

Imperial Society of  
Teachers of Dancing

# Associate and Associate Diploma Theatre Dance:

**Cecchetti Classical Ballet**

**Imperial Classical Ballet**

**Modern Theatre**

**National Dance**

**Tap Dance**

## Specification

For teaching  
from January  
2024

Ref/AAD001 version

## Summary of ISTD Associate and Associate Diploma Ref/AAD001 version 1.0 changes

Summary of changes made between the previous issue and this current issue	Page number
Insertion of Associate Mark Scheme	12
Insertion of Associate Diploma Mark Scheme	14

If you need further information on these changes or what they mean, contact us via email at: [education@istd.org](mailto:education@istd.org)

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## **1 About the Imperial Society of Teachers of Dancing (ISTD)**

The Imperial Society of Teachers of Dancing (ISTD) is a registered educational charity and membership association. Our mission is to educate the public in the art of dancing in all its forms: to promote knowledge of dance; provide up-to-date techniques for members and maintain and improve teaching standards.

With approximately 6,000 members in over 55 countries worldwide, the Society conducts over 100,000 examinations each year. The Society aspires to be a world leader in dance education, setting the benchmark for best practice through our extensive syllabi and teacher training. We are committed to becoming a dynamic, future-focused organisation that promotes the social, cultural, physical, and educational benefits of dance for all.

## **2 Qualification purpose and aims**

The Associate and Associate Diploma dance teaching qualifications that provide international dance teachers an opportunity to increase their syllabus knowledge and teaching skills, to a level that enables initial teachers to work professionally in practical settings, as qualified members of the ISTD.

The Associate and Associate Diploma programmes aim to develop professional dance teachers who show:

- sound practical and theoretical knowledge used with initiative and independence.
- the ability to identify, adapt, analyse, interpret, and evaluate.
- the ability to use cognitive and practical skills.
- the ability to work in practical contexts, independently.
- an understanding of current professional practice.
- the ability to use appropriate professional skills, techniques, and practices associated with the sector.

## **Employability skills & transferable knowledge and skills for further training**

Holders of the Associate are able to apply to be Full Teaching Members of the ISTD and can therefore enter pupils for ISTD examinations. Associate holders can open their dance schools as an ISTD Recognised Teacher and are able to work in private dance schools across the world. It is recommended that holders of the Associate and Associate Diploma who wish to teach in the UK ensure that they have undertaken Safeguarding Training courses through the ISTD to ensure they are up to date with UK teaching standards and regulations.

Once a candidate has successfully completed the Associate, they can go on to take the Associate Diploma. Following this and after they have gained further teaching experience, they are able to progress to the ISTD's Licentiate, in the genre in which they hold their Associate and Associate Diploma qualifications. The Licentiate is a higher teaching qualification and is a necessary step for anyone who would like to be eligible to be an ISTD Examiner.

Holders of the Associate and Associate Diploma can also receive exemptions for Unit 4 (Associate) and Unit 2 (Associate Diploma) from the ISTD's Diploma in Dance Education (DDE) and can thereby progress onto a regulated qualification. They are also able to go onto the ISTD's Level 6 Diploma in Dance Pedagogy once they have completed both the Associate and Associate Diploma.

### 3 Qualification introduction

The content of the Associate and Associate Diploma is considered initial training for teachers and so is of a Level 4 standard. In the UK, Level 4 is considered to be the equivalent to the first year of a BA Honours degree.

#### Qualification Structure

In order to achieve the Associate qualification, candidates must meet the following Assessment Criteria:

	Assessment Criteria
<b>SYLLABUS KNOWLEDGE</b>	1.1 Demonstrate sound knowledge of the content of the relevant grade and intermediate syllabi
	1.2 Analyse and understand the syllabus movements and technique
	1.3 Demonstrate technical accuracy
	1.4 Explain and demonstrate a clear understanding of the aims, purpose and/or development of movements
<b>TEACHING SKILLS</b>	2.1 Demonstrate an appropriate manner, through personal presentation and vocal quality and expression
	2.2 Create and show choreographed dances and or pre-arranged sequences
	2.3 Devise appropriate free arrangements and sequences
	2.4 Demonstrate an applied understanding of teaching methods
<b>MUSICALITY</b>	3.1 Select, discuss, and analyse appropriate musical and rhythmic accompaniment
	3.2 Demonstrate effective use of musicality, including quality and artistic expression within own performance

In order to achieve the Associate Diploma candidates must achieve the following Assessment Criteria:

	Assessment Criteria
<b>AC 1</b>	Demonstrate appropriate structure and pace within the assessed class
<b>AC 2</b>	Use suitable set exercises and devise appropriate free sequences
<b>AC 3</b>	Demonstrate an appropriate rapport with students and show clarity of instruction
<b>AC 4</b>	Show the ability to observe and demonstrate effectiveness in technical instruction
<b>AC 5</b>	Show the ability to observe and demonstrate effectiveness in artistic development
<b>AC 6</b>	Show the ability to observe and demonstrate effectiveness in musical and rhythmical development
<b>AC 7</b>	Use a range of appropriate teaching methods
<b>AC 8</b>	Demonstrate an awareness of how to adapt dance movements to different physiques
<b>AC 9</b>	Select and use suitable musical accompaniment
<b>AC 10</b>	Create and show an appropriate group arrangement

## Target Learners

The Associate and Associate Diploma are open to any learner who is aged 18 years or over, living outside of the UK and Europe who has experience of dance and is wanting to gain initial teaching qualifications.

## Teachers delivering and entering candidates for the Associate and Associate Diploma

Teachers entering candidates for Associate and Associate Diploma examinations must be members of the ISTD and hold the Associate in a Theatre Dance genre through the ISTD.

It is recommended that teachers attend regular CPD through the ISTD to ensure that their syllabus knowledge is current and that they are familiar with any relevant syllabus updates.

## Equality, Diversity and Inclusion

In line with the ISTD's EDI policy, gender is no longer referred to in our syllabi. Therefore, the following terminology is being used:

Imperial Classical Ballet, National Dance, Modern Theatre, Tap Dance

- Option A – formerly known as the Females/Girls' syllabus.
- Option B – formerly known as the Males/Boys' syllabus.

Cecchetti Classical Ballet

- Option 1 – formerly known as the Females/Girls' syllabus
- Option 2 – formerly known as the Males/Boys' syllabus

## 4 Entry Requirements

### Associate

- Candidates must be 18 years or above.
- Candidates must have passed the Intermediate examination in the genre that the Associate examination is being taken or have received an exemption from the ISTD for the Intermediate exam.

### Authorised Exemptions

Candidates who hold an Intermediate Certificate in the genre that they wish to take the Associate in with another awarding organization can apply to the ISTD to allow them to progress to the Associate Qualification without the need to take Intermediate through the ISTD. Candidates apply for an Individually Requested Exemption in which they must provide evidence of the qualification in the form of an original certificate.

Equivalence will be determined by the relevant Faculty with relevant ISTD staff, and candidates are notified of the final decision. If it is determined that the qualification is an acceptable equivalent, the candidate will be able to progress to the Associate examination, if the qualification is not considered equivalent, candidates must undertake their Intermediate examination with the ISTD prior to entering for the Associate examination. Decisions about equivalence are at the discretion of the ISTD.

## Associate Diploma

- There is no minimum or maximum age for this exam, but it is strongly recommended that candidates have had regular teaching experience prior to entering for the Associate Diploma exam.
- Candidates must have achieved the Associate within the same genre as the Associate Diploma is being taken.

## 5 Exam Requirements and Regulations

### Associate

- **Duration of exam:** Cecchetti Classical Ballet, Imperial Classical Ballet, Modern Theatre and Tap Dance) – **90 minutes.**
- **Duration of exam:** National Dance – **90 minutes for one candidate, 135 minutes for two candidates**

Candidates must have:

- Knowledge of all grades up to Intermediate in the selected option (Option A/1 or B/2) (if relevant to the genre)  
AND
- Knowledge of all grades up to Grade 4 in the non-selected option (Option A/1 or B/2) (if relevant to the genre)

### Associate Diploma

- **Duration of exam: 90 minutes**
  - **Section 1** – Teaching a Class: **45 minutes (60 minutes for Cecchetti Classical Ballet taken at Intermediate level)**
  - **Section 2** – Coaching, Discussing and Pre-choreographed dances: **45 minutes (30 minutes for Cecchetti Classical Ballet if Section 1 taken at Intermediate level)**
- The **minimum number of pupils in the Teaching Assessment Class is 4**, irrespective of the grade of the class being taught.  
**Maximum of 8 pupils.**
- Pupils in the class should be working on the grade selected, and may have passed the grade, but may not have passed the grade above. Pupils in the class can be working on either Option A/1 or B/2 class material, or a combination of the two options.
- The coaching part of the exam should be set at either the same level as the class or the grade above. If the class is done at Intermediate level the Examiner will ask for the coaching element to be at Intermediate level too.
- No lesson plan is required, but the candidate may bring in a sheet that includes the aims of the class and a list of proposed exercises.
- Dance students' names must be provided to the ISTD at the time of examination application.



## 6 Exam Content

### Associate

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

SYLLABUS KNOWLEDGE	
AC 1.1	Demonstrate sound knowledge of the content of the relevant grade and intermediate syllabi. <ul style="list-style-type: none"> <li>The graded syllabi from Primary to Intermediate in a syllabus option (Option A or B) of your choice.</li> <li>Knowledge of all set work from Primary to Grade 4 (inclusive) in the non-selected Option.</li> </ul>
AC 1.2	Analyse and understand the syllabus movements and technique. <ul style="list-style-type: none"> <li>The analysis of movement vocabulary in both syllabus options up to Grade 4.</li> <li>The analysis of movement vocabulary in the chosen syllabus option up to Intermediate.</li> </ul>
AC 1.3	Demonstrate technical accuracy. <ul style="list-style-type: none"> <li>Technical quality of own performance with reference to: <ol style="list-style-type: none"> <li>Clarity of movement</li> <li>Movement dynamics</li> <li>Correct placement</li> </ol> </li> </ul>
AC 1.4	Explain and demonstrate a clear understanding of the aims, purpose and/or progression of movements. <ul style="list-style-type: none"> <li>Understand the purpose and aims of movements.</li> <li>Understand the progression/build-up of movements fundamental to the specific genre of dance.</li> </ul>
TEACHING KNOWLEDGE	
AC 2.1	Demonstrate an appropriate manner, through personal presentation and vocal quality and expression. <ul style="list-style-type: none"> <li>Communication and presentation skills to effectively teach a range of learners.</li> <li>Use of a range of vocabulary that accurately describes and reflects the technical and artistic qualities of the movements.</li> <li>Consideration of tone of voice and the awareness of how to project a professional and confident manner.</li> </ul>
AC 2.2	Create and show choreographed dances and or pre-arranged sequences. <ul style="list-style-type: none"> <li>Developing choreographic skills and approaches appropriate for a range of ages and abilities.</li> <li>Originality and creativity within choreographed work.</li> <li>Use of a range of vocabulary that accurately reflects the artistic qualities of the movements.</li> </ul>
AC 2.3	Devise appropriate free arrangements and sequences. <ul style="list-style-type: none"> <li>A creative approach to teaching unset sequences of movement, up to and including Intermediate.</li> <li>Use of a range of vocabulary that accurately reflects the technical qualities of the movements.</li> </ul>
AC 2.4	Demonstrate an applied understanding of teaching methods. <ul style="list-style-type: none"> <li>The identification of common faults and their correction.</li> <li>Use of appropriate teaching strategies to engage and motivate.</li> <li>Explain appropriate teaching and learning methods for various stages of cognitive development.</li> <li>Explain appropriate adaptations for differing physiques and biomechanical variations (see page 18 for a list of required Biomechanical knowledge).</li> <li>Application of safe dance practice in all aspects of teaching.</li> </ul>
MUSICALITY	
AC 3.1	Select, discuss, and analyse appropriate musical and rhythmic accompaniment. <ul style="list-style-type: none"> <li>Select age-appropriate musical accompaniment for technical training.</li> <li>The ability to confidently instruct the pianist/accompanist/music operator (where applicable)</li> <li>Discuss how music and rhythm can be used to develop expression and musicality in students' performance.</li> </ul>

	<ul style="list-style-type: none"> <li>• Demonstrate the ability to count and/or vocalise appropriate rhythmic and dynamic qualities.</li> <li>• Confident use of varied rhythms and accents to enhance the dance style in arrangement.</li> <li>• Consideration of the justification for using a specified rhythm or musical choice</li> </ul>
AC 3.2	<p>Demonstrate effective use of musicality, including quality, style and artistic expression within own performance.</p> <ul style="list-style-type: none"> <li>• The ability to perform syllabus and non-syllabus work with correct timing, phrasing, and appropriate artistry</li> </ul>

## Associate Diploma

The candidate will be required to:

- Conduct a class (minimum of 4 pupils) based on syllabus work at any standard from Grade or Class Examination 2 up to Intermediate – candidate’s own choice (45 minutes)
- Coach/teach selected exercises or movements as requested by the examiner, using the same group of dancers as above.
- Discuss the approach to teaching and general corrections
- Show imaginative use of the syllabus, at any level, for 3 or more dancers. This group should not be a solo danced by 3 pupils but should show varied pattern and interaction of the performers. This group may be performed by dancers of a different level from that of the class. Duration, maximum 2 minutes

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

AC 1	<p>Demonstrate appropriate structure and pace within the assessed class.</p> <ul style="list-style-type: none"> <li>• The class should be relevant to the grade level being taught and should keep the pupils engaged and motivated.</li> </ul>
AC 2	<p>Use suitable set exercises and devise appropriate free sequences.</p> <ul style="list-style-type: none"> <li>• Select set exercises that are appropriate for the age and level of the pupils being taught.</li> <li>• Demonstrate the ability to arrange and teach appropriate unset sequences of movement.</li> <li>• Use a range of vocabulary that accurately reflects the technical requirements of the level.</li> </ul>
AC 3	<p>Demonstrate an appropriate rapport with students and show clarity of instruction.</p> <ul style="list-style-type: none"> <li>• Consideration should be given to managing the pupils in the studio setting and ensuring they feel safe and valued within the teaching environment.</li> </ul>
AC 4	<p>Show the ability to observe and demonstrate effectiveness in technical instruction.</p> <ul style="list-style-type: none"> <li>• Observation of the group being taught within the class and the coaching session.</li> <li>• Technical instruction given by the candidate based on the observation.</li> <li>• The candidate should attempt to improve the pupils' technical awareness.</li> </ul>
AC 5	<p>Show the ability to observe and demonstrate effectiveness in artistic development.</p> <ul style="list-style-type: none"> <li>• Observation of the group being taught within the class and the coaching session.</li> <li>• Feedback should be given to the pupils relating to their artistic development.</li> <li>• The candidate should attempt to improve the pupils' artistic awareness.</li> </ul>
AC 6	<p>Show the ability to observe and demonstrate effectiveness in musical and rhythmical development.</p> <ul style="list-style-type: none"> <li>• Observation of the group being taught within the class and the coaching session.</li> <li>• Feedback should be given to the pupils relating to their musical and rhythmical development.</li> <li>• The candidate should attempt to improve the pupils rhythmical and musical awareness.</li> </ul>
AC 7	<p>Use a range of appropriate teaching methods.</p> <ul style="list-style-type: none"> <li>• Use of appropriate teaching strategies to engage and motivate the group being taught.</li> <li>• Application of safe dance practice in all aspects of teaching</li> </ul>
AC 8	<p>Demonstrate an awareness of how to support dancers with different physiques.</p> <ul style="list-style-type: none"> <li>• Demonstrate an understanding of how to develop movements and train dancers with differing physiques and biomechanical variations.</li> </ul>
AC 9	<p>Select and use suitable musical accompaniment.</p> <ul style="list-style-type: none"> <li>• Select age-appropriate musical accompaniment for technical training.</li> <li>• Show the ability to confidently instruct the pianist/accompanist/music operator (where applicable)</li> <li>• Demonstrate the ability to count and/or vocalise appropriate rhythmic and dynamic qualities.</li> <li>• Confident use of varied rhythms and accents to enhance the dance style in arrangement.</li> <li>• Consideration of the justification for using a specified rhythm or musical choice</li> </ul>
AC 10	<p>Create and show an appropriate group arrangement.</p> <ul style="list-style-type: none"> <li>• Demonstrate choreographic skills and approaches appropriate for the ages and ability of the group.</li> <li>• Originality and creativity within choreographed work</li> <li>• Use of a range of vocabulary that accurately reflects the artistic qualities of the movements</li> </ul>

## 7 Mark Schemes

### Associate

Marking Component		Knowledge of the content of the relevant grade and intermediate syllabi	Knowledge of the syllabus content	Technical accuracy	Understanding of the purpose and/or development of movements	Manner, personal presentation and vocal quality and expression	Choreographed dances and or pre-arranged sequences	Free arrangements	Methods of teaching	Rhythmic and musical analysis and selection of accompaniment	Musicality, artistic expression and style of demonstration
Resulting weighting across Learning Outcomes		Knowledge and understanding of syllabus and teaching movement– 80 marks / 40%				Teaching methods, common faults, strategies – 80 marks / 40%				Music – rhythm, accompaniment – 40 marks / 20%	
Assessment Criteria		1.1 Demonstrate sound knowledge of the content of the relevant grade and intermediate syllabi	1.2 Analyse and understand the syllabus movements and technique	1.3 Demonstrate technical accuracy	1.4 Explain and demonstrate a clear understanding of the aims, purpose and/or progression of movements	2.1 Demonstrate an appropriate manner, through personal presentation and vocal quality and expression	2.2 Create and show choreographed dances and or pre-arranged sequences	2.3 Devise appropriate free arrangements and sequences	2.4 Demonstrate an applied understanding of teaching methods	3.1 Select, discuss, and analyse appropriate musical and rhythmic accompaniment	3.2 Demonstrate effective use of musicality, including quality, style, and artistic expression within own performance
19 – 20	Top of band	Excellent	Excellent	Excellent	Excellent	Excellent	Excellent	Excellent	Excellent	Excellent	Excellent
17 – 18	Bottom of band										
15 – 16	Top of band	Good	Good	Good	Good	Good	Good	Good	Good	Good	Good
13 – 14	Bottom of band										
11 – 12	Top of band	Inconsistent	Inconsistent	Inconsistent	Inconsistent	Inconsistent	Inconsistent	Inconsistent	Inconsistent	Inconsistent	Inconsistent
9 – 10	Bottom of band										
7 – 8	Top of band	Limited	Limited	Limited	Limited	Limited	Limited	Limited	Limited	Limited	Limited
5 – 6	Bottom of band										
3 – 4	Top of band	Weak	Weak	Weak	Weak	Weak	Weak	Weak	Weak	Weak	Weak
1 – 2	Bottom of band										
0	Nil	Not shown									

## Associate Marking Components

Candidates will be graded using the following Mark Schemes.

Marking Components	Maximum Marks
Knowledge of the syllabus content	20
Analysis and understanding of movements and technique	20
Accuracy of demonstration	20
Understanding of syllabus developments and the purpose of movements	20
Manner, personal presentation, vocal quality and expression	20
Choreographed dances and or pre-arranged sequences	20
Free arrangements	20
Methods of teaching	20
Selection and analysis of appropriate musical and rhythmic accompaniment	20
Use of musicality, including quality and artistic expression within own performance	20
	Total 200

## Associate Diploma

Marking Component		Structure and pace of the class	Suitability of exercises and free exercises	Rapport with students and clarity of instruction	Observation and effectiveness of technical instruction	Observation and effectiveness of technical development	Observation and effectiveness of musical and rhythmic development	Use a range of appropriate teaching methods	Awareness of adaption to different physiques	Selection and suitability of musical accompaniment	Group arrangements
Assessment Criteria		<i>Demonstrate appropriate structure and pace within the assessed class</i>	<i>Use suitable set exercises and devise appropriate free sequences</i>	<i>Demonstrate an appropriate rapport with students and show clarity of instruction</i>	<i>Show the ability to observe and demonstrate effectiveness in technical instruction</i>	<i>Show the ability to observe and demonstrate effectiveness in artistic development.</i>	<i>Show the ability to observe and demonstrate effectiveness in musical and rhythmical development</i>	<i>Use a range of appropriate teaching methods.</i>	<i>Demonstrate an awareness of how to support dancers with different physiques</i>	<i>Select and use suitable musical accompaniment.</i>	<i>Create and show an appropriate group arrangement.</i>
<b>19 – 20</b>	Top of band	Excellent	Excellent	Excellent	Excellent	Excellent	Excellent	Excellent	Excellent	Excellent	Excellent
<b>17 – 18</b>	Bottom of band										
<b>15 – 16</b>	Top of band	Good	Good	Good	Good	Good	Good	Good	Good	Good	Good
<b>13 – 14</b>	Bottom of band										
<b>11 – 12</b>	Top of band	Inconsistent	Inconsistent	Inconsistent	Inconsistent	Inconsistent	Inconsistent	Inconsistent	Inconsistent	Inconsistent	Inconsistent
<b>9 – 10</b>	Bottom of band										
<b>7 – 8</b>	Top of band	Limited	Limited	Limited	Limited	Limited	Limited	Limited	Limited	Limited	Limited
<b>5 – 6</b>	Bottom of band										
<b>3 – 4</b>	Top of band	Weak	Weak	Weak	Weak	Weak	Weak	Weak	Weak	Weak	Weak
<b>1 – 2</b>	Bottom of band										
<b>0</b>	Nil	<b>Not shown</b>									

## Associate Diploma Marking Components

Marking Components	Maximum Marks
Structure and pace of the class	20
Suitability of exercises and free exercises	20
Rapport with students and clarity of instruction	20
Observation and effectiveness of technical instruction	20
Observation and effectiveness of artistic development	20
Observation and effectiveness of musical and rhythmical development	20
Use of appropriate range of teaching methods	20
Awareness of adaption to different physiques	20
Selection and suitability of musical accompaniment	20
Group arrangement	20
	Total 200

## 8 Awarded Results

### Associate and Associate Diploma

The pass mark for these exams is 65% overall and 50% must be gained in each component to achieve an Awarded result. The marks are aggregated, and the overall mark is given out of 200. The result of the examination is then given as below:

Awarded	130+ marks
Not Awarded	0-129 marks

Examiners will look at the candidate's performance across a range of relevant tasks before awarding marks for any components.

### Re-Takes

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

## 9 Examinations

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 the registered members of the Society 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 on:

UK Examinations Website: [www.istd.org/examinations/uk-examinations](http://www.istd.org/examinations/uk-examinations)

Email: [ukdanceteachers@istd.org](mailto:ukdanceteachers@istd.org)

International Examinations Website: [www.istd.org/international-examinations](http://www.istd.org/international-examinations)

Email: [internationalteachers@istd.org](mailto:internationalteachers@istd.org)

## 10 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 there 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](http://www.istd.org/quality-assurance).

For further guidance please contact the Quality Assurance department at [csqa@istd.org](mailto:csqa@istd.org).

### Inclusivity and accessibility of assessments

The Imperial Society of Teachers of Dancing 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**

We are committed to providing fair access to our assessments for candidates with specific needs by putting in place access arrangements and reasonable adjustments. A reasonable adjustment is a process that takes place before a learner takes an assessment. It ensures that they have fair access to demonstrate the requirements of the assessments taking into account the needs of individual learners. However, it would also not be deemed reasonable to make changes to assessment standards or requirements as this would undermine the effectiveness of the qualification in providing a reliable indicator of the knowledge, skills and understanding of the candidate.

## **Special Consideration**

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

## **Enquiries and appeals about results**

The Society endorses the principle of the right to enquire about a result awarded to a candidate. If a teacher has genuine cause to believe that the result cannot possibly be correct, the teacher can appeal within the published timescales outlined in the Enquiries and Appeals About Results Policy. We ensure that enquiries are dealt with swiftly and fairly within the specified timescales.

## **Malpractice**

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. We 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.

## **Awarding and Certification**

Quality Assurance will issue learner results and certificates direct to the primary organiser unless requested otherwise. All learners will be issued with a report sheet containing the marks for each component; successful candidates also receive a certificate that shows the qualification title as well as the subject and level that they have been examined in. We aim to release results and issue the qualification documents in line with the schedules on our Customer Service Policy on our website.

## 11 Genre Specific Content

### Associate

<b>Cecchetti Classical Ballet</b>	<p>In the Associate, the candidate demonstrates their theoretical approach to teaching.</p> <p>The examination is conducted by the examiner, in the order of a class, commencing with the barre work and then progressing through the centre practice, port de bras, adage, pirouettes, allegro, petite batterie and pointe work. Barre work should be shown in the candidate's choice of level from Grade 3 to Grade 6.</p> <p>The set enchaînements are usually shown at the end of the examination. The enchaînements which the candidate has prepared will be shown in the relevant section.</p> <p>In each section the candidate will be asked about their knowledge and understanding of the development of movements.</p> <p>Set exercises and movements will be demonstrated and analysed, methods of teaching discussed and enchaînements arranged. If not specified these enchaînements are 'typical' examination arrangements, however the examiner might request an arrangement for a certain circumstance, for instance a training exercise to develop a particular aspect of the work.</p> <p>The practical examination covers teaching knowledge and a creative approach to the syllabus.</p>
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Candidates will be asked, from the teaching aspect, to demonstrate any of the following:

- a) the development of the technique through the Grades to Intermediate
  - b) the understanding of correct stance and the correction of common faults
  - c) the approach to the teaching of pointe work
  - d) the approach to the teaching of Option B students
  - e) the ability to count rhythmically, in the correct time signature and tempo, any of the syllabus set work, conveying the relevant quality
  - f) the ability to communicate with the pianist using basic musical terminology and the use of phrasing to enhance movement
  - g) the arrangement of free enchaînements to any standard to any given time signature
  - h) one set dance from either Primary, Grade 1 or 2
- Sheet music, which must be clearly marked, or recorded piano/lightly orchestrated music, may be used. In each case the suitability of the arrangement, content of steps and the interpretive quality of the movement and musicality will be taken into consideration.
- i) Voice, manner and the general approach of the candidate will be assessed throughout.
  - j) one of the set variations from either Grade 3 or 4
  - k) one of the set variations from either Grade 5 or 6
  - l) three variations that have been arranged by the candidate. There should be one variation suitable for each of the following: Grades 2, 4 and 6. These pre-arranged variations may be for either Option A or B pupils. The music chosen for these variations should use a range of rhythms and differing qualities of music. It is permissible, but not essential to vary the quality within one variation. The length does depend on the tempo of the music, but as a rough guide the Grade 2 variation should be 30-45 seconds, Grade 4 for 40-60 seconds and Grade 6 for 60-75 seconds.

Section 1 – Limbering

1. Theory and demonstration of all exercises from Grade 1 to 6 and Intermediate in the selected syllabus option (excluding Intermediate Foundation). Option B work up to and including Grade 4.
2. Knowledge of exercises, other than the set work, will be expected in order to test the candidate's understanding of this section.
3. The approach to the teaching of varying physiques

Section 2 - Dance Movements encompassing Rhythmic Development and Dance Analysis

1. Posture in relation to the child or student.
2. Walking and its development.
3. The gradual evolvement of arm and body line building up from the General Graded syllabus.
4. A detailed knowledge of rhythm and its application to movement.
5. Ability to arrange amalgamations for learners using the selected syllabus option (Option A or B) at all levels up to and including Intermediate.
6. Ability to arrange amalgamations for learners using the non-selected option (Option A or B) up to and including Grade 4
7. Set Amalgamations

Candidates' choice of:

- a. **One amalgamation from Grade 2, 3 or 4 in the non-selected option**

(e.g., If the candidate is taking the exam as an Option A candidate, they need to show an Option B amalgamation or vice versa)

- b. **Two amalgamations of contrasting styles from Grade 2 - 6 in the selected Option**

(No two amalgamations from the same grade)

- c. **Either the Floor Limbering from Grade 5 or the Floor Sequence from Grade 6**

(in the Option that they are taking the exam in)

8. Dance Compositions

- a. 16 bars suitable for Grade 2
- b. 16 bars, excluding introduction, suitable for Grade 4
- c. Jazz at Intermediate Foundation standard – maximum of one minute
- d. Arrangement at Vocational Graded Level – maximum of 1½ minutes

## National Dance

From the Graded Examination Syllabus:

Grade 1 Two English dances ((own choice) & one French dance (own choice)

Grade 2 Two Welsh dances (own choice) & one Danish dance (own choice) Grade

3 One Isle of Man dance (own choice) & one Austrian dance (own choice)

Grade 4 Two Scottish dances (own choice) & one Czech/ Slovak dance (own choice)

Grade 5 Two Irish dances (own choice) & one Portuguese dance (own choice)

G r a d e 6 One Italian dance (own choice) & one Greek dance (own choice)

From the Vocational Graded Examination Syllabus:

The choice of four countries out of five.

From each of those four countries, candidates should prepare:

All the steps sequences and two of the dances, Figures & steps from all the syllabus dances.

Practice sequences from England, Wales, Scotland & Ireland

Candidates should also dance two contrasting set graded solos:

One set solo from Grades 1 – 3

One set solo from Grades 4 – 6

Plus own arrangement for 2, 3 or 4 dancers at a level suitable for the Graded syllabus.

The arrangement can be based on a folk theme or custom and should be no longer than two minutes.

Candidates should give the examiner a printed list of the dances chosen.

<p><b>Tap Dance</b></p>	<p>Candidates are expected to:</p> <ul style="list-style-type: none"> <li>• Know the fundamental requirements for Tap, including a thorough knowledge of all terms incorporated in the glossary.</li> <li>• Be able to demonstrate and know the theory of: <ul style="list-style-type: none"> <li>○ Grade 1 through to Grade 6 and the Intermediate syllabus</li> <li>○ One amalgamation of the candidate’s choosing from each of the above syllabi</li> </ul> </li> <li>• Be able to arrange a free warm up and demonstrate any set warm up.</li> <li>• Be able to develop any technical step, building up from Grade 1 through to Grade 6 and Intermediate, explaining teaching points.</li> <li>• Understand Time and Rhythm and its application to the various syllabi</li> <li>• Have sound knowledge of all compound steps, time steps and turning steps.</li> <li>• Be able to arrange and demonstrate free amalgamations at varying levels up to and including Intermediate.</li> <li>• Be able to arrange and perform dance compositions: <ul style="list-style-type: none"> <li>○ Suitable for Grade 1 level, maximum of 1 minute</li> <li>○ Suitable for Grade 3 level, maximum of 1 minute</li> <li>○ Suitable for any of the vocational levels, maximum of 2 minutes.</li> </ul> </li> </ul> <p>Candidates will select and provide their own choice of music in the examination and may also be provided with additional music input from the examiner.</p>
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**Associate Diploma**

<p><b>Cecchetti Classical Ballet</b></p>	<p>Candidates will:</p> <ul style="list-style-type: none"> <li>• show imaginative use of the syllabus at any of the above levels in a prepared arrangement for three or more dancers. Levels or dancers may differ from the class (to last a maximum of 2 minutes).</li> <li>• teach selected exercises or steps as requested by the examiner.</li> <li>• conduct a one-to-one coaching session as requested by the examiner.</li> <li>• discuss the approach to teaching and general corrections.</li> </ul> <p>Please note: A pianist is compulsory and required.</p>
<p><b>Imperial Classical Ballet</b></p>	<p>The candidate will be required to</p> <p>a) Conduct a class (minimum of 4 pupils) based on syllabus work at any standard from Grade or Class Examination 2 up to Intermediate – candidate’s own choice (45 minutes)</p>

	<p>b) Coach/teach selected exercises or movements as requested by the examiner, using the same group of dancers as above.</p> <p>c) Discuss the approach to teaching and general corrections</p> <p>d) Show imaginative use of the syllabus, at any level, for 3 or more dancers. This group should not be a solo danced by 3 pupils but should show varied pattern and interaction of the performers. This group may be performed by dancers of a different level from that of the class. Duration, maximum 2 minutes</p>
<p><b>Modern Theatre</b></p>	<p>Candidates will be expected to teach the following:</p> <p>The Set Warm up, with the exception of the Intermediate Syllabus when a free warm up to free music is required.</p> <p>Two limbering exercises - one standing and one floor exercise.</p> <p>Creative use of rhythm and musicality throughout the class.</p> <p>Candidate's choice of any other syllabus work excluding limbering.</p> <p>Time should be allowed to teach at least one free amalgamation which should not be characterised.</p> <p><i>(Group choreography performed at the end of the examination)</i></p> <p>Selected Steps</p> <p>To be taught as requested by the examiner. These can be taken from the selected grade, the grade above or the grade below the selected grade.</p> <p>Special Coaching Session</p> <p>Incorporating basic anatomy, as requested by the examiner.</p> <p>All pupils will be asked to remain in the studio for this session.</p> <p>Group Choreography – maximum of 2 minutes</p> <p>Show an imaginative use of the Modern Theatre work, at any level up to and including Intermediate, for three or more dancers. This should not be a solo danced by three pupils but should show varied pattern and interaction of dance steps. Simple props may be used.</p>

**National  
Dance**

1. The candidate will be required to teach a class based on the syllabus work at any level from Grade 2 to Intermediate (candidate's choice).

The class should be comprised of the candidate's own students.

Minimum of four dancers, maximum of 8.

Duration of class 45 minutes.

Candidates must use recording of traditional music.

The candidate should use one country from the chosen level and conduct a class to include the following:

- Simple practice sequences
- Development of the practice sequence to show a variety of pattern and progression.
- Steps and figures leading to part or all of a set dance.

2. The candidate will be expected to teach selected steps and figures to the class as requested by the examiner. (Approximately 20 minutes).

3. Candidates must present a dance arrangement with three or more of the candidates' own students. This should be based on the steps and the style of a country from any level up to and including Intermediate. This may be based on a traditional folk theme or custom. (Maximum 2 minutes).



<b>Tap Dance</b>	<p>Class Structure – maximum of 45 minutes</p> <p>Candidates will be expected to teach the following:</p> <ul style="list-style-type: none"> <li>• Candidate’s choice of a free or the set warm up</li> <li>• Two technical exercises from any section of the selected syllabus</li> <li>• Candidate’s choice of any other syllabus work</li> <li>• Time should be allowed to teach one free amalgamation, which should not be characterised.</li> </ul> <p>Selected steps</p> <p>To be taught as requested by the examiner. These can be taken from the selected grade, from the grade above or the grade below the selected grade. If the class is taken at Intermediate level, the selected steps will be taken from the grade below (Grade 6) or from the Intermediate level.</p> <p>Group choreography – maximum of 2 minutes</p> <p>Show imaginative use of the tap vocabulary for three or more dancers, at any of the above levels. This should not be a solo danced by three pupils but should show varied pattern and interaction of dance steps. The prepared arrangement may be danced by pupils of a different level from the class. The arrangement should not be costumed but may use simple props.</p> <p>Special coaching session</p> <p>As requested by the examiner All pupils will be asked to remain in the studio for this session.</p>
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### Dress requirements for classical genres

	<b>Associate</b>	<b>Associate Diploma</b>
<b>Cecchetti Classical Ballet</b>	<p>All candidates should wear appropriate clothing for teaching that allows for clear demonstration. Examples include: -</p> <p>Leotard/t-shirt with teaching trousers or tights or skirt or a teaching dress - plus ballet shoes or suitable teaching shoes</p>	<p>All candidates should wear appropriate clothing for teaching that allows for clear demonstration. Examples include: -</p> <p>Leotard/t-shirt with teaching trousers or tights or a teaching dress or skirt, plus ballet shoes or suitable teaching shoes.</p>
<b>Imperial Classical Ballet</b>	<p>Candidate’s choice of:</p> <p>Teaching dress/skirt or trousers with leotard or T-shirt</p> <p>Suitable teaching shoes</p>	<p>Candidate’s choice of:</p> <p>Teaching dress/skirt or trousers with leotard or T-shirt</p> <p>Suitable teaching shoes</p>

## Dress requirements for National Dance

	<b>Associate</b>
<b>National Dance</b>	Either: Plain leotard, character or peasant skirt, tights, flat shoes and character shoes Or: Leotard, T-Shirt, Shirt or leotard, trousers or tracksuit trousers, flat shoes and character shoes.

## 12 Supporting Information

### Associate and Associate Diploma

#### Biomechanics List

Candidates are expected to have an awareness of the below biomechanical issues as relevant to each genre.

Defined as: the application of mechanics to the living human body, the study of human movement. Biomechanics refers to the science concerned with the external forces acting on the human body and the effects produced by these forces.

As dance teachers, we should be aware of the correct medical terminology for some of the basic postural problems that we are presented with within our classes. Supporting DDE Units 1 and 5, this will allow for a better-informed student teacher, and one who can identify a problem and suggest possible remedial exercises to support the learners.

DDE students should have a working knowledge of the correct postural alignment, including how the pelvis is maintained in neutral in order to facilitate turn out from the backs of the hips, thus encouraging core stability, alongside the positioning and correct support of the arms.

It is advisable that the characteristics of the following conditions are studied, how they can be worked safely and possibly be improved upon within the dance class:

- POSTURAL BACK PROBLEMS:
  - Kyphosis – severe spinal curve, forward head posture, excessive concave cervical spine, round shoulders and excessive curve between the thoracic and lumbar regions
  - Lordosis – exaggerated S curve with spine curving inwards in the lower back and neck regions, pot belly and buttocks protrude.
  - Scoliosis – a sideways curvature of the spine
  
- DIFFERENT LEG TYPES:
  - Hyper extended - sway back
  - Hypo extended – legs appear bent.
  - Bowlegs
  - Knock knees
  
- FEET:
  - Inversion - sickling inwards
  - Eversion - sickling outwards
  - Supination - rolling of the ankles/feet outwards.
  - Pronation - rolling of the ankles/feet inwards.
  - Weak/ stiff ankles
  - Flat feet / High insteps

## Cecchetti Classical Ballet Time Signatures

Candidates entering for Associate in Cecchetti Classical Ballet need to understand the below time signatures:

Dance teachers should have a working knowledge and understanding of a variety of time signatures and rhythms, and when tutoring DDE students, encourage them to reflect upon how different pieces of music can affect movement. This can be achieved when building the required playlist, as well as during generic teaching sessions, when it would be desirable for them to be familiar with some of the more common rhythms, being able to vocally indicate what they require for unset exercises using descriptive adjectives to confirm understanding.

It is advisable that the following rhythms have been studied:

Tango/Habanera

Polka

Hornpipe

Rag

Galop

Allegro 2/4

March – strong and/or adagio

Mazurka

Waltz

3/4 lyrical

Polonaise

Tarantella

6/8 – light and/or lyrical

## Modern Theatre Optionality Notes for Associate Examination

The Modern Theatre syllabus is designed to build technical and performative skills for all candidates whilst promoting inclusivity. In line with the ISTD's EDI policy, gender is no longer referred to in our syllabi. Therefore, the following terminology is being used:

Option A – formerly known as the Females/Girls` syllabus

Option B – formerly known as the Males/Boys` syllabus.

These two options are available throughout our Modern Theatre syllabus to accommodate the varying individual physical strengths and aptitudes of pupils/students.

For graded and vocational examinations there is a “mix/match” approach for teachers/candidates to freely select from Option A and Option B, and to choose the most appropriate exercises for their pupils/students' examinations. These variations are designed within the context of industry needs and safe dance practice to ensure that the syllabus is open to all candidates, offering optionality to teachers and candidates from within the syllabus.

For the purposes of teacher training and the Associate examination, the content has not changed, and the requirements of candidates remain the same. The only change is that the candidate now has the choice to follow Strand A or Strand B, and there will be no reference to the previously titled girl's and boy's syllabus in the examination.

Associate candidates should pre-select either Strand A or Strand B to follow throughout their examination, and the exercises for which this is applicable are outlined below. Associate candidates should know the movement vocabulary from the other option for all grades to Intermediate (excluding Intermediate Foundation) but not the set exercises. Candidates will be required to inform their examiner at the start of their Associate examination which strand they will follow.

These options are to encourage teachers, pupils and students to experience the Modern Theatre syllabus in its broadest sense, however they are OPTIONAL. Please note that in the context of daily teaching, exercises labelled as Option A and B are there purely to highlight the alternative exercises available to all pupils/students irrespective of gender and teachers should refrain from using gendered terms.

### PRIMARY CLASS EXAMINATION

As set in the syllabus as there are no Option A/B

### GRADE 1

As set syllabus and the only difference is that Option B candidates do not have to show – “Running”

### GRADE 2 – STRAND A

(Option A – previously titled Girls Syllabus)

### GRADE 2 – STRAND B

(Option B – previously titled Boys syllabus)

Warm Up	Warm Up
Side Stretch	Side Stretch
Forward Stretch	Forward Stretch
Foot Exercise	Foot Exercise
Abdominal Exercise	Abdominal Exercise
Front Kicks	Front Kicks
Tendu	Tendu
Arm Exercise A	Arm Exercise B
Rhythm Section	Rhythm Section
Walks A	Walks B
Step Ball Change	Step Ball Change
Bounces A	Bounces B
Split Runs	Split Runs
Turns	Turns
Combination Steps A B C (choice of 2)	Combination Steps A B C D (choice of 2)

If selecting a Set Amalgamation from this Grade choose from these two Set Amalgamation:  
Jazz or Lyrical

If selecting a Set Amalgamation from this Grade choose from these two:  
Round Up or The Circus Star

GRADE 3 – STRAND A (Option A – previously titled Girls Syllabus)	GRADE 3 – STRAND B (Option B – previously titled Boys syllabus)
<p style="text-align: center;">Warm Up Side Stretch Exercise A Forward Stretch Abdominal Exercise Leg Stretching and Front Kicks Side Kicks Tendu</p> <p style="text-align: center;">Arm Exercise A Isolations Rhythm Section</p> <p style="text-align: center;">Triple Runs Turns A Foot Warm Up Split Runs A Combination Steps A B C</p> <p>If selecting a Set Amalgamation from this Grade choose from these two: Jazz or Lyrical</p>	<p style="text-align: center;">Warm Up Side Stretch Exercise B Forward Stretch Abdominal Exercise Leg Stretching and Front Kicks Press Ups Tendu</p> <p style="text-align: center;">Arm exercise B Isolations Rhythm Section</p> <p style="text-align: center;">Triple Runs Turns B Foot Warm Up Split Runs B Combination Steps A B C D</p> <p>If selecting a Set Amalgamation from this Grade choose from these two: Jazz or The Search</p>

GRADE 4 – STRAND A (Option A – previously titled Girls Syllabus)	GRADE 4 – STRAND B (Option B – previously titled Boys syllabus)
<p style="text-align: center;">Warm Up Forward and Side Stretch Spine Loosening and Abdominal Front and Side Kicks Hip Loosening</p> <p style="text-align: center;">Tendu</p> <p style="text-align: center;">Arm Exercise A Isolations Rhythm Section</p> <p style="text-align: center;">Turns A Kicks Foot Warm Up Split Runs Combination Steps A B C (choice of 2)</p> <p>If selecting a Set Amalgamation from this Grade choose from: Jazz or Musical Theatre Amalgamation and Lyrical</p>	<p style="text-align: center;">Warm Up Forward and Side Stretch Spine Loosening and Abdominal</p> <p style="text-align: center;">Hip loosening Push Away Floor Exercise Tendu</p> <p style="text-align: center;">Arm Exercise B Isolations Rhythm Section</p> <p style="text-align: center;">Turns B Kicks with B adaptations Foot Warm Up with B adaptations Split Runs Combination Steps A B C D (choice of 2)</p> <p>If selecting a Set Amalgamation from this Grade choose from: Jazz or Musical Theatre and The Rain Forest</p>

GRADE 5 – STRAND A (Option A – previously titled Girls Syllabus)	GRADE 5 – STRAND A (Option B – previously titled Boys Syllabus)
<p style="text-align: center;">Warm Up Sequence of Stretches Floor Limbering (<i>either Grade 5 or Grade 6 Floor Limbering is chosen</i>)</p> <p style="text-align: center;">Tendu</p> <p style="text-align: center;">Arm exercise Isolations Improvisation</p>	<p style="text-align: center;">Warm Up Sequence of Stretches Floor Limbering with adaptations (<i>either Grade 5 or Grade 6 Floor Limbering is chosen</i>) Preparations for Falls Tendu</p> <p style="text-align: center;">Arm Exercise with B adaptations Isolations Improvisation</p>

<p style="text-align: center;">Sequence of Walks Turns Kicks Foot Warm Up Dance Vocabulary Steps</p> <p>If selecting a Set Amalgamation from this Grade choose from: Jazz A or Musical Theatre and Lyrical</p>	<p>Turns with B adaptations Kicks with B adaptations Foot Warm Up with B adaptations and separate track Dance Vocabulary Steps</p> <p>If selecting a Set Amalgamation from this Grade choose from: Jazz or Musical Theatre and The Tip Off</p>
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GRADE 6 – STRAND A (Option A – previously titled Girls Syllabus)	GRADE 6 – STRAND A (Option B – previously titled Boys Syllabus)
<p style="text-align: center;">Warm Up Core Strengthening Back Loosening and Falls</p> <p>Floor Sequence A (<i>either Grade 5 Limbering or Grade 6 Floor Sequence</i>)</p> <p style="text-align: center;">Tendu</p> <p style="text-align: center;">Lyrical or Jazz Arm Exercise Isolations Improvisation</p> <p style="text-align: center;">Breath and Release Turns Kicks Foot Warm Up Dance Vocabulary Steps</p> <p>If selecting a Set Amalgamation from this Grade choose from: Jazz or Musical Theatre, and Lyrical</p>	<p>Warm Up Core Stability Knee Rolls Knee Drop Floor Sequence B (<i>either Grade 5 Limbering or Grade 6 Floor Sequence</i>) Tendu</p> <p>Jazz Arm Exercise Isolations Improvisation</p> <p>Turns Kicks with B adaptations Foot Warm Up Dance Vocabulary Steps</p> <p>If selecting a Set Amalgamation from this Grade choose from: Jazz B or Musical Theatre</p>

INTERMEDIATE FOUNDATION – STRAND A (Option A – previously titled Girls Syllabus)	INTERMEDIATE FOUNDATION – STRAND A (Option B – previously titled Boys Syllabus)
This syllabus is not tested in the Associate exam	This syllabus is not tested in the Associate exam

INTERMEDIATE – STRAND A Option A – previously titled Girls Syllabus)	INTERMEDIATE FOUNDATION – STRAND B (Option B – previously titled Boys Syllabus)
<p>Warm-Up (candidate's arrangement not to exceed 2 minutes)</p> <p style="text-align: center;">Forward Stretch Side stretch Pliés Foot exercise Contraction exercise Abdominal exercise Leg stretching Side and round kicks Figure of 8 leg swings Back exercise</p> <p style="text-align: center;">Isolations A Set exercise Weight Transference Lyrical Arms Exercise Blues Arm Exercise Free Rhythm</p>	<p>Warm-Up (candidate's arrangement not to exceed 2 minutes)</p> <p style="text-align: center;">Forward Stretch with B adaptations Side stretch Pliés Foot exercise Contraction exercise with B adaptations Abdominal exercise with B adaptations Leg stretching Press Ups Back exercise Floor Sequence</p> <p style="text-align: center;">Isolations B (candidates' arrangement) Weight Transference with B adaptations</p> <p style="text-align: center;">Blues Arm Exercise Free Rhythm</p>

<p>Walks Pirouettes Kicks Foot warm up (Set exercise or Free arrangement) Leaps on diagonal A Elevated Turns</p> <p>Set Amalgamations are not needed to be chosen from this Grade for the Associate Exam</p>	<p>Pirouettes with B adaptations Kicks with B adaptations Foot warm up (Set exercise or Free arrangement) Leaps on diagonal B Elevated turns</p> <p>Set Amalgamations are not needed to be chosen from this Grade for the Associate Exam</p>
<p style="text-align: center;"><b>DANCE MOVEMENT VOCABULARY</b></p> <p>Walks - Développé with lay back (forward only), Cushion, Trudging, Circular, Rond de jambe forward and back Extended forward and back</p> <p>Runs – Triple, Drag forwards and sideways Jazz pas de bourrée on the spot, travelling and turning Jazz change of weight</p> <p>Turns - Pirouettes - single at low and high level, outwards and inwards (Double optional), Front and back twist turns, Swivel on two feet or with extension Spin, Drag front and back, Syncopated.</p> <p>Kicks - Front and side with supporting leg straight or bent, working leg straight or bent, Flick, Développé All on whole foot, pliés, rise, or elevation. Side kick may be shown with tilt on whole foot or rise. Back kick on whole foot or pliés</p> <p>Springs - Accented springs and hops, Circular springs Step and spring turn with picked up or extended leg</p> <p>Jumps - Travelling - straight or turning with bent or straight legs.</p> <p>Ball changes – Split, Picked up, Turning with picked up legs, Slip Step</p> <p>Leaps - Forward with or without développé</p>	<p style="text-align: center;"><b>DANCE MOVEMENT VOCABULARY</b></p> <p>Walks - Développé with lay back (forward only), Cushion, Trudging, Circular, Rond de jambe forward and back Extended forward and back</p> <p>Runs – Triple, Drag forwards and sideways Jazz pas de bourrée on the spot, travelling and turning Jazz change of weight</p> <p>Turns - Pirouettes - single at low and high level, outwards and inwards (Double optional), Front and back twist turns, Swivel on two feet or with extension Spin, Drag front and back, Syncopated, <i>Open Turns</i></p> <p>Kicks - Front and side with supporting leg straight or bent, working leg straight or bent, Flick, Développé All on whole foot, pliés, rise, or elevation. Side kick may be shown with tilt on whole foot or rise. Back kick on whole foot or pliés</p> <p>Springs - Accented springs and hops, Circular springs Step and spring turn with picked up or extended leg <i>Spring Drags</i></p> <p>Jumps - Travelling - straight or turning with bent or straight legs, <i>Extended Tuck Jump (Formerly “Tartar Jump”)</i></p> <p>Ball changes – Split, Picked up, Turning with picked up legs, Slip Step</p> <p>Leaps - Forward with or without développé</p>





# Imperial Society of Teachers of Dancing

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