Imperial Society of Teachers of Dancing
Imperial Classical Ballet

Class Examinations, Grades & Vocational Specification

For teaching from
January 2024

For exams in
2024 onwards

Ref/S0700 version 1.4

Summary of ISTD Imperial Classical Ballet Class Exams, Grades and Vocational Specification Ref/S0700 version 1.2 changes (highlighted in blue)

Summary of changes made between the previous issue and this current issue	Page number
Within Summary information, the sentence 'Each candidate wears a number on their front, and they are placed with the lowest number to the examiner's left' has been moved from 'Class Examinations 7 and 8' instruction, to text below, as it applies to all examinations.	8
Within Summary information, the sentence 'In exceptional circumstances a group of five is permitted.' has been changed to 'In exceptional circumstances one group of five per timetable is permitted.'	9
Below the heading 'Studio layout for examination', the following extra paragraph has been added: At the barre, all candidates must stand on the same side. The teacher must provide enough barres to accommodate all candidates and take into consideration that older, taller candidates will need more space.	10 and 36
Bullet point/clause 4 'do not usually examine at the same exam venue within any two-year period.' removed.	20, 48, 73
Below UCAS points heading, extra third paragragh of text added, grade 6 tariff points amended and new Intermediate table added. Also, Intermediate row added to equivalence of qualification levels table.	34
Grade 1, time allowance for 3 candidates column changed from 25 minutes to 30 minutes, within Summary information table.	35
The wording '(set exercise)' at end of item 1.3 under Grade 2 Syllabus content deleted.	39
The wording '(set exercise)' at end of item 1.3 under Grade 3 Syllabus content deleted.	40
Within Grade 6 Syllabus content the following examination changes are effective from **1 October 2025**: Examiner choice of exercises 1.4 or 1.5 and 4.1 or 4.2. Exercises 1.8 and 6.1 will no longer be seen in the examination.	46-47
Below UCAS points heading, extra third paragragh of text added, Grade 6 tariff points table added and Intermediate tariff points amended. Advanced 1 and 2 tariff points tables have been removed. Grade 6 row has been added to equivalence of qualification levels table.	61

Summary of changes made between the previous issue (version 1.3) and this current issue (version 1.4)	Page number
Updates to Class Examinations indicative content	25-28
Update of Total Credits for Advanced 2	37–38
Updates to Examinations and Quality Assurance section	78-79

If you need further information on these changes or what they mean, contact us via email at: **education.training@istd.org**

Contents

1 About the Imperial Society Of Teachers Of Dancing (ISTD) 3

2 ISTD Imperial Classical Ballet 3

3 Transferable skills 5

Class Examinations: Pre-Primary, Primary & 1–8 Specification 6

4 Qualification purpose: Class Examinations 7

Aims 7

Objectives 7

5 Entry conditions and general information: Class Examinations 8

Entry conditions 8

Summary information 8

Musical accompaniment 8

Clothing 9

Studio layout for the examination 9

6 Qualifications 10

Pre-Primary Class Examination 10

Primary Class Examination 11

Class Examination 1 12

Class Examination 2 13

Class Examination 3 14

Class Examination 4 15

Class Examination 5 16

Class Examination 6 17

Class Examination 7 18

Class Examination 8 19

7 Scheme of Assessment: Class Examinations 20

Method of assessment 20

ISTD Examiners 20

Determining a mark 23

Determining a grade for class examinations 23

Class examination mark schemes 23

Mark bands 23

Classification of results 23

Attainment grade descriptors 29

Grades: Primary & 1–6 Specification 30

8 Qualification purpose: Graded Examinations 31

Aims 32

Objectives 32

9 Qualification structure and regulation 32

Regulation UK 32

Regulation Europe 34

UCAS points 34

10 Entry conditions and general information 35

Entry conditions 35

Priory learning 35

Language 35

Summary information 35

Musical accompaniment 36

Clothing 36

Studio layout for the examination 36

11 Qualifications 37

Primary (non-regulated examination) 37

Grade 1 38

Grade 2 39

Grade 3 40

Grade 4 42

Grade 5 44

Grade 6 46

12 Scheme of assessment: Graded Examinations 48

Method of assessment 48

ISTD Examiners 48

Determining a mark 51

Determining a grade for graded examinations 51

Mark schemes for Primary, Grade 1, Grade 2, Grade 3, Grade 4, Grade 5 and Grade 6 51

Mark bands 51

Classification of results 51

Attainment grade descriptors 57

Intermediate Foundation, Intermediate, Advanced 1 & 2 Specification 58

13 Qualification purpose: Vocational Graded Examinations 59

Aims 59

Objectives 59

14 Qualification structure and regulation 60

Regulation UK 60

Regulation Europe 61

UCAS points 61

15 Entry conditions and general information 62

Minimum age 62

Entry conditions 62

Prior learning 62

Language 62

Summary information 62

Musical accompaniment 62

Clothing 62

Studio layout for the examination 62

16 Qualifications 63

Intermediate Foundation 63

Intermediate 66

Advanced 1 69

Advanced 2 71

17 Scheme of Assessment: Vocational Examinations 73

Method of assessment 73

ISTD Examiners 73

Determining a grade for vocational qualifications 74

Mark scheme 74

Mark bands 74

Classification of results 74

Attainment grade descriptors 76

Examination Information, Quality Assurance, Appendix & Resources 77

18 Examinations and quality assurance 78

Exam booking information 78

Quality Assurance 78

Inclusivity and accessibility of examinations and assessments 78

Reasonable adjustments 78

Special consideration 78

Enquiries 79

Malpractices 79

Results and certification 79

19 Appendix 80

Syllabus materials 80

Written resources 80

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

The Imperial Society of Teachers of Dancing (ISTD) exists to inspire, teach and support dancers and dance teachers around the world; making teaching and learning dance accessible to all.

Our membership is recognised as the mark of quality dance training globally. We support teachers to develop their careers and business through progressive training, performance qualifications and events. Together we aim to build a diverse and sustainable dance profession by championing inclusion and increasing access to dance teaching.

Since 1904, we've provided quality dance training across a diverse range of genres – enabling our members to inspire their students with a passion for dance. Our dance syllabi are carefully structured to support both children and adults in developing and progressing their technical dance skills.

Our clearly defined structure allows learning to take place in the context of safe dance practice and is designed to cater equally for those who wish to progress to make dance their profession. We offer a range of teacher training routes and pathways to develop careers into teacher training and examining.

The Society is a registered educational charity (250397), regulated examinations board and membership association. Find out more **istd.org**

2 ISTD Imperial Classical Ballet

Ballet is one of the world's most popular forms of dance. It is taught in dance schools on every continent and thousands of ballet companies all over the world perform works both old and new to appreciative audiences. Professional ballet dancers are widely known for their extraordinary artistry, athleticism and technical skills, which, in performance, transport audiences to magical worlds of imagination and beauty. At its heart is a versatile technique which is continuously evolving and adapting to new dance forms.

The aesthetic of ballet is based on classical ideals of balance, harmony and proportion. These are found throughout nature, not least in the human body itself, which is naturally vertical, symmetrical and balanced. These classical ideals are based on the geometrical principles of a mathematical rule called the Golden Section which dictates the shape of everything around us, from the patterns of our fingerprints to the structure of a leaf or a snowflake and even the spiral of a galaxy. Architects have used this rule to build amazing buildings both ancient and modern; and classical ballet uses it too, echoing and reflecting the spirals, circles and straight lines of the natural world in the shapes and lines of the dancer, both on the spot and travelling through the space.

Early ballet

Where did it all start? Ballet evolved over 500 years ago during the Renaissance in the 17th century Italian and French courts. Conceived as a way of displaying power and beauty, it was considered a noble skill for both royalty and courtiers. Although it was a court activity it drew its inspiration from local folk dances and their patterns – circular, advancing/retreating, opening/closing – all of which are also reflected in nature.

This image of King Louis XIV of France shows him performing as the Sun King, his turned-out arms and legs illustrating one of the key technical elements of classical ballet. Turnout, which Louis XIV introduced to show off the highly decorated heels of his shoes, enables long open lines, increased range of movement, and opening and closing actions of the arms (port de bras) and legs.

Early ballet movements were always performed forwards, towards the king, as the most important person in the court. Over time, ballet became established as a professional, theatrical art form with a stage and an auditorium, where the audience beyond the stage naturally replaced the king as the dancers' front. Through the eighteenth and nineteenth centuries, Italian dancers, choreographers, teachers and musicians established themselves in the main opera houses of Europe and Russia, and distinctive French, Italian, Danish and Russian styles or schools emerged, all united by the core principles of classical ballet.

Credit: Bibliotheque Nationale, Paris, France/Bridgman Images

Evolution of the art form

Classical ballet technique is quick to respond to the great cultural and intellectual movements of the day. In the first half of the nineteenth century, the Romantic movement, with its focus on emotion, individualism and the idealization of nature, was the stimulus for many story ballets about fairies and ghosts some of which, including Giselle (ch. 1841) by Jean Coralli and Jules Perrot for the Paris Opera, are still performed today. At this time, the development of the pointe shoe allowed ballet dancers to appear weightless and otherworldly, extending their limbs with ethereal lightness.

By the end of the nineteenth century ballet had moved into a new era of classicism, dominated by choreographer Marius Petipa at the Mariinsky Ballet in Russia. Ballets such as The Sleeping Beauty (ch. 1890) and Swan Lake (ch. 1895) were set to music by Tchaikovsky, embodying a harmonious balance between music, movement, design and story. These ballets remain today at the heart of the classical ballet canon for all major companies, ensuring dancers have the skills to meet the technical and artistic demands of present-day choreographers and providing inspiration for modern companies.

Petipa's work came to Europe and the rest of the world with Serge Diaghilev's Ballet Russes (1909-29) and went on to widely influence the development of twentieth century ballet companies in Britain, North and South America, Canada and Australia. The Ballet Russes brought with them not only these fine classical ballets rooted in tradition but also a radical and creative drive to innovate, which remains an inspiration to choreographers today.

In Britain, Diaghilev recruited dancers for his company from the British Isles, amongst them Marie Rambert, founder of Rambert Dance Company (1926) and Dame Ninette de Valois, founder of The Royal Ballet School (1926) and The Royal Ballet (1931). Prima Ballerina Dame Margot Fonteyn was the muse of choreographer Frederick Ashton who developed the English style, rich in musicality, theatricality and fluidity of movement.

Ballet today

Diaghilev dancer, George Balanchine, became one of the most influential choreographers of the twentieth century. The founder of New York City Ballet (1948), his athletic, hyper-articulate and open American style has both re-defined classical ballet and influenced genres such as modern theatre, jazz and contemporary dance, encouraging the continuing development of exciting and inclusive new approaches to ballet. Through his foundation of the School of American Ballet he expanded the art form and promoted integration and inclusion, bringing artists into the company from diverse backgrounds.

His first Black principal dancer, Arthur Mitchell, went on to found Dance Theatre of Harlem at the height of the civil rights movement in 1960s America and Balanchine choreographed his first ballet, Concerto Barocco, for the company in 1970. DTH remains to this day a powerful advocate for the artistic richness an inclusive company can offer, and, alongside companies such as Alvin Ailey American Dance Theatre, has paved the way for the continuing diversification of ballet schools and companies internationally.

Classical ballet today remains the inspiration for an explosion of creative approaches to dance across the world. It's for everybody. Choreographers with roots in diverse genres gravitate towards classical ballet dancers for their extraordinary adaptability, technical agility and versatility; and their works refresh and regenerate the art form for modern audiences whilst cherishing and respecting the legacy of the past. Examples of this can be seen in the successful collaborations of English National Ballet with choreographer Akram Khan (Indian classical dance – Kathak - and contemporary dance) and The Royal Ballet with Wayne McGregor (contemporary dance), both of whom have become internationally renowned artists.

About the syllabus

Imperial Classical Ballet is based on the teaching of the French School at the Paris Opéra. The syllabus, first written in 1913, has evolved to promote the English classical ballet style and to address the changing needs of ballet dancers today. Focused on encouraging a sound basic technique and an understanding of musical interpretation, it provides the essentials of a pure classical training and is an ideal vehicle for training the dancers of tomorrow.

The ICB syllabus is always evolving but at its heart is the embodiment of musicality and artistry, creating versatile dancers who are prepared for a future in the vibrant and ever-changing world of dance. Over its long history, the ISTD Imperial Classical Ballet Faculty in all its manifestations has supported ballet training, endorsing the raison d'être enshrined in its first objective as: "The elevation and advancement of the Art of Dancing, and the preservation of its ancient prestige and dignity." (d'Albert, 1918)

Bibliography

d'Albert, C. (1918) The Imperial Society of Dance Teachers - Its History, Objects and its Future. Dancing Times, May, p.247

For more about the history of Imperial Classical Ballet genre visit the ISTD website **istd.org/dance**

3 Transferable skills

Performing skills

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

Technical skills

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

Personal skills

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

Class Examinations: Pre-Primary, Primary & 1–8

Specification

4 Qualification purpose: Class Examinations

In this section, you will find information on the purposes of the following qualifications in this specification: **Imperial Classical Ballet Class Examinations.**

Ballet is a key dance skill which develops core strength, coordination, line, placement and flexibility along with the requisite artistry and musicality. Students build a sound technique and understanding of the genre through studying the Imperial Classical Ballet syllabus, at the same time as developing the physical ability to communicate through movement in an expressive and artistic way.

The Imperial Classical Ballet Class Examinations are non-regulated qualifications which provide an assessment scheme for ballet that forms the basis for the measurement of the individual candidate's progress and development. The Class Examinations can also be taught in conjunction with the Graded Examinations to allow consolidation of technique before embarking on the next grade.

There are ten practical class examination grades beginning with Pre-Primary, then Primary and then Class Examinations 1 to 8 (8 represents the highest level of attainment).

As well as traditional classical exercises the examination structure includes a group mime, enchaînements danced ensemble, group dances and character work; these sections promote an awareness of working together as a performance unit, showing consideration to fellow members in the group. From the Class Examinations it is possible for some candidates to progress to the Vocational Graded Examinations as preparation for further or higher education, full time dance training, employment as a professional dancer or as preparation for dance teaching qualifications.

The syllabus is designed to build technical and performance skills for all candidates whilst promoting inclusivity and safe dance practice. Within the syllabus, some exercises offer the option of teacher/candidate choice.

Aims

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

Objectives

The objectives of the Imperial Class Examinations are:

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

5 Entry conditions and general information: Class Examinations

Entry conditions

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

Summary information

Pre-Primary - Class Examination 4: the teacher joins the candidates in the exam studio, introduces each candidate by name to the examiner and conducts the examination. The teacher may do so in the candidates' own language. The order of the syllabus should be reasonably adhered to.

Class Examinations 5 and 6: the teacher can choose to conduct the examination or request the examiner to do so.

Class Examinations 7 and 8: the examiner conducts the examination.

Each candidate wears a number on their front, and they are placed with the lowest number to the examiner's left.

Candidates should, where possible, be entered in groups of four for Class Examinations up to and including Class Examination 6. In exceptional circumstances one group of five per timetable is permitted. There is no minimum number of candidates at any level and teachers who have only one or two candidates may enter them for these examinations. Class Examinations 7 and 8 are examined in maximum groups of three.

The following time allowances include a five-minute writing period for the examiner therefore the syllabus demonstration must be completed five minutes before the time allowance given.

Examination	Number of candidates	Age	Time allowances		
			1 or 2 candidates	3 or 4 candidates	5 candidates
Pre-Primary & Primary	1 – 5	5+	25 minutes	30 minutes	30 minutes
1	1 - 5	6+	25 minutes	30 minutes	30 minutes
2	1 - 5	7+	35 minutes	40 minutes	40 minutes
3 & 4	1 - 5	8+	35 minutes	40 minutes	40 minutes
5 & 6	1 - 5	8+	40 minutes	45 minutes	45 minutes
7 & 8	1 - 3	13+	30 minutes	35 minutes*	N/A

*max. 3 candidates

Each learner will receive an individual report and result which will reflect their own personal achievement.

Musical accompaniment

A pianist or recorded music may be used for all Class Examinations. The teacher is responsible for providing the pianist.

The music system operator should be seated at a discreet distance from the examiner and must not communicate with them in any way.

Teachers are reminded that under no circumstances can music be operated by a candidate, or a parent of a candidate. Non-Imperial Classical Ballet teachers from other schools can operate the music, and the teacher conducting the Class Examinations can also operate the music.

Clothing

A Clothing Guide is available on the ISTD website **istd.org/examination** and from **imperialballet@istd.org**

Jewellery is discouraged. If piercings cannot be removed studs are acceptable. Hair should be suitably styled for classical ballet and candidates should be smartly presented for the examination.

Studio layout for the examination

At the barre, all candidates must stand on the same side. The teacher must provide enough barres to accommodate all candidates and take into consideration that older, taller candidates will need more space.

Teachers should select the most suitable studio layout for the examination, to allow candidates to demonstrate fully. Teachers should ensure mirrors are covered or made opaque. Examiners require a table and a comfortable chair. Teachers should also provide a bell for the Examiner to ring when they are ready for the candidates to enter the studio at the start of the examination.

6 Qualifications

This section sets out the required teaching and learning content and how they should be delivered. The learning and teaching content for each qualification in the specification is set out in a similar way. Learners should take examinations only once the learning and teaching content have been covered in full.

Pre-Primary Class Examination

Learning outcomes and assessment criteria: Pre-Primary Class Examination

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the **vocabulary and technique** of Imperial Classical Ballet	• Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure **technical skills** in Imperial Classical Ballet	• Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of **musicality** in Imperial Classical Ballet	• Perform exercises and dances to music
LO4 Apply and demonstrate a range of **performance skills** in Imperial Classical Ballet	• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Syllabus content: Pre-Primary Class Examination

All exercises are set unless otherwise stated.

Candidate's choice to place hands on waist or hold skirt.

1. Introduction

1.1 Running in

1.2 Introduction to children

1.3 Skipping

1.4 Walking on the toes

2. Exercises

2.1 Foot exercise

2.2 Sailing boats

2.3 Knee bends

2.4 Point to the front and close

2.5 Transference of weight No. 1

OR teacher/candidate choice

Transference of weight No. 2

2.6 Puppet

3. Arm exercises

3.1 Arm exercise No. 1

OR teacher/candidate choice

3.2 Arm exercise No. 2

4. Steps

4.1 Bouncing the ball

4.2 Pas de cheval and galops

4.3 Claps and galops with or without partners

5. Music

5.1 Ponies and farmers

5.2 Responding to the pitch

5.3 Marking time and marching

6. Mime

Group mime (teacher's choice of subject)

7. Dance

Group dance (teacher's arrangement with mime to the set music)

8. To finish

8.1 Bow or Curtsey (teacher's choice)

8.2 Running out

Primary Class Examination

Learning outcomes and assessment criteria: Primary Class Examination

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the **vocabulary and technique** of Imperial Classical Ballet	• Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure **technical skills** in Imperial Classical Ballet	• Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of **musicality** in Imperial Classical Ballet	• Perform exercises and dances to music
LO4 Apply and demonstrate a range of **performance skills** in Imperial Classical Ballet	• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Syllabus content: Primary Class Examination

All exercises are set unless otherwise stated.

Candidate's choice to place hands on waist or hold skirt.

1. Introduction

1.1 Running in

1.2 Walks forward and introduction of candidates

2. Exercises

2.1 Walking round the room

2.2 Knee bends

2.3 Point to the front and close

2.4 Step to side and point in front

3. Hand and arm exercises

3.1 Hand ripples

3.2 Arm exercise

3.3 Free arm exercise (teacher's arrangement)

4. Expressive movement

4.1 Rises

4.2 Walking or running

5. Steps

5.1 Skipping

5.2 Jumps in 1st

5.3 Spring points

5.4 Galops sideways with or without a partner

5.5 Galops forward with or without a partner

6. Music section

Mimetic gestures to 3/4 and 4/4 time signatures

7. Mime

Group mime (teacher's choice of subject)

8. Dance

Group dance (teacher's arrangement to the set music)

9. To finish

9.1 Bow or curtsey (teacher's choice)

9.2 Running out

Class Examination 1

Learning outcomes and assessment criteria: Class Examination 1

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the **vocabulary and technique** of Imperial Classical Ballet	• Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure **technical skills** in Imperial Classical Ballet	• Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of **musicality** in Imperial Classical Ballet	• Perform exercises and dances to music
LO4 Apply and demonstrate a range of **performance skills** in Imperial Classical Ballet	• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Syllabus content: Class Examination 1

Knowledge of 1st, 2nd and 3rd positions of the feet is required. All exercises are set unless otherwise stated. Candidate's choice to place hands on waist or hold skirt.

1. Introduction

Running in and introduction of candidates

2. Exercises

2.1 Demi-pliés and dégagés

2.2 Points to the front

2.3 Point, lift, point, close

3. Hand and arm exercises

3.1 Arm waves

3.2 Free arm exercise (teacher's arrangement)

3.3 Hand ripples

4. Adage

Transference of weight

5. Movement and Placing

5.1 Step, close, step, bow/curtsey

5.2 Walks from the corner

5.3 Running into a picture

6. Steps

6.1 Changement

6.2 Posés Temps Levés and Petits Jetés (teacher's arrangement)

6.3 Preparation for Polka

6.4 Group enchaînement (teacher's arrangement to include steps from previous levels)

7. Music section

a) 4/4

b) 2/4 polka

c) Group percussion

8. Mime

Group mime (teacher's choice of subject)

9. Dance

Group dance (teacher's arrangement to the set music)

10. To finish

10.1 Bow or Curtsey (teacher's choice)

10.2 Running out

Class Examination 2

Learning outcomes and assessment criteria: Class Examination 2

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the **vocabulary and technique** of Imperial Classical Ballet	• Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure **technical skills** in Imperial Classical Ballet	• Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of **musicality** in Imperial Classical Ballet	• Perform exercises and dances to music
LO4 Apply and demonstrate a range of **performance skills** in Imperial Classical Ballet	• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Syllabus content: Class Examination 2

The vocabulary of previous syllabi should be known.

All exercises are set unless otherwise stated.

1. Introduction

Running in and introduction of candidates

2. Barre

2.1 Pliés

2.2 Battements tendus and retirés

2.3 Grands battements devant

2.4 Grands battements derrière

3. Arm exercises

3.1 Arm exercise

3.2 Free arm exercise (teacher's arrangement)

4. Adage

4.1 Transference of weight

4.2 Arabesque

4.3 Adage enchaînement

5. Allegro

5.1 Warm up (teacher's arrangement)

5.2 Two free enchaînements to include steps listed in the syllabus (teacher's arrangements)

5.3 Polka enchaînement

5.4 Patterned enchaînement (teacher's arrangement to include steps from previous levels)

6. Music section

6.1 Occupational gestures 2/4 and 6/8

6.2 Musical phrasing

7. Mime

Group mime (teacher's choice of subject)

8. Dance

Group dance (teacher's arrangement to the set music)

9. To finish

9.1 Bow or curtsey (teacher's choice)

9.2 Running out

Class Examination 3

Learning outcomes and assessment criteria: Class Examination 3

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the **vocabulary and technique** of Imperial Classical Ballet	• Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure **technical skills** in Imperial Classical Ballet	• Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of **musicality** in Imperial Classical Ballet	• Perform exercises and dances to music
LO4 Apply and demonstrate a range of **performance skills** in Imperial Classical Ballet	• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Syllabus content: Class Examination 3

The vocabulary of previous syllabi should be known.

All exercises are set unless otherwise stated.

1. Introduction

Running in and introduction of candidates

2. Barre

2.1 Pliés

2.2 Battements tendus

2.3 Ronds de jambe à terre

2.4 Grands battements (teacher's arrangement)

2.5 Demi-pointe work (teacher's arrangement)

3. Port de Bras

3.1 Port de bras

3.2 Free port de bras (teacher's arrangement)

4. Adage

4.1 Adage enchaînement

4.2 Arabesques

5. Allegro

5.1 Warm up

5.2 Two free enchaînements to include steps listed in the Syllabus (teacher's arrangements)

6. Dance

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

7. Character steps - English

Teacher's arrangement to the set music to include steps listed in the syllabus

8. To finish

8.1 Bow, curtsey or character bow (teacher's choice)

8.2 Running out

Class Examination 4

Learning outcomes and assessment criteria: Class Examination 4

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the **vocabulary and technique** of Imperial Classical Ballet	• Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure **technical skills** in Imperial Classical Ballet	• Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of **musicality** in Imperial Classical Ballet	• Perform exercises and dances to music
LO4 Apply and demonstrate a range of **performance skills** in Imperial Classical Ballet	• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Syllabus content: Class Examination 4

The vocabulary of previous syllabi should be known.

All exercises are set unless otherwise stated.

1. Introduction

Running in and introduction of candidates

2. Barre

2.1 Pliés

2.2 Battements tendus and grands battements (teacher's arrangement)

2.3 Battements frappés

2.4 Assemblés soutenus

2.5 Adage enchaînement

2.6 Demi-pointe enchaînement

3. Centre Practice

Centre practice exercise

4. Port de Bras

Port de bras

5. Adage

5.1 Transference of weight

5.2 Preparation for assemblé soutenu en tournant

6. Allegro

6.1 Warm up

6.2 Two free enchaînements to include steps listed in the syllabus (teacher's arrangements)

6.3 Group enchaînement

7. Dance

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

8. Character steps - Italian

Tarantella steps (teacher's arrangement to the set music to include steps listed in the syllabus)

9. To finish

9.1 Bow, curtsey or character bow (teacher's choice)

9.2 Running out

Class Examination 5

Learning outcomes and assessment criteria: Class Examination 5

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the **vocabulary and technique** of Imperial Classical Ballet	• Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure **technical skills** in Imperial Classical Ballet	• Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of **musicality** in Imperial Classical Ballet	• Perform exercises and dances to music
LO4 Apply and demonstrate a range of **performance skills** in Imperial Classical Ballet	• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Syllabus content: Class Examination 5

The vocabulary of previous syllabi should be known.

The syllabus is designed to develop broad strengths and abilities for all candidates. Option A and Option B are offered in the Port de Bras, Pirouettes, Allegro and the Classical Solo sections to accommodate differing physical strengths and capabilities.

These variations are designed within the context of industry needs and safe dance practice. It is therefore advisable for candidates to follow the relevant exercise from Option A or Option B most suitable for the individual.

All exercises are set unless otherwise stated.

1. Introduction

Running in and introduction of candidates

2. Barre

2.1 Pliés

2.2 Battements tendus and
2.3 battements glissés

2.3 Ronds de jambe a terre

2.4 Battements frappés

2.5 Adage

2.6 Grands battements

2.7 Demi-pointe enchaînement

3. Centre Practice

Centre practice exercise

4. Port de Bras

Port de bras No. 1 (Option A)

OR Teacher/candidate choice

Port de bras No. 2 (Option B)

5. Adage

Adage enchaînement

6. Pirouettes

Pirouette exercise No. 1 (Option A)

OR Teacher/candidate choice

Pirouette exercise No. 2 (Option B)

7. Allegro

7.1 Warm up

7.2 Enchaînement No. 1

7.3 Enchaînement No. 2 (Option A)

OR Teacher/candidate choice

Enchaînement No. 2 (Option B)

8. Petit batterie

Preparation for petit batterie

9. Classical solo

Enchaînement No. 3 - Lyrical Waltz (Option A)

OR Teacher/candidate choice

Enchaînement No. 4 - Mazurka (Option B)

10. Character Steps – Czechoslovakian

10.1 Barre exercise No. 1

10.2 Barre exercise No. 2

10.3 Group polka enchaînement

11. Character dance

Teacher's arrangement to the set music to include steps listed in the syllabus.

12. To finish

Character Bow

Class Examination 6

Learning outcomes and assessment criteria: Class Examination 6

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the **vocabulary and technique** of Imperial Classical Ballet	• Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure **technical skills** in Imperial Classical Ballet	• Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of **musicality** in Imperial Classical Ballet	• Perform exercises and dances to music
LO4 Apply and demonstrate a range of **performance skills** in Imperial Classical Ballet	• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Syllabus content: Class Examination 6

The vocabulary of previous syllabi should be known.

The syllabus is designed to develop broad strengths and abilities for all candidates. Option A and Option B are offered in the Adage section to accommodate differing physical strengths and capabilities.

These variations are designed within the context of industry needs and safe dance practice. It is therefore advisable for candidates to follow the relevant exercise from Option A or Option B most suitable for the individual.

All exercises are set unless otherwise stated.

1. Introduction

Running in and introduction of candidates

2. Barre

2.1 Pliés

2.2 Battements tendus

2.3 Battements glissés

2.4 Battements frappés

2.5 Battements fondus

2.6 Adage

2.7 Grands battements

3. Centre practice and Port de Bras

Centre practice and port de bras enchaînement

4. Adage

Adage enchaînement No. 1 - Barcarolle (Option A)

OR Teacher/candidate choice

Adage enchaînement No. 2 - 4/4 (Option B)

5. Pirouettes

5.1 Pirouette exercise

5.2 Demi-pointe & posé turns exercise (Option A and B)

6. Allegro

6.1 Warm up

6.2 Enchaînement No. 1

Enchaînement No. 2

7. Petit batterie

Petit batterie exercise

8. Classical solo

Enchaînement No. 3

9. Character steps - Russian

9.1 Exercise No. 1

9.2 Exercise No. 2

9.3 Group enchaînement (teacher's arrangement to the set music to include steps listed in the syllabus)

10. Character dance

Character dance (teacher's arrangement to the set music to include steps listed in the syllabus)

11. To finish

Character Bow

Class Examination 7

Learning outcomes and assessment criteria: Class Examination 7

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the **vocabulary and technique** of Imperial Classical Ballet	• Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure **technical skills** in Imperial Classical Ballet	• Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of **musicality** in Imperial Classical Ballet	• Perform exercises and dances to music
LO4 Apply and demonstrate a range of **performance skills** in Imperial Classical Ballet	• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Syllabus content: Class Examination 7

The vocabulary of the previous syllabi should be known.

The syllabus is designed to develop broad strengths and abilities for all candidates. Option A and Option B are offered in the Allegro section to accommodate differing physical strengths and capabilities.

These variations are designed within the context of industry needs and safe dance practice. It is therefore advisable for candidates to follow the relevant exercise from Option A or Option B most suitable for the individual.

All exercises are set unless otherwise stated.

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

1. Barre

1.1 Pliés

1.2 Battements tendus

1.3 Port de bras and adage

2. Centre Practice and Adage

Centre practice and adage enchaînement

3. Port de Bras

Port de bras

4. Allegro

4.1 Warm up

4.2 Enchaînement No.1 (Option A)

OR Teacher/candidate choice

Enchaînement No. 2 (Option B)

5. Choreography

Candidates own arrangement to one of the set pieces of music

6. Character steps - Hungarian

6.1 Set enchaînement

6.2 Group enchaînement (arranged by the teacher or the candidates to the set music)

7. To finish

Character Bow

Class Examination 8

Learning outcomes and assessment criteria: Class Examination 8

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the **vocabulary and technique** of Imperial Classical Ballet	• Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure **technical skills** in Imperial Classical Ballet	• Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of **musicality** in Imperial Classical Ballet	• Perform exercises and dances to music
LO4 Apply and demonstrate a range of **performance skills** in Imperial Classical Ballet	• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Syllabus content: Class Examination 8

The vocabulary of previous syllabi should be known. All exercises are set.

The syllabus is designed to develop broad strengths and abilities for all candidates. Option A and Option B are offered in the Allegro section to accommodate differing physical strengths and capabilities.

These variations are designed within the context of industry needs and safe dance practice. It is therefore advisable for candidates to follow the relevant exercise from Option A or Option B most suitable for the individual.

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

1. Barre

1.1 Pliés

1.2 Battements tendus and grands battements

2. Adage

Adage enchaînement

3. Allegro

3.1 Warm up

3.2 Enchaînement No.1 (Option A)

OR Teacher/candidate choice

Enchaînement No. 2 (Option B)

4. Choreography

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

5. Character steps - Polish

5.1 Set enchaînement

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

6. To finish

Character Bow

7 Scheme of Assessment: Class Examinations

Method of assessment

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

ISTD Examiners:

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

In the examination the examiner awards a mark of between 0 and 10 or 0 to 20 for selected components (shown on the accompanying grid). A mark of 0 indicates that nothing worthy of credit was presented for assessment.

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

Pre-Primary Class Examination

Title of component	Available marks
Section A – Technique	
Poise of body, Placement and Use of legs and feet	20
Section total	20
Section B – Presentation	
Sense of performance, Mime and Dance	20
Response and Spatial awareness	20
Section total	40
Section C - Musicality	
Music section and Timing	20
Rhythm and Sense of movement	20
Section total	40
Overall total	100

Primary and Class Examination 1

Title of component	Available marks
Section A – Technique	
Poise of body	10
Port de bras	10
Placement and Use of legs	10
Placement and Use of feet	10
Section total	40
Section B – Presentation	
Sense of performance	10
Mime	10
Spatial awareness, Group enchaînement and Dance	10
Response	10
Section total	40
Section C - Musicality	
Music section and Timing	10
Rhythm and Sense of movement	10
Section total	20
Overall total	100

Class Examinations 2, 3 and 4

Title of component	Available marks
Section A – Technique	
Barre	10
Port de bras	10
Adage	10
Allegro	10
Section total	40
Section B – Presentation	
Performance/artistry	10
Response and Spatial awareness	10
Character section/mime	10
Dance and Group enchaînement	10
Section total	40
Section C - Musicality	
Rhythmic awareness, Sense of timing and Music section	10
Interpretation of musical qualities	10
Section total	20
Overall total	100

Class Examinations 5 and 6

Title of component	Available marks
Section A – Technique	
Barre	10
Port de bras	10
Adage	10
Pirouettes	10
Allegro and Petit Batterie	10
Character section and Dance	10
Section total	60
Section B – Presentation	
Performance/artistry	10
Response and Spatial awareness	10
Section total	20
Section C - Musicality	
Rhythmic awareness and Sense of timing	10
Interpretation of musical qualities	10
Section total	20
Overall total	100

Class Examinations 7 and 8

Title of component	Available marks
Section A – Technique	
Section total	20
Section B – Performance/artistry	
Section total	20
Section C - Musicality	
Section total	20
Section D - Choreography	
Section total	20
Character Section	
Section total	20
Overall total	100

Determining a mark

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

Determining a grade for class examinations

To reflect the need for competence across the range of sections, a candidate will **not** attain a grade if less than 25% of the marks attainable are given for any **one** section.

Where 25% of the marks attainable does not come to a round figure, e.g. 12½, the pass mark for the section is lowered to the nearest round figure, in this example, 12.

Results are indicated as follows:

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

Please note: Where a candidate is unsuccessful in one or more sections, the total mark given out of 100 will not correspond to the result indicators in the chart. In this circumstance, whatever the overall numerical mark may be, the result given will be Not Attained.

Class examination mark schemes

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

Mark bands

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

The candidate is marked against all components of assessment.

Classification of results

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

Imperial Classical Ballet Mark Scheme – Pre-Primary Class Examination

Section		Technique	Presentation		Musicality	
Component		**Poise of body, Placement and Use of legs and feet**	**Response and Spatial awareness**	**Dance and Group enchaînement**	**Music section and Timing**	**Rhythm and Sense of movement**
		20 marks	20 marks	20 marks	20 marks	20 marks
Upper **Excellent** band	9/10	The candidate demonstrates **Excellent** ability in the indicative content				
Lower **Excellent** band						
Upper **Good** band	7/8	The candidate demonstrates **Good** ability in the indicative content				
Lower **Good** band						
Upper **Fair** band	5/6	The candidate demonstrates **Fair** ability in the indicative content				
Lower **Fair** band						
Upper **Limited** band	3/4	The candidate demonstrates **Limited** ability in the indicative content				
Lower **Limited** band						
Upper **Weak** band	1/2	The candidate demonstrates **Weak** ability in the indicative content				
Lower **Weak** band						
Not Evidenced	0	Indicative content **not evidenced**				
Indicative content		Lengthened spine Head and eyeline held Even turnout of legs and feet, alignment and placing of legs Line and use of feet with floor pressure Suitable placement of the arms	Alert manner with sense of occasion and enjoyment Natural sense of expression Characterisation and use of imagination Response to others where appropriate	Appropriate response to instructions Knowledge of syllabus Knowledge of dance vocabulary Sense of personal and group space	Accuracy in response to time signatures and pitch Dance on the musical beat	Recognition of varying moods of music played Corresponding quality of movement

Imperial Classical Ballet Mark Scheme – Primary Class Examination and Class Examination 1

Section		Technique				Presentation				Musicality	
Component		**Poise of body**	**Port de bras**	**Placement and Use of legs**	**Placement and Use of feet**	**Sense of Performance**	**Mime**	**Spatial awareness, Group enchaînement and Dance**	**Response**	**Music section and Timing**	**Rhythm and Sense of movement**
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Upper **Excellent** band	9/10	The candidate demonstrates **Excellent** ability in the indicative content									
Lower **Excellent** band											
Upper **Good** band	7/8	The candidate demonstrates **Good** ability in the indicative content									
Lower **Good** band											
Upper **Fair** band	5/6	The candidate demonstrates **Fair** ability in the indicative content									
Lower **Fair** band											
Upper **Limited** band	3/4	The candidate demonstrates **Limited** ability in the indicative content									
Lower **Limited** band											
Upper **Weak** band	1/2	The candidate demonstrates **Weak** ability in the indicative content									
Lower **Weak** band											
Not Evidenced	0	Indicative content **not evidenced**									
Indicative content		Lengthened spine with controlled posture Head and eyeline held	Shaping and tracking of arms Hand and finger shaping Fluidity, breadth and sensitivity Use of head and eyeline	Even turnout and placing of legs Transference of weight Landing in a secure demi plié	Sustained placement, and use of feet with floor pressure Neat use of feet in the air Landing with resistance through feet	Sense of occasion and enjoyment Alert manner Natural sense of expression	Facial expression and characterisation Use of imagination Assured delivery Response to others where appropriate	Sense of personal and group space Sincerity of performance Use of poise, eyeline and technique Knowledge and accuracy	Appropriate response to instructions Knowledge of syllabus Knowledge of dance vocabulary	Accurate response to varying time signatures Dance on the musical beat	Recognition of varying moods of music played, shown with corresponding quality of movement

Imperial Classical Ballet Mark Scheme – Class Examinations 2, 3 and 4

Section		Technique				Presentation				Musicality	
Component		**Barre**	**Port de bras**	**Adage**	**Allegro**	**Performance / Artistry**	**Response and Spatial awareness**	**Character section / Mime**	**Dance and Group en-chaînement**	**Rhythmic awareness, Sense of timing and Music section**	**Interpretation of musical qualities**
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Upper **Excellent** band	9/10	The candidate demonstrates **Excellent** ability in the indicative content									
Lower **Excellent** band											
Upper **Good** band	7/8	The candidate demonstrates **Good** ability in the indicative content									
Lower **Good** band											
Upper **Fair** band	5/6	The candidate demonstrates **Fair** ability in the indicative content									
Lower **Fair** band											
Upper **Limited** band	3/4	The candidate demonstrates **Limited** ability in the indicative content									
Lower **Limited** band											
Upper **Weak** band	1/2	The candidate demonstrates **Weak** ability in the indicative content									
Lower **Weak** band											
Not Evidenced	0	Indicative content **not evidenced**									
Indicative content		Lengthened spine with use of core and aligned pelvis Use of head and eyeline Even turnout of legs and feet, alignment and placing of legs Line and use of feet with floor pressure	Shaping and tracking of arms Fluidity, breadth and sensitivity Hand and finger shaping Use of head and eyeline	Placement of line, balance and poise Use of legs and feet with even turnout Transference of weight	Elevation and ballon Use of legs and feet with sustained turnout Posture control	Alert manner with sense of occasion and enjoyment Expression Sincerity of performance Use of poise and eyeline	Appropriate response to instructions Knowledge of syllabus Knowledge of dance vocabulary Sense of personal and group space	Appropriate style, technique and response to others Secure timing Facial expression, characterisation and use of imagination Assured delivery	Awareness of working with others Sincerity of performance, eyeline and poise Knowledge and accuracy Care with technical elements	Appreciation and recognition of the metre Performs on the beat Accurate response to varying time signatures and phrasing	Response to the mood of the music, shown with corresponding quality of movement

Imperial Classical Ballet Mark Scheme – Class Examinations 5 and 6

Section		Technique						Presentation		Musicality	
Component		**Barre**	**Port de bras**	**Adage**	**Pirouettes**	**Allegro and Petit Batterie**	**Character section and Dance**	**Performance / Artistry**	**Response and Spatial awareness**	**Rhythmic awareness and Sense of timing**	**Interpretation of musical qualities**
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Upper **Excellent** band	9/10	The candidate demonstrates **Excellent** ability in the indicative content									
Lower **Excellent** band											
Upper **Good** band	7/8	The candidate demonstrates **Good** ability in the indicative content									
Lower **Good** band											
Upper **Fair** band	5/6	The candidate demonstrates **Fair** ability in the indicative content									
Lower **Fair** band											
Upper **Limited** band	3/4	The candidate demonstrates **Limited** ability in the indicative content									
Lower **Limited** band											
Upper **Weak** band	1/2	The candidate demonstrates **Weak** ability in the indicative content									
Lower **Weak** band											
Not Evidenced	0	Indicative content **not evidenced**									
Indicative content		Lengthened spine, head and eyeline held Aligned pelvis and use of core Even turnout of legs and feet, alignment and placing of legs Line and use of feet with floor pressure	Shaping and tracking of arms Fluidity, breadth and sensitivity Hand and finger shaping Use of head and eyeline	Placement of line, balance and poise Use of legs and feet with even turnout Transference of weight	Poise and Control Co-ordination Use of head and eyeline Completion of turns Strength in the legs and feet	Elevation and ballon with controlled posture Use of feet and legs Sustained turnout in the air and on landing Batterie action and co-ordination	Appropriate style and technique Understanding of rhythmical nuance Sense of performance Interaction with partner and group	Alert manner with sense of occasion and enjoyment Expression Sincerity of performance Use of poise and eyeline	Appropriate response to instructions Knowledge of syllabus Knowledge of dance vocabulary Sense of personal and group space	Appreciation and recognition of the metre Performs on the beat Accurate response to varying time signatures and phrasing	Response to the mood of the music Corresponding quality of performance

Imperial Classical Ballet Mark Scheme – Class Examinations 7 and 8

Section		Technique	Performance/artistry	Musicality	Choreography	Character section
Component		**20 marks**	**20 marks**	**20 marks**	**20 marks**	**20 marks**
Upper **Excellent** band	9/10	The candidate demonstrates **Excellent** ability in the indicative content				
Lower **Excellent** band						
Upper **Good** band	7/8	The candidate demonstrates **Good** ability in the indicative content				
Lower **Good** band						
Upper **Fair** band	5/6	The candidate demonstrates **Fair** ability in the indicative content				
Lower **Fair** band						
Upper **Limited** band	3/4	The candidate demonstrates **Limited** ability in the indicative content				
Lower **Limited** band						
Upper **Weak** band	1/2	The candidate demonstrates **Weak** ability in the indicative content				
Lower **Weak** band						
Not Evidenced	0	Indicative content **not evidenced**				
Indicative content		Lengthened spine with poised head, use of core and even turnout Stretched legs and feet Shape and track of arms Controlled, placed and coordinated turns Elevation and ballon	Alert manner with sense of occasion and enjoyment Expression Sincerity of performance Use of poise and eyeline	Timing and rhythm Understanding musical interpretation Dynamics and phrasing Atmosphere	Response to and interpretation of music/words Appropriate movement vocabulary and technique Use of space and floor pattern	Appropriate style and technique Understanding of rhythmical nuance Sense of performance

Attainment grade descriptors

Distinction: 80-100 marks

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

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

Merit: 60-79 marks

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

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

Pass: 40-59 marks

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

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

Not attained – 00-40 marks

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

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

Grades: Primary & 1–6

Specification

8 Qualification purpose - Graded Examinations

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

Primary Grade in **Imperial Classical Ballet** (non-regulated qualification)

Level 1: Grade 1 in **Imperial Classical Ballet**

Level 1: Grade 2 in **Imperial Classical Ballet**

Level 1: Grade 3 in **Imperial Classical Ballet**

Level 2: Grade 4 in **Imperial Classical Ballet**

Level 2: Grade 5 in **Imperial Classical Ballet**

Level 3: Grade 6 in **Imperial Classical Ballet**

The Graded Examinations in Imperial Classical Ballet, from Primary through to Grade 6, provide an assessment scheme for ballet which forms the basis for the measurement of the individual candidate's progress and development, whether the candidate is pursuing dance as a leisure activity or as preparation for a professional career as a dance teacher or performer. This progressive training system, with a clearly defined structure, ensures that steps and skills learned at lower levels prepare for more complex movements as candidates progress and that learning takes place in the context of safe dance practice.

They are designed to function in tandem with the non-regulated Imperial Classical Ballet Class Examinations, so that teachers can enter students for equivalent exams at each level to act in a complementary fashion. Equally, teachers can select either one strand or the other, to best suit their students.

There are seven practical examination grades, beginning with Primary and then Grades 1 to 6 (6 represents the highest level of attainment).

Ballet is a key dance skill which develops core strength, coordination, line, placement and flexibility along with the requisite artistry and musicality. Students build a sound technique and understanding of the genre through studying the Imperial Classical Ballet syllabus, at the same time as developing the physical ability to communicate through movement in an expressive and artistic way.

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

Aims

- To educate by providing a progressive awareness of the artistry and technique of Imperial Classical Ballet through a graded and systematic programme of training and assessment.
- To develop artistic and musical appreciation whilst providing a safe form of physical training.
- To provide a structured examination system suitable for learners who aim to progress to vocational training and for those who wish to study classical ballet primarily as a recreational pursuit.

Objectives

The objectives of the Imperial Classical Ballet Graded Examinations are to show:

- Correct posture, classical body alignment, placing and maintenance of turnout
- Strength, suppleness, balance and poise in adage movements
- Articulated use of the feet, ballon and elevation in allegro movements
- Harmonious, co-ordinated and sensitive use of port de bras
- Rhythmic awareness, interpretation of musical qualities and artistic expression
- Understanding of classical ballet vocabulary
- An alert response to instructions
- Appropriate use of space in relation to the other members of the group and the dance area available
- Confidence and sense of enjoyment in performance.

9 Qualification structure and regulation

Non-regulated examination: Primary Grade examination

Regulated examinations: Grade 1, Grade 2, Grade 3, Grade 4, Grade 5, and Grade 6 Vocational exams

Regulation – UK

ISTD Graded Examination qualifications are regulated in the UK by:

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

The Regulated Qualifications Framework (RQF) provides a single, simple system for cataloguing all regulated qualifications, indicating qualifications by their level (degree of difficulty) and size (amount or breadth of learning).

Size is indicated by a credit value, corresponding to a term used in the title. An Award is worth 1-12 credits, a Certificate is worth 13-36 credits, and a Diploma is worth 37 or more credits.

One credit corresponds to 10 hours of learning for the typical learner, which is divided into Guided Learning hours (GLH), which is broadly contact time with the teacher, and personal study time, which together make Total Qualification Time (TQT).

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

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

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

Qualification title	Qualification number	Guided Learning Hours (GLH)	Total Qualification Time (TQT)	Credits
Grade 1 (Imperial Classical Ballet): ISTD Level 1 Certificate in Graded Examination in Dance	501/0755/0	60	70	7
Grade 2 (Imperial Classical Ballet): ISTD Level 1 Certificate in Graded Examination in Dance	501/0753/7	60	70	7
Grade 3 (Imperial Classical Ballet): ISTD Level 1 Certificate in Graded Examination in Dance	501/0754/9	60	70	7
Grade 4 (Imperial Classical Ballet): ISTD Level 2 Certificate in Graded Examination in Dance	501/0756/2	75	95	10
Grade 5 (Imperial Classical Ballet): ISTD Level 2 Certificate in Graded Examination in Dance	501/0757/4	75	95	10
Grade 6 (Imperial Classical Ballet): ISTD Level 3 Certificate in Graded Examination in Dance	501/0758/6	90	130	13

Unit title	Unit reference number	Level	Guided Learning Hours (GLH)	Credit value
Graded Examination in Imperial Classical Ballet: Grade 1	K/602/0126	Level 1	60	7
Graded Examination in Imperial Classical Ballet: Grade 2	M/602/0127	Level 1	60	7
Graded Examination in Imperial Classical Ballet: Grade 3	J/602/0134	Level 1	60	7
Graded Examination in Imperial Classical Ballet: Grade 4	R/602/0136	Level 2	75	10
Graded Examination in Imperial Classical Ballet: Grade 5	Y/602/0137	Level 2	75	10
Graded Examination in Imperial Classical Ballet: Grade 6	H/602/0139	Level 3	90	13

Regulation – Europe

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

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

UCAS points

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

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

Grade 6	Tariff points
Distinction	14
Merit	10
Pass	8

Intermediate	Tariff points
Distinction	33
Merit	27
Pass	24

Equivalence of qualification levels

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

10 Entry conditions and general information

Entry conditions

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

Prior learning

To ensure safe dance practice, learners undertaking Imperial Classical Ballet Graded Examinations should have suitable levels of physical and technical skill to meet the demands of the grade they are entering.

Graded Examinations in Imperial Classical Ballet are designed to be taken consecutively and most candidates will progress through them in sequence to develop and consolidate dance vocabulary, physicality and technical skill. However, where there is prior learning, this is not compulsory. In cases where examinations in the previous grade have not been taken the candidate needs to be at an appropriate level of physical and artistic development for the grade they are being entered. Before a candidate enrols in a class leading to a Graded Examination, teachers are therefore under a particular duty of care to assess the achievement of the candidate, particularly regarding safe dance practice.

Candidates may be examined together at all Grade levels.

Learners should take examinations only once the learning and teaching content have been covered in full. The syllabus is designed to build technical and performance skills for all candidates whilst promoting inclusivity and safe dance practice. Within the syllabus, some exercises offer the option of teacher/candidate choice. At Grade 6, Options A (formerly female) or B (formerly male) are offered in the syllabus to accommodate individual physical strengths, aptitudes and preferences.

Teachers/candidates are advised to select the option most suitable for the individual.

Language

All exams and assessments are conducted in English.

Summary information

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

Examination	Age	Time allowances		
		1 or 2 candidates	3 candidates	4 candidates
Primary	6+	20 minutes	25 minutes	25 minutes
Grade 1	7+	20 minutes	30 minutes	30 minutes
Grade 2	7+	30 minutes	35 minutes	35 minutes
Grade 3	7+	35 minutes	40 minutes	40 minutes
Grade 4	9+	40 minutes	45 minutes	45 minutes
Grade 5	9+	45 minutes	50 minutes	50 minutes
Grade 6	11+	55 minutes	60 minutes	60 minutes

Please note: to avoid confusion for some candidates who are already being prepared, teachers may enter aged five candidates for Primary Grade and aged six candidates for Grade 1 until September 2024.

From September 2024, Primary Grade and Grade 1 candidates' minimum ages will be six and seven years respectively. The 60-day leeway for children young in their year group continues to apply and the Examinations department checks all ages at the point of application.

Musical accompaniment

A pianist or recorded music may be used for all Graded Examinations. The set dances may be performed with live piano or recorded music. The teacher is responsible for providing the pianist.

The music system operator should be seated at a discreet distance from the examiner and must not communicate with them in any way.

Teachers are reminded that under no circumstances can music be operated by a teacher, assistant teacher, candidate, or a parent of a candidate. Non-Imperial Classical Ballet teachers from other schools can operate the music.

Clothing

A Clothing Guide is available on the ISTD website **istd.org/examinations** and from **imperialballet@istd.org**

Jewellery is discouraged. If piercings cannot be removed studs are acceptable. Hair should be suitably styled for classical ballet and candidates should be smartly presented for the examination.

Studio layout for the examination

At the barre, all candidates must stand on the same side. The teacher must provide enough barres to accommodate all candidates and take into consideration that older, taller candidates will need more space.

Teachers should select the most suitable studio layout for the examination, to allow candidates to demonstrate fully. Teachers should ensure mirrors are completely covered or made opaque. Examiners require a table and a comfortable chair. Teachers should also provide a bell for the Examiner to ring when they are ready for the candidates to enter the studio at the start of the examination.

11 Qualifications

This section sets out the required teaching and learning content and how they should be delivered. The learning and teaching content for each qualification in the specification is set out in a similar way.

Primary (non-regulated examination)

Learning outcomes and assessment criteria: Primary

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the **vocabulary and technique** of Imperial Classical Ballet	• Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure **technical skills** in Imperial Classical Ballet	• Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of **musicality** in Imperial Classical Ballet	• Perform exercises and dances to music
LO4 Apply and demonstrate a range of **performance skills** in Imperial Classical Ballet	• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Syllabus content: Primary

All exercises are set unless otherwise stated. Candidates are expected to perform steps of elevation as requested by the examiner. Candidate's choice to place hands on waist or hold skirt.

1. Exercises

1.1 Knee bends

1.2 Rises with arm movement No. 1

OR Teacher/candidate choice

Rises with arm movement No. 2

1.3 Step to side and lift

1.4 Step, close, step and point

1.5 Step, close, step and hop (no longer seen in the examination)

2. Arms

Hands opening and closing and wrists bending up and down

3. Port de Bras

Arm exercise No. 1

OR Teacher/candidate choice

Arm exercise No. 2

4. Steps Taken Round the Room

4.1 Walking

4.2 Lifted walks

4.3 Walking on demi-pointe

4.4 Running (no longer seen in the examination)

4.5 Skipping

5. Steps of elevation

5.1 Jumps in 1st position (unset)

5.2 Jumps to 2nd position and back to 1st position (unset)

5.3 Spring points (unset)

5.4 Springs from foot to foot (no longer seen in the examination)

5.5 Two galops to the side, step and point

5.6 Two galops to the side, step and hop (no longer seen in the examination)

6. Steps

Run, point and port de bras No. 1

OR Teacher/candidate choice

Run, point and port de bras No. 2

7. Music

7.1 Clap with or without music, recognise and count Waltz and Polka

7.2 Walking 4 and clapping 4

7.3 Walking 3 and clapping 1

8. Set Dance

Teacher/candidate choice of one of the following set dances:

Variation A - Twilight Elf

Variation B - My Piggy Bank

Variation C - Waiting for the Postman

9. Révérence

Bow or Curtsey (teacher/candidate choice)

Grade 1

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

Learning outcomes and assessment criteria: Grade 1

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the **vocabulary and technique** of Imperial Classical Ballet	• Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure **technical skills** in Imperial Classical Ballet	• Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of **musicality** in Imperial Classical Ballet	• Perform exercises and dances to music
LO4 Apply and demonstrate a range of **performance skills** in Imperial Classical Ballet	• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Syllabus content: Grade 1

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

1. Barre

1.1 Pliés (set exercise)

1.2 Battements tendus en croix in 4 counts (set exercise)

1.3 Retirés (set exercise)

1.4 Grands battements en croix in 4 counts (set exercise)

2. Port de Bras

Port de bras (set exercise)

3. Adage

3.1 Walks

3.2 Dégagés devant, derrière and to 2nd

3.3 Chassés en avant and à la seconde in 4 counts

3.4 Chassés (set exercise)

3.5 Posés on the whole foot (set exercise)

4. Allegro

4.1 Warm up

4.2 Skips

4.3 Galops en avant and de côté

4.4 Runs

4.5 Sautés in 1st position

4.6 Polka en avant and de côté

4.7 Petits jetés devant and derrière

4.8 Retirés sautés en arrière

4.9 Changements

4.10 Posés, temps levés in attitude devant

4.11 Polka Enchaînement (set exercise) Arms may be placed in demi-bras **OR** hands on waist (teacher/candidate choice)

5. Music

Clap with or without music, recognise and count the Waltz, Polka and March

6. Set dance

Teacher/candidate choice of one of the following set dances:

Variation A – Picking Blackberries

Variation B – Has Anybody Seen My Mouse?

Variation C – Collecting Conkers

Variation D – Freezing in Winter

7. Révérence

Bow or Curtsey (teacher/candidate choice)

Grade 2

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

Learning outcomes and assessment criteria: Grade 2

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the **vocabulary and technique** of Imperial Classical Ballet	• Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure **technical skills** in Imperial Classical Ballet	• Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of **musicality** in Imperial Classical Ballet	• Perform exercises and dances to music
LO4 Apply and demonstrate a range of **performance skills** in Imperial Classical Ballet	• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Syllabus content: Grade 2

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

1. Barre

1.1 Pliés (set exercise)

1.2 Battements tendus in 4 counts (set exercise)

1.3 Ronds de jambe à terre en dehors and en dedans in 4 counts (number and direction to be set in examination)

1.4 Assemblés soutenus in 4 counts (set exercise)

1.5 Retirés with relevés in 5th (set exercise)

1.6 Grands battements en croix in 2 counts (set exercise)

2. Port de Bras

Port de bras (set exercise)

3. Adage

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

3.2 1st arabesque à terre and en l'air

3.3 Adage Enchaînement (set exercise)

3.4 Demi-détournés (set exercise)

4. Allegro

4.1 Warm up

4.2 Jetés ordinaires devant and derrière

4.3 Glissades devant and derrière

4.4 Assemblés over and under

4.5 Pas de chats

4.6 Soubresauts

4.7 Échappés sautés to 2nd

4.8 Balancés de côté No. 1 (set exercise)

OR Teacher/candidate choice

4.9 Balancés de coté No.2 (set exercise)

5. Music

Clap, recognise and know the value of semibreves, minims, crotchets and quavers

OR Teacher/candidate choice

Clap, recognize and know the value of whole note, half notes, quarter notes and eighth notes

6. Set dance

Teacher/candidate choice of one of the following set dances:

Variation A – Ballet Solo

Variation B – I Hate Homework

Variation C – Flying My Kite

Variation D – The Storm

7. Révérence

Grade 3

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

Learning outcomes and assessment criteria: Grade 3

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the **vocabulary and technique** of Imperial Classical Ballet	• Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure **technical skills** in Imperial Classical Ballet	• Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of **musicality** in Imperial Classical Ballet	• Perform exercises and dances to music
LO4 Apply and demonstrate a range of **performance skills** in Imperial Classical Ballet	• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Syllabus content: Grade 3

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

1. Barre

1.1 Pliés (set exercise)

1.2 Battements tendus with demi-pliés (set exercise)

1.3 Ronds de jambe à terre en dehors and en dedans in 2 counts (number and direction to be set in examination)

1.4 Assemblés soutenus in 2 counts (set exercise)

1.5 Battements frappés to 2nd in 1 count, accent out (number to set in examination) (set exercise)

1.6 Développés en croix in 4 counts (set exercise)

1.7 Grands battements in 2 counts (set exercise)

1.8 Échappés relevés to 2nd

2. Port de Bras

Simple enchaînement set by the examiner using the arm positions and alignments studied in previous grades which may include a dégagé to 2nd to change alignment

3. Adage

3.1 Chassés passés en arrière in 2 counts

3.2 Attitude ordinaire derrière à terre and en l'air

3.3 Adage Enchaînement (set exercise)

3.4 Posés en demi-pointe (set exercise)

4. Allegro

4.1 Warm up

4.2 Assemblés devant and derrière

4.3 Simple coupés over and under

4.4 Sissonnes ouvertes en avant

4.5 Pas de basques glissés en avant

4.6 Pas de basques sautés en avant

4.7 Pas de bourrées devant and derrière with either foot and under with the back foot in 2 counts

4.8 Petits assemblés devant and derriere

4.9 Échappés sautés en croix

4.10 Allegro Enchaînement No. 1 (set exercise)

4.11 Allegro Enchaînement No. 2a – Pas de basques glissés (set exercise)

4.12 Allegro Enchaînement No. 2b – Pas de basques sautés (set exercise)

4.13 Allegro Enchaînement No. 3 - Lyrical Waltz (set exercise)

OR Teacher/candidate choice

4.14 Allegro Enchaînement No. 4 - Mazurka (set exercise)

5. Set variation

Teacher/candidate choice of one of the following set variations:

Variation A - Polka

Variation B - Hornpipe

Variation C - Waltz

Variation D – A Day at the Races

6. Révérence

Grade 4

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

Learning outcomes and assessment criteria: Grade 4

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the **vocabulary and technique** of Imperial Classical Ballet	• Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure **technical skills** in Imperial Classical Ballet	• Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of **musicality** in Imperial Classical Ballet	• Perform exercises and dances to music
LO4 Apply and demonstrate a range of **performance skills** in Imperial Classical Ballet	• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Syllabus content: Grade 4

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

1. Barre

1.1 Pliés (set exercise)

1.2 Battements tendus and grands battements en croix (set exercise)

1.3 Ronds de jambe à terre en dehors and en dedans in 1 and 2 counts (set exercise)

1.4 Battements fondus en croix à terre (set exercise)

1.5 Petits battements sur le cou-de pied (set exercise)

1.6 Développés en croix (set exercise)

1.7 Relevés devant, derrière and passés en avant and en arrière facing the barre

1.8 Échappés relevés en croix facing and sideways to the barre

2. Port de Bras

Simple enchaînement set by the examiner using transference of weight (chassés, walks and technical transference of weight through 4th position) and the arm positions and alignments which were studied in previous grades

3. Adage

3.1 Temps lié à terre en avant

3.2 2nd arabesque à terre and en l'air

3.3 Posés assemblés soutenus en tournant

3.4 Use of épaulement towards the front foot

3.5 Temps lié en avant à terre (set exercise)

3.6 Adage Enchaînement (set exercises)

4. Demi-pointe work

4.1 Échappés relevés to 2nd

4.2 Relevés in 5th

5. Allegro

5.1 Warm up

5.2 Glissades over and under

5.3 Pas de bourrées over and under with either foot - may be taken in 1 count

5.4 Ballonnés simples en avant

5.5 Pas de basques glissés and sautés en arrière

5.6 Sissonnes changées ouverte

5.7 Demi-contretemps

5.8 Chassés temps levés in arabesque or pirouette position derrière

5.9 Posés temps levés in arabesque or pirouette position derrière

5.10 Allegro Enchaînement No.1 (set exercise)

5.11 Allegro Enchaînement No. 2a - Pas de basques glissés (set exercises)

5.12 Allegro Enchaînement No. 2b - Pas de basques sautés (set exercise)

2a and 2b may been seen separately or combined depending on studio size – examiner's choice

5.13 Allegro Enchaînement No.3 - Chassés, coupés, chassés temps levés in 3rd arabesque (set exercise)

OR Teacher/candidate choice

5.14 Allegro Enchaînement No.4 – Assemblés over and posés temps levés (set exercise)

6. Petit batterie

6.1 Échappés sautés battus fermés with or without change of feet

6.2 Petit batterie (set exercise A)

6.3 **OR** Examiner's choice

6.4 Petit batterie (set exercise B)

7. Set variation

Teacher/candidate choice of one of the following set variations:

Variation A

Variation B

Variation C

Variation D

8. Révérence

Grade 5

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

Learning outcomes and assessment criteria: Grade 5

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the **vocabulary and technique** of Imperial Classical Ballet	• Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure **technical skills** in Imperial Classical Ballet	• Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of **musicality** in Imperial Classical Ballet	• Perform exercises and dances to music
LO4 Apply and demonstrate a range of **performance skills** in Imperial Classical Ballet	• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Syllabus content: Grade 5

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

1. Barre

1.1 Pliés (set exercise)

1.2 Battements tendus in 2 counts

1.3 Battements glissés to 2nd from 1st

1.4 Battements fondus en croix en l'air (set exercise)

1.5 Battements frappés to 2nd in 1 count, accent out

1.6 Battements frappés fouettés in 1 count

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

1.8 Développés to 2nd and fouettés to arabesque (set exercise)

1.9 Grands battements in 2 counts

2. Centre practice

2.1 Demi-pliés and rises in 1st, demi and full pliés and rises in 2nd

2.2 Battements tendus in 2 counts

2.3 Grand battements in 2 counts

3. Port de Bras

Enchaînement set by the examiner to include the reverse movement

4. Adage

4.1 Temps lié à terre en arrière

4.2 Développés in 4 counts

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

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

4.5 3rd arabesque à terre and en l'air

4.6 Temps lié en avant and en arrière (set exercise)

4.7 Adage Enchaînement No. 1 (set exercise)

4.8 Adage Enchaînement No. 2 (set exercise)

5. Demi-pointe work

5.1 Échappés relevés en croix

5.2 Relevés devant, derrière and passés en avant and en arrière

5.3 Demi-Pointe Enchaînement (set exercise)

6. Pirouettes

6.1 Single pirouettes en dehors from 5th (set exercise)

Teacher/candidate choice of 2 of the following 4:

6.2 Posés assemblés soutenus en tournant (set exercise)

6.3 Relevés passés by half turn (set exercise)

6.4 Single pirouettes en dehors from 2nd (set exercise)

6.5 Preparation for tours en l'air (set exercise) If selected, to be shown at the end of the allegro section

7. Allegro

7.1 Warm up

7.2 Jetés ordinaires en avant, en arrière and de côté

7.3 Sissonnes ordinaires devant, derrière, and passés en avant and en arrière

7.4 Sissonnes fermées en avant

7.5 Sissonnes doublées under

7.6 Ballonnés composés en avant

7.7 Coupés chassés pas de bourrées under

7.8 Grands jetés en tournant

7.9 Full contretemps

7.10 Allegro Enchaînement No. 1 (set exercise)

7.11 Allegro Enchaînement No. 2 (set exercise)

OR Teacher/candidate choice

7.12 Allegro Enchaînement No. 3 (set exercise)

8. Petit batterie

8.1 Échappés sautés battus ouverte

8.2 Entrechats quatre

8.3 Petit Batterie Enchaînement set exercise)

9. Set variation

Teacher/candidate choice of one of the following set variations:

Variation A

Variation B

Variation C

10. Révérence

Grade 6

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

Learning outcomes and assessment criteria: Grade 6

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the **vocabulary and technique** of Imperial Classical Ballet	• Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure **technical skills** in Imperial Classical Ballet	• Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of **musicality** in Imperial Classical Ballet	• Perform exercises and dances to music
LO4 Apply and demonstrate a range of **performance skills** in Imperial Classical Ballet	• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Syllabus content: Grade 6

The syllabus is designed to develop broad strengths and abilities for all candidates. There are two pathways available in Grade 6 for candidates to accommodate differing physical strengths and capabilities: Option A and Option B. These variations are designed within the context of industry needs and safe dance practice. It is therefore advisable for candidates to follow the relevant exercises from Option A or Option B most suitable for the individual. For safe dance practice, teachers/candidates must select **one pathway only.**

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

***Examination changes effective from 1 October 2025**

1. Barre

1.1 Pliés (set exercise)

1.2 Battements glissés en cloche

1.3 Battements fondus en l'air and ronds de jambe en l'air (set exercise)

*Examiners' choice: 1.4 or 1.5

1.4 Battements frappés and battements frappés fouettés (set exercise)

1.5 Petits battements sur le cou-de-pied (set exercise)

1.6 Demi-grands ronds de jambe en dehors and en dedans

1.7 Grands battements in 2 counts

1.8 Fouettés ronds de jambe en tournant (set exercise) *No longer seen in the examination

1.9 Relevés from one foot to one foot, en croix

1.10 Coupés fouettés raccourci

1.11 Posés coupés en avant

1.12 Posés into 1st arabesque

2. Centre Practice

2.1 Ronds de jambe à terre en dehors and en dedans in 2 counts

2.2 Battements frappés to 2nd in 1 count, accent out

2.3 Battements fondus en croix à terre

3. Port de Bras

Enchaînement set by the examiner to include the circular port de bras with transfer of weight or any circular movement

4. Adage

*Examiners' choice: 4.1 or 4.2

4.1 Temps lié en l'air en avant and en arrière (set exercise)

4.2 Fouetté of adage (set exercise)

4.3 Adage Enchaînement (set exercise)

5. Demi-Pointe Work

5.1 Posés coupés en avant in any alignment

5.2 Posés into 1st arabesque

5.3 Coupés fouettés raccourci

5.4 Demi-Pointe Enchaînement (set exercise)

6. Pirouettes

6.1 Single pirouettes en dehors from 5th (set exercise) *No longer seen in the examination

6.2 Single pirouettes en dehors from 4th (set exercise)

6.3 Single pirouettes en dedans prepared by a chassé with or without fouetté action (set exercise)

6.4 Posé turns en dedans en diagonal – in 2/4 and 3/4 time signatures (Option A)

6.5 Single pirouettes en dehors from 2nd (Option B)

7. Allegro

7.1 Warm up

7.2 Glissades en avant and en arrière

7.3 Assemblés en avant and en arrière

7.4 Sissonnes fermées en arrière and de côté over and under

7.5 Sissonnes doublées over (with développé in Polonaise enchaînement)

7.6 Grands jetés en avant

7.7 Waltz turns (to be shown at the discretion of the examiner)

7.8 Allegro Enchaînement No. 1 (set exercise)

8. Petit batterie

8.1 Changements battus

8.2 Entrechats trois derrière

8.3 Petit Batterie Enchaînement (set exercise)

9.

Option A

Pointe work facing the barre:

9.1 Rises in 1st

9.2 Relevés in 5th

9.3 Échappés relevés to 2nd and 4th (in 2 or 4 counts)

9.4 Courus sur place

Option B

Virtuosity

9.8 Tours en l'air (set exercise)

9.9 Polonaise Enchaînement (set exercise)

10. Set variation

Teacher/candidate choice of one of the following set variations:

Variation A

Variation B

Variation C

If the Option A pathway has been selected, the variation should be performed before the Pointe Work section.

11. Révérence

12 Scheme of assessment: Graded Examinations

Method of assessment

Graded Examinations are assessed by an Examiner who is recruited, trained, and monitored by the ISTD.

ISTD Examiners:

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

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

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

Primary Grade

Title of component	Available marks
Section A – Technique	
Stance and Placement	10
Line and Quality of port de bras	10
Control through the body and legs	10
Quality of ballon, Footwork and Co-ordination	10
Section total	40
Section B – Presentation, Musicality & Response	
Sense of performance	10
Rhythmic awareness	10
Music section	10
Sense of Timing	10
Response, Syllabus knowledge and theory	10
Section total	50
Section C - Performance	
Dance	10
Section total	10
Overall total	100

Grade 1, 2 and 3

Title of component	Available marks
Section A – Technique	
Barre	10
Port de bras throughout the exam	10
Adage	10
Allegro	10
Coordination	10
Section total	50
Section B – Presentation, Musicality & Response	
Performance, artistry	10
Rhythmical awareness and Quality of movement	10
Sense of timing and Music section	10
Response to free work and Syllabus knowledge	10
Section total	40
Section C - Performance	
Dance/Variation	10
Section total	10
Overall total	100

Grade 4

Title of component	Available marks
Section A – Technique	
Barre	10
Port de bras throughout the exam	10
Adage	10
Petit Allegro and Petit Batterie	10
Allegro	10
Coordination of movement	10
Section total	60
Section total	
Artistry	10
Rhythmic awareness and Interpretation of the various musical qualities	10
Response to free work and Syllabus knowledge	10
Variation	10
Section total	40
Overall total	100

Grade 5

Title of component	Available marks
Section A – Technique	
Barre and Centre practice	10
Port de bras throughout the exam	10
Adage	10
Pirouettes	10
Petit Allegro and Petit Batterie	10
Allegro	10
Section total	60
Section B – Presentation, Musicality & Response	
Artistry	10
Rhythmic awareness and Quality of movement	10
Response to free work and Syllabus knowledge	10
Variation	10
Section total	40
Overall total	100

Grade 6

Title of component	Available marks
Section A – Technique	
Barre and Centre practice	10
Port de bras throughout the exam	10
Adage	10
Pirouettes	10
Allegro	10
Petit batterie and Pointe work / Virtuosity	10
Section total	60
Section B – Presentation, Musicality & Response	
Artistry	10
Rhythmic awareness and Interpretation of the various musical qualities	10
Response to free work and Syllabus knowledge	10
Variation	10
Section total	40
Overall total	100

Determining a mark

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

Determining a grade for graded examinations

Candidates must gain at least 25% of the marks attainable in each section in order to pass the examination overall. In cases where 25% of the marks attainable does not come to a round figure, e.g. 12½, the pass mark for the Sections is lowered to the nearest round figure, in this example, 12. The section totals are aggregated and the overall mark is given out of 100.

To reflect the need for competence across the range of sections, a candidate will **not** attain a grade if less than 25% of the marks attainable are given for any **one** section.

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

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

Mark schemes for Primary, Grade 1, Grade 2, Grade 3, Grade 4, Grade 5 and Grade 6

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

Mark bands

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

The candidate is marked against all components of assessment.

Classification of results

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

Imperial Classical Ballet Mark Scheme – Primary Grade

Section		Technique				Presentation, musicality and response					Performance
Component		**Stance and Placement**	**Line and Quality of port de bras**	**Control through the body and legs**	**Quality of ballon, Footwork and Co-ordination**	**Sense of performance**	**Rhythmic awareness and Quality of movement**	**Music section**	**Sense of timing**	**Response, Syllabus knowledge and theory**	**Dance**
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Upper **Excellent** band Lower **Excellent** band	9/10	The candidate demonstrates **Excellent** ability in the indicative content									
Upper **Good** band Lower **Good** band	7/8	The candidate demonstrates **Good** ability in the indicative content									
Upper **Fair** band Lower **Fair** band	5/6	The candidate demonstrates **Fair** ability in the indicative content									
Upper **Limited** band Lower **Limited** band	3/4	The candidate demonstrates **Limited** ability in the indicative content									
Upper **Weak** band Lower **Weak** band	1/2	The candidate demonstrates **Weak** ability in the indicative content									
Not Evidenced	0	Indicative content **not evidenced**									
Indicative content		Lengthened spine and alignment of the body Poise and open shoulder line Even turnout of legs and feet Line and use of feet with floor pressure	Sustained arm and shoulder line Arm and hand shape Use of head and eyeline Fluidity of movement	Controlled posture in movement Controlled use of arms and legs in movement	Use of feet in the air Landing with resistance Turnout when landing in demi-plié Unstrained flow of movement	Sense of occasion and enjoyment Alert manner Natural sense of expression	Recognition of varying musical moods Corresponding quality of movement	Walk and clap in time with the music Recognise 3/4 waltz and 2/4 polka Clap and count 3/4 waltz and 2/4 polka with or without music	Dance on the musical beat	Alert and attentive Respond to instructions Knowledge of syllabus	Dance is known Technique Mime/expression Rhythmically accurate Spatial awareness

Imperial Classical Ballet Mark Scheme – Grades 1, 2 and 3

Section		Technique					Presentation, musicality and response				Performance
Component		**Barre**	**Port de bras throughout the exam**	**Adage**	**Allegro**	**Co-ordination of movement**	**Performance, artistry**	**Rhythmical awareness and Quality of movement**	**Sense of timing and Music section**	**Response to free work and Syllabus knowledge**	**Dance/ Variation**
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Upper **Excellent** band	9/10	The candidate demonstrates **Excellent** ability in the indicative content									
Lower **Excellent** band											
Upper **Good** band	7/8	The candidate demonstrates **Good** ability in the indicative content									
Lower **Good** band											
Upper **Fair** band	5/6	The candidate demonstrates **Fair** ability in the indicative content									
Lower **Fair** band											
Upper **Limited** band	3/4	The candidate demonstrates **Limited** ability in the indicative content									
Lower **Limited** band											
Upper **Weak** band	1/2	The candidate demonstrates **Weak** ability in the indicative content									
Lower **Weak** band											
Not Evidenced	0	Indicative content **not evidenced**									
Indicative content		Lengthened spine with use of core and aligned pelvis Head and eyeline held Even turnout of legs and feet Line and use of feet with floor pressure Alignment and placing of legs	Shaping and tracking of arms Use of head and eyeline Hand and finger shaping Fluidity, breadth and sensitivity	Placement of line, balance and poise Even turnout of legs and feet Transference of weight	Elevation and ballon Use of feet and legs Turnout in the air and on landing Controlled posture	Harmonised flow of movement Synchronised port de bras Ease of travel Use of direction and pattern	Alert manner with sense of occasion and enjoyment Expression Sincerity of performance Use of poise and eyeline	Sensitivity to metre and mood in music Quality of the performance	Dance on the beat Correct response to music	Alert and sensitive Response to instructions Knowledge of syllabus and dance vocabulary Understanding of French terminology	Knowledge of dance Expressive communication of theme Technique Rhythm and Spatial awareness

Imperial Classical Ballet Mark Scheme – Grade 4

Section		Technique						Presentation, musicality and response			Performance
Component		**Barre**	**Port de bras throughout the exam**	**Adage**	**Petit Allegro and Petit Batterie**	**Allegro**	**Co-ordination of movement**	**Artistry**	**Rhythmical awareness and Interpretation of the various musical qualities**	**Response to free work and Syllabus knowledge**	**Variation**
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Upper **Excellent** band	9/10	The candidate demonstrates **Excellent** ability in the indicative content									
Lower **Excellent** band											
Upper **Good** band	7/8	The candidate demonstrates **Good** ability in the indicative content									
Lower **Good** band											
Upper **Fair** band	5/6	The candidate demonstrates **Fair** ability in the indicative content									
Lower **Fair** band											
Upper **Limited** band	3/4	The candidate demonstrates **Limited** ability in the indicative content									
Lower **Limited** band											
Upper **Weak** band	1/2	The candidate demonstrates **Weak** ability in the indicative content									
Lower **Weak** band											
Not Evidenced	0	Indicative content **not evidenced**									
Indicative content		Lengthened spine with use of core and aligned pelvis Use of head and eyeline Even turnout of legs and feet Line and use of feet with floor pressure Alignment and placing of legs	Shaping and tracking of arms Use of head and eyeline Hand and finger shaping Fluidity, breadth and sensitivity	Placement of line, balance and poise Even turnout of legs and feet Transference of weight	Precision of footwork Elevation Turnout Batterie action	Precision of footwork Elevation Co-ordination, strength and control Travel and spatial awareness	Harmonised flow of movement Synchronised port de bras Ease of travel Use of direction and pattern	Alert manner with sense of occasion and enjoyment Expression Sincerity of performance Use of poise and eyeline	Sensitivity to metre and mood in music Quality of the performance Performs on the beat Response to music	Alert and sensitive Response to instructions Knowledge of syllabus and dance vocabulary Understanding of French terminology	Knowledge of variation Expressive communication of theme Technique Rhythm and spatial awareness

Imperial Classical Ballet Mark Scheme – Grade 5

Section		Technique						Presentation, musicality and response			Performance
Component		**Barre and Centre Practice**	**Port de bras throughout the exam**	**Adage**	**Pirouettes**	**Petit Allegro and Petit Batterie**	**Allegro**	**Artistry**	**Rhythmical awareness and Interpretation of the various musical qualities**	**Response to free work and Syllabus knowledge**	**Variation**
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Upper **Excellent** band	9/10	The candidate demonstrates **Excellent** ability in the indicative content									
Lower **Excellent** band											
Upper **Good** band	7/8	The candidate demonstrates **Good** ability in the indicative content									
Lower **Good** band											
Upper **Fair** band	5/6	The candidate demonstrates **Fair** ability in the indicative content									
Lower **Fair** band											
Upper **Limited** band	3/4	The candidate demonstrates **Limited** ability in the indicative content									
Lower **Limited** band											
Upper **Weak** band	1/2	The candidate demonstrates **Weak** ability in the indicative content									
Lower **Weak** band											
Not Evidenced	0	Indicative content **not evidenced**									
Indicative content		Lengthened spine with use of core and aligned pelvis Use of head and eyeline Turnout of legs and feet Line and use of feet with floor pressure Alignment and placing of legs	Shaping and tracking of arms Use of head and eyeline Hand and finger shaping Fluidity, breadth and sensitivity	Placement of line, balance and poise Even turnout of legs and feet Transference of weight	Poise and Control Co-ordination Use of head and eyeline Completion of turns	Precision of footwork Elevation Batterie action and co-ordination Turnout	Elevation and ballon Use of feet and legs Sustained turnout in the air and on landing Controlled posture	Alert manner with sense of occasion and enjoyment Expression Sincerity of performance Use of poise and eyeline	Sensitivity to metre and mood in music Quality of the performance Performs on the beat Response to the music	Alert and sensitive Response to instructions Knowledge of syllabus and dance vocabulary Understanding of French terminology	Knowledge of variation Expressive communication of theme Technique Rhythm and spatial awareness

Imperial Classical Ballet Mark Scheme – Grade 6

Section		Technique						Presentation, musicality and response			Performance
Component		**Barre and Centre Practice**	**Port de bras throughout the exam**	**Adage**	**Pirouettes**	**Allegro**	**Petit Batterie and Pointe work / Virtuosity**	**Artistry**	**Rhythmical awareness and Interpretation of the various musical qualities**	**Response to free work and Syllabus knowledge**	**Variation**
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Upper **Excellent** band	9/10	The candidate demonstrates **Excellent** ability in the indicative content									
Lower **Excellent** band											
Upper **Good** band	7/8	The candidate demonstrates **Good** ability in the indicative content									
Lower **Good** band											
Upper **Fair** band	5/6	The candidate demonstrates **Fair** ability in the indicative content									
Lower **Fair** band											
Upper **Limited** band	3/4	The candidate demonstrates **Limited** ability in the indicative content									
Lower **Limited** band											
Upper **Weak** band	1/2	The candidate demonstrates **Weak** ability in the indicative content									
Lower **Weak** band											
Not Evidenced	0	Indicative content **not evidenced**									
Indicative content		Lengthened spine with use of core and aligned pelvis Use of head and eyeline Turnout of legs and feet Line and use of feet with floor pressure Alignment and placing of legs	Shaping and tracking of arms Use of head and eyeline Hand and finger shaping Fluidity, breadth and sensitivity	Placement of line, balance and poise Even turnout of legs and feet Transference of weight	Poise and Control Co-ordination Use of head and eyeline Completion of turns	Elevation and ballon Use of feet and legs Sustained turnout in the air and on landing Controlled posture	Accurate batterie action and coordination Alignment, posture and poise **POINTE WORK:** Stability on pointe **VIRTUOSITY:** Strength, control and placing **VIRTUOSITY:** Elevation and sustained rhythmic turns	Alert manner with sense of occasion and enjoyment Expression Sincerity of performance Use of poise and eyeline	Sensitivity to metre and mood in music Quality of the performance Performs on the beat Response to the music	Alert and sensitive Response to instructions Knowledge of syllabus and dance vocabulary Understanding of French terminology in free enchainements	Knowledge of variation Expressive communication of theme Technique Rhythm and spatial awareness

Attainment grade descriptors

Distinction: 80-100 marks

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

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

Merit: 60-79 marks

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

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

Pass: 40-59 marks

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

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

Not attained – 00-40 marks

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

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

Intermediate Foundation, Intermediate, Advanced 1 & 2

Specification

13 Qualification purpose: Vocational Graded Examinations

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

Level 2: Intermediate Foundation in **Imperial Classical Ballet**

Level 3: Intermediate in **Imperial Classical Ballet**

Level 4: Advanced 1 in **Imperial Classical Ballet**

Level 4: Advanced 2 in **Imperial Classical Ballet**

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

These examinations offer a vocational path, requiring a high level of professionalism, commitment and focus and with an increasing emphasis on safe dance practice. Successful candidates at this level should show virtuosity in performance, a high standard of technique and a sound knowledge and understanding of the Imperial Classical Ballet genre, including an understanding of reference and context. As distinct from the General Graded Examinations, a greater degree of personal interpretation is encouraged, and the candidate is expected to show the potential to communicate effectively with an audience.

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

Successful candidates will spend significant additional time each week in lessons, in practicing and in studying independently.

There are four practical examinations, graded to measure appropriate stages of development from a general standard of Imperial Classical Ballet education to that of professional competence and readiness.

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

Aims

Imperial Society of Teachers of Dancing Vocational Graded Examinations in Imperial Classical Ballet provide an assessment scheme, which give the basis for the measurement of an individual candidate's progress and development, in preparing for professional dance performing or teaching careers. The practical, vocational examinations are graded to measure appropriate stages of development from a general standard of Imperial Classical Ballet education to that of professional competence and readiness.

Objectives

The objectives of the Imperial Classical Ballet Vocational Graded Examinations are to show:

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

14 Qualifications

Regulation – UK

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

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

The Regulated Qualifications Framework (RQF) provides a single, simple system for cataloguing all regulated qualifications, indicating qualifications by their level (degree of difficulty) and size (amount or breadth of learning). There are nine qualification levels in the framework, labelled in order of difficulty from Entry Level to Level 8. For further information, visit **register.ofqual.gov.uk**.

Size of the qualification on the RQF is indicated by a credit value, corresponding to a term used in the title. An Award is worth 1-12 credits, a Certificate is worth 13-36 credits, and a Diploma is worth 37 or more credits. One credit corresponds to 10 hours of learning for the typical learner, which is divided into Guided Learning hours (GLH), which is broadly contact time with the teacher, and personal study time, which together make Total Qualification Time (TQT).

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

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

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

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

Graded Examination in Dance

Unit title	Unit reference number	Unit level	Guided learning hours (GLH)	Credit value
Intermediate Foundation: Vocational Graded Examination in Imperial Classical Ballet	Y/602/0140	Level 2	150	28
Intermediate: Vocational Graded Examination in Imperial Classical Ballet	H/602/0142	Level 3	150	28
Advanced 1: Vocational Graded Examination in Imperial Classical Ballet:	K/602/0143	Level 4	150	33
Advanced 2: Vocational Graded Examination in Imperial Classical Ballet	T/602/0145	Level 4	150	38

Regulation – Europe

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

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

UCAS points

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

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

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

Grade 6	Tariff points
Distinction	14
Merit	10
Pass	8

Intermediate	Tariff points
Distinction	33
Merit	27
Pass	24

Equivalence of qualification levels

Qualification level	Level	Equivalence
Grade 6	3	Equivalent to A-Level and T-Level standard
Intermediate Foundation	2	Equivalent to GCSE standard
Intermediate	3	Equivalent to A-Level and T-Level standard
Advanced 1	4	Equivalent to the first year of a degree or a Certificate of Higher Education or Higher National qualification at Level 4
Advanced 2	4	Equivalent to the first year of a degree or a Certificate of Higher Education or Higher National qualification at Level 4

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

15 Entry conditions and general information

Minimum age

There is a recommended minimum age of 11 years for Intermediate Foundation and 12 years for Intermediate. This is to ensure that candidates are sufficiently physically developed to safely meet the demands of the syllabus.

Entry conditions

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

Prior learning

Intermediate Foundation is an optional examination. Each qualification, other than Intermediate Foundation, must be achieved as an entry requirement to the following examination. Exemption from the Intermediate and Advanced 1 examinations may be obtained if the candidate is a student who already holds an equivalent Intermediate or Advanced 1 ballet certificate from an Ofqual approved dance awarding body. Application for exemption must be made in writing to the Examination department **ukdanceteachers@istd.org** or **InternationalTeachers@istd.org** prior to the examination session.

Language

All exams and assessments are conducted in English.

Summary information

Examination Groupings: **Candidates should be entered in pairs.** Where there is an odd number of candidates, the extra candidate should be entered with a pair to make a group of three. When 2 candidates are examined at Advanced 2 level in the same exam, both must present Option A exercises, or both must present Option B exercises. If candidates wish to present different Options, they must enter the examination singly.

Examination	Number of candidates	Age	Time allowances		
			1 candidate	2 candidates	3 candidates
Intermediate Foundation	1 – 3	11+	60 minutes	75 minutes	75 minutes
Intermediate	1 – 3	12+	75 minutes	75 minutes	90 minutes
Advanced 1	1 – 3	13+	75 minutes	90 minutes	105 minutes
Advanced 2	1 – 3	14+	90 minutes	105 minutes	120 minutes

Musical accompaniment

The official set music of The Imperial Society of Teachers of Dancing Imperial Classical Ballet Vocational Examinations Syllabus should be used for these examinations. The teacher is responsible for providing a pianist. The use of recorded music is not permitted except for the Set Variations and the Advanced 2 solo.

The music system operator should be seated at a discreet distance from the examiner and must not communicate with them in any way. Teachers are reminded that under no circumstances can music be operated by a teacher, assistant teacher, candidate, or a parent of a candidate. Non-Imperial Classical Ballet teachers from other schools can operate the music.

Clothing

A Clothing Guide is available on the ISTD website **istd.org/examinations** and from **imperialballet@istd.org**

Jewellery is discouraged. If piercings cannot be removed studs are acceptable. Hair should be suitably styled for classical ballet and candidates should be smartly presented for the examination.

Studio layout for the examination

Examinations should be conducted with the largest dimension being the width of the performance space and the smallest dimension being front to back. Mirrors in the studio should be completely covered or made opaque. Examiners require a table and a comfortable chair. Teachers should also provide a bell for the Examiner to ring when they are ready for the candidates to enter the studio at the start of the examination.

16 Qualifications

This section sets out the required teaching and learning content and how they should be delivered. The learning and teaching content for each qualification in the specification is set out in a similar way.

Learners should take examinations only once the learning and teaching content have been covered in full.
The syllabus is designed to develop broad strengths and abilities for all candidates. There are two pathways available for candidates to accommodate differing physical strengths and capabilities: Option A and Option B.

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

Intermediate Foundation

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

Learning outcomes and assessment criteria: Intermediate Foundation

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the **vocabulary and technique** of Imperial Classical Ballet	• Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure **technical skills** in Imperial Classical Ballet	• Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of **musicality** in Imperial Classical Ballet	• Perform exercises and dances to music
LO4 Apply and demonstrate a range of **performance skills** in Imperial Classical Ballet	• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Syllabus content: Intermediate Foundation

Candidates are expected to combine any movements contained in this syllabus into enchaînements set by the examiner. Candidates are also expected to have knowledge of the French terms used.

1. Barre

1.1 Pliés (set exercise)

1.2 Battements tendus in 2 counts en croix closing straight legs or demi-plié, transference of weight to 2nd in 4 counts on straight legs or demi-plié

1.3 Battements glissés in 2 counts en croix closing straight legs or demi plié or in 1 count to 2nd

1.4 Battements tendus and battements glissés (set exercise)

1.5 Ronds de jambe a terre en dehors and en dedans (set exercise)

1.6 Battements soutenus closing whole foot or demi-pointe and assemblés soutenus demi and full on straight legs or en fondu and closing en demi-pointe (**and** set exercise)

1.7 Battements fondus à terre and en l'air (set exercise)

1.8 Battements frappés to dégagé en croix in 2 counts and to 2nd accent out in 2 counts (**and** set exercise)

1.9 Retirés

1.10 Développés en croix

1.11 Demi-grands ronds de jambe en dehors and en dedans

1.12 Développés and demi-grands ronds de jambe (set exercise)

1.13 Preparatory exercise for fouetté of adage

1.14 Grands battements (set exercise)

Demi-pointe work

1.15 Rises

1.16 Échappés relevés en croix in 2 or 4 counts

1.17 Relevés 2-2 and 2-1

1.18 Demi-détournés

1.19 Posés and posés coupés with straight extension en avant, en arrière and de côté

1.20 Pas de bourrées piqués under

Also set exercises

1.21 Posés en avant, en arrière and de côté (Option A)

1.22 Rises (Option B)

2. Centre practice

2.1 Demi-pliés and rises

2.2 Battements tendus and glissés in 2 counts closing straight legs or demi-plié

2.3 Ronds de jambe à terre en dehors and en dedans in 4 and 2 counts

2.4 Battements soutenus en croix closing whole foot or en demi-pointe

2.5 Battements fondus à terre

2.6 Battements frappés in 2 counts to 2nd and en croix to dégagé

Also set exercises

2.7 Battements tendus and glissés

2.8 Battements fondus à terre

3. Port de Bras

3.1 Basic arm lines which may be combined with walks, chassés and transference of weight

3.2 Port de Bras Enchaînement No.1 (set exercise)

3.3 Port de Bras Enchaînement No. 2 (set exercise) (Option A)

3.4 Port de Bras Enchaînement No. 2 (set exercise) (Option B)

4. Adage

4.1 Retirés

4.2 Développés

4.3 Demi-grands ronds de jambe en dehors and en dedans

4.4 Arabesques – 1st, 2nd and 3rd

4.5 Attitudes - ordinaire, opposition and à deux bras, devant and derrière, à terre and en l'air

4.6 Chassés

4.7 Coupés

4.8 Détournés

4.9 Posés assemblés soutenus en tournant en dedans

4.10 Temps lié (set exercise)

4.11 Fouetté of adage (set exercise)

4.12 Demi-grands ronds de jambe (set exercise)

4.13 Adage Enchaînement (set exercise) (Option A)

4.14 Adage Enchaînement (set exercise) (Option B)

5. Pirouettes

5.1 Single pirouettes en dehors and en dedans

5.2 Set exercise (Option A)

Set exercise (Option B)

AND

5.3 Pirouettes en dedans (set exercise)

En diagonale:

5.4 Emboîtés relevés en tournant (Option A)

6. Allegro

6.1 Sautés in 1st and 2nd

6.2 Changements

6.3 Soubresauts

6.4 Échappés sautés to 2nd and 4th

6.5 Temps levés

6.6 Glissades - devant, derrière, over and under

6.7 Pas de bourrées - devant, derrière, over and under with either foot

6.8 Petits jetés - devant and derrière

6.9 Jetés ordinaires - devant, derrière, en avant, en arrière and de côté

6.10 Assemblés - devant, derrière, over, under, petits assemblés devant and derrière

6.11 Sissonnes ordinaires - devant, derrière and passées

6.12 Sissonnes ouvertes and changées en avant

6.13 Sissonnes fermées en avant and en arrière

6.14 Pas de basque glissés en avant and en arrière

6.15 Pas de basque sautés en avant and en arrière

6.16 Pas de chats

6.17 Demi-contretemps

6.18 Balancés and waltz turns

6.19 **Demi-pointe work** - as Barre

6.20 Allegro Enchaînements Nos. 1 and 2 (set exercises) (Option A)

Allegro Enchaînements Nos. 1 and 2 (set exercises) (Option B)

7. Petit batterie

7.1 Échappés sautés battus fermés

7.2 Entrechats quatre

7.3 Changements battus

7.4 Petit Batterie Enchaînement (set exercise)

8. Grand allegro

8.1 Coupés chassés pas de bourrées under

8.2 Posés temps levés in arabesque or pirouette position derrière

8.3 Grands jetés en avant

8.4 Single tours en l'air prepared by relevé 5th (Option B)

8.5 Tours en l'air (set exercise) (Option B)

8.6 Grand Allegro Enchaînement (set exercise) (Option A)

Grand Allegro Enchaînement (set exercise) (Option B)

9. Set variation

Teacher/candidate choice of one of the following set variations:

Variation A

Variation B

Variation C

10. Pointe work (Option A)

Facing the barre:

10.1 Rises in all positions

10.2 Pas de bourrées piqués under

10.3 Courus sur place

Sideways to barre:

10.4 Échappés relevés to 2nd and 4th

10.5 Demi-détournés

10.6 Relevés 5th

11. Centre

11.1 Échappés relevés to 2nd and 4th in 2 counts and to 2nd en tournant

11.2 Relevés 5th

11.3 Pointe Enchaînement (set exercise)

12. Révérence

Intermediate

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

Learning outcomes and assessment criteria: Intermediate

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the **vocabulary and technique** of Imperial Classical Ballet	• Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure **technical skills** in Imperial Classical Ballet	• Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of **musicality** in Imperial Classical Ballet	• Perform exercises and dances to music
LO4 Apply and demonstrate a range of **performance skills** in Imperial Classical Ballet	• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Syllabus content: Intermediate

Candidates are expected to combine any movements contained in this syllabus into enchaînements set by the examiner. Candidates are also expected to have knowledge of the French terms used.

1. Barre

1.1 Pliés 12/8 (set exercise) (Option A)

Pliés 4/4 (set exercise) (Option B)

1.2 Port de bras forward, backwards and sideways towards the barre

1.3 Battements tendus en croix closing straight legs or demi plié, transference of weight to 2nd in 4 counts (**and** set exercise)

1.4 Battements glissés en croix in 2 counts closing on straight legs or demi-plié, in 1 count closing on straight legs and transference of weight to 2nd (**and** set exercise)

1.5 Ronds de jambe à terre en dehors and en dedans

1.6 Battements soutenus en croix closing on whole foot or en demi-pointe

1.7 Assemblés soutenus, demi and full, on straight legs, en fondu and closing en demi-pointe

1.8 Battements fondus à terre and en l'air

1.9 Battements frappés, singles to dégagé en croix and doubles to 2nd, battements frappés accent out en croix, and doubles to 2nd in 1 or 2 counts and also en demi-pointe

1.10 Battements frappés fouettés on whole foot and en demi-pointe

1.11 Petits battements on whole foot or en demi-pointe accent devant or derrière

1.12 Ronds de jambe en l'air en dehors and en dedans, singles and doubles and with rise (**and** set exercise)

1.13 Retirés

1.14 Développés, développés passés and tombés en avant

1.15 Demi-grands ronds de jambe en dehors and en dedans

1.16 Grands ronds de jambe en dehors and en dedans

1.17 Fouetté of adage with pivots

1.18 Rotations with pivots and en demi-pointe (Option B)

1.19 Développés passés and tombés en avant (set exercise) (Option A)

1.20 Développés passés and rotations (set exercise) (Option B)

1.21 Grands battements (set exercise)

1.22 Fouettés ronds de jambe en tournant (set exercise) (Option A)

1.23 Battements en cloche

Demi-pointe work (Option A)

1.24 Rises

1.25 Échappés relevés en croix in 2 or 4 counts

1.26 Relevés 2-2 and 2-1

1.27 Relevés 1-1 devant, to 2nd and derrière

1.28 Posés coupés en avant, en arrière and de côté with straight or petit développé extension

1.29 Demi-détournés

1.30 Coupés fouettés raccourci

1.31 Pas de bourrées piqués under and over

1.32 Relevés passés with ½ turn

1.33 Emboîtés

1.34 Posés into arabesque

Also set exercises

1.35 Posés coupés en avant and relevés 1-1 en croix

1.36 Posés coupés en arrière and coupés fouettés raccourci

Demi-pointe work (Option B)

1.37 Rises

1.38 Relevés in 5th

1.39 Échappés relevés en croix in 2 or 4 counts

1.40 Relevés 2-1

1.41 Posés to attitude and arabesque

1.42 Demi-détournés

Also set exercise

1.43 Posés into 1st arabesque

2. Centre practice

2.1 Pliés

2.2 Battements tendus and battements glissés

2.3 Ronds de jambe à terre en dehors and en dedans

2.4 Assemblés soutenus and battements soutenus

2.5 Battements fondus

2.6 Battements frappés, whole foot only

2.7 Petits battements sur le cou de pied, whole foot only

2.8 Ronds de jambe en l'air en dehors and en dedans, singles and doubles (no rise)

2.9 Grands battements in 2 counts

Also set exercises

2.10 Battements tendus and grands battements

2.11 Battements fondus (Option A)

2.12 Développés and battements fondus (Option B)

3. Port de Bras

3.1 Basic arm lines which may be combined with walks, chassés and transference of weight

3.2 Circular port de bras with transference of weight (no backbend)

3.3 Forward port de bras - grand 4th

3.4 Sideways port de bras

3.5 Port de Bras Enchaînements Nos. 1 and 2 (set exercises) (Option A)

3.6 Port de Bras Enchaînements Nos. 1 and 2 (set exercises) (Option B)

4. Adage

4.1 Temps lié (set exercise)

4.2 Fouetté of adage (set exercise)

4.3 Retirés

4.4 Développés and développés passés

4.5 Demi-grands ronds de jambe en dehors and en dedans

4.6 Grands ronds de jambe en dehors and en dedans

4.7 Tombés en avant

4.8 Coupés

4.9 Attitudes - ordinaire, opposition, à deux bras and grecque, devant and derrière, à terre and en l'air

4.10 Arabesques - 1st, 2nd, 3rd and à dos

4.11 Rotations à terre in 4 and 2 counts (Option A)

4.12 Rotations en l'air with pivot or fondu and rise (Option B)

4.13 Posés, assemblés soutenus en tournant en dedans

4.14 Détournés

4.15 Adage Enchaînements Nos. 1 and 2 (set exercises) (Option A)

4.16 Adage Enchaînements Nos. 1 and 2 (set exercises) (Option B)

AND

4.17 Adage Enchaînement No. 3 (set exercise)

5. Pirouettes

5.1 Single and double pirouettes en dehors (set exercise) (Option A)

Single and double pirouettes en dehors (set exercise) (Option B)

5.2 Single and double pirouettes en dedans (set exercise)

En diagonale:

5.3 Posé turns en dedans (Option A)

5.4 Relevés passés by half turn (Option A)

5.5 Emboîtés relevés en tournant (Option A)

5.6 Chaînés (Option B)

6. Allegro

6.1 Sautés in 1st, 2nd and 4th

6.2 Changements

6.3 Soubresauts

6.4 Échappés sautés to 2nd and 4th

6.5 Glissades - devant, derrière, over, under, en avant, en arrière, passé

6.6 Pas de bourrées - devant, derrière, over, under, en avant and en arrière

6.7 Assemblés - devant, derrière, over, under, en avant, en arrière, petits assemblés devant and derrière

6.8 Jetés - petits jetés devant, derrière and by half turn; jetés ordinaires devant, derrière, en avant, en arrière and de côté

6.9 Sissonnes - ordinaires devant, derrière, passées, ouvertes en avant, en arrière and de côté, ouvertes changées en avant and en arrière, fermées en avant, en arrière, over and under, doublées over and under

6.10 Pas de basque glissés en avant and en arrière

6.11 Pas de basque sautés en avant and en arrière

6.12 Ballonnés simples - devant, derrière and de côté

6.13 Ballonnés composés - en avant, en arrière and de côté (using front foot)

6.14 Pas de chats

6.15 Coupés fouettés raccourci sautés

6.16 Balancés

6.17 Waltz turns (Option A)

6.18 Demi-contretemps

6.19 Faillis

6.20 **Demi-pointe work** as Barre, except relevés 1-1 (Option A), **Demi-pointe work** as Barre (Option B)

6.21 Petit Allegro Enchaînement 6/8 (set exercise) (Option A)

6.22 Sissonne Enchaînement 4/4 (set exercise) (Option B)

6.23 Waltz Enchaînement (set exercise) (Option A)

7. Petit batterie

7.1 Échappés sautés battus fermés

7.2 Entrechats quatre

7.3 Changements battus

7.4 Entrechats trois devant and derrière

7.5 Brisés - devant, derrière, over 2-2

7.6 Assemblés battus over and under (at the barre)

7.7 Petit Batterie Enchaînement No. 1 (set exercise)

7.8 Petit Batterie Enchaînement No. 2 (set exercise)

8. Grand allegro

8.1 Coupés chassés pas de bourrées under

8.2 Posés temps levés in arabesque or pirouette position derrière

8.3 Full contretemps

8.4 Grands jetés en avant

8.5 Grands jetés en tournant preceded by 3 runs

8.6 Jetés by full turn (Option B)

8.7 Tours en l'air (set exercise) (Option B)

8.8 Grand Allegro Enchaînement (set exercise) (Option B)

8.9 Sautés pirouettes in 2nd (set exercise) (Option B)

9. Set variation

Teacher/candidate choice of one of the following set variations:

Variation A

Variation B

Variation C

Variation D

10. Pointe Work (Option A)

Barre

10.1 Rises

10.2 Échappés relevés en croix in 2 and 4 counts

10.3 Relevés 5th, devant, derrière, passés en avant and en arrière 2-2 and 2-1

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

10.5 Demi-détournés

10.6 Coupés fouettés raccourci

10.7 Pas de bourrées piqués, also with half turn

10.8 Relevés passés with half turn

10.9 Emboîtés

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

Centre

10.11 Échappés relevés en croix in 2 and 4 counts and to 2nd en tournant

10.12 Relevés in 5th

10.13 Posés coupés, en avant, en arrière wand de côté with straight extension or petit développé and posés into arabesque

10.14 Pas de bourrées piqués under

10.15 Coupés fouettés raccourci

10.16 Relevés 2-2 and 2-1

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

10.18 Posés, assemblés soutenus en tournant en dedans

10.19 Pointe Enchaînements Nos. 1 and 2 (set exercises)

11. Révérence

Advanced 1

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

Learning outcomes and assessment criteria: Advanced 1

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the **vocabulary and technique** of Imperial Classical Ballet	• Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure **technical skills** in Imperial Classical Ballet	• Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of **musicality** in Imperial Classical Ballet	• Perform exercises and dances to music
LO4 Apply and demonstrate a range of **performance skills** in Imperial Classical Ballet	• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Syllabus content: Advanced 1

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

Candidates entering for the Advanced 1 Analysis exam should make an application to the ISTD for an Application for Reasonable Adjustments (ARA). For further information on reasonable adjustments please **see page 79** and visit the ISTD website. To submit an application for reasonable adjustments please email **ara@istd.org**

1. Barre

1.1 Pliés (set exercise)

1.2 Port de bras, including circular

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

1.4 Petits retirés

1.5 Ronds de jambe à terre en dehors and en dedans en fondu and in half counts (**and** set exercise)

1.6 Battements frappés: doubles en croix to dégagé, doubles en croix and singles and doubles with fondu sur le cou-de-pied (**and** set exercise)

1.7 Battements frappés fouettés with fondu or relevé

1.8 Petits battements sur le cou-de-pied accented on whole foot, en demi-pointe or en fondu, serrés on whole foot, en demi-pointe and en fondu

1.9 Battements fondus en l'air with rise and free port de bras

1.10 Ronds de jambe en l'air en demi-pointe

1.11 Battements fondus and ronds de jambe en l'air en demi-pointe (set exercise)

1.12 Arabesques - allongée and penchée

1.13 Adage Enchaînement (set exercise)

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

1.15 Grands battements en cloche with piqué, with hold and in varying counts

2. Centre practice

2.1 Free enchaînements

3. Port de bras

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

3.2 Port de Bras Enchaînement (set exercise) (Option A)

Port de Bras Enchaînement (set exercise) (Option B)

4. Adage

4.1 Arabesques with pivots en dehors and en dedans

4.2 Arabesques - allongée and penchée

4.3 Attitudes with pivots en dehors and en dedans

4.4 Grands ronds de jambe en dehors and en dedans with use of alignment

4.5 Rotations en l'air in 4 or 2 counts

4.6 Temps lié (set exercise)

4.7 Adage Enchaînement No. 1 (set exercise)

4.8 Adage Enchaînement No. 2 (set exercise) (Option A)

4.9 Adage Enchaînement No. 2 (set exercise) (Option B)

5. Pirouettes

5.1 Preparatory exercise for pirouettes – Galop (set exercise)

5.2 Pirouettes finished in open positions – Lyrical Waltz set exercise)

5.3 7 Fouettés ronds de jambe en tournant en dehors (Option A)

En diagonale

5.4 Posé turns en dehors (Option A)

5.5 Petits pas de basque en tournant (Option A)

5.6 Chaînés

6. Allegro

6.1 Jetés battements - en avant, en arrière with accent in and out

6.2 Pas de bourrées - couru ending with demi-plié or dégagé, en première, en avant and en arrière, and en tournant en dehors and en dedans

6.3 Temps de cuisse in 1 and 2 counts (French) en avant, en arrière, over and under, and (Italian) over and under

6.4 Jetés ronds de jambe sautés - singles only, en dehors and en dedans (**and** set exercise)

6.5 Temps de flêche

6.6 Sissonnes fermées changées - en avant and en arrière

6.7 Renversés with relevés

7. Petit batterie

7.1 Brisés – over, under, (2-2, 2-1, 1-1, 1-2); en avant and en arrière (2-2)

7.2 Assemblés battus over and under

7.3 Brisés en arrière 1 to 2

7.4 Coupés brisés devant and derrière

7.5 Entrechats cinq devant and derrière

7.6 Jetés battus devant and derrière

7.7 Coupés fouettés raccourci battus

7.8 Brisé telemaque in 3 or 4 counts (set exercises) (Teacher/candidate choice)

7.9 Petits brisés en tournant (set exercise) (Option B)

7.10 Petit Batterie Enchaînement (set exercise)

8. Grand allegro

8.1 Assemblés portés - devant, derrière, over, under, en avant, en arrière

8.2 Demi-contretemps fouettés relevés or sautés

8.3 Coupés posés fouettés relevés or sautés

8.4 Pas de bourrées fouettés relevés or sautés

8.5 Grands pas de basque

8.6 Sauts de basque (jetés by full turn)

8.7 Grands jetés devant and derrière

8.8 Grands pirouettes in 2nd (set exercise) (Option B)

8.9 Grand Allegro Enchaînement (Option A) (set exercise ending with temps de flêche, posé temps levé, balancé en tournant, saut de basque)

Grand Allegro Enchaînement (Option B) (set exercise) ending with tour en l'air and pirouette

8.10 Tours en l'air (set exercise) (Option B)

Set variation

Variation C (Option B)

10. Pointe work (Option A)

Barre

10.1 Free enchaînements to include relevés 1-1

10.2 Sissones relevés over

10.3 Ronds de jambe relevés en dedans

10.4 Relevés (set exercise)

Centre

10.5 Relevés 1-1 devant, in attitude and in arabesque

10.6 Single pirouettes en dehors

10.7 Full détournés

10.8 Posés to open positions - arabesque and attitude

10.9 Pointe Enchaînement (set exercise)

En diagonale

10.10 Posé turns en dedans

10.11 Petits pas de basque en tournant

10.12 Relevés passés by half turn

11. Set variation

Teacher/candidate choice of one of the following set variations:

Variation A (Option A)

Variation B (Option A)

12. Révérence

Advanced 2

Qualification title	Qualification number	Guided learning hours (GLH)	Total qualification time (TQT)	Total credits
ISTD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced 2	501/0761/6	150	325	38

Learning outcomes and assessment criteria: Advanced 2

Learning outcomes	Assessment criteria
LO1 Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the **vocabulary and technique** of Imperial Classical Ballet	• Demonstrate physical and technical competence safely
LO2 Perform a range of movement sequences showing sound and secure **technical skills** in Imperial Classical Ballet	• Perform exercises, sequences, and dances
LO3 Perform a range of movement sequences showing an understanding of **musicality** in Imperial Classical Ballet	• Perform exercises and dances to music
LO4 Apply and demonstrate a range of **performance skills** in Imperial Classical Ballet	• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills. • Demonstrate an understanding of style and theme

Syllabus content: Advanced 2

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

Candidates entering for the Advanced 2 Analysis exam should make an application to the ISTD for an Application for Reasonable Adjustments (ARA). For further information on reasonable adjustments please **see page 79** and visit the ISTD website. To submit an application for reasonable adjustments please email **ara@istd.org**

1. Barre

1.1 Pliés (set exercise)

1.2 Battements tendus piqués en rond

1.3 Ronds de jambe à terre en dehors and en dedans with rise and with ports de bras through en couronne

1.4 Battements frappés singles and doubles en croix extending with fondu

1.5 Petits frappés – devant, derrière, 2nd and en demi-pointe

1.6 Ronds de jambe en l'air extending with fondu

1.7 Ballottés devant, derrière (over and under) and to 2nd, à terre and en l'air

1.8 Développés à la seconde with penché

1.9 Penchés sideways in attitude

1.10 Grands ronds de jambe en fondu or en demi-pointe

1.11 Grands battements en fondu

1.12 Grands battements retirés, also with rise

1.13 Grands battements fouettés en demi-pointe

1.14 Grands battements en cloche with développé passé en fondus and with rise

2. Centre Practice

2.1 Free enchaînements in varying time signatures including 5/4, which may include ronds de jambe à terre en dehors and en dedans en tournant

3. Port de Bras

3.1 Port de Bras Enchaînement – 4/4 (set exercise) (Option A)

3.2 Port de Bras Enchaînement - 6/8 (set exercise) (Option B)

4. Adage

4.1 Ballottés devant, derrière, to 2nd, over and under, à terre and en l'air

4.2 Pivots in 2nd en l'air and arabesque allongée en dehors and en dedans

4.3 Grands fouettés relevés

4.4 Penchés sideways in attitude

4.5 Développés to 2nd with penché

4.6 Adage Enchaînement No. 1 - 4/4 (set exercise) (Option A)

Adage Enchaînement No. 2 - 3/4 (set exercise) (Option A)

Adage Enchaînement No. 1 - 3/4 (set exercise) (Option B)

Adage Enchaînement No. 2 - 4/4 (set exercise) (Option B)

5. Pirouettes

5.1 Singles and doubles en dehors and en dedans in attitude and arabesque

5.2 Triple pirouettes en dehors and en dedans

5.3 Single or double posé pirouette en dedans

5.4 Preparatory Pirouette (set exercise)

5.5 Pirouette Enchaînement No. 1 - Lyrical (set exercise) (Option A)

5.6 Pirouette Enchaînement No. 2 - Bossanova (set exercise) (Option A)

5.7 Pirouette Enchaînement No. 3 – Galop (set exercise) (Option A)

5.8 Pirouette Enchaînement No. 1 – Tango (set exercise) (Option B)

5.9 Pirouette Enchaînement No. 2 – Bluesy Hoedown (set exercise) (Option B)

5.10 Pirouette Enchaînement No. 3 - Jazz Waltz (set exercise) (Option B)

6. Petit and Grand Allegro

6.1 Ballottés sautés

6.2 Ronds de jambe sautés from 1 or 2 feet, single (Option A) double (Option B)

6.3 Jetés ronds de jambe sautés (to include doubles)

6.4 Grands pas de basque en tournant

6.5 Gargouillades en dehors and en dedans – double with first leg and en dedans to dégagé – single (Option A)

6.6 Grands fouettés sautés with grand battement to 2nd, finished in arabesque with développé to 2nd, finished in attitude

6.7 Assemblés en tournant, over en dedans

6.8 Sissonnes en tournant en dehors

6.9 Grand Allegro Enchaînement (set exercise) (Option A)

6.10 Double tours en l'air (Option B)

6.11 Temps de poisson (Option B)

6.12 Pas de chats en tournant (Option B)

6.13 Grand Allegro Enchaînement (set exercise) (Option B)

6.14 Grands pirouettes (set exercise) (Option B)

6.15 Ronds de jambe sautés and sissonnes en tournant (set exercise) (Option B)

6.16 Assemblés en tournant (set exercise) (Option B)

7. Batterie

7.1 Cabrioles - ouverte and fermé, devant, derrière, de côté over and cabrioles fouettés

7.2 Grands jetés battus en tournant

7.3 Entrechats six

7.4 Entrechats six de vôlés

7.5 Sissonnes doublées battues over and under

7.6 Sissonnes battus changés ouverte and fermée en avant, en arrière

7.7 Double échappés sautés battus - ouverte and fermée (Option B)

7.8 Brisés volés (set exercise) (Option A)

Brisés vôlés (set exercise) (Option B)

7.9 Batterie Enchaînement (set exercise) (Option A)

7.10 Petit Batterie Enchaînement (set exercise) (Option B)

8. En manège

8.1 Jetés coupés and chassés coupés jetés en tournant (set exercise, ending with chaînés)(Option A)

Jetés coupés and chassés coupés jetés en tournant (set exercise, ending with tour en l'air) (Option B)

9. Pointe work (Option A)

9.1 Relevés on 1 foot

9.2 Sissonnes relevés en avant, en arrière and de côté

9.3 Fouettés relevés

9.4 Grands fouettés relevés

9.5 Ronds de jambe relevés

9.6 Renversés

9.7 Single pirouettes en dehors, en dedans in attitude or arabesque

9.8 Single and double pirouettes en dehors and en dedans

9.9 Fouettés ronds de jambe en tournant (12 or 15 to one side, candidates choice)

9.10 Emboîtes relevés en tournant

9.11 Chaînés

9.12 Développés and rotations en tournant with relevé or posé

9.13 Posé turns en dedans en manège

9.14 Petits pas de basques en tournant en manège

9.15 Combination of turns en manège

9.16 1st Pointe Enchaînement - Polka (set exercise)

2nd Pointe Enchaînement - Lyrical (set exercise)

10. Solo

A classical solo of no longer than 2 minutes duration from one of the following ballets:

Awakening of Flora

Coppélia

Giselle

La Esmerelda

La Sylphide

Les Sylphides

Napoli

Sleeping Beauty

Swan Lake

Talisman

Guidance: It is strongly recommended that the candidate selects a solo most suited to their artistic and technical abilities. The solo is shown at the end of the examination so stamina should be considered.

If the candidate wishes to perform a solo from a ballet not listed above they should contact the Examinations Department.

11. Révérence

17. Scheme of Assessment: Vocational Examinations

Method of assessment

Vocational Graded Examinations are assessed by an Examiner who is recruited, trained, and monitored by the ISTD.

ISTD Examiners:

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

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

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

Vocational Grade

Title of component	Available marks
Section A – Technique	
Barre and centre practice	10
Port de Bras through the examination	10
Adage	10
Pirouettes	10
Petit Allegro and Petit Batterie	10
Allegro	10
Pointe work / Virtuosity	10
Section total	70
Section B – Presentation, Musicality & Response	
Variation	10
Artistry and musicality	10
Approach to free work, Syllabus knowledge and theory	10
Section total	30
Overall total	100

Determining a grade for vocational qualifications

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

- 20% of the marks attainable or below are given for any **one** component
- 40% of the marks attainable or below are given for any **three** components

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

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

Mark scheme

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

Mark bands

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

The candidate is marked against all components of assessment

Classification of results

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

Imperial Classical Ballet Mark Scheme – Intermediate Foundation, Intermediate, Advanced 1 and Advanced 2

Section		Technique							Presentation		
Component		**Barre and Centre practice**	**Port de Bras throughout the examination**	**Adage**	**Pirouettes**	**Petit Allegro and Petit Batterie**	**Allegro**	**Pointe work / Virtuosity**	**Variation**	**Artistry and musicality**	**Approach to free work, Syllabus knowledge and theory**
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Upper **Excellent** band	9/10	The candidate demonstrates **Excellent** ability in the indicative content									
Lower **Excellent** band											
Upper **Good** band	7/8	The candidate demonstrates **Good** ability in the indicative content									
Lower **Good** band											
Upper **Fair** band	5/6	The candidate demonstrates **Fair** ability in the indicative content									
Lower **Fair** band											
Upper **Limited** band	3/4	The candidate demonstrates **Limited** ability in the indicative content									
Lower **Limited** band											
Upper **Weak** band	1/2	The candidate demonstrates **Weak** ability in the indicative content									
Lower **Weak** band											
Not Evidenced	0	Indicative content **not evidenced**									
Indicative content		Poise with aligned pelvis and core control Even turnout Placing and line Suppleness and strength Articulation of footwork Co-ordination	Placing and pathway Shape and support Phrasing and flow Poise and projection Co-ordination Style and expression	Poise and balance Placing and line Extension Strength and control Transference of weight	Poise and control Co-ordination Use of head and eyeline Completion of turns	Precision of footwork Appropriate elevation Sustained turnout Accurate batterie action Co-ordination	Footwork Elevation Co-ordination Strength and control Travel and spatial awareness	Alignment Posture and poise Strength and control **POINTE:** Stability on pointe **VIRTUOSITY:** Elevation and sustained rhythmic turns	Accuracy of setting Assured technique Expression and communication with the audience Dynamics and style	Presentation and style Appropriate musical interpretation Atmosphere Timing and rhythm Dynamics Phrasing	Knowledge of vocabulary and set enchaînements Ability to pick up unset enchaînements Understanding of French terminology

Attainment grade descriptors

Distinction: 80-100 marks

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

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

Merit: 65-79 marks

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

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

Pass: 50-64 marks

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

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

Not attained: 00-49 marks

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

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

Examination Information, Quality Assurance, Appendix & Resources

18 Examinations and quality assurance

Examination booking information

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

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

UK Examinations

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

Email: **ukdanceteachers@istd.org**

International Examinations

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

Email: **InternationalTeachers@istd.org**

Policies and Quality assurance

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

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

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

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

Reasonable adjustment

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

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

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

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

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

Special consideration

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

Enquiries and appeals about results

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

Malpractice

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

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

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

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

Results and certification

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

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

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

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

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

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

19 Appendix

Syllabus books, music and video

Syllabus books, CDs and DVDs are available to buy on the ISTD website: **https://shop.istd.org/shop/**
A selection of our audio and video products are available to purchase to stream and download from our digital shop.
https://istddance.sellfy.store/

Written resources

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- Copeland, M. (2017) *Life in Motion: An Unlikely Ballerina*. London: Sphere
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First published in 2024
by Imperial Society of Teachers of Dancing, 22/26 Paul Street, London EC2A 4QE

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Registered charity number 250397

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