment:

Vocational Graded Examinations

Method of assessment

All examinations are assessed by an Examiner who is recruited, trained, and monitored by the ISTD.

ISTD Examiners:

- are selected for their expertise and undergo rigorous training which continues throughout their career for marking both in-person and remote examinations.
- create a welcoming and reassuring environment at the exam venue, ensuring a positive experience for candidates.
- complete a check with the Disclosure and Barring Service (or equivalent body where available) and adhere to ISTD policies and procedures, including equality and diversity, safeguarding and data protection.

In the examination the examiner awards a mark of between 0 and 10 for each component. A mark of 0 indicates that nothing worthy of credit was presented for assessment.

The examination is divided into sections and each section consists of several components which are individually marked and aggregated to give the section total. The total number of marks available in the examination is 100.

Intermediate Foundation

Title of component	Available marks
Technique	
Barre and centre practice	10
Port de bras	10
Adage	10
Pirouettes (including en diagonale)	10
Allegro	10
Pointe work/virtuosity	10
Section Total	60
Presentation, Musicality and Response	
Sense of performance and enjoyment	10
Rhythm, musicality, and co-ordination	10
Approach to free work, syllabus knowledge and theory	10
Variation	10
Section total	40
Overall total	100

Intermediate, Advanced 1 and Advanced 2

Title of component	Available marks
Technique	
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
Section Total	70
Presentation, Musicality and Response	
Artistry and musicality	10
Approach to free work, syllabus knowledge and theory	10
Variation	10
Section total	30
Overall total	100

Determining a grade for vocational qualifications

To reflect the need for competence across the range of components, the candidate will not attain a grade if:

- any component mark is awarded at 2 marks or below
- any three component marks are awarded at 4 marks or below

If all components are achieved, then the overall grade is indicated as follows:

Grade	Total marks
Distinction	80-100 marks
Merit	65-79 marks
Pass	50-64 marks
Not attained	0-49 marks

Mark scheme

Each component of the assessment is shown on the grid as a column and broken down into mark bands, each of which has a descriptor. The descriptor indicates the quality that is expected in the candidate's evidence for that mark band. The indicative content for each component of assessment is exemplified or stated at the bottom of each column.

Mark bands

The lower mark in each band indicates that the student has just met the requirement described in the band, the upper mark indicates that the evidence is clear but that the student has not quite met the requirements set out in the next mark band.

The candidate is marked against all components of assessment.

Cecchetti Classical Ballet: Intermediate Foundation

Section		Technique						Presentation, Musicality and Performance			
Component		Barre and Centre Practice	Port de Bras (Set Exercises)	Adage	Pirouettes (Incl. en diagonale)	Allegro	Pointe Work (Option 1) / Virtuosity (Option 2)	Sense of Performance and Enjoyment	Rhythm, Musicality and Co-ordination	Approach to Free work, Syllabus Knowledge and Theory	Variation
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the Excellent band	9-10	The candidate demonstrates Excellent ability in the indicative content									
Bottom of the Excellent band											
Top of the Good band	7-8	The candidate demonstrates Good ability in the indicative content									
Bottom of the Good band											
Top of the Fair band	5-6	The candidate demonstrates Fair ability in the indicative content									
Bottom of the Fair band											
Top of the Limited band	3-4	The candidate demonstrates Limited ability in the indicative content									
Bottom of the Limited band											
Top of the Weak band	1-2	The candidate demonstrates Weak ability in the indicative content									
Bottom of the Weak band											
Not evidenced	0	Indicative content not evidenced									
Indicative content		Stance and placing, technical accuracy, including extension, suppleness and control	Quality of movement	Technical accuracy and control	Technical accuracy, poise, control, and use of the head	Technical accuracy demonstrating understanding of differing levels of elevation and dynamics	Option 1: Poise and control, technical accuracy, placing and security en pointe Option 2: Strength, technical accuracy, use of elevation and dynamics	Assured sense of performance	Intuitive musicality, rhythmic awareness and accuracy	Response to unseen work, syllabus knowledge and theory questioning	Assured sense of performance, quality and style
		Quality of movement, style and co-ordinated use of the arms and head	Balanced and co-ordinated line, use of the head and eye focus	Poise, balance and placing	Virtuoso quality as required	Co-ordination and use of arms and head		Differing styles, qualities and dynamics	Well-developed sense of line and co-ordination		Technical accuracy
		Accurate directions of the body	Flow and phrasing	Track of arms and sense of line		Use of space					Musicality and spatial awareness

Cecchetti Classical Ballet: Intermediate

Section		Technique							Presentation, Musicality and Performance		
Component		Barre and Centre Practice	Port de Bras (Set Exercises)	Adage	Pirouettes (Incl. en diagonale)	Petit and Medium Allegro (Exercises 1-8)	Grand Allegro (Exercises 9-11)	Pointe Work (Option 1) / Virtuosity (Option 2)	Artistry and Musicality	Approach to Free Work, Syllabus Knowledge, Theory	Variation
		10 marks	10 marks	10 marks	10 marks	10 marks		10 marks	10 marks	10 marks	10 marks
Top of the Excellent band	9-10	The candidate demonstrates Excellent ability in the indicative content									
Bottom of the Excellent band											
Top of the Good band	7-8	The candidate demonstrates Good ability in the indicative content									
Bottom of the Good band											
Top of the Fair band	5-6	The candidate demonstrates Fair ability in the indicative content									
Bottom of the Fair band											
Top of the Limited band	3-4	The candidate demonstrates Limited ability in the indicative content									
Bottom of the Limited band											
Top of the Weak band	1-2	The candidate demonstrates Weak ability in the indicative content									
Bottom of the Weak band											
Not evidenced		0 Indicative content not evidenced									
Indicative content		Stance and placing, technical accuracy, including extension, suppleness, and control	Quality of movement,	Technical accuracy and control	Technical accuracy and control	Technical accuracy	Technical accuracy	Option 1: Technical accuracy including poise and control	Assured artistic presentation, quality, style and dynamics as appropriate	Response to unseen work, syllabus knowledge and theory questioning	Assured sense of performance, quality and style
		Quality of movement, style and co-ordinated use of the arms and head	Balanced and co-ordinated lines, use of the head and eye focus	Poise, balance and placing	Adagio and virtuoso quality as required	Co-ordination and appropriate dynamics	Co-ordination and use of arms and head	Placing and security on pointe	Intuitive musicality		Technical accuracy
		Accurate body directions	Flow and phrasing	Track of arms and sense of line	Rhythm		Elevation, dynamics and use of space	Option 2: Strength, technical accuracy, use of elevation and dynamics	Rhythmic awareness and accuracy		Musicality and spatial awareness

Cecchetti Classical Ballet: Advanced 1 (Option 1)

Section		Technique							Presentation, Musicality and Performance		
Component		Barre and Centre Practice	Port de Bras	Adage	Pirouettes	Petit and Medium Allegro	Grand Allegro	Pointe work/ Virtuosity	Artistry and Musicality	Approach to Free Work, Syllabus Knowledge, Theory	Variation
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the Excellent band	9-10	The candidate demonstrates Excellent ability in the indicative content									
Bottom of the Excellent band											
Top of the Good band	7-8	The candidate demonstrates Good ability in the indicative content									
Bottom of the Good band											
Top of the Fair band	5-6	The candidate demonstrates Fair ability in the indicative content									
Bottom of the Fair band											
Top of the Limited band	3-4	The candidate demonstrates Limited ability in the indicative content									
Bottom of the Limited band											
Top of the Weak band	1-2	The candidate demonstrates Weak ability in the indicative content									
Bottom of the Weak band											
Not evidenced		Indicative content not evidenced									
Indicative content		Technical accuracy to include: Stance and poise	Placing of arms	Technical accuracy to include: Poise and control of balance	Technical accuracy to include: Poise and control	Technical accuracy to include: Strength and precision of footwork	Technical accuracy to include: Elevation	Technical accuracy to include: Poise and control	Artistry: Assured presentation	Response to free work	Confident sense of performance
		Secure placing	Poise		Coordination				Correct style	Syllabus Knowledge to include: Basic steps, movements and sequences showing an understanding of the Cecchetti Principles	Quality and style
		Use of turn out and demi pli��	Track of arms including balance and line	Placing, extension and sense of line	Rhythm				Differing qualities and dynamics as required		Technical accuracy
		Strength and precision of footwork	Coordination of arms and head and correct focus	Quality of movement	Use of head and focus	Correct dynamics			Musicality: Intuitive musicality		Intuitive musicality
		Coordinated use of head and arms	Quality and style	Coordination	Required variety of qualities	Virtuosity (batterie)	Correct dynamics				Spatial awareness
		Extension and line				Correct levels of elevation	Travel				
		Suppleness, strength and control	Musical phrasing and flow of movement	Correct track of arms	Accuracy of direction including autour de la salle		Spatial awareness				
		Quality of movement									
		Accurate body directions									

Cecchetti Classical Ballet: Advanced 1 (Option 2)

Section		Technique							Presentation, Musicality and Performance		
Component		Barre and Centre Practice	Port de Bras	Adage	Pirouettes	Petit and Medium Allegro	Grand Allegro	Pointe work/ Virtuosity	Artistry and Musicality	Approach to Free Work, Syllabus Knowledge, Theory	Variation
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the Excellent band	9-10	The candidate demonstrates Excellent ability in the indicative content									
Bottom of the Excellent band											
Top of the Good band	7-8	The candidate demonstrates Good ability in the indicative content									
Bottom of the Good band											
Top of the Fair band	5-6	The candidate demonstrates Fair ability in the indicative content									
Bottom of the Fair band											
Top of the Limited band	3-4	The candidate demonstrates Limited ability in the indicative content									
Bottom of the Limited band											
Top of the Weak band	1-2	The candidate demonstrates Weak ability in the indicative content									
Bottom of the Weak band											
Not evidenced	0	Indicative content not evidenced									
Indicative content		Technical accuracy to include: Stance and poise	Placing of arms	Technical accuracy to include: Poise and control of balance	Technical accuracy to include: Poise and control	Technical accuracy to include: Strength and precision of footwork	Technical accuracy to include: Elevation	Technical accuracy to include: Strength of execution	Artistry: Assured presentation Correct style Differing qualities and dynamics as required Musicality: Intuitive musicality	Response to free work	Confident sense of performance
		Secure placing	Poise	Placing, extension and sense of line	Coordination	Correct dynamics	Strength and precision of footwork	Strength and precision of footwork		Syllabus Knowledge to include: Basic steps, movements and sequences showing an understanding of the Cecchetti Principles	Quality and style
		Use of turn out and demi pli��	Track of arms including balance and line	Quality of movement	Rhythm	Virtuosity (batterie)	Use of elevation including correct levels	Use of head and focus		Technical accuracy	
		Strength and precision of footwork	Coordination of arms and head and correct focus	Coordination	Required variety of qualities	Travel	Correct dynamics	Intuitive musicality			
		Coordinated use of head and arms	Quality and style	Correct track of arms		Spatial awareness		Spatial awareness			
		Extension and line	Musical phrasing and flow of movement								
		Suppleness, strength and control									
		Quality of movement									
		Accurate body directions						Competency of tours en l'air		Theory: Theory questions	

Cecchetti Classical Ballet: Advanced 2 (Option 1)

Section		Technique							Presentation, Musicality and Performance		
Component		Barre and Centre Practice	Port de Bras	Adage	Pirouettes	Petit and Medium Allegro	Grand Allegro	Pointe work/ Virtuosity	Artistry and Musicality	Approach to Free Work, Syllabus Knowledge, Theory	Variation
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the Excellent band	9-10	The candidate demonstrates Excellent ability in the indicative content									
Bottom of the Excellent band											
Top of the Good band	7-8	The candidate demonstrates Good ability in the indicative content									
Bottom of the Good band											
Top of the Fair band	5-6	The candidate demonstrates Fair ability in the indicative content									
Bottom of the Fair band											
Top of the Limited band	3-4	The candidate demonstrates Limited ability in the indicative content									
Bottom of the Limited band											
Top of the Weak band	1-2	The candidate demonstrates Weak ability in the indicative content									
Bottom of the Weak band											
Not evidenced	0	Indicative content not evidenced									
Indicative content		Technical accuracy to include: Stance and poise	Placing of arms	Technical accuracy to include: Poise and control of balance	Technical accuracy to include: Poise and control	Technical accuracy to include: Strength and precision of footwork	Technical accuracy to include: Elevation	Technical accuracy to include: Poise and control	Artistry: Assured presentation	Response to free work	Confident sense of performance
		Secure placing	Poise		Coordination				Correct style	Syllabus Knowledge to include: Basic steps and sequences showing an understanding of the Cecchetti Principles	Quality and style
		Use of turn out and demi pli�	Correct track of arms including balance and line	Placing, extension and sense of line	Rhythm				Differing qualities and dynamics and required throughout syllabus		Technical accuracy
		Strength and precision of footwork	Coordination of arms and head and correct focus	Quality of movement	Use of head and focus	Correct dynamics			Strength in the ankles and feet		Intuitive musicality
		Coordinated use of head and arms			Required variety of qualities	Proficiency in batterie			Precision of footwork		Spatial awareness
		Extension and line	Quality and style	Coordination		Travel			Security on pointe	Musicality: Intuitive musicality	
		Suppleness, strength and control	Musical phrasing and flow of movement	Correct track of arms	Diag. no 20: Technical accuracy, dynamics, use of travel, eye focus				Required variation of quality of steps		
		Quality of movement									
		Accurate body directions	Dynamic quality in grand battements								

Cecchetti Classical Ballet: Advanced 2 (Option 2)

Section		Technique							Presentation, Musicality and Performance		
Component		Barre and Centre Practice	Port de Bras	Adage	Pirouettes	Petit and Medium Allegro	Grand Allegro	Pointe work/ Virtuosity	Artistry and Musicality	Approach to Free Work, Syllabus Knowledge, Theory	Variation
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the Excellent band	9-10	The candidate demonstrates Excellent ability in the indicative content									
Bottom of the Excellent band											
Top of the Good band	7-8	The candidate demonstrates Good ability in the indicative content									
Bottom of the Good band											
Top of the Fair band	5-6	The candidate demonstrates Fair ability in the indicative content									
Bottom of the Fair band											
Top of the Limited band	3-4	The candidate demonstrates Limited ability in the indicative content									
Bottom of the Limited band											
Top of the Weak band	1-2	The candidate demonstrates Weak ability in the indicative content									
Bottom of the Weak band											
Not evidenced	0	Indicative content not evidenced									
Indicative content		Technical accuracy to include: Stance and poise Secure placing Use of turn out and demi plié Strength and precision of footwork Coordinated use of head and arms Extension and line Suppleness, strength and control Quality of movement Accurate body directions	Placing of arms Poise Correct track of arms including balance and line Coordination of arms and head and correct focus Quality and style Musical phrasing and flow of movement Dynamic quality in grand battements	Technical accuracy to include: Poise and control of balance Placing, extension and sense of line Quality of movement Coordination Correct track of arms	Technical accuracy to include: Poise and control Coordination Rhythm Use of head and focus Required variety of qualities	Technical accuracy to include: Strength and precision of footwork Correct dynamics Proficiency in batterie Travel Correct levels of elevation	Technical accuracy to include: Elevation Strength and precision of footwork Correct dynamics Travel Spatial awareness	Technical accuracy to include: Strength of execution Strength and precision of footwork Use of elevation including correct levels Proficiency in batterie Correct dynamics Travel Spatial awareness Competency of Tours en l'air	Artistry: Assured presentation and correct style Differing qualities and dynamics as required throughout the syllabus Musicality: Intuitive musicality	Response to free work Syllabus Knowledge to include: Basic steps, movements and sequences showing an understanding of the Cecchetti Principles Theory: Theory questions	Confident sense of performance Quality and style Technical accuracy Intuitive musicality Spatial awareness

Classification of results

Candidates receive both a final mark and an attainment grade. It is not expected that a candidate in a particular attainment grade will necessarily demonstrate all of the characteristics listed in that band, but will demonstrate most.

Attainment grade descriptors

Distinction: 80-100 marks

A candidate who achieves a '**Distinction**' will demonstrate the following attributes in performance:

- extremely strong technique
- high clarity of intention in execution of the movement
- excellent precision in the technique of the genre
- excellent use of dynamics and spatial elements
- very confident and accurate responses to instructions, questions asked and/or tasks set
- very strong performing skills.

Merit: 65-79 marks

A candidate who achieves a '**Merit**' will demonstrate the following attributes in performance:

- well established technique
- good clarity of intention in execution of the movement
- good precision in the technique of the genre
- confident use of dynamics and spatial elements
- confident and accurate responses to instructions, questions asked and/or tasks set
- strong performing skills.

Pass: 50-64 marks

A candidate who achieves a '**Pass**' will demonstrate the following attributes in performance:

- generally established technique
- some clarity of intention in execution of the movement
- some precision in the technique of the genre
- fair understanding of the use of dynamics and spatial elements
- broadly relevant and mostly appropriate responses to questions asked and/or tasks set
- secure performing skills.

Not attained: 00-49 marks

A candidate who achieves a '**Not attained**' will demonstrate the following attributes in performance:

- poor or limited technical accomplishment
- limited clarity of intention in execution of the movement
- poor or limited grasp of the technique of the genre
- limited understanding of the use of dynamics and spatial elements
- weak or limited response to questions asked and/or tasks set
- weak or limited performing skills.

22 Examinations and quality assurance

Exam booking information

Examination bookings are only permitted to be made by members with the requisite active membership status of the ISTD who conduct themselves in accordance with the Member Agreement/Professional Code of Conduct. www.istd.org/documents/rules-and-standing-orders/

The examinations take place either at the examination venues hosted by the members such as the teacher's dance studio or at the ISTD Examination Centre sessions. Details of how to book an examination, cancellation fees, guidance, and examination regulations are available at:

UK Examinations

Website: www.istd.org/examinations/uk-examinations/

Email: ukdanceteachers@istd.org

International Examinations

Website: www.istd.org/examinations/international-examinations/

Email: InternationalTeachers@istd.org

Policies and Quality assurance

The Society has put in place a set of policies and procedures to ensure that our examinations and assessments are inclusive and accessible, and students completing our qualifications are issued a fair grade based on their performance.

Our quality assurance processes are in place to safeguard the integrity of our qualifications by ensuring that high standards are always delivered in our examinations.

The detailed information about the quality assurance of our qualifications and the related policies can be found at www.istd.org/examinations/quality-assurance/

For further guidance, please contact the Quality Assurance department at csqa@istd.org

Reasonable adjustment

The Society is committed to promoting an environment where all individuals are encouraged to achieve their full potential and develop their skills in dance and in examinations and we encourage teachers to maintain an open approach towards the different abilities offered by all their students.

Reasonable adjustments are changes or adaptations made to an assessment or to the way an assessment is conducted to reduce or remove a barrier caused by disability or individual learning or medical need. The teacher acting on behalf of a candidate can request the Society to make reasonable adjustments to the assessment processes and examination requirements, to make the assessment more accessible and alleviate a barrier to allow the candidate to show what they know and can do.

To request reasonable adjustments, the teacher making the application on behalf of the candidate should send their completed application form and supporting documents to ara@istd.org a minimum of 28 days before the date of the examination.

Further guidance for reasonable adjustments can be found in the ISTD Access Arrangements and Reasonable Adjustment Policy which is available on: www.istd.org/examinations/quality-assurance/

Teachers can request any adjustments that are appropriate for the needs of their candidates, and these will be considered on a case-by-case basis.

Special consideration

Special consideration is given after an assessment has taken place for learners who have been affected by adverse circumstances. The Society has a process in place for special consideration for candidates who participated in an examination but may have been disadvantaged by temporary illness, injury, indisposition, or adverse circumstances which arose immediately before or during the examination.

Enquiries and appeals about results

The Society endorses the principle of the right to enquire about a candidates' result. These appeals may relate to an unexpected examination result, assessment decisions being incorrect, or assessment not being conducted fairly. We ensure that enquiries are dealt with swiftly and fairly within the specified timescales. Through the ISTD Enquiry and Appeal about a Result Policy, it is ensured that enquiries about results are processed correctly, fairly and in a timely manner. A copy of the Enquiry and Appeal About a Result Policy can be downloaded from: www.istd.org/examinations/quality-assurance/policies-and-related-documents/

Malpractice

The Society will act in accordance with the published documentation and will take all reasonable steps to prevent the occurrence of any malpractice, or maladministration, in the development, delivery and award of its qualifications.

Malpractice refers to acts that undermine the integrity and validity of assessment, the certification of qualifications, and/or actions that may damage the authority of those responsible for delivering the assessment and certification. The Society will take any form of malpractice very seriously.

Registered members and candidates must follow the requirements set out in this specification, examination regulations and all other ISTD policies about the delivery of our examinations. In cases where registered members or candidates have committed malpractice, a sanction or penalty may be given.

For further information, please refer to the ISTD Malpractice Policy on: www.istd.org/examinations/quality-assurance/policies-and-related-documents/

Results and certification

All ISTD examinations are single performances at one moment in time, with a detailed marking system awarded according to the mark schemes given for each examination.

The Quality Assurance Department will check the examination results for any errors before issuing the awarded results and certificates direct to the primary organiser, unless requested otherwise.

Examination session results and examination report sheets can be accessed online on the ISTD examination management portal, usually within 21 days of the date of the examination.

All examination result documents are subject to robust quality assurance checks, to ensure that they are correct and complete before dispatch.

The primary organiser will receive their candidates' examination report sheets, containing the overall result. Successful candidates will also be issued with a qualification certificate displaying the qualification title, and the subject that they have been examined in, date of award and the overall result achieved.

This section focuses on the administrative requirements for delivering the examinations and related quality assurance processes. www.istd.org/examinations/quality-assurance

Appendix



23 Appendix

The ISTD has produced books music and video products to support the learning and understanding of the teacher.

Syllabus books

Syllabus books are available to buy on the ISTD website: shop.istd.org/shop/

Audio and video products

A selection of digital products is available to purchase to stream and download from our digital shop:
www.istddance.sellfy.store/

Although some CDs and DVDs may still be available via the ISTD website www.shop.istd.org/shop/ these are being phased-out and are being replaced by digital resources

24 Study Aids

The following study aids have been compiled by Cara Drower MA FISTD and are of particular relevance to all those taking exams at Intermediate level and above, to teachers, and to those studying to be teachers.

- **The Positions of the Arms**

Beaumont and Idzikowski quote Carlo Blasis when explaining the use of the arms, saying they may be likened to the frame of a picture, either complimenting the picture or marring it. Blasis was clear, '...whatever gracefulness he (the dancer) may display in his performance of his steps, unless his arms be lithesome and in strict harmony with his legs, his dance can have no spirit nor liveliness, and he presents the same insipid appearance as a painting out of it's frame or one not at all adapted to it' (1977, 28).

Although the arms have specifically named positions, it is wise to think of these as 'lines in motion' extending from the centre of the back, beneath the shoulders, rather than static poses.

1st Position

Both arms are shaped in long curves, at the sides of the body, with the finger tips touching the outside of the thighs.

2nd Position

Both arms are curved, out to the sides of the body, just below shoulder level.

Demi-seconde

Position Half way to 2nd position. Both arms are extended in curves to the sides of the body, at the height of the upper thighs, but a short distance from them. When executing port de bras, or adage, in *demi-seconde* the palms of the hands face the front so as to add breadth of line. During *allegro*, the palms face down when moving in unison with the jump. It is important to note that the height of the arms, when jumping, vary according to the height of the jump being executed which, in turn, is dictated by the speed of the musical accompaniment.

5th Position

In all the following, one or both arms fall in long curved shapes in front of the body, the instructions for which are, '...neither hand should pass beyond an imaginary line drawn down the centre of the body' (1977, 25). The distance between the hands in all these positions are, in current practice, described as the width of the face or chin apart. Beaumont and Idzikowsky suggest a four inch space between the hands. The important factor lies in their footnote where they explain, 'The distance of four inches is not laid down as a fixed arbitrary rule, but merely an indication of what in general should be the space between the finger-tips' 1977, 25). They further explain that this distance may be determined by the length of the dancer's arms. If for example the arms are short, the distance may be increased, and vice versa.

5th en bas

Both arms are shaped in long low curves in front of the body. The fingers skim the front of the thighs with the hands, approximately, the width of the face apart.

5th en avant

Both arms are shaped in long curves in front of the body, at the height of the sternum, with the hands, approximately, the width of the face apart. This position is often referred to as the 'gateway' because the arms need to pass through it to reach their final destination. It is worth noting, when lifting and opening the arms to 2nd position, if they are not placed at the correct height in 5th en avant, they will be either too low, or too high, in 2nd position.

5th en haut

Both arms are shaped in long curves overhead with the hands, approximately, the width of the face apart. '...when one or both arms are rounded above the head, the arm or arms should be rounded so that the point of the elbow is imperceptible; and if the eyes are raised, the finger-tips of the hand or hands should be just within the range of vision' (1977, 25).

3rd Position

One arm in 5th en bas and the other in *demi-seconde*.

4th en avant

One arm in 5th en avant and the other in 2nd position.

4th en haut

One arm in 5th en haut and the other in 2nd position.

Note of Interest

Beaumont and Idzikowsky refer to 'five principal positions of the single arm' (1977, 27) which are not used in current practice.

Pirouette Position

The arms may be used in various positions during pirouettes but Beaumont and Idzikowsky explain, generally, they are placed '...between the fifth position en bas and the fifth position en avant, although it is usually described as fifth position en bas' (1977, 199). It is advisable to note this clarification because the arms held too low in either fifth en bas, or too high in 5th en avant, could affect posture, and therefore equilibrium to the detriment of the turn.

Molly Lake, a pupil of Cecchetti's, complains that arm lines are often not practised as Cecchetti would have wished, saying there is a tendency to execute, '...the fifth en bas shortened, held stiffly away from the body so cramped that the arms resemble the claws of a crab. The 5th devant equally cramped and ugly. The fifth en haut not only shortened and cramped but held too far back. Where is Cecchetti's wreath for the head and face, the raised hands held where the eyes could see them without straining the neck or head?' (1976, 89) The tendency today is, indeed, to hold the arms rather than allowing the back to support them. If the arms are 'held stiffly', as Lake observes, flow of movement cannot be achieved, tension undermines flow.

References

- Beaumont, C.W. and Idzikowski, S. (1977) A Manual of The Theory and Practice of Classical Theatrical Dancing (Cecchetti Method), London: ISTD Revised edition
- Lake, M. (1976) 'Cecchetti Remembered', The Dancing Times, Vol. LXV11, No 794, 89 Cara Drower MA FISTD 2022 2

Movements of the head

Movements of the head

'Maestro Cecchetti bade his pupils ever remember that while strength and facility in the lower limbs could necessarily be acquired as a result of daily exercises properly carried out, on the other hand, grace and style in the movements of the head and arms could only be achieved by concentrated and unremitting study. The movement of the head should crown the graces of the limbs and body' (Craske and Beaumont 1996, 9).

The five Positions

Head erect

Head turned (to one side or the other), Head raised, Head lowered, Head inclined (to one side or the other)

Natural movement

It is easy for students to exaggerate these positions which can result in unnatural presentation. In order to feel the line of the head as part of a movement, it is helpful to consider the natural use of the head and eye focus, together. The latter, it must be appreciated, governs head movement, line and balance.

Head erect

The focus is to the front, slightly above eye level to which the body faces. Example: Basic movements are executed with the head erect to assist correct posture and equilibrium.

Head turned

The focus is to either side of the body to which the body faces. Example: Pirouettes and turning steps require this focus to secure rhythm and balance.

Head raised

The focus is raised in the direction to which the body faces. Example : Arabesques require raised eye focus giving an extension to the line.

Head lowered

The focus is lowered in the direction to which the body faces. Example: Port de bras includes the lowering of eye focus to give contrast to lifted lines.

Head inclined

The focus is to the front of the direction to which the body faces, as the head tilts to one side or the other. The inclined head alignment is used to enhance movement throughout all sections of the method. Beaumont and Idzikowski are clear when they explain the general rule, '...if the right foot is advanced, the head must be inclined slightly towards the right shoulder, and vice versa' (1977, 28).

It is noteworthy that the inclined head can be likened to the natural pose adopted when pondering a question, or listening to a distant sound. One ear is lifted to hear more clearly. The important word here is 'lifted'. The ear is not 'dropped' to the shoulder in order to listen. When dancing, if the head is not 'lifted' in inclination, the performance of the entire balletic movement will be marred, however well it is otherwise executed.

Combined head movement

This usually occurs when the dancer is facing a direction other than W5/audience, such as croisé or effacé. In each of these alignments the head is turned and inclined, focussing to the audience. Equally, the écarté alignment involves a turned and raised focus, complimenting the lifted arm.

Epaulement

The French meaning for épaulement, 'shouldering', can be misinterpreted. The same shoulder, as front leg, comes slightly forward through a slight twist in the upper spine. As a result of this, the head inclines, slightly, in the same direction but the eye focus remains to the front. (The origins of this movement derive from the court of Louis XIV, a place of intrigue. It was wise to maintain eye focus on any person approaching. It was also correct etiquette to keep one's gaze forwards, whether receding from or advancing towards the King). Considering the technical aspect of the eye focus, if the head is allowed to turn, the movement starts to resemble the more expansive écarté alignment as opposed to the more subtle twist of the upper spine.

Use of head in allegro

It is to be remembered the weight of the head can effect elevation. In terre à terre work, its use is often combined with épaulement. During medium allegro, and most particularly in grand elevation, the head movement assists the jump. When inclining the head towards the foot coming to the front, the general rule, it is important to remember that during the jump, itself, the head is erect in order to achieve height, thus the shape in space is that of an arc going 'over' from one side to the other. It is this arc, combined later in the more advanced exercises with a bend of the body, that assists higher elevation. Indeed, the use of head is a vital part of dancing and, as such, should be appreciated as enhancing both movement and line.

An article in the Dancing Times Supplement of June 1959 compiled as an introduction to, and information on, the Cecchetti Method explains an important feature of the Method as being '...that the student is taught to think of the movement of the foot, leg, arm, and head, not as something apart, but in its relation to the whole body, from which originates the essential feeling for line' (1959, IV).

References

- Anon, (1959) 'The Cecchetti Society', The Dancing Times, Vol. XLIX, no. 585, June, II-XV, Supplement Beaumont, C.W. and Idzikowski, S. (1977) A Manual of The Theory and Practice of Classical Theatrical Dancing (Cecchetti Method), London: ISTD Revised edition Craske, M and Beaumont, C.W. (1996) The Theory and Practice of Allegro in Classical Ballet (Cecchetti Method), London: ISTD Eighth impression

The Five Positions of the Feet

Cyril Beaumont advises careful study of the five positions of the feet, 'since every movement and every step in classical ballet is begun and ended in one or other of those positions' (1965, 9).

The 1st, 3rd and 5th positions are referred to as 'closed' positions because the feet touch each other, while the 2nd and 4th positions are known as 'open' positions because the feet are approximately the dancer's foot length apart. Beaumont and Idzikowsky explain, '... it is a fault for the feet to be separated by less than the distance of one foot' and further clarify by saying in some instances, '...it is necessary to increase slightly the distance of the one foot, in order to facilitate execution' (1977, 21). This implies the distance between the feet will vary according to individual dancer's physiques.

1st Position (A closed position)

The heels are placed together and the toes are turned out. The rotation of the feet comes from the top of the legs.

2nd Position (An open position)

The feet are turned out, side by side, as in 1st position but separated by the length of the dancer's foot (please refer to the above). When executing *grand pliés* in this position the heels should not come off the floor.

3rd Position (A closed position)

The feet are turned out, half crossed and touching one another, the front heel touching the centre of the back foot.

4th Position (An open position)

a) Open 4th position, or *quatrième position ouverte*, the feet are placed opposite 1st position (either foot forward) but separated by the length of the dancer's foot. When executing *grand plié* in this position the heels should not come off the floor.

b) Crossed 4th position, or *quatrième position croisée*, the feet are placed opposite 5th position (either foot forward) but separated by the length of the dancer's foot. When executing *grand pliés* in this position the heels do come off the floor.

5th Position (A closed position)

The feet are turned out, crossed and touching one another, the front heel touching the big toe joint of the back foot. Clarification is given through instruction such as, 'place the feet in 5th position right foot front'. Beaumont cautions, 'take care the end of the toe of one foot is not placed exactly against the heel of the other, otherwise a space shows between the lower part of the legs...' (1965, 9).

Variations

When speaking of the positions in general it is understood the feet are flat on the floor. However, when considering open positions the following descriptions apply:

- a) *Pointe tendue* - to 2nd (to the side) or 4th (back or front) indicates one foot is extended and fully stretched while the other bears the weight of the body in 1st position. Clarification is given through an instruction such as, 'tendue à la seconde/to second with the right foot'.
- b) *En l'air* - to 2nd (to the side) or 4th (back or front) indicates one foot is lifted in the air, either half height, opposite the calf of the supporting leg, or hip height, while the other bears the weight of the body in 1st position. Clarification is given through instruction such as, 'raise the right leg to à la quatrième devant/derrière (4th front/back)'.
- c). All positions may be demonstrated à trois quart/three quarter point or sur la pointe. A smooth rise and lower may be executed in any position, or sharp relevé action, depending on the quality of sequence or step.

It is to be understood that although all these positions require 'turn out' of the feet, rotation must come from the top of the legs in the hip socket. If the feet are forced out further than the hips can facilitate, the knees and ankles will be damaged. Beaumont warns beginners in his initial Primer of Classical Ballet '...turn out must be acquired as the result of proper exercises and not by any violent wrenching or straining of the muscles or limbs, which only does harm...In 'turning out' keep the knee in line with the big toe, because the turning out must be done from the hips and on no account from the knee, which is most harmful' (1965, 13).

References

- Beaumont, C.W. (1965) A Primer of Classical Ballet (Cecchetti Method), London: C.W. Beaumont
- Beaumont, C.W. and Idzikowski, S. (1977) A Manual of The Theory and Practice of Classical Theatrical Dancing (Cecchetti Method), London: ISTD Revised edition

The Eight Fixed Points of the Room

'It is to Maestro Cecchetti that we owe the invention of this device for assigning to any room a series of fixed points. Just as the circle of a clock face is divided into twelve equal parts which serve to mark the hours, so these imaginary fixed points of the room enable the pupil to execute a dance with a very confident sense of direction' (Beaumont and Idzikowski, 1977, 83).

The number order

If the dancer stands in the centre of their space, facing the front, the corners are numbered anticlockwise 1 - 4. The right front corner/downstage corner - C1, the left front/downstage corner - C2, left back/upstage corner - C3 and right back/upstage corner - C4. The same applies to the walls - front/audience - W5, to the left - W6, the back - W7, the right - W8

Orientation

Dance spaces will vary in size and shape. The system of numbering ensures clear orientation, direction of travel and eye focus. If the dancer imagines the square around his/her own feet, the actual perimeters of the space that surrounds them will be of little consequence. This is particularly helpful as exercises become more complex when body directions differ from the direction of travel, or the required eye focus.

Patterns in Performance

Groups of dancers on stage may also benefit from using this numbering system. For example, if a line of dancers standing in croisé to C2 were to face the corner of the room, or proscenium arch, each from their own perspective in that space, they would not be in uniform alignment as they would be at varying distances from their object of focus. However, if they all face the correct corner within their own square, their alignment will look identical.

Notation

The efficiency of the numbering becomes evident when giving instruction, and in particular, when writing. If the direction of travel and eye focus differs, it would be a matter of writing, 'The step travels to C1 (croisé or ouvert) with focus to W5'. It will be noted too that students learn these directions very early in training, not only to orientate themselves when dancing but to understand syllabus notes and Cecchetti reference books, all of which use the system.

Design in Choreography

The value of this numbering system to choreographers is best explained by Ninette de Valois, a pupil of Cecchetti's. 'In my opinion Cecchetti's work is a must for choreographers', she states. A choreographer, herself, de Valois explains how helpful she found the system. 'The wonderful thing was that you were all the time aware of drawing your body in space; you always had a certain place to get to with head, arms, legs and body' (Glasstone, 1990, 695). This implies, once choreographers have mastered this concept of working within their own personal square, they can 'draw' their entire ballet in their mind, and the dancers can learn much more quickly.

References

- Beaumont, C.W. and Idzikowski, S. (1977) A Manual of The Theory and Practice of Classical Theatrical Dancing (Cecchetti Method), London: ISTD Revised edition
- Glasstone, R. (1990) 'Into the future with Cecchetti', The Dancing Times, Vol. LXXX, no. 955 April, 693 and 695

Written resources

Recommended reading for vocational examinations and teaching qualifications

- Beaumont, C.W. and Idzikowski, S. (1977) A Manual of The Theory and Practice of Classical Theatrical Dancing, London: ISTD Revised edition *
- Craske, M. and Beaumont, C.W. (1996) The Theory and Practice of Allegro in Classical Ballet, London: ISTD Eighth Impression *
- Craske, M. and de Moroda, D. (1997) The Theory and Practice of Advanced Allegro in Classical Ballet, London: ISTD Second Impression *

Indicative Reading

- Glasstone, R. (1997 - 2000) Thoughts - Volumes 1 and 2, Articles written for the Dancing Times, London **
- Fouché, L. and van Schoor, D. (2011) Extracts, CICB **
- Kennedy, S. (2001) Notes for a Dancer, Victoria, BC Canada: Kennedy **

Sources of interest - Books

- Poesio, G. (2010) To and by Cecchetti, Discour Dance n.1, Novi Ligure: Edizioni Joker




Sources of Interest - Articles

- Anon. (1959) 'The Cecchetti Society', The Dancing Times, XLIX, no. 585, June, II-XV, Supplement (A brief history of the founding and early years of the Cecchetti Society in London)
- Bennett, T. (1997) 'Cecchetti and the British Tradition' Dance Now, 6, no 3, Autumn, 55-59
- Glasstone, R. (1990) 'Into the Future with Cecchetti', The Dancing Times, Vol. LXXX, no. 955 April, 693 and 695
- Karsavina, T. (1964) 'Cavaliere Enrico Cecchetti', The Dancing Times, Vol. ILV, no. 651, December, 130-131
- de Moroda, D. (1971) 'A Class with Maestro Cecchetti', The Dancing Times, Vol. LXI, no. 731, August, 594

* Obtainable from the ISTD shop ** Obtainable through the Cecchetti International Classical Ballet website



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