



Imperial Society of Teachers of Dancing

IMPERIAL SOCIETY OF TEACHERS OF DANCING

Imperial Classical Ballet Faculty

SYLLABUS OUTLINE OF IMPERIAL CLASSICAL BALLET EXAMINATIONS

MARCH 2023

ISTD HEADQUARTERS
22/26 PAUL STREET
LONDON
EC2A 4QE
TEL: +44 (0)20 7377 1577
WWW.ISTD.ORG

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If you need further information contact us via email at:
ukdanceteachers@istd.org or InternationalTeachers@istd.org

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ISTD IMPERIAL CLASSICAL BALLET DANCE EXAMINATIONS

CLASS EXAMINATIONS

INTRODUCTION

RATIONALE

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.

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. Options A or B 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.

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

ENTRY CONDITIONS AND GENERAL INFORMATION

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

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 conducts it.

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 a group of five 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.

Summary information

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 mins	40 mins	40 mins
3 & 4	1 - 5	8+	35 mins	40 mins	40 mins
5 & 6	1 - 5	8+	40 mins	45 mins	45 mins
7 & 8	1 - 3	13+	30 mins	35 mins (max. 3 candidates)	N/A

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 face the candidates or communicate with them in any way. Teachers are reminded that under no circumstances can CDs be operated by the teacher, a 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 <https://www.istd.org/examinations/theatre-dance-syllabus-outlines/> 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

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, provide a bell for the examiners table and a comfortable chair.

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 Run to places for introduction of 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

2.6 Transference of weight No. 2

2.7 Puppet

3. Arms

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

6.1 Group mime (teacher's choice of subject)

7. Dance

7.1 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

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 & Arm Exercises

3.1 Hand ripples

3.2 Arm exercise

3.3 Arm exercise (teacher's arrangement)

4. Expressive Movement

4.1 Rises

4.2 Walking or running

5. Steps

5.1 Skipping

5.2 Springs in 1st position

5.3 Spring points

5.4 Galops sideways with or without a partner

5.5 Galops forward with or without a partner

6. Music

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

7. Mime

7.1 Group mime (teacher's choice of subject)

8. Dance

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

9. To finish

9.1 Bow or curtsy (teacher's choice)

9.2 Running out

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

1.1 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 Arm exercise (teacher's arrangement)

3.3 Hand ripples

4. Adage

4.1 Transference of weight

5. Movement & 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 Free enchaînement to include steps listed in the syllabus (teacher's arrangement)

6.3 Preparation for Polka

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

7. Music Percussion

a) 4/4

b) 2/4 polka

c) Group percussion

8. Mime

8.1 Group mime (teacher's choice of subject)

9. Dance

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

10. To finish

10.1 Bow or Curtsey (teacher's choice)

10.2 Running out

SYLLABUS CONTENT: CLASS EXAMINATION 2

The vocabulary of previous syllabi should be known.

All exercises are set unless otherwise stated.

1. Introduction

1.1 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. Arms

3.1 Arm exercise

3.2 Free arm exercise (teacher's arrangement)

3.3 Transference of weight

4. Adage

4.1 Arabesque

4.2 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

6.1 Occupational gestures 2/4 and 6/8

6.2 Musical phrasing

7. Mime

7.1 Group mime (teacher's choice of subject)

8. Dance

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

9. To finish

9.1 Bow or curtsey (teacher's choice)

9.2 Running out

SYLLABUS CONTENT: CLASS EXAMINATION 3

The vocabulary of previous syllabi should be known.

All exercises are set unless otherwise stated.

1. Introduction

1.1 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 No. 1

3.2 Port de bras No. 2 (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. Character Steps - English

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

7. Dance

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

8. To finish

8.1 Bow or curtsey (teacher's choice)

8.2 Running out

SYLLABUS CONTENT: CLASS EXAMINATION 4

The vocabulary of previous syllabi should be known.

All exercises are set unless otherwise stated.

1. Introduction

1.1 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

3.1 Centre practice exercise

4. Port de Bras

4.1 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. Character Steps - Italian

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

8. Dance

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

9. To finish

9.1 Bow or curtsey (teacher's choice)

9.2 Running out

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

1.1 Running in and introduction of candidates

2. Barre

2.1 Pliés

2.2 Battements tendus and 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

3.1 Centre practice exercise

4. Port de Bras

4.1 Port de bras No. 1 (Option A)

OR Teacher/candidate choice

4.2 Port de bras No. 2 (Option B)

5. Adage

5.1 Adage enchaînement

6. Pirouettes

6.1 Pirouette exercise No. 1 (Option A)

OR Teacher/candidate choice

6.2 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

7.4 Enchaînement No. 2 (Option B)

8. Petit Batterie

8.1 Preparation for petit batterie

9. Classical Solo

9.1 Enchaînement No. 3 - Lyrical Waltz (Option A)

OR Teacher/candidate choice

9.2 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

12.1 Character Bow

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

1.1 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 & Port de Bras

3.1 Centre practice and port de bras enchaînement

4. Adage

4.1 Adage enchaînement No. 1 - Barcarolle (Option A)

OR Teacher/candidate choice

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

5. Pirouettes

5.1 Pirouette exercise

5.2 Demi-pointe & posé turns exercise

6. Allegro

6.1 Warm up

6.2 Enchaînement No. 1

6.3 Enchaînement No. 2

7. Petit Batterie

7.1 Petit batterie exercise

8. Classical Solo

8.1 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

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

11. To finish

11.1 Character Bow

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 & adage

2. Centre Practice & Adage

2.1 Centre practice & adage enchaînement

3. Port de Bras

3.1 Port de bras

4. Allegro

4.1 Warm up

4.2 Enchaînement No.1 (Option A)

OR Teacher/candidate choice

4.3 Enchaînement No. 2 (Option B)

5. Choreography

5.1 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

7.1 Character Bow

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 Piés

1.2 Battements tendus and grands battements

2. Adage

2.1 Adage enchaînement

3. Allegro

3.1 Warm up

3.2 Enchaînement No.1 (Option A)

OR Teacher/candidate choice

3.3 Enchaînement No. 2 (Option B)

4. Choreography

4.1 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

6.1 Character Bow

ASSESSMENT

MARK SCHEMES

CLASS EXAMINATION PRE-PRIMARY

Title of component	Marks attainable
TECHNIQUE	
Poise of body, placement and use of legs and feet	20
Section Total	20
PRESENTATION	
Sense of performance, mime and dance	20
Response and spatial awareness	20
Section Total	40
MUSICALITY	
Music section and timing	20
Rhythm and sense of movement	20
Section Total	40
Total	100

CLASS EXAMINATIONS PRIMARY AND 1

Title of component	Marks attainable
TECHNIQUE	
Poise of body	10
Port de bras	10
Placement and use of legs	10
Placement and use of feet	10
Section Total	40
PRESENTATION	
Sense of performance	10
Mime	10
Spatial awareness, group enchainement and dance	10
Response	10
Section Total	40
MUSICALITY	
Music section and timing	10
Rhythm and sense of movement	10
Section Total	20
Total	100

CLASS EXAMINATIONS 2, 3 and 4

Title of component	Marks attainable
TECHNIQUE	
Barre	10
Port de bras	10
Adage	10
Allegro	10

Section Total	40
PRESENTATION	
Performance/artistry	10
Response and spatial awareness	10
Character section/mime	10
Dance and group enchainement	10
Section Total	40
MUSICALITY	
Rhythmic awareness, sense of timing and music section	10
Interpretation of musical qualities	10
Section Total	20
Total	100

CLASS EXAMINATIONS 5 AND 6

Title of component	Marks attainable
TECHNIQUE	
Barre	10
Port de bras	10
Adage	10
Pirouettes	10
Allegro and Petit Batterie	10
Character section and dance	10
Section Total	60
PRESENTATION	
Performance/artistry	10
Response and spatial awareness	10
Section Total	20
MUSICALITY	
Rhythmic awareness and sense of timing	10
Interpretation of musical qualities	10
Section Total	20
Total	100

CLASS EXAMINATIONS 7 and 8

Title of component	Marks attainable
Technique	20
Performance/artistry	20
Musicality	20
Choreography	20
Character section	20
Total	100

METHOD OF ASSESSMENT

The Class Examinations are assessed externally by visiting examiners recruited and trained by the ISTD. The titles of the components and the marks attainable are detailed above.

Pre-Primary to Class Examination 6 are divided into Sections and each Section is composed of several components which are separately assessed and aggregated to give the Section total.

Candidates must gain at least 25% of the marks attainable in each Section in order to pass the examination overall. In cases where 25% of the marks attainable does not come to a round figure, eg 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. If all Sections are passed, then the overall result is indicated as below.

Class Examinations 7 and 8 have 5 individual components aggregated and the overall mark is given out of 100.

The overall result for all Class Examinations is indicated as follows:

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

ASSESSMENT GUIDANCE

Candidates are assessed on their ability to show:

- A sense of performance which incorporates a suitable awareness of style, expression and enjoyment
- Use of space in relation to other members of the group and the dance area available
- A rhythmic awareness and a suitable interpretation of the musical qualities
- An understanding of correct stance and placement with an application of classical technique

GRADED EXAMINATIONS IN DANCE

INTRODUCTION

RATIONALE

Imperial Classical Ballet makes a distinctive contribution to the education of all students, through using movement, which is one of the fundamental modes of human expression. It offers a range of learning opportunities and enables participants to enjoy physical expression as well as develop intellectual sensibilities. As they work together in Imperial Classical Ballet, candidates learn about co-operation and develop an understanding of the shaping of movement into artistic forms of expression.

Candidates develop the skill and understanding of Imperial Classical Ballet, at the same time as building a sound technique, by developing the physical ability to communicate through movement in an expressive and artistic way.

A clearly defined structure allows learning to take place in the context of safe dance practice. The Graded Examinations build up progressively, ensuring that steps and skills learned at lower levels prepare for more complex movements as the candidate progresses.

Also, a range of transfers to other dance genres becomes possible as the candidate develops physically and learns common skills such as running, use of arms, posture, timing and rhythmic awareness. In this way, with additional teaching input, the candidate is able to develop a broad base of dancing skills.

Following on from the Graded Examinations, candidates may wish to progress to the Vocational Graded Examinations as preparation for employment as a professional dancer or as preparation for dance teaching qualifications.

The Graded Examinations in Imperial Classical Ballet also allow for those participating solely for recreational purposes to produce quality work in a safe dance context.

AIMS

The aim of Graded Examinations is to provide an assessment scheme for dance, which gives the basis for the measurement of the individual candidate's progress and development, whether the candidate is pursuing dance as a leisure activity or as preparation for a professional career as a dance teacher or performer. There are six practical examination grades, numbered from 1 to 6, in order to indicate the increasing order of difficulty (6 represents the highest level of attainment).

OBJECTIVES

The objectives of the Imperial Classical Ballet graded examination syllabus are set out below:

- Educate by providing a progressive awareness of the culture and technique of Imperial Classical Ballet through a graded programme of training and assessment
- Provide a form of physical training that is safe, working both sides of the body evenly, alongside the development of musical and artistic appreciation

ENTRY CONDITIONS AND GENERAL INFORMATION

PRIOR LEARNING

The Graded Examinations in Imperial Classical Ballet are intended to be taken consecutively and most candidates will wish to progress through them in sequence in order to develop and demonstrate the requisite skills. However, in cases where examinations are undertaken without success at the previous grade, the candidate needs to be at an appropriate level of physical and artistic development. Before a candidate enrolls in a class leading to a Graded Examination, teachers are under a particular duty, therefore, to assess the achievement of the candidate, particularly with regard to safe dance practice. 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. 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.

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	25 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

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 face the candidates or communicate with them in any way. Teachers are reminded that under no circumstances can CDs be operated by the teacher, a candidate, or a parent of a candidate. Non-Imperial Classical Ballet teachers from other schools can operate the music.

CLOTHING

Detailed clothing guidelines are available on the ISTD website <https://www.istd.org/examinations/theatre-dance-syllabus-outlines/>

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

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, provide a bell for the examiners table and a comfortable chair.

SYLLABUS CONTENT PRIMARY GRADE

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

1.3 Rises with arm movement No. 2

1.4 Step to side and lift

1.5 Step, close, step and point

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

2. Arms

2.1 Hands opening and closing and wrists bending up and down

3. Port de Bras

3.1 Arm Exercise No. 1

OR Teacher/candidate choice

3.2 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 (unset) (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

6.1 Run, point and port de bras No. 1

OR Teacher/candidate choice

6.2 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:

Variation A - Twilight Elf

Variation B - My Piggy Bank

Variation C - Waiting for the Postman

9. Révérence

Bow or Curtsey (teacher/candidate choice)

SYLLABUS CONTENT GRADE 1

Candidates are expected to combine any movements contained in the syllabus into simple sequences set by the examiner and have a knowledge of the French terms used, knowledge of the 5 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

2.1 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

5.1 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

7.1 Bow or Curtsey (teacher/candidate choice)

SYLLABUS CONTENT GRADE 2

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

2.1 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 côté No.2 (set exercise)

5. Music

5.1 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

SYLLABUS CONTENT GRADE 3

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.

1. Barre

1.1 Pliés (set exercise)

1.2 Battements tendus with demi-plié (set exercise)

- 1.3 Ronds de jambe à terre en dehors and en dedans in 2 counts (number to be set in examination)
- 1.4 Assemblés soutenus in 2 counts (set exercise)
- 1.5 Battements frappés à la seconde in 1 count
- 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

- 2.1 Simple enchaînement set by the examiner using the arm positions and directions studied in previous grades which may include a dégagé à la seconde to change direction

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 basque glissés en avant
- 4.6 Pas de basque 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 (set exercise)
- 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

SYLLABUS CONTENT GRADE 4

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.

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 Echappés relevés en croix facing and sideways to the barre

2. Port de Bras

2.1 Simple enchaînement set by the examiner using transference of weight (chassés, walks and technical transference of weight through 4th) and the arm positions and directions 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 Echappés 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 basque 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 be 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 levé (set exercise)

6. Petit Batterie

6.1 Echappés sautés battus fermés with or without change of feet

6.2 Petit batterie (set exercise A)

OR Examiner's choice

6.3 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

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 à la seconde from 1st

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

1.5 Battements frappés à la seconde 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 Grands battements in 2 counts

3. Port de Bras

3.1 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 à terre 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

7.11 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

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.

1. Barre

1.1 Pliés (set exercise)

1.2 Battements glissés en clôche

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

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 in an unset exercise

1.8 Fouettés ronds de jambe en tournant (set exercise)

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 à la seconde in 1 count, accent out

2.3 Battements fondus en croix à terre

3. Port de Bras

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

4. Adage

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 direction

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)

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

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

9.4 Cœurs sur place

Or

Option B

Virtuosity

9.5 Tours en l'air (set exercise)

9.6 Polonaise allegro (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

ASSESSMENT

MARK SCHEME PRIMARY

Title of component	Marks attainable
TECHNIQUE	
Stance and placement	10
Line and quality of port de bras	10
Control through body and legs	10
Quality of ballon, footwork and co-ordination	10
Section Total	40
PRESENTATION, MUSICALITY AND RESPONSE	
Sense of performance	10
Rhythmic awareness	10
Music section	10
Sense of timing	10
Response and syllabus knowledge	10
Section Total	50
PERFORMANCE	
Dance	10
Section Total	10
Total	100

MARK SCHEME GRADES 1, 2 and 3

Title of component	Marks attainable
TECHNIQUE	
Barre	10
Port de bras throughout the examination	10
Adage	10
Allegro	10
Co-ordination of movement	10
Section Total	50
PRESENTATION, MUSICALITY AND RESPONSE	
Artistry	10
Rhythmic awareness and quality of movement	10
Sense of timing and the music section	10
Response to free work, syllabus knowledge and theory	10
Section Total	40
PERFORMANCE	
Dance /variation	10
Section Total	10
Total	100

MARK SCHEME GRADE 4

Title of component	Marks attainable
TECHNIQUE	
Barre	10
Port de bras throughout the examination	10
Adage	10

Petit allegro and petit batterie	10
Allegro	10
Co-ordination of movement	10
Section Total	60
Artistry	10
Rhythmic awareness and interpretation of the various musical qualities	10
Response to free work, syllabus knowledge and theory	10
Section Total	30
PERFORMANCE	
Variation	10
Section Total	10
Total	100

MARK SCHEME GRADE 5

Title of component	Marks attainable
TECHNIQUE	
Barre and centre practice	10
Port de bras throughout the examination	10
Adage	10
Pirouettes	10
Petit allegro and petit batterie	10
Allegro	10
Section Total	60
PRESENTATION, MUSICALITY AND RESPONSE	
Artistry	10
Rhythmic awareness and interpretation of the various musical qualities	10
Response to free work, syllabus knowledge and theory	10
Section Total	30
PERFORMANCE	
Variation	10
Section Total	10
Total	100

MARK SCHEME GRADE 6

Title of component	Marks attainable
TECHNIQUE	
Barre and centre practice	10
Port de bras throughout the examination	10
Adage	10
Pirouettes	10
Allegro	10
Petit batterie and pointe work/ virtuosity	10
Section Total	60
PRESENTATION, MUSICALITY AND RESPONSE	
Artistry	10
Rhythmic awareness and interpretation of the various musical qualities	10

Response to free work, syllabus knowledge and theory	10
Section Total	30
PERFORMANCE	
Variation	10
Section Total	10
Total	100

METHOD OF ASSESSMENT

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

The examinations are divided into Sections and each Section is composed of several components which are separately assessed and aggregated to give the Section total.

Candidates must gain at least 25% of the marks attainable in each Section in order to pass the examination overall. In cases where 25% of the marks attainable does not come to a round figure, eg 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. If all Sections are passed, then the overall result is indicated as follows:

Grade	Marks
Distinction	80-100 marks
Merit	60-79 marks
Pass	40-59 marks
Not Attained	00-39 marks

However, if the candidate is unsuccessful in one or more Sections, as explained above, the total mark given out of 100 will not correspond to the result indicators in the chart. In this circumstance, whatever the overall numerical mark may be, the result given will be Not Attained.

CLASSIFICATION OF RESULTS

The principle of best fit is applied in deciding the appropriate classification for each candidate. It is not to be expected that a candidate in a particular category will necessarily demonstrate all of the characteristics listed in that category.

A candidate who achieves a '**Distinction**' classification (80-100 marks) is one who demonstrates the following attributes in performance:

- flair, vitality and skill
- fully appropriate style
- incisively-focused dancing
- precision in the technique of the genre
- consistent, highly developed musicality
- confident and accurate responses to questions asked and/or tasks set

A candidate who achieves a '**Merit**' classification (60-79 marks) is one who demonstrates the following attributes in performance:

- skill and proficiency
- largely appropriate style

- focused dancing
- competence in the technique of the genre
- evidence of developing musicality
- relevant and appropriate responses to questions asked and/or tasks set

A candidate who achieves a '**Pass**' classification (40-59 marks) is one who demonstrates the following attributes in performance:

- competence
- basic ability to carry out the required movements
- periodic moments of convincing focus
- basic competence in most aspects of the technique of the genre
- basic musicality
- broadly relevant and appropriate response to questions asked and/or tasks set, but some prompting may be required

A candidate who achieves an insufficient level of achievement '**Not Attained**' classification (00-39 marks) is one who has not yet demonstrated attributes required to gain at least a 'Pass' classification

ASSESSMENT GUIDANCE

Candidates are assessed on their ability to show

- technical accuracy with correct placement to the best of their physical facility
- appropriate use of limbs showing an understanding of the purpose or significance of each movement or sequence of movements
- a sense of line and well co-ordinated movements
- an assured performance showing the different qualities of movement required by each section of the examination structure
- musicality and rhythmic awareness

VOCATIONAL GRADED EXAMINATIONS IN DANCE

INTRODUCTION

RATIONALE

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

Throughout the study of the syllabus, candidates are following a vocational path, requiring a high level of commitment and with an increasing emphasis on safe dance practice. Successful candidates at this level should show virtuosity in performance, a high standard of technique and a sound knowledge and understanding of the Imperial Classical Ballet genre, including an understanding of reference and context. Candidates undertaking a study of the Imperial Classical Ballet Vocational Graded syllabus should also typically display a sense of self-awareness and be self-motivated in terms of their personal development. As distinct from the General Graded examinations, a greater degree of personal interpretation is encouraged and the candidate is expected to show the potential to communicate effectively with an audience.

Candidates will need to show the qualities of professionalism, commitment and focus, with the ability to manage a greater workload than that required for the General Graded examinations. This would typically result in a successful candidate spending significant additional time each week in lessons, in practising and in studying independently. The Vocational Graded examinations are concerned specifically with the mastery of technique and underpinning understanding, to a level sufficient to prepare candidates for further vocational training and match current expectations in the employment sector.

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**.

NB Option A (previously female) Option B (previously male)

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.

AIM

The aim of the ISTD Vocational Graded Examinations in Imperial Classical Ballet is to provide an assessment scheme, which gives the basis for the measurement of the individual candidate's progress and development, in preparing to be a professional dance performer or teacher. There are four practical examinations graded to measure appropriate stages of development from a general standard of Imperial Ballet education to that of professional competence and readiness.

OBJECTIVES

The syllabus objectives of the Imperial Classical Ballet Vocational Graded Examinations are to develop candidates':

- Correct alignment and placing of the body to the best of the individual 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

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 physically developed sufficiently to safely meet the demands of the syllabus.

Entry conditions

Entries must be submitted via a teacher who holds a relevant 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.

Summary information

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.

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 face the candidates or communicate with them in any way. Teachers are reminded that under no circumstances can

CDs be operated by the teacher, a 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 <https://www.istd.org/examinations/theatre-dance-syllabus-outlines/> 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

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 and provide a bell for the examiners table and a comfortable chair.

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 à la seconde

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 à la seconde 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 Echappés 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 à la seconde 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)

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

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)

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 Echappés 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. Petite Batterie

7.1 Echappés sautés battus fermés

7.2 Entrechats quatre

7.3 Changements battus

7.4 Petite 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 Cœurs sur place

Sideways to barre:

10.4 Echappés relevés to 2nd and 4th

10.5 Demi-détournés

10.6 Relevés 5th

11. Centre

11.1 Echappés 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

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 à la seconde, battements frappés accent out en croix, and doubles à la seconde 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 Echappés relevés en croix in 2 or 4 counts
- 1.26 Relevés 2-2 and 2-1
- 1.27 Relevés 1-1 devant, à la seconde 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 1/2 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 Echappés 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)
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)
Adage Enchaînements Nos. 1 and 2 (set exercises) (Option B)

AND

- 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 Echappés 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 Echappés 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 Petite Batterie Enchaînement No. 1 (set exercise)

7.8 Petite 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 Echappés 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 Cœurs - sur place, en avant, en arrière, de côté and en tournant

Centre

10.11 Echappés 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 and 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 Cœurs 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

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.

For those candidates entered for the Analysis examination please contact ara@istd.org for further details This qualification evidences the understanding and knowledge of the genre at Advanced 1 level and is suitable for those wishing to pursue a teaching career.

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 en demi-pointe
- 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)
- 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 flèche
- 6.6 Sissonnes fermées changées - en avant and en arrière
- 6.7 Renversés with relevés

7. Petite 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 Brisé telemaque in 3 or 4 counts (set exercises) (Teacher/candidate choice)

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

7.9 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 (set exercise ending with temps de flèche, posé temps levé, balancé en tournant, saut de basque) (Option A)

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

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

9. 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

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.

For those candidates entered for the Analysis examination please contact ara@istd.org for further details This qualification evidences the understanding and knowledge of the genre at Advanced 1 level and is suitable for those wishing to pursue a teaching career.

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 (Option A)

1.6 Ronds de jambe en l'air extending with fondu

1.7 Ballottés devant, derrière (over and under) and à la seconde, 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

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

4. Adage

- 4.1 Ballottés devant, derrière (over and under) and à la seconde, à terre and en l'air
- 4.2 Pivots in à la seconde en l'air and arabesque allongée
- 4.3 Grands fouettés relevés
- 4.4 Penchés sideways in attitude
- 4.5 Développés à la seconde 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 Preparatory Pirouette (set exercise)
- 5.4 Pirouette Enchaînement No. 1 - Lyrical (set exercise) (Option A)
- 5.5 Pirouette Enchaînement No. 2 - Bossanova ((set exercise) (Option A)
- 5.6 Pirouette Enchaînement No. 3 – Galop (set exercise) (Option A)

- 5.7 Pirouette Enchaînement No. 1 – Tango (set exercise) (Option B)
- 5.8 Pirouette Enchaînement No. 2 – Bluesy Hoedown (set exercise) (Option B)
- 5.9 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
- 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)

En manège

- 6.17 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)

7. Batterie

- 7.1 Cabrioles - ouverte and fermé, devant, derrière, de côté over and cabrioles fouettés over
- 7.2 Grands jetés battus en tournant
- 7.3 Entrechats six

7.4 Entrechats six de vôtés

7.5 Brisés volés (set exercise) (Option A)

Brisés vôtés (set exercise) (Option B)

7.6 Sissonnes doublées battues over and under

7.7 Sissonnes battues - ouverte and fermée

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

7.9 Batterie Enchaînement (set exercise) (Option A)

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

8. Pointe Work (Option A)

8.1 Relevés on 1 foot

8.2 Sissonnes relevés en avant, en arrière and de côté

8.3 Fouettés relevés

8.4 Grands fouettés relevés

8.5 Ronds de jambe relevés

8.6 Renversés

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

8.8 Single and double pirouettes en dehors and en dedans

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

8.10 Emboîtes relevés en tournant

8.11 Chaînés

8.12 Développés and rotations en tournant with relevé or posé

8.13 Posé turns en dedans en manège

8.14 Petits pas de basques en tournant en manège

8.15 Combination of turns en manège

8.16 1st Pointe Enchaînement - Polka (set exercise)

2nd Pointe Enchaînement - Lyrical (set exercise)

9. Solo

A classical solo from one of the following ballets:

- Swan Lake

- Sleeping Beauty
- Giselle
- Les Sylphides
- Coppélia
- La Sylphide

10. Révérence

ASSESSMENT

MARK SCHEMES - INTERMEDIATE FOUNDATION, INTERMEDIATE, ADVANCED 1 AND ADVANCED 2

Title of component	Marks attainable
TECHNIQUE	10
Barre and centre practice	10
Port de bras throughout the examination	10
Adage	10
Pirouettes	10
Petit allegro and batterie	10
Allegro	10
Pointe work/virtuosity	10
Section Total	70
PRESENTATION, MUSICALITY AND RESPONSE	
Variation	10
Artistry and musicality	10
Approach to free work, syllabus knowledge and theory	10
Section Total	30
Total	100

METHOD OF ASSESSMENT

Vocational Graded Examinations are assessed externally by visiting examiners recruited and trained by the ISTD. Assessment is carried out by means of a practical demonstration of the knowledge, understanding and skills required.

The examination is divided into Sections and each Section is composed of several components, which are separately assessed and aggregated to give the total out of 100.

Candidates will, however, be unsuccessful if:

1. 20% of the marks attainable or below are given for any one component
2. 40% of the marks attainable or below are given for any three components. This reflects the need to ensure competence across a wide range of components.

Results are indicated using the following attainment bands:

Distinction	80-100
Merit	65-79
Pass	50-64

CLASSIFICATION OF RESULTS

The principle of best fit is applied in deciding the appropriate classification for each candidate. It is not to be expected that a candidate in a particular category will necessarily demonstrate all of the characteristics listed in that category.

A candidate who achieves a '**Distinction**' classification (80-100 marks) is one who demonstrates the following attributes in performance:

- flair, vitality and skill
- fully appropriate style
- incisively-focussed dancing
- precision in the technique of the genre
- consistent, highly developed musicality
- confident and accurate responses to questions asked and/or tasks set

A candidate who achieves a '**Merit**' classification (65-79 marks) is one who demonstrates the following attributes in performance:

- skill and proficiency
- largely appropriate style
- focussed dancing
- competence in the technique of the genre
- evidence of developing musicality
- relevant and appropriate responses to questions asked and/or tasks set

A candidate who achieves a '**Pass**' classification (50-64 marks) is one who demonstrates the following attributes in performance:

- competence
- basic ability to carry out the required movements
- periodic moments of convincing focus
- basic competence in most aspects of the technique of the genre
- basic musicality
- broadly relevant and appropriate response to questions asked and/or tasks set, but some prompting may be required

A candidate who achieves an insufficient level of achievement '**N**' classification (00-49 marks) is one who has not yet demonstrated the attributes required to gain at least a '**Pass**' classification.

ASSESSMENT GUIDANCE

Candidates are assessed on their ability to show:

- Technical accuracy with correct placement to the best of the physical facility. An appropriate use of limbs showing an understanding of the purpose of each exercise
- A sense of line and well co-ordinated movement with an awareness of the use of space
- An assured performance showing the differing qualities of movement and style required by each section of the exam structure
- An instinctive musicality and a highly developed sense of rhythm

PROFESSIONAL QUALIFICATIONS

UK AND EUROPE

A separate Syllabus Outline is available from ISTD Headquarters for the:

Level 4 Diploma in Dance Education

Level 6 Diploma in Dance Pedagogy

The syllabus for Licentiate and Fellowship is given on the following pages.

OUTSIDE EUROPE

ASSOCIATE

OBJECTIVES

- To educate by providing a progressive awareness of the culture and technique of Classical Ballet
- To develop the teacher's understanding and ability to impart the technique, artistry and musicality of Classical Ballet
- To provide the teachers with a sound understanding of safe dance practice through an increased knowledge of anatomy and physiology
- To provide a structured examination system that can be followed by aspiring and established teachers to develop and enhance their teaching skills
- To stimulate teachers to increase and broaden their expertise
- To stimulate teachers to inspire children and students to appreciate Classical Ballet either as performers or as an observer

AIMS

The syllabus aims are to enable the candidate to demonstrate knowledge of:

- Analysis and understanding of movement
- Methods of teaching
- Adaptation to differing physiques
- Adaptation to different gender
- Observation and correction of technical faults
- Development of rhythm and musicality in the students
- Development of artistry in the students
- Class construction and balance
- Construction of enchaînements
- Confident musical instructions and guidance

ENTRY CONDITIONS AND GENERAL INFORMATION

In the Associate the candidate demonstrates their theoretical approach to teaching. The examination is conducted by one examiner, in the order of a class, commencing with the Barre work and then progressing through the Centre Practice, Port de Bras, Adage, Pirouettes, Allegro, Petite Batterie and Pointe work. The set variations are usually shown at the end of the examination. The variations which the candidate has prepared will be shown in the relevant section. In each section the candidate will be asked about their knowledge and understanding of the development of movements. Set exercises and movements will be demonstrated and analysed, methods of teaching discussed and enchaînements arranged. If not specified these enchaînements are 'typical' examination arrangements, however the examiner might request an arrangement for a certain circumstance, for instance a training exercise to develop a particular aspect of the work. The candidate is expected to be able to communicate with the pianist the tempo, dynamics and quality of the music that is required. Normally if the candidate counts clearly, using vocal highlights and the correct tempo, this will produce the desired result. The examiner may question the candidate about the music chosen and other relevant questions, however the candidate's instructions to the pianist should respect the musician's expertise.

AGE LIMITS

Candidates must have reached the age of 18 years*

This is to ensure that they are able to be responsible for children.

** In special circumstances the examination may be entered under this age if approved by the Imperial Classical Ballet Head of Faculty Development, after written application to Customer Services and Quality Assurance at HQ by the principal of the school entering the candidate.*

PRIOR LEARNING

Candidates must have passed the Intermediate examination in Imperial Classical Ballet or another accredited awarding body

TIME ALLOWANCE

Duration of examination: 90 minutes

DRESS

Female	Teaching dress, leotard and skirt or teaching trousers, tights and suitable teaching shoes
Male	Leotard or T-shirt with tights or trousers and shoes suitable for teaching

SYLLABUS CONTENT

Candidates will be examined on their knowledge of the following:

- a) **Girls** Girls' and boys' grade syllabi – Primary to Grade 4 inclusive, (no boys' set enchainment in Grade 3 or 4) and girls' work only for Grades 5, 6 and Intermediate (own choice of Grade 6 set enchaînement)
- b) **Boys** Boys' and girls' grade syllabi – Primary to Grade 4 inclusive and a choice of either boys' or girls' work for Grades 5, 6 and Intermediate

Candidates will be asked, from the teaching aspect, to demonstrate any of the following:

- a) the development of the technique through the Grades to Intermediate
- b) the understanding of correct stance and the correction of common faults
- c) the approach to the teaching of pointe work
- d) the approach to the teaching of boys
- e) the ability to count rhythmically, in the correct time signature and tempo, any of the syllabus set work, conveying the relevant quality

f) the ability to communicate with the pianist using basic musical terminology and the use of phrasing to enhance movement

g) the arrangement of free enchaînements to any standard to any given time signature

h) one set dance from either Primary, Grade 1 or 2

i) one of the set variations for boys from either Grade 3 or 4

j) one of the set variations for girls from either Grade 5 or 6

k) three variations that have been arranged by the candidate. There should be one variation suitable for each of the following: Grades 2, 4 and 6. These pre-arranged variations may be for either girls or boys. The music chosen for these variations should use a range of rhythms and differing qualities of music. It is permissible, but not essential to vary the quality within one variation. The length does depend on the tempo of the music, but as a rough guide the Grade 2 variation should be 30-45 seconds, Grade 4 for 40-60 seconds and Grade 6 for 60-75 seconds. Sheet music, which must be clearly marked, or recorded piano music, may be used. In each case the suitability of the arrangement, content of steps and the interpretive quality of the movement and musicality will be taken into consideration.

Voice, manner and the general approach of the candidate will be assessed throughout.

ASSESSMENT

Candidates are examined individually by one examiner recruited and trained by the ISTD. Assessment is carried out by means of a practical demonstration of the knowledge, understanding and skills required.

MARK SCHEME

Title of component	Marks Attainable
Knowledge of the content and development through the syllabus	30
Analysis and understanding of movements	30
Methods of teaching and awareness of adaptation to differing physiques and gender	30
Technical accuracy of demonstration	20
Musicality and artistry of demonstration	20
Free enchaînements and musical instructions	20
Pre-arranged variations	20
Manner and approach to the dance discipline	10
Tonal quality and rhythmic counting	10
Set dances and variations	10
Total	200

The marks are aggregated and the overall mark is given out of 200. The result of the examination is then given as below:

Awarded	130+ marks
Not Awarded	0-129 marks

ASSOCIATE DIPLOMA

ENTRY CONDITIONS AND GENERAL INFORMATION

This examination can be entered at the candidate's own studio or at a centre. In both cases the candidate must provide the dancers and a pianist. Dance students names must be provided to the ISTD at the time of examination application.

AGE LIMITS

Candidates must have reached the age of 21 years. This is to ensure they have completed the entry requirement of experience as a responsible adult.

PRIOR LEARNING

Candidates must:

- a) hold the Associate qualification in Imperial Classical Ballet Faculty

TIME ALLOWANCE

Duration of examination: 90 minutes

DRESS

Female	Teaching dress, leotard and skirt or teaching trousers, tights and suitable teaching shoes
Male	Leotard or T-shirt with tights or trousers and shoes suitable for teaching

SYLLABUS CONTENT

Candidates will be required to take a Teaching Assessment class using the set syllabus work at any level from Grade 4 or Intermediate (see below). This is the candidate's choice, which must be notified in advance. Pupils in the class should be working on the grade selected, may have passed the grade, but may not have passed the grade above.

The candidate will be required to

a) Either

Conduct a class (minimum of 6 pupils) based on syllabus work at any standard from Grade or Class Examination 2 upwards – candidate's own choice (45 minutes)

Or

Conduct a class (minimum of 4 students) at Intermediate level (45 minutes)

b) Coach/teach selected exercises or movements as requested by the examiner, using the same group of dancers as above.

c) Discuss the approach to teaching and general corrections

d) Show imaginative use of the syllabus, at any level, for 3 or more dancers. This group should not be a solo danced by 3 pupils, but should show varied pattern and interaction of the performers. This group may be performed by dancers of a different level from that of the class.

Duration, maximum 2 minutes

ASSESSMENT

Candidates will be examined singly by one examiner

Assessment criteria

- 1 Observation and methods of teaching

- 2 Communication of technical, musical and artistic advice
- 3 Suitability and arrangement of enchaînements
- 4 Rapport with dancers and musician
- 5 Manner and approach to dance discipline
- 6 Improvement of dancer's performance

The candidate will receive a form to indicate if they have passed the assessment.

UK, EUROPE & INTERNATIONAL

LICENTIATE

ENTRY CONDITIONS AND GENERAL INFORMATION

This examination can be entered at the candidate's own studio or at a centre. In both cases the candidate must provide the dancers and the pianist.

Dance students names must be provided to the ISTD at the time of examination application.

At ISTD HQ a pianist will be provided. At regional centres candidates should check this provision with the centre organiser.

AGE LIMITS

There is no age limit for this examination

PRIOR LEARNING

Candidates must:

- a) have passed the Advanced 1 in Imperial Classical Ballet
- b) hold the Associate Diploma, the Certificate in Dance Education, or the Diploma in Dance Education qualifications in the Imperial Ballet Faculty

It is advisable for candidate to have had teaching experience at the higher levels before taking the Licentiate examination.

TIME ALLOWANCE

Duration of total Examination: 2 hours 15 minutes.

DRESS

Female	Teaching dress, leotard and skirt or teaching trousers, tights and suitable teaching shoes
Male	Leotard or T-shirt with tights or trousers and shoes suitable for teaching

SYLLABUS CONTENT

Candidates may be examined on either the Graded or the Vocational Graded specialisations, which must be specified to the ISTD in advance.

Vocational Graded Specialisation (Option A)

Candidates will be required to:

1. Conduct a coaching class on the Intermediate Foundation, Intermediate or Advanced 1 syllabus using three or four students that they teach regularly. The class should be balanced in content to include all sections of the syllabus.

Duration of class -- 1 ½ hours Intermediate and Advanced 1; 1 ¼ hours Intermediate Foundation

2. Discuss the principles of teaching (arising in part from the class)
3. Show their knowledge of all the boys' and girls' work up to and including the Advanced 1 syllabus in demonstration and theoretical explanation
4. Show two set variations (candidates choice)
 - (a) Intermediate -- either females' or males'
 - (b) Advanced 1 -- either females' or males'
5. Demonstrate throughout the examination their knowledge and understanding of basic anatomy

Children's Specialisation (Option B)

Candidates will be required to:

1. Conduct a coaching class on the Grade 5 or Grade 6 syllabus using four children that they teach regularly. The class should be balanced in content to include all sections of the syllabus.

Duration of class -1¼ hour

2. Discuss the principles of teaching (arising in part from the class)
3. Show their knowledge of all the boys' and girls' work up to and including the Advanced 1 syllabus in demonstration and theoretical explanation
4. Show two set dances or variations (candidate's choice)
 - (a) one set dance selected from Primary - Grade 3
 - (b) one set variation selected from Grade 4 - Grade 6
5. Demonstrate throughout the examination their knowledge and understanding of basic anatomy

ASSESSMENT

Candidates are examined singly by one examiner recruited and trained by the ISTD. Assessment is carried out by means of a practical demonstration of the knowledge, understanding and skills required.

MARK SCHEME

Title of component	Marks attainable
Class content and balance	20
Suitability of exercises and enchaînements	20
Manner and clarity of instruction	20
Observation and methods of technical instruction	30
Observation and methods of artistic and musical development	30
Rapport with students and pianists	20
Syllabus knowledge	20
Analysis of movement	20
Methods of teaching and awareness of adaptation to differing physiques and gender	20
Total	200

The marks are aggregated and the overall mark is given out of 200. The result of the examination is then given as below:

Awarded	130+ marks
Not Awarded	0-129 marks

FELLOWSHIP

The Fellowship is the highest qualification awarded by the ISTD. Candidates will, therefore, be expected to be creative, show breadth and depth of knowledge and a very high standard of teaching.

ENTRY CONDITIONS AND GENERAL INFORMATION

In the UK, this examination can only be entered at ISTD2 or a regional centre. Overseas, candidates should be aware that it may be scheduled to take place anywhere within their own country and not necessarily within their own school or own city.

The ISTD will arrange up to 3 or 4 students for the class for Section 1.

Candidates taking the Fellowship examination outside the UK should provide a pianist. At ISTD HQ a pianist will be provided. At regional centres candidates should check this provision with the centre organiser.

Candidates must forward the typed notes of the Advanced 2 Classical Solo arranged for this examination to Headquarters with their entry form

AGE LIMITS

There are no age limits for this examination

PRIOR LEARNING

Candidates must:

- a) have passed the Advanced 2 in Imperial Classical Ballet or another accredited awarding body
- b) hold the Licentiate or the Diploma in Dance Pedagogy qualifications in the Imperial Ballet Faculty

TIME ALLOWANCE

Duration of Examination: Section 1: 1.5 hours, Section 2: 1 hour plus 15 minute break between the sections.
Total: 2.75 hours

DRESS

Female	Teaching dress, leotard and skirt or teaching trousers, tights and suitable teaching shoes
Male	Leotard or T-shirt with tights or trousers and shoes suitable for teaching

SYLLABUS CONTENT

The examination will be conducted in the following manner:

Section 1

- a) A brief discussion will take place between the examiners and the candidate on his/her teaching experience

b) The candidate will be required to conduct a class of one and a half hours, at Advanced 2 standard, of up to three female students provided by the ISTD. Candidates should teach a balanced class, showing their ability to train technique, artistry and musicality.

c) This class should relate to the training in preparation for the Advanced 2 syllabus and therefore does not need to contain any set work.

Section 2

Candidates will be expected to demonstrate from the teaching aspect:

a) Principles of teaching (arising in part from the class)

b) Knowledge of the Female and Male work up to and including Advanced 2, both in the analysis and in the demonstration as a teacher

c) Practical knowledge of anatomy as applied to the dancer

d) Present their own arrangement of an Advanced 2 solo (Classical Ballet). A pupil or student, trained by the candidate, may perform this dance, which may be arranged for either a Male or girl. Overseas candidates may bring a recording of this solo danced by one of their students.

ASSESSMENT

Candidates are examined singly by two examiners recruited and trained by the ISTD. Assessment is carried out by means of a practical demonstration of the knowledge, understanding and skills required..

MARK SCHEME

Title of component	Marks attainable
Suitability of exercises and enchaînements	20
Manner and clarity of instruction	20
Observation and methods of technical correction	30
Observation and methods of artistic and musical development	30
Rapport with students and pianist	20
Syllabus knowledge	20
Analysis of movement	20
Methods of teaching and awareness of adaptation to differing physiques and gender	20
Dance and clarity of notes	20
Total	200

The marks are aggregated and the overall mark is given out of 200. The result of the examination is then given as below:

Awarded	130+ marks
Not Awarded	0-129 marks

REASONABLE ADJUSTMENTS

The ISTD policy and procedure for all reasonable adjustments for all qualifications is contained within the Equal Opportunities policy on the ISTD website. The Vocational Graded Examinations and Professional Qualifications are designed for those who are intending to pursue a career in dance, either as a performer or as a teacher. It is, therefore, very unlikely that a potential performer will require reasonable adjustments. However, a potential teacher must be able to demonstrate all movements precisely, in order to teach them effectively. As the 'Intermediate' examination is also now included as a unit within the Diploma in Dance Instruction, it is likely some candidates will apply for adjustments. This is because they are:

- Those candidates who are possibly already teaching and who do not have the stamina or muscular strength that is normally required at this level, and it would be deemed to be unsafe to require them to perform using the same degree of strength and stamina as a younger dancer.
- Candidates who do not have sufficient physical facility to perform the movements at speed to the required standard, but who can nevertheless demonstrate them at a slower pace.
- Candidates who, through their physical make up, would be causing injury to themselves, eg very stiff feet.

The same criteria apply to candidates at higher levels. Such candidates must apply to the Customer Services and Quality Assurance Department, using the Application for Reasonable Adjustments form, at least three weeks prior to the examination entry, giving detailed reasons for the request. This will be processed giving the Faculty opportunity to refuse special conditions, recommend additional examination time, or give further detailed guidance. In principle, the examination must not be weighted to give an advantage to either the candidate with reasonable adjustments or the able bodied candidate. The demands on both must be equal. Reasonable adjustments will be generally granted for certain specific sections of the examination, and candidates should indicate which of the sections might be affected. Candidates should attempt all movements and throughout, must dance to the best of their own physical ability. In the interests of safety and to facilitate accuracy of movement, some candidates may indicate their own tempo and may take extra pauses for breath as necessary. If required, questions may be asked, and these will be phrased in such a way as to clarify the knowledge of the mechanics of the movement. Questioning is not permitted for every section of the examination and would normally be used in a maximum of two performance sections.

The ISTD reserves the right to refuse entry to a particular candidate because of a reasonable belief that undertaking the examination will create a risk to the health or safety of the candidate. This includes any pregnant candidate taking a practical examination. The examiner also has the right to stop an examination if s/he considers that there is a risk to the health or safety of the candidate if they continue. Pregnant candidates are requested to complete the Application for Reasonable Adjustments form so that the examiner can be made aware of their condition, regardless of any adjustment being requested, as the examiner needs to be informed, and additional time for breaks may also be applied for.

RESULTS AND CERTIFICATION

All ISTD examinations are single performance at one moment in time, with a detailed marking system awarded according to the assessment criteria and attainment descriptors given for each examination.

Examiners return the results and report sheets as soon as possible after the examination. The report sheets for each candidate are individually checked within the Quality Assurance department for administrative accuracy. Under normal circumstances the report sheets for UK examinations will be issued to the teacher within 21 working days of the examination. Any errors found are corrected by the examiner prior to further processing of the whole examination session, and may therefore extend these timings, although the department will make every effort to process these as rapidly as possible.

All results are entered by Sections, and checked for achieving the minimum pass levels, per Section and in total, and correct levels of attainment against the total mark achieved.

Results are then cleared for certificate issue, which is undertaken by the Customer Services and Quality Assurance department, and should be within 6 to 8 weeks of the examination. Copies of all report sheets and results are held on archive for reference as necessary.

RE-TAKES

Candidates who are not successful may not re-take the examination until 3 months after the original examination.

OFQUAL QUALIFICATION ACCREDITATION NUMBERS

501/0755/0 ISTD Level 1 Award in Graded Examination in Dance: Grade 1 (Imperial Classical Ballet)

501/0753/7 ISTD Level 1 Award in Graded Examination in Dance: Grade 2 (Imperial Classical Ballet)

501/0754/9 ISTD Level 1 Award in Graded Examination in Dance: Grade 3 (Imperial Classical Ballet)

501/0756/2 ISTD Level 2 Award in Graded Examination in Dance: Grade 4 (Imperial Classical Ballet)

501/0757/4 ISTD Level 2 Award in Graded Examination in Dance: Grade 5 (Imperial Classical Ballet)

501/0758/6 ISTD Level 3 Certificate in Graded Examination in Dance: Grade 6 (Imperial Classical Ballet)

501/0764/1 ISTD Level 2 Certificate in Vocational Graded Examination in Dance: Intermediate Foundation (Imperial Classical Ballet)

501/0728/8 ISTD Level 3 Certificate in Vocational Graded Examination in Dance: Intermediate (Imperial Classical Ballet)

501/0760/4 ISTD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced 1 (Imperial Classical Ballet)

501/0761/6 ISTD Level 4 Diploma in Vocational Graded Examination in Dance: Advanced 2 (Imperial Classical Ballet)

501/1002/0 ISTD Level 3 Diploma in Dance Instruction (Imperial Classical Ballet)

501/0750/1 ISTD Level 4 Diploma in Dance Education (Imperial Classical Ballet)

600/4269/2 ISTD Level 6 Diploma in Dance Pedagogy (Imperial Classical Ballet)