



SYLLABUS OUTLINE OF SEQUENCE FACULTY QUALIFICATIONS

April 2017

ISTD Dance Examinations Board
Imperial House
22/26 Paul Street
London EC2A 4QE

Tel: +44 (0)20 7377 1577

www.istd.org

Contents

General Information	2
Amateur Medal Tests	
Introduction	3
Entry Conditions and General Information	4
Syllabus Content	7
Method of Assessment	9
Graded Examinations in Dance	
Introduction	10
Entry Conditions and General Information	11
Syllabus Content	12
Method of Assessment	19
Vocational Graded Examinations in Dance	
Introduction	21
Entry Conditions and General Information	22
Syllabus Content	23
Method of Assessment	26
Professional Teaching Examinations	
Student Teacher	28
Associate	29
Higher Professional Examinations	
Licentiate	31
Fellowship	32
Professional Dancing Diplomas	33
Reasonable Adjustments	33
Results and Certification	34
Regulation	34
Appendix A Syllabus Dances	37

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:

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

This syllabus outline gives information about the examination structure for Sequence 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.

Sequence Dance includes Classical Sequence (CS), Modern Sequence (MS) and Latin Sequence (LS). Amateur examinations can be taken in each individual Sequence style, which should be indicated separately on the application form and timetable entry. However it is possible to mix these Sequence styles in all examinations below Bronze Medal test level, in which case the code SQU should be indicated on forms. Sequence styles can also be mixed in the Josephine Bradley and Cecil Ruault Awards, depending on the number of dances required. All professional qualifications are based on Classical Sequence only as the technique used in Modern Sequence and Latin Sequence is the same.

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 . 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 Sequence Dance are designed to be accessible to any age group and seek to:

- Promote an appreciation and enjoyment of the Sequence Dance styles, with a view to developing technical and artistic qualities
- Introduce an understanding of the various styles of Sequence 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, Josephine Bradley Award and the Supreme Award. Successful candidates at Supreme Award level can progress to the higher awards – the Cecil Ruault Award and the Annual Award.

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>Introductory Tests 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>Medal Series Bronze 1 Bronze 2 Silver Gold</p> <p>Supplementary and Higher Awards Gold Stars 1, 2, 3 Josephine Bradley Award (supplementary,) Imperial Dance Awards 1, 2, 3 (supplementary)</p>	<p>One Dance Tests</p> <p>Social Dance Test Pre Bronze Dance Test</p> <p>Bronze Silver Gold</p> <p>Gold Star 1, 2, 3</p>
--	--

Supreme Award Cecil Ruault Award (supplementary) Annual Award (supplementary)	
---	--

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. The tests must be taken sequentially.

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. The tests must be taken sequentially. 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 from Bronze to Gold Star 1, 2 and 3 and Supreme Award levels. 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 Gold Star level in all five dances. Candidates who have gained the Supreme Award can enter the Cecil Ruault 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 Sequence 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	8 minutes	2 dances	6 minutes
3 dances	10 minutes	3 dances	8 minutes
4 dances	12 minutes	4 dances	10 minutes
5 dances	13 minutes	5 dances	11 minutes
		8 dances*	18 minutes
		10 dances*	20 minutes

* 8 and 10 dance examinations may only be entered one candidate at a time
 The number of dances required for examinations is listed below:

One Dance Test (any level)	1 dance
Full Medals:	
Under 6	2 dances
Under 8	2 dances
Social Dance Test	2 dances
Pre Bronze Dance Test	2 dances
Bronze	2 dances
Silver	3 dances
Gold	4 dances
Gold Star/Imperial/Supreme Award/Annual Award	5 dances
Josephine Bradley Award	8 dances
Cecil Ruault Award	10 dances

The dances within each examination must be completed consecutively with no breaks in between other than for change of music.

Use of CDs, Musical Accompaniment

Teachers will provide their own musical equipment together with a range of appropriate music. It can be downloaded and played on Ipods, laptops etc.

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 allowing for the use of dress/skirt where applicable in all Classical Sequence examinations.

Reasonable Adjustments

Special adjustments may be made to the examination conditions where candidates have particular needs. Further details are given on Page 33.

Syllabus Content for Amateur Medals and Awards

Syllabus dances must be used for Pre-Bronze to Gold levels inclusive. Thereafter, syllabus dances or a combination of syllabus dances and any other suitable level prize winning dance(s) affiliated to the BDC should be used.

Introductory Tests

For all tests prior to Pre-Bronze standard, existing syllabus dances may be used either in their entirety or shortened to an 8 bar sequence. Alternatively, non-syllabus dances may be used or teachers may prefer to use an 8 or 16 bar routine of their own construction

In the Under 6, Under 8, Social Dance and Pre-Bronze Tests, dances from different genres may be used. 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 of different rhythms 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. Appropriate movements 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 of different rhythms should be shown in each test. 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. Two dances of different rhythms must be shown in each test 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.

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.

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 to cover the other rhythms not used in the first.

Josephine Bradley Award

Candidates must qualify for this examination by passing the Gold Medal in at least two of the relevant styles of dancing, e.g. Classical Sequence, Modern Sequence or Latin Sequence. The teacher chooses eight dances from those styles in which a Gold medal is held. All styles can be used. This award is not to be taken on the same day as the Gold medal.

Supplementary and Higher Awards

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).

Imperial Dance Award 1, 2, 3

The requirements for these awards are as for Gold Star and the dancing should show a gradual progression towards the ultimate goal of Supreme Award. The required interval between tests is 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 Sequence Dance Faculty and an appropriately high standard of technical accuracy, style and rhythmic expression is expected.

Annual Award (supplementary)

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

Cecil Ruault Award

Candidates must qualify for this examination by passing the Supreme Award in at least two of the relevant styles of dancing e.g. Classical Sequence, Modern Sequence or Latin Sequence. The teacher chooses ten dances from those styles in which the Supreme Award is held. All styles can be used. The Award must not be taken on the same day as the Supreme Award

Syllabus Content for Teams

Bronze:

For this test, a choice of any single rhythm or segue must be used, combining figures and technical elements from the Associate syllabus. (Maximum time limit 2 ½ minutes)

Silver:

For this test, a segue of a minimum of any two dances must be used, combining figures and technical elements from the Licentiate syllabus. (Maximum time limit 2 ½ minutes)

Gold:

For this test, a segue of a minimum of any three dances must be used, combining figures and technical elements from the Fellowship syllabus. (Maximum time limit 3 minutes)

Gold Star:

For this test, a segue of any four dances must be used, combining figures and technical elements from the Fellowship syllabus but a higher level of performance and technical demonstration will be expected from the previous level. (Maximum time limit 4 minutes)

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

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. 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%
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

Classical Sequence 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 Classical Sequence 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 Classical Sequence 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 Classical Sequence Graded Examination allows candidates to progress to the next higher grade in the Classical Sequence 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 Classical Sequence 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 Classical Sequence Grades are to:

- develop the range of movements within the student's natural capabilities

- establish a sound knowledge and understanding of the appropriate terminology and technique, as laid down by the British Dance Council, based on both parallel and turned out (90°) foot positions
- acquire a sound sense of line gained through the co-ordination by means of correct usage and ‘follow through’ of the body, arms, head and eyelines
- encourage a sense of rhythmic expression felt through the body
- encourage a sense of rhythm and timing and its development
- develop a sense of creative activity based on the relevant technique
- promote a knowledge of floorcraft
- promote self-confidence in presentation
- create a sense of partner awareness through body usage and leading

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 Classical Sequence 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 Classical Sequence 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

Grade	1 or 2 candidates
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, set amalgamations and individual figures danced solo should be performed to appropriate music provided by the teacher.

Dress Requirements

Female

A simple regulation/leotard dress free from frills or any form of decoration. A circular skirt is another option, if preferred, at a length slightly below knee level allowing no restriction on arm placement. Appropriate and supportive dance shoes should be worn, but due to high heels being worn by some lady candidates and due to dress length, in some instances it may be necessary to advise the use of jazz shoes. Jazz shoes are always more appropriate for the Warm Up section in all Grades.

Male

Normal waisted black trousers to be worn (underfoot strap optional), produced in a stretch fabric to allow for flexibility. White shirt and black tie. Appropriate and supportive dance shoes should be worn with jazz shoes being preferred for the Warm Up section in all Grades.

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 Classical Sequence 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. Plies with rise in 1st & 2nd positions
- b. The five fundamental foot positions by means of stretch
- c. Stretch Exercise
- d. Arm exercise incorporating the 'acknowledgement'

2 Dances

Veleta

- a. Clapping to music
- b. Preparatory Dance Exercise incorporating Points, Rotary and Swivel actions
- c. Preparatory Dance Exercise incorporating Pas de Valse, Progressive Natural Waltz Turn and Pas Glissé movements
- d. Preparatory Dance Exercise incorporating Fondu with extension to 2nd position – Pas Glissade & Pas Glissé
- e. Performance of figures, or composite figures, solo to music
- f. Dance with partner to music in one role

Boston Two Step

- a. Clapping to music
- b. Preparatory Dance Exercise incorporating Pas de Basque and Parallel Closes
- c. Preparatory Dance Exercise incorporating Forward Walks and Swivel action
- d. Performance of figures, or composite figures, solo to music
- e. Dance with partner to music in one role

3 Acknowledgement

Grade 2

1 Warm Up

- a. Plies in 2nd position with controlled rise & use of arms
- b. The five fundamental foot positions by means of stretch identifying all rear positions
- c. Leg swings in preparation for the Forward and Backward Walks
- d. Stretch exercises

2 Dances

Fylde Waltz

- a. Clapping to music
- b. Preparatory Dance Exercise incorporating the Balancé and Pas de Valse actions
- c. Preparatory Dance Exercise incorporating the Reverse Waltz Turn
- d. Performance of figures, or composite figures, solo to music
- e. Dance with Partner to music in one role

Midnight Tango

- a. Clapping to music
- b. Preparatory Dance Exercises incorporating Chassés in Promenade & Counter Promenade Position
- c. Preparatory Dance Exercises incorporating Open Turns to Right and Left
- d. Preparatory Dance Exercise incorporating Checked Shadow Walks – Turning Parallel Closes (bars 9-12 of Midnight Tango)
- e. Performance of figures, or composite figures, solo to music
- f. Dance with partner to music in one role

3 Acknowledgement

Grade 3

1 Warm Up

- a. Deep Fondus with rise incorporating the Open Turn
- b. The five fundamental foot positions identifying all the aerial placements
- c. Saunter Walks into forward and backward leg swings with parallel close
- d. Stretch Exercises

2 Dances

Lilac Waltz

- a. Clapping to music
- b. Preparatory Dance Exercise incorporating points, with turn of head and Open Turns
- c. Preparatory Dance Exercise incorporating Aerial and Levé movements
- d. Preparatory Dance Exercise: A Progressive combination exercise in 3/4 rhythm
- e. Performance of figures, or composite figures, solo to music

- f. Dance with partner to music in one role

Saunter Revé

- a. Clapping to music
- b. Preparatory Dance Exercise incorporating a backward cross action, parallel closes and controlled side sways
- c. Preparatory Dance Exercise incorporating Saunter Walks, Rock with shoulder lead and parallel closes
- d. Performance of figures, or composite figures, solo to music
- e. Dance with partner to music in one role

3 Acknowledgement

Grade 4

1 Warm Up

- a. Knee straightening and bending in 5th position incorporating the Rotary Waltz Turn
- b. Extend and flex L & R (feet and ankles)
- c. Step and stretch into 2nd position – 2 Coupé Lateral and Gallopade preparation
- d. Combination arm exercise
- e. Stretch Exercises

2 Dances

Gainsborough Glide

- a. Counting in beats whilst clapping to music
- b. Preparatory Dance Exercise incorporating bars 1-4 Gainsborough Glide
- c. Preparatory Dance Exercise incorporating Pas de Zephyr with Fouetté and Developé – Backward Walks - Rondé
- d. Performance of figures, or composite figures, solo to music
- e. Dance with partner to music in one role

Premier Two Step

- a. Counting in beats whilst clapping to music
- b. Preparatory Dance Exercise incorporating the Gallopade – Progressive Waltz Turn and Pas Glissade
- c. Preparatory Dance Exercise incorporating the Waltz, Pas de Basque & Glissé
- d. Performance of figures, or composite figures, solo to music
- e. Dance with partner to music in one role

Royal Empress Tango

- a. Counting in beats whilst clapping to music

- b. Preparatory Dance Exercise incorporating Walks turning to Promenade – 2 Promenade Walks and Brush - Rotary Chassé
- c. Preparatory Dance Exercise incorporating Natural Promenade Turn - Promenade and Counter Promenade Points and Swivels – Rotary Chassé
- d. Performance of figures, or composite figures, solo to music
- e. Dance with partner to music in one role

3 Acknowledgement

Grade 5

1 Warm Up

- a. Knee bending and straightening, followed by rising & lowering into Plié with continuous movement
- b. Leg swinging exercise through 1st position into Pas Marché action
- c. Pa de Basque with simple and extended Coupe actions
- d. Temps Levé with Coupé under, Zig Zag, rearward Pas de Basque, Progressive Natural Waltz Turn
- e. Stretch Exercises

2 Dances

Empress Mazurka

- a. Counting in beats and bars to music
- b. Preparatory Dance Exercise incorporating Pas de Valse & Pas de Mazurka
- c. Preparatory Dance Exercise incorporating step point, Pas de Mazurka & Pas de Valse
- d. Preparatory Dance Exercise incorporating the Rearward Pas de Basque, Open Turns & Pas Glissé
- e. Preparatory Dance Exercise incorporating the Forward & Backward Balancé, Pas de Mazurka and Pas de Valse
- f. Performance of figures, or composite figures, solo to music
- g. Dance with partner to music in one role

Wedgewood Blue Gavotte

- a. Counting in beats and bars to music
- b. Preparatory Dance Exercise incorporating the Pas Allé, Pas Marché & Fondu
- c. Preparatory Dance Exercise incorporating the Pas de Gavotte, Open Turns & Pas Glissé
- d. Preparatory Dance Exercise incorporating the Circular Walks to R & L
- e. Performance of figures, or composite figures, solo to music
- f. Dance with partner to music in one role

Kensington Two Step

- a. Counting in beats & bars to music
- b. Preparatory Dance Exercise incorporating Pas Allé, Swivel & 6/8 Waltz

- c. Preparatory Dance Exercise incorporating the Pas de Basque and extended Coupés
- d. Preparatory Dance Exercise incorporating Progressive Turns (commenced with rear foot) & Pas Glissade
- e. Performance of figures, or composite figures, solo to music
- f. Dance with partner to music in one role

3 Acknowledgement

Grade 6

1 Warm Up

- a. A combination of exercise a. from Grades 2 & 3 in 3/4 time
- b. A combination of exercise b. from Grades 1 & 3 in 3/4 time
- c. Combination arm exercise from Grade 4 in 4/4 time
- d. Exercise b. from Grade 5 in 4/4
- e. Exercise c. from Grade 4 in 6/8 time
- f. Exercise d. from Grade 5 in 6/8 time
- g. Stretch Exercises

2 Dances

Classical Waltz

- a. Dance and count in beats and bars to music
- b. Preparatory Dance Exercise to demonstrate a basic Waltz combination
- c. Preparatory Dance Exercise for the Natural Waltz Turn into 'Opening Out Movement', ending in Open Hold
- d. Performance of figures, or composite figures, solo to music
- e. Dance with partner to music in one role

La Mascotte

- a. Dance and count in beats and bars to music (bars 1-8)
- b. Preparatory Dance Exercise incorporating the Moulinet, (bars 9 -12 of this sequence)
- c. Preparatory Dance Exercise incorporating Pas de Gavotte & Waltz in 4/4 rhythm
- d. Preparatory Dance Exercise incorporating Zig Zag, Pas de Glissade, Pas de Glissé & Aerial Position
- e. Performance of La Mascotte, solo to music slightly slower than the recommended tempo
- f. Performance of figures, or composite figures, solo to music
- g. Dance with partner to music in one role

Tango Magenta

- a. Dance and count in beats & bars to music (bars 1-8)
- b. Preparatory Dance Exercise incorporating Walks with Swivel action, side Chassés & Forward and Backward Walks
- c. Preparatory Dance Exercise incorporating Walks in PP, Twist Turn, Contra Check & Rocks (bars 5-12 of this sequence)

- d. Preparatory Dance Exercise incorporating Walks, Swivel to PP, Promenade Turn & Brush Tap
- e. Performance of Tango Magenta, solo to music slightly slower than the recommended tempo
- f. Performance of figures, or composite figures, solo to music
- g. Dance with partner to music in one role

Britannia Saunter

- a. Dance and count in beats & bars to music (bars 1-8)
- b. Preparatory Dance Exercise incorporating Saunter Walk Forward & Backward Twinkle and Parallel close
- c. Preparatory Dance Exercise incorporating Promenade Walks with Brush action, Natural Turn, Natural Pivots, Forward Twinkle & Parallel Close (Bars 13-16 of this sequence)
- d. Preparatory Dance Exercise incorporating Walks in PP, Chasse, Solo Turn & Parallel close (bars 6-8 of this sequence)
- e. Performance of Britannia Saunter, solo to music slightly slower than the recommended tempo
- f. Performance of figures, or composite figures, solo to music
- g. Dance with partner to music in one role

Rialto Two Step

- a. Dance and count in beats & bars to music (bars 1-8)
- b. Preparatory Dance Exercise incorporating Pas de Zephyr, Fouetté, Developé
- c. Preparatory Dance Exercise incorporating bars 1&2 of this sequence & Waltz in 6/8 rhythm
- d. Preparatory Dance Exercise incorporating bars 9-12 of this sequence
- e. Performance of Rialto Two Step, solo to music slightly slower than the recommended tempo
- f. Performance of figures, or composite figures, solo to music
- g. Dance with partner to music in one role

3 Acknowledgement

Mark Scheme For Graded Examinations

Grades 1-6

TITLE OF COMPONENT	MARKS ATTAINABLE
SAFE DANCE PRACTICE	
Warm Up	10
Section Total	10
TECHNIQUE	

Body tone, poise and balance	10
Accuracy of foot placement and alignment	10
Quality of line and co-ordination	10
Footwork and foot expression	10
Section Total	40
PRESENTATION	
Sense of performance	10
Quality of movement	10
Characterisation & rhythmic interpretation	10
Section Total	30
MUSICAL APPRECIATION	
Rhythm and timing	20
Section Total	20
Total	100

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 Examinations in Classical Sequence 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 Classical Sequence genre. Candidates undertaking a study of the Classical Sequence 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 Classical Sequence graded examinations are concerned with progressive mastery in defined stages. They also develop and demonstrate competence and artistry in the Classical Sequence 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 Classical Sequence Vocational Graded Examination syllabus are to ensure that candidates gain the following:

- Demonstration of a correct and maintained posture

- Demonstration of sound technique
- A deep appreciation of the various styles of the Classical Sequence dances with a definable sense of character
- Demonstration of a full understanding of rhythm and its expression
- An understanding and performance of poise relative to the rhythm and character
- Communication through control and sensitivity within leading/following skills and the higher levels of partner awareness
- Demonstration of a visually appealing and technically sound use of floorcraft
- An intrinsic response to the various rhythms, demonstrating the finer nuances of style
- Demonstration of knowledge and application of Classical Sequence terminology
- Self motivation and commitment within preparation

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 examinations 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

Examination	1 candidate	2 candidates
Intermediate	75 minutes	90 minutes

Use of CDs, Musical Accompaniment

All set work contained within the syllabi to be performed to the specified music as set out below, the teacher to provide his/her own music.

'After the Ball'	Phillip Randles	CDTS 064
'O. T. Championship Dances'	Sydney Thompson	CD 6984
'No Time Like Old Time'	Tony Evans	CDE 1005

Candidate's own choreography and the prize winning dance of their choice: 2 candidates to provide their own CD and perform unset work to a track of their choice

Cool Down Stretch: Teachers will select the music for this section.

Dress Requirements

Female: A simple regulation dress free from frills or any form of decoration. A double circular skirt is preferred, at a length slightly below knee level, allowing no restriction of arm placement.

A short circular skirt is preferred for convenience, when performing the cool down stretch, in order that the examiner may observe correct placement and performance of all movements. Suitable footwear, such as jazz shoes must be worn for this section of the examination.

Male: Normal waisted black trousers to be worn (underfoot strap optional) produced in a stretch fabric to allow for flexibility.

Accessories – white shirt and black tie.

Appropriate and supportive dance shoes must be worn.

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 Classical Sequence Vocational Graded Examination, available from the ISTD Sales Department.

Intermediate

The dances contained within the Intermediate syllabus are as follows:

The Waltz
Countess Waltz
Tango Solair
Liberty Two Step
Latchford Schottische

Additional dances, to be included within the demonstrations and that the examiner will choose from are listed below. These are also contained within the General Grade syllabi and this is listed for reference.

Boston Two Step	(Grade 1)
Midnight Tango	(Grade 2)
Lilac Waltz	(Grade 3)
Gainsborough Glide	(Grade 4)
Empress Mazurka	(Grade 5)

The Waltz (all rhythms)

- a. Warm up specific to the rhythm
- b. Demonstration, with counting, of 8 bars Natural or Reverse Waltz (Unset work in any rhythm)
- c. Demonstration of an unset 8 bar amalgamation
- d. Preparatory Dance Exercise incorporating the Acknowledgement & 4 bars of Natural Waltz

Countess Waltz

- a. Preparatory Dance Exercise incorporating Forward Pas de Valse, Balancé & Rondé action
- b. Preparatory Dance Exercise incorporating Progressive Waltz, Pas Glissade, Rotary Waltz & Step Point
- c. Preparatory Dance Exercise incorporating the Acknowledgement & 4 bars of the Countess Waltz
- d. Solo performance of Countess Waltz to music
- e. Set amalgamation
- f. Unset amalgamation

Tango Solair

- a. Warm up specific to the rhythm
- b. Preparatory Dance Exercise incorporating Walks, Whiplash & Closed Finish
- c. Preparatory Dance Exercise incorporating Turning Chassés, Four Step & Contra Check to PP
- d. Preparatory Dance Exercise incorporating the Acknowledgement & 4 bars of the Tango Solair
- e. Solo Performance of Tango Solair to music
- f. Set amalgamation
- g. Unset amalgamation

Liberty Two Step

- a. Warm up specific to the rhythm
- b. Preparatory Dance Exercise incorporating Step Point & Waltz in 6/8 time
- c. Preparatory Dance Exercise incorporating Pas de Basques and Circular Walks
- d. Preparatory Dance Exercise incorporating the Acknowledgement & 4 bars of the Liberty Two Step
- e. Solo performance of Liberty Two Step to music
- f. Set amalgamation
- g. Unset amalgamation

Latchford Schottische

- a. Warm up specific to the rhythm
- b. Preparatory Dance Exercise incorporating Pas Marché, Assemblé, Point, Pas Glissé, Pas de Basques & Waltz in 4/4 time
- c. Preparatory Dance Exercise incorporating Acknowledgement & Waltz in 4/4 time
- d. Solo performance of Latchford Schottische to music

Candidate choreography

- a. 8 bars of original choreography
- b. Demonstration of a prize winning dance, taken from the previous three years and based on the five positions of feet. The candidate will provide the examiner with a copy of the original script
- c. The prize winning dance to be performed a second time without music; the candidate to count in the style of their choice

Dancing with partner to music in one role

- a. The candidate will perform all the dances in the Intermediate syllabus
- b. The candidate will perform two dances from the list below, the choice of which will be that of the examiner:

Boston Two Step, Midnight Tango, Lilac Waltz, Gainsborough Glide, Empress Mazurka

Cool Down Stretch

The candidate will perform a cool down stretch sequence

Acknowledgement

Mark Scheme For Intermediate

TITLE OF COMPONENT	MARKS ATTAINABLE
SAFE DANCE PRACTICE	
Warm up and cool down	10
Section Total	10
TECHNIQUE	

Placement, poise and hold	10
Quality of line and style	10
Foot and leg actions	10
Other technical requirements	10
Section Total	40
PRESENTATION	
Sense of performance	10
Quality of movement	10
Rhythmic expression/characterisation	10
Section Total	30
MUSICAL APPRECIATION	
Rhythm and timing	20
Section Total	20
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
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'.

Practical Demonstration

1. Waltz (3/4)
2. Veleta
3. Royal Empress Tango
4. Boston Two Step

Candidates are required to:

1. Dance with a partner, to music, the above dances. They may demonstrate in the role of their choice i.e. Leader or Follower, or demonstrate both roles if desired.
2. Give a solo demonstration of any of these dances to music, as Leader and /or Follower.

Candidates may demonstrate in the role of their choice (e.g. Leader or Follower) or demonstrate both roles if desired.

Candidates are also required to give a solo demonstration of one of the above dances to music as Leader and/or Follower. The dance is the candidate's choice.

Theory (Oral Examination)

Candidates are required to describe and demonstrate the above dances as Leader and Follower. The technical analysis of these dances is confined to:

1. Positions of feet
2. Alignment and/or Direction
3. Amount of Turn
4. Footwork
5. Rise and fall (3/4 and 6/8 rhythms only)
6. Counting in rhythm and beats and bars

Candidates may also be asked for a description of:

1. The different holds in the Student syllabus
2. The Forward and Backward walks

Candidates should also be prepared to explain and demonstrate the following technical terms:

- | | |
|----------------------------------|--|
| 1. Balance, poise and deportment | 14. Promenade and Open Promenade Positions |
| 2. The five foot positions | 15. Counter and Open Counter Promenade Positions |
| 3. CBM | 16. Swivels |
| 4. CBMP | 17. Lunge |
| 5. Pas Glissade | 18. Pas Allé |
| 6. Pas Glissé | 19. Pas De Valse |
| 7. Time and Tempo | 20. Point |
| 8. Pas de Basque in front (6/8) | 21. Chasses |
| 9. Assemblé | 22. Line of Dance |
| 10. Jeté | 23. Brush |
| 11. Coupé | 24. Pivot and pivoting action |
| 12. Rondé | 25. Plié |
| 13. Demi | |

Method of Assessment

As for Associate, see below

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

1. Waltz
2. Fylde Waltz
3. Royal Empress Tango
4. Britannia Saunter
5. Boston Two Step

Candidates are required to:

1. Dance with a partner, to music, the above dances. They may demonstrate in the role of their choice. i.e. Leader or Follower, or demonstrate both roles if desired.

2. Give a solo demonstration of any of these dances to music, as Leader and/or Follower.
3. Start an imaginary class to music (the dance or dances are of the examiner's choice).

Theory (Oral Examination)

Candidates should be able to describe and give solo demonstrations of the above dances, as Leader and Follower, under the headings set out in the Analysis Charts. Questions on the Student Syllabus may be asked.

Candidates are required to give the Figuration and Footwork of three dances of their own choice, selected from the following list. The dances must use different rhythms.

- | | |
|---------------------------|--------------------------|
| 1. Lilac Waltz | 5. Gainsborough Glide |
| 2. Waltz Camay | 6. Latchford Schottische |
| 3. Midnight Tango | 7. Waverley Two Step |
| 4. Wedgewood Blue Gavotte | 8. Liberty Two Step |

In addition to those listed in the Student Syllabus, candidates must be prepared to explain and demonstrate the following technical terms:

- | | |
|---|--|
| 1. Acknowledgements | 10. Parallel Position |
| 2. Holds | 11. Pas de Gavotte |
| 3. Deportment | 12. Developé |
| 4. Aerial | 13. Pas Marché |
| 5. Forward and Backward Walks
(Ballroom, Saunter, Tango, Two Step) | 14. Open Turn |
| 6. Allemande | 15. Galopade |
| 7. Balancé | 16. Levé |
| 8. Check | 17. Fondu |
| 9. Cross action | 18. Tours de Main |
| | 19. Counting in Rhythm, Beats and Beats & Bars |

Teaching ability is assessed on the basis of presentation, teaching methods and voice projection.

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

The standard required is higher than for the Associate Examination in both demonstration and theory. At all levels, teaching ability is assessed on the basis of presentation, knowledge of faults, their causes and correction, teaching methods, voice projection and clarity of explanation.

Practical Demonstration

1. Waltz
2. Regis Waltz
3. Tango Magenta
4. La Mascotte
5. Premier Two Step

Candidates are required to:

1. Dance with a partner, to music, the above dances. They may demonstrate in the role of their choice i.e. Leader or Follower, or demonstrate both roles if desired.
2. Give a solo demonstration of any of these dances to music, as Leader and/or Follower.
3. Start an imaginary class to music (the dance or dances are of the examiner's choice)

Theory (Oral Examination)

A complete knowledge of the Analysis Charts of the following dances:

- | | |
|------------------------|-----------------------|
| 1. Waltz | 7. La Mascotte |
| 2. Veleta | 8. Saunter Reve |
| 3. Fylde Waltz | 9. Britannia Saunter |
| 4. Regis Waltz | 10. Boston Two Step |
| 5. Royal Empress Tango | 11. Premier Two Step |
| 6. Tango Magenta | 12. Military Two Step |

Candidates are required to give the Figuration and Footwork of three dances of their own choice, selected from the following list. The dances must use different rhythms.

- | | |
|---------------------------|--------------------------|
| 1. Lilac Waltz | 5. Gainsborough Glide |
| 2. Waltz Camay | 6. Latchford Schottische |
| 3. Midnight Tango | 7. Waverley Two Step |
| 4. Wedgewood Blue Gavotte | 8. Libery Two Step |

In addition to those included in the Student and Associate syllabi, candidates must be prepared to explain and demonstrate the following Technical Terms and Composite Figures:

- | | |
|-------------------|-----------------|
| 1. Zephyr | 7. Contra Check |
| 2. Pas de Zephyr | 8. Temps Levé |
| 3. Pas de Mazurka | 9. Fallaway |
| 4. Fouetté | 10. Twinkle |
| 5. Sway | 11. Zig Zag |
| 6. Rocks | |

Method of Assessment

The method of assessment is the same as for Student Teacher and Associate – see Page 30.

Fellowship Syllabus Content

Duration of examination 120 minutes

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

Practical Demonstration and Theory

- | | |
|------------------------|----------------------------|
| 1. Waltz | 11. Wedgewood Blue Gavotte |
| 2. Veleta | 12. Gainsborough Glide |
| 3. Fylde Waltz | 13. Saunter Reve |
| 4. Regis Waltz | 14. Britannia Saunter |
| 5. Waltz Camay | 15. Waverley Two Step |
| 6. Royal Empress Tango | 16. Boston Two Step |
| 7. Tango Magenta | 17. Libery Two Step |
| 8. Midnight Tango | 18. Rialto Two Step |
| 9. Tango Solair | 19. Premier Two Step |
| 10. La Mascotte | 20. Military Two Step |

Candidates are required to dance with a partner, to music, the Waltz and 5 other dances chosen by the Examiner from the above list. They may demonstrate in the role of their choice, i.e. Leader or Follower, or demonstrate both roles if desired.

Theory (oral examination)

Candidates must be prepared to demonstrate and answer questions relating to the technique of the dances listed above. The presentation of dancing and depth of knowledge for this examination must be of high quality.

Candidates must be prepared to explain and demonstrate all the Technical Terms and Composite Figures used in the Licentiate syllabus.

Method of Assessment

The method of assessment is the same as for Student Teacher and Associate – see Page 30

Professional Dancing Diplomas

These diplomas are awarded for proficiency in Classical Sequence dancing. Candidates must hold a professional qualification in the ISTD Sequence 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.

Candidates are required to dance five classical dances of their own choice from the current amateur syllabus, to include at least three different rhythms.

Class III

Associates must commence at this level, optional to DDE and CDE holders, Licentiates and Fellows.

Class II

For all professional levels.

Class 1

For Licentiates and Fellows who have attained Class II.

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.

For Syllabus Dances, Please See Appendix A.

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. 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

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:

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

APPENDIX A Syllabus Dances

<u>CLASSICAL SEQUENCE</u>	<u>MODERN SEQUENCE</u>	<u>LATIN SEQUENCE</u>
<u>¾ Time Signature</u>	<u>¾ Time Signature</u>	Rumba Roxanne
Classical Waltz	Woodside Waltz	Rumba One
Veleta	Engagement Waltz	Rumba Bianco
Fylde Waltz	Waltz Caravelle	Marquesa Rumba
Regis Waltz	Jack`s Waltz	Caribbean Rumba
Imperial Waltz	Helenbrooke Waltz	Rumba Sicillia
Lilac Waltz	Ben`s Waltz	Riverside Rumba
Waltz Camay	Dream Waltz	Queen of Hearts Rumba
Northern Star Waltz	Rose Quartz Waltz	Blue Angel Rumba
Countess Waltz	Amethyst Waltz	Rumba Adora
Winchester Waltz	Green Emerald Walz	Rumba Magnolia
Kennies Waltz	Claudia`s Waltz	Pear Tree Rumba
Pete Wright`s Waltz	Oceanside Waltz	Rumba Nevada
Rushmore Waltz	Newchurch Waltz	Rumba Dominique
Princess Mazurka		Rumba Marcesite
Empress Mazurka	<u>4/4 Time Signature</u>	April Samba
Regency Mazurka	Rosslyn Foxtrot	Brazilian Samba
	Benita Foxtrot	Shoebury Samba
<u>4/4 Time Signature</u>	Michigan Foxtrot	Sedgehill Samba
Saunter Together	Glenroy Foxtrot	Sizzler`s Samba
Bambi Blues	Caribbean Foxtrot	Social Samba
Britannia Saunter	Riverhead Foxtrot	Sapphire Samba
Saunter Reve	Karen Foxtrot	Samba Katrina
Latchford Schottische	Emily`s Foxtrot	
La Mascotte	Arcadia Foxtrot	Campari Cha ChaCha
Wedgewood Blue Gavotte	Calendar Foxtrot	Dominion Cha ChaCha
Gainsborough Glide	White Diamond Foxtrot	Sally Anne Cha ChaCha
Windsor Glide	Flare Foxtrot	YC Cha ChaCha
Stardust Gavotte		San Jose Cha ChaCha
New England Gavotte	<u>2/4 Time Signature</u>	Miramar Cha Cha Cha
Richmond Gavotte	Torque Tango	Vistamar Cha Cha Cha
Ava Rose Gavotte	Tango El Cid	Bellissimo Cha Cha Cha
Saunter Santana	Tango Victoria	
Stardust Saunter	Tango Tarquilla	Paso Deena
Saunter Shiraz	Tango Classique	Paso Madrid
	Grenada Tango	Paso Espana
<u>2/4 Time Signature</u>	Tango Toscana	Paso Petite
Royal Empress Tango	Tango Callatina	Pepe Paso
Lola Tango	Tango Mariposa	Nico Paso
Tango Magenta	Brooklyn Tango	
Tango Solair		Jubilee Jive
Tango Serida	<u>4/4 Time Signature</u>	Justa Jive
Tango Serida	Tynedale Quickstep	Rhythm Jive
Midnight Tango	Eivona Quickstep	Let`s Jive
Tayside Tango	Universal Quickstep	
Tarantella Tango		

<p>Tango Durado Tamarack Tango Tango Tiesto Military Two Step</p> <p><u>6/8 Time Signature</u> Boston Two Step Premier Two Step Rialto Two Step Waverley Two Step Liberty Two Step Kensington Two Step Consort Two Step Washington Two Step Diamond Jubilee Two Step Royal Imperial Two Step Trafalgar Two Step</p>	<p>Quando Quickstep Broadway Quickstep Santa Fe Quickstep Kendray Quickstep New York Quickstep</p>	<p>Spring Time Jive Coca Rola Jive Juneau Jive Midnight Jive Romany Jive Tuxedo Jive Grosvenor Jive Joop Jive</p>
---	--	--

Imperial Society of Teachers of Dancing
22 / 26 Paul Street
London
EC2A 4QE
Telephone: 020 7377 1577
Fax: 020 7247 8979

E-mail: admin@istd.org
Web site: <http://www.istd.org>

©ISTD 2017