




Imperial Society of  
Teachers of Dancing

# ISTD Fellowship Specification

Cecchetti Classical Ballet  
Imperial Classical Ballet  
Modern Theatre  
Tap Dance  
National Dance



For teaching  
from  
1<sup>st</sup> October  
2024

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## **1. About the Imperial Society of Teachers of Dancing (ISTD)**

The Imperial Society of Teachers of Dancing (ISTD) is a registered educational charity and membership association. Our mission is to educate the public in the art of dancing in all its forms: to promote knowledge of dance; provide up-to-date techniques for members and maintain and improve teaching standards.

With approximately 6,000 members in over 55 countries worldwide, the Society conducts over 100,000 examinations each year. The Society aspires to be a world leader in dance education, setting the benchmark for best practice through our extensive syllabi and teacher training. We are committed to becoming a dynamic, future-focused organisation that promotes the social, cultural, physical, and educational benefits of dance for all.

## **2. Qualification purpose and aims**

The Fellowship is a higher teaching qualification that enables learners to evidence highly assured and advanced teaching skills, underpinned by detailed and accurate knowledge of the ISTD's graded syllabi up to Advanced 2 level.

The Fellowship qualification prepares teachers for working with students at the highest levels ensuring that they have the skills, knowledge and understanding to be able to appropriately support dancers who are in or training for the dance profession.

### **Employability skills/Transferable knowledge and skills for further training**

Fellowship holders can apply to become Examiners for all ISTD examinations including Advanced performance exams and teaching qualifications.

Successful completion of the Fellowship examination provides evidence to employers of the learner's knowledge of all levels of the ISTD syllabus and, also, of their ability to teach to students and professionals of all ages.

Critical analysis, mastery level teaching practice and originality of approach are key skills that enable Fellowship holders to demonstrate a deep understanding of teaching as a subject area, and these transferable skills can be used in a wide variety of settings, beyond the dance studio.

### **Target Learners**

The Fellowship is appropriate for dance teachers wishing to develop their career as a professional dance teacher.

Learners need to be at least 18 years of age to take the Fellowship examination and they should have significant experience of dance teaching.

### 3. Entry Requirements

#### Essential

Candidates must:

- a) have passed ISTD Advanced 2 in the chosen genre
- b) have passed the ISTD Licentiate in the chosen genre

\*Please note that Accreditation of Prior Learning (APEL) can be granted for either or both of the above conditions, if appropriate.

#### Recommended

It is recommended that learners have undertaken at least 5 years of consistent and independent dance teaching in the genre they take the Fellowship in.

### 4. Accreditation of Prior Experiential Learning (APEL)

The APEL scheme is designed to allow new entrants to access the ISTD's teaching qualifications at an appropriate level for their professional status. It takes account of professional experience and qualifications, in order to enable applicants to be granted exemption from usual entry requirements. Applications for APEL can be submitted at any point in the year.

APEL Applications are considered by an interview panel and submitted to the Qualifications Development Committee for final approval. Applicants are informed of the final decision in writing. A successful candidate will have three years from receipt of the approval letter to complete the qualification for which APEL was granted. After three years the candidate would need to reapply through this process.

### 5. Qualification Structure

The Fellowship assessment is made up of one examination, split into two sections.

Part 1: Observed taught class.

Part 2: Syllabus knowledge demonstration and discussion.

Fellowship exams are 2 hours 45 minutes in length and are conducted by two ISTD Examiners.

Candidates are assessed against the following Learning Outcomes and Assessment Criteria.

| Learning Outcomes   | Assessment Criteria  |
|---|--|
| <b>LO 1</b><br><b>Demonstrate highly assured understanding of how to teach dance effectively.</b><br><br><b>(Part 1 of examination)</b> | AC 1.1 Demonstrate suitable balance, pace, content, and creativity within a dance class.   |
|   | AC 1.2 Demonstrate an assured, confident, and well-established personal teaching style.  |
|   | AC 1.3 Use a comprehensive range of teaching methods to coach specific and general technical points.                                     |
|   | AC 1.4 Use a comprehensive range of teaching methods to coach artistic and musical content applicable to the students' individual needs. |

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|   | AC 1.5 Create a positive and collaborative learning environment and communicate ideas, feedback, and exercises clearly.   |
| <b>LO 2</b><br><b>Demonstrate thorough and deep knowledge of how to teach the ISTD syllabi.</b><br><br><b>(Part 2 of examination)</b> | AC 2.1 Demonstrate an assured and comprehensive knowledge of the set syllabus work showing high-level understanding of correct technical detail, style and performance.   |
|   | AC 2.2 Demonstrate the ability to take any element, step or exercise and develop it technically, rhythmically, musically and artistically as requested.   |
|   | AC 2.3 Demonstrate the ability to arrange sophisticated and effective training exercises to support the development of technique, showing awareness of how to cater for varying biomechanics and physiques.   |
|   | AC 2.4 Discuss and demonstrate the stylistic, artistic, rhythmical, authentic, musical and dynamic nuances which are unique to the genre.   |
|   | AC 2.5 Devise sequences that demonstrate musicality, rhythmic awareness, artistry, authentic style, (as applicable to the genre) and creativity. Present and discuss choreographed work (if relevant to the genre) that shows assured individual interpretive skills. |

## 6. Exam Regulations for all Genres

This examination can be entered at the candidate's own studio or at a centre. In-person Fellowship examinations can only be entered in the UK at a London or UK Regional Centre. At ISTD London Centres sessions a pianist will be provided. At regional centres candidates should check this provision with the centre organiser.

Fellowship examinations for international candidates are offered as live online exams, delivered remotely. To book an international Fellowship examination please contact [internationalteachers@istd.org](mailto:internationalteachers@istd.org)

Candidates must be entered for the exam by an ISTD Full Teaching Member. If the candidate is a Full Teaching Member of the ISTD they may enter themselves for the Licentiate examination.

**The Fellowship Observed Class should be conducted at Advanced 2 level.**

The ISTD will provide between 2 – 4 students of an appropriate level to be taught in Part 1 of the exam.

ICB Fellowship candidates must forward the typed notes of the Advanced 2 Classical Solo arrangement for this examination to Headquarters with their entry form.

**Lesson Plans are not required for the Observed Class at Fellowship level.**

### **Dress**

All candidates should wear appropriate clothing for teaching that allows for clear demonstration.



## 7. Genre-specific information

Learners should ensure they have covered all of the following content prior to entering for the Fellowship examination and must abide by the following conditions.

| <b>Cecchetti Classical Ballet</b> | <b>Exam Content</b>  | <b>Conditions</b>  |
|-----------------------------------|--|--|
|                                   | <p>The candidate should have:</p> <ul style="list-style-type: none"> <li>a thorough knowledge of all the Vocational Graded examinations (excluding Intermediate Foundation) syllabi through to Advanced 1, and all of the traditional exercises from Advanced 2. This includes all work from Option 1 and Option 2.</li> <li>studied a selection of their own choice from the Enrico Cecchetti Diploma syllabus. This should consist of two adages, two centre pirouettes, two diagonal turns, and one allegro from each day of the week</li> <li>arranged dances at Grade 2 (demi-caractère), Intermediate and Advanced 2 levels.</li> </ul> <p><b>Exam Format</b><br/>A brief discussion will take place between the examiners and the candidate on their teaching experience.</p> <p>The candidate will then be asked to:</p> <ul style="list-style-type: none"> <li>teach work chosen by the examiners from the Advanced 2 syllabus, and from the candidate's own choice of Diploma work, to students provided by the ISTD. The class should have a short 'warm-up' barre of 15 minutes, arranged by the candidate. The class should last 1 hour and 30 minutes</li> <li>demonstrate an ability to adapt the syllabus work to suit individual requirements.</li> </ul> <p>show dances arranged at Grade 2 (demi-caractère), Intermediate and Advanced 2 levels either danced by a pupil or themselves.</p> | <p><b>Length of examination</b></p> <p>Part 1: 1hr 30 mins</p> <p>Break: 10 – 15 mins</p> <p>Part 2: 1hr</p> |

## Cecchetti Classical Ballet Indicative Content

|  | <p><b>Learning Outcome 1</b><br/><b>Demonstrate highly assured understanding of how to teach dance effectively.</b></p>   |
|--|---|
| <b>Assessment Criteria</b>   | <b>Indicative Content</b>   |
| AC 1.1 Demonstrate suitable balance, pace, content, and creativity within a dance class. | <ul style="list-style-type: none"> <li>Show a good balance of content for free barre based on Cecchetti Principles, with effective feedback and sensible pace.</li> <li>Content should be challenging and an effective warm-up to prepare for the centre.</li> <li>Pace throughout the class should be considered.</li> </ul> |

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|---|---|
| AC 1.2 Demonstrate an assured, confident, and well-established personal teaching style.   | <ul style="list-style-type: none"> <li>• Demonstrate an assured command of subject matter at an appropriately high level, engaging students in the theatrical history of vocabulary where applicable.</li> <li>• Teaching should show the ability to respond to any differentiation required by the students to include deviation if further understanding is required.</li> </ul>  |
| AC 1.3 Use a comprehensive range of teaching methods to coach specific and general technical points.  | <ul style="list-style-type: none"> <li>• Teacher should show the ability to work around the syllabus if required and show creativity and developmental skills when coaching requested exercises.</li> <li>• Teaching methods should be applicable to the students' individual technical needs and ability as well as the lesson content.</li> <li>• Teaching methods should engage the students in their own learning process.</li> <li>• Teaching methods used should show evidence of experience of teaching at an Advanced level.</li> </ul> |
| AC 1.4 Use a comprehensive range of teaching methods to coach artistic and musical content applicable to the students' individual needs.  | <ul style="list-style-type: none"> <li>• Originality and creativity within teaching methods should be considered.</li> <li>• Coaching must be responsive to the students' individual needs and should show development and progression during the coaching process with emphasis on quality of movement, artistry, musicality (to include use of dynamics), style and Cecchetti nuances.</li> <li>• Teaching methods used should show evidence of experience of teaching at an Advanced level.</li> </ul>                                       |
| AC 1.5 Create a positive and collaborative learning environment and communicate ideas, feedback, and exercises clearly.   | <ul style="list-style-type: none"> <li>• Communicate ideas and exercises clearly through explanation and demonstration incorporating safe dance practice, inspiring confidence and building rapport with the students.</li> <li>• Opportunities should be evident for students to contribute/collaborate/question.</li> <li>• Clarity of instruction and rapport with the pianist should be evident. Motivate the students with the use of a variety of strategies along with clear and appropriate choice of language.</li> </ul>              |
|   | <b>Learning Outcome 2</b><br><b>Demonstrate thorough and deep knowledge of how to teach the ISTD syllabi.</b>   |
| AC 2.1 Demonstrate an assured and comprehensive knowledge of the set syllabus work showing a high level understanding of correct technical detail, style and performance.                                   | <ul style="list-style-type: none"> <li>• Demonstrate an assured and comprehensive knowledge of the syllabus as required in the genre specification, with specific focus on traditional Advanced 2 work and candidate's choice of Diploma exercises, both Options/Training Routes 1 and 2.</li> <li>• Ability to discuss in detail any aspect of the above with reference to technique, musicality (to include dynamics), artistry, style and movement development.</li> </ul>   |
| AC 2.2 Demonstrate the ability to take any element, step or exercise and develop it technically, rhythmically, musically and artistically as requested.   | <ul style="list-style-type: none"> <li>• Demonstrate a comprehensive knowledge of movements and exercises being able to clearly break them down technically and rhythmically to their fundamental parts and analyse them in detail.</li> <li>• Discuss the development of style, expression and musicality with emphasis on dynamics and Cecchetti Principles.</li> </ul>   |
| AC 2.3 Demonstrate the ability to arrange sophisticated and effective training exercises to support the development of technique, showing awareness of how to cater for varying biomechanics and physiques. | <ul style="list-style-type: none"> <li>• Be able to, drawing on experience, arrange effective training exercises to support the development of technique.</li> <li>• Show an ability to impart in depth technical and artistic detail to enhance movements.</li> <li>• Show an ability to apply safe dance practice and understanding of biomechanics with reference to differing physiques.</li> </ul>   |
| AC 2.4 Discuss and demonstrate the stylistic, artistic, rhythmical, authentic, musical and dynamic  | <ul style="list-style-type: none"> <li>• Show an in depth understanding of the Cecchetti Principles and how to impart these.</li> </ul>   |



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| nuances which are unique to the genre  | <ul style="list-style-type: none"> <li>Be able to discuss the development of vocabulary through the working week and the rationale behind the demands of each day.</li> </ul>  |
| AC 2.5 Devise sequences that demonstrate musicality, rhythmic awareness, artistry, authentic style, (as applicable to the genre) and creativity. Present and discuss choreographed work (if relevant to the genre) that shows assured individual interpretive skills | <ul style="list-style-type: none"> <li>Present pre- arranged dances at Grade 2, Intermediate and Advanced 2 level, either for Option/Training Route 1 or 2, demonstrating an artistic, musical, and creative use of vocabulary with appropriate music. These may be performed by students of the correct level and ability or by the candidate themselves.</li> <li>Demonstrate and/or discuss the presentation of their own choreography which should show assured musicality and individual interpretive skills.</li> <li>Detailed notes for one of the dances should be comprehensive, easily legible and correspond with the sheet music.</li> </ul> |

| <b>Imperial Classical Ballet</b> | <b>Exam Content</b>  | <b>Conditions</b>  |
|----------------------------------|--|--|
|                                  | <p><b>Part 1</b></p> <p>a) A brief discussion will take place between the examiners and the candidate on his/her teaching experience</p> <p>b) The candidate will be required to conduct a free class of one and a half hours at Advanced 2 standard of 2 - 4 students and the class must include pointework. Students for this class will be provided by the ISTD. Candidates should teach a balanced class, showing their ability to train technique, artistry, and musicality.</p> <p>c) This class should relate to the training in preparation for the Advanced 2 syllabus and therefore does not need to contain any set work.</p> <p><b>Part 2</b></p> <p>Candidates will be expected to demonstrate their understanding of:</p> <p>a) Principles of teaching (arising in part from the class)</p> <p>b) Knowledge of the Option A and Option B work up to and including Advanced 2, both in the analysis and in the demonstration as a teacher</p> <p>c) Practical knowledge of anatomy as applied to the dancer</p> <p>d) Present their own arrangement of an Advanced 2 solo (Classical Ballet). A student, trained by the candidate, will perform this dance, which may be arranged for either Option A or Option B. All candidates may bring a recording of this solo danced by one of their students.</p> | <p><b>Length of examination</b></p> <p>Part 1: 1hr 30 mins</p> <p>Break: 10 – 15 mins</p> <p>Part 2: 1hr</p> <p>Lesson Plans are not required for the Observed Class at Fellowship level however, it is recommended that candidates bring a lesson plan for their own purposes. At the beginning of Part 1 of the exam, candidates will be asked to discuss their lesson aims and objectives and to inform the examiner about which technical/musical/artistic areas they will be working on in the class.</p> |

### Imperial Classical Ballet Indicative Content

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|                     | <p><b>Learning Outcome 1</b></p> <p>Demonstrate highly assured understanding of how to teach dance effectively.</p> |
| Assessment Criteria | Indicative Content  |

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| AC 1.1 Demonstrate suitable balance, pace, content, and creativity within a dance class.  | <ul style="list-style-type: none"> <li>• Show a good balance and pace between sections of the class.</li> <li>• Choreography should be creative, artistic and suitably challenging.</li> </ul>   |
| AC 1.2 Demonstrate an assured, confident, and well-established personal teaching style.   | <ul style="list-style-type: none"> <li>• Demonstrate an assured command of subject matter at an appropriately high level</li> <li>• Teaching should show the ability to respond to any differentiation needed by the students.</li> </ul>  |
| AC 1.3 Use a comprehensive range of teaching methods to coach specific and general technical points.  | <ul style="list-style-type: none"> <li>• Teacher should draw on personal experience.</li> <li>• Teaching methods should be applicable to the students' individual technical needs and the lesson content.</li> </ul>   |
| AC 1.4 Use a comprehensive range of teaching methods to coach artistic and musical content applicable to the students' individual needs.  | <ul style="list-style-type: none"> <li>• Teaching methods used should show evidence of experience of teaching at an Advanced level.</li> <li>• Originality and creativity within teaching methods should be considered.</li> <li>• Coaching must be responsive to the students' individual needs and the lesson content and should be focused on developing the quality, authenticity, rhythmic ability, and musicality of the dance genre.</li> </ul> |
| AC 1.5 Create a positive and collaborative learning environment and communicate ideas, feedback, and exercises clearly.   | <ul style="list-style-type: none"> <li>• Communicate ideas and exercises clearly through explanation and demonstration inspiring confidence.</li> <li>• Opportunities should be evident for students to contribute/collaborate/question.</li> </ul> <p>Collaboration and rapport with the pianist/accompanist/music operator should be evident.</p>  |
|   | <b>Learning Outcome 2</b><br><b>Demonstrate thorough and deep knowledge of how to teach the ISTD syllabi</b>   |
| AC 2.1 Demonstrate an assured and comprehensive knowledge of the set syllabus work showing high-level understanding of correct technical detail, style and performance.                                     | <ul style="list-style-type: none"> <li>• Assured and comprehensive knowledge of the syllabus, as required in the genre specification.</li> <li>• If required by the genre, candidates will perform their choice of set sequences/ amalgamations.</li> </ul>  |
| AC 2.2 Demonstrate the ability to take any element, step or exercise and develop it technically, rhythmically, musically and artistically as requested.   | <ul style="list-style-type: none"> <li>• A comprehensive knowledge of movements and exercises being able to clearly break them down technically and rhythmically to their fundamental parts and analyse them.</li> </ul>   |
| AC 2.3 Demonstrate the ability to arrange sophisticated and effective training exercises to support the development of technique, showing awareness of how to cater for varying biomechanics and physiques. | <ul style="list-style-type: none"> <li>• Be able to, drawing on experience, arrange effective training exercises to support the development of technique.</li> </ul>   |
| AC 2.4 Discuss and demonstrate the stylistic, artistic, rhythmical, authentic, musical and dynamic nuances which are unique to the genre.   | <ul style="list-style-type: none"> <li>• Application to the wider context and industry.</li> </ul>   |
| AC 2.5 Devise sequences that demonstrate musicality, rhythmic   | <ul style="list-style-type: none"> <li>• Be able to arrange sequences for any level demonstrating an artistic, musical, and creative use of vocabulary with appropriate music.</li> </ul>  |

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| awareness, artistry, authentic style, (as applicable to the genre) and creativity. Present and discuss choreographed work (if relevant to the genre) that shows assured individual interpretive skills. | <ul style="list-style-type: none"> <li>Demonstrate and/or discuss the presentation of their own choreography which should show assured musicality and individual interpretive skills.</li> </ul> |
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| Modern Theatre | Exam Content  | Conditions   |
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|                | <p><b>Part 1</b><br/>The candidate will deliver a free, well-balanced' and creative Modern Theatre class that:</p> <ul style="list-style-type: none"> <li>- is at Advanced 2 level, incorporating concepts from the set syllabus.</li> <li>- has a clear theme/purpose that develops the dancers' technique and artistry.</li> <li>- is taught at a pace appropriate to full-time dance students in high-level training.</li> </ul> <p><b>Part 2</b><br/>Candidates will be required to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate and have an in-depth knowledge of the Option A work, up to and including Advanced 2.</li> <li>2. Demonstrate Option B work up to and including Intermediate and the step vocabulary at Advanced 1.</li> <li>3. Arrange amalgamations for Option A learners at all levels up to and including Advanced 2.</li> <li>4. Arrange amalgamations for Option B learners at all levels up to and including Advanced 1.</li> <li>5. Arrange a sequence at Advanced 2 level including some vocabulary steps, chosen by the examiners, to music provided by the examiners.</li> <li>6. Demonstrate own choice of:             <ol style="list-style-type: none"> <li>a) Option B Floor sequence from Intermediate Foundation or Intermediate.</li> <li>b) Option B Set Amalgamation from Intermediate Foundation or Intermediate.</li> <li>c) Demonstrate or discuss in depth, candidate's choice of one of the Advanced 2 Set Amalgamations</li> </ol> </li> <li>7. <b>Dance Compositions:</b><br/>Compositions must show originality of arrangement and interpretive quality.             <ol style="list-style-type: none"> <li>a) Choice from Grade 3, 4, 5 or 6, maximum of 1½minutes. May be performed by the candidate's own pupil.</li> </ol> </li> </ol> | <p><b>Length of examination</b></p> <p>Part 1: 1hr 15 mins</p> <p>Break: 10 – 15 mins</p> <p>Part 2: 1hr 15 mins</p> <p>Lesson Plans are not required for the Observed Class at Fellowship level however, it is recommended that candidates bring a lesson plan for their own purposes. At the beginning of Part 1 of the exam, candidates will be asked to discuss their lesson aims and objectives and to inform the examiner about which technical/musical/artistic areas they will be working on in the class.</p> |

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|  | <p>b) Advanced 1 or Advanced 2, maximum of 2 minutes. May be performed by the candidate's own pupil.</p> <p>Candidates should be able to discuss the content and choreography of their dances and be able to show elements if presented on DVD/iPad.</p> <p>Either/both dances may be danced by the candidate or a pupil.</p> |  |
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## Modern Theatre Indicative Content

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|  | <p><b>Learning Outcome 1</b><br/> <b>Demonstrate highly assured understanding of how to teach dance effectively.</b></p>   |
| <b>Assessment Criteria</b>   | <b>Indicative Content</b>  |
| AC 1.1 Demonstrate suitable balance, pace, content, and creativity within a dance class.   | <ul style="list-style-type: none"> <li>• Show a good balance and pace between sections of the class.</li> <li>• Choreography should be creative, artistic, and suitably challenging.</li> </ul>  |
| AC 1.2 Demonstrate an assured, confident, and well-established personal teaching style.  | <ul style="list-style-type: none"> <li>• Demonstrate an assured command of subject matter at an appropriately high level.</li> <li>• Teaching should show the ability to respond to any differentiation needed by the students.</li> </ul>   |
| AC 1.3 Use a comprehensive range of teaching methods to coach specific and general technical points.   | <ul style="list-style-type: none"> <li>• Teaching methods used should evidence the teachers personal experience by showing originality in approach.</li> <li>• A range of teaching methodologies should be applied to the students' individual technical requirements and to the lesson content.</li> </ul>  |
| AC 1.4 Use a comprehensive range of teaching methods to coach artistic and musical content applicable to the students' individual needs.                                 | <ul style="list-style-type: none"> <li>• Teaching methods used should show evidence of experience of teaching at an Advanced level.</li> <li>• Originality and creativity within teaching methods should be considered.</li> <li>• Coaching must be responsive to the students' individual needs and the lesson content and should be focused on developing the quality, authenticity, rhythmic ability, and musicality of the dance genre.</li> </ul> |
| AC 1.5 Create a positive and collaborative learning environment and communicate ideas, feedback, and exercises clearly.  | <ul style="list-style-type: none"> <li>• Communicate ideas and exercises clearly through explanation and demonstration inspiring confidence.</li> <li>• Opportunities should be evident for students to contribute, collaborate and question.</li> <li>• A professional manner when engaging with the music operator and students should be evident throughout.</li> </ul>   |
|  | <p><b>Learning Outcome 2</b><br/> <b>Demonstrate thorough and deep knowledge of how to teach the ISTD syllabi.</b></p>   |
| AC 2.1 Demonstrate an assured and comprehensive knowledge of the set syllabus work showing high-level understanding of correct technical detail, style, and performance. | <ul style="list-style-type: none"> <li>• Assured and comprehensive knowledge of the syllabus, as required in the genre specification.</li> <li>• Candidates will perform their choice of set sequences/ amalgamations.</li> </ul>  |

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| AC 2.2 Demonstrate the ability to take any element, step or exercise and develop it technically, rhythmically, musically, and artistically as requested.  | <ul style="list-style-type: none"> <li>A comprehensive knowledge of movements and exercises being able to clearly break them down technically and rhythmically to their fundamental parts and analyse them.</li> </ul>  |
| AC 2.3 Demonstrate the ability to arrange sophisticated and effective training exercises to support the development of technique, showing awareness of how to cater for varying biomechanics and physiques.   | <ul style="list-style-type: none"> <li>Use a wide range of effective training exercises to support the development of technique, evidencing experience and originality.</li> </ul>  |
| AC 2.4 Discuss and demonstrate the stylistic, artistic, rhythmic, authentic, musical, and dynamic nuances which are unique to the genre.  | <ul style="list-style-type: none"> <li>Application of an in depth understanding of industry knowledge, style, artistry, and authenticity.</li> <li>Application to the wider context and industry should be considered in terms of relevance of material used, technical methods and stylistic choices.</li> </ul>   |
| AC 2.5 Devise sequences that demonstrate musicality, rhythmic awareness, artistry, authentic style, (as applicable to the genre) and creativity. Present and discuss choreographed work (if relevant to the genre) that shows assured individual interpretive skills. | <ul style="list-style-type: none"> <li>Be able to arrange sequences for any level demonstrating an artistic, musical, and creative use of vocabulary with appropriate music.</li> <li>Be able to arrange sequences for any level demonstrating an artistic, musical, and creative use of appropriate vocabulary with relevant music choices/musical accompaniment.</li> <li>Demonstrate and/or discuss the presentation of their own choreography which should show assured musicality and individual interpretive skills.</li> </ul> |

| Tap Dance | Exam Content   | Conditions   |
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|           | <p><b>Part 1</b><br/>The candidate will deliver a free Tap class that:</p> <ul style="list-style-type: none"> <li>- is well-balanced and creative.</li> <li>- at Advanced 2 level, incorporating concepts from the set syllabus.</li> <li>- has a clear theme/purpose that develops the dancers' technique and artistry.</li> <li>- is taught at a pace appropriate to full-time dance students in high-level training.</li> </ul> <p><b>Part 2</b><br/>The candidate will demonstrate and explain:</p> <ul style="list-style-type: none"> <li>theoretical knowledge and practical demonstration of work up to and including Advanced 2 level.</li> <li>candidate's choice of 2 of the Advanced 2 set Dance Sequences.</li> <li>how the syllabus can be adapted to individual requirements.</li> </ul> | <p><b>Length of examination</b></p> <p>Part 1: 1hr 15 mins</p> <p>Break: 10 – 15 mins</p> <p>Part 2: 1hr 15 mins</p> <p>Lesson Plans are not required for the Observed Class at Fellowship level however, it is recommended that candidates bring a lesson plan for their own purposes. At the beginning of Part 1 of the exam, candidates will be asked to discuss their lesson aims and objectives and to inform the examiner about which technical/musical/artistic areas they will be working on in the class.</p> |

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|  | <ul style="list-style-type: none"> <li>• respond to a short free rhythmic pattern.</li> <li>• arrange amalgamations at any level showing suitability of rhythmic content and style; and be prepared to improvise, if requested.</li> </ul> <p><b>Prepared dance compositions</b></p> <p>Two choreographed dance arrangements in contrasting styles - which may be performed by own pupil or student:</p> <ul style="list-style-type: none"> <li>• Dance arrangement at Grade 6 level (maximum of 2 minutes)</li> </ul> <p>Dance arrangement at Advanced 2 level (maximum of 2 minutes)</p> |  |
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## Tap Dance Indicative Content

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|  | <b>Learning Outcome 1</b><br><b>Demonstrate highly assured understanding of how to teach dance effectively.</b>   |
| <b>Assessment Criteria</b>   | <b>Indicative Content</b>   |
| AC 1.1 Demonstrate suitable balance, pace, content, and creativity within a dance class.   | <ul style="list-style-type: none"> <li>• Show a good balance and pace between sections of the class.</li> <li>• Choreography should be creative, artistic and suitably challenging.</li> <li>• Show evidence of knowledge beyond the syllabus requirements.</li> </ul>  |
| AC 1.2 Demonstrate an assured, confident, and well-established personal teaching style.  | <ul style="list-style-type: none"> <li>• Demonstrate an assured command of subject matter at an appropriately high level.</li> <li>• Teaching should show the ability to respond to any differentiation needed by the students.</li> </ul>  |
| AC 1.3 Use a comprehensive range of teaching methods to coach specific and general technical points.                                     | <ul style="list-style-type: none"> <li>• Teacher should draw on personal experience.</li> <li>• Teaching methods should be applicable to the students' individual technical needs and the lesson content.</li> <li>• Teaching methods should include listening individually to each student to ascertain accuracy of clarity, rhythm and tone.</li> </ul>   |
| AC 1.4 Use a comprehensive range of teaching methods to coach artistic and musical content applicable to the students' individual needs. | <ul style="list-style-type: none"> <li>• Teaching methods used should show evidence of experience of teaching at an Advanced level</li> <li>• Originality and creativity within teaching methods should be considered.</li> <li>• Coaching must be responsive to the students' individual needs and the lesson content and should be focused on developing the quality, authenticity, rhythmic ability, and musicality of the dance genre.</li> </ul> |
| AC 1.5 Create a positive and collaborative learning environment and communicate ideas, feedback, and exercises clearly.                  | <ul style="list-style-type: none"> <li>• Communicate ideas and exercises clearly through explanation and demonstration inspiring confidence.</li> <li>• Use of appropriate language necessary to impart rhythm and tonal requirements.</li> <li>• Opportunities should be evident for students to contribute/collaborate/question.</li> <li>• Collaboration and rapport with the pianist/accompanist/music operator should be evident.</li> </ul>     |

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|   | <b>Learning Outcome 2</b><br><b>Demonstrate thorough and deep knowledge of how to teach the ISTD syllabi.</b>  |
| AC 2.1 Demonstrate an assured and comprehensive knowledge of the set syllabus work showing high-level understanding of correct technical detail, style, and performance.  | <ul style="list-style-type: none"> <li>Assured and comprehensive knowledge of the syllabus, as required in the genre specification</li> <li>If required by the genre, candidates will perform their choice of set sequences/ amalgamations.</li> </ul>   |
| AC 2.2 Demonstrate the ability to take any element, step or exercise and develop it technically, rhythmically, musically, and artistically as requested.  | <ul style="list-style-type: none"> <li>A comprehensive knowledge of movements and exercises being able to clearly break them down technically and rhythmically to their fundamental parts and analyse them.</li> <li>A thorough knowledge of the rich variety of rhythms and phrasing to enhance content to a high level.</li> </ul>                                 |
| AC 2.3 Demonstrate the ability to arrange sophisticated and effective training exercises to support the development of technique, showing awareness of how to cater for varying biomechanics and physiques.   | <ul style="list-style-type: none"> <li>Be able to, drawing on experience, arrange effective training exercises to support the development of technique.</li> <li>Understand the importance of weight distribution and foot/leg action at varying levels of progress- applicable to tap dance.</li> </ul>   |
| AC 2.4 Discuss and demonstrate the stylistic, artistic, rhythmic, authentic, musical, and dynamic nuances which are unique to the genre   | <ul style="list-style-type: none"> <li>Application to the wider context and industry.</li> </ul>   |
| AC 2.5 Devise sequences that demonstrate musicality, rhythmic awareness, artistry, authentic style, (as applicable to the genre) and creativity. Present and discuss choreographed work (if relevant to the genre) that shows assured individual interpretive skills. | <ul style="list-style-type: none"> <li>Be able to arrange sequences for any level demonstrating an artistic, musical, and creative use of rhythmic variety and vocabulary with appropriate music.</li> <li>Demonstrate and/or discuss the presentation of their own choreography which should show assured musicality and individual interpretive skills.</li> </ul> |

| <b>National Dance</b> | <b>Exam Content</b>  | <b>Conditions</b>  |
|-----------------------|--|--|
|                       | <p><b>Study of Country</b><br/>Candidates should study one country in depth and present written and visual evidence of learning from source. The material should be sent to the ISTD exams team 14 days before the examination. The relevant examiners will review the material, although the writing and document itself is not assessed. The Study of Country and Lesson plan will be used as a basis for discussion. The Study of Country should be no more than 2500 words.</p> <p><b>Part 1: Observed Class</b><br/>The candidate will then be asked to teach up to four students (provided by the Society). The first 45 minutes should be a development of their specialised study and be at Advanced 2 level or above. Syllabus dances should not be included. The next 30 minutes will be work chosen by the examiners from the Advanced 2 syllabus. The examination will be conducted to CD only.</p> <p><b>Part 2</b><br/>There will be a discussion on the class.</p> <p><b>The candidate should have a thorough working knowledge of the whole of the National syllabi:</b></p> | <p><b>Length of examination</b></p> <p>Part 1: 1hr 15 mins</p> <p>Break: 10 – 15 mins</p> <p>Part 2: 1hr 15 mins</p> <p>Lesson Plans are not required for the Observed Class at Fellowship level however, it is recommended that candidates bring a lesson plan for their own purposes. At the beginning of Part 1 of the exam, candidates will be asked to discuss their lesson aims and objectives and to inform the examiner about which technical/musical/artistic areas they will be working on in the class.</p> |



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|  | <p>a. Be able to demonstrate any of the named steps in the syllabi.</p> <p>b. Be able to arrange enchaînements based on the steps and style of any country from the syllabi, suitable for any age group.</p> <p>c. Arrange an enchaînement using music selected by the examiners.</p> <p>d. Be prepared to discuss any aspect of the Study of a Country.</p> <p><b>Prepared Arrangements:</b></p> <p>a. An arrangement suitable for a GROUP at Vocational level (minimum four dancers). It should be noted there is no maximum number as it would be preferential to see a larger group choreography which is symbolic of National dance.</p> <p>b. A solo suitable for a Senior Medal Test.</p> <p>Style should be <b>different</b> from the country in the Special Study. The recording choice and use of music are taken into consideration. The group and solo can be demonstrated by pupils or a recording of group/solo provided.</p> <p>All aspects of the examination are of equal importance and the candidate must reach a satisfactory level in each and every section.</p> <p>The candidates should show a breadth of knowledge beyond the syllabus</p> |  |
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## National Dance Indicative Content

|  | <b>Learning Outcome 1</b><br><b>Demonstrate highly assured understanding of how to teach dance effectively.</b>  |
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| Assessment Criteria  | Indicative Content   |
| AC 1.1 Demonstrate suitable balance, pace, content, and creativity within a dance class.   | <ul style="list-style-type: none"> <li>Show a good balance and pace between sections of the class.</li> <li>Choreography should be creative, artistic, maintaining authentic and traditional style and suitably challenging.</li> </ul>  |
| AC 1.2 Demonstrate an assured, confident, and well-established personal teaching style.  | <ul style="list-style-type: none"> <li>Demonstrate an assured command of subject matter at an appropriately high level.</li> <li>Teaching should show the ability to respond to any differentiation needed by the students.</li> </ul>   |
| AC 1.3 Use a comprehensive range of teaching methods to coach specific and general technical points.                                     | <ul style="list-style-type: none"> <li>Teacher should draw on personal experience.</li> <li>Teaching methods should be applicable to the students' individual technical needs and the lesson content.</li> <li>Teaching methods should consider authentic interpretation of rhythm.</li> </ul> |
| AC 1.4 Use a comprehensive range of teaching methods to coach artistic and musical content applicable to the students' individual needs. | <ul style="list-style-type: none"> <li>Teaching methods used should show evidence of experience of teaching at Advanced 2 level.</li> <li>Originality and creativity maintaining aspects of traditional style within teaching methods should be considered.</li> </ul>                         |

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|  | <ul style="list-style-type: none"> <li>Coaching must be responsive to the students' individual needs and the lesson content and should be focused on developing the quality, authenticity, rhythmic ability, and musicality of the dance genre.</li> </ul>   |
| AC 1.5 Create a positive and collaborative learning environment and communicate ideas, feedback, and exercises clearly.  | <ul style="list-style-type: none"> <li>Communicate ideas and exercises clearly through explanation and demonstration inspiring confidence.</li> <li>Opportunities should be evident for students to contribute/collaborate/question.</li> <li>Collaboration and rapport with the pianist/accompanist/music operator should be evident.</li> </ul>  |
|  | <b>Learning Outcome 2</b><br><b>Demonstrate thorough and deep knowledge of how to teach the ISTD syllabi</b>   |
| AC 2.1 Demonstrate an assured and comprehensive knowledge of the set syllabus work showing high-level understanding of correct technical detail, style and performance.  | <ul style="list-style-type: none"> <li>Assured and comprehensive knowledge of the syllabus, as required in the genre specification</li> <li>If required by the genre, candidates will perform their choice of set sequences/ amalgamations.</li> </ul>   |
| AC 2.2 Demonstrate the ability to take any element, step or exercise and develop it technically, rhythmically, musically and artistically as requested.  | <ul style="list-style-type: none"> <li>A comprehensive knowledge of movements and exercises being able to clearly break them down technically and rhythmically to their fundamental parts and analyse them.</li> </ul>   |
| AC 2.3 Demonstrate the ability to arrange sophisticated and effective training exercises to support the development of technique, showing awareness of how to cater for varying biomechanics and physiques.  | <ul style="list-style-type: none"> <li>Be able to, drawing on experience, arrange effective training exercises to support the development of technique.</li> </ul>   |
| AC 2.4 Discuss and demonstrate the stylistic, artistic, rhythmical, authentic, musical and dynamic nuances which are unique to the genre.  | <ul style="list-style-type: none"> <li>Application to the wider context and industry incorporating further knowledge of the origins of traditional folk dance.</li> </ul>  |
| AC 2.5 Devise sequences that demonstrate musicality, rhythmic awareness, artistry, authentic style, (as applicable to the genre) and creativity. Present and discuss choreographed work (if relevant to the genre) that shows assured individual interpretive skills | <ul style="list-style-type: none"> <li>Be able to arrange sequences for any level demonstrating an artistic, musical, and creative use of vocabulary with appropriate traditional music.</li> <li>Demonstrate and/or discuss the presentation of their own choreography which should show assured musicality and individual interpretive skills maintaining authentic creativity.</li> </ul> |

## **8. Assessment Method**

The Fellowship is assessed through a single exam that is split into two sections. Fellowship exams are conducted by two ISTD Examiners who have been specially trained to assess candidates at this level.

The Fellowship is assessed through a single exam that is split into two sections.

### **Part 1: Observed taught class**

This section of the examination is a class, taught by the candidate, to students provided by the Society. The Examiner observes the taught class and assesses candidates against the criteria for Learning Outcome 1.

### **Part 2: Demonstration and discussion of syllabus knowledge**

In this section of the examination, the Examiner asks the candidate to show and discuss various elements of the ISTD syllabi up to Advanced 1 level, as selected by the Examiner. The candidate demonstrates and discusses their knowledge, and the Examiner assesses the candidate against the criteria for Learning Outcome 2.

### **Overall length of examination: 2 hours 45 minutes**

A short break will be taken between the two parts of the exam.

## Mark Scheme

| Marking Component   |                | Suitability and design of class content  | Assured and highly developed teaching skills  | Observation and effectiveness of technical instruction   | Observation and methods of artistic and musical development  | Communication skills and response to students, pianist/ music operator (as applicable to the genre)                     | Knowledge of syllabus   | Advanced analysis and understanding of movement   | Ability to demonstrate, discuss and develop specific aspects of technique   | Appreciation and use of style and quality in the development of the genre   | Creative approach to free arrangements and dance compositions  |
|---------------------|----------------|--|---|--|--|---|---|---|---|---|--|
| Learning Outcome    |                | LO1 Demonstrate highly assured understanding of how to teach dance effectively.          |   |  |  |   | LO2 Demonstrate thorough and deep knowledge of how to teach the ISTD syllabi  |   |   |   |  |
| Assessment Criteria |                | AC 1.1 Demonstrate suitable balance, pace, content, and creativity within a dance class. | AC 1.2 Demonstrate an assured, confident, and well-established personal teaching style. | AC 1.3 Use a comprehensive range of teaching methods to coach specific and general technical points. | AC 1.4 Use a comprehensive range of teaching methods to coach artistic and musical content applicable to the students' individual needs. | AC 1.5 Create a positive and collaborative learning environment and communicate ideas, feedback, and exercises clearly. | AC 2.1 Demonstrate an assured and comprehensive knowledge of the set syllabus work showing high-level understanding of correct technical detail, style and performance. | AC 2.2 Demonstrate the ability to take any element, step or exercise and develop it technically, rhythmically, musically and artistically as requested. | AC 2.3 Demonstrate the ability to arrange sophisticated and effective training exercises to support the development of technique, showing awareness of how to cater for varying biomechanics and physiques. | AC 2.4 Discuss and demonstrate the stylistic, artistic, rhythmical, authentic, musical and dynamic nuances which are unique to the genre. | AC 2.5 Devise sequences that demonstrate musicality, rhythmic awareness, artistry, authentic style, (as applicable to the genre) and creativity. Present and discuss choreographed work (if relevant to the genre) that shows assured individual interpretive skills |
| 19 - 20             | Top of band    | Excellent  | Excellent   | Excellent  | Excellent  | Excellent   | Excellent   | Excellent   | Excellent   | Excellent   | Excellent  |
| 17 - 18             | Bottom of band |  |   |  |  |   |   |   |   |   |  |
| 15 - 16             | Top of band    | Good   | Good  | Good   | Good   | Good  | Good  | Good  | Good  | Good  | Good   |
| 13 - 14             | Bottom of band |  |   |  |  |   |   |   |   |   |  |
| 11 - 12             | Top of band    | Inconsistent   | Inconsistent  | Inconsistent   | Inconsistent   | Inconsistent  | Inconsistent  | Inconsistent  | Inconsistent  | Inconsistent  | Inconsistent   |
| 9 - 10              | Bottom of band |  |   |  |  |   |   |   |   |   |  |
| 7 - 8               | Top of band    | Limited  | Limited   | Limited  | Limited  | Limited   | Limited   | Limited   | Limited   | Limited   | Limited  |
| 5 - 6               | Bottom of band |  |   |  |  |   |   |   |   |   |  |
| 3 - 4               | Top of band    | Weak   | Weak  | Weak   | Weak   | Weak  | Weak  | Weak  | Weak  | Weak  | Weak   |
| 1 - 2               | Bottom of band |  |   |  |  |   |   |   |   |   |  |
| 0                   | Nil            | Not shown  |   |  |  |   |   |   |   |   |  |

## Marking Components

Each component is awarded a mark out of 20 by the Examiner. These marks are added together make as final mark.  
Each component must be passed with at least 50% and an overall mark of at least 65% must be achieved for the Fellowship to be awarded

| Components   | Maximum Marks    |
|--|------------------|
| 1 Suitability and design of class content.   | 20               |
| 2 Assured and highly developed teaching skills.  | 20               |
| 3 Observation and effectiveness of technical instruction.  | 20               |
| 4 Observation and methods of artistic and musical development.   | 20               |
| 5 Communication skills and response to students, pianist/ music operator (as applicable to the genre). | 20               |
| 6 Knowledge of syllabus.   | 20               |
| 7 Advanced analysis and understanding of movement.   | 20               |
| 8 Ability to demonstrate, discuss and develop specific aspects of technique.                           | 20               |
| 9 Appreciation and use of style and quality in the development of the genre.                           | 20               |
| 10 Creative approach to free arrangements and dance compositions.                                      | 20               |
| <b>Awarded = 130+ (65%) + 50% must be gained in each component</b>                                     | <b>Total 200</b> |

## Resits

Learners may re-sit this qualification any number of times, but it is recommended that unsuccessful learners receive further training from an ISTD teacher/mentor to enable them to meet the demands of the examination

## 9. Examinations

This section focuses on the administrative requirements for delivering the examinations and related quality assurance processes.

Exam booking information Exam bookings are only permitted to be made by the registered members of the Society who conduct themselves in accordance with the Member Agreement/Professional Code of Conduct.

UK Examinations Website: [www.istd.org/examinations/uk-examinations](http://www.istd.org/examinations/uk-examinations)

Email: [ukdanceteachers@istd.org](mailto:ukdanceteachers@istd.org)

International Examinations Website: [www.istd.org/international-examinations](http://www.istd.org/international-examinations)

Email: [internationalteachers@istd.org](mailto:internationalteachers@istd.org)

## 9. Quality Assurance

Quality assurance is a set of policies and procedures the Society have in place to ensure that our examinations and assessments are inclusive and accessible, and students completing our qualifications are issued a fair grade based on their performance.

Our quality assurance processes are there to safeguard the integrity of our qualifications by ensuring that high standards are always delivered. The detailed information about the quality assurance of our qualifications and the related policies can be found at [www.istd.org/quality-assurance](http://www.istd.org/quality-assurance).

For further guidance please contact the Quality Assurance department at [csqa@istd.org](mailto:csqa@istd.org).

### Inclusivity and accessibility of assessments

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

### Reasonable Adjustment

We are committed to providing fair access to our assessments for candidates with specific needs by putting in place access arrangements and reasonable adjustments. A reasonable adjustment is a process that take place before a learner takes an assessment. It ensures that they have fair access to demonstrate the requirements of the assessments taking into account the needs of individual learners. However, it would also not be deemed reasonable to make changes to assessment standards or requirements as this would undermine the effectiveness of the qualification in providing a reliable indicator of the knowledge, skills and understanding of the candidate.

### Special Consideration

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

### Enquiries and appeals about results

The Society endorses the principle of the right to enquire about a result awarded to a candidate. If a teacher has genuine cause to believe that the result cannot possibly be correct, the teacher can appeal within the published timescales outlined in the Enquiries and Appeals About Results Policy. We ensure that enquiries are dealt with swiftly and fairly within the specified timescales.

### Malpractice

Malpractice refers to acts that undermine the integrity and validity of assessment, the certification of qualifications, and/or actions that may damage the authority of those responsible for delivering the assessment and certification. We take any form of malpractice very seriously. Registered Members and candidates must follow the requirements set out in this specification, exam regulations and all other ISTD policies about the delivery of our exams. In cases where Registered Members or candidates have committed malpractice, a sanction or penalty may be given

## **10. Awarding and Certification**

Quality Assurance will issue learner results and certificates direct to the primary organiser unless requested otherwise. All learners will be issued with a report sheet containing the marks for each component; successful candidates also receive a certificate that shows the qualification title as well as the subject and level that they have been examined in. We aim to release results and issue the qualification documents in line with the schedules on our Customer Service Policy on our website.





## Imperial Society of Teachers of Dancing

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