



# **SYLLABUS OUTLINE OF MODERN BALLROOM FACULTY QUALIFICATIONS**

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## General Information

Dancesport examinations cover Modern Ballroom, Latin American, Sequence, Disco Freestyle, Street Dance, Rock 'n' Roll, Country/Western and Authentic and Emerging Dance. These dance genres provide a wide diversity in both teaching and learning in dance education. On one level they form the basis of what may sometimes be referred to as 'social' dancing, and there are a range of examinations that provide those learning to dance as a recreational activity the scope to develop quality within performance. At other levels students may pursue their training further through the range of examinations in order to develop the higher artistic and technical skills necessary for competition dancing, stage performance and dance teaching. The examinations offered in the Dancesport genres enable teachers in differing situations to provide a safe and structured programme for pupils of all ages and abilities.

These examinations include:

<b>Amateur Medal Tests</b>	<b>Introductory Tests</b> <b>One Dance Tests</b> <b>Medal Series – Bronze, Silver, Gold</b> <b>Supplementary and Higher Awards</b>
<b>Graded and Vocational Graded Examinations</b>	<b>Grades 1-6 and Intermediate</b>
<b>Professional Examinations</b>	<b>Student Teacher</b> <b>Associate</b> <b>Diploma in Dance Instruction</b> <b>Diploma in Dance Education</b>
<b>Higher Professional Examinations</b>	<b>Licentiate</b> <b>Fellowship</b> <b>Professional Dancing Diplomas</b>

This syllabus outline gives information about the examination structure for Modern Ballroom examinations only. Syllabi for the other Dancesport genres are obtainable from ISTD Headquarters. Separate syllabi are available for the Diploma in Dance Instruction and Diploma in Dance Education.

Modern Ballroom dances are Waltz, Foxtrot, Quickstep, Tango, Viennese Waltz and Rhythm Dancing.

### Examination Entry – All Levels

1. Teachers entering candidates for ISTD examinations in Dancesport should hold the appropriate ISTD teaching qualifications. Further information can be obtained either from the UK Examinations Department or International Examinations Department as appropriate.
2. Application forms for UK examination sessions are available from ISTD Headquarters or downloadable from the website at [www.istd.org/examinations/ukexaminations](http://www.istd.org/examinations/ukexaminations). They should be received at Headquarters at least 12 weeks prior to the date required.
3. There must be an interval of at least 3 months from the date of the original examination if the candidate wishes to retake it for any reason.

## Amateur Medal Tests

## Introduction

Medal Tests and Awards in Modern Ballroom Dance are designed to be accessible to any age group and seek to:

- Promote an appreciation and enjoyment of Modern Ballroom Dance, with a view to developing technical and artistic qualities
- Introduce an understanding of the various styles of Modern Ballroom dances and the different rhythmic expressions/characterisations
- Motivate candidates and build self-confidence by providing carefully structured targets
- Provide a structured approach for teachers to measure the progress of individual candidates

Medal Tests and Awards build up progressively, ensuring that steps and skills learned at the lower levels prepare for more complex and higher quality movements as the candidate makes progress. The introductory tests start at Under 6 and go through to Pre Bronze. The Medal series then progresses from Bronze through to Gold. Candidates who are successful at Gold can continue to take Gold Stars 1, 2 and 3, the Imperial Dance Awards 1, 2 and 3, and the Supreme Award. The Annual Award allows Supreme Award holders to maintain their standard. One Dance Tests are available from Social Dance Test to Gold Star levels. The Josephine Bradley and Alex Moore Award combine Modern Ballroom and Latin American.

An outline of the different levels is given below and further detail is given in the Syllabus Content. Those candidates who have gained the Supreme Award or other Higher Awards can progress, if they so wish, to a performing or competitive career in the Dance Sport genres.

<p><b>Introductory Tests</b>            Under 6 Test 1, 2, 3, 4            Under 8 Test 1, 2, 3, 4            Social Dance Test 1, 2, 3, 4            Pre Bronze Dance Test 1, 2, 3, 4</p> <p><b>Medal Series</b>            Bronze 1            Bronze 2            Silver            Gold</p> <p><b>Supplementary and Higher Awards</b>            Gold Stars 1, 2, 3            Josephine Bradley Award (supplementary, combining Modern Ballroom and Latin American)            Imperial Dance Awards 1, 2, 3 (supplementary)            Supreme Award            Alex Moore Award (supplementary, combining Modern Ballroom and Latin American)            Annual Award (supplementary)</p>	<p><b>One Dance Tests</b></p> <p>Social Dance Test            Pre Bronze Dance Test</p> <p>Bronze            Silver            Gold</p> <p>Gold Star 1, 2, 3</p>
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## **Entry Conditions and General Information**

### **Age Divisions**

Tests are conducted in 7 divisions:

1. Under 6 years
2. Under 8 years
3. Juvenile division for candidates under 12 years of age
4. Junior division for candidates of 12 and under 16 years of age
5. Adult division for candidates of 16 and under 50 years of age
6. Senior division for candidates of 50 years of age and over
7. Student division for candidates of 16 years of age and over who intend to become professional\*

\*Requirements are as for Adult division, but a slightly higher standard of dancing is expected. A professional qualified in another Dancesport or Theatre genre may take Student division tests. Student Teachers may continue to take Student division tests in the same genre. Holders of Student medals are not eligible to enter Adult amateur medallist competitions.

### **Categories**

Candidates have the following options when entering for amateur medal tests:

1. Solo Entry
2. Couples Tests
3. Team Tests
4. Dancing Opposite Role (this option can be combined with any of the above options)

### **Solo Entry**

Each candidate is partnered, but assessed on their individual performance.

### **Couples Tests**

The partnership is assessed as a couple but two report forms are issued. Both dancers receive a certificate and award. Candidates need not have taken the appropriate test individually. When entering Couples medal tests on the timetable, teachers should write 'C' for Couple as appropriate.

### **Formation Medal Tests**

Tests for teams of four to eight couples in any age division may be taken at any level. It is not necessary that each team member hold an individual medal at the appropriate level. The dress worn by the team need not be uniform, although this is desirable. The team should be entered in the Division which represents the highest age of any team member. Further guidance to syllabus content and procedures for Formation Teams is given later on in this Syllabus Outline.

### **Dancing Opposite Role**

Candidates wishing to take these tests may dance in the opposite role to that which they usually dance, for example a Follower may apply to take the test performing the Leader's steps. The timetable should include the letter 'O' for Opposite Role as appropriate.

### **Prior Learning**

No prior learning is required for the Introductory Tests. For the Medal Series, tests must be passed sequentially from Bronze to Gold. Candidates must be successful in the Gold medal before entering for the Josephine Bradley Award or the Gold Stars. For the Imperial Dance Award and Supreme Award they must have achieved a full Gold Star 3 level. Candidates who have gained the Supreme Award can enter the Alex Moore Award and Annual Award.

Candidates who hold the Bronze Medal or higher of another teaching organisation recognised by the British Dance Council may commence with the ISTD Silver Medal.

Teachers of competitive dancers who wish to enter the Medal Test system but who have not taken a UK Dancesport examination should apply to the Modern Ballroom Faculty Chairperson, with a brief CV of the prospective candidate, together with a recommendation, so that their level of entry may be assessed.

Further details of prior learning and entry conditions are outlined in the Syllabus Content.

### **Partnering**

Candidates must provide their own partners who may be amateur or professional.

### **Time Allowances/Number of Candidates**

<u>Two candidates at a time</u>		<u>One candidate at a time</u>	
Number of dances	Time	Number of dances	Time
1 dance	5 minutes	1 dance	3 minutes
2 dances	6 minutes	2 dances	5 minutes
3 dances	9 minutes	3 dances	7 minutes
4 dances	11 minutes	4 dances	9 minutes
5 dances	15 minutes	5 dances	10 minutes
		8 dances*	18 minutes
		10 dances*	20 minutes

\* 8 and 10 dance examinations may only be entered one candidate at a time

### **Use of CDs, Musical Accompaniment**

Teachers will provide their own musical equipment together with a range of appropriate music.

### **Recording**

Filming and photography of ISTD examinations by any means, including Ipads and mobile phones, is not permitted.

### **Dress Requirements**

Candidates should be well groomed and appropriately dressed for Modern Ballroom Dancing.

### **Reasonable Adjustments**

Special adjustments may be made to the examination conditions where candidates have particular needs. Further details are given on Page 40.

## **Syllabus Content for Amateur Medals and Awards**

### **Introductory Tests**

In the Under 6, Under 8, Social Dance and Pre-Bronze Tests, dances from different genres may be used e.g. a candidate might choose to dance Waltz (Modern Ballroom) and Cha Cha Cha (Latin American) or a Disco/Freestyle routine with Veleta (Classical Sequence). When entering mixed genres, the teacher should enter the tests as 'IDF' (Imperial Dancesport Faculties) on the timetable.

### **Under 6 Dance Tests 1, 2, 3, 4**

These tests are designed to encourage very young pupils and to act as an introduction to the examination system. Two dances in any rhythm should be shown. There is no technical requirement and parts 2, 3 and 4 do not require a higher standard of dancing than part 1. Party dances may be used. Lively movement and the beginnings of timing awareness should be encouraged.

### **Under 8 Dance Tests 1, 2, 3, 4**

As for Under 6.

### **Social Dance Tests 1, 2, 3, 4**

These are introductory tests at a social level, which may be taken by candidates of any age group. Two dances should be shown in each test and a minimum of two figures shown in each dance. Technical accuracy is not expected and parts 2, 3 and 4 do not require a higher standard of dancing than part 1. Staying in time with the music is of primary importance.

### **Pre-Bronze Dance Tests 1, 2, 3, 4**

These tests may be taken by candidates of any age group in any dance that has a written technique, and the dancing should show the beginnings of technical awareness. Parts 2, 3 and 4 do not require a higher standard of dancing than part 1. Two dances should be shown in each test using a minimum of three figures from the Bronze syllabus in each dance.

### **One Dance Tests**

These are tests at Social Dance, Pre-Bronze, Bronze, Silver, Gold and Gold Star standard. They do not qualify the candidate to enter a full medal test at a higher level.

### **Medal Series (Bronze 1, Bronze 2, Silver, Gold)**

Tests must be passed sequentially from Bronze to Gold. (Bronze 2 is an optional examination) Candidates may enter for both the Bronze and Silver medals at the same session, but each higher test must be taken at a separate session. Candidates take this option at their own risk as the Silver result will become void if the Bronze result is unsuccessful. Candidates moving from one age division to the next (see page 4) may either commence at Bronze or Silver level or may continue their medals in rotation e.g. Juvenile Gold to Junior Gold Star etc. Please refer to the medal competition rules if applicable.

In order to use the Medal Test system to best advantage, candidates who have passed the Bronze test should be encouraged to take a second Bronze test showing another two dances and a One Dance Test, therefore covering all five standard dances before moving on to Silver. Holders of Bronze 2, Silver and Gold are similarly advised to take the remaining dances as One Dance Tests before moving on to the next level.

### **Supplementary and Higher Awards**

#### **Josephine Bradley Award**

This is an eight dance test open to holders of both Modern Ballroom and Latin American Gold medals in any age division. Candidates are required to dance to Gold standard four Modern Ballroom dances and four Latin American dances. It is not permissible to select Rhythm dancing as one of the dances. Up to Gold figures only may be danced. If so wished, these awards may be danced in two sections on the same day. These awards may not be taken on the same day as other tests in these Faculties, unless they are in a different category e.g. 'couples' or 'opposite role'.

#### **Gold Star 1, 2, 3**

A high standard of technical accuracy, style and rhythmic expression is expected at this level. The dancing throughout the Gold Stars and Imperial Dance Awards should show a gradual progression towards the ultimate goal of Supreme Award. There must be an interval of at least 6 months between Gold Stars (3 months for under 16s). At Gold Star 1 level only, 12-16 bars of syllabus figures should be shown at the beginning of each dance.

#### **Imperial Dance Award 1, 2, 3**

These are optional awards that follow on from Gold Star 3. The requirements and required interval between tests are as for Gold Star. These awards are optional.

#### **Supreme Award**

Candidates must qualify for this examination by passing all three Gold Star awards in all five dances. This is the highest award in the Modern Ballroom Dance Faculty and an appropriately high standard of technical accuracy, style and rhythmic expression is expected.

#### **Alex Moore Award**

This is a ten dance test open to holders of both the Modern Ballroom and Latin American Supreme Awards in any division. Candidates are required to dance to Supreme Award standard in all five standard Modern Ballroom dances and all five standard Latin American dances. Senior division candidates may dance Slow and Quick Rhythm dancing in place of Viennese Waltz. If so wished, these awards may be danced in two sections, provided it is on the same day. These awards may not, however, be taken on the same day as other tests in these Faculties, unless they are in a different category e.g. 'couples' or 'opposite role'.

### Annual Award

These tests are to maintain the standard already achieved at Supreme Award level and may be taken twice a year.

### Dances and Tempi

Teachers are advised to check with the BDC for current tempi but for examination purposes the following are recommended:

Waltz	28 - 30
Foxtrot	28 - 30
Tango	32 - 34
Quickstep	48 - 50
Slow Rhythm	30
Quick Rhythm	50
Viennese Waltz	56 – 60

### Number of Dances for Each Test

<b>One Dance Test (any level)</b>	1 dance
<b>Under 6</b>	2 dances
<b>Under 8</b>	2 dances
<b>Social Dance Test</b>	2 dances
<b>Pre Bronze Dance Test</b>	2 dances

### Juvenile and Junior

<b>Bronze 1</b>	Teachers Choice of two dances (Waltz, Foxtrot, Tango, Viennese Waltz, Quickstep)
<b>Bronze 2</b>	Teachers Choice of another two dances (Waltz, Foxtrot, Tango, Viennese Waltz, Quickstep)
<b>Silver</b>	Teachers Choice of three dances (Waltz, Foxtrot, Tango, Viennese Waltz, Quickstep)
<b>Gold</b>	Teachers Choice of four dances (Waltz, Foxtrot, Tango, Viennese Waltz, Quickstep)
<b>Gold Stars</b>	Five dances (Candidates may dance <b>both</b> Slow and Quick Rhythm dancing in place of Viennese Waltz)
<b>Imperial Dance Award</b>	
<b>Supreme Award</b>	

<b>Annual Award</b>	
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### Adult, Senior and Student

<b>Bronze 1</b>	As above plus Slow Rhythm Dancing
<b>Bronze 2</b>	
<b>Silver</b>	
<b>Gold</b>	
<b>Gold Stars</b>	Five dances (Candidates may dance <b>both</b> Slow and Quick Rhythm dancing in place of Viennese Waltz)
<b>Imperial Dance Award</b>	
<b>Supreme Award</b>	
<b>Annual Award</b>	

### Specified figures for amateur medals and tests

The specified figures are listed in numerical order on Page 36. Candidates may choose from the figures listed for their level. It is not necessary to dance all the figures, but for Silver and Gold at least 2-3 figures listed for the level should be shown as well as more basic figures. For Bronze, Silver and Gold tests no figures apart from those listed may be danced. For Junior/Adult/Senior Gold Star and above, at least 2-3 variations should be shown as well as standard figures. At Gold Star 1 level only, 12-16 bars of syllabus figures should be shown at the beginning of each dance.

### Rhythm dancing

Candidates are required to show their ability to dance to 4/4 music and this dance is given the same importance in marking as the other syllabus dances.

Recommended figures are as follows:-

1. Quarter Turns to R and L
2. Natural Rock (Pivot) Turn
3. Reverse Pivot Turn
4. Back Corté
5. Side Step
6. Promenade Walk and Chassé

As candidates progress to Silver and Gold level a higher standard of dancing should be evident and additional figures may be introduced if desired.

### Syllabus Content for Teams

#### Social Dance Test / Pre-Bronze Dance Test & Bronze:

A choice of a segue or any single rhythm in the Modern Ballroom Faculty (Maximum time limit 2 ½ minutes)

**Silver:**

A segue of a minimum of any two dances from the Modern Ballroom Faculty, (Maximum time limit 2 ½ minutes)

**Gold:**

A segue of a minimum of any three dances from the Modern Ballroom Faculty (Maximum time limit 3 minutes)

**Gold Star:**

A segue of any four dances from the Modern Ballroom Faculty. (Maximum time limit 4 minutes)

It is recommended that figures from the appropriate level be used as much as possible.

Music for all tests can be:

- a) Separate tracks.
- b) CD especially designed for Formation Dancing.
- c) Downloaded and played on Ipods, laptops etc

**Procedure**

Teachers should arrange that the examiner can view the team or teams from a high vantage point as the hall or studio allows, so that the emphasis of the examination is on the pattern and the general effect created in the formation, rather than on the individual dancing and technical ability of the couples. Examiners will see the routine twice.

**Entry**

The names of the individual team members should be listed on the normal timetable/entry form, stating first names, surnames and PINs. Teams enter in the age division of the oldest team member. Please place 'T' against each name in the appropriate box on the timetable.

**Awards**

Only one report form will be issued, however a medal and certificate is awarded to each member of the successful team. A team trophy may be requested by the teacher on payment of an additional fee.

**Method of Assessment/Mark Scheme for Amateur Medals and Tests**

Each dance must be passed at 65% in order for the examination to be successful overall. Maximum marks allocated for each dance is 100. The marks for each dance are then aggregated and the overall result is indicated as a percentage as follows:

Honours	85%
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Commended	75%
Pass	65%
Unsuccessful on this occasion	0%-64%

All Amateur Medal Tests are assessed by the examiner as above. However for the Under 6, Under 8, Social Dance and Pre Bronze Dance Tests, the teacher can choose whether the examiner gives percentage marks or only an overall result of Unsuccessful on this Occasion, Pass, Commended or Honours. The teacher should inform the examiner at the beginning of the examination session which method of marking is preferred if entering candidates at these levels. The assessment of the candidate is carried out in the same way regardless of which method is selected.

# Graded Examinations in Dance

## Rationale

Modern Ballroom Dance makes a distinctive contribution to the education of all students, in that it uses movement, which is the fundamental mode 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 Modern Ballroom Dance, 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 Modern Ballroom Dance, 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.

Each Modern Ballroom Graded Examination allows candidates to progress to the next higher grade in the Modern Ballroom genre. Also, a range of transfers to other dance genres becomes possible as the candidate develops physically and learns common skills such as posture, use of arms, 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 Modern Ballroom Dance 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 syllabus objectives of the Modern Ballroom Grades are to:

- teach correct posture
- develop the range of movement within the students' natural capabilities
- build a sound technique
- promote the understanding and use of dance terminology
- gain a good sense of line through body, arms and head
- gain understanding of rhythm and its development
- gain appreciation of varying musical styles and their interpretation
- develop an awareness of the use of space

- develop an awareness of audience and sense of performance
- encourage a sense of self-expression
- promote self-confidence in performance

## Entry Conditions and General Information

### Age Limits

Grades 1-3	Recommended minimum age 7 years
Grades 4-5	Recommended minimum age 9 years
Grade 6	Recommended minimum age 11 years

The lower age limits given above are to ensure that candidates are physically developed sufficiently to safely meet the demands of the syllabus.

### Prior Learning

The Graded Examinations in Modern Ballroom are intended to be taken consecutively and most candidates will wish to progress through them sequentially 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.

### Gender Distinctions

The Graded Examinations in Modern Ballroom are suitable for both genders and are designed to develop the strengths and abilities of both male and female candidates. Candidates take the examination in one role, performing either the Leader's or Follower's steps.

### Partnering

Candidates enter in one role and should, where possible, be entered two at a time. During the partnered sections of the examination, a professional must partner the candidates, who perform one at a time.

### Teachers

During the examination, the teacher may remain in the room, both to operate the music system and to partner the candidate. However, they should be seated unobtrusively, with their back to the candidate and must not assist them verbally. The teacher may arrange for someone else to play the music and that person may be an amateur, but **must not** be a relative of the candidate or another candidate in the examination session.

### Time Allowances / Number of Candidates

<b>Grade</b>	<b>1 or 2 candidates</b>
Grade 1	20 minutes

Grade 2	25 minutes
Grade 3	30 minutes
Grade 4	40 minutes
Grade 5	50 minutes
Grade 6	60 minutes

Candidates will be assessed two at a time but one candidate may be entered singly where there is an odd number.

### **Use of CDs, Musical Accompaniment**

All exercises should be shown to the set music obtainable from the ISTD Sales Department. Clapping, and individual figures danced solo should be performed to appropriate music provided by the teacher.

### **Dress Requirements**

Plain dress should be worn, so that the examiner may easily be able to see the action of the legs. Candidates must wear suitable footwear, such as jazz shoes, when performing the exercises in the Warm Up, after which they should change into their dancing shoes.

#### Male

Dark trousers, white or plain coloured shirt and tie.

#### Female

Plain dress such as practice wear.

### **Number Cards**

Number cards should be worn by all candidates on the front for ease of identification.

## **Syllabus Content For Graded Examinations**

The syllabus content given below for Grades 1 to 6 gives an outline of what is required of the candidate at each level. Full technical details are available in the Technical Specification for Modern Ballroom Graded Examinations, available from the ISTD Sales Department.

### **Musical Appreciation**

Candidates are assessed on their sense of rhythm and timing, and knowledge of dance terminology, throughout the examination. This is further demonstrated by carrying out the following tasks that are within this unit, during the dance sections of the examination:

Clapping to music and Performance of figures solo to music

## **Grade 1**

### **1 Warm Up**

- a. Bend and Straighten, Rise and Lower
- b. Leg swing from the Hips
- c. Arm Swings to Ballroom hold
- d. Stretch Exercise

### **2 Dances**

#### **Waltz**

- a. Clapping to music
- b. Preparatory Dance Exercise – Waltz Squares without turn
- c. Preparatory Dance Exercise – Waltz Squares with turn
- d. Solo performance of figures to music
- e. Dance with partner to music in one role

#### **Quickstep**

- a. Clapping to music
- b. Preparatory Dance Exercise – Chasses side to side
- c. Solo performance of figures to music
- d. Dance with partner to music in one role

### **3 Acknowledgement**

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## **Grade 2**

### **1 Warm Up**

- a. Combined Exercise Routine
- b. Stretch Exercises

### **2 Dances**

#### **Waltz**

- a. Clapping to music
- b. Either 1. Preparatory Dance Exercise incorporating the Natural Spin Turn - Leader  
Or 2. Preparatory Dance Exercise – incorporating the Natural Spin Turn – Follower
- c. Solo performance of figures to music
- d. Dance with partner to music in one role

#### **Foxtrot**

- a. Clapping to music
- b. Preparatory Dance Exercise to introduce CBM and the use of the knees

- c. Preparatory Dance Exercise – Walks forward and back in slow timing
- d. Preparatory Dance Exercise – Walks forward and back in slow, quick, quick timing
- e. Preparatory Dance Exercise - Walks forward and back in slow, quick, quick timing and using Contrary Body Movement
- f. Either 1. Preparatory Dance Exercise Heel Pull (underturned) – Leader  
Or 2. Preparatory Dance Exercise – Natural Heel Turn – Follower
- g. Solo performance of figures to music
- h. Dance with partner to music in one role

### **3 Acknowledgement**

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#### **Grade 3**

##### **1 Warm Up**

- a. Combined Exercise Routine
- b. Stretch Exercises

##### **2 Dances**

###### **Foxtrot**

- a. Clapping to music
- b. Preparatory Dance Exercise to introduce controlled sway
- c. Either 1. Preparatory Dance Exercise for Heel Pull (underturned) – Leader – as Grade 2  
Or 2. Preparatory Dance Exercise for Heel Turns – Follower
- d. Either 1. Preparatory Dance Exercise for Natural Turn – Leader  
Or 2. Preparatory Dance Exercise for Natural Turn – Follower
- e. Either 1. Preparatory Dance Exercise for Reverse Turn – Leader  
Or 2. Preparatory Dance Exercise for Reverse Turn – Follower
- f. Solo performance of figures to music
- g. Dance with partner to music in one role

###### **Tango**

- a. Clapping to music
- b. Either 1. Preparatory Dance Exercise to train the right side lead – Leader  
Or 2. Preparatory Dance Exercise to train to the left side lead – Follower
- c. Solo performance of figures to music
- d. Dance with partner to music in one role

### **3 Acknowledgement**

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#### **Grade 4**

## **1 Warm Up**

- a. Combined Exercise Routine
- b. Stretch Exercises

## **2 Dances**

### **Waltz**

- a. Clapping and counting to music
- b. Preparatory Dance Exercise illustrating the difference between 'inside' and 'outside of turns
- c. Set amalgamations
- d. Solo performance of figures to music
- e. Dance with partner to music in one role

### **Tango**

- a. Clapping and counting to music
- b. Preparatory Dance Exercise incorporating Promenade Position
- c. Set amalgamations
- d. Solo performance of figures to music
- e. Dance with partner to music in one role

### **Quickstep**

- a. Clapping and counting to music
- b. Preparatory Dance Exercise to introduce correct rise and footwork of chasse and lock
- c. Set amalgamations
- d. Solo performance of figures to music in one role
- e. Dance with partner to music in one role

## **3 Acknowledgement**

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## **Grade 5**

## **1 Warm Up**

- a. Combined Exercise Routine
- b. Stretch Exercises

## **2 Dances**

### **Foxtrot**

- a. Clapping and counting to music
- b. Set amalgamations
- c. Solo performance of figures to music
- d. Dance with partner to music in one role

### **Tango**

- a. Clapping and counting to music
- b. Set amalgamations
- c. Solo performance of figures to music
- d. Dance with partner to music in one role

### **Quickstep**

- a. Clapping and counting to music
- b. Set amalgamations
- c. Solo performance of figures to music
- d. Dance with partner to music in one role

## **3 Acknowledgement**

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### **Grade 6**

#### **1 Warm Up**

- a. Combined Exercise Routine
- b. Stretch Exercises

#### **2 Dances**

##### **Waltz**

- a. Counting in beats and bars to music
- b. (i) Preparatory Dance Exercise to develop the Slip Pivot
- b. (ii) Preparatory Dance Exercise to develop the Left Whisk, also body line on Open Impetus
- c. Set Amalgamations
- d. Solo performance of figures to music
- e. Dance with partner to music in one role

##### **Foxtrot**

- a. Counting in beats and bars to music
- b. (i) Preparatory Dance Exercise to develop 'outside partner' and 'partner outside' positions
- b. (ii) Preparatory Dance Exercise to develop the action of the 'bounce' (Bounce Fallaway)
- c. Set Amalgamations
- d. Solo performance of figures to music
- e. Dance with partner to music in one role

##### **Tango**

- a. Counting in beats and bars to music
- b. (i) Preparatory Dance Exercise to develop the Oversway
- b. (ii) Preparatory Dance Exercise to develop the Contra Check in amalgamation with other figures

- c. Set Amalgamations
- d. Solo Performance of figures to music
- e. Dance with partner to music in one role

**Quickstep**

- a. Counting in beats and bars to music
- b. (i) Preparatory Dance Exercise to develop Rumba Cross in amalgamation with other figures
- b. (ii) Preparatory Dance Exercise to develop foot speed on Topsy
- c. Set Amalgamations
- d. Solo Performance of figures to music
- e. Dance with partner to music in one role

**Viennese Waltz**

- a. Counting in beats and bars to music
- b. Solo performance of figures to music
- c. Dance with partner to music in one role

**Rhythm Dancing**

- a. Dance with partner to music in one role

**3 Acknowledgement**

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**Mark Scheme For Graded Examinations**

**Grades 1-6**

TITLE OF COMPONENT	MARKS ATTAINABLE
<b>SAFE DANCE PRACTICE</b>	
Warm Up	10
<b>Section Total</b>	<b>10</b>
<b>TECHNIQUE</b>	
Placement, poise and hold	10
Quality of line and style	10
Foot and leg actions	10
Other technical requirements	10
<b>Section Total</b>	<b>40</b>
<b>PRESENTATION</b>	
Sense of performance	10

Quality of movement	10
Rhythmic expression/characterisation	10
<b>Section Total</b>	<b>30</b>
<b>MUSICAL APPRECIATION</b>	
Rhythm and timing	20
<b>Section Total</b>	<b>20</b>
<b>Total</b>	<b>100</b>

## Method of Assessment

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, e.g. 12½, the pass mark for the Sections is lowered to the nearest round figure, in this example, 12. The Section totals are aggregated and the overall mark is given out of 100. If all Sections are passed, then the overall result is indicated as follows:

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-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 (60-79 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 (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 Criteria**

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

Please note that only the Intermediate examination is currently available

### Rationale

The Intermediate Vocational Graded Examination in Modern Ballroom Dance, develops the candidate's expertise in such a way as to provide the basis for either more advanced/competitive dancing 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 Modern Ballroom genre. Candidates undertaking a study of the Modern Ballroom Vocational Graded Intermediate syllabus should 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 flair and expression is encouraged and the candidate is expected to show an assertive/responsive performance to partner, depending upon the role of the candidate.

All Modern Ballroom graded examinations are concerned with progressive mastery in defined stages. They also develop and demonstrate competence and artistry in the Modern Ballroom technique. The Intermediate Vocational Graded Examination is 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 competitive and employment sector.

Candidates will need to show the qualities of commitment and focus, with the ability to manage a greater amount of work related study 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 practicing and in studying independently.

The Intermediate Vocational Graded Examination is a regulated qualification on the Regulated Qualifications Framework and is located at Level 3.

### Aim

The aim 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.

### Objectives

The objectives of the Intermediate Modern Ballroom Vocational Graded Examination syllabus is to ensure that candidates gain the following:

- Demonstration of a correct and maintained posture
- Demonstration of sound technique

- An appreciation of the various styles of the Modern Ballroom dances with a definable sense of the fundamental character of each dance
- Demonstration of a high quality of the rhythmic expression of each individual dance
- An understanding of the hold when dancing a) the Moving Dances; b) Tango; c) Viennese Waltz; d) Rhythm
- Communication through control and sensitivity within leading/following skills
- An increasing awareness of necessary and artistic floorcraft in the use of available space (lead)
- Accurate and immediate response to the various rhythms relating to the appropriate character of each dance and in consideration of other dancers
- Demonstration of a full knowledge and application of Modern Ballroom Dance terminology
- Commitment by the thorough preparation and presentation of the work

## **Entry Conditions And General Information**

### **Age Limits**

There is a recommended minimum age of 14 years for the Intermediate Vocational Graded Examination in Dance. This is to ensure that candidates are physically developed sufficiently to safely meet the demands of the syllabus

### **Prior Learning**

Exemption from the Intermediate examination may be obtained if the candidate is a student who already holds an equivalent genre Intermediate certificate of an Ofqual approved dance awarding body. Application for exemption must be made in writing to the UK Examinations department.

### **Gender Distinctions**

The syllabus is suitable for both genders and is designed to develop the strengths and abilities of both male and female candidates. Candidates take the examination in one role, performing either the Leader's or the Follower's steps. Candidates are encouraged to take the Intermediate Vocational Graded Examination in the opposite role, where appropriate, as an endorsement.

### **Partnering**

Candidates enter in one role and should, where possible, be entered two at a time. During the partnered sections of the examination, a professional must partner the candidates, who perform one at a time.

### **Teachers**

During the examination, the teacher may remain in the room, both to operate the music system and to partner the candidate. However they should be seated unobtrusively, with their back to the candidate and must not assist them verbally. The teacher may arrange for someone else to play the music and that person may be an amateur, but **must not** be a relative of the candidate or another candidate in the examination session.

### **Time Allowances / Number of Candidates**

<b>Examination</b>	<b>1 candidate</b>	<b>2 candidates</b>
Intermediate	75 minutes	90 minutes

### **Use of CDs, Musical Accompaniment**

Unset music is used throughout the examination except when demonstrating the Preparatory Dance Exercises from the General Grades, when the set music must be used.

### **Dress Requirements**

Candidates should be well groomed and appropriately dressed for Modern Ballroom dancing.

## **Syllabus Content For Vocational Graded Examinations**

The syllabus content given below for the Vocational Grades gives an outline of what is required of the candidate at each level. Full technical details are available in the Technical Specification for the Intermediate Modern Ballroom Vocational Graded Examination, available from the ISTD Sales Department.

### **Intermediate**

#### **Warm Up and Stretches**

- a. Combined Exercise Routine
- b. Stretch Exercises

#### **Dances**

Note that the music for this section of the examination should be chosen with care by the teacher

#### **Waltz**

- a. Partnered Exercises/Amalgamations:
  1. Exercise for the Basic Amalgamation
  2. Exercise for Pivot/Pivoting action, Promenade Position, Outside Partner/Partner Outside
  3. Exercise for Underturned Natural Spin Turn and for moving from Outside Partner/Partner Outside into Promenade Position
  4. Exercise for Toe Pivot (Man), the body turn of Double Reverse Spin (Lady), Basic Weave
  5. Exercise for Outside Spin and Turning Lock
  6. Exercise for Promenade Position from Open Telemark, also Left Side work
  7. Exercise for Promenade Position from Open Impetus, also Heel Pull action
- b. Unset Amalgamations – Solo to music
- c. Performance of Individual Figures – Solo to music
- d. Dance with partner to music in one role

## **Foxtrot**

- a. Partnered Exercises/Amalgamations:
  - 1. Exercise for Basic Amalgamation no. 1
  - 2. Exercise for Basic Amalgamation no. 2
  - 3. Exercise for a zig-zag pattern in progression at the side of the room
  - 4. Exercise for the check action into Basic Weave, also Hover action
  - 5. Exercise for the composite figure in the Standard Alignment
  - 6. Exercise for alternative ending for Reverse Wave and appropriate Alignment
  - 7. Exercise for Left Side work and an alternative entry to Natural Weave
- b. Unset Amalgamations – Solo to music
- c. Performance of Individual Figures – Solo to music
- d. Dance with partner to music in one role

## **Tango**

- a. Partnered Exercises/Amalgamations:
  - 1. Exercise for the Basic Amalgamation without Promenade Position
  - 2. Exercise for the Basic Amalgamation including Promenade Position in two alignments
  - 3. Exercise for the Standard Alignment of Natural Promenade Turn into Rock Turn, also the use of the Left Foot Rock Outside Partner
  - 4. Exercise for negotiating a corner using Natural Twist Turn and changing direction in order to move quickly into a Reverse figure
  - 5. Exercise for negotiating a corner using Four Step, also the position of Fallaway
  - 6. Exercise for two different alignments of Outside Swivel
  - 7. Exercise for alternative methods of dancing figures within the Syllabus
- b. Unset Amalgamations – Solo to music
- c. Performance of Individual Figures – Solo to music
- d. Dance with Partner

## **Quickstep**

- a. Partnered Exercises/Amalgamations:
  - 1. Exercise for the Basic Amalgamation
  - 2. Exercise for the Pivot/Pivoting action, Brush Step (Follower), Outside Partner/Partner Outside, the Heel Pull action and turning varied ways
  - 3. Exercise for moving in the opposite direction Outside Partner/Partner Outside, also the footwork and passing of the feet in Running Finish
  - 4. Exercise for the Reverse Pivot, also the Toe Pivot at this speed (Leader) and the fast body turn (Follower) of Double Reverse Spin. The negotiation of the corner using Tipple Chasse to Right
  - 5. Exercise for the amalgamation of figures most common at Grade 5/Silver level which forms the base for more advanced dancing for the next Vocational Grade
  - 6. Exercise for an appropriate entry for the whole of V6 (instead of starting at step 2)
  - 7. Exercise for a combination of figures using Standard Alignments

- b. Unset Amalgamations – Solo to music
- c. Performance of Individual Figures – Solo to music
- d. Dance with Partner

**Viennese Waltz**

- a. Performance of Individual Figures – Solo to music
- b. Dance with Partner

**Rhythm Dancing**

- a. Dance with Partner

**Acknowledgement**

**Mark Scheme for Intermediate**

TITLE OF COMPONENT	MARKS ATTAINABLE
<b>SAFE DANCE PRACTICE</b>	
Warm up and cool down	10
<b>Section Total</b>	<b>10</b>
<b>TECHNIQUE</b>	
Placement, poise and hold	10
Quality of line and style	10
Foot and leg actions	10
Other technical requirements	10
<b>Section Total</b>	<b>40</b>
<b>PRESENTATION</b>	
Sense of performance	10
Quality of movement	10
Rhythmic expression/characterisation	10
<b>Section Total</b>	<b>30</b>
<b>MUSICAL APPRECIATION</b>	
Rhythm and timing	20
<b>Section Total</b>	<b>20</b>
<b>TOTAL</b>	<b>100</b>

**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
Not Attained	00-49

Full attainment descriptors are as follows.

### 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 **Not Attained** classification (00-49 marks) is one who has not yet demonstrated the attributes required to gain at least a 'Pass' classification.

### **Assessment Criteria**

- 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 Teaching Examinations**

### **Diploma in Dance Instruction and Diploma in Dance Education**

Separate syllabi are available for the Diploma in Dance Instruction and Diploma in Dance Education.

### **Student Teacher Syllabus Content**

Note: Student Teacher is NOT a teaching qualification. Candidates should have knowledge of Amateur Medal Tests.

Duration of examination: 60 minutes

Candidates must be 16 years of age or over. Successful candidates are permitted to attend courses on payment of an admission fee, but are not eligible to take part in amateur medallist competitions or amateur medal tests except in the role of 'partner'. Student Teachers may, however, continue to take Student Medal Tests in any genre.

### **Practical Demonstration**

Candidates are required to dance with a partner to music the Waltz, Foxtrot, Quickstep and Tango plus Rhythm dancing (range 30-50 bars per minute) using a selection of the specified figures only. Additional figures from the Associate syllabus may be danced. They may demonstrate in the role of their choice, i.e. dancing the leader's or follower's steps, or demonstrate both roles with a partner if desired.

#### **Rhythm dancing**

Candidates are required to show their ability to dance to 4/4 music and this dance is given the same importance in marking as the other syllabus dances.

Recommended figures are as follows:-

1. Quarter Turns to R and L
2. Natural Rock (Pivot) Turn
3. Reverse Pivot Turn
4. Back Corté
5. Side Step
6. Promenade Walk and Chassé

Additional figures may be introduced if desired.

### **Theory (Oral Examination)**

Candidates are expected to briefly define the following terms:

1. Feet positions
2. Alignment (including 'direction' in Tango)
3. Amount of Turn
4. Rise and Fall

5. Footwork
6. CBM
7. CBMP
8. Sway

To give a simple description of:

1. Forward and backward walks
2. Hold
3. Time and Tempo of each dance, and to give one Precede and Follow to each specified figure

Technical analysis and solo demonstration of the specified figures as leader and follower, confined to:

1. Feet positions
2. Alignment
3. Amount of Turn
4. Rise and Fall
5. Footwork
6. Timing
7. Counting in Beats and Bars

### **Specified figures**

Waltz 1-6, Foxtrot 1-5, Quickstep 1-8, Tango 1-7

### **Method of Assessment**

As for Associate, see below

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## **Associate Syllabus Content**

(This examination is a professional teaching qualification accredited by the ISTD)

Duration of examination      90 minutes

Candidates must be 17 years of age or over

### **Practical Demonstration**

Candidates are required to:

1. Dance with a partner to music the Waltz, Foxtrot, Quickstep, Tango and Slow and Quick Rhythm. Any suitable figures may be danced. Some specified figures must be included. They may demonstrate in the role of their choice, i.e. dancing the leader's or follower's steps, or demonstrate both roles with a partner if desired.

2. Dance solo to music, leader's or follower's steps as requested, an amalgamation of two or three of the specified figures of the examiner's choice in any of the four dances.
3. Start an imaginary class to music (the dance/s will be of the examiner's choice)

### **Theory (Oral Examination)**

Candidates are required to:

1. Show technical knowledge of the specified figures
2. Understand technical terms, show balance and deportment and apply the following basic principles to each specified figure:
  - Tempo.
  - Time.
  - Hold.
  - Counting in Slows and Quicks.
  - Counting in Beats, also Beats and Bars.
  - Feet Positions.
  - Alignment.
  - Amount of Turn.
  - Rise and Fall.
  - Footwork.
  - Sway.
  - CBM.
  - CBMP.
  - Forward and Backward Walks.
  - Description of figures.
  - Two Precedes and Follows to each specified figure.
3. Answer questions on Class Teaching methods in Waltz and Slow & Quick Rhythm Dancing

### **Specified figures**

Waltz 1-16, Foxtrot 1-8, Quickstep 1-16, Tango 1-13

### **Method of Assessment**

The examination is divided into 2 sections (Demonstration and Theory), each section must be passed at 65% to pass the examination overall. The marks within a section are added and averaged. The overall result is the lower mark of the 2 sections and is awarded as follows:

Highly Commended	85-100
Commended	75-84
Pass	65-74

## Higher Professional Examinations

### Licentiate Syllabus Content

Duration of examination      105 minutes

Candidates must be 21 years of age or over, with a minimum of 2 years teaching experience

### Practical Demonstration

Candidates are required to:

1. Dance with a partner to music the Waltz, Foxtrot, Quickstep, Tango and Slow and Quick Rhythm. Any suitable figures may be danced. Some specified figures must be included. They may demonstrate in the role of their choice, i.e. dancing the leader's or follower's steps, or both roles with a partner if desired.
2. Dance solo to music, leader's or follower's steps as requested, an amalgamation of two or three of the specified figures of the examiner's choice in any of the four standard dances.
3. Start an imaginary class to music (the dance/s will be of the examiner's choice)

### Theory (Oral Examination)

1. Show technical knowledge of the specified figures
2. Understand technical terms, show balance and deportment and apply the following basic principles to each specified figure:
  - a. Tempo.
  - b. Time.
  - c. Hold.
  - d. Counting in Slows and Quicks.
  - e. Counting in Beats, also Beats and Bars.
  - f. Feet Positions.
  - g. Alignment.
  - h. Amount of Turn.
  - i. Rise and Fall.
  - j. Footwork.
  - k. Sway.
  - l. CBM.
  - m. CBMP.
  - n. Forward and Backward Walks.
  - o. Description of figures.
  - p. Three Precedes and Follows to each specified figure.

### 3. Answer questions on Class Teaching methods

Candidates are required to show practical methods of teaching and correction of common faults for specified figures.

#### **Specified figures**

Waltz 1-24, Foxtrot 1-19, Quickstep 1-22, Tango 1-20

#### **Method of Assessment**

The method of assessment is the same as for Student Teacher and Associate – see Page 31.

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### **Fellowship Syllabus Content**

Duration of examination      120 minutes

Candidates must have held the Licentiate qualification for minimum of three years.

#### **Practical Demonstration and Theory**

As Licentiate using a selection of specified figures plus suitable variations, if so desired.

Requirements are as follows:

1. All work included in the Licentiate examination plus additional specified figures and Precedes and Follows.
2. The presentation of dancing and depth of knowledge for this examination must be of a high quality.

#### **Specified figures**

Waltz 1-30, Foxtrot 1-25, Quickstep 1-27, Tango 1-27

#### **Method of Assessment**

The method of assessment is the same as for Student Teacher and Associate – see Page 31

### **Viennese Waltz**

This is a separate optional examination at Licentiate and Fellowship levels which may only be taken by candidates who already hold the equivalent full qualification in Modern Ballroom.

- a) Recommended tempo is 60 bpm (or 50-60 if desired)
- b) The duration of the examination is 30 minutes
- c) The examination may only be taken at a pre-arranged session. No 'special' examinations can be arranged.

## **Viennese Waltz Licentiate**

### **Practical demonstration**

Candidates are required to:

- 1) dance with a partner and may demonstrate in the role of their choice (i.e. leader or follower) or may demonstrate both roles if desired.
- 2) dance solo to music, as leader or follower, an amalgamation of specified figures of the examiner's choice
- 3) start an imaginary class to music

### **Theory (Oral Examination)**

Candidates are required to show

- 1) technical knowledge of the specified figures
- 2) practical methods of teaching

### **Specified figures**

Natural Turn, Reverse Turn, Forward and Backward Change Steps

## **Viennese Waltz Fellowship**

### **Practical demonstration and theory**

As for Licentiate, plus the additional specified figures

The presentation of the dancing and the depth of knowledge need to be of a very high quality for this examination.

### **Specified figures**

As Licentiate plus Natural and Reverse Fleckerls and Contra Check

### **Method of assessment for Viennese Waltz Licentiate and Fellowship**

As for other Licentiate and Fellowship examinations – see page 31.

## **Professional Dancing Diplomas**

These diplomas are awarded for proficiency in Modern Ballroom dancing. Candidates must hold a professional qualification in the ISTD Modern Ballroom Dance Faculty. The examination may be taken in the role of the candidate's choice, i.e. the Leader's or Follower's steps.

Candidates should show a high standard of dance technique and artistic and rhythmical expression, working towards a higher level in each diploma.

A selection from the specified figures in all five dances must be danced.

### **Class III**

Associates must commence at this level, optional to Diploma in Dance Education and Certificate in Dance Education holders, Licentiates and Fellows.

#### **Specified figures**

Waltz 1-24, Foxtrot 1-19, Quickstep 1-22, Tango 1-20

### **Class II**

For all professional levels.

#### **Specified figures**

There is no restriction on figures used, but a high proportion of syllabus figures should be shown

### **Class 1**

For Licentiates and Fellows who have attained Class II.

There is no restriction on the figures used. This examination may be repeated

#### **Dancing Opposite Role**

Candidates wishing to take these tests may dance in the opposite role to that which they usually dance, for example a Follower may apply to take the test performing the Leader's steps. The timetable should include the letter 'O' for Opposite Role as appropriate.

## **Specified figures**

### **Waltz**

#### **Basic Figures**

##### **Student Teacher and Bronze**

1. Closed Changes
2. Natural Turn
3. Reverse Turn
4. Natural Spin Turn
5. Whisk
6. Chassé from PP

##### **Associate and Bronze**

7. Closed Impetus
8. Hesitation Change
9. Outside Change
10. Reverse Corté
11. Back Whisk
12. Basic Weave
13. Double Reverse Spin
14. Reverse Pivot
15. Back Lock
16. Progressive Chassé to R

#### **Standard Figures**

##### **Licentiate, Diploma III and Silver**

17. Weave from PP
18. Closed Telemark
19. Open Telemark and Cross Hesitation
20. Open Telemark and Wing
21. Open Impetus and Cross Hesitation
22. Open Impetus and Wing
23. Outside Spin
24. Turning Lock

#### **Named Variations**

##### **Fellow, Gold and Juvenile Gold Stars**

25. Left Whisk
26. Contra Check
27. Closed Wing
28. Turning Lock to R
29. Fallaway Reverse and Slip Pivot
30. Hover Corté

##### **Gold Star (except Juvenile), Diplomas II and I**

All figures listed plus any suitable variations

## **Foxtrot**

### **Basic Figures**

#### **Student Teacher and Bronze**

1. Feather Step
2. Three Step
3. Natural Turn
4. Reverse Turn (incorporating Feather Finish)
5. Closed Impetus and Feather Finish

#### **Associate and Bronze**

6. Natural Weave
7. Change of Direction
8. Basic Weave

### **Standard Figures**

#### **Licentiate, Diploma III and Silver**

9. Closed Telemark
10. Open Telemark and Feather Ending
11. Top Spin
12. Hover Feather
13. Hover Telemark
14. Natural Telemark
15. Hover Cross
16. Open Telemark, Natural Turn, Outside Swivel, Feather Ending
17. Open Impetus
18. Weave from PP
19. Reverse Wave

### **Named Variations**

#### **Fellow, Gold and Juvenile Gold Stars**

20. Natural Twist Turn
21. Curved Feather to Back Feather
22. Natural Zig-Zag from PP
23. Fallaway Reverse and Slip Pivot
24. Natural Hover Telemark
25. Bounce Fallaway with Weave Ending

### **Gold Star (Except Juvenile), Diplomas II and I**

All Figures listed plus any suitable variations

## **Quickstep**

### **Basic Figures**

#### **Student Teacher and Bronze**

1. Quarter Turn to R
2. Natural Turn
3. Natural Turn with Hesitation
4. Natural Pivot Turn
5. Natural Spin Turn
6. Progressive Chassé
7. Chassé Reverse Turn
8. Forward Lock

#### **Associate and Bronze**

9. Closed Impetus
10. Backward Lock
11. Reverse Pivot
12. Progressive Chassé to R
13. Tipple Chassé to R
14. Running Finish
15. Natural Turn and Back Lock
16. Double Reverse Spin

#### **Standard Figures**

##### **Licentiate, Diploma III and Silver**

17. Quick Open Reverse
18. Fishtail
19. Running Right Turn
20. Four Quick Run
21. V6
22. Closed Telemark

#### **Named Variations**

##### **Fellow, Gold and Juvenile Gold Stars**

23. Cross Swivel
24. Six Quick Run
25. Rumba Cross
26. Topsy to R or L
27. Hover Corté

#### **Gold Star (Except Juvenile), Diplomas II and I**

All Figures listed plus any suitable variations

## **Tango**

### **Basic Figures**

### **Student Teacher and Bronze**

1. Walk
2. Progressive Side Step
3. Progressive Link
4. Closed Promenade
5. Rock Turn
6. Open Reverse Turn, Partner Outside
7. Back Corté

### **Associate and Bronze**

8. Open Reverse Turn, Partner in Line
9. Progressive Side Step Reverse Turn
10. Open Promenade
11. LF and RF Rocks
12. Natural Twist Turn
13. Natural Promenade Turn

### **Standard Figures**

#### **Licentiate, Diploma III And Silver**

14. Promenade Link
15. Four Step
16. Back Open Promenade
17. Outside Swivels
18. Fallaway Promenade
19. Four Step Change
20. Brush Tap

### **Named Variations**

#### **Fellow, Gold and Juvenile Gold Stars**

21. Fallaway Four Step
22. Oversway
23. Basic Reverse Turn
24. The Chase
25. Fallaway Reverse and Slip Pivot
26. Five Step
27. Contra Check

### **Gold Star (Except Juvenile), Diplomas II and I**

All Figures listed plus any suitable variations

### **Additional Figures**

The following Figures may be danced in Medal Tests and in the practical section of Professional Examinations as indicated:

### **Student Teacher and Bronze**

### **Quickstep**

Heel Pivot (Quarter Turn to Left)

### **Associate and Bronze**

#### **Quickstep**

Zig Zag, Back Lock and Running Finish

Cross Chassé

Change of Direction

### **Licentiate, Diploma III and Silver**

#### **Waltz**

Drag Hesitation

### **Fellowship, Gold and Above**

#### **Waltz**

Fallaway Whisk

## **Reasonable Adjustments**

### **Candidates Who May Require Adjustments to the Assessment**

The ISTD is committed to promoting an environment where all individuals are encouraged to achieve their full potential and develop their skills, encouraging its teachers to maintain an open approach towards the different talents and abilities offered by all their students. It is, therefore, required of all ISTD teaching members that they do not discriminate, either directly or indirectly, on the grounds of colour, race, nationality, ethnic origin, gender, mental or physical disability, marital status or sexuality, and pupils with disabilities should not be treated less or more favourably than able-bodied pupils simply because of their disability.

Disability takes the form of mental or physical impairments or both, and may be long or short term. The ISTD recognises that some students with a mental or physical impairment may need special adjustments to assessment conditions to allow them to demonstrate their knowledge in dance. The procedure should be used in all cases, every time the candidate enters for an examination, as the conditions, and necessary adjustments, may change.

If a teacher wishes to enter such a pupil for an examination, the ISTD would like to make it clear that although pupils with mental or physical impairments may require extra time in an examination, or special aids (e.g. special headphones if the pupil is deaf) in order to perform to the best of their ability, the *quality of the performance in an examination is to be equal to that of a non-disabled candidate*. The candidate cannot be marked on different criteria because of the restriction the impairment may cause them. This is mandatory in order to achieve a true and fair dance award.

If such a candidate is to be submitted for an examination, the teacher must apply to the Customer Services and Quality Assurance department for an 'Application for Reasonable Adjustments' form, or download it from the Customer Services section of the ISTD website, [www.istd.org](http://www.istd.org). This should be completed and returned, with a doctor's letter if relevant, to the Customer Services and Quality

Assurance department, a minimum of three weeks prior to the examination entries being sent in to the Examinations department. This form may be submitted to the Faculty for advice, and the teacher and examiner will be informed of the adjustment agreed.

For further details see the Equal Opportunities policy on the ISTD website [www.istd.org/documents/istd-equal-opportunities-policy](http://www.istd.org/documents/istd-equal-opportunities-policy)

## **Results and Certification**

All ISTD examinations are single performances 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 will be issued to the teacher within 10 working days of the examination for UK examinations. 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, and checked for achieving the minimum pass levels, and correct levels of attainment against the total mark achieved.

Results are then cleared for the certificate issue, which 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.

## **Regulation**

The ISTD is a regulated awarding body and ISTD Graded and Vocational Graded Examinations in Dance, the Diploma in Dance Instruction, and Diploma in Dance Education are regulated by Ofqual in England; Qualifications Wales in Wales; and the Council for the Curriculum Examinations and Assessment (CCEA) in Northern Ireland. Teachers in other countries should note that while the ISTD and all ISTD regulated examinations must meet these criteria, the Regulatory Authorities themselves have no remit outside England, Wales and Northern Ireland.

The Regulated Qualifications Framework (RQF) provides a single, simple system for cataloguing all regulated qualifications, indicating qualifications by their level (degree of difficulty) and size (amount or breadth of learning). Size is indicated by a credit value, corresponding to a term used in the title. An Award is worth 1-12 credits, a Certificate is worth 13-36 credits, and a Diploma is worth 37 or more credits. One credit corresponds to 10 hours of learning for the typical learner, which is divided into Guided Learning hours (GLH), which is broadly contact time with the teacher, and personal study time, which together make Total Qualification Time (TQT). The ISTD's qualifications on the Regulated Qualifications Framework are as follows:

<b>Qualification Title</b>	<b>Qualification number</b>	<b>Guided Learning Hours</b>	<b>Total Qualification Time (hours)</b>	<b>Credits</b>
ISTD Level 1 Award in Graded Examination in Dance: Grade 1 (Modern Ballroom)	501/0755/0	60	70	7
ISTD Level 1 Award in Graded Examination in Dance: Grade 2 (Modern Ballroom)	501/0753/7	60	70	7
ISTD Level 1 Award in Graded Examination in Dance: Grade 3 (Modern Ballroom)	501/0754/9	60	70	7
ISTD Level 2 Award in Graded Examination in Dance: Grade 4 (Modern Ballroom)	501/0756/2	75	95	10
ISTD Level 2 Award in Graded Examination in Dance: Grade 5 (Modern Ballroom)	501/0757/4	75	95	10
ISTD Level 3 Certificate in Graded Examination in Dance: Grade 6 (Modern Ballroom)	501/0758/6	90	130	13
ISTD Level 3 Certificate in Vocational Graded Examination in Dance: Intermediate (Modern Ballroom)	501/0728/8	150	275	28
ISTD Level 3 Diploma in Dance Instruction (Modern Ballroom)	501/1002/0	430	680	68
ISTD Level 4 Diploma in Dance Education (Modern Ballroom)	501/0750/1	630	920	92

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