

THE INTERNATIONAL VOICE OF THE IMPERIAL SOCIETY OF TEACHERS OF DANCING

Issue 502 • September – December 2024

# Dance

FEATURING

**Dressed for success**  
New ISTD exam uniform  
with Dansez

**The ISTD family**  
120 years of community  
and connection

ISTD celebrating

**120**  
years



# Elevate your career with an **ISTD** **Licentiate qualification**



Ready to develop your higher level teaching skills? Join an ISTD Academy Licentiate course and benefit from expert tuition and personalised 1–1 mentoring. Applications are open for Modern Theatre and Imperial Classical Ballet (ICB).

Find out more and enrol today [istd.org/teach/istd-academy](https://istd.org/teach/istd-academy)



Photography: Rachel Cherry

Follow  
us on  
**Instagram**  
[@istdacademy](https://www.instagram.com/istdacademy)

## Headquarters

22/26 Paul Street, London EC2A 4QE  
+ 44 (0)20 7377 1577  
www.istd.org

## Chair

Michael Elliott

## Executive team

### Chief Executive

Ginny Brown  
gbrown@istd.org

### Director of Examinations

Ali Melville-Cline  
amelville-cline@istd.org

### Director of Membership and Communications

Gemma Matthews  
gmatthews@istd.org

### Director of Dance Education and Training

Louise Molton  
lmolton@istd.org

### Director of Finance and Resources

Nikki Stewart  
nstewart@istd.org

## Advertise in Dance magazine

Email marketing@istd.org

Tel + 44 (0)20 7377 1577

## Cover photograph:

Launch of new ISTD exam uniform  
with dancewear partners Dansez  
Photo by Drew Tommons

Editing and design by Membership  
and Communications Department



Printed by  
Micropress Printers Ltd  
Fountain Way,  
Reydon, Suffolk,  
IP18 6SZ

## © 2024 Imperial Society of Teachers of Dancing.

No part of this publication may be reproduced, stored in or introduced into a retrieval system, or transmitted in any form, or by any means (electronic, mechanical, photocopying, recording or otherwise) without the prior written permission of the copyright owner. The Imperial Society of Teachers of Dancing exists to advance excellence in dance teaching and education.

Company Limited by Guarantee.  
Registered No. 00392978 England.  
Registered Charity No. 250397



## “Embracing the dance family and cohesion within the ISTD.”

**Welcome to Issue 502, celebrating the ISTD dance family and the wonderful cohesion and sense of purpose shared by our members.**

Our guest speaker from this year's ISTD Graduation Ceremony, Ben Darmanin, encapsulated this spirit by stating that the ISTD means community above all. He highlighted how our qualifications serve as a passport to the world, uniting dancers in the UK and globally under the same syllabus.

There are intricate parallels between being an ISTD dance educator and being a cherished part of a larger dance family. This issue celebrates our shared values and interconnectedness. Through the inspiring articles in these pages, we aim to foster a sense of belonging, camaraderie, and mutual support among our dance teacher members.

The varied content in this issue reflects the vital role of everyone in our ISTD community, showcasing how we all contribute to nurturing an environment where experiences, challenges, and successes are shared openly and empathetically. These shared narratives strengthen the bonds that tie us together and fortify the foundation of our dance family.

As we celebrate 120 years of the Society, we reflect on our members' cherished recollections. Thank you to everyone who shared their stories and photos. We've enjoyed hearing about your ISTD awards, memorable events, impactful teaching moments, personal growth, and the teachers who've shaped your journey. Your reflections on how the ISTD community has enriched your professional life have deeply moved us and highlighted its lasting importance.

I hope you find inspiration for the new school year within these pages, particularly from the insights shared by ISTD examiners (page 6), advice on safeguarding for dance events (page 12), empowering stories from across the globe (page 20), and exciting features and important updates in our focus on faculties section. We are also proud to announce the launch of our new examination uniform with our dancewear partners, Dansez (page 18).

Wishing you all every success for the new school year.

**Ginny Brown**  
Chief Executive



# Regulars



## Business

### 12 Applied safeguarding for dance events

A comprehensive look at safeguarding best practices for your events.



## Membership matters

### 16 Extending our ambition for dance

ISTD President Shirley Ballas champions our campaign to secure the future of dance in the UK.

### 17 Find Your Dance Space and #TakeTheLead

Urging our political leaders to #TakeTheLead in making the UK the most active nation in Europe.



## International update

### 20 News and updates from across the globe

We catch up with a Nigerian dance teacher, discuss remote dance exams, promote a dance science day in Mexico, and highlight the ISTD as a global dance family.



## What's on

### 58 Highlights

Updates on our events, CPD, faculty committee elections and more for members.

### 60 Last word

Stories from our Theatre and Dancesport Teachers Bursary Awards.



## Focus on

### 24 Cecchetti Classical Ballet

How to create a welcoming environment for SEN children, Cecchetti Day, and revisions for grades 1–6

### 28 Classical Greek Dance

A century old and still one of the most versatile and creative styles of dance

### 30 Classical Indian Dance

Celebrating Pratap Pawar MBE, and welcoming a new Kathak examiner

### 32 Contemporary

How to embed the theme of Falls to support transitions between movements, plus teacher's corner

### 34 Disco Freestyle, Rock n Roll

120 Celebration: Dance Exchange 2024, taking the Student Teacher exam, and competition versus exam choreography for Rock n Roll

### 38 Imperial Classical Ballet

Junior and Senior Ballet Awards, plus how your teaching style can enhance your students' exam experience

### 42 Latin American, Modern Ballroom and Sequence

120 Celebration: BLS Congress 2024, important faculty updates, and a Bachata Party Mixer Dance

### 44 Modern Theatre

Helpful information about class exams, plus creative inspiration for exam dances

### 48 National Dance

Conquering distance through online learning

### 50 Street Dance

Why take the Associate Street Dance exam, plus an interview with GB number one B-Boy, Karam Singh

### 54 Tap Dance

Part two of our focus on the creators who brought us the new Advanced 1 Tap

# Features

PAGE 18



## Dressed for success

We launch our new examination uniform with dancewear partners Dansez





PAGE 4

## Celebrating 120 years of the ISTD family

A journey of community and connection – Ben Darmanin's inspiring speech from the ISTD Graduation Ceremony

PAGE 14



## Spotlight on Heather Burns

Advocating for dance education in state schools and beyond



PAGE 6

## Inside the world of ISTD examiners

Insights and advice from some of our top dance education professionals

### OTHER FEATURES

#### 8 Your memories

We celebrate the memories that shaped your dance journey. Thanks to all who shared stories and photos in our 120-year celebration!

#### 10 Susan Rollo's 50-year journey with the ISTD

As part of our ISTD celebration of 120 years, Sam Rollo shares her mother Susan's story.



# Celebrating 120 years of the ISTD family

A journey of community and connection.



**Ben Darmanin**  
CEO and  
Artistic  
Director of  
MPAA

We are excited to share Ben Darmanin's inspiring speech from the ISTD Graduation Ceremony. As CEO and Artistic Director of MPAA, Ben delivered this speech at the Royal Geographical Society on 13 February, celebrating the achievements of dance teachers who earned their full teaching qualifications between August 2022 and December 2023.

Well, when Ginny asked me to be a guest speaker, aside from being honoured I thought wow what could I possibly say? Where do I begin? What does the ISTD mean to me? To me the ISTD means many things but above all it means community!

As a young aspiring musical theatre performer from Malta, I came to the UK in search of elite training to pursue a career in the arts. Moving to a new country is never easy, moving to a new country from an island where your community is on your doorstep was tough. (And don't get me started on the British weather!)

My college at the time offered the opportunity to study vocational exams, and if you were good enough the opportunity to progress on to teaching qualifications so I thought if I gain exams – maybe my mum would find acceptance in my chosen career as there would be a structure that she would recognise. Well, that was a decision! My first introduction to the ISTD community was through Vivienne Saxton, Jackie Barnes and Jason Di Mascio who for those of you who know them will tell you that as a student with very little dance experience they had to pull out every teaching method in the bag.... Teaching methods that I later carried with me as I progressed to running the college I went to!

But being a student also meant also having to find a job to support yourself and after having tried waiting tables and selling bags and accessories at John Lewis, the ISTD magazine had an advert looking for invigilators for this new venue called ISTD2. With some encouragement from Vivienne and I guess a stroke of luck I got the job, which meant that most

weekends were spent watching exams, making tea (and of course biscuits) for some fantastic examiners that were only too ready to impart their knowledge and to embrace me into this community! It also meant early starts to Old Street from Watford but also the opportunity to catch a West End show every evening, so I really had landed on my feet. It was here that I started to see how wide the ISTD's reach was; how people travelled from all over the world to better their education; how nurturing teachers were; how kind examiners were; how they led by example and, more importantly, how this Society provided a progression for people from all walks of life.

So, three years in the UK and my ISTD community had grown quite substantially. I was exposed to so many faculties within the ISTD – Classical Indian Dance, Dancesport.... So many people, so many talents all celebrating the joy of dance.

**To me, the ISTD  
means many things,  
but above all, it  
means community!**

Little did I know at the time how many paths would cross and how many times I would meet these people as time went on.

Fast forward to ACTUAL work and it was in one of my first performing jobs that my dance partner at the time was demonstrating figure of 8 leg swings from Intermediate Modern (my hips are screaming as we speak). We laughed about how we went through the syllabus and our memories of examiners, our learning and of course the Society. It was here that I understood that actually the qualification provided much more than a piece of

“  
**Our  
qualifications  
are a passport  
to the world.  
I find joy in  
knowing that a  
young dancer  
in the UK is  
studying the  
same syllabus  
as a student in  
so many other  
countries.**





Another wonderful thing that I have to mention is how the community grows and supports you as you grow.... As I transitioned from student to performer, to college owner and producer the support from the ISTD grew in ways that are tangible and ways that are not. The underlying support as an institution but also from the individuals that make it, is unparalleled. I will never forget Ginny saying: "we are here to support you and MPAA as you train the next generation of dancers." And she couldn't have been more right – in the past five years the Society has excelled at really listening to us but also striving to self-evaluate and pivot in what have been a tricky few years for all of us.

So, to all of you sitting here and to all of you watching this from wherever you are in the world – let's make a pact. Let's make 2024 a celebration of this wonderful community – let's reintroduce ourselves, let's strive to look after one another and let's remember how many links we are generating just by being here. Let's also remember the people that have paved the way for us and the people yet to pave the way.

Congratulations to you all and congratulations ISTD. Here's to another 120 years!

**Left** Ben with Shirley Ballas at 2024 ISTD Graduation ceremony

**Below** ISTD Graduation Ceremony 2024 at the Royal Geographical Society

paper – it made you part of a club, it gave you a sense of connection – it REALLY provided a community.

There were so many moments like this – the dressing room in *Wicked* where my colleagues were talking about picking blackberries and how they could never forget the music for the Schottische? My fondest memory though was watching some members of the original cast of *Hamilton* in the West End during a technical rehearsal 'sing' the tune and go through the steps of quick jazz amalgamation on the stage at the Victoria Palace in between scenes. In doing so they recounted stories of their teachers, of exams, festivals, ISTD award ceremonies – and all of this with huge smiles on their faces. This is how impactful a syllabus, a society – a community can really be.

But hey enough nostalgia – All of this to say that as we sit here today celebrating 120 years – embracing so many people gaining new qualifications we are really extending the community, strengthening the bonds and above all ensuring that the future of dance teaching is vibrant, diverse, current and all embracing.

In a world where governments are so hell bent on creating barriers and borders it is so wonderful to know that our qualifications are really a passport to the world – I still find such joy in knowing that a young dancer in the UK is studying the same syllabus as student in China, Japan, India, Malta and so many other countries. That dancer has the opportunity to cross faculties within the Society and to further their training in their own individual pathway. How many of us knew where our first ISTD exam would lead to? And how it would bring us to sitting here today.



# Inside the world of ISTD examiners

## Insights and advice from some of our top dance education professionals.

Our dedicated examiners uphold ISTD standards, committing to excellence in dance education. Join us as we explore their tips for fostering a positive exam experience and nurturing the next generation of dancers with professionalism and empathy.



### **Lorraine Blake examines Modern Theatre and Tap in Canada**

I loved entering exams as a student and wanted to recreate this excitement for young dancers in a positive learning environment.

My father drove me 12 hours from Bulawayo to Johannesburg for a vocational exam. Despite getting lost, I arrived just in time and enjoyed every moment.

Passing this exam led to my teaching and examining career.

My advice for calming nerves is to get enough rest, eat well, and practice deep breathing. Maintaining a cheerful environment and a sense of humour is key. Dance exams are opportunities to grow and learn.

For those considering becoming an examiner, educate yourself thoroughly in your genre of interest.



### **Amanda Butcher examines Contemporary, Modern Theatre and Tap**

Examining has always been my passion, but teaching is my primary role. I vividly remember my mum driving me to an exam in London. We were rushing but arrived just in time. Halfway through, I had to run out to be sick, but then returned to finish the exam!

I recommend that teachers should hold a mock exam day and have another teacher deliver the exams. Set up the table and have the music operator present. This helps children overcome fears and helps teachers prepare better. If a teacher's nervous or anxious, it will affect the children and their parents. Things can still go wrong but stay calm – there are always solutions.

Assessing is part of teaching; it encourages reflection, monitors progress, and reveals potential. Examiners see the results of hard work, which is very rewarding.

Your strength lies in your teaching. Always rely on what you know, your eye and instinct, and keep developing. The ISTD has amazing lecturers, so never stop learning!



### **Kajal Sharma examines Classical Indian (Kathak)**

My extensive experience as a dance lecturer in India made becoming an ISTD examiner a natural transition. I achieved Distinction in Grade 6 Kathak in India at the age of 12, securing second position nationwide and becoming the youngest candidate ever to do so. The award ceremony took place in Chandigarh.

New teachers should thoroughly understand the grade syllabus, rules, regulations, and exam procedures set by the ISTD. Be confident and supportive. Well-prepared and organised teachers will stay calm and composed. If nervous, focusing on skills and practicing meditation can help.

Examiners need in-depth knowledge of the syllabus, fairness, patience, strong focus, and time management skills. Politeness and encouragement are essential. Being an examiner is challenging yet rewarding, responsible, inspiring, and satisfying.



### **Rachel Hayward examines Cecchetti**

Becoming an examiner was a natural progression from my professional dance and teaching career. After gaining my Fellowship and Enrico Cecchetti Diploma, I was honoured to be offered the chance to become an examiner. My top tips for teachers on exam day are to be prepared and stay calm. Aim for your students to have a great experience and enjoy

the day. If you love what you do and have the qualifications and teaching experience, definitely consider becoming an examiner. I have found it a privilege to witness the wonderful work happening across the UK and internationally.



### **Barbara Simons examines National Dance**

Inspired by Patricia Crail, Robert Harrold, and Margaret Dixon-Phillip, my love for National led me to this career.

I recall the pre-exam excitement and nerves, eager to perform my best. My advice to teachers is to stay calm and natural. Keep children relaxed by praising their efforts and encouraging them to enjoy the experience.

An examiner is an ambassador for the Society, and should be compassionate, patient, and understanding. Representing the ISTD is an honour.



### **Amanda Wilkins examines Classical Greek**

Promoting and sharing my love for this genre led me to become an examiner. Like many, I remember the bell ringing and rushing into the exam – a tradition that endures!

Stay calm; your stress affects your students. Make the day special but enjoyable, reminding dancers that the examiner is just an ordinary person there to see them do the best they can on the day. Teachers should learn the work thoroughly and attend CPD courses.





**Above** Kajal Sharma with students

## Membership



Log into **My ISTD** to download your **Step Up to Success** marketing resources and promote the benefits of dance exams to parents and students.



### **Jill Bush examines all dancesport genres**

I was inspired to pursue a career as a dance examiner by my own teacher, who examined for the ISTD.

A standout memory from my own early dance exams involves an examiner tapping a teaspoon against her cup and saucer, initially alarming me into thinking that I'd done something wrong, until I realised it simply signaled the music's end.

My top advice for new teachers on exam day is to prepare well and fully embrace the special occasion with your students. It's natural to feel nervous beforehand. I find a few moments alone before the exam invaluable for calming nerves.

For teachers aiming to become ISTD examiners, I recommend gaining extensive teaching experience across all exam levels and age groups beforehand.



### **Jacqueline Gray examines Imperial Classical Ballet**

After establishing my teaching career, I pursued examining to deepen my knowledge of teaching classical ballet.

I fondly remember the exam day: the studio was bright and sunny, adorned with flowers, and my teacher looked elegant. This helped create a special occasion, making me excited despite some nerves.

Teachers should prepare well in advance to ensure a calm and controlled environment. Conduct mock exams so pupils are familiar with the format, helping them feel relaxed and perform their best.

Examining requires different skills from teaching but offers valuable lessons that enhance your teaching practice.



### **Laurie Yates examines Latin American and Modern Ballroom**

At seven, I began focusing on medal tests. The feedback and my teacher's skill inspired me to become a competitive dancer, leading to a career as a professional ballroom dancer, teacher, and adjudicator. My desire to encourage others with constructive criticism led me to become an examiner.

As a child, I was nervous yet excited, always wanting to do my best. As an adult, I was apprehensive during professional exams but grateful for the kind examiners and the sense of achievement afterwards.

Focus on giving your pupils the best experience. Introduce them to the examiner and don't stress about the outcome; accept your nerves and focus on the task at hand.

For those considering a career as an examiner, do it for the love of dance. Think about what you can offer the Society and the schools you will support.



**Right** Laurie Yates, age 7, receiving his Bronze Ballroom medal and certificate from top professional ballroom dancer, Valerie Houseman



# Your memories

Your experiences are at the heart of our community, and we are excited to celebrate the memories that have shaped your dance journey.

Thank you to everyone who shared their stories and photos. We've loved hearing about your prestigious ISTD awards, unforgettable events, impactful teaching moments, personal growth through ISTD qualifications, and the incredible teachers who've shaped your path. Your reflections on how the ISTD family has enriched your professional life have deeply moved us and highlighted the lasting importance of being part of the ISTD community.



**Right** This is my most favourite memory from the early '90s as it was when I met Christina Ballard who became my mentor. She was also the lecturer on the first course I attended as a teacher over a decade later. I always remember being so inspired by the teachers and the adjudicators at ISTD events. Getting to work with the creative team as a demonstrator meant I got to meet even more incredibly talented and inspiring teachers and mentors. I'm so grateful for all those opportunities, but mainly meeting all the people who shaped where my career has taken me today.

**Jessica Morgan-Beale, ISTD Regional Representative**



**Left** A magic moment for me was receiving the International Award in 1994. This award was quite unexpected, and to this day, the memory is accompanied by wonderful people: Muriel Ashcroft, Sonia Draper, Heather Fish, Elizabeth Harrison, Robert Harold, Paddy Hurlings, Joyce Percy, and June Rycroft. I am so grateful for all these gifted people.

**Gail Clifford**



**Above** My Bronze, Silver, Gold and Gold Star Junior and Senior Tap medals. And the photo was taken at the Championship Finals 14-years and Under Dance Festival at Butlins, Filey (I came fourth). Most of us were students of Mavis Butler and Brenda Horner (Butler Horner School of Dance).

The ISTD has served as my global network of mutual care and support for the past 64 years.

**Kim Scott, ISTD International Representative**

[Turn to page 20 to read Kim's article about the ISTD family.](#)

Attending the ISTD's Chichester summer residential schools in the 80s and 90s was a joy. Meeting teachers from around the world, forming lasting friendships, like the one with my colleague from South Africa, was an invaluable experience. Thank you for hosting these courses!

**Lorraine Blake**





## ISTD celebrating 120 years

Join us for three special CPD events to celebrate 120 years of the ISTD.

### BLS Congress 2024

**Sunday 1 September**  
**Chessington Sports Centre**

We are thrilled to welcome our members and students back to Ballroom, Latin and Sequence Congress. Enjoy an exciting day led by industry experts, with opportunities to participate in a full day of CPD workshops for teachers and masterclasses for students. A special masterclass for all will be delivered by our President Shirley Ballas, followed by a networking tea and a dance off competition for the President Cup.

### Dance Exchange 2024

**Sunday 15 September**  
**The Elgiva Theatre, Chesham**

Join us in person for a full day of CPD workshops, useful updates, and inspirational lectures with opportunities to network with other teachers, receive advice directly from the DFR committee, and enjoy discounted purchases on the DFR Set Dances for 2025.

### Theatre Congress 2024

**Saturday 2 November**  
**Queen Anne's School, Reading**

Take the opportunity to come together as a community for a full day of activities, celebrate and experience all of our ISTD theatre genres, network and share good practice. During the day you will have opportunities to observe, dance, discuss, analyse, and catch up with friends and colleagues.

Stay tuned for updates at  
[www.istd.org/events](http://www.istd.org/events)

**Above** My mother, Rosemary Norah Lacy Barker (née Day) (18 April 1925 – 30 November 2020), had a lifelong passion for ballet and dance, taking ISTD exams in the 1930s. I've found her diaries detailing her life in the 1930s and 1940s, including during the war, and her years on the professional stage. Among her memorabilia are the ISTD Syllabus of Examinations in Stage Dancing (1938) and Ballroom Dancing (1939).

**Louise Mamakou**

The ISTD and I have a relationship that spans over 50 years. Mary Archbutt was a wonderful, inspirational teacher, and one of the creators of the previous Modern Theatre syllabus. My very special memory is demonstrating the Modern grades at Cecil Sharp House for her. I can still remember the feeling of dancing in that space on my own. Dancing has brought me so many opportunities; theatre, film, adjudicating, teaching, owning my own schools, seeing my students grow and develop. I'm still teaching and arranging shows in my village. What a life! Thanks to Mary Archbutt, the ISTD, and my mum!

**Suki Turner**

A precious ISTD memory was teaching the Primary Syllabus to a special young dancer who had suffered enormous trauma in her early childhood in Africa. She emerged from her exam with a smile that could have crossed the continents! What an achievement, her grandmother, who was waiting, shed grateful tears of joy.

**Jackie Styles**

**Below** I was thrilled to receive the UK Dancesport Award 2022. Below are photos from Dance News 1988, taken at the ISTD Disco Festival in Hornchurch, Essex, compèred by ISTD Past President Peggy Spencer MBE. A highlight was the Choreographic Solo event adjudicated by Anthony Van Laast CBE. My school won all three categories and I'm pictured with my winning pupils, Anna Green U/16, Kerry Hobbs O/16 and Nicole Sheen U/12.

**Jacqui Norton, Examiner**



I have grown and transformed through ISTD qualifications, and I am deeply grateful to the Society. I love teaching and dancing, especially Imperial Classical Ballet, Modern Theatre, and Tap. Thank you for the resources, events, and training that have been crucial to my career. I am excited to be working on my Imperial Classical Ballet Fellowship. As a proud Mexican ISTD Registered Teacher, I now teach in Aalen, Germany.

**Erika Merlos**





# Susan Rollo's 50-year journey with the ISTD

**As part of our ISTD celebration of 120 years, Sam Rollo shares her mother Susan's story. Sam is Director of the family-run Rollo Academy of Performing Arts, where her sister Gemma and former students also teach.**



Susan Rollo is an ISTD Fellow and Life Member who joined the Society in January 1968 at just 18 years old. At 24, while six months pregnant, she opened

her own school. Starting with only four students, Nottingham's Rollo Academy of Performing Arts is now celebrating its 50th year. The academy takes pride in the success of its former students, many of whom have gone on to professional careers.

## Background and journey

Starting her dance journey at the tender age of four in Nottingham, Susan has been deeply immersed in the world of dance ever since. By seven, she was studying under the guidance of Sheila Tozer, where she took ISTD exams in ballet, tap, modern theatre, Greek, national, ballroom, Latin American, and

even ventured into drama and singing classes. Her teaching career began at 18, and she quickly gained ISTD teaching qualifications in many genres, culminating in her Fellowship Modern in 1990. Susan actively participated in All England Competitions, earning accolades for solo and group choreographic performances.

Her dedication to the ISTD syllabi is deeply rooted in her own comprehensive understanding of its benefits, and has motivated her to prepare countless students for ISTD dance examinations over the years.

## Teaching approach

When it comes to her teaching philosophy, Susan emphasises the importance of a structured syllabus. She believes that a well-defined curriculum encourages students to continually improve and grow. Adapting exercises and varying teaching methods to cater to individual learning styles is both a challenge and a rewarding experience for her.

To prepare students for examinations, she has found additional exam rehearsals to be highly effective. These sessions help students become familiar with the exam format.

## Evolution in teaching

Over the years, Susan has witnessed significant changes in the dance teaching landscape, particularly with the advent of digital technology. The introduction of syllabus videos, music downloads, and Zoom courses has been immensely beneficial. Students recording information on their phones for outside-of-class study has also proven helpful. However, the rise of social media and digital communication presents new challenges in maintaining students' focus and encouraging emotional engagement.



**For new dance teachers, Susan advises keeping up to date with courses and maintaining open communication with peers.**

## Student impact

The impact of ISTD examinations on her students is profound. Many of them leave for vocational college with advanced qualifications in modern and tap dance, as well as ballet, often continuing to earn teaching certifications. Former students of the Rollo Academy have gone on to open numerous schools across the East Midlands, with one even reaching as far as Toronto, Canada.

According to Susan, the key benefits of undergoing the examination process





**Far left** Susan Rollo as a child, prize-winning dance student and young teacher

**Left** (L to R) Susan Rollo, Lillie-Pearl Wildman (currently performing in *Standing at the Sky's Edge*) and Sam Rollo

include learning discipline, determination, and acceptance. The experience is both physically and mentally rewarding, teaching students the importance of integrity and respect for the art form.

#### Challenges and rewards

Teaching dance comes with its own set of challenges. Susan notes that children's learning capabilities have evolved, necessitating a more individualised approach to choreography and teaching criteria. Private lessons have become invaluable for students who struggle to focus in group settings.

Despite these challenges, the rewards are immense. Watching students improve with each session and receiving positive results, especially from those who have struggled, brings great satisfaction. The understanding and recognition shown by examiners towards students who find exam settings tough is particularly gratifying.

#### Advice and reflections

For new dance teachers, Susan advises keeping up to date with courses and maintaining open communication with peers. Sharing a common goal of nurturing children's growth in dance is essential. Reflecting on her own journey, she finds little she would change, underscoring the importance of staying current and connected.

**Right** Former Rollo Academy of Performing Arts students who performed in this year's 50th anniversary show

#### Future outlook

Looking ahead, Susan envisions dance education continuing to expand globally, potentially integrating more into school and college curricula. Her hopes for the next generation of dance teachers and students include continued growth and adaptation within the examination board's framework.

#### Equity, diversity, and inclusion

Integrating principles of equity, diversity, and inclusion is paramount in Susan's dance school. Located in Nottingham city centre, her school boasts a diverse student body with various ethnicities and nationalities. She fosters a close relationship with parents, welcoming their advice on individual needs, from uniform items to suitable teaching paces for non-native English speakers. Every student is offered equal opportunities, ensuring a supportive and inclusive environment.

#### Strategies for increasing diversity

To attract a fuller range of students, Susan highlights the success of past students from diverse ethnic backgrounds in performing arts careers as a significant motivator. Many of these professionals return to teach at her school, inspiring current students to pursue vocational training. Specific

initiatives and programmes to encourage underrepresented groups to participate in dance education further support this goal.

#### Inclusive teaching practices

Creating an inclusive and welcoming environment involves good communication and quick integration of new students. Recognising how a child feels upon arrival and ensuring they leave feeling happy, inspired, and excited to return is crucial. Introducing new students to socially active and hardworking peers helps foster a supportive and motivating atmosphere.

“

**Recognising how a child feels upon arrival and ensuring they leave feeling happy, inspired, and excited to return is crucial.**

Susan's journey in the dance teaching profession is a testament to her dedication, adaptability, and unwavering commitment to nurturing the next generation of dancers. Her story is an inspiring example of the profound impact a passionate teacher can have on their students and the broader dance community.





# Applied safeguarding for dance events



**ISTD member and safeguarding expert, Kayleigh Chambers, takes a comprehensive**

**look at safeguarding best practices for your events.**

Kayleigh Chambers, who holds a BA (Hons) in Education and Early Childhood Studies, has over 15 years of experience in child protection and safeguarding. As the head of Chambers Dance, what follows is her helpful advice on safeguarding at dance events.

The latest ISTD member survey showed that 57% of members wanted more support with safeguarding. Here we will look at good safeguarding practice when we're away from the comfort of our own studios.

As always, most of the hard work is done 'behind the scenes' – or in advance. So let's go through a timeline of what we need to plan safe events:

## Standing Items

**Risk Assessments • Policies • Designated Safeguarding Lead • Body of Persons Applications**

## Planning the event

**Hair, makeup and costumes • Chaperones • Travel • Consent**

### Standing Items

There are certain things we should already have in place so when we plan events, they either already exist, or require minor amendments to be specific for the event. These include:

**Risk Assessments** – Risk assessments need to be relevant and usable. Have a template structure and think about;

- What are the hazards?
- Who might be harmed, and how?
- What are you already doing to control the risks?
- What further action do you need to take to control the risks?
- Who needs to carry out the action?
- When is the action needed by?

**Policies** – Dance school may carry a range of policies which can be adapted or can include attending events. These might include

- Social Media
- Photography
- Safeguarding Children
- Safeguarding Adults
- Health & Safety
- Equality / Equity, Diversity & Inclusion
- Complaints procedure
- First Aid

**Designated Safeguarding Lead** –

Each setting or event should have a Designated Safeguarding lead (DSL). Ensure it is someone who is appropriately trained and equipped, then ask them to help with the planning, risk assessments and policy reviews.

**Body of Persons Applications** – BOPA

exists to ensure the safety and welfare of attending/performing children. A BOPA licenses the event rather than the individual performer and can be valid for a year. These are issued by the Local Authority in which the event is being held so they vary slightly between authorities.



## Planning the event

When we start to plan a specific event, there are some things dance teachers may consider:

**Hair, makeup and costumes** – Give dancers costumes they can get in and out of themselves. This reduces the need for adult support during changes.

Plan the programme so there are fewer costume changes – or fewer quick changes at the side of stage. Give dancers time to get back to a safe and private space for costume changes.

Recommend clothing for under costumes – this might be skin coloured shorts, leotard, tights or vests. Even in changing rooms dancers might not have the privacy they'd like.

Same for hair and makeup – not every hair type suits being pulled into a tight bun. Not all skin types react well to makeup. Be considerate when planning these too. The hit musical *Hamilton* is a great example. The performers all have different hair styles and never once has that production been accused of being messy!

**Chaperones** – There should be an appropriate ratio of supervising adults to children at any event. This can include chaperones, who are professional roles who are there to advocate for the child. Professional chaperones are licensed by the local authority which usually includes:

- Safeguarding training
- DBS check
- References
- Interview
- Chaperone training

**Travel** – In most cases young dancers will travel with a responsible adult (parent or carer). There might be rare occasions when this isn't possible and at these times you must consider whether it is appropriate to take an unaccompanied child to an event.

These are children and not professionals. If they miss one event it is unlikely to have a lasting impact on their wellbeing. Weigh up whether you want them to attend for their benefit or yours.

If you do decide to take the child, avoid being alone (for example, in the car) with them, try to take another person with you.

Never share hotels with pupils. For long distance or international events, it may be more appropriate to recruit a professional chaperone. At the event, a named adult will also have to assume responsibility for that child during the day.

**Photography and Filming** – Children, young people and their parents/carers have a right to decide whether a photograph or video is taken of them and then how it is used or stored. Photographs and video may only be taken with consent, but consent is only valid if it is **informed** and given **freely**. For example, removing a child from a routine if they can't be filmed means any consent wasn't freely given and is therefore invalid.

Be clear about how media will be securely stored and disposed of. Informed consent includes understanding of where and how photos and video can be used, and the potential risks associated with this. There are risks with sharing images and video footage online so images are shared it must be with consent. Think about how pictures can be removed from marketing/media/online if consent is withdrawn or expires.

## At the event

**Chaperones • Designated Safeguarding Lead**

## After the event Review

### At the event...

#### Designated Safeguarding Lead (DSL)

Identify the Designated Safeguarding Lead, let attendees know who this is and how to contact them. Consider posters around the venue with a photo of the DSL, or at larger events bring them on stage to introduce them and let attendees know how and where to contact them. During the day, be sure to raise any concerns with the DSL so that things can be addressed as soon as possible.

### After the event

Take some time to review what happened and make any changes for next time. This might be things like an update to a policy, employing more chaperones, or using different changing rooms.

#### Membership



More information on Designated Safeguarding Leads can be found in the My ISTD section of the website. Log in and check out our Safeguarding for Members page: [www.istd.org/my-istd/safeguarding](http://www.istd.org/my-istd/safeguarding) or the free Introduction to Safeguarding and Child Protection webinar: [www.istd.org/my-istd/online-meetings-and-webinars/free-cpd-sessions](http://www.istd.org/my-istd/online-meetings-and-webinars/free-cpd-sessions)

#### ☒ Checklist:

- ☐ Get your **Risk Assessments** and **Policies** in place
- ☐ Consider **Body of Persons Applications**
- ☐ Have appropriate **chaperones**
- ☐ Plan **changing rooms, costumes, hair and makeup** with **safeguarding** in mind
- ☐ Avoid taking **unaccompanied children**



# Spotlight on Heather Burns

**Advocating for dance education in state schools and beyond.**

Heather is dedicated to promoting dance in the state school sector and works closely with the Sport England programme in delivering dance to encourage more pupils into sport and exercise. Heather is a Lead Examiner for our National Dance faculty and serves on the committee.

**Could you share details about your current projects and how you arrived at this point?**

I teach dance in primary schools, offering lunchtime and before/after school dance clubs as well as integrating dance into PE lessons, aligning it with National Curriculum topics each term. This is where national dance is very useful in linking to the study of different countries. I also have my own ISTD Approved Dance Centre (ADC), training teachers who generally approach me about upgrading their qualifications alongside their regular work.

All this is very different from the decades I spent at Preston College as Head of Dance, where I trained professional dancers and taught students. Although, while there, I initiated partnerships with schools to promote dance, particularly encouraging girls to participate in sports through initiatives aligned with the Olympic and Commonwealth Games supported by Sport England.

I am passionate about offering dance to all abilities of children and adults in a variety of situations. I have worked in recent years with DanceSyndrome ([dancesyndrome.co.uk](http://dancesyndrome.co.uk)), a wonderful organisation offering dance to adult students with varying degrees of disabilities but adapting dance to be inclusive to all.

**What do you enjoy most about your daily life in dance?**

Sharing my passion for dance with children who may not otherwise have the chance to study dance if it wasn't delivered in schools. Likewise helping teachers upgrade their qualifications in teaching when they are not able to enrol on a college programme.

**What does a typical day look like for you?**

Well, I live on a farm so lots of sleepless nights and very early mornings to attend to sheep and lambs. I walk my dogs before going to teach in breakfast clubs in schools for 8am. Perhaps it is just as well I am an early bird! I teach dance in schools at lunchtimes too and various times of day.

Alongside school classes I teach online and face-to-face classes for whatever level of National or Imperial Classical Ballet teaching qualifications teachers may require. I try to be flexible with these classes to work around teachers' work commitments. I have two lovely people studying National Fellowship, which we do at 6.15am to allow for time difference and childcare commitments!

**What excites you most about your daily work?**

To give children and adults an opportunity to study dance, when they might never otherwise be able to attend a private dance school. I link with schools to allow children to visit the farm to get out of towns and cities to the countryside. Some children have never had that opportunity. Recently, children from two contrasting locations came to the farm to learn from each other and share the experience. They planted trees and fed lambs on the farm. We are going to arrange dance sessions together in each school.

**What new things have you learned from your current project?**

Being a Lead Examiner has been a significant privilege for me. I'm humbled to be part of a team of professional examiners dedicated to establishing parity in mark schemes, providing teachers with consistent guidelines and maintaining high standards. To share and learn from the knowledge of these lead examiners, many of whom trained and supported me throughout my career, and whom I hold in high regard across all genres, has enriched my own teaching and examining.

“  
I am passionate about offering dance to all abilities of children and adults in a variety of situations.



**Above** Junior Class at the ISTD National Dance Faculty's Grandison Clark Awards 2023

I value the work, dedication and commitment of fellow examiners and colleagues worldwide.

#### **Which ISTD exams are you teaching and examining?**

I teach all levels of grades to Fellowship in National Dance and Imperial Classical Ballet. I examine national dance up to and including DDE level.

#### **Do you have a favourite ISTD memory?**

I was inspired by the late Robert Harrold's joyful teaching of national dance since childhood, which fuelled my passion for studying the genre. And who could forget Miss Rycroft's yellow shoes!

Attending the Grandison Clark Awards in 2023 was a special experience, reconnecting with teachers and competitors after the pandemic and witnessing the impressive standard of national dance from around the world.

#### **Does your ISTD training benefit you daily?**

The training I received and continue to receive from iconic teachers and examiners of the ISTD has inspired me in every aspect of my teaching life. I wouldn't be where I am today without those teachers and examiners always going that extra mile to help me achieve my goal and dream, encouraging me every step of the way with their tireless energy and devotion.

#### **What inspires you most about teaching?**

Each day varies depending on the age group I teach and the specific situations I encounter. Children constantly inspire me with their innocence and their stories.

The power of dance can break down barriers and foster inclusivity in school settings, whether it's during sports lessons or participating in school plays or productions. Through dance, everyone can be involved and included.

#### **What excites you most about examining?**

Personally, I've always aimed to reach the next goal or level. As an examiner, I hope to encourage children and students at all levels to continue their studies and achieve their best by being supportive and understanding.

I'm inspired by the high standards of work and dedication dance teachers across the country achieve, often under challenging circumstances. I particularly enjoy meeting new people.

#### **What advice would you give to someone interested in similar work?**

Teaching dance and transitioning into becoming an examiner is the ultimate fulfilment of your passion for dance. Assessing children and students after their hard work brings immense enjoyment.

Every exam session, whether in the UK, abroad, or remote, is unique and fascinating. It's always a pleasure to meet new teachers and pupils in these different settings.

#### **Do you have tips for young dancers?**

Believe in yourself and with hard work you can always achieve your dream. Always seek good advice from qualified teachers or examiners.

**“The power of dance can break down barriers and foster inclusivity in school settings.”**





# Extending our ambition for dance

ISTD President, Shirley Ballas, leads the support for our campaign, which currently has the working title of Extending Our Ambition for Dance.

To secure a brighter future for dance across the UK during our 120th year we are publishing *Extending Our Ambition for Dance*, encouraging and committing to collaboration and action across the dance sector for its future growth and development. Like all our dance teachers, we believe in the power of dance to change lives, promote health and wellbeing, and contribute to our rich and dynamic culture.

We believe that everyone should have the opportunity to learn, make progress and excel in dancing. We are committed to helping young people follow a rich and rewarding dance education and, in so doing, build a broad pipeline of talent to sustain the widest possible access to dance. For us, therefore, whilst teachers are at the heart of our mission, we also know that we are part of an ecosystem. Teachers, artists, studios, administrators, dance companies, and arts organisations, both large and small, depend on one another to ensure that dance in all its forms is in good shape, now and in the future. It is for this reason that we are committed to working collaboratively,

especially to build strong and consistent progression pathways for learners across the dance sector.

Through the campaign and the work that follows, we hope the sector comes together to promote the value of dance and speak with one voice, to extend our ambition for dance, together. We are making a commitment to collaborate, learn from what works, and innovate to develop compelling proposals for funders, decision makers and the public to build a dance sector in which everyone, no matter who they are, has the opportunity to dance. Extending Our Ambition for Dance is therefore both a rallying call and a set of ambitions on which we hope to build.

Watch out for more on this campaign and how you can get involved in supporting our ambition and get more people dancing!

“  
**ISTD President Shirley Ballas champions our campaign to secure the future of dance in the UK.**

## Membership

We want to get more people dancing with ISTD-qualified teachers. Check out your toolkits, templates, cheat sheets, business guides and more at:

**[www.istd.org/  
findyourdancespace](http://www.istd.org/findyourdancespace)**

Get discovered by updating your details today at:  
**[www.istd.org/find-a-teacher](http://www.istd.org/find-a-teacher)**



**Above** Shirley Ballas teaching children at at Corpus Christi Primary School in Brixton

# Find Your Dance Space and #TakeTheLead

We believe that dance is for everyone, regardless of age, gender, ability, or fitness level. Our Find Your Dance Space campaign highlights the importance of accessible and supportive dance spaces with ISTD-qualified teachers. This initiative showcases how dance has positively impacted the lives of ISTD students and teachers.

Our campaign advocates for the mental and physical health benefits of dance, encouraging everyone to find a dance style and space that suits their personality and lifestyle.

**Together, we are urging political leaders to #TakeTheLead in making the UK the most active nation in Europe.**

In conjunction with this campaign, we have joined a coalition of over 200 organisations, athletes, businesses, and charities in health, sport, recreation, and physical activity. Together, we are urging political leaders to **#TakeTheLead** in making the UK the most active nation in Europe.

An open letter, supported by the Active Partnerships network, the Chartered Institute for the Management of Sport and Physical Activity, the Sport and Recreation Alliance, the Sport for Development Coalition, ukactive, and the Youth Sport Trust, was submitted to the government. These organisations collectively represent thousands of sports and recreation entities across the UK.

The letter emphasises the potential for sport, recreation, and physical activity to be central to the Government's mission to transform Britain. It advocates for increased physical activity to alleviate NHS pressures, boost economic productivity, enhance educational outcomes, and improve overall health and community connections.

We are proud to support this campaign alongside our Find Your Dance Space activities. Find out how to support the campaign by sharing the letter and using the hashtag **#TakeTheLead** on social media. Visit [www.istd.org/discover/news/the-istd-join-the-takethelead-campaign](http://www.istd.org/discover/news/the-istd-join-the-takethelead-campaign)

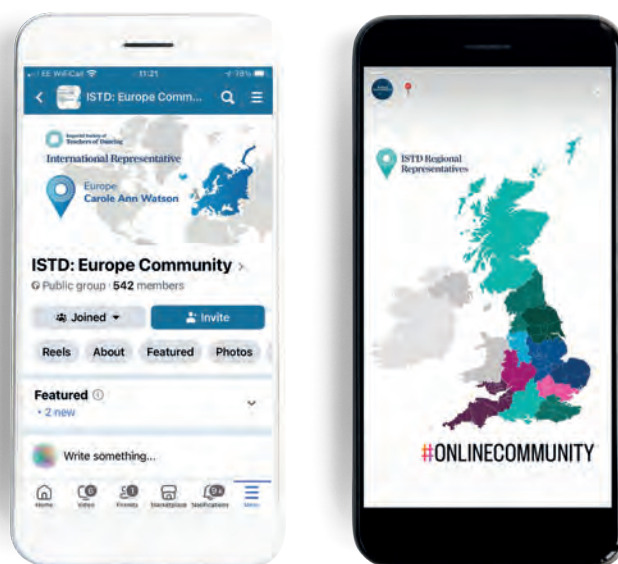
For more information on our Find Your Dance Space content, including ISTD guides, toolkits, and case studies, visit: [www.istd.org/findyourdancespace](http://www.istd.org/findyourdancespace)

# FIND YOUR DANCE SPACE



## Join our Facebook groups

We understand how important it is to bring our member communities together regularly online or in person. Share local news and updates, and promote ISTD CPD events and membership in our online forums. Alongside our UK-based regional network, we have location-based networks around the world. Everybody is welcome to join our ISTD Facebook groups. For the full list, visit: [www.facebook.com/ISTDdance/groups](http://www.facebook.com/ISTDdance/groups)



### ISTD Annual General Meeting

Join us for the 79th Annual General Meeting (AGM) of the Imperial Society of Teachers of Dancing, which will be held in person at 22–26 Paul Street, London EC2A 4QE and online by Zoom on Wednesday, 13 November 2024 at 11:00 (GMT).

# Dressed for success

**We launch our new examination uniform with dancewear partners Dansez.**

After many months of collaborative working between member teachers and Dansez we are proud to present our new capsule collection. Made with the latest in sustainable high performance fabrics, our recommended examination uniform is right up to date with supporting the waste to wear revolution.

The uniforms are made with Econyl®, a regenerated nylon made entirely from waste materials. By transforming discarded fishing nets, fabric scraps and other nylon waste, we are giving these materials a new lease of life. This regenerative approach not only helps clean our oceans and landfills but also sets a new standard for sustainable dance wear.

Our collection is designed to support and enhance every movement a dancer makes. The fabric offers exceptional elasticity and resilience ensuring that dancers can perform with confidence and ease. Allowing for unrestricted movement and optimal performance in the studio and at examinations.

Any items not made in Econyl® are limited to those containing mesh and the hoodies or

T-shirts. Mesh is still made using sustainable practices but it is not recycled (it is OEKO-TEX Standard 100 and a member of the 'Green Company' organisation). Hoodies and T-shirts are all made using 100% organic cotton.

The kit was thoroughly tested and sampled by a range of schools across the country. "It was so exciting to see the months of collaborative development with ISTD come to life and with the dancers simply beaming with delight when they wore the new designs during the shoot" commented Samantha Carney, Managing Director of Dansez.

“  
**It was so exciting to see the months of collaborative development with ISTD come to life.**





The collection is available in three colour ways and is designed with the progression of the dancer in mind. The youngest dancers in our brightest tones, all the way to adult dancers in the more sophisticated darker colours

All items carry the ISTD crown symbol and selected outer items can be personalised with your own school logo at point of order.

The capsule collection has been designed to be as inclusive and practical as possible, providing mix and match kit that everyone feels comfortable wearing for a range of dance genres.

This is just the first phase of the collection we hope to introduce further genres into the collections soon so that all our dancers can feel proud to wear our new ISTD examination uniform.

#### Order online at [www.dans-ez.com](http://www.dans-ez.com)

All ISTD members will have received an email from the ISTD introducing the new uniform with the exclusive ISTD member only discount code for you to enter at check out. You can also find the discount code in the Member Portal.



“  
**Thank you to everyone who entered and took part in our promotional photoshoot, we were overwhelmed by the response.**



Personalised uniform was provided to our Cecchetti Classical Ballet students who took to the stage on 21–27 July at the Cecchetti International Classical Ballet Competition 2024 in Michigan, USA.

Share your photos of students wearing the new collection with **#ISTDUniform #StepUpToSuccess**



## Empowering ballet in Nigeria



**Delia Sainsbury caught up with Nigerian dance teacher, Ayomi Tsalu, who recently gained his Imperial Classical Ballet DDE.**

### When did you start dancing?

My interest in dance began in 2001 after watching *Save the Last Dance*. Living in Benin City, Nigeria, I lacked formal training but was captivated by the film's artistic expressions. I joined

church dance rehearsals, read extensively on the subject, and later trained at a local studio during university. In 2019, I received my first formal training and certification from the Cuban School (Alice Alonzo Dance Foundation) under Dirk Badenhurst and Professor Ioshi Stanler. Since then, I've continued learning from guest teachers visiting Nigeria.

### Why did you choose to become a dance teacher?

Teaching has always come naturally to me. Engaging fully with what I learn involves teaching others, making it my laboratory for exploring ideas and improvement. Dance is integral to my life, greatly boosting my confidence. As an African, I'm mindful of historical challenges faced by black people, and have grappled with confidence and self-esteem myself. My mission is to instil confidence and a pursuit of excellence in my students, believing their success can inspire others.

**My joy knows no bounds when someone finally connects to their confidence through our dance classes.**

### How did you discover the ISTD method and what led you to choose it?

Living in Nigeria, I had few dance training options due to the absence of popular schools. I eagerly sought any opportunity to train, knowing renowned online courses were financially out of reach. Fate led me to Anna Morgan, my DDE tutor on Instagram, whose faith inspired me to overcome obstacles. I'm grateful to the ISTD for awarding me a scholarship, without which I couldn't have afforded the training.

### What challenges do you face in your studio?

In our ballet studio, our main challenge is financial constraints. Ballet is relatively unknown in Nigeria, with no government

funding available, which makes sustaining our classes difficult. Despite these challenges, we persevere through sheer determination. To broaden our impact beyond our physical space, we organise annual workshop tours across Nigeria to train teachers and enhance their skills. These workshops, along with other training opportunities, are funded through personal resources and generous donations. Securing sustained funding is crucial for covering rent, purchasing necessary attire like skin tone tights and shoes, and establishing a dance book library. With consistent financial support, our goal is to offer affordable classes and workshops, and eventually prepare students for graded examinations once these obstacles are overcome.

### Where do you see your teaching career going?

My aspiration is to teach abroad, focusing solely on ballet instruction and choreography within a structured school or organisation. I plan to pursue advanced teaching qualifications in ballet to inspire more Nigerians, particularly men, to pursue dance. I aim to teach and choreograph in environments where my skills are valued regardless of the colour of my skin. Wherever I am in the world, I am committed to returning to Nigeria to organise training workshops for my community. I believe in taking initiative, as I've noticed a lack of major schools or companies scouting for talent in Nigeria – an issue I aim to address.

### Where is your studio located, and what do you teach?

Our studio is situated on Admiralty Way, Lekki, Lagos State, Nigeria, where we rent a commercial space hourly for children's classes. Currently, we offer two ballet classes: Pre-primary and Primary, aimed at preparing students for graded examinations by the ISTD. Additionally, we provide two adult classes – one catering to learners of all levels and another focusing exclusively on ISTD ballet (recently conducting a Grade 3 mock examination and currently teaching Grade 4 material). I also offer private classes in ballet and contemporary dance, and teach Pilates and body barre fitness. I enjoy choreographing various genres, including contemporary ballet, ballet, contemporary dance, and jazz.

**Below and right** Ayomi Tsalu preparing students for ISTD graded examinations



EVEREST MEDIA FOR DAGUJAR



### What's your specialty?

Ballet is central to my artistic expression, influencing how I approach everything I teach and create. Its classical technique provides the foundation and inspiration for my work. Besides teaching ballet, I'm passionate about choreography, particularly for the stage.

Equity, diversity, and inclusion (EDI) in dance are paramount to me. I believe dance must mirror the real world to maintain its impact and relevance. If diverse audiences can appreciate ballet and dance shows, training programmes and performance casts should also embrace diversity. Excluding talented individuals based on skin colour hinders human progress and education. As the world evolves, so should dance.

### What's been your biggest challenge and success so far?

My main challenge has been achieving and qualifying for my DDE, requiring unwavering determination and faith to overcome numerous obstacles. On the other hand, my greatest achievements lie in my teaching experiences. Since 2015, I've organised and led over 30 workshops in Nigeria and Ghana, significantly enhancing teaching standards. These workshops have improved understanding of movements like demi and grand pliés among teachers and facilitated transformations in teaching methods and student development. Nothing brings me more joy than seeing someone discover their confidence through our dance classes.

If you'd like to support our work by donating dance costumes, shoes, books, or helping spread the word, please contact us via [abovebc@gmail.com](mailto:abovebc@gmail.com) or find us on Instagram [@aboveballetcompany](https://www.instagram.com/aboveballetcompany) or [@apaf\\_official](https://www.instagram.com/apaf_official).

**Delia Sainsbury, ISTD International Representative for Africa and the Middle East**

[dsainsbury@istd.org](mailto:dsainsbury@istd.org)

[facebook.com/groups/istdafrica](https://www.facebook.com/groups/istdafrica)



**Above** Students of Yuki Hosokawa of Hosokawa Ballet Arts in Japan

## Thriving through remote dance exams

**Yuki Hosokawa, of Hosokawa Ballet Arts in Japan, reflects on the success of the school's recent third session of ISTD remote dance exams.**

Yuki Hosokawa, of Hosokawa Ballet Arts in Japan, recently held the school's third session of remote examinations. She was very happy with the experience and shared some lovely photos with our international examinations team.

In March 2020 our dance world changed forever. The Society responded swiftly by developing remote examinations that maintain the integrity and rigor of in-person assessments. Our international teachers are now able to embrace a new era of convenience and opportunity.

The global reach and ease of use of ISTD remote examinations allows our teachers to seamlessly integrate assessments into their curriculums without the constraints of international travel. This is also cost-efficient, eliminating travel expenses and logistical challenges, making high-quality dance assessments more accessible than ever before.

Our teachers can provide their students with world-class dance education. Embracing remote dance examinations may unlock new possibilities for their students' success.

**Chua Zjen Fong, ISTD International Representative for Asia**  
[chua@istd.org](mailto:chua@istd.org)

[facebook.com/groups/istdasia](https://www.facebook.com/groups/istdasia)







## The ISTD lifelong global family



**Kim Scott shares how the ISTD became her unwavering global family, surpassing borders with mutual care and support.**

The concept of family traditionally denotes a group of individuals who are linked by blood ties, particularly encompassing parents and their offspring. However, for many, the scope of family transcends mere biological connections. It embodies a network of individuals bound by mutual respect, support, and care. In this broader sense, the Imperial Society of Teachers of Dancing (ISTD)

has embodied the essence of family in my life. Since the tender age of 4, the ISTD has been an integral part of my journey, continuing to hold significance as I now reach the age of 68.

My initial encounter with the ISTD occurred at the age of five when I undertook my first dance examinations. Unaware at the time of the organisation behind these assessments, I cherished the satisfaction of passing and the recognition bestowed upon me through certificates and medals. This association persisted throughout my formative years as a dancer, culminating when I turned 18. The structured syllabi and rigorous training provided by the ISTD equipped me with the skills necessary to elevate my dance career to a professional level.

“

**The ISTD has served as my most steadfast family, transcending geographical boundaries and blood relations to embody a global network of mutual care and support.**

Upon concluding my tenure as a dancer and relocating to Italy, the guidance and encouragement extended by the ISTD were instrumental in emboldening me to establish my inaugural dance school. Joining as an Affiliated Member facilitated the participation of my students in ISTD examinations, marking the continuation of my affiliation with this esteemed institution.

A pivotal moment in my journey with the ISTD occurred during an examination conducted by Miss Crail, an experience that left an indelible mark on my memory. Her commanding presence, unwavering professionalism, and compassionate demeanour left me in awe. Her parting words, expressing a desire for me to pursue my Associate examination the following year, served as a catalyst for my continued growth despite the imminent arrival of motherhood. With the unwavering support



**Above** ISTD teacher Alex Reelick (Geronimo Dance Academy in Auckland, New Zealand) with one of her neurodiverse students, Trelise, in their end of year concert. “Such a big accomplishment for her!” said Alex

**Above left** Kim ready for her first dance exam, age 5

of my peers and mentors at Chichester, I persevered, ultimately attaining my Associate qualification the subsequent year.

Subsequent relocations, including a move to New Zealand, only reinforced the familial bond I shared with the ISTD. Over the ensuing 33 years, I progressed through the ranks, achieving status examinations up to Fellow, and eventually, receiving the esteemed invitation to serve as an examiner. This role has afforded me the opportunity to traverse the globe, imparting my passion for dance in diverse cultural contexts.

Today, as the appointed ISTD representative for Australia and New Zealand, I embrace the responsibility of nurturing and guiding the next generation of ISTD teachers in Australasia with open arms. For the past 64 years, the ISTD has served as my most steadfast family, transcending geographical boundaries and blood relations to embody a global network of mutual care and support.

**Kim Scott, ISTD International Representative for Australasia**

[kscott@istd.org](mailto:kscott@istd.org)

**f** [facebook.com/groups/istdaustralasia](https://facebook.com/groups/istdaustralasia)

## Dance Science for Dance Teachers in Mexico

Astrid Sherman brings your attention to a day of enrichment and inspiration for Spanish speaking teachers this November. The dance science morning is also available online.

The International Association for Dance Medicine and Science (IADMS) and the Imperial Society of Teachers of Dancing (ISTD) are collaborating to present their first ever 'all in Spanish' dance science event for dance teachers on **Sunday 10 November 2024**. The event is hosted in Mexico City with Dr Soledad Echegoyen for IADMS and virtually with Astrid Sherman, International Representative for the ISTD in the Americas and the IADMS Dance Educator's Committee.

La Asociación Internacional de Medicina y Ciencia de la Danza (IADMS por sus siglas en inglés) y la Imperial Society of Teachers of Dancing (Sociedad Imperial de Maestros de Danza – ISTD por sus siglas en inglés) colaboran para presentar por primera vez un evento en español sobre ciencia de la danza, dirigido a maestros de danza, el **domingo 10 de noviembre de 2024**. El evento se organizará en la Ciudad de México, coordinado por la Dra. Soledad Echegoyen representando a la IADMS y virtualmente por Astrid Sherman, Representante Internacional del ISTD en las Américas y del Comité de Educadores de Danza de IADMS.

Booking is open online: [www.istd.org/events/dance-science-iadms-istd-esp](http://www.istd.org/events/dance-science-iadms-istd-esp)

**Astrid Sherman, ISTD International Representative for the Americas**

[asherman@istd.org](mailto:asherman@istd.org)

[facebook.com/groups/istdamericas](https://facebook.com/groups/istdamericas)

**RESERVA**

**CIENCIA DE LA DANZA  
PARA PROFESORES DE  
DANZA**

Un día de enriquecimiento  
para prácticas inspiradoras  
de enseñanza de la danza.  
¡En español!

Universidad Nacional  
Autónoma de México  
Salón de Danza & En línea

**10 Noviembre 2024**

**ALOJADO POR:**

**IADMS** International Association  
for Dance Medicine & Science

Imperial Society of  
Teachers of Dancing

culturaUNAM



## Embracing cohesion within the ISTD



**An inspiring conversation between Carole Ann Watson and Geraldine Van De Griend on fostering unity and collaboration.**

During our conversation, Geraldine mentioned phrases like, “teaching is a lifelong training” and “a teacher must have something special to keep a student coming to class.”

Geraldine's journey reflects her vibrant passion for dance. With specialised ISTD training and a social worker degree, she adeptly guides students from childhood through young adulthood, inspiring many to pursue teaching qualifications.

Geraldine stresses the importance of openness and continuous learning in teaching. She draws inspiration from peers like Alison Jenner and Shirley-Anne Osborne, underscoring the significance of positive feedback for students. Her collaboration with her first Cecchetti teacher, Dorry Langenberg in the Netherlands, was immensely beneficial, with Geraldine noting: “Learning from her as a colleague has helped me enormously.”

Geraldine started Cecchetti training with Dorry Langenberg in the Netherlands. Despite her passion for dance, her parents stressed the need for a secure career. She pursued a Social Work degree alongside dance studies. In seven years, she achieved all ISTD Cecchetti vocational exams up to Licentiate Diploma, married, had two children, and opened her own school by age 30.

Geraldine left her full-time social work job to focus on teaching. She now partners with an Olympic Sports recognised school, providing comprehensive dance training to children during school hours. The school offers classes for non-attendees as well. Geraldine highlights the importance of international examinations for gaining recognition, with the school affiliated with ISTD and exams conducted by external assessors, ensuring official certification. The ISTD, accredited by Ofqual, provides further assurance, and parents can visit the website for details on the Society's global reach.

Geraldine continues to attend CPD with the ISTD and believes that teaching is lifelong training. “Observing teachers is a wonderful way to keep learning. Teachers need to make their classes interesting; you must have something special to keep students coming to class and wanting to take examinations. Teachers need to be open-minded and give positive feedback to encourage progress.”

When asked to give advice to a young teacher in one word or phrase, Geraldine replied, “authenticity.” She emphasised that it is essential for a teacher to be authentic, as children and students can sense when a teacher is genuinely there for them, feeling the energy and the reciprocal relationship.

Geraldine is extremely proud to be part of an international society. I would like to add my personal thanks to Geraldine for sharing her life journey.

**Carole Ann Watson, ISTD International Representative for Europe**

[cwatson@istd.org](mailto:cwatson@istd.org)

[facebook.com/groups/istdeurope](https://facebook.com/groups/istdeurope)





Philippa McMeechan

Head of Faculty Development for  
Cecchetti Classical Ballet

[cecchetti@istd.org](mailto:cecchetti@istd.org)

For all faculty events, please turn to  
pages 58–59 and visit [istd.org](http://istd.org)

 ISTD: Cecchetti Classical Ballet Faculty

# Cecchetti Classical Ballet



## Embracing inclusivity

Committee member Jacqueline Lewis FISTD shares her top tips on how to create a welcoming dance environment for SEN children.

### How to accommodate SEN children into your dance school

In an ever-changing world, dance schools are having to adapt to ensure that all children can learn to dance. I have heard many stories of children with autism and ADHD being turned away from dance schools for being “too disruptive”. In my own dance school, I have ensured that everyone no matter their age, ability or needs, can learn to dance.

A few adjustments can be made to create a safe and stable environment in which children can learn to dance.

### Establishing a SEN friendly environment

When in an unusual environment, SEN children can become hypervigilant, noticing everything. Small things, such as eye contact, volume of music, lighting and uniform can become barriers for children who have special needs. Eye

**Small adjustments  
create a safe  
environment  
where every  
child, including  
those with special  
needs, can thrive.**

contact is essential when teaching children to dance, as it allows the child to process what you are teaching them.

For many, the texture of dance uniforms will be impossible to bear. Some children can only function in soft baggy clothes, whilst for some, leotards that are fitted can help. It's best to ask parents if their child has an issue with clothing. In my own dance school, children have the option of wearing a leotard/catsuit or dance school t-shirt and leggings.

### Participation and belonging

When some children first attend a dance class, they are shy, do not join in or even leave the room. By creating an environment where children can express their emotions, it can create a more comfortable atmosphere, and help foster a sense of belonging. It can take weeks for the child to be confident enough to participate in your class, but taking part is the goal. Even at the age of 16, students can feel worried about being separated from their parents, so allowing them to wear something that reminds them of someone at home can allow them to feel connected to their loved ones when away from them.

Another element of belonging is to feel good about yourself. This is especially



important for SEN children. Many children believe that they are failing at school and are constantly being told they are wrong, they are bad, they are naughty, when they simply do not understand boundaries. By ensuring that each child is praised for an actual achievement, such as, "well done for remembering that part of the dance", or "I can see that you are really thinking about the corrections I gave you last lesson, well done". Positive feedback not only allows children to feel good about themselves, but it also increases confidence and concentration.

### Examinations

Many children find exams nerve-racking, but they are especially hard for SEN children. I like to use a Cola bottle analogy: on the outside, the bottle is shiny and new, but inside there is a fizz that has been shaken and is ready to explode at any moment. It is especially hard for SEN children to take exams, as they are in a room with a stranger who is telling them what to do and is writing about them. One way of reducing this anxiety is to check and recheck that they are ready and know what they are doing. With my students, I sometimes incorporate this into a game, as playing is one of the best ways to learn. I would also recommend doing online

exams with SEN children rather than bringing an examiner into your studio.

As dance teachers, we can sometimes forget that we were once children, with the same joys, anxieties and passions as the children of today. Remember, it is about the joy of dance, not the constant fear of failure.

## Small adjustments

- **For SEN children, eye contact, music volume, lighting, and clothing texture can be significant barriers in dance classes.**
- **Belonging is crucial for all children; creating an atmosphere where emotions can be expressed fosters confidence and participation.**
- **Positive feedback is key for SEN children, helping them feel good about themselves and boosting confidence and concentration.**
- **As dance teachers, it's important to remember the joy of dance and prioritise it over the fear of failure for all students.**



**Join our next Teacher Support Meeting** on Monday 16 September 2024, from 10–11am. We look forward to seeing you online! Please submit any questions in advance to [cecchetti@istd.org](mailto:cecchetti@istd.org)

**Join us for the Mabel Ryan Awards** on Sunday 17 November 2024 at Central School of Ballet. This friendly and inclusive dance event welcomes all Cecchetti students from Grade 2 to Advanced level.

**The Malta Awards 2024** will take place on Sunday 1 December, in Pietà, Malta. This competition is for Cecchetti students from Grade 3 to Advanced level.

**Teaching qualifications in Cecchetti Classical Ballet now have their own specifications.** For the latest information on examination requirements and genre-specific content visit: [istd.org/spec-faqs](https://istd.org/spec-faqs)





ELAINE MAYSON

**Top** Students of Buckhurst Hill and Woodford School of Dancing participating in Lucy Pohl's lecture on creative ideas at Grade 1 and Standard 1 level, at Cecchetti Day 2024

**Above left** Hafsa Lewis, Lower Junior Mabel Ryan Award Winner 2022, at Cecchetti Day 2024

**Above right** Hannah Shutt, Barbara Geoghegan Award Winner, Vocational Awards 2023, at Cecchetti Day 2024

## Cecchetti Day at The Royal Ballet School

It was wonderful to see so many Cecchetti students and teachers from across Europe attending Cecchetti Day on 21 April at The Royal Ballet School.

The day began with Lucy Pohl teaching her young dancers a fun class with imaginative, musical, and creative ideas. The high standard of the Cecchetti Award winners from 2022 and 2023 was impressive as they performed their solos with ease and grace.

We enjoyed two contrasting performances by the Cecchetti scholars: the junior dance, *Echoes*, choreographed by Katie Kelly and

the senior dance, *Valse Classique*, choreographed by Carolyn Parker.

After a delicious lunch and time to catch up with fellow teachers, Gillian Hurst and Kate Simmons informed us that Richard Glasstone MBE had been awarded the 2024 inaugural CICB Outstanding International Contribution and Dedication Award.

Jessica Clarke then coached RBS upper school students in a demonstration focusing on shoulder rotation and torso opposition. To end the incredible day, Bethany Kingsley-Garner coached dancers of the Royal Conservatoire of Scotland in David Dawson's modern take on *Swan Lake*.

**Jacqueline Lewis FISTD**

## Revisions for grades 1–6

### Important news for teachers.

There are some updates to our Cecchetti Classical Ballet exams for grades 1–6, aimed at enhancing the learning journey of our candidates.

#### Recap of exam revisions made in 2023

- Route Options 1 and 2 now exist (formerly known as Female and Male)
- Warm-up exercises are no longer seen in the examination
- Theory content and questioning has been re-balanced to ensure logical progression leading into the Intermediate Foundation and Intermediate exams
- Basic Step questioning has been removed from the examination. However, to support accumulative learning, all candidates must have a working knowledge of all the 'basic steps' at the relevant level for both option routes
- Steps and movements that can be included in unseen enchaînement in the Grade 3, 4, 5 and 6 examinations have been standardised and listed
- The updated Grades 1–6 Syllabus book is now available
- Unless otherwise detailed below, all exercises remain as described in the current Cecchetti Examination Specification for Grade Examinations revised in 2008 book

#### An overview of changes in exams from 1 January 2025

- Some exercises are new or have been revised
- Some titles have been reworded
- More specific detail has been added in relation to:
  - the quality and the execution of certain movements and exercises
  - how candidates should enter the examination room
  - how an examiner may request to see the exercises

#### Grade 1

- Rises combined with running on the toes – To be performed either in parallel or 1st position of feet with use of the arms when running. The exercise ends for both option 1 and 2 candidates with a balance on demi-pointe, with arms in a high V or arms just above 2nd with the palms down. Lower after music
- Port de Bras – a natural use of the head to be used throughout

- Retirés – arms to be held in demi-seconde for all candidates. The retiré should avoid forced use of turnout
- Posé temps levé – the word Posé is included in the title; previously referred to as ‘temps levé exercise’

Setting option for teachers;

‘to be performed in a circle or in shallow diagonals’

The arms are to be held in demi-seconde or used in natural opposition for all students following either route 1 or 2 – Teacher’s choice

## Grade 2

- Port de Bras – The 3rd Port de Bras section is to be performed with the ‘traditional use of head’
- Balletic polka – The word ‘Balletic’ is included in the title. The action is described as ‘temps levé, step, close, jeté’
- Galops and spring points – Use of the head clarified. ‘Head turned and inclined in effacé’

## Grade 3

- Port de Bras – This exercise should be performed with traditional use of the head
- All 3 pirouette exercises are to be studied by both Option 1 and 2 candidates. The Examiner will select 2 of the 3 pirouette exercises to be demonstrated in the examination
- 5a) Posé coupés and galops (option 1 candidates) and b) Posé en avant into arabesque (option 2 candidates) – Candidates will be expected to demonstrate the appropriate exercise for their chosen option route. For accumulative learning purposes, both posé movements should be taught and studied by all learners for possible inclusion in subsequent Grade unseen enchaînement

## Grade 4

- Ronds de jambe à terre – the ‘use of the head in ronds de jambe en fondu is a preparation for the traditional ending’
- Pirouettes and en diagonale:
  - Relevé and pirouette en dehors (option 1 and 2 candidates) – AMENDED exercise to contain 4 single turns
  - Soutenu turns en dedans in the Allegro section (option 1 candidates only) may be performed facing wall 5, sideways from wall to wall with the eye focus to W5 or en diagonale (as now) in which case the eye focus will be to the corner

- Preparation for pirouette en dedans – removed from the syllabus

## Grade 5

- Exercices au Milieu
  - Examiner will select from centre practice exercises 2 & 3
- Pirouettes:
  1. Pirouette en dehors – (option 1 and option 2 candidates)
  2. NEW EXERCISE to replace existing Tour en l’air exercise (option 2 candidates)  
Performed to the existing Tour en l’air music:
    - 1 Demi-plié
    - 2 Changement, with FULL turn to the right (was  $\frac{3}{4}$ )
    - 3–4 Straighten knees
    - 5 Demi-plié
    - 6 Changement without a turn
    - 7–8 Straighten knees
    - 9–16 Repeat all turning the same way
 Arms 5th en bas throughout  
To be taken to the left as separate exercise
  3. Pirouette en dedans (option 1 candidates) – this exercise will no longer be shown by Option 2 candidates in the examination but must have been studied and the movement will be seen in the Exercise for 4th and 5th arabesques adage
- Autour de la salle: chassé temps levé, posé, jeté en attitude devant – Teachers to prepare learners to perform travelling clockwise (RF devant) and anti-clockwise (LF devant). Examiner’s choice as to the direction/s to be shown

## Grade 6

- Port de Bras – a) 1st and 2nd Port de Bras and b) 3rd and 4th Port de Bras to be prepared on both sides. The Examiner will choose the exercises to be shown
- Exercices au Milieu
  - Examiner will select from centre practice exercises 3 & 4
- Autour de la salle: chassé temps levé in arabesque with jeté en avant (option 2) – Examiner’s choice to see the exercise taken clockwise and/or anti-clockwise
- NEW EXERCISE to replace existing Batterie exercise no. 9 (option 1 and 2 candidates) –
- To be performed by both option 1 and option 2 candidates to the existing Batterie music:
  - 1 Relevé in 5th position
  - 2 Hold

- 3 Demi-plié
- 4 Entrechat Royale
- 5–8 Repeat counts 1–4 on the other side
- 9 Relevé in 5th
- 10 Demi-plié
- 11 Entrechat trois derrière
- 12 Assemblé coupé
- 13–16 Repeat counts 9–12 on the other side

## Dances

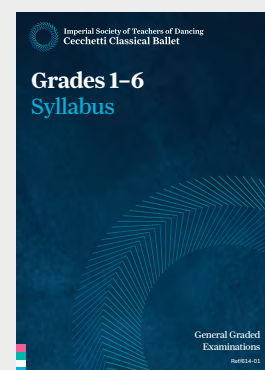
Each Grade will have a section giving clear details of requirements at that level. Example:

- Teacher’s choreography of a classical or demi-character solo (the latter only in Grades 1–3, as now)
- Vocabulary within the choreography must be based on classical technique but not repertory
- Piano music, live or recorded must be used
- No props to be used

## Theory, basic steps and unseen enchaînements

Covered in a separate document downloadable from the syllabus outlines and already adopted.

Log into My ISTD [istd.org/teaching-webinars](https://www.istd.org/teaching-webinars) where our Head of Faculty Development for Cecchetti Classical Ballet talks through these changes to Grades 1–6, taking effect from 1 January 2025.



## New and improved Grades 1–6 Syllabus out now

This newly branded syllabus book is now on sale in the ISTD shop: <https://shop.istd.org/faculties/cecchetti-classical-ballet>



# Classical Greek Dance

## Celebrating a century of Classical Greek dance

Committee member, Fiona Sheehan, reveals how Classical Greek dance is one of the most versatile and creative of all dance styles.

In November 2023, the Classical Greek dance community came together to celebrate 100 years of the Classical Greek Dance Association, and 2024 marks the centenary of the first examinations in the genre. In looking back over a century of dance, we may perhaps wonder at the longevity of Classical Greek dance, and it is not unreasonable to question its relevance, given the multitude of alternative dance training systems and styles available today.

Classical Greek dance is a product of the expressionist era, formed at a time of great political and social change, and is largely indebted to the vision of one woman, Miss Ruby Ginner. First and foremost a drama enthusiast, Ginner

**Classical Greek dance is both varied  
and vibrant, certainly not the fusty,  
old-fashioned style of its  
perceived past.**

wanted to harness her love of the spoken word to her love of movement, and realised that to do so, she required a broader dance vocabulary. For this she looked to the art and literature of Ancient Greece. She was not alone in this regard, working at a similar time as artists such as Isadora Duncan and Maud Allen, who also took inspiration from the classical world. However, she is alone in leaving us a dance style that still lives and breathes one hundred years later.

Early in her career, Ginner had gained recognition as a choreographer, but it was through her work with the pupils of the Ginner-Mawer School that she was able to fully develop her movement vocabulary and technique. Influenced by the work of Irene Mawer and Effie Stuart-Williams, the Ginner technique spread across the UK and later into South Africa, Canada and across Europe thanks to the pupils of the Ginner-Mawer school. At our centenary celebrations the Faculty presented a syllabus retrospective which revealed how little the syllabus content has altered over the past 100 years. Whilst current standardisation practices have ensured that there is now a greater

reliance upon syllabus settings within the examination, the actual technique and syllabus vocabulary content remains almost identical to that drawn up by Ginner and her teachers a century ago.

For our youngest dancers, Classical Greek promotes a freedom of movement through safe, progressive exercises working with the natural abilities of the body. As the dancer gains strength and mobility, further exercises are introduced to develop more refined aspects of technique, each with clear benefits for the training of all classical techniques, including and not limited to, the use of the upper back, the use of the foot and

lower leg to improve elevation, a holistic understanding of line, and the varied application of movement dynamics, based on the underlying principles of tension and relaxation, fall and release.

In addition to the physical benefits of the training, Classical Greek dance has many creative applications. Freedom of movement is replicated in freedom of expression, beginning again with our youngest dancers as they experience simple characterised sequences, developing through the seven distinct styles (Lyric, Athletic, Bacchic, Tragic, Choric, Ritual and Pyrrhic) to give dancers the full range of human emotions through movement. Choreographic development is encouraged from early experimentations with several aspects of the syllabus, notably through nature rhythms, improvisation and music exercises, and leads to independent choreographic tasks in the medal tests and vocational grades.

Educational aspects of the work abound. As a dance style, it is ideal for inclusion in mainstream educational settings due to its natural use of the body. The use of gestures and lines will often bring the world of the Ancient Greeks



Join us at the Ruby Ginner Awards on 3 November 2024 at The Venue in Milton Keynes. Book your tickets now at **[www.istd.org/events](http://www.istd.org/events)**



to life for the 21st century schoolchild in a meaningful way. Vocational students are required to study aspects of the Ancient Greek world and its mythology to broaden their understanding of the culture from which Ginner drew her inspiration. At advanced levels, the Tragic and Ritual sections of the syllabus give insights into the Ancient Greek civilization, which the student is unlikely to discover through conventional educational pathways. Choric dance, also taught at advanced levels, introduces the dancer to the concept of exploring poetic metre through movement. It encourages an exploration of the inherent rhythms and structure of the spoken word to develop performance which adds to and heightens

the meanings of the written word.

To quote a pupil in class last week, "Greek is my favourite! You get to be different – it's so fun!" She meant (I think) that she loved never knowing what might come next – in that one class we had been throwing balls across the studio, improvising to a John Williams score, being a tornado in a nature study, and acting as a mischievous Hermes in the dance sequence. Classical Greek is both varied and vibrant, certainly not the fusty, old-fashioned style of its perceived past.


And so, it would seem that the tendency to treat Classical Greek dance as belonging only to its period of origin is frankly as outdated as the notion itself. Dancers trained in Classical Greek

dance can currently be found working as directors, choreographers and performers worldwide, and many will talk with great fondness and enthusiasm about how much their Greek dance has enriched their theatrical study. Classical Greek dance is one of the most versatile and creative of all dance styles, encompassing drama, movement, and music in a single technique. It demands intelligent thought and process. Studying it through to the highest levels will significantly enrich both the physical and theatrical development of the dancer.



**Lisa Harrison-Jones**  
**Head of Faculty Development for**  
**Classical Indian Dance**  
**classicalindian@istd.org**

For all faculty events, please turn to  
 pages 58–59 and visit **istd.org**

 **ISTD: Classical Indian Dance Faculty**

# Classical Indian Dance



## Celebrating Pratap Pawar MBE

A renowned Kathak  
maestro's remarkable  
journey and legacy.

**Pratap Pawar MBE** (pictured above left)  
 is a world renowned Kathak exponent,  
 artist and teacher who has worked  
 with the Classical Indian Faculty since  
 the inception of the faculty. We reflect  
 upon his journey as he retires from  
 the faculty as an ISTD Examiner.

Pratap is a pioneering dancer who  
 had the honour of being the first disciple  
 of Padma Vibhushan Pandit Birju Maharaj  
 from whom he received his traditional  
 training and went on to establish  
 himself in India, as a celebrated artist.

Sponsored by the Ministry of External  
 Affairs to popularise Kathak, Folk and  
 Creative dance forms in Guyana and  
 Trinidad he then moved to the UK and

taught at Bharatiya Vidya Bhavan as their  
 first full-time Kathak teacher. A further  
 teaching stint at The National Academy of  
 Indian Dance led to his forming the Triveni  
 Dance Company in 1984, that toured  
 extensively in the UK and internationally.

Pratap has had a long-acclaimed  
 Kathak career and collaborated with many  
 folk and other dance styles including  
 Flamenco, Caribbean and Modern  
 dance, performing most notably at the  
 Royal Festival Hall, Kings Theatre and  
 at the Presidential House in Delhi.

With his professional dance  
 career spanning 55 years, including 40  
 years of teaching, Pratap has trained  
 a multitude of students in the UK and  
 overseas including students such as,  
 Akram Khan, and continues to perform in

festivals in India on his bi-annual visits.

In 2008 he was honoured with  
 the highest civilian award Padmashri  
 in India and in 2019 was awarded  
 the MBE in the Queen's New Years  
 Honours List for his services to Dance,  
 Culture and Community Cohesion. He  
 was also the recipient of an Honorary  
 Fellowship from the ISTD in 2020.

The Society and the Classical  
 Indian faculty sincerely thank Pratap  
 for all his contributions and service  
 over the years. He has given his life to  
 dance and performance and has been  
 an amazing examiner, teacher, and  
 artist. His knowledge and expertise  
 of Kathak is exponential, with total  
 commitment to the Kathak traditions,  
 and is an inspiration to us all.

## Reflections from Sujata Banerjee MBE, Lead Kathak Examiner and previous committee Chair

As a colleague and co-examiner, I have  
 known Pratapji for over 30 years and  
 have seen many legendary dancers  
 around the world, but one thing that  
 strikes me is Prathap's love and passion  
 for performing, which he has never  
 stopped and is incredible as an artist.  
 Many of the Classical Indian dancers  
 in the UK stop performing earlier in  
 their careers to concentrate on other  
 aspects of their art form, but he is the  
 only artist that continues to perform. In  
 his performances he always has several  
 costume changes and always returns to  
 the stage immaculately dressed, which  
 is a sight to behold, as all performers  
 appreciate the input and energy it  
 takes to complete this at any age.

His commitment and positive  
 support to the ISTD has been there right



## Congratulations to Anuradha Chaturvedi our new Grades Kathak Examiner

Anuradha is a critically acclaimed Kathak exponent,  
 and a dancer, choreographer, and teacher based  
 in Southeast England. She studied Kathak under  
 the eminent Guru, late Pundit Arjun Mishra in  
 Lucknow India, and is a recipient of Sringerarmani  
 from Sur Sringerar Samsad, Mumbai, India.

Anuradha has been a performing artist and a dance  
 maker for nearly 15 years and is an Artistic Director of  
 Drishti Dance, Reading based performing arts company.

She is a Sangeet Praveen from Prayag Sangit  
 Samiti, India and also holds ISTD's level 6 Diploma  
 in Dance Pedagogy. She currently works as  
 Principal Artist (Kathak) for Yuva Gati, the South  
 Asian Dance strand of Centre for Advance Training  
 (CADT), based at FABRIC, Birmingham.

from the beginning of our faculty. In the initial stages of development in the late 1990s, we had various meetings and consultations, and Pratap always attended with his encouragement and artistic eye, he even made special trips from India to attend these meetings and sessions to support the syllabus being produced.

Pratap has always been an ambassador for ISTD in the UK and in India, and wherever he is the focus is on the dancing whether that is in class or in exams, and often he would get overly excited and stand up in an exam to exclaim the lovely dancing he had witnessed!

Pratap has a very deep-rooted sense of his own practice and so would often challenge the faculty and committee discussions, but all with grace and understanding, as what is important when looking at our classical forms, is to have these discussions and to support teachers and dancers in the ever-changing dance environment.

#### Reflections from Pushkala

**Gopal MBE, committee member and Senior Examiner**

I have had the privilege of being involved in *The Adventures of Mowgli* – an Akademi project in 1985. Pratap had a role as a choreographer as well as the villainous Tiger in the narrative. Watching him during the creation, both from the dance and the musical perspective, made me appreciate his musical strengths and dramatic skills in weaving Kathak and blending other classical styles of Indian dance. His work of duet presentations of Odissi and Kathak was already acclaimed then. He should be seen as a pioneer in creating dance across regional boundaries. The musical creations he has conceived for his own Kathak performances run across many themes that are a valuable addition to the Kathak repertoire.

One of his greatest achievements has been the balance between new thoughts and creativity and his awesome tradition base. Again, at a time in the mid-1980s, when accompanying music was hard to access, I remember his endeavour to create and bring a variety of beautiful pieces that he could lead his students to dance to.

The ISTD has had the benefit of his knowledge whenever syllabi had to be formulated or re-structured. While he is retiring as an examiner now, our deference to him as a respected mentor will continue to enhance our growth. We gratefully acknowledge our indebtedness to pioneer Pratap Pawar.







# Contemporary Dance

## Intermediate Foundation

Sian Hopkins considers  
how to embed the theme of  
Falls to support transitions  
between movements.

Dance training equips one with strength and agility, and embodiment of various and often adaptable principles. This culminates in safe practice through knowledge of alignment, balance, and repetition of correct technical execution.

No one movement theme is ever truly separate in the body, disregarding intentional isolation. By building up focus and intention on different themes, we can eventually move seamlessly between and interweave them as one.

Beginning with the theme of falls aims to embed the concept of fall in all movement, not just within exercises that have a clear focus or intention on falling. The movement and exercises presented in the syllabus are gateways to exploration. To quote from the ISTD Contemporary Intermediate Foundation Syllabus by Dr Ross McKim: "These themes are essential [...] in that they arise out of, or help to exploit, what is inherent, characteristic, fundamental and most expressive within human dance movement."

### Integrating falls into all transitional movements

Experimenting with how far a fall can go and experiencing the risk of going

further, encourages falling continuously through movement. Feeling movement shift and catch, press and soften, resist and surrender, although sophisticated and challenging to maintain, can give a sense of fluidity of motion in the body and mind. This begins with taking a chance, trusting the body to safely connect with the ground again: utilising the feet for sliding, weight softening and pelvis shifting, allowing transition through and from the fall. When working to maintain this sensation throughout phrasing, transitional falls can be used to discover and refine musicality, expression, and presence of self in the space. As the syllabus puts it: "The ability to move inside positions."

### Exploring risk and control

We can think about falls as having different levels of risk involved, or how far you can or must go to find the edge. Falling can be controlled through pressing the feet into the ground while

simultaneously lengthening through the centre. The energy moves up the spine, out the top of the skull, and out the extremities (opposition pull), which helps stabilise as well as suspend a fall in motion. Exploring the scale from small transitional falls to more dramatic ones helps to find balance between risk and control, opening the way for artistic manipulation of time and space within movement.

For a practical experiment, stand in parallel with eyes closed, and sway or circle the weight to all different edges of the feet. This helps attune awareness of an inner sense of balance. See how far the weight can shift without taking a step, or how small the shift can be, so that it is barely seen but can be felt. Open your eyes and see if the sensation of how far off balance you feel is matched by what it looks like in the mirror. Find a counterbalance with the upper body, perhaps reaching overhead to the left, energy reaching out the fingers, as the pelvis leans out to the right. How much further does this allow you to go? Can you sense a feeling of opposition through the body when suspending the fall for as long as possible? Is this different with legs straight or bent?

As the syllabus explains: "The ability to allow [moving inside positions] to lead to the small falls or leans in place or between such positions that links them and provides a flow of movement."

Opposition pull aids in the suspension of falls by adding to the sensation of prolonged falling within a movement. This offers more control during the moment of contact with the ground when landing. Working towards maintaining a sense of opposition enhances balance and expands the self in the space, literally and metaphorically, increasing performance presence when moving. This sensation can first be felt at the very beginning of class during meditative breathings and floorwork. "Unsit" (lengthening the spine by pressing down into the ground through the pelvis in the floorwork positions) gives the sensation of opposition pull through the body as well as pelvic initiation of movement. When standing, this feeling is transferred down the legs and feet, as the energy rises through the spine and simultaneously drops through the pelvis, keeping the body balanced through gentle pressure into the earth. This can eventually give a feeling of continuous movement as the energy never stops

## Membership

### Learn the ISTD contemporary syllabus.

With options to train online or in person throughout the year. Check our online events page to find the next available course.

# Teach Contemporary



pressing, lengthening, and opening from the centre, whether still or in motion.

## Constant motion and flow

Utilising this concept of constant motion and flow through phrasing helps falling become the transitional moment between movements both physically and mentally. Visualise a thread of energy, continuous and present throughout the phrase (maybe a literal line you can follow, or a sense of something pulling you). Where does this take you? Does it pass through, go around, above, below? Where are the connections between movements and what can you do within these moments? How can you manipulate them to play with dynamics, balance, and sense of risk?

As the syllabus states: "The ability to work in and through wider transitional

positions (seconds and fourths). This such that the foot slides into and out of those transitions and so facilitates or allows the movement and weight to do so."

When landing from a tilt, for example, the foot slides to continue the fall until it is placed securely on the ground. This allows the pelvis to travel in the direction of the fall for longer, and the energy to continue rather than coming to a halt at the point of contact. This sliding of the feet is utilised throughout the syllabus work as the levels progress and can increase depth and breadth of movement, expanding the space we inhabit as we move.

It can take a long time to build up the mental and physical stamina required to maintain sensation of constant motion when dancing. Working towards embodying the idea of opposite energies within the body begins with a thought and a sought sensation. Feeling the body expanding, contracting, moving with swiftness – fast and agile, suspending, deepening – with control to languish in movement, feeling your weight sink into the earth enough to be supported to push off with power and grace: these are the rewards of training and dedication to our craft.

When progressing, remember to build upon what has come before

and develop that, along with the new theme introduced. This will deepen understanding of how foundational level work supports advancement through the levels. One can gather greater perspective on the foundational work once you can visualise the potential of where it is going, transforming into performance through classwork and beyond.

## Teacher's corner

### Try this!

**Challenge your students' musical response by trying out different genres of music when exploring structured improvisation.**

Think about trying Classical, Reggae, Rock, Pop, Soul, Jazz... the list goes on. Discuss how the different tempos and sounds affect how they move. Do their dynamics change? Does the movement become more grounded or evoke more elevation? How they feel when they dance to the musical choice?



Find out what the Contemporary syllabus can offer you and your students – visit [www.istd.org/contemporary](http://www.istd.org/contemporary)



Amanda Tapp

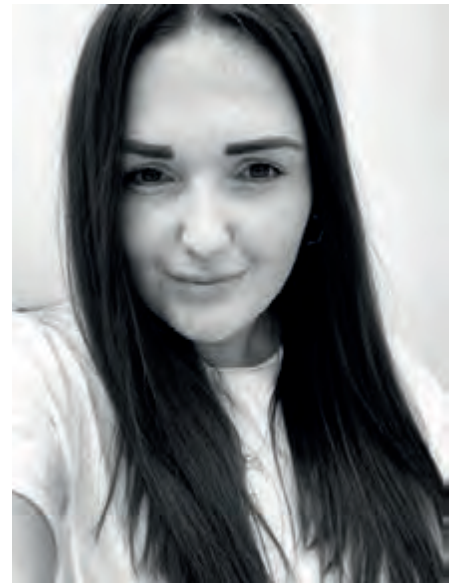
Head of Faculty Development for  
Disco Freestyle, Rock n Roll

dfr@istd.org

For all faculty events, please turn to  
pages 58–59 and visit [istd.org](http://istd.org)

 ISTD: DFR Faculty

# Disco Freestyle and Rock n Roll



ISTD celebrating  
**120**  
years

## Dance Exchange 2024



### Dance Exchange

Inspiring our Street Dance  
and Disco Freestyle teachers  
on Sunday 15 September.

In the ever-evolving world of dance, staying ahead of the curve is essential for inspiring and engaging students. Dance teachers who participate in Continued Professional Development (CPD) invest in their own growth, unlocking a wealth of benefits. Through CPD courses, such as the DFR Faculty Dance Exchange, teachers gain fresh knowledge, refine

their teaching methods, and discover new trends, all of which contribute to a more dynamic and enriching learning environment for their students. Dance Exchange offers teachers the opportunity to revise syllabus requirements, learn fresh new street routines and have the opportunity to participate in lectures that will support their businesses. Visit: [www.istd.org/events/dance-exchange-2024](http://www.istd.org/events/dance-exchange-2024)

“

**Staying ahead of the curve  
is essential for inspiring  
and engaging students.**

### Unlocking your teaching potential

Carla Lucas, an ISTD theatre teacher, talks about her recent experience of studying and taking the Student Teacher DFR exam.

I have recently taken over a dance school which, alongside the theatre genres also had a thriving Disco Freestyle and Street Dance faculty. As one of the new principles of the school, I was keen to learn as much as I could about these genres to support the pupils.

I have two children and the last time that I took an exam was seven years ago! I was nervous about this, but I have thoroughly enjoyed studying for the Student Teacher exam and it has enabled me to work on something not only for myself but also for the benefit of the dance school. I have gained a huge amount of knowledge through studying, in particular, the safe dance practice and kinesiology section, which I have taken forward into my teaching and it has given me more confidence in my classes, especially on a creative level.

The exam was so worthwhile. I could study in my own time and am now working towards the Associate Disco Freestyle qualification. I would highly recommend starting with the Student Teacher exam as this has instilled the core training, knowledge and skills ready for my next exam.



Dont miss DFR  
Grand Finals Day  
in Guildford, UK  
on 13 October.  
Visit the events  
page online to  
find out more.







## Stepping up your Rock n Roll game

### Competition versus exam choreography for Rock n Roll.

For dancers in Rock n Roll, both competitions and exams offer exciting opportunities to showcase their skills. But the choreography required for each path presents distinct challenges.

In this article, we'll delve into the key differences between competition and exam routines, helping you understand how to tailor your choreography to achieve success in each arena.

So, whether you're aiming for competition glory or exam excellence, get ready to step up your choreography game!



## Competitions

### Key guidelines for the competition include:

- There are no restrictions on Basic Systems.
- Timing variations on the hand jive are allowed as well as rhythmical feet/body actions to encourage musicality.
- If exploring directions and body positions, ie, tandem position/back to back, a basic system to turn either leader or follower (or both) is permitted. However, if a syllabus figure is adequate to change position, this should be used.
- On the Push Spin, the "spin" should be danced with two feet in contact with the floor, a pirouette is not allowed.
- Bronze and Silver categories as per the 2024 programme: If competing in this category, the dancers can choose to dance either Bronze or Silver figures.
- Silver and above: Compound steps and basic actions are allowed. Teachers should use Silver and above syllabus figures in their entirety and not embellish or add actions to the figure.

As a committee we want to see 'clean' not 'clever' routines, focussing on excellent technique, style and shaping and using the syllabus figures throughout.

The charts on this spread show what is acceptable for competitions and what is acceptable for medal tests. We are looking forward to seeing your choreography in your examinations and at our competitions.



**As a committee, we want to see 'clean' not 'clever' routines, focusing on excellent technique, style, and shaping while using the syllabus figures throughout.**

#### Under 6

Dancers are to be partnered by a teacher or non-competing adult dancer. The set routine for the current year is to be danced in its entirety and then repeated.

#### Under 8

To be danced with another competitor. The same set routine as the under 6 is to be danced at the beginning of the routine, after which point the couple can choose to repeat the dance or add additional Bronze and Below syllabus figures as choreographed by the teacher. No compound steps or basic actions.

#### Social Dance Tests, Pre-Bronze and Bronze

Choreography as set by the teacher, within the bronze and below syllabus. Additional compound steps and basic actions are not permitted at these levels.

#### Silver and Above

Syllabus figures should be danced in their entirety, compound steps and actions CAN be used at these levels.

#### Medal Tests and Awards in Rock n Roll are designed to be accessible to any age group and seek to:

Promote an appreciation and enjoyment of Rock n Roll, with a view to developing technical and artistic qualities

- Introduce an understanding of the various styles of Rock n Roll.
  - Motivate candidates and build self-confidence by providing carefully staged goals.
  - Provide a structured approach for teachers to measure the progress of individual candidates.
- The medal test system builds up progressively, ensuring that steps and skills learned at lower levels prepare for more complex and higher quality movements as the candidate makes progress. The Introductory Tests start at Under 6 and go through to Pre-Bronze. The Medal Series then progresses from Bronze through to Gold and then Higher Awards. Candidates can be partnered by a teacher or another candidate.

#### Under 6 and Under 8

No technical requirement, lively movement and beginnings of timing encouraged.

#### Social Dance Tests (SDT)

A minimum of 4 figures, no technical requirements at this level. It is important to stay in time and perform the beginnings of rhythmical expression.

#### Pre-Bronze

As SDT but now showing the beginnings of technical awareness.

#### Bronze, Silver and Gold

Tests must be passed sequentially from Bronze to Gold. (Bronze 2 is an optional examination.) Candidates may enter for both the Bronze and Silver medals at the same session, but each higher test must be taken at a separate session. Candidates take this option at their own risk as the Silver result will become void if the Bronze result is unsuccessful. Bronze 2 does not require a higher standard of dancing than Bronze 1.

#### Gold Star Awards 1-3

A high standard of technical accuracy, control, style, and rhythmic expression will be expected at these grades. A minimum of 8 figures should be shown for Gold Star and above. The dancing throughout the Gold Stars should show a gradual progression towards the ultimate goal of Supreme Award and Rock n Roll Shield.

#### The following Figures are to be shown within the first 16 bars:

Gold Star 1: Windmill Throwaway, Push Spins to Right and Left (from hands), Sliding Doors no 2  
Gold Star 2: Arm Rolls no 2, Umbrella  
Gold Star 3: Side-by-Side Basics with a choice of two compatible systems.

#### Supreme Award

Candidates for this prestigious award will be expected to show an appropriately high standard of technical accuracy, style and rhythmic expression.

#### Rock n Roll Shield

The ultimate award includes the requirements from Gold Star to Supreme with the addition of a minimum of two compatible Basic Systems.

#### Annual Award

This award was introduced to encourage candidates to maintain their standard of dancing at a high level and may be taken once a year.




**Pippa Cobbing**

**Head of Faculty Development for  
Imperial Classical Ballet**

**imperialballet@istd.org**

For all faculty events, please turn to  
pages 58–59 and visit **istd.org**

 **ISTD: Imperial Classical Ballet Faculty**

# Imperial Classical Ballet

## Celebrating excellence

Mary Cooke, ICB examiner  
and ISTD Trustee reports  
from this year's Junior and  
Senior Ballet Awards.

Some welcome spring sunshine greeted finalists, on Saturday 13 and Sunday 14 May 2024, for the UK Junior and Senior Ballet Awards, which were held at Central School of Ballet. The competitors arrived beautifully groomed and eager to get going.

The excitement around this special event in the ICB calendar was infectious. There were 430 UK entries this year and now 180 finalists were keen to showcase their skills in 8 different classes.

The International Awards were also very well supported by overseas teachers. In total there were a magnificent 150 entries from 12 different countries around the world. Here are some of their thoughts on the experience and benefit to their students.



**Tess Buck, Girona Spain:** "this was our first time entering and a very positive experience. Perfecting such beautiful enchaînements was a challenge we enjoyed very much."

**Melanie Dance, Vancouver Canada:** "My students were very excited to take part in this global experience and enjoyed watching students from other countries. As a teacher I love the concept that each student can participate equally, this inclusivity worldwide is wonderful. Suddenly the ICB world seems more like a big family."

**Phen Chen Liew, Macau:** "Thank you so much to the ICB for giving the girls this opportunity to challenge themselves, beyond preparing for an exam, on their ballet journey."

**Jenny Luu, Vietnam:** "watching my students prepare for the awards has been truly inspiring. I am immensely proud of their commitment and, regardless of the outcome, this journey has been invaluable for their development as a dancer."

**Kassidy Grade 4 winner, Pulse Dance Centre Canada:** "I loved this experience and it's such a fun way to reach out to other people and studios, pushing you harder and inspiring you to dance to your best capability. That's what the Awards mean to me."

**Stella Grade 6 winner, Pulse Dance Centre Canada:** "I was so excited to participate in the 2024 International ICB ballet awards. I had great fun learning the enchaînements. Thank you to the ISTD for giving us the opportunity to broaden our experience in ballet and express our love for it."

While waiting in the foyer, competitors and visitors were treated to a big screen showing the international showreel highlighting finalists and winners. Thank you to James Butcher for this compilation.

The two-day event ran very smoothly with everyone working efficiently in their allocated roles. Class assistants were a great asset, quietly executing their duties. Backstage helpers and the chaperones also excelled, creating games for some excited Grade 1 competitors as they waited for adjudication and keeping them calm and focused.

The Grade 1 competitors were all new to this event but showed amazing composure and expertise. They performed to a very high standard, were a credit to their teachers and promise a bright future for ICB. Here are a few quotes from these remarkable young people.

**"I like being part of a dance community."**

**Gabriel Davies, 9 years**

**"The finals were fun."**

**Emmie Ellis, 8 years**

**"It was my first time and really good."**

**Seren McNally, 10 years**

**"I am not usually a ballet fan but really enjoyed it!"**

**Louie Aldbury, 8 years**

**"I liked making new friends."**

**Liliya Caseley, 7 years**

**"It was exciting but nerve racking!"**

**Mikail Aslan, 9 years**

**"I enjoyed it. I love ballet!"**

**Sophia Lee, 9 years**

The finalists were able to use the wonderful facilities of Central School of Ballet, warming up in a lovely large studio and then performing in the studio theatre. Their entrances and exits were so professional and a great stagecraft experience for the younger children.

This polished performance was in part due to the incredible piano accompaniment from our two wonderful pianists Kate Dickson and Debbi Parks. They both show so much empathy and skill in their inspiring accompaniment and this provides such support for the young dancers – they are true legends! Some competitors may not have many opportunities to work with live music. Response to the music has always been such an important part of ICB style and quality and Debbi and Kate are integral to enabling the finalists' musicality. Playing for a full day is also quite a marathon – especially when continuously playing for many sets of grand allegro!

A big thank you as well goes to the adjudicators. On Saturday Jackie Gray, Vanessa Palmer and Max Westwell watched Grade 4, Grade 6 /Intermediate Foundation, Grade 1 and a combined Advanced 1 /Advanced 2 class.

On Sunday Alexandra Barnes, Ruth Brill and Jeremy Kerridge watched Grade 2, Grade 3, Grade 5 and an Intermediate class.

The finalists listened intently as the adjudicators offered praise and encouragement and some very good tips for improvements to work on in the future.

The event was very well organised administratively by Pippa Cobbing, and Lucy Davies, supported artistically by the ICB committee and it was a huge success. Many congratulations to everyone involved. Winners were published on our website: [www.istd.org/discover/news/junior-and-senior-ballet-awards-2024](http://www.istd.org/discover/news/junior-and-senior-ballet-awards-2024)



#### Don't miss next year's Awards.

Booking will open from January 2025.





## Transformative teaching styles

Examiner, Donald Vleugels, looks at how teaching style can enhance your students' examination experience.

"A course syllabus can be a great aid in facilitating student learning." (Grunert O'Brien, 2008)

The main purpose of a syllabus is to outline content that will be studied and inform individuals about the aims and objectives of the course they will embark upon. Most syllabi have outcomes assessed against a defined set of criteria either through coursework or an examination. The definition of an exam, according to the Cambridge Dictionary, is "a formal test that you must pass to earn a particular qualification or be allowed to do a particular job." An examination is effective for evaluating whether a student has achieved the expected level of learning and can also help the teacher identify the strengths and weaknesses of individual students.

ICB examinations suit a broad range

of dance students whether they are dancing for fun or to pursue a dance career. The syllabi and examinations provide a structured framework for learning and an objective way to measure progress and master a range of new skills: sound technique; creativity; musicality; artistry; poise; sense of occasion and confidence in performance.

In an ICB examination, the objectives should be the same as those of a ballet class with a focus on technical accuracy, expansion of students' knowledge of the vocabulary, ability to respond to free work, development of artistic performance, and understanding of musicality.

To develop a sound ballet technique, structure and discipline are required. Traditionally this was achieved through a teacher-centred learning approach where students had little autonomy over their own progression. More recently recognition has been given to the importance of fostering students' social, emotional, and cognitive development, allowing them to make mistakes without fear of embarrassment. This has become even more pertinent since the pandemic. Mental health problems have significantly increased among learners. Studies show that the number of young people

experiencing anxiety nearly doubled from 13% before the pandemic to 24% during the early stages of COVID-19 and the lockdown. By January 2021, the figure was 27%. Taking an exam is, for many students, an event that heightens their anxiety levels; an ordeal rather than an opportunity to demonstrate their skills and gain recognition for them. So how can teachers promote positivity, improve their students' resilience, and nurture in them a desire to showcase their achievements?

“

**Examinations should be seen as performance assessments, promoting a positive outlook and rewarding experience for students.**

Pedagogy refers to the methods and practices of a teacher, their teaching style, and the learning theories they adopt and implement, to give their learners the best possible learning experiences and outcomes. There are many different approaches to pedagogy, including: constructivism; social constructivism; behaviourism; liberationism. In today's environment, we must supplement teacher-centred learning with



complementary approaches to ensure we are developing active, not passive, learners who can engage enthusiastically in their own learning journey.

Using a Socratic method of questioning allows learners to actively participate in their lessons. "Questions must be used to stimulate student thinking and enhance class participation. The effective use of questions automatically causes a shift from teacher domination toward student involvement." (Dean 1986) Rather than simply stating that something is incorrect, we should encourage discussion and ask questions about the implications of performing movements with incorrect technique. For example, instead of telling a student that their landing from an allegro step is incorrect, ask them to consider their knee alignment, and involve the whole class in a discussion about the implications of poor alignment. "Effective learning takes place when learners construct their own knowledge." (Petty, 2014) It is essential to build a studio environment that supports risk-taking. Students often feel safer waiting for the teacher's answer than to suggest an answer that might be wrong. Allowing students to answer without denigration helps develop students' confidence and promote good learning behaviours.

Peer observation can promote

active learning and train the eyes of future teachers; students must grasp the concept of self-evaluation early in their training. Encouraging students to reflect on their own performance involves them in their own learning process, identifying areas that may require greater attention. Helping students set personal short and long-term goals fosters responsibility for their own progression. Acknowledging their achievements promotes self-esteem, confidence in their own ability and a positive studio culture, in which they will desire to grow and develop, striving for higher outcomes.

As teachers, we often only assess our students' technical skills. Whilst this is important, fostering a sense of performance is an intrinsic aspect of the dancer's artistic development. Class should be a safe space in which

students are encouraged to express their love of dance. Every lesson should be treated like a stage performance. If we can develop this mindset during class, it will translate to success in an examination, which should be thought of as a performance assessment. Cultivating the performance assessment concept will promote a more positive outlook on exam day and make the experience for students more rewarding.

Examinations help to stimulate learning as well as develop discipline, teamwork, self-analysis skills, emotional resilience, and a hunger for excellence, thus preparing students for future challenges. The ethos in our dance classes should be the same. It is a teacher's job to ensure preparing for examinations is enjoyable and motivational by actively involving their students in the process, enabling them to set themselves targets, monitor their progress, achieve their goals, and ultimately gain recognition for doing so.

"A wise man (person) teaches by enlightening; leads the way for students without dragging them; strengthens the students without suppressing them; opens the students' minds without arriving at the conclusion on their behalf." (Confucius Xueji X111)



## Download the free Imperial Classical Ballet specifications

Our 'syllabus outlines' are getting a makeover into 'specifications'. The essential content for Imperial Classical Ballet has not changed. Visit [istd.org/spec-faqs](http://istd.org/spec-faqs) for the latest Imperial Classical Ballet Specification, providing information about the faculty, examination formats, qualification framework, marks schemes and examination process.

Teaching qualifications in Imperial Classical Ballet now have their own specifications too. Visit [istd.org/spec-faqs](http://istd.org/spec-faqs) for the latest information on examination requirements and genre-specific content.

These free online specifications help you prepare for exams. For queries, contact Examinations.



## ICB Uniform

### Pre-primary, Primary, Level 1 Class Examinations/Primary Grade

Coloured **skirted** leotard or white leotard with black/navy **shorts**. Skin tone, pink or white socks. Skin tone, pink or white ballet shoes with **elastics**.

### Grades 1/2/3/4, Class Examinations 2/3/4

Sleeveless coloured leotard **without skirt** or white leotard. Skin tone or pink socks, or tights or black tights. Shoes as previous levels.

### Grades 5/6, Class Examinations 5/6/7/8, Vocational Grades

Camisole/sleeveless black/navy leotard or white leotard or black unitard. Skin tone, pink or black tights. Shoes as previous levels. **Ribbons may be worn from Grade 3.**

**Please refer to our guidelines on the website for further information**  
[www.istd.org/dance/dance-genres/imperial-classical-ballet/imperial-classical-ballet-exams-and-qualifications](http://www.istd.org/dance/dance-genres/imperial-classical-ballet/imperial-classical-ballet-exams-and-qualifications)

Turn to page 18 for information about our new uniform. Designed to be truly inclusive and sustainable, we are sure teachers and students are going to love it.



## ICB Digital music for examination

Please note the following advice regarding downloading the digital music available for sale on selffy. If you are using digital music, the examiner, during the examination, will have for reference the numbering as it is on the digital copy. Please bear in mind:

- If you download or move the ICB digital music, the numbers may not always tally with the numbers the examiner has for reference.
- If you download the ICB digital music from iTunes the numbers may disappear altogether.

Links to the playlists can be found in the files section of the ICB Facebook page, available only to members. Alternatively, the digital music, including playlists, can be purchased here <https://istddance.selffy.store>



# Latin American, Modern Ballroom and Sequence

ISTD celebrating  
**120** years

## BLS Congress 2024

Join us for a full day of CPD workshops for teachers and masterclasses for students on **Sunday 1 September 2024** at Chessington Sports Centre, Garrison Lane, Chessington KT9 2JS.

As a long established ISTD event, we are delighted to welcome our members and students back to the ISTD Ballroom, Latin and Sequence Congress.

We have an exciting range of workshops scheduled throughout the day, for both students and teachers and led by a wonderful group of industry experts.

This congress event will form part of the BLS Medallist Series, with medallist competitions taking place on Saturday 31 August.



## Join your Modern Ballroom faculty committee

Your unique perspectives and experiences are valuable. Consider running for election to your Ballroom faculty committee to ensure diverse voices shape our future.

All members holding a relevant Licentiate or Fellowship qualification are eligible to serve on committee. You will also need two nominators (one proposer and one seconder) to support your application. They will need to be Full or Life Members of the Society to be eligible to nominate you.

The election process is being administered online: **www.istd.org/discover/news/upcoming-2024-istd-faculty-elections**

**Application deadline:**  
**16 September 2024**



## Syllabus updates

The Ballroom, Latin American and Sequence faculty committees have all been hard at work looking at various aspects of our technique and syllabus content. Below is a very small snippet of what you can expect to see over the coming months into 2025 and beyond:

**Ballroom – Rhythm Technique Book:** A guide for teachers on Slow and Quick Rhythm dancing.

**Latin American – Advanced Variations:** The faculty have just started looking at some advanced work for use in our higher award examinations.

**Sequence – Technique Update:** The Sequence Faculty are in the final stages of completing the review and update of the technique and syllabus dances for Classical Sequence.

Look out for more notifications and information on these exciting updates in the future issues of the members newsletters and Dance magazine.



## Invitation to participate in review of amateur medal test examinations

We will be starting a full review of our amateur medal test examinations in the Ballroom, Latin American and Sequence genres in the coming months and we would love to engage with you, our members, to get an insight into your opinions on the suite of examinations we offer and how best they suit your needs. If you would like to be part in one of our forums, please do email [mhill@istd.org](mailto:mhill@istd.org) to register your interest.

### Bachata Party Mixer Dance

Choreographed by Charles Richman

**Commence in Double Hand Hold or Closed Hold. Leader facing wall and Follower facing centre in a circle. This is a progressive dance. Leader moving anti-clockwise and Follower clockwise.**

Instructions	Counts
<b>Leader:</b> Point LF to side, Close LF to RF without weight, Step LF to side, Tap RF to LF. <b>Follower:</b> Dance the natural opposite footwork commencing with RF.	1234
<b>Leader:</b> RF to side, Close LF to RF, RF to side, Tap LF to RF (Raise LH and release hold with Right. Turn Follower to L. Lower LH at end of turn). <b>Follower:</b> Dance an Open Turn to the L commencing with LF and making a complete turn L under raised arm, Tap Right foot to Left foot.	1234
<b>Leader:</b> Dance an Open Turn to the L commencing with LF, and making a complete turn to the L, Tap RF to LF. (Keep hold of LH, Place RH over LH and turn into L arm. Follower's RH wraps around Leader's waist. End in R to R hand hold). <b>Follower:</b> RF to side, Close LF to RF, RF to side, Tap LF to RF.	1234
<b>Leader:</b> Turn $\frac{1}{4}$ to L. Dance 3 walks back commencing with RF, Tap LF to RF (Raise RH turning Follower L. Take hold of Follower's LH at end of turn. "Sweetheart Hold"). <b>Follower:</b> Turn $\frac{3}{4}$ to L stepping L, R, L under raised hand and then Tap RF to LF.	1234
<b>Leader:</b> LF to side turning $\frac{1}{4}$ to R, Close RF to LF, LF to side, Tap RF to LF (Raise LH turning Follower to R and join LH with RH above head). <b>Follower:</b> Turn $\frac{3}{4}$ to R stepping R, L, R under raised hand and then Tap LF to RF.	1234
<b>Leader:</b> RF to side, Close LF to RF, RF to side, Tap LF to RF. (Place joined hands over head and end with Follower's hands on Leader's shoulders. Release hold and place both hands on Follower's upper arms. "Sombrero"). <b>Follower:</b> Dance the natural opposite footwork commencing with the LF.	1234
<b>Leader:</b> LF to side, Close RF to LF, LF to side, Tap RF to LF. (Apply light pressure to Follower's upper arms causing Follower to make an outward circle with both arms ending above head, wrists together). <b>Follower:</b> Dance the natural opposite footwork commencing with RF.	1234
<b>Leader:</b> Step in place R, L, R then Tap LF to RF. <b>Follower:</b> LF to side, Close RF to LF, LF to side, Tap RF to LF. (Lower both arms over the head as if "combing" the hair).	1234
<b>End facing new partner and regain hold.</b>	

#### Suggested Styling:

The "tap" action which occurs on beat "4" can be accompanied by a hip action or hip "pop/flare" which can be much exaggerated.

#### Suggested Music:


Senorita by Shawn Mendes & Camila Cabello; Calm Down by Rema & Selena Gomez  
How Deep Is Your Love by Ylvis Con Mucho Swing; Amame by Belle Perez; Stand By Me by Prince Royce

**Thanks to Charles Richman, Latin American committee member, for sharing this social dance with members.**



**Lisa Harrison-Jones**  
**Head of Faculty Development for**  
**Modern Theatre**  
**modern@istd.org**

For all faculty events, please turn to  
 pages 58–59 and visit **istd.org**

 **ISTD: Modern Theatre Faculty**

# Modern Theatre

## Modern Theatre Class Examinations

### Introduction

The Modern Theatre Faculty prides itself in supporting the needs of members in an ever-evolving landscape, where dance is constantly growing and changing in order to meet the challenges of students and teachers worldwide. In the post-pandemic world the Modern Theatre Faculty identified that teachers needed more options for their pupils to learn and experience Modern, leading to the development of the Modern Theatre Class Examinations.

Industry research, stakeholder feedback and comparability exercises were completed, and the Head of Faculty Development brought together a creative panel to consult with and deliberate class examinations and how they could impact our faculty and teachers.

The panel incorporated the Modern Theatre committee, grade lead examiners, lead lecturers, examiners, and ISTD teachers, from across the UK, Europe and internationally, all with varying experiences in the dance education sector. After many meetings and discussions, it was clear that the class examinations were a pathway to explore, and so trials were organised and delivered that received much positive feedback.

At the forefront of the creative panels' minds was the need to produce a succinct syllabus that allowed pupils to:

- Develop their artistry and individuality
- Experience and develop the Modern Theatre technique
- Foster creativity within a group setting
- Build confidence and positive social interactions in a class environment
- To be competitive within the wider examinations industry

### Aim

The aim is to provide teachers and candidates with an alternative examination structure with selected set exercises chosen from our existing syllabi, giving teachers the ability to deliver the Modern Theatre technique syllabus to all dancers in the same class whether they are entered for a class or graded examination.

Pupils experience examinations from within the comfort of the class environment, conducted by the teacher and observed by the examiner live or remotely. In the Class Examinations there is also the versatility to use the Option A and Option B adaptations, accommodating varying physical strengths and capabilities, just as in the regulated graded examinations, where teachers prepare candidates for the relevant options most suited to the individuals.

### Overview

- The Modern Theatre Class Examinations offer a range of learning opportunities that build understanding of the Modern Theatre genre, developing physical and artistic skills, allowing for those participating solely for recreational purposes to produce quality work but also enabling dancers to move to Graded examinations if they so wish.
- Similar to the regulated Grade exams there are six practical class examinations from 1 to 6, with Class Examination 6



being the highest level, with an increased amount of difficulty through these levels.

- The Class Examinations are non-regulated and do not hold UCAS points. They use a selection of the regulated graded syllabus exercises from the limbering, standing, and travelling sections in a set format, with the addition of a teacher's group dance that completes each examination (no unset work).
- The Modern Theatre Class Examinations are led by the class teacher and performed in groups of up to six candidates using set or suggested free playlist music supplied by the faculty (to be published in the Autumn).
- Teachers can deliver the Class Examination and Regulated Examination work in the same class as they are the same exercises. This allows teachers to use any or all of the Class Examinations as part of a stand-alone training programme, or part of their training programme for the regulated examinations.

### Summary information

- Durations of Class Examinations are between 15–35 minutes, depending on the number of candidates and level.
- The Class Examination mark sheet is divided into two components of Technical Skills and Performance Skills with attainment outcomes of 'Awarded with Commendation' and 'Awarded'.
- For the Technical Skills indicative content, this includes elements such as: awareness of posture, coordination, placement of arms and limbs, timing, awareness of space.
- For the Performance Skills indicative content, this includes elements such as: response to the teacher, correct recall of syllabi, awareness of dynamics and musicality and a sense of enjoyment.
- Every candidate is individually marked and assessed and will receive a report and certificate from each Class Examination entered.
- The full specification and an accompanying webinar will be published in summer 2024 to support teachers.

### Remote examinations

As well as our regular remote examination process and uploading to our Panopto platform, there is also an additional remote filming process for teachers wishing to enter candidates for the Class Examinations in three smaller sections from the overall format, across an academic year.

This remote filming is for any candidates, but specifically to allow any SEN candidates the time to focus on one section at a time across the academic year, filming each section and then moving on to develop the second and third sections. The films are 'banked' by the teacher and then after the third video is completed all three are uploaded onto our Panopto platform to be marked by the allocated examiner.

Full information about this process will be in the specification published later this summer and all filming of any section would be required to be completed under full examination conditions.



### Modern Theatre Class Examination Key points

- Examination conducted by teacher
- Small selection of Grade set exercises and a teacher's dance
- Up to 6 candidates per examination set
- Use of optional free playlist and set music
- Individual mark and report sheet



For the Class Examinations Specification please head over to our website to download for free the specification, including qualification information, formats, syllabus content and processes. [Examinations will 'go live' on 1 October 2024.](#) And for any queries please contact our Exams Department. Visit [istd.org/spec-faqs](https://istd.org/spec-faqs)

Class examinations will enable teachers to offer a wider suite of examinations to their pupils and parents thus supporting their schools and businesses. As well as assisting teachers to develop the Modern Theatre technique, Class Examinations will support students' wellbeing through the joy of dance, music, and community.

### Feedback from our external teachers

"The Class exams will make Modern Theatre dance more accessible to a broader range of pupils with a streamlined content that targets core technical and artistic development but takes the pressure off both the pupils and the teachers alike."

"Being able to teach the class exam content for all pupils and be able to dovetail it into a fuller programme for those who want more is a real bonus".

"Teaching SEN pupils, I have struggled to keep them motivated as they have not had the opportunity to participate in the exam process, so the class exams will give them confidence and a much-needed sense of achievement!"

"The creative section at the end of the class award (quartet/trio dance idea) is great idea allowing flexibility for creativity and group community."

"For those who find the Grade work challenging the class setting would be less stress and very useful for late starters as I teach in a private school, year 7 upwards, and quite often have no previous dance experience, so the class exams would be a useful stepping stone to the grade exams with a similar vocabulary and exercises."

"The class exams would open up other opportunities as well, as I teach on-syllabus after school clubs, and it would give more structure to those classes and a goal with an outcome at the end but also allow the freedom to the teacher and pupils to choreograph various routines and a good experience into the regulated exam word".



## Creative inspiration

### Helpful tips for creating Modern Theatre examination dances.

While there's no perfect formula for choreographing a dance, for some, it can be a lot like writing an essay. You learn the framework of an essay: the introduction, supporting arguments, quotes, and a conclusion. Once you become comfortable with that framework, you can then start to "break the rules" and experiment with phrasing, word choice, punctuation, and other tools such as imagery, illusion, and juxtaposition.

The same can be true for creating dances, with initially learning a framework, you can then gain confidence through trial and error, developing your choreographic process, which will be unique to everyone.

## Helpful hints

### 1. Budget your time

Give yourself scheduled time to create your dances well ahead of any exams. As it takes time to produce appropriate choreography, and for the dancers to fully embody the movements and qualities. In our mark schemes the teacher's dance has a separate mark of 10, therefore it is important to give this time to produce and rehearse.

### 2. Understand your music

Irrespective of what type of music you use and whether it has lyrics or not. You need to 'know' the music and its full meaning and quality. It is important to research and find music that is age appropriate for lyrics and style, in most music platforms nowadays you can check the lyrics before you purchase, so this is always good to double check.

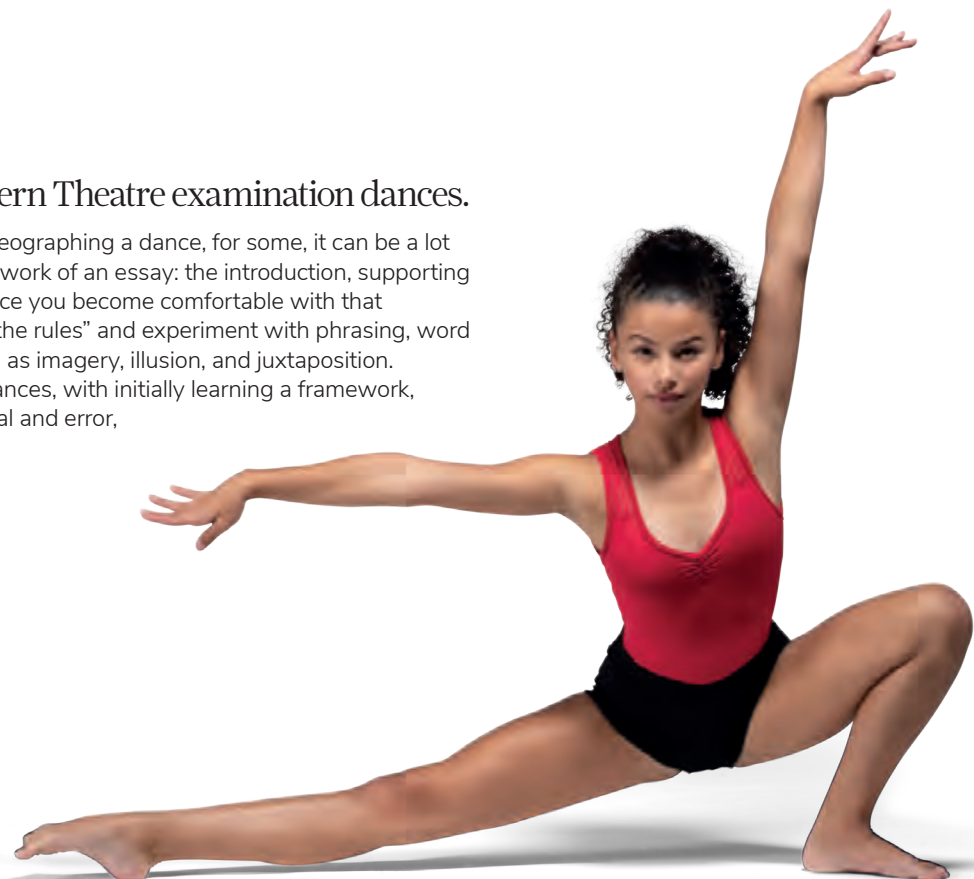
There are some inspirational artists out there but ensure that the tracks are not too mature or immature for your dancers, and for their technical or artistic level.

Get to know your music implicitly with accents and phrasing and then choreography will be easier to create and have more 'flow'.

### 3. Dance vocabulary

It can be easy to focus solely on combining dance vocabulary steps together for your dances. Therefore, it is important to remember that the transition or linking steps are just as important.

Be wary not to focus too heavily on limbering vocabulary, as examiners would have already observed and marked the limbering section and so best to veer away from these elements in a dance where possible. Examiners want to see the dancers connect and perform to the music as if they were on stage.



If teachers utilise the same dance shown across multiple candidates in one exam set, this is totally allowed. However, the dancers do not have to show the exact same choreography, so differences in the choreography can be added depending on the student's capability. For example, you could have some dancers showing a pirouette whilst others perform a leap at the same point of choreography or have a different start and end position.

### 4. Musical editing

Most music needs to be edited as there are specific lengths for each exam level dance. Therefore, it is imperative to have your candidate's dance music downloaded and edited before the exam.

Do not use a music platform (like Spotify) in the exam as this is heavily reliant on the venue's wi-fi which may not always work. It is always best practice to have all music including your candidates dance, downloaded, and stored on two different media devices just for back up.

Please do not rely on your music operator to fade or cut the track in the exam, as this can be stressful and time consuming if they are not practiced in finding the correct start or fade and may affect the dancer's performance.

Preparing the music with the correct introduction, length and appropriate fade or cut will help the dancers overall and support a smooth running

of the last section of the exam.

It is important that you ensure the duration of the dances follow the specific levels outlined in the syllabus outline and right, and NOT exceed the stated durations, as this can mean that the exam session overruns.

### 5. Be inspired

Every teacher has their own way of choreographing, but it is important to choose a track that inspires you, as you will be working with this track for some time!

When first listening to the track, try to find what emotions, style, and musical highlights there are and use these as possible focal points in your choreography.

### 6. Be yourself

What's in fashion or what you may have seen in another show or competition in the dance world, may not always be appropriate for your students.

Always focus on the students in front of you. Connect with the music to highlight your creativity and enjoy working with your students to show them in their best light.

## Examination dance lengths

### Grade Dances

#### Grade 1 and Grade 2

16 bars minimum, NOT to exceed 45 seconds.

#### Grade 3

32 bars minimum. NOT to exceed 1 minute.

#### Grade 4, Grade 5 and Grade 6

1 minute minimum, NOT to exceed 1 minute 30 seconds.

### Jazz Awards Dance

#### Bronze and Silver Jazz Awards

Minimum 45 seconds, NOT to exceed 1 minute 15 seconds

#### Gold Jazz Award

1 minute minimum, NOT to exceed 1 minute 30 seconds

### Vocational Level Dances

#### Intermediate Foundation and Intermediate

1 minute minimum, NOT to exceed 1 minute 30 seconds

#### Advanced 1

1 minute 15 seconds minimum, NOT to exceed 2 minutes

#### Advanced 2

Two dances of contrasting styles (1 to be choreographed by the candidate). Each dance to be 1 minute 30 seconds minimum, NOT to exceed 2 minutes.



## Download the free Modern Theatre specifications

Our 'syllabus outlines' are getting a makeover into 'specifications'. The essential content for Modern Theatre has not changed. Visit [istd.org/spec-faqs](http://istd.org/spec-faqs) for the latest Modern Theatre Specification, providing information about the faculty, examination formats, qualification framework, marks schemes and examination process.

Teaching qualifications in Modern Theatre now have their own specifications too. Visit [istd.org/spec-faqs](http://istd.org/spec-faqs) for the latest information on examination requirements and genre-specific content.

These specifications are available for free online to help you prepare for examinations. For any queries please do contact Examinations.



## Join your Modern Theatre faculty committee

Your unique perspectives and experiences are valuable. Consider running for election to your Modern Theatre faculty committee to ensure diverse voices shape our future.

All members holding a relevant Licentiate or Fellowship qualification are eligible to serve on committee. You will also need two nominators (one proposer and one seconder) to support your application. They will need to be Full or Life Members of the Society to be eligible to nominate you.

The election process is being administered online: [www.istd.org/discover/news/upcoming-2024-istd-faculty-elections](http://www.istd.org/discover/news/upcoming-2024-istd-faculty-elections)


**Application deadline:**  
**16 September 2024**





**Pippa Cobbing**  
**Head of Faculty Development**  
**for National Dance**  
**[national@istd.org](mailto:national@istd.org)**

For all faculty events, please turn to  
 pages 58–59 and visit **[istd.org](http://istd.org)**

 **ISTD: National Dance Faculty**

**Right** Hungarian Rhapsody,  
 British Ballet Arts, Mie, Japan

**Below** Flowers dance, British  
 Ballet Arts, Mie, Japan



# National Dance

## Conquering distance

Online learning is ideal  
 for teachers wishing to  
 develop their careers.

**Mary Carmen Lajud, Estudio  
 De Danza Del Sur, Mexico**

The feedback from my students and  
 teachers has been wonderful since  
 we started participating in remote  
 National examinations and, although  
 we are now out of the pandemic and  
 the primary reasons for introducing  
 remote learning have changed, I am  
 pleased to say I cannot recommend  
 the experience highly enough.



**The feedback from my students  
 and teachers has been wonderful  
 since we started participating in  
 remote National examinations.**

Having the freedom to schedule  
 our examinations throughout the year  
 according to our students and teachers  
 needs and availability is a great plus. One  
 can always argue having this type of  
 examinations feels less personal, but for  
 me as a teacher and for my students, we  
 are pleased to confirm that we continue  
 to enjoy the same level of warmth and  
 support throughout the process.

I will certainly continue to choose  
 remote learning and examinations, for I  
 have not been able to find any cons to it.  
 I hope my experience helps any teacher  
 or student who is considering this option.

**Lisa Johannsen-Sawamura,  
 British Ballet Arts, Mie, Japan**

At Lisa Maria British Ballet Arts we  
 offer ISTD National examinations  
 from Grade Primary to Advanced  
 2. We also participate remotely in  
 the Grandison Clark Awards and  
 perform dances from varying countries  
 in our biannual school shows.



## Teaching qualifications specifications

Teaching qualifications in National  
 Dance now have their own  
 specifications. Visit **[istd.org/  
 spec-faqs](http://istd.org/spec-faqs)** for the latest information  
 on examination requirements  
 and genre-specific content.



If you're interested in studying  
 remotely, please contact the Head  
 of Faculty Development, Pippa  
 Cobbing, at **[pcobbing@istd.org](mailto:pcobbing@istd.org)**

Stay updated on national  
 courses and events by visiting  
**[www.istd.org/events](http://www.istd.org/events)**

One of the silver linings of the  
 pandemic was the heightened ease of  
 online facetime through platforms such  
 as Zoom. The world certainly seems to be  
 much smaller now that we can so easily  
 communicate with each other across  
 great distances in real time. This has been  
 a godsend for those of us wishing to  
 further our qualifications. When studying  
 previously for my Licentiate and Fellow  
 in Imperial Ballet, I had to rely mainly on  
 the syllabus outlines, and a couple of  
 CPD summer courses if I was lucky!

But now, studying for my Fellowship  
 National has been made so much easier  
 as I am able to have almost weekly  
 sessions with my tutor online, and,  
 albeit that sometimes practical elements  
 must be confined to small spaces, it is  
 great to be able to connect in real time.  
 Sometimes, we have even been able to  
 link up with my tutor's students who can  
 dance for us in a real studio! Naturally,  
 there are sometimes problems with the  
 sound or inevitable bad Wi-Fi connections  
 but overall, it has been amazing.

Logistically, the time difference of  
 nine hours between the UK and Japan has  
 been a challenge and I am very grateful  
 that both my tutor and fellow students  
 have been so accommodating, such as  
 starting a session at 6am UK time so that  
 I can have a lesson in my lunch break  
 before teaching my evening classes!

All in all, I am excited to be able to  
 continue my studies in this way and  
 feel part of the ISTD dance community  
 even while so far away in distance.  
 I look forward to the new career  
 possibilities that gaining my new  
 qualification will hopefully open up  
 for me, including my ultimate goal to  
 become a National dance examiner.







## Focus on

Amanda Tapp

Head of Faculty Development for  
DFR and Street Dance

[streetdance@istd.org](mailto:streetdance@istd.org)

For all faculty events, please turn to  
pages 58–59 and visit [istd.org](http://istd.org)

ISTD: Street Dance of The DFR Faculty

# Street Dance



“

**I decided to study for the Street Dance Associate to gain a deeper understanding of street dances. The most valuable part of my studies was kinesiology, ensuring our lessons are safe and movements are performed correctly.**



## Striving for teaching success

### Why take the Associate Street Dance exam?

Our refresh of the Street Dance syllabus has also included a review of the current Associate exam. This exam gives you a thorough insight and understanding of the important foundation styles but also the opportunity to delve deeper into the world of Street Dance, exploring creativity, history and how to teach safely to various age groups. A holistic approach to teaching includes the all-important Safe Dance Practice section of the exam, which enables aspiring teachers to explore the importance of warm-up and cool-down, looking at correct alignment of both active and passive stretch and exploring all of the major muscle groups. It is a thorough examination, which is insightful to train for.

### Experience of taking the Associate Street Dance exam

Eleanora teaches Hip Hop at Catlike Dance Studio in Milan, Italy. Studio Principal, Silvia Bani, encouraged Eleanora to study for and take the Associate Street Dance Examination with the ISTD. The school has a large Hip Hop department

**Above left** Eleanora

**Left** Eleanora teaching at Catlike Dance Studio, Milan, Italy

and was eager to incorporate Street Dance exams into their curriculum.

Eleanora is a very experienced Hip Hop dancer but was eager to learn more about the foundational styles (Breaking, Locking, and Popping) that are essential for the Street Dance Associate. This Associate programme prepares candidates to teach in a fresh and creative way. It covers how to warm-up and cool-down students of various age groups safely and effectively, adapt key steps and movements for different ages, and study kinesiology to understand its importance in dance. Additionally, Eleanora learned about the medal test structure and how to use it in her classes to prepare students for examinations.

Eleanora explained: "I decided to study for the Street Dance Associate to gain a deeper understanding of street dances, which I can now share through my lessons. The most valuable part of my studies was kinesiology. It's crucial for ensuring our lessons are safe and that movements are performed correctly.

"This training has enhanced my teaching. I now know many more steps and vocabulary, and I can effectively create and plan a lesson from start to finish. In the future, I plan to continue updating my skills, learning new techniques, and most importantly, preparing my students for their exams."



## CPD for teachers

Do you want to brush up on your Street Dance knowledge and be inspired with new choreography to take back to your studios? Why not join us at Dance Exchange 2024, which promises to be a wonderful programme, and an exciting part of our 120 year celebrations. Visit [www.istd.org/events/dance-exchange-2024](http://www.istd.org/events/dance-exchange-2024) to find out about the content of our lectures and what you can expect throughout the day. A warm welcome awaits you.



## Opportunities for your students

**Due to the success of our original event in Portsmouth, we are pleased to announce that we now have two Street Dance competition day events to take part in!**

**Sunday 7 July 2024** at The Portsmouth Grammar School, Portsmouth and  
**Sunday 3 November 2024** at Grays Civic Hall, Essex.

If you are currently teaching Street Dance/Hip Hop and would like to offer something extra for your pupils why not join us? The events consist of solos, pairs, quads, crews and our popular fun event – parent and child pairs. With independent leading Street/Hip Hop adjudicators, you will be guaranteed an exciting and eventful day. Visit [www.istd.org/events/street-dance-competition-day-2024](http://www.istd.org/events/street-dance-competition-day-2024)



## Download the free Street Dance Specification

From 1 January 2025 the Street Dance Specification will replace the current Street Dance Syllabus Outline, providing updated information about the syllabus and qualification framework, marks schemes and examination process. The Specification is already available online to help you prepare for examinations from 2025 onwards. To download the document, visit [www.istd.org/dance/dance-genres/street](http://www.istd.org/dance/dance-genres/street)



Imperial Society of Teachers of Dancing  
Street Dance

## Medal Tests Specification

April 2024

For exams in  
2025 onwards

Ref/S450 version 1.0

**This Specification is available for free online to help you prepare for examinations. For any queries please do contact Examinations.**



## Breaking new ground

B-Boy Karam holds the titles of current GB number one, European silver medallist and first Olympic Team GB Breaker.



**Karam Singh has reached numerous milestones in his career, from starring in the Sky Cinema dance movie *Breaking Point* to being member of Team GB.**

### The beginning

I remember seeing somebody head spinning in the back of a Justin Timberlake video and joked to my family: “one day I’ll be doing that easy.”

A few weeks later I saw my first crew, Trinity Warriors, performing in a local park at a community event. They let me get up on stage and have a go, so I went for it. For the rest of that day, I stuck around them like a lost puppy trying to pick up any cool moves and tricks that they were willing to show me. I was age seven at the time but I had to be age eight to attend official classes, so I waited until my next birthday and then I was there.

I was inspired by the sense of belonging and the desire to be part of something cool and urban, which I found in dance. Early on, I performed on major stages and TV shows, where I felt I truly belonged. Performing made me feel more expressive and at home than anywhere else.

Breaking is highly competitive, and I love creating and battling. Constantly setting targets keeps me motivated. Dance has shaped who I am, allowing me to turn my passion into a career.

### Creativity

My creative approach often involves stepping back and not overthinking. I create the best moves and sets when I focus on enjoying the process. With a packed Breaking calendar, I schedule specific times for creating, going back to basics and training three days a week.

I upgrade and twist existing moves, experimenting with speed and direction changes. In Breaking, it’s how you do it that matters. Many creations come from playing around and drawing inspiration from clothes, music, and even stunt work. “Crash to create” is a phrase we have in Breaking!

### Essential qualities

Exceptional dancers create moments effortlessly, unafraid to take risks, leaving a lasting impression by storytelling through movement. I instil these qualities in myself and others by prioritising impeccable basics and rigorous drilling. Each move is practiced perfectly twice in a session, ensuring readiness and muscle memory. This preparation fosters ease in the moment, creativity with music, and the ability to craft memorable moments.

I also cultivate this in my students by making sure they’re always doing what they enjoy and that they’re always being themselves on and off the dance floor.

### Social media

Social media is crucial for the dance industry and plays a significant role in my career. As Breaking is highly competitive, I regularly attend events, fostering a sense of community and ensuring I’m always aware of what’s happening in the dance world.

### Technique and artistic expression

Technique and artistic expression are equally vital in Breaking, complementing each other seamlessly. While both are necessary, there are times when one may take precedence.

Technique lays the foundation, ensuring cleanliness and structure in movements, which is crucial for competitions.

Artistic expression, on the other hand, breathes life into technique, showcasing individuality and depth in dance. Together, they elevate performances, with technique addressing the mind and artistic expression touching the heart.

There are instances where either technique or artistic expression takes precedence depending on the context. For instance, exceptional artistic expression with poor technique may thrive in underground events, while superb technique without artistic expression may not fare well in the same setting.

### Any advice?

Keep moving! In the dynamic dance world, continuous action is key. You don't have to give 100% every day, but even finding just 1% keeps you ahead. Falling behind happens when you stop.

Give your all to your pursuits. Set goals to stay connected with yourself. I aimed to excel as a breaker, qualifying for major events and stages. Persistence pays off – once you achieve your goals, opportunities follow. Strive for excellence, and success will find you.

Don't limit yourself by thinking you lack resources. Embrace your creativity and endless potential. Despite coming from a city with limited opportunities like Derby, I saw it as an advantage. Being a standout in a smaller city is easier than getting lost in a larger one – it's a solid foundation to build upon. Stay positive, treat everyone with respect, and watch how far it takes you.

### Memorable moments

A standout moment in my teaching journey was when I judged and led a workshop in India. It was one of the largest workshops I've ever conducted, with an overwhelming number of eager learners. The sacrifices made by attendees deeply touched me, revealing a profound willingness to give their all, despite having less. It was a moving experience that opened my eyes and stirred my emotions.

I love making a positive impact.

I volunteer yearly at a children's charity camp, where I share some moves with the kids to make their day special. It's incredibly rewarding!

Becoming a Nike sponsored athlete was a game-changer for me. It not only allowed me to pursue my passion for dance without barriers but also gave me a sense of partnership rather than just sponsorship. The experience has been profoundly fulfilling, shaping my career in ways I never imagined.

Another significant moment for me was winning a silver medal at the European championships. It boosted my confidence and fuelled my determination to keep pushing forward!

**Interview by Anna Knowles-Hibbert,  
DFR committee member**

## Exceptional dancers create moments effortlessly, unafraid to take risks.

### Benefits of teaching Breaking

Dance offers fantastic physical exercise, providing a liberating escape into your own world. It serves as a healing outlet for both physical and mental challenges, granting the freedom to express yourself authentically. Through movement, dance facilitates self-expression, often easier than words, fostering self-awareness and confidence.

Breaking embodies the spirit of Hip Hop, which welcomes everyone! It's inclusive and accessible, allowing anyone to participate. It's not about what you do, but how you do it, and everyone brings their own unique flair to the table.

I believe in tailored support; getting to know each student

individually, making sure they're comfortable being themselves. Whether they grasp things quickly or take their time, I'm there to keep them moving forward. Breaking teaches valuable life skills, and what's amazing about dance is you can choose your own level of intensity – from just having fun to striving for global excellence!

As a pioneer in Breaking's new direction, passing it on to the next generation is very important to me.

“

**I make sure my students are doing what they enjoy and being themselves on and off the dance floor.**

### Want to teach Street Dance?

Head to our website to find out how: [www.istd.org/dance/dance-genres/street](http://www.istd.org/dance/dance-genres/street)



# Tap Dance

## Tapping into the creatives

Part two of our focus on the creators who brought us the new Advanced 1 Tap.

Alison Forrester – one of the creators herself – talks to Adam Maclean, Jessica Jo Marshall and Hannah Willcocks about the pathways they have followed during their careers.



### **Alison Forrester**

As someone who has been creating the syllabus for 20 years now, I am particularly proud of this creative team. It's been so inspiring to work with such a wide

age range of creatives. We are tap dancers ranging from 21 to 55!

As a technician, my love of syllabus creation is paramount. I trained with many beloved tap dancers in America for nine years. People like Chloe Arnold, Brenda Bufalino, Gregory Hines and Sam Weber. Henry Le Tang was a huge influence on me, and the highlight of my tap career so far was assisting him at tap festivals in St Louis and meeting and talking to Peg Leg Bates and Prince Spencer from the Four Step Brothers. Conversations with Gregory Hines will always be treasured.

I began training and my love of tap with Janette Yoxhall and Paddy Hurlings. My lack of flexibility and turnout swayed me towards tap! Tereza Theodoulou furthered my love of the genre at London College where I trained. My drive, after my training in the USA, was to further

the ability and knowledge of tap dancers in the UK. I've had wonderful tap dance friends here that always inspire me to continue. Jo Scanlan from Tap Attack, Nathan James and Jess Marshall (mentioned in this article) to name a few.

I had many proud ISTD moments apart from Syllabus. I, many times, won the Class Prize at the Star Tap. Always the technician! I was presented those awards by Carol Ball, Betty Laine and Petra Siniawski. People I greatly admire. It was an honour, years later, to be teaching the classes at the competition. Later this year I will be judging the World Tap Championships in Prague for the IDO.



**I am proud of every creator who has contributed to our Tap Dance Syllabus, from Primary to Advanced 1.**

I am proud of every creator who has contributed to our Tap Dance Syllabus, from Primary to Advanced 1. I do hope you will all enjoy it too. We look forward to seeing you at ISTD continuing professional development courses or around the regions.



### **Adam Maclean**

Adam has created our Latin Amalgamation. He was trained through the IDTA at Woodcock Theatre Arts in Market Harborough, he then moved to South

London to take up a Scholarship at Laine Theatre Arts to study Musical Theatre. He has recently played the Handyman internationally in *Choir of Man*. He is teaching classes at Base and Pineapple.

**Question:** Who are your Tap Dance inspirations?

**Answer:** There are many artists who inspire my approach to creating new material. Most notably, I'd say that Charles Renato has had the greatest influence on my choreography, as it was with him that I first started experimenting with Samba rhythm within Tap Dance.

**Question:** What have you enjoyed in being involved in the New ADV 1 development?

**Answer:** Working with the team on the new syllabus has been a fantastic experience and I consider myself so lucky to be working alongside such a brilliant group of artists and creatives. The range of styles that we all bring to the table has really resonated into a constructive, yet unique set of exercises and combinations that truly capture the modern state of Tap Dance within Musical Theatre and Rhythm Tap.

**Question:** Why do you think it's vital to rehearse and revise?

**Answer:** Everybody knows that practice makes perfect and that couldn't be truer for Tap Dance! We work with such specific technique, it is vital to rehearse to better understand your body's movement in order to create consistency in our beating, rhythms and quality of tone.



### Hannah Willcocks

Speaking with Hannah, she talked about how vital it is to revise and update syllabi, to keep things fresh and current. Simply updating a music playlist can

breathe new life into existing work and the new Intermediate and Advanced 1 syllabus has really helped students hone their craft, develop their skill set with new vocabulary and be challenged in new ways – technically, rhythmically and artistically. Encouraging versatility from our students, which is so crucial in the ever-evolving world of dance.



### Updating a music playlist can breathe new life into existing work.

**Question:** How and where did you train?

**Answer:** I began my training at the Tivoli School, Kent and went on to gain my ISTD teaching qualifications at the Debra Capon College, Whitstable, under the guidance of Deborah Capon and Tereza Theodoulou. I furthered my studies in New York, training with some of the most respected artists and teachers. I then went on to study for my Licentiate and Fellowship under the tutelage and expert guidance of Miss Heather Rees, who was a huge inspiration to me. I have been a tap tutor at Bird College since 2011 and have taught at Hasland Dance Studios for over 20 years.

**Question:** What is your proudest moment so far with the ISTD?

**Answer:** There are a few, these include winning the choreography award at the Marjorie Davis Star Tap awards, later being invited to teach at Star Tap and Congress. It has been great to be part of the teaching team and creating some of the new Grade 6, Intermediate and now the Advanced 1 syllabus.



### Jessica Jo Marshall

Jo aims to create dancers who are artists, storytellers, and percussionists.

**Question:** Why is it important to revise our technique and Syllabi?

**Answer:** In our evolving dance landscape, revising the syllabus is paramount. The industry is in constant flux, with tap routines becoming more intricate and diverse beyond the traditional Broadway style. As opportunities for both men and women in tap dance expand, it's crucial to establish a solid foundation from which dancers can seize these prospects. Every teacher aspires for their students to thrive, and an updated syllabus not only meets this aim but also aligns with the preferences of instructors who appreciate the benefits of an examined curriculum. Revision ensures continuity, providing students with clear objectives to strive for in each grade. Moreover, it allows us to embrace the rich tapestry of tap styles flourishing today, which were perhaps overlooked in previous iterations. From eclectic rhythms to innovative techniques, these elements have been progressively integrated into our syllabi, with the Intermediate level serving as a testament to this evolution. With the forthcoming revision of the Advanced 1 Syllabus, we aim to further expand this repertoire, ensuring that our students are equipped to navigate the dynamic world of tap dance with confidence and artistry.



### Revising the syllabus is paramount in our evolving dance landscape.

**Question:** Who inspired you to tap dance?

**Answer:** My tap journey was ignited by the guidance of the ISTD. In the days that I attended the Angela Allport Performing Arts School, I wasn't much of a tapper, but I really wanted to be Miss Martine

(Martine Canning) when I grew up, and she was. I was lucky enough to be given Miss Martine's old tap solo to dance at the Star Tap Awards and I looked forward to working with her on my tap each week. To be fair, Miss Martine is probably the reason I fell in love with dance rather than it just being a hobby. Although I veered towards ballet during my time at a vocational school, a serendipitous audition for Tap Attack reignited my love for tap dance. Through Tap Attack, I encountered dedicated teachers and newfound opportunities that revitalised my tap journey. Since then, I've been lucky enough to learn from esteemed tap dancers across the world who have inspired me immensely: From the rhythmic brilliance of Barbara Duffy to the electrifying artistry of Jared Grimes, each encounter has enriched my understanding and appreciation of tap dance. The opportunity to learn from luminaries like Michelle Dorrance has been profoundly influential. She is incidentally going to be teaching this Summer at the London Tap Dance Festival.

**Question:** What is it about tap?

**Answer:** Tap dance is not solely a visual experience – it's about cultivating artists who become instruments, storytellers, and percussionists all in one. What I find most exhilarating about teaching tap is its ability to bridge the gap between dance and music. It offers a unique insight into the world of musicianship, teaching dancers how to craft rhythm, play with accents, and infuse movement with auditory richness. As a choreographer, I revel in the opportunity to explore diverse styles, leveraging audible rhythms to elevate every performance. Teaching tap isn't just about imparting steps; it's about equipping dancers with the tools to understand rhythm deeply, to craft compositions, and to transform them into captivating visual narratives. It's a journey of exploration, creativity, and the celebration of rhythm in its purest form.





**Above** Hannah Willcocks

**Left** Jessica Jo Marshall

**Below and bottom right** Adam Maclean





## Join your Tap Dance faculty committee

Your unique perspectives and experiences are valuable. Consider running for election to your Tap Dance faculty committee to ensure diverse voices shape our future. All members holding a relevant Licentiate or Fellowship qualification are eligible to serve on committee. You will also need two nominators (one proposer and one seconder) to support your application. They will need to be Full or Life Members of the Society to be eligible to nominate you. The election process is being administered online: [www.istd.org/discover/news/upcoming-2024-istd-faculty-elections](http://www.istd.org/discover/news/upcoming-2024-istd-faculty-elections)  
Application deadline: **16 September 2024**



## Teaching qualifications specifications

Teaching qualifications in Tap Dance now have their own specifications. Visit [istd.org/spec-faqs](http://istd.org/spec-faqs) for the latest information on examination requirements and genre-specific content.



## Tap Fest 2024

The Tap Faculty is happy to announce that Tap Fest 2024 will be taking place on:

**Sunday 10 November**, at the Birmingham Ormiston Academy (Birmingham B4 7QD).

As in previous years, there will be workshops in the morning, led by industry specialists and the Marjorie Davies Star Tap Awards in the afternoon and early evening. For further information visit [www.istd.org/events/tap-fest-2024](http://www.istd.org/events/tap-fest-2024) and the Tap Faculty Facebook page.



## Examination clarifications

We ask that teachers entering candidates using any of the recommended playlist tracks, cut introductions to a suitable length.

When using the recommended playlists, exam candidates should be encouraged to follow on from the previous candidate as they would normally do when using the ISTD set music tracks. This includes the Soft Shoe Sequence from Grade 4. When performing the Musical Theatre Sequence, students can dance "on and off" between each candidate to keep the music and performance energy flowing.

Please note that, in preparation for the Grade 4 Rhythm exercise, the examiner may ask the candidates to clap some 16th notes. When performing the exercise, candidates may clap or count themselves in, or just begin.



# What's on

## Dates for your diary

 Discover more and book our events and courses at [www.istd.org/events](http://www.istd.org/events)

ISTD celebrating  
**120**  
years

Join us for three special CPD events to celebrate 120 years of the ISTD.

### BLS Congress 2024

**Sunday 1 September | Chessington Sports Centre**

Welcome to Ballroom, Latin, and Sequence Congress for a day of teacher and student workshops, as well as a special masterclass led by President Shirley Ballas, networking tea, and a dance-off competition for the President Cup.

### Dance Exchange 2024

**Sunday 15 September | The Elgiva Theatre, Chesham**

Join us in person for a day of CPD workshops, updates, inspirational lectures, networking, direct advice from the DFR committee, and discounted 2025 DFR Set Dances.

### Theatre Congress 2024

**Saturday 2 November | Queen Anne's School, Reading**

Join us for a full day of ISTD theatre genres, networking, and activities, including opportunities to observe, dance, discuss, and connect with friends and colleagues.

Stay tuned for updates at [www.istd.org/events](http://www.istd.org/events)

### ISTD AGM

Notice is hereby given that the 79th Annual General Meeting (AGM) of the Society will be held in person at 22–26 Paul Street, London EC2A 4QE and online by Zoom on Wednesday 13 November 2024 at 11:00 (GMT).



## Join your faculty committee

**Your unique perspectives and experiences are valuable.**

Consider running for election to your dance faculty committee to ensure diverse voices shape our future. Together, let's create a more inclusive and representative community.

Faculty committee elections are to take place this year for the following faculties:

**Modern Ballroom**  
**Modern Theatre Dance**  
**Tap Dance**

**What do I get from joining my faculty committee?**

- **Professional development** – use and develop your leadership and negotiation skills.
- **Personal growth** – find purpose and fulfilment in your work.
- **Recognition** – enhance your professional reputation.
- **Networking** – build relationships for collaborations.
- **Visibility** – increased recognition within the ISTD.
- **Diversity** – foster a vibrant committee that celebrates and embraces all perspectives.
- **Advocacy** – champion the development of your dance genre and the needs of members.
- **Contribution** – play your own role in the ISTD's shared vision.

All members holding a relevant Licentiate or Fellowship qualification are eligible to serve on committee. You will also need two nominators (one proposer and one seconder) to support your application. They will need to be Full or Life Members of the Society to be eligible to nominate you. The election process is being administered online: [www.istd.org/discover/news/upcoming-2024-istd-faculty-elections](http://www.istd.org/discover/news/upcoming-2024-istd-faculty-elections)  
Application deadline: **16 September 2024**

# ISTD Calendar

## Sep-Dec 2024

### September



#### Awareness Days / Months

Move More September  
National Fitness Day



#### ISTD CPD Courses

**15 Sep** Tap dance Advanced 1 day 1 | Hampshire, UK  
**22 Sep** Tap dance Advanced 1 day 1 | Essex, UK  
**22 Sep** Tap dance Advanced 1 day 1 | Bristol, UK  
**29 Sep** Tap dance Advanced 1 day 1 | Yorkshire, UK  
**29 Sep** Tap dance Advanced 1 day 1 | Liverpool, UK



#### ISTD Events and Competitions

**01 Sep** 120 Celebration: Ballroom Latin Sequence Congress 2024 | Chessington, UK  
**08 Sep** DFR Area Competition | Staines, UK  
**15 Sep** 120 Celebration: Dance Exchange 2024 | Chesham, UK  
**22 Sep** DFR Area Competition | Bradford, UK



#### ISTD Important Dates

**Ongoing** UK regional and international member meetings | Online

### October



#### Awareness Days / Months

**05 Oct** World Teachers' Day



#### ISTD CPD Courses

**06 Oct** Tap dance Advanced 1 day 1 | Kent, UK  
**13 Oct** Tap dance Advanced 1 day 1 | Norwich, UK  
**20 Oct** Tap dance Advanced 1 day 1 | Shropshire, UK



#### ISTD Events and Competitions

**06 Oct** Classical Indian Dance Misrana | Milton Keynes, UK  
**13 Oct** DFR Grand Finals Day | Guildford, UK



#### ISTD Important Dates

**30 Oct** Sue Passmore Award / Broadening Access to Dance Award applications close  
**30 Oct** APEL applications close  
**Ongoing** UK regional and international member meetings | Online

### November



#### Awareness Days / Months

World Ballet Day



#### ISTD CPD Courses

**17 Nov** Tap dance Advanced 1 day 2 | Kent, UK  
**24 Nov** Modern Theatre Grade 4 and grade 5 floor sequences and progressions | Yorkshire, UK  
**24 Nov** Tap dance Advanced 1 day 1 | Hampshire, UK



#### ISTD Events and Competitions

**02 Nov** 120 Celebration: Theatre Congress 2024 | Reading, UK  
**03 Nov** Classical Greek Ruby Ginner Awards | Milton Keynes, UK  
**03 Nov** Street Dance Competition | Essex, UK  
**10 Nov** Tap Fest 2024 | Birmingham, UK  
**10 Nov** Dance Science for Dance Teachers (Spanish) | Mexico City and Online  
**13 Nov** ISTD AGM | Hybrid  
**17 Nov** Cecchetti Classical Ballet Mabel Ryan Awards | London, UK



#### ISTD Important Dates

**Ongoing** UK Regional meetings | Online

### December



#### ISTD Events and Competitions

**01 Dec** Cecchetti Classical Ballet Malta Awards | Pietà, Malta

### How to book



**Explore awareness days and months** to boost your social media, promotions, and events. Find marketing support at [www.istd.org/findyourdancespace/marketing-toolkit](http://www.istd.org/findyourdancespace/marketing-toolkit)



**Continuous professional development (CPD)** courses are planned throughout the year. For details and how to book visit [www.istd.org/cpd](http://www.istd.org/cpd)



**ISTD events and competitions** for your students to showcase their talent and experience. For details on how to enter visit [www.istd.org/events](http://www.istd.org/events)



**ISTD important dates** to help you plan. For ISTD exam centre dates and tour dates, visit: [www.istd.org/examinations/uk-examinations](http://www.istd.org/examinations/uk-examinations)

Information correct at time of going to press but may be subject to change.



# Empowering artistic growth

## Stories from our Theatre and Dancesport Teachers Bursary Awards.

Our Theatre and Dancesport Teachers Bursary Awards are intended to be used for development opportunities, community activity or to support students in financial need, and we are pleased that our members have been making the most of these funds. Here we share just some of the ways our members have used the funds to provide new opportunities for their students and the local community.



"I was able to have private tuition with an ISTD examiner to further my own training. The funds also paid for staff CPD. I delivered five workshops free of charge in a local primary school. Most participants were non-dancers, so this was their first exposure to any form of dance tuition. I also delivered a subsidised workshop for my own pupils."

**Alexandra Costi, East Sussex Dance**

"We have offered our youth group some exciting training and development opportunities. Dance science lecturer and coach, Claire Farmer, provided our youth group with a workshop about fundamentals of conditioning to enhance Kathak dance and overall technique. The dancers received a bespoke warm up routine and a better understanding of how to prepare and maintain muscular strength and stamina for classes, performances, and rehearsals. Elisabetta d'Aloia shared her years of expertise performing and directing contemporary dance in a fun, interactive workshop with the youth group, which helped them to explore a new movement vocabulary and style while building their understanding of how movement is generated."

**Sujata Banerjee, Sujata Banerjee Dance Company**

**Above** Mainstage Performing Arts

**Right** Sujata Banerjee Dance Company

"We used the funds to offer six of our students scholarships to the Advanced Development Programme. This programme focuses on strength and flexibility, and is designed to extend dancers beyond their studio training. The programme runs from 8.45am to 2.15pm. Classes covered are Classical Ballet, Jazz Techniques, Pilates, Contemporary and Acrobatics."

**Alicia Chadwick Cook, Northern School of Performing Arts**

"We were extremely lucky to book Meesha Garbett from *Matilda* the film for a workshop here at Mainstage Performing Arts. She was inspirational and motivated our students, opening their eyes to the world of musical theatre!"

**Charlotte Lympny, Mainstage Performing Arts**

"We hosted a four-hour workshop for all of our students with top industry professional dancer and choreographer Ashley Johnson. The students learnt a 4.5-minute jazz routine that we then used as the opening number for our show. This workshop was free for all students. It was amazing to be able to give something back to the students and parents and all were extremely grateful for this opportunity. With the cost of living crisis, it was helpful to be able to create an opportunity like this for the families at our school at no extra cost."

**Dexi Rowland, Dexi's Dance Academy**

Membership



Explore our bursaries, scholarships, and funding opportunities to support your dance journey.

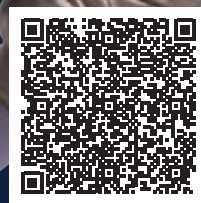
Visit [www.istd.org/discover/funding-bursaries-and-awards](http://www.istd.org/discover/funding-bursaries-and-awards)





Imperial Society of  
Teachers of Dancing

# Step Up to Success



Find out more  
about the  
benefits of taking  
dance exams.



# DRESSED FOR SUCCESS

## A SEA OF CHANGE



New ISTD High Performance Examination Uniform  
Proudly Designed and Produced by Dansez

Buy online at [dans-ez.com](http://dans-ez.com)

Available late August

