



Imperial Society of Teachers of Dancing
Tap Dance

Tap Dance **Class Examinations 1–6** **Specification**

For teaching from
October 2025

For exams
October 2025 onwards

Version 1.0

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1 Origins of Tap Dance

The origins of tap date back to the 19th century, blending African rhythmic traditions with Irish and British dance styles. It gained prominence through minstrel shows and vaudeville, with performers like Master Juba and Bill “Bojangles” Robinson defining its early evolution.

Tap flourished during Hollywood’s Golden Age in the 1930s and 1940s, with icons such as Fred Astaire, Ginger Rogers, and Gene Kelly showcasing its artistry. Jazz music added complexity to tap’s rhythms, while Broadway productions like *A Chorus Line* and *42nd Street* revived its popularity in the 1970s.

The 21st century has seen tap adapt further and further, incorporating modern influences like hip-hop. Tap remains a significant cultural art form, reflecting resilience, diversity, innovation and universal appeal through rhythmic expression.



▲ Murielle Ashcroft



▲ Daphne Peterson accepting the Imperial Award from Dame Beryl Grey

Tap Faculty Evolution

The Tap Faculty originally was a part of the Stage Branch syllabus back in the 1930s, and due to demand has evolved into its own independent faculty within the Society in the early 2000s. There have been many key milestones including the introduction of a separate examination format in the 1970s, and creation of Adult Tap and Medal Tests, and Senior Medal Tests by Moyra Gay and Gwen Carter.

There were significant updates and syllabus developments under leaders such as Murielle Ashcroft and Daphne Peterson. A completely new format was devised by the team of Patricia Ellis, Gwen Carter and Heather Rees, covering all graded and vocational levels, developing and enriching this American style and these efforts modernised and enriched the tap faculty as both an art form and a genre of examination, ensuring its resilience and growth through the decades.

The Tap Faculty became independent in 2002 and has seen significant developments since then, including the introduction of Tap Awards. The syllabus was revised, retaining the 1980s format but introducing close work at the graded levels.

From 2007, the grades syllabus was gradually updated by Alison Forrester and Tracey Lee with creative input from Jason Di Mascio and Nick French, retaining the strong connection to this American art form and the current great tap masters.

For our full Tap history please visit: www.istd.org/dance/dance-genres/tap

2 Tap Dance Class Examinations Grades 1–6

Introduction

The Tap Faculty prides itself on supporting the needs of the Society's membership in an ever-evolving landscape where dance is constantly growing and changing, to meet the future requirements for students and teachers worldwide.

Our class examinations reflect this and have been produced to:

- develop student's artistry
- advance students' tap technique
- foster creativity within a group setting
- build confidence and positive social interactions in a class environment.

Aims

- The class examinations are designed to give the basis for the measurement of the individual student's progress and development within a class-based assessed system.
- The aim is to provide teachers and students an alternative examination structure, featuring set exercises from our existing grade syllabi. This is followed by a creative dance choreographed by the teacher. The format remains consistent from Class 1 through to Class 6.
- Students experience the examination process from within the comfort of the class environment conducted solely by the teacher and observed by the examiner, either live or remotely. Students can build their technical and artistic knowledge in the context of safe dance practice, ensuring that steps and skills learned at lower levels prepare them for more complex movements at the higher levels.

Objectives

The objectives of the Tap class examinations are to:

- Promote correct posture and understanding of Tap
- Develop an understanding of Tap technique and terminology
- Develop the use of tone
- Develop the sense of line through arms, body and head
- Promote appreciation of varying musical styles and interpretation
- Develop awareness of the use of space
- Encourage awareness of audience, sense of performance and artistry
- Encourage creative use of rhythm and movement.

3 Transferable skills

Performing skills	Technical skills	Personal skills
• Artistry • Communication • Dynamic and rhythmic awareness • Expression • Fluency • Phrasing • Focus • Musicality • Projection • Sensitivity to others • Spatial awareness	• Accuracy • Application of feedback • Application of technique • Coordination • Creative engagement with movement material • Fitness • Flexibility • Kinesthetic awareness • Mastery • Memory and recall • Movement intensity appropriate to the style • Placement • Rhythm • Sensitivity to the cultural framework and/or stylistic influences of the technique • Stamina • Strength • Timing • Understanding of anatomy and physiology	• Ability to analyse • Application of knowledge • Commitment • Confidence • Concentration • Conviction • Cooperation and teamwork • Creativity • Critical self-reflection • Discipline • Individuality • Mental and physical wellbeing • Perseverance • Problem solving • Respect • Response to feedback • Self-challenge • Self-management • Self-motivation • Setting and achieving goals • Understanding and appreciation of cultural framework, style and genre

4 Levels of response and learning

Exam	Required level of response	Aims	Objectives
Class Examination 1	Foundations of movement skills	To enable candidates to have experience of performing the foundations of movement skills in the Tap genre.	Demonstrate safe performance of all material with an awareness of technical and expressive skills.
Class Examination 2	Fundamental dance skills	To enable candidates to have experience of performing fundamental dance skills in the Tap genre.	
Class Examination 3	Consolidated dance skills	To enable candidates to have the experience of performing consolidated dance skills (technical and expressive) in the Tap genre.	
Class Examination 4	Sound dance skills	To enable candidates to have the experience of performing sound dance skills (technical and expressive) in the Tap genre.	To enable candidates to experience performing considerable (technical and expressive) dance skills in the Tap genre.
Class Examination 5	Established dance skills	To enable candidates to experience performing established (technical and expressive) dance skills in the Tap genre.	
Class Examination 6	Considerable dance skills	To enable candidates to experience performing considerable (technical and expressive) dance skills in the Tap genre.	

5 Qualification purpose and general information

- Tap class examinations offer a range of learning opportunities that build understanding of the Tap genre, developing physical and communication skills in an expressive and artistic way.
- The Tap class examinations allow for those participating for recreational purposes to produce quality work but also enable dancers to progress to ISTD graded examinations if they so wish.
- There are six practical class examinations from 1 to 6, with Class Examination 6 being the highest level, with an increasing amount of difficulty through these levels.
- The class examinations use a selection of the regulated graded syllabus exercises in a set format, with a teacher's dance that completes each examination.
- Teachers can deliver the class examination and regulated examination work in the same class as they are the same exercises. Allowing teachers to use any or all the class examinations as a stand-alone training programme or as part of their training programme for students to progress to the regulated examinations.

Entry conditions

The learning and teaching content for each qualification in the specification is set out in a similar way. Candidates should be entered for examinations only once they are well-prepared and all content has been covered in full.

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

Examinations are taken in the form of a class conducted by the teacher, who cannot give personal correction, but can offer encouragement and support throughout, and deliver the session with positivity and a sense of enjoyment.

The teacher will conduct the examination and introduce each candidate by name to the examiner or camera.

Language

All class examination documentation including specification, syllabus exercises, formats, reports, and certificates are in English.

However, teachers may deliver all class examination instructions in an appropriate language for their candidates during the examinations.

Summary information

Candidates must be entered in groups. The minimum number is two candidates and the maximum number of candidates in an examination is six candidates.

One candidate is only acceptable in exceptional circumstances. In these instances, please contact the Examinations Department for assistance with timetabling.

Each candidate will receive an individual report and result which reflects their own achievement in the examination.

Examination durations

Class Examination	Group of 1 to 4 candidates	Group of 5 or 6 candidates
Class Examination 1 and 2	15 mins	20 mins
Class Examination 3 and 4	20 mins	25 mins
Class Examination 5 and 6	25 mins	30 mins

Guided learning hours

Guided Learning Hours (GLH) approximates the contact time required to deliver the qualification content by the teacher. GLH is then added to personal practice time for the student, which together make the Total Qualification Time (TQT).

Class Examination	Guided Learning Hours	Total Qualification Time
Class Examination 1, 2 and 3	30	35
Class Examination 4 and 5	35	45
Class Examination 6	45	60

Musical accompaniment

Teachers to use the Tap set syllabus music for Class 1-3 and the free playlist tracks for Class 4-6.

When using the free music there should be enough music for all candidates to dance consecutively within the class, without stopping the music.

A correct and complete playlist of tracks should be given to the examiner and music operator at the start of the examination day, so that the examiner is aware of the which music is being used to aid a smooth-running session.

Teachers can operate their own music system if they so wish, or they can use a separate music operator.

If a music operator is being used, they should sit at a discreet distance from the examiner and be facing the class and candidates to aid the teacher.

The teacher should provide a sound system which plays the digital audio at a volume appropriate for the venue.

Clothing

As with all other Tap exams, appropriate dancewear should be worn. This may include a leotard and tights, Lycra shorts, straight-legged dance trousers with a form-fitting t-shirt. Dancewear can be of any colour; however, please avoid large, noticeable logos.

If filming for a remote examination, it is recommended that candidates wear clothing which contrasts from the studio background.

Hair should be neat and securely held in place. Long hair should be tied back to allow a clear neck and headline. Long ponytails and plaits should be completely pinned back to ensure the ponytail/plait does not swipe the face/neck.

If a head scarf is required, please ensure the hair and the scarf are tightly secured.

Jewellery or body-piercings should not be worn.

Make-up is not required for any class examination.

Numbers for identification

It is mandatory for all candidates participating in a class examination, to wear a number securely fastened to the front of the candidates' dancewear, that corresponds to the number on the official timetable.

This is in order that the examiner can identify each candidate clearly and consistently throughout the examination.

Studio layout for the examination

Teachers should select the most suitable studio layout for the examination, to allow candidates to demonstrate exercises fully.

Mirrors in the studio should be completely covered or made opaque.

A tablecloth and bell are required on the examiner's table.

Minimum age

The recommended minimum age for the class examinations is five years, as of the examination date.

However, a grace period of 60 days from the examination date is permitted. For further clarification, email the relevant Examinations Department.

There is no upper age limit for the class examinations.

Prior learning

Candidates entered for the class examinations can progress through each level in sequence. However, it is not mandatory for each candidate to be entered for every class examination.

If candidates are entered for our class examinations, teachers can enter those candidates for the next level of the grade examinations, if they choose to do so, i.e. If candidates have passed their class examination 2, they can train and be entered for the Grade 3 regulated examination.

If candidates miss a level out, then it is the teacher's responsibility to ensure that candidates are fully prepared both technically and artistically for the next level of examination, regarding safe dance practice.

6 Class Examination format delivery

General guidance for teachers' delivery of all class examination levels

- Teachers should be set up in the studio first, at discreet position from the examiner. If teachers are delivering a remote examination, please ensure that they do not obstruct the view of the candidates at any point.
- Teachers can move about the studio moderately in the examination to best place the candidates in the space before/after an exercise, if needed.
- The teacher can choose to operate the music themselves, or they can arrange an additional music operator. If this is the case, the music operator should be sat at a discreet position from the teacher and candidates (they do not need to be in the camera shot).
- For a live examination, candidates are to be called into the studio and introduced to the examiner by the teacher before commencing the examination.
- For remote examinations, candidates are to be called into the studio and introduced to the camera. Their full name and pin number on an A4 paper should be held in front of them in clear view of the camera at the start of the examination.
- As stated on the previous page, it is mandatory for all candidates participating in any class examinations, to wear a number (secured on the front of the candidates dancewear), that corresponds to their number on the the official timetable. This ensures that the examiner can clearly and consistently identify each candidate throughout the examination.
- All class examination material is to be conducted and delivered by the teacher following the examination formats on pages 15-20. The formats are the same for both live and remote examinations.
- If it is a live in-studio examination with an examiner, the examiner can request to see any material again, time allowing.
- At the end of the examination, the candidates perform their bow, thank their teacher and music operator and then exit the studio.
- If teachers are conducting a remote examination, they should ensure that candidates have fully exited the studio before the filming is finished.
- If the teacher is filming the remote footage in three sections, the candidates only need to perform one bow at the end of Section 3 after the teacher's dance has been performed.

7 Remote filming process

For teachers wishing to enter candidates through the remote filming process this can be delivered in two ways:

Remote Process 1

- Teachers film the full class examination (Section 1, 2, and 3) using the current official remote examination process, following the specified examination date and timetable, just as with the grade examinations. This film is then uploaded immediately to Panopto for marking by the allocated examiner on the required examination date and time.

Remote Process 2

- Remote Process 2 is to film each section (outlined below) across one academic year.
- This is available for any candidates, but specifically to allow any SEN students the time to embed each section independently, film a section, and then move onto the second and third sections consecutively throughout the three terms.
- Teachers film their candidates in the three separate sections (see examination format in the specification) in numerical order. At the start of each recording, they should state the date of filming and the names of the candidates present for that section.
- The teacher schedules the filming of the class examinations across one academic year (August to July) and at an appropriate time for the candidates' learning. The teacher will "bank" these filmed sections on their school devices under their school GDPR guidelines (films should not be held on personal devices).
- Teachers will request a remote examination session using the standard remote examination process when the third section is ready to be filmed.
- Once the session is officially booked, teachers will record Section 3 and along with Section 1 and 2 upload all footage directly to Panopto in one timetable slot on the specified examination day, using the appropriate session number as confirmed by the Examination Department.
- The recorded footage (Sections 1, 2, and 3) will then be marked by the allocated examiner according to the current process for remote examinations.
- **Each section MUST be filmed under full examination conditions, with clear audio and visuals. Only the teacher and camera/music operator present throughout the examination.**

The sections listed below highlight the exercises to be filmed within each section.

Class 1	Class 2 and 3	Class 4
Section 1 - Exercises 1 to 3	Section 1 - Exercises 1 to 4	Section 1 - Exercises 1 to 5
Section 2 - Exercises 4 to 6	Section 2 - Exercises 5 to 7	Section 2 - Exercises 6 to 8
Section 3 – Dance 7 and Bow	Section 3 - Dance - 8 and Bow	Section 3 – Dance 9 and Bow

Class 5	Class 6
Section 1 - Exercises 1 to 4	Section 1 - Exercises 1 to 4
Section 2 - Exercises 5 to 8	Section 2 - Exercises 5 to 7
Section 3 - Dance – 9 and Bow	Section 3 - Dance – 8 and Bow

8 Class Examination content

Class Examination 1

Outline of syllabus content: Candidates demonstrate all exercises together, unless otherwise stated below. This is dependent on the size of the studio and organised by the class teacher leading the examination. If there are four or more candidates, teachers should stagger and rotate the lines regularly so that the same candidates are not always in the front row. When candidates are performing individually, in twos or two groups, keep the music playing so that the candidates can follow on from one another.

Section 1

1. **Close Work Warm Up**
Together with all the music.
2. **Shuffles**
Practice together once each side, then repeat individually.
3. **Flaps**
Practice together once each side, then repeat in twos or two groups.

Section 2

4. **Close Work Crawl**
Together on Right and Left twice through (if using set music, all dancers use Tempo A).
5. **Paradiddles**
In twos or two groups, twice through.
6. **Compound Step A – Rag**
Practice together twice on the Right side only, then repeat individually on the Right only.

Section 3

7. **Teacher's Dance**
Not less than 16 bars and no more than 1 minute.
Can be performed as a duet, trio, or a group. If it is a group choreographed dance there must **NOT** be a focus on individual dancers.
The dance will be performed twice. It is the teacher's decision to whether this is completed all together or in smaller groups. Please ensure all dancers can be seen throughout.
If necessary, the teacher may swap lines/formation the second time to ensure all candidates can be seen.
Dance must include a minimum of ONE Grade 1 Compound step B, C and/or D.
Bow - together with free or set music (a simple bow but can be choreographed) No unset work will be given in the examination.

Class Examination 2

Outline of syllabus content: Candidates demonstrate all exercises together, unless otherwise stated below. This is dependent on size of the studio and organised by the class teacher leading the examination. If there are four or more candidates, teachers should stagger and rotate the lines regularly so that the same candidates are not always in the front row. When candidates are performing individually, in twos or two groups, keep the music playing so that the candidates can follow on from one another.

Section 1

1. **Bouncy Warm Up**
Together with all the music.
2. **Shuffles**
Practice together once each side, then repeat individually.
3. **Pick Up 2 Feet**
Together twice through.
4. **Paradiddles**
Together Right and Left.

Section 2

5. **Compound Steps A Celtic Pick Ups using pick up hops**
Practice together on the Right side only, then repeat individually on Right only.
6. **Turns**
Practice together twice through on the Right and Left, repeat individually on the Right, and in twos or two groups on the Left.
7. **Timesteps**
Seen together once through.

Section 3

8. **Teacher's dance**
Not less than 16 bars and no more than 1 minute.
Can be performed as a duet, trio, or a group.
If it is a group choreographed dance there must **NOT** be a focus on individual dancers.

The dance will be performed twice. It is the teacher's decision to whether this is completed all together or in smaller groups.
Please ensure all dancers can be seen throughout.
If necessary, the teacher may swap lines/formation the second time to ensure all candidates can be seen.

Dance must include: 4 beat Riff, Shuffle Hop Step, and 4 beat Cramp Roll.

Bow - seen together with free or set music (a simple bow but can be choreographed). No unset work will be given in the examination.

Class Examination 3

Outline of syllabus content: Candidates demonstrate all exercises together, unless otherwise stated below. This is dependent on size of the studio and organised by the class teacher leading the examination. If there are four or more candidates, teachers should stagger and rotate the lines regularly so that the same candidates are not always in the front row. When candidates are performing individually, in twos or two groups, keep the music playing so that the candidates can follow on from one another.

Section 1

1. **Close Work Warm Up**
Together with all the music.
2. **Shuffles Exercise**
Practice together once each side, then repeat individually.
3. **5 beat Cramp Rolls**
Practice together and then repeat in twos or two group.
4. **Close Work Crawl**
All candidates to perform with the music in twos or two groups on the Right and Left.

Section 2

5. **Compound Step B – Indian Pick Up Change**
Practice together on the Right and Left, repeat individually on Right and Left.
6. **Turns**
Practice together on Right and Left, repeat individually on Right and in twos or two groups on the Left.
7. **Timesteps**
Together.

Section 3

8. **Teacher's dance**
Not less than 16 bars and no more than 1 minute.
Can be performed as a duet, trio, or a group.
If it is a group choreographed dance there must **NOT** be a focus on individual dancers.
The dance will be performed twice. It is the teacher's decision to whether this is completed all together or in smaller groups.
Please ensure all dancers can be seen throughout. If necessary, the teacher may swap lines/formation the second time to ensure all candidates can be seen.
Dance must include: 5 Beat Riff, Pick Up Hops and Pick Up Springs combined, Waltz step.

Bow - seen together with free or set music (a simple bow but can be choreographed). No unset work will be given in the examination.

Class Examination 4

Outline of syllabus content: Candidates demonstrate all exercises together, unless otherwise stated below. This is dependent on size of the studio and organised by the class teacher leading the examination. If there are four or more candidates, teachers should stagger and rotate the lines regularly so that the same candidates are not always in the front row. When candidates are performing individually, in twos or two groups, keep the music playing so that the candidates can follow on from one another.

Section 1

- 1. Bouncy Warm Up**
Together on the Right and Left once through.
- 2. Close Work Warm Up**
Together on the Right and Left once through.
- 3. Shuffles**
Practice together once each side, then repeat individually.
- 4. Riffs**
Practice together, then repeat in twos or two groups.
- 5. Paddles**
Practice together, then repeat individually.

Section 2

- 6. Pull backs**
Individually on both sides.
- 7. Turns A or Turns B**
Seen on ONE side only (candidate/teacher choice of A or B – all dancers must perform the same choice) – practice together and then individually on chosen side.
- 8. Timesteps**
Together on the Right and Left.

Section 3

- 9. Teacher's dance**
Not less than 32 bars and no more than 1 minute 30 seconds.
Can be performed as a duet, trio, or a group.
If it is a group choreographed dance there must **NOT** be a focus on individual dancers.
The dance will be performed twice. It is the teacher's decision to whether this is completed all together or in smaller groups.
Please ensure all dancers can be seen throughout. If necessary, the teacher may swap lines/formation the second time to ensure all candidates can be seen.
Dance must include: Any Tap Vocabulary from Class/Grade 4 and below.

Bow - seen together with free or set music (a simple bow but can be choreographed). No unset work will be given in the examination.

Class Examination 5

Outline of syllabus content: Candidates demonstrate all exercises together, unless otherwise stated below. This is dependent on size of the studio and organised by the class teacher leading the examination. If there are four or more candidates, teachers should stagger and rotate the lines regularly so that the same candidates are not always in the front row. When candidates are performing individually, in twos or two groups, keep the music playing so that the candidates can follow on from one another.

Section 1

1. **Close Work Warm Up**
Together on the Right and Left once through.
2. **Shuffles**
Practice together once on each side, then repeat individually.
3. **Wing Preparation**
Practice together on the Right and Left, then repeat individually on Right and Left.
4. **Close Work Crawl**
Together on the Right and Left.

Section 2

5. **Ripples**
Practice together, then repeat individually.
6. **Shuffle Pick Up Change**
One side only (teacher/candidates' choice)– practice together on chosen side, then repeat individually on chosen side.
7. **Turns**
Practice together on Right, then individually on the Right, then in twos or two groups on Left.
8. **Shuffle Timesteps**
Together.

Section 3

9. **Teacher's dance**
Not less than 32 bars and no more than 1 minute 30 seconds.
Can be performed as a duet, trio, or a group.
If it is a group choreographed dance there must **NOT** be a focus on individual dancers.
The dance will be performed twice. It is the teacher's decision to whether this is completed all together or in smaller groups.
Please ensure all dancers can be seen throughout. If necessary, the teacher may swap lines/formation the second time to ensure all candidates can be seen.
Dance must include: Maxiford with Toe, and any Tap Vocabulary from Class/Grade 5 and below.

Bow - seen together with free or set music (a simple bow but can be choreographed). No unset work will be given in the examination.

Class Examination 6

Outline of syllabus content: Candidates demonstrate all exercises together, unless otherwise stated below. This is dependent on size of the studio and organised by the class teacher leading the examination. If there are four or more candidates, teachers should stagger and rotate the lines regularly so that the same candidates are not always in the front row. When candidates are performing individually, in twos or two groups, keep the music playing so that the candidates can follow on from one another.

Section 1

1. **Warm Up**
Together.
2. **Shuffles**
Practice together then repeat individually.
3. **Double Scuffles**
Practice together, then repeat in twos or two groups.
4. **Wing Preparations**
Practice together Right and Left then demonstrate the Right side only individually.

Section 2

5. **Choice of Turns – All candidates to perform the same choice of Turns exercise**
Practice together and then repeat individually.
6. **Unaccompanied A or B – All candidates to perform the same choice of unaccompanied**
Seen individually.
7. **Shuffle Timesteps**
Teacher to pre-prepare ahead of exams, a Shuffle Timestep Amalgamation that repeats on the Right and Left and is 8 bars combined. Use any of the free examples of music from the Grade 6 Playlist.

To include: timesteps, breaks, half breaks, starting on the count of 8 or 1. Tacit and missed beats can be included (this is the same content as Grade 6 Tap) - practice the sequence together and repeat in twos or two groups.

Section 3

8. **Teacher's dance**
Not less than 32 bars and no more than 1 minute 30 seconds.
Can be performed as a duet, trio, or a group.
If it is a group choreographed dance there must **NOT** be a focus on individual dancers.
The dance will be performed twice. It is the teacher's decision to whether this is completed all together or in smaller groups.
Please ensure all dancers can be seen throughout. If necessary, the teacher may swap lines/formation the second time to ensure all candidates can be seen.
Dance must include: Any Tap Vocabulary from Class/Grade 6 and below.

Bow - seen together with free or set music (a simple bow but can be choreographed). No unset work will be given in the examination.

9 Scheme of assessment: Class Examinations

Method of assessment

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

ISTD Examiners:

- are selected for their expertise and undergo rigorous training which continues throughout their career for marking both face-to-face and remote examinations
- create a welcoming and reassuring environment at the exam venue, ensuring a positive experience for candidates
- complete a check with the Disclosure and Barring Service (or equivalent body where available) and adhere to ISTD policies and procedures, including equality and diversity, safeguarding and data protection
- do not usually examine at the same exam venue within any two-year period

Determining a mark

- Each class examination is divided into two components:
Technical Skills and Performance Skills
- The examiner awards a mark between 0 and 10 within these two components
- The marks for each component are assessed, aggregated and an overall mark is given out of 20
- Both components need to be achieved to achieve an Awarded result
- A mark of 0 indicates that nothing was evidenced or presented for assessment
- If all components are achieved, then the overall grade is indicated as follows:

Attainment Outcome	Total Marks
Awarded with Commendation	14-20
Awarded	8-13
Not Awarded	0-7

Mark scheme

- Each component of the assessment is shown on the grid below as a column and broken down into mark bands, each of which has a descriptor
- The descriptors indicate the quality that is expected in the candidate's evidence for that mark band
- The indicative content for the **Technical and Performance Skills** components are stated at the top of the grid

10 Indicative content

Technical skills

Candidates demonstrate an awareness of poise, posture, weight distribution, clear beating, precision of footwork and correct leg and foot alignment. Candidates show an awareness of arm placement and co-ordination, timing, rhythmic interpretation and tonal contrasts.

Poise, Posture and Weight Distribution	Demonstrate an awareness of poise, correct posture and weight distribution with positive use of eyeline.
Clarity of Beating	Tap with clear sounds.
Precision of Footwork	Demonstrate accurate footwork with correct alignment of legs and feet. Show relaxation of the knees and ankles and mobility through the feet.
Alignment of Arms	Demonstrate an awareness of arm placement showing natural co-ordination and ease of movement.
Timing and Rhythmic Interpretation	Dance in time with the music, showing correct rhythmic patterns. Demonstrate clear rhythmic beating with the ability to apply accent, light and shade to create tonal contrasts.

Performance skills

Candidates approach the teachers' directives with openness, engagement and correct recall of all material. Candidates demonstrate an awareness of musicality and atmosphere of the music and present syllabi with commitment, confidence, appropriate expressive skills and natural sense of enjoyment.

Response, Recall and Engagement	Approaches the teachers' directives with openness, engagement and demonstrates correct knowledge of all material throughout the examination.
Musicality, and Atmosphere of Music	Demonstrates the ability to respond to the musical phrasing and convey the atmosphere of the music in a manner appropriate to the tap dance style.
Commitment and Confidence	Consistently puts in their best effort with dedication to both the technical and artistic aspects of every movement throughout the examination. Demonstrates self-assurance and clear conviction throughout the examination.
Expression and Enjoyment	Performs with a natural sense of enjoyment throughout the examination. Presents syllabi with appropriate use of facial expressions effectively engaging with the audience and conveying the style and mood appropriate to the Tap genre.

Class Examination 1-6 mark scheme

Section		Technical skills	Performance skills
		10 marks	10 marks
Upper Excellent band	9/10	The candidate demonstrates Excellent ability in the indicative content	
Lower Excellent band			
Upper Good band	7/8	The candidate demonstrates Good ability in the indicative content	
Lower Good band			
Upper Fair band	5/6	The candidate demonstrates Fair ability in the indicative content	
Lower Fair band			
Upper Limited band	3/4	The candidate demonstrates Limited ability in the indicative content	
Lower Limited band			
Upper Weak band	1/2	The candidate demonstrates Weak ability in the indicative content	
Lower Weak band			
Not Evidenced	0	Indicative content not evidenced	
Indicative		Candidates demonstrate an awareness of poise, posture, weight distribution, clear beating, precision of footwork and correct leg and foot alignment. Candidates show an awareness of arm placement and co-ordination, timing, rhythmic interpretation and tonal contrasts.	Candidates approach the teachers' directives with openness, engagement and correct recall of all material. Candidates demonstrate an awareness of musicality and atmosphere of the music and present syllabi with commitment, confidence, appropriate expressive skills and natural sense of enjoyment.

11 Classification of results

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

Attainment grade descriptors

Awarded with Commendation (14–20)

A candidate who achieves **Awarded with Commendation** will demonstrate the following attributes in performance:

- established and consistent execution of Tap technique
- good use of musicality and style
- good response to instructions
- good performing skills

Awarded (8–13)

A candidate who achieves an **Awarded** will demonstrate the following attributes in performance:

- established execution of Tap technique
- acceptable use of musicality and style
- acceptable response to instructions
- acceptable performance skills

Not Awarded (0–7)

The candidate's demonstration did not achieve the level of technical, or performance skills required for this level

12 Examinations and quality assurance

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

Exam booking information

Exam bookings are only permitted to be made by members with the requisite active membership status of the ISTD who conduct themselves in accordance with the Member Agreement/Professional Code of Conduct.

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

UK Examinations

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

Email: ukdanceteachers@istd.org

International Examinations

Website: www.istd.org/international-examinations

Email: internationalteachers@istd.org

Quality assurance

Quality assurance is a set of policies and procedures the Society have in place to ensure that our examinations and assessments are inclusive and accessible, and students completing our qualifications are issued a fair grade based on their performance. Our quality assurance processes are in place to safeguard the integrity of our qualifications by ensuring that high standards are always delivered.

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

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

Inclusivity and accessibility of examinations and assessments

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

Reasonable adjustment

Reasonable adjustments are changes or adaptations made to an assessment or to the way an assessment is conducted to reduce or remove a disadvantage caused by disability. The teacher acting on behalf of a candidate can request the Society to make reasonable adjustments to the assessment processes and syllabus content to make the work accessible and alleviate a barrier to allow the candidate to show what they know and can do.

To request reasonable adjustments, the teacher making the application on behalf of the candidate should send their completed application form and supporting documents to ara@istd.org minimum 28 days before the date of the exam. Further guidance for reasonable adjustments can be found in the ISTD Access Arrangements and Reasonable Adjustment Policy which is available on: www.istd.org/examinations/quality-assurance/policies-and-related-documents

Special consideration

Special consideration is a process that refers to post-exam adjustments made to a candidate's mark if they were present and prepared for the exam but faced adverse circumstances immediately before or during the exam. This ensures that candidates who might have been disadvantaged by unforeseen issues, such as temporary illness, injury, death of a family member or personal emergencies, are fairly assessed.

Special consideration can make a small adjustment to the candidate's overall mark to compensate for the disadvantage caused by the adverse effect.

The teacher on behalf of a candidate, should request special consideration by using the ISTD Special Consideration Request Form. Further information about special consideration and the request form is available on: www.istd.org/examinations/quality-assurance/policies-and-related-documents

Enquiries and appeals about results

The Society endorses the principle of the right to enquire about a result where it does not meet reasonable expectations and to appeal against the outcome of that enquiry. If a candidate or teacher is concerned that a result could not reasonably have been awarded based on the performance of the candidate against the qualification requirements and criteria (such as a mark scheme), or that there is a problem with the procedures used to generate the result, the teacher can appeal against the result.

Through the ISTD Enquiry and Appeal about a Result Policy, it is ensured that enquiries about results are processed correctly, fairly and in a timely manner. A copy of the Enquiry and Appeal About a Result Policy can be downloaded from: www.istd.org/examinations/quality-assurance/policies-and-related-documents

Malpractice

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

Malpractice refers to acts that undermine the integrity and validity of assessment, the certification of qualifications, and/or actions that may damage the authority of those responsible for delivering the assessment and certification.

The Society will take any form of malpractice very seriously. Registered members and candidates must follow the requirements set out in this specification, exam regulations and all other ISTD policies about the delivery of our exams. In cases where registered members or candidates have committed malpractice, a sanction or penalty may be given. For further information, please refer to the ISTD Malpractice Policy on: www.istd.org/examinations/quality-assurance/policies-and-related-documents

Results and certification

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

The Quality Assurance Department will check the exam session results for accuracy before issuing the awarded results and certificates direct to the primary organiser, unless requested otherwise. Exam session results and exam report sheets can be accessed online on the ISTD exam management portal, usually within 21 days from the date of exam.

All examination result documents are subject to robust quality assurance checks to ensure that they are correct and complete before despatch. The primary organiser will receive their learners' examination report sheets, containing the marks for each component. Successful candidates will also be issued with a qualification certificate displaying the qualification title, the subject and level that they have been examined in, date of award and the overall result achieved.

We aim to issue the qualification documents within 6 to 8 weeks from the date of the exam.

The primary organiser is responsible for checking to ensure that qualification documents are correct before distributing them to the learners. Any mistakes or discrepancies must be reported to the Society no later than four weeks after receipt. Incorrect certificates must be returned to the Society before the documents can be reissued.

Replacement certificates can be requested in writing to: **csqa@istd.org**. There is usually a fee for this service. Replacement certificates will have the same information as the original but will also have the words Duplicate Certificate.

The Society reserves the right to revoke any Certificate due to malpractice and/or fraud.



Imperial Society of Teachers of Dancing
Tap Dance

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