



Imperial Society of Teachers of Dancing  
Modern Theatre

# Primary, Class Examinations, Jazz Awards, Grades & Vocational Specification

**For teaching from  
January 2024**

**For exams in  
2024 onwards**

Ref/S01000 version 1.1

## Summary of ISTD Modern Theatre Primary, Class Examinations, Jazz Awards, Grades & Vocational Specification Ref/S01000 version 1.0 changes

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Below UCAS points heading, extra third paragraph of text added, grade 6 tariff points amended and new Intermediate table added. Also, Intermediate row added to equivalence of qualification levels table.	7
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Below UCAS points heading, extra second paragraph of text added, Grade 6 tariff points table added and Intermediate tariff points amended. Advanced 1 and 2 tariff points tables have been removed.	62
Grade 6 row has been added to equivalence of qualification levels table.	63
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If you need further information on these changes or what they mean, contact us via email at: [education.training@istd.org](mailto:education.training@istd.org)

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

The Imperial Society of Teachers of Dancing (ISTD) exists to inspire, teach and support dancers and dance teachers around the world; making teaching and learning dance accessible to all.

Our membership is recognised as the mark of quality dance training globally. We support teachers to develop their careers and business through progressive training, performance qualifications and events. Together we aim to build a diverse and sustainable dance profession by championing inclusion and increasing access to dance teaching.

Since 1904, we've provided quality dance training across a diverse range of genres – enabling our members to inspire their students with a passion for dance. Our dance syllabi are carefully structured to support both children and adults in developing and progressing their technical dance skills.

Our clearly defined structure allows learning to take place in the context of safe dance practice and is designed to cater equally for those who wish to progress to make dance their profession. We offer a range of teacher training routes and pathways to develop careers into teacher training and examining.

The Society is a registered educational charity (250397), regulated examinations board and membership association. Find out more [istd.org](http://istd.org)

## 2 ISTD Modern Theatre

### Introduction

Modern Theatre dance is a rhythmic dance style, rooted in musical theatre and modern dance influenced by and originating from the dance pioneers of America and Europe. The two words 'Modern' and 'Theatre' celebrate the vibrant musical theatre and dance pioneer roots of the syllabus and set the foundations for the Modern Theatre faculty being able to adapt and evolve to support ever-changing and fashions and emerging developments in dance.

Modern Theatre is often seen in musical and jazz productions and is known for its dynamic theatrical qualities. The style uses combinations of movement vocabulary including isolations, travelling steps, high kicks, leaps and turns all requiring strength, flexibility, and stamina.

### Modern Theatre Faculty history and influences

In the 1920s, the USA was widely recognised as the home of the modern stage musical. British dance pioneer Zelia Raye (1900-1981) visited the country to gain first-hand experience of its dance scene and was hugely inspired by what she saw. Whilst in the USA she visited The Denishawn School and experienced the work of American modern dance pioneers such as Ruth St Denis, Doris Humphrey, and Katherine Dunham, which had a profound effect on the development of her craft.

Inspired by the all-round training, diversity, and multicultural approach that American dancers received in floor work, barre exercises, centre and travelling sequences, Raye particularly admired the emphasis on personality, style, and individuality, and especially the rhythm training and the use of syncopation. Upon returning from the USA, Raye used these experiences and elements as a catalyst to create her own training programme.

In 1931, Raye launched The Imperial Society Stage Branch which was officially incorporated into the Society, with the first committee being formed in 1932. The Stage Branch was established for the purpose of keeping members in touch with the theatrical profession, developing and maintaining a high standard of modern stage dancing and assisting qualified members to obtain professional engagements.

The first ISTD examinations were held in 1933, with candidates choosing to be examined in Tap, Modern, Ballet and/or Acrobatics and with Musical Comedy being compulsory. Amongst those examined in 1933 were ISTD teachers Mary Archbutt and Janet Cram.

Raye embraced new ideas and continued to develop the syllabus to stay ahead of the trends. Influences and techniques of Rudolf Laban, Emilie Dalcroze, Matt Mattox, Lester Horton, and Katherine Dunham were evident throughout, using a wide variety of rhythmic elements and dynamic use of space. However, the biggest American influence on Raye was the modern dance pioneer; Doris Humphrey whose work was fundamental to Raye's development of the syllabus. Humphrey's technique, philosophy, and themes of "force, suspension and relaxation" and "fall and recovery" became the cornerstone of Raye's modern theatre syllabus.

Humphrey's use of breath control, dynamics, and the ebb and flow of movement with inner rhythm and "feeling" were all integral to the work. The sense of "feeling" and 'quality' in movement was paramount in Raye's teachings and one of her favourite quotes was "feeling makes the form", which remains a key principle in the work today.

These techniques were still very new and part of the experimental modern dance movement, they were also a world away from Raye's musical comedy roots. However, she understood the importance of these new philosophies and of embedding them in her training structure, and this impacted on her reputation in the UK. The high standard of dancing in British theatre can be largely attributed to the influence of Raye's teaching within the ISTD Stage Branch syllabus.

During the 1940s the development of the Stage Branch continued through the work of Raye's students including Marjorie Davies, Janet Cram, Tom Parry, Shelagh Elliot-Clarke, Victor Leopold, and Doreen Austin; and through the next generation of teachers including Joan Durrant, Molly Suffield, Grace Cone, Olive Ripman and Mary Skeaping – who was one of the original Stage Branch Examiners and later became ballet mistress at Sadler's Wells Ballet and Director of the Royal Swedish Ballet.

In the 1950s, the Stage Branch welcomed innovative dancers and artists from across the world to deliver creative lectures at various courses and congresses, bringing fresh, inventive ideas and theories, that both challenged and inspired members. These new ideas were reflected in Raye's ever evolving training methods, and she brought new choreographic influences into the syllabus work from leading choreographers and teachers such as Rudolf Laban and Hanya Holm. As a result of studying their work, Raye embedded training in rhythm, improvisation, and creativity into her training methods and these remain key components in the current syllabus.

The first ever Stage Branch group was formed of a group of inspirational people including Joyce Percy, Daphne Peterson, Marjorie Davis, Sheelagh Harbinson, Patricia Hutchinson, Doreen Bird, and Moyra Gay. All of their legacies have inspired thousands of performers and teachers and are synonymous with the high standard of training of young dancers and musical theatre artists and performers past, present and future. The Stage Branch group was the beginning of a regional network of teacher's groups that gathered regularly for workshops, support, reviewing syllabus, and discussing industry trends. The dedication shown by these early pioneers was the catalyst for the foundation on which the modern theatre work grew both in the UK and Internationally.

By the late 1950s, dance was at the forefront of the musical theatre industry, no longer just a "divertissement", but an essential part of the narrative. This led to a newly designed syllabus that challenged the advanced student and prepared them for the demands of professional theatre.

This syllabus was strongly influenced by the work of Agnes De Mille, Alvin Ailey and Jack Cole, and incorporated new rhythms, accents, styles, and athleticism. During this time Ballet and Modern dance, previously regarded as opposing techniques, were starting to call on similar physical skills and choreographers such as Jerome Robbins used this opportunity to segue the two styles in his work.

The 1960s saw the emergence of a new generation of creators in the Stage Branch, with a revised grade and vocational syllabus for recreational use to sit alongside the existing training for professionals. A sub-committee led by Mary Archbutt, pianist Katherine Barlow, and Murielle Ashcroft compiled a unique syllabus for younger students and children.

In 1974 Murielle Ashcroft became Chairman of the Modern Theatre Branch and under her visionary leadership its work flourished throughout the UK. She and Patricia Crail led on the delivery of examinations and Modern Theatre courses internationally, which allowed the work to be presented on a global scale.

In the late 70s and early 80s Alison Willett and Sheila Tozer created work within the syllabus which was designed specifically for male dancers in order to develop athleticism and in the early 1990 Daphne Peterson and Doreen Bird created new vocational syllabi and the Jazz Awards.



▲ Murielle Ashcroft



The Modern Theatre and Tap Dance faculties separated into two individual faculties in 2002, and the Modern Theatre faculty began work to ensure the syllabi reflected emerging contemporary and new musical theatre styles.

Through the mid-2000s and up to 2011 the ISTD Modern Theatre faculty continued to build on its unique heritage. With the involvement of acclaimed industry choreographers, a new set of Musical Theatre progressions and amalgamations for the grade levels was developed in 2019. These amalgamations have proved very popular with students and offer a broader range of styles in work inspired by choreographers such as Fred Astaire, Hermes Pan, Ron Field and Andy Blankenbuehler.

◀ Daphne Peterson accepting the Imperial Award by Dame Beryl Grey

The Modern Theatre Faculty continues to work to best support the needs of the Society's membership in an evolving landscape where dance is constantly developing, growing, and changing and looks forward to meeting future challenges for students and teachers worldwide.

For an overview of our Modern Theatre History, visit [istd.org/dance](http://istd.org/dance) and the Modern Theatre History book; *Zelia Raye and the development of Modern Theatre Dance* by Pamela Eddleston, ISTD Examiner and member of the Senior Teaching Team (available to purchase from the ISTD shop). This book is an in depth look at our history and dance influences, and how our founder and creator inspired a generation of choreographers and teachers.

## 3 Qualification purpose

Modern Theatre Dance offers a range of learning opportunities that builds technique and understanding of Modern Theatre, developing physical ability and communication skills in an expressive and artistic way.

After the Graded Examinations, candidates can progress to Vocational Graded Examinations as preparation for further or higher education, full/part time dance training, employment as a professional dancer or as preparation for dance teaching qualifications.

## 4 Transferable skills

### Performing skills

- Artistry
- Communication
- Dynamic and rhythmic awareness
- Expression
- Fluency
- Focus
- Musicality
- Phrasing
- Projection
- Sensitivity to others
- Spatial awareness

### Technical skills

- 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

### Personal skills

- Ability to analyze
- Application of knowledge
- Commitment
- Concentration
- Confidence
- 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

# 5 Qualification structure and regulation

<b>Non-regulated examination:</b>	Primary Grade examination, Jazz Awards – Bronze, Silver, Gold
<b>Regulated examinations:</b>	Grade 1, Grade 2, Grade 3, Grade 4, Grade 5, and Grade 6 Vocational

## Regulation – UK

ISTD Graded Examination qualifications are regulated in the UK by:

- Office of Qualifications and Examinations Regulation (Ofqual) in England
- Qualifications Wales
- Council for Curriculum, Examinations and Assessment (CCEA Regulation) in Northern Ireland.

The Regulated Qualifications Framework (RQF) provides a single, simple system for cataloguing all regulated qualifications, indicating qualifications by their level (degree of difficulty) and size (amount or breadth of learning).

Size is indicated by a credit value, corresponding to a term used in the title. An Award is worth 1-12 credits, a Certificate is worth 13-36 credits, and a Diploma is worth 37 or more credits.

One credit corresponds to 10 hours of learning for the typical learner, which is divided into Guided Learning hours (GLH), which is broadly contact time with the teacher, and personal study time, which together make Total Qualification Time (TQT).

The ISTD's qualifications on the Regulated Qualifications Framework (RQF) are as follows:

Qualification title	Qualification number	Guided learning hours	Total qualification time (hours)	Credits
ISTD Level 1 Award in Graded Examination in Dance: Grade 1 (Modern Theatre Dance)	501/0755/0	60	70	7
ISTD Level 1 Award in Graded Examination in Dance: Grade 2 (Modern Theatre Dance)	501/0753/7	60	70	7
ISTD Level 1 Award in Graded Examination in Dance: Grade 3 (Modern Theatre Dance)	501/0754/9	60	70	7
ISTD Level 2 Award in Graded Examination in Dance: Grade 4 (Modern Theatre Dance)	501/0756/2	75	95	10
ISTD Level 2 Award in Graded Examination in Dance: Grade 5 (Modern Theatre Dance)	501/0757/4	75	95	10
ISTD Level 3 Certificate in Graded Examination in Dance: Grade 6 (Modern Theatre Dance)	501/0758/6	90	130	13

## Regulation – Europe

The European Qualifications Framework (EQF) is an overarching framework that links the qualifications of different countries together and allows for comparison and translation. The EQF has eight levels across which qualifications can be mapped. The levels do not correspond directly with the UK's Regulated Qualifications Framework (RQF), although they are similar. The following table shows the level of our Vocational Examination qualifications on the RQF and the EQF.

Qualification Title	RQF Level	EQF Level
Grade 4	Level 2	Level 3
Grade 5	Level 2	Level 3
Grade 6	Level 2	Level 3

## UCAS points

In the UK, our Vocational Graded Examination qualifications can contribute towards entry into higher education through the allocation of UCAS points. UCAS tariff points translate your qualifications and grades into a numerical value, which some universities, colleges, and conservatoires may refer to in their course entry requirements.

The number of points they can get depends on how well they performed in their examination i.e. Distinction, Merit or Pass.

UCAS points only apply to ISTD graded and vocational dance examinations at Regulated Qualifications Framework (RQF) Level 3 as listed below.

Grade 6	Tariff Points	Intermediate	Tariff Points
Distinction	14	Distinction	33
Merit	10	Merit	27
Pass	8	Pass	24

## Equivalence of qualification levels

Qualification level	Level	Equivalence
Grade 6	3	Equivalent to A-Level and T-Level standard
Intermediate	3	Equivalent to A-Level and T-Level standard



# Primary Class Examination Specification





## 6 Entry conditions and general information: Primary Class Examination

The recommended minimum age for Primary is five years of age/old as of the examination date. However, a grace period of 60 days from the examination date is permitted. There is no upper age limit for this examination.

Examinations are taken in the form of a class conducted by the teacher in which they can offer encouragement and support throughout but may not give personal corrections. Teachers should be located at a discreet distance from the examiner.

Each child will receive an individual report and result which will reflect their own achievement gained. The teacher will conduct the examination and introduce each candidate by name to the examiner.

### Aims and objectives

The aim of Primary Class Examination is to introduce our assessment system and for pupils to experience the examination process within the comfort of the class environment led by the teacher and observed (and not conducted) by the examiner.

### Entry conditions

Entries must be submitted via a teacher who holds a Full Teaching Membership with the Imperial Society of Teachers of Dancing.

### Language

All exams and assessments are conducted in English.

### Summary information

Examination	Number of candidates	Age	Time allowances		
			1 or 2 candidates	3 or 4 candidates	5 candidates
Primary	1 – 5	5+	15 minutes	20 minutes	25 minutes

Examination sets of 1 to 5 are acceptable where appropriate and support the logistics of the timetable for Primary Modern.

### Musical accompaniment

The official ISTD Modern Theatre Faculty set music should be used for these examinations unless otherwise stated. The use of a music operator is now optional giving teachers the flexibility to operate their music system in the Primary Class examination if they so wish, rather than using a separate music operator. If a music operator is utilised then music system operator should be sat at a discreet distance from the examiner, and must NOT be teachers, assistant teachers, parents of exam candidates or another exam candidate from the exam session.

A sound system capable of playing CDs or other digital audio equipment at a volume suitable for the venue should be provided. If a music system operator is utilised, they should be seated at a discreet distance from the examiner.

### Clothing

Appropriate dancewear should be worn of any colour, for example, leotard and tights, unitard, dance shorts, straight -legged dance trousers, tight-fitting t -shirt. Bare feet are preferable, but soft-soled jazz shoes are allowed for examinations. Jazz trainers are not permissible.

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 pinned back to ensure the ponytail/plait does not swipe the face/neck. Jewellery or body-piercings should not be worn.

Make-up is not required for this level. Where possible, it is recommended that candidates wear clothing that contrasts the studio background, especially if filming for remote examinations.

## Studio layout for the examination

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

Teachers should ensure mirrors are covered or made opaque. Examiners require a table and a comfortable chair.

Teachers should also provide a bell to be used to indicate when the Examiner is ready for candidates to enter the studio at the start of an examination.

## Entry conditions and general information

This section sets out the required teaching and learning content and how they should be delivered. The learning and teaching content for each qualification in the specification is set out in a similar way.

Learners should take examinations only once the learning and teaching content have been covered in full.

## Learning outcomes and assessment criteria: Primary

Learning outcomes	Assessment criteria
<b>LO1</b> Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the <b>vocabulary and technique</b> of Modern Theatre	<ul style="list-style-type: none"> <li>• Demonstrate physical and technical competence safely</li> </ul>
<b>LO2</b> Perform a range of movement sequences showing sound and secure <b>technical skills</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Perform exercises, sequences, and dances</li> </ul>
<b>LO3</b> Perform a range of movement sequences showing an understanding of <b>musicality</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Perform exercises and dances to music</li> </ul>
<b>LO4</b> Apply and demonstrate a range of <b>performance skills</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills</li> <li>• Demonstrate an understanding of style and theme</li> </ul>

## Outline of syllabus content: Primary

All exercises seen together unless otherwise stipulated.

### 1. Preparatory

Warm-up - Walking, Running and Jumping - set exercise

### 2. Limbering

2.1 Foot exercise - The Pond - set exercise

2.2 Hand exercise - set exercise

2.3 Floor exercise - Make a Shape - set exercise

### 3. Arm movements

Arm exercise - Catch and Throw - set exercise

### 4. Rhythm

Rhythmic Response - Fill the Gap - set exercise - candidates are expected to respond rhythmically four times individually with the music

### 5. Dance movements

5.1 Examiners choice of TWO out of the THREE exercises (1/2/3) below:

1. Galloping and Skipping - Burst the Balloon - set exercise

2. Bounces - set exercise

3. Balancing - set exercise

5.2 My Right and Left - set exercise

### 6. Set Amalgamation - My Body

This can be seen in pairs or individually

### 7. Bow

## Method of assessment

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.

The examination consists of ten components which are individually assessed and aggregated, with a maximum of 100 marks available overall.

Within each component the examiner awards a mark of between 0 and 10 (see accompanying grid) and a mark of 0 indicates that nothing was evidenced for assessment.

## Primary Class Examination

Title of component	Available marks
<b>Technique, presentation, response and syllabus knowledge</b>	
Poise and stance	10
Body control	10
Co-ordination	10
Timing	10
Musical awareness	10
Quality of movement	10
Expression	10
Response	10
Recall of Syllabus Knowledge	10
Set Amalgamation	10
<b>Total</b>	<b>100</b>

## Determining a mark

If all components are achieved, then the overall grade is indicated as follows:

Grade	Total marks
Distinction	80-100 marks
Merit	60-79 marks
Pass	40-59 marks
Not attained	0-39 marks

## Primary Class Examination Mark Scheme

Each component of the assessment is shown on the grid as a column and broken down into mark bands, each of which has a descriptor. The descriptor indicates the quality that is expected in the candidate's evidence for that mark band. The indicative content for each component of assessment is exemplified or stated at the bottom of each column/group of columns.

Section		Technique, Presentation, Response and Syllabus Knowledge									
Component		Poise and Stance	Body Control	Co-ordination	Timing	Musical Awareness	Quality of Movement	Expression	Response	Recall of Syllabus Knowledge	Set Amalgamation
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the <b>Excellent</b> band	9-10	The candidate demonstrates <b>Excellent</b> ability in the indicative content									
Bottom of the <b>Excellent</b> band											
Top of the <b>Good</b> band	7-8	The candidate demonstrates <b>Good</b> ability in the indicative content									
Bottom of the <b>Good</b> band											
Top of the <b>Fair</b> band	5-6	The candidate demonstrates <b>Fair</b> ability in the indicative content									
Bottom of the <b>Fair</b> band											
Top of the <b>Limited</b> band	3-4	The candidate demonstrates <b>Limited</b> ability in the indicative content									
Bottom of the <b>Limited</b> band											
Top of the <b>Weak</b> band	1-2	The candidate demonstrates <b>Weak</b> ability in the indicative content									
Bottom of the <b>Weak</b> band											
<b>Not evidenced</b>	0	Indicative content <b>not evidenced</b>									
<b>Indicative content</b>		<b>Poise and Stance:</b> demonstrates an awareness of eyeline, carriage of the head and body, within the individuals physical capacity.	<b>Body Control:</b> demonstrates basic use of core muscles to support alignment of torso and limbs.	<b>Coordination:</b> demonstrates the ability to use different parts of the body and as a whole, smoothly and efficiently.	<b>Timing:</b> performs set exercises to time with the music.	<b>Musical Awareness:</b> demonstrates a basic understanding of musical phrases and different styles of music.	<b>Quality of movement:</b> performs material with a rudimentary awareness of dynamics (slow/ fast movements).	<b>Expression:</b> performs material with self-assurance and appropriate expressive skills.	<b>Response:</b> responds correctly to teacher's instructions.	<b>Recall:</b> demonstrates an accurate knowledge of the syllabus in order to enable assured demonstration.	<b>Accuracy:</b> recalls the set amalgamation with coordination, accuracy and detail. <b>Performing skills:</b> presents material with natural engagement and suitable expressive skills throughout.



**Class**  
**Examinations 1-6**  
Specification





# 7 Class Examinations

## Introduction

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

Our class examinations reflect this and have been produced to:

- Develop student's artistry.
- Advance students' modern theatre 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 students' progress and development within a class-based assessed system.

The aim is to provide teachers and students with an alternative examination structure with selected set exercises chosen from our existing grade syllabi and the opportunity to perform a creative dance prepared by the teacher, all following the same format 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 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.

Within the Class Examinations there is the option to use our Option A and Option B settings, accommodating students' individual strengths and capabilities, just as in the regulated graded examinations and is advisable to follow the relevant options that are most suited to the individual.

## Objectives

The objectives of the Modern Theatre Class Examinations are to:

- Develop the range of movement within the students' natural capabilities.
- Gain a good sense of self-expression and artistry.
- Build a sound basic technique.
- Teach correct posture.
- Promote the understanding and use of dance terminology.
- Encourage creative movement.
- Promote self-confidence.

## Transferable skills

### Performing skills

- Artistry
- Communication
- Dynamic and rhythmic awareness
- Expression
- Fluency
- Focus
- Musicality
- Phrasing
- Projection
- Sensitivity to others
- Spatial awareness

### Technical skills

- 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

### Personal skills

- Ability to analyze
- Application of knowledge
- Commitment
- Concentration
- Confidence
- 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



## Levels of response and learnings

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

## Qualification purpose and general information

- Modern Theatre Class Examinations offer a range of learning opportunities that build understanding of the Modern Theatre genre, developing physical and communication skills in an expressive and artistic way.
- The Modern Theatre 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 of the Class Examinations as stand-alone training programme or as part of their training programme for students to progress to the regulated examinations.

## Entry conditions

This section sets out the required teaching and learning content and how class examinations should be delivered.

The learning and teaching content for each qualification in the specification is set out in a similar way. Students 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 student 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 students during the examinations.

## Summary information

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

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

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

### Examination durations and examination groups

Class Examination	Group of 1 to 4 students	Group of 5 or 6 students
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

It is optional for teachers to use a mix of the Modern Theatre set syllabus music and the free playlist tracks for selected exercises across the various levels. Please download for free from the website or contact [modern@istd.org](mailto:modern@istd.org) for the music playlist.

If teachers make use of any of the free music from the playlist, the teacher must ensure that the correct introductions have been edited (if needed) and that there is enough music for students 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 which music is being used and what Option A/B exercises are being performed. This supports a smooth-running session.

Teachers can operate their music system themselves or they can use a separate music operator.

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

If using a music operator, they are required to be sit at a discreet distance from the examiner and be facing the class to aid the teacher.

## Clothing

Appropriate dancewear should be worn, for example, leotard and tights, unitard, Lycra shorts, straight-legged dance trousers, form-fitting t-shirt. Dancewear can be any colour.

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

Bare feet are preferable, but soft-soled jazz shoes and foot thongs are allowed for examinations.

Jazz trainers and dance socks are not permissible.

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 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 students participating in a Class Examination, to wear a number (secured on the students dancewear), that corresponds to the number on the official timetable, in order that the examiner can identify each student clearly and consistently throughout the examination.

## Studio layout for the examination

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

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

A bell is required on the examiners table.

## Minimum age

The recommended minimum age for the Class Examinations is five years of age/old, as of the examination date. However, a grace period of 60 days from the examination date, is permitted.

There is no upper age limit for the Class Examinations.

## Prior learning

Students entered for the Class Examinations can progress through each level in sequence. However, it is not mandatory for each student to be entered for every class examination.

If students are entered for our Class Examination, teachers can enter those students for the next level up of the Grade Examinations, if they so choose. i.e. If students have passed their Class Examination 2, they can train and be entered for the Grade 3 regulated examination.

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

## Examination format delivery

### General notes for teachers regarding examination delivery for all 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 students at any point.

Teachers can move about the studio moderately in the examination to best place the students in the space before 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 students (they do not need to be in the camera shot).

Students are to be called into the studio and introduced to the camera. For a remote examination session, the full name and pin number should be on an A4 paper and held by the student 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 students participating in any class examination, to wear a number (secured in an appropriate spot on the students dancewear), that corresponds to their number on the official timetable. In order that the examiner can identify each student clearly and consistently throughout the examination.

All class examination material is to be conducted and delivered by the teacher. However, with a live or remote examination the examiner/teacher can request to see any material again.

At the end of the examination the students perform their bow, thank their teacher and music operator and then exit the studio. If teachers are conducting a remote examination the teacher allows the students to fully exit the studio before the filming is finished.

If the teacher is filming the remote footage in three sections, the students only need to perform one bow at the end of section 3 after the dance has been performed.

# Syllabus content

## Class Examination 1

### Outline of syllabus content

Students 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 4 or more students, teachers should stagger and rotate the lines regularly so that the same students are not always in the front row.

#### Section 1

1. **Warm up** - set exercise.
2. **Magic feet** - set exercise.
3. **Leg stretching** - set exercise (performed in 2 groups if there are 5 or more students).
4. **The Puppet** - set exercise.

#### Section 2

5. **Arm exercise** - set exercise.
6. **Running** - set exercise - seen in a circle all together or seen all together in own choice of pattern in the studio. Not seen from the diagonal individually.
7. **Galloping and skipping** - Teacher to combine these two together in their own sequence and for students to perform in 2s (this is prepared).  
For example: 6 gallops from LDB to RDF (on the diagonal) and jump clap, continue with 8 skips up to the next corner (RDB) and rest, then the next two students perform on the right side. Ensure that all students have performed on the Right first and then all perform on the Left side.
8. **Bounces** - set exercise - (performed in 2 groups if there are 4 or more students).

#### Section 3

9. **Teacher's dance** - not less than 16 bars and no more than 1 minute. Performed as a duet, trio, or group.  
This can be a solo that is performed as a group with pattern and directions if there are 5 or 6 students, perform in 2 groups. If it is a group choreographed dance there must not be a focus on individual dancers.  
All dancers must be clearly visible throughout.
- 10 **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 2

## Outline of syllabus content

Students 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 4 or more students, teachers should stagger and rotate the lines regularly so that the same students are not always in the front row.

Where there is an Option A or B exercise/adaptations, all students in each examination set must perform the same options with the same music playlist.

### Section 1

1. **Warm up** - set exercise.
2. **Foot exercise** - set exercise.
3. **Front kicks** - set exercise.  
(performed in 2 groups if there are 4 or more students).
4. **Tendus** - set exercise - seen together

### Section 2

5. **Arm swings** - set exercise - Teacher's choice Option A or B. (performed in 2 groups if there are 5 or more students).
6. **Bounces** - set exercise - Teacher's choice of Option A or B (performed in 2 groups if there are 5 or more students).
7. **Turns** - set exercise (performed in 2s or 2 groups).
8. **Combination steps A B C D** - set exercise - Teachers' choice of which combination steps.  
Students must show two out of four combination steps, danced consecutively on one side only.  
If 4 or more students, these are performed in 2 or 3 groups consecutively.  
Teachers to use free music for the combination steps.

### Section 3

9. **Dance** - Teacher's arrangement - not less than 16 bars and no more than 1 minute. Performed as a duet, trio, or group. This can be a solo that is performed as a group with pattern and directions and if there are 5 or 6 students, perform in 2 groups. If it is a group choreographed dance there must not be a focus on individual dancers. All dancers must be clearly visible throughout.
10. **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

Students 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 4 or more students, teachers should stagger and rotate the lines regularly so that the same students are not always in the front row.

Where there is an Option A or B exercise, all students in each examination set must perform the same options with the same music playlist.

### Section 1

1. **Warm up** - set exercise - Teacher's choice of Option A or B.
2. **Leg stretching and front kicks** - set exercise. (performed in 2 groups if there are 4 or more students).
3. **Sidekicks OR Press Ups** - set exercise - Teacher's choice of one (performed in 2 groups if there are 4 or more students). If performing Press ups these can be taken from the knees. Students must use knee pads if performing this exercise.
4. **Tendus** - set exercise.

### Section 2

5. **Arms exercise** - set exercise - Teacher's choice of Option A or B. (performed in 2 groups if there are 4 or more students).
6. **Turns** - set exercise - Teacher's choice of Option A or B. Seen on right and left side in 2s or 3s.
7. **Foot warm-up** - set exercise.
8. **Combination steps A B C D** - Teacher's choice. Students must show two out of four combination steps, danced consecutively on one side only. If 3 or more students, perform in 2 or 3 groups consecutively. Teachers to use free music for the combination steps.

### Section 3

9. **Dance** - Teacher's arrangement - not less than 16 bars and no more than 1 minute. Performed as a duet, trio, or group. This can be a solo that is performed as a group with pattern and directions and if there are 5 or 6 students, perform in 2 groups. If it is a group choreographed dance there must not be a focus on individual dancers. All dancers must be clearly visible throughout.
10. **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

Students 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 4 or more students, teachers should stagger and rotate the lines regularly so that the same students are not always in the front row.

Where there is an Option A or B exercise, all students in each examination set must perform the same options with the same music playlist.

### Section 1

1. **Warm up** - set exercise.
2. **Spine loosening and abdominal exercise** - set exercise. (performed in 2 groups if there are 4 or more students).
3. **Front and side kicks** - set exercise. (performed in 2 groups if there are 4 or more students).
4. **Tendus** - set exercise - seen together.

### Section 2

5. **Arms exercise** - set exercise - Teacher's choice of Option A or B (performed in 2 groups if there are 4 or more students).
6. **Turns** - set exercise - Teacher's choice of Option A or B. Seen individually or in pairs on right and left.
7. **Kicks** - set exercise - Teacher's choice of Option A or B. Seen in pairs or 2 groups on right and left.
8. **Foot warm up** - set exercise - Teacher's choice of Option A or B. Seen together with all the music (performed in 2 groups if there are 5 or 6 students).
9. **Combination steps - A B C, D** - set exercises - Students must show two out of the four combination steps, danced consecutively. If 4 or more students, perform in 2 or 3 groups consecutively.  
Teachers to use free music for the combination steps.

### Section 3

10. **Dance** - Teacher's arrangement - not less than 32 bars and no more than 1 minute 30 seconds. Performed as a duet, trio, or group. This can be a solo that is performed as a group with pattern and directions and if there are 5 or 6 students, perform in 2 groups. If it is a group choreographed dance, there must not be a focus on individual dancers. All dancers must be clearly visible throughout.
11. **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

Students 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. Where there is an Option A or B exercise, all students in each examination set must perform the same options.

If there are 4 or more students, teachers should stagger and rotate the lines regularly so that the same students are not always in the front row.

### Section 1

1. **Warm up** - set exercise.
2. **Floor limbering** - set exercise - Teacher's choice of Option A or B. (performed in 2 groups if there are 4 or more students).
3. **Tendus** - set exercise.
4. **Arm exercise B only** - set exercise. (performed in 2 groups if there are 4 or more students).

### Section 2

5. **Turns** - set exercise - Teacher's choice of Option A or B. Seen individually on right and left.
6. **Kicks** - set exercise - Teacher's choice of Option A or B. Seen individually on right and left or in 2 or 3 groups.
7. **Foot warm up** - set exercise - Teacher's choice of Option A or B - seen all together twice through. If 4 or more students, perform in 2 groups consecutively. If using set music either track can be used but must be the same track for all students in each exam set.
8. **Dance vocabulary sequence** - Teacher to pre-prepare a 16-count sequence to any free music that is performed on one side, with a minimum of two Grade 5 dance vocabulary steps. This sequence can have any step from a previous grade. To be performed in 2 or 3 groups consecutively with the music.

**Students will improvise for the last four counts of the pre-prepared sequence, counts 13-16.**

**Grade 5 Dance vocabulary list:** Drag runs forwards and sideways, step and sideways split run, step and forward split run, circular spring with no body line, Accented hop and Step and Coupe turn with extended leg.

### Section 3

9. **Dance** - Teacher's arrangement - not less than 32 bars and no more than 1 minute 30 seconds. Performed as a duet, trio, or group. This can be a solo that is performed as a group with pattern and directions and if there are 5 or 6 students, perform in 2 groups. If it is a group choreographed dance, there must not be a focus on individual dancers. All dancers must be clearly visible throughout.
10. **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

Students 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 4 or more students, teachers should stagger and rotate the lines regularly so that the same students are not always in the front row.

Where there is an Option A or B exercises, all students in each examination set must perform the same options. If there are Option A and B alternative settings performed within an exercise with the same music, then these can be included as they can be performed by all students at the same time.

### Section 1

1. **Warm up** - set exercise.
2. **Core strengthening** - set exercise (performed in 2 groups if there are 4 or more students).
3. **Back loosening and falls** - set exercise (performed in 2 groups if there are 4 or more students).
4. **Tendus** - set exercise (performed in 2 groups if there are 5 or 6 students).
5. **Jazz arm exercise** - set exercise. (performed in 2 groups if there are 5 or 6 students).

### Section 2

6. **Turns** - set exercise - seen individually on both sides. (can be performed in pairs if there is studio space, this is the teacher's choice).
7. **Kicks** - set exercise - Teacher's choice of Option A or B (seen in pairs or 2 groups).
8. **Foot warm up** - set exercise - seen all together with all music. (performed in 2 groups if there are 5 or 6 students).
9. **Dance vocabulary sequence** - Teacher to pre-prepare a 16-count sequence to any free music that is performed on one side, with a minimum of two Grade 6 dance vocabulary steps. This sequence can have any step from a previous grade. Performed in 2 or 3 groups consecutively with the music. If there are 6 students, please perform in 2s.

**Students will improvise for last four counts of the pre-prepared sequence, counts 13-16.**

**Grade 6 Dance vocabulary list:**  
Step and retiré with body line with fondu, parallel or turned-out leg line, Tilts, Extended spring sideways, with no body line, Accented hop with varying leg line, Accented hop with half turn and varying leg lines, Forward leap.

### Section 3

10. **Dance** - Teacher's arrangement - not less than 32 bars and no more than 1 minute 30 seconds. Performed as a duet, trio, or group. This can be a solo that is performed as a group with pattern and directions and if there are 5 or 6 students, perform in 2 groups. If it is a group choreographed dance, there must not be a focus on individual dancers. All dancers must be clearly visible throughout.
11. **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 – Remote filming information

For teachers wishing to enter students 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) through the current official remote examination process on the specified examination date and timetable just as with the graded 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

The second process is to film each section (outlined in the previous pages) across one academic year. This is available for any student, but specifically to allow any SEND 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 students in the three separate sections (see examination format pages) in numerical order, stating the date of the recording and students present for each section at the start of each recording.

The teacher schedules the filming of the class examinations across one academic year (September to July) at an appropriate time for the students' learning, and the teacher will "bank" these filmed sections.

The teacher will request a remote examination session using the standard remote examination process. Once booked teachers will record Section 3 and along with Section 1 and 2 will upload them onto Panopto in one timetable slot on the specified examination day, using the appropriate session number as confirmed by the Examination Department.

This will then be marked by the allocated examiner according to the current process for remote examinations.

The filming of each section must take place under full examination conditions with clear audio and visuals and only the teacher and camera/music operator present throughout the examination.

## Remote format

The Sections listed below highlights the exercises to be filmed within each Section.

### Grade 1, 2, 3 and 5

Section 1 - Exercises 1 to 4

Section 2 - Exercises 5 to 8

Section 3 - Dance and Bow, 9 and 10

### Grade 4

Section 1 - Exercises 1 to 4

Section 2 - Exercises 5 to 9

Section 3 - Dance and Bow, 10 and 11

### Grade 6

Section 1 - Exercises 1 to 5

Section 2 - Exercises 6 to 9

Section 3 - Dance and Bow, 10 and 11

# Scheme of assessment

## 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 in order to mark both face-to-face and remote examinations.
- create a welcoming and reassuring environment at the exam venue, ensuring a positive experience for students.
- 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.

## Class Examination: 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 in order 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 student's evidence for that mark band. The indicative content for the **Technical and Performance Skills** components are stated at the top of the grid.

## Class examination 1-6 mark scheme

Components		Technical skills (total: 10)	Performance skills (total: 10)
Top of the <b>Excellent</b> band	9-10	The student demonstrates <b>Excellent</b> ability in the indicative content	
Bottom of the <b>Excellent</b> band			
Top of the <b>Good</b> band	7-8	The student demonstrates <b>Good</b> ability in the indicative content	
Bottom of the <b>Good</b> band			
Top of the <b>Fair</b> band	5-6	The student demonstrates <b>Fair</b> ability in the indicative content	
Bottom of the <b>Fair</b> band			
Top of the <b>Limited</b> band	3-4	The student demonstrates <b>Limited</b> ability in the indicative content	
Bottom of the <b>Limited</b> band			
Top of the <b>Weak</b> band	1-2	The student demonstrates <b>Weak</b> ability in the indicative content	
Bottom of the <b>Weak</b> band			
<b>Not evidenced</b>	0	Indicative content <b>not evidenced</b>	
<b>Indicative content</b>		Students demonstrate an awareness of poise, posture, control, coordination, weight distribution, placement of arms, placement of limbs, timing, awareness of common space and awareness of personal space.	Students respond to their teachers' directives with openness, engagement and correct recall of all material. Students demonstrate an awareness of musicality, dynamics and atmosphere of the music and present syllabi with commitment, confidence, natural sense of enjoyment and appropriate expressive skills.

## Technical skills

Students demonstrate an awareness of poise, posture, control, coordination, weight distribution, placement of arms, placement of limbs, timing, awareness of common space and awareness of personal space.

Poise, posture and weight distribution	Demonstrate an awareness of eyeline, focus, projection, and correct weight distribution.
Co-ordination and control	Demonstrate an appropriate use of core muscles to support balanced movement of the torso and limbs during all movements. Demonstrate the ability to use a range of different parts of the body smoothly and efficiently, creating an ease in transitional movements.
Alignment of arms and legs	Ability to maintain correct placement of arms and limbs and to demonstrate movements with precision. Demonstrate technical understanding and clarity of the parallel and natural leg and foot lines.
Timing	Dance in time with the music and demonstrate the correct rhythmic patterns.
Use of space - common and personal	Demonstrate an awareness of the performing space when using pattern and directions. Demonstrate an awareness of space in relation to fellow dancers and the proximity to the audience. Ability to use space effectively in relation to the size of the studio.

## Performance skills

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

Response, recall and engagement	Responds to the teachers' directives with openness, engagement and with correct knowledge of all material throughout the examination.
Musicality, Dynamics and atmosphere of music	Shows an understanding of accent, breath and the ability to demonstrate movement qualities, e.g. force, suspension, and relaxation as appropriate to the modern theatre style. Ability to respond to the musical phrasing, highlights, and atmosphere of the music, as appropriate to the modern theatre style.
Commitment and confidence	Demonstrates best effort in every movement, with dedication to the aspects of technical and artistic performance throughout the examination. Demonstrates self-assurance and clear conviction throughout the examination.
Expression and enjoyment	Presents syllabi with an appropriate use of facial expressions to connect with the audience and convey style and mood as appropriate to the modern theatre style. Demonstrates a natural sense of enjoyment throughout the examination.

## Classification of results

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

### Attainment grade descriptors

#### Awarded with Commendation (14 - 20)

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

- established and consistent execution of modern theatre technique
- good use of dynamics and space
- good response to instructions
- good performing skills.

#### Awarded (8 - 13)

A student who achieves a '**Awarded**' will demonstrate the following attributes in performance:

- established execution of modern theatre technique
- acceptable use of dynamics and space
- acceptable response to instructions
- acceptable performance skills.

#### Not Awarded (0 - 7)

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



# **Jazz Awards, Bronze, Silver & Gold** Specification





## 8 Entry conditions and general information: Jazz Awards

The Jazz Awards syllabus develop the skill and understanding of modern jazz dance by developing the physical ability to communicate through movement in an expressive and artistic way. There are three jazz awards, Bronze, Silver, and Gold, designed to promote an appreciation and enjoyment of jazz dance.

There is no lower or upper age limit and although preferable, and it is not compulsory that the Jazz Awards are taken in sequence. The syllabus is designed to be used by those who wish to study jazz dance for recreational purposes and to augment the training of the student who may wish to pursue a career in dance.

Each award consists of a warm-up, combination steps, set amalgamations and a dance arranged by the teacher, with the addition of an isolation sequence in Gold Jazz Award. As there is no set music the student can perform to music that is appropriate in speed and is currently popular. No free work will be given at any level.

### Aims and objectives

The aims and objectives from these examinations are to learn, promote and demonstrate skills in:

- Correct posture
- Range of movement within the students' natural capabilities
- Sound technique
- Understanding and the use of dance terminology
- Gain a good sense of line through body, legs, feet, arms, and head.
- Understanding of rhythm
- Appreciation of varying musical styles and their interpretation within the jazz idiom
- Awareness of common and personal space
- Awareness of audience and sense of performance
- Sense of self-expression
- Self-confidence in the performance of a solo.

### Entry conditions

Entries must be submitted via a teacher who holds a Full Teaching Membership with the Imperial Society of Teachers of Dancing.

### Prior learning

There is no lower or upper age limit for Jazz Awards and although preferable, and it is not compulsory that candidates enter for all Jazz Awards, and candidates can enter for the Awards out of sequence.

### Language

All exams and assessments are conducted in English.

### Summary information

Examination	Number of candidates	Age	Time allowances			
			1 candidate	2 candidates	3 candidates	4 candidates
Bronze/Silver/Gold	1 – 4	n/a	10 minutes	15 minutes	20 minutes	25 minutes

### Musical accompaniment

All music is chosen by the teacher. A sound system capable of playing CDs or other digital audio equipment at a volume suitable for the venue should be provided. The music system operator should be sat at a discreet distance from the examiner, and must NOT be teachers, assistant teachers, parents of exam candidates or another exam candidate from the exam session.

## Clothing

Appropriate dancewear should be worn of any colour, for example, leotard and tights, unitard, lycra shorts, straight-legged dance trousers/shorts, tight-fitting t-shirt.

Soft-soled jazz shoes are allowed for examinations. Amalgamation D in both Bronze and Silver can be demonstrated wearing jazz trainers, which may also be worn, if appropriate, in the teacher's dance.

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 must be pinned completely back and not loose, to ensure the ponytail/plait does not swipe the face/neck. If a head scarf is worn, please ensure that the hair and the scarf are tightly secured.

Jewellery or body-piercings should not be worn. Make-up is not required for this level. Where possible it is recommended that candidates wear clothing that contrasts the studio background, especially when filming for remote examinations.

## Studio layout for the examination

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

Teachers should ensure mirrors are covered or made opaque. Examiners require a table and a comfortable chair.

Teachers should also provide a bell to be used to indicate when the Examiner is ready for candidates to enter the studio at the start of an examination.

## Each Jazz Award examination is in two sections:

### a) Technique

At all levels good posture and an awareness of the placement of limbs is expected, with the build-up of the vocabulary of dance steps increasing at each level. At Bronze level a good, natural use of the head, arms and body is encouraged to create a clear sense of line, with the opportunity to develop this in subsequent levels to achieve a more sophisticated style. Good spatial awareness is always encouraged, with a developing use of pattern and direction.

### b) Presentation

At Bronze level the candidate is expected to be able to interpret the music with a natural sense of enjoyment and an awareness of the audience. In Silver and Gold, the student is given the opportunity to interpret a wider range of musical styles through both movement and expression. At each level the student will have gained the self-confidence required to perform solo, set amalgamations and a dance arranged by the teacher.

#### Outline of syllabus content: Bronze Jazz Award

- Warm up
- Combination steps A and B
- Teacher's choice of two out of the six amalgamations: A, B, C, D, E, F
- Prepared Jazz Routine - a minimum of 45 seconds, and NOT to exceed 1 min 15 secs. No free work will be given.

#### Outline of syllabus content: Silver Jazz Award

- Warm up
- Combination steps A and B
- Teacher's choice of two out of the six amalgamations: A, B, C, D, E, F
- Prepared Jazz Routine - a minimum of 45 seconds, and NOT to exceed 1 min 15 secs. No free work will be given.

#### Outline of syllabus content: Gold Jazz Award

- Warm up
- Combination steps A and B
- Isolations
- Teacher's choice of two out of the three amalgamations: A, B, or C
- Prepared Jazz Routine - a minimum of 1 min, and NOT to exceed 1 min 30 secs. No free work will be given.

## Learning outcomes and assessment criteria: Jazz Awards

Learning outcomes	Assessment criteria
<b>LO1</b> Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the <b>vocabulary and technique</b> of Modern Theatre Jazz Awards	<ul style="list-style-type: none"> <li>• Demonstrate physical and technical competence safely</li> </ul>
<b>LO2</b> Perform a range of movement sequences showing sound and secure <b>technical skills</b> in Modern Theatre Jazz Awards	<ul style="list-style-type: none"> <li>• Perform exercises, sequences, and dances</li> </ul>
<b>LO3</b> Perform a range of movement sequences showing an understanding of <b>musicality</b> in Modern Theatre Jazz Awards	<ul style="list-style-type: none"> <li>• Perform exercises and dances to music</li> </ul>
<b>LO4</b> Apply and demonstrate a range of <b>performance skills</b> in Modern Theatre Jazz Awards	<ul style="list-style-type: none"> <li>• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills</li> <li>• Demonstrate an understanding of style and theme</li> </ul>

## Method of assessment

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.

The examination consists of ten components across two sections. These are individually assessed and aggregated, with a maximum of 100 marks available overall.

Within each component the examiner awards a mark of between 0 and 10 (see accompanying grid) and a mark of 0 indicates that nothing was evidenced for assessment.

## Jazz awards

Title of component	Available marks
<b>Technique and syllabus knowledge</b>	
Jazz technique	10
Line	10
Style	10
Timing and musicality	10
Use of space	10
Knowledge of syllabus	10
<b>Section total</b>	60
<b>Presentation</b>	
Sense of performance	10
Amalgamation 1	10
Amalgamation 2	10
Jazz routine	10
<b>Section total</b>	40
<b>Overall total</b>	100

## Determining a mark

If all components are achieved, then the overall grade is indicated as follows:

Grade	Total marks
Distinction	80-100 marks
Merit	60-79 marks
Pass	40-59 marks
Not attained	0-39 marks

## Mark scheme

Each component of the assessment is shown on the grid as a column and broken down into mark bands, each of which has a descriptor. The descriptor indicates the quality that is expected in the candidate's evidence for that mark band. The indicative content for each component of assessment is exemplified or stated at the bottom of each column/group of columns.

## Bronze Jazz Award

Section		Technique and Knowledge of Syllabus					Presentation				
Component		Jazz Technique	Line	Style	Timing and Musicality	Use of Space	Knowledge of Syllabus	Sense of Performance	Set Amalgamation 1	Set Amalgamation 2	Jazz Routine
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the <b>Excellent</b> band	9-10	The candidate demonstrates <b>Excellent</b> ability in the indicative content									
Bottom of the <b>Excellent</b> band											
Top of the <b>Good</b> band	7-8	The candidate demonstrates <b>Good</b> ability in the indicative content									
Bottom of the <b>Good</b> band											
Top of the <b>Fair</b> band	5-6	The candidate demonstrates <b>Fair</b> ability in the indicative content									
Bottom of the <b>Fair</b> band											
Top of the <b>Limited</b> band	3-4	The candidate demonstrates <b>Limited</b> ability in the indicative content									
Bottom of the <b>Limited</b> band											
Top of the <b>Weak</b> band	1-2	The candidate demonstrates <b>Weak</b> ability in the indicative content									
Bottom of the <b>Weak</b> band											
<b>Not evidenced</b>	0	Indicative content <b>not evidenced</b>									
<b>Indicative content</b>		<b>Jazz Technique:</b> demonstrates an appropriate use of muscles to support correct torso and leg alignment  Demonstrates an appropriate range of technical extension within the individuals capacity for the jazz genre	<b>Line:</b> demonstrates technical accuracy of jazz arm/leg/foot line placements in relation to the torso	<b>Style:</b> demonstrates understanding and overall breadth and range of movement to facilitate appropriate jazz style	<b>Timing:</b> performs set exercises to time with the music  <b>Musicality:</b> responds to musical phrasing and atmosphere (style of music) with appropriate use of breath and individual expressive skills	<b>Awareness of common space:</b> demonstrates an awareness of the performing space and the pattern and directions within the set exercises  <b>Awareness of personal space:</b> demonstrates an awareness of peripheral and personal space	<b>Response:</b> responds correctly and with enthusiasm to the examiner instructions  <b>Recall:</b> demonstrates an accurate knowledge of the syllabus in order to enable assured demonstration	<b>Commitment:</b> presents material with a natural engagement  <b>Confidence:</b> demonstrates material with self-assurance and appropriate expressive skills	<b>Accuracy:</b> recalls the chosen set amalgamation with accuracy of style and detail  <b>Performing skills:</b> demonstrates suitable and individual expressive skills throughout	<b>Accuracy:</b> recalls the chosen set amalgamation with accuracy of style and detail  <b>Performing skills:</b> demonstrates suitable and individual expressive skills throughout	<b>Overall Technical competence:</b> demonstrates control, coordination and technical ability  <b>Performing skills:</b> demonstrates suitable and individual expressive skills throughout

# Silver Jazz Award

Section		Technique and Knowledge of Syllabus					Presentation				
Component		Jazz Technique	Line	Style	Timing and Musicality	Use of Space	Knowledge of Syllabus	Sense of Performance	Set Amalgamation 1	Set Amalgamation 2	Jazz Routine
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the <b>Excellent</b> band	9-10	The candidate demonstrates <b>Excellent</b> ability in the indicative content									
Bottom of the <b>Excellent</b> band											
Top of the <b>Good</b> band	7-8	The candidate demonstrates <b>Good</b> ability in the indicative content									
Bottom of the <b>Good</b> band											
Top of the <b>Fair</b> band	5-6	The candidate demonstrates <b>Fair</b> ability in the indicative content									
Bottom of the <b>Fair</b> band											
Top of the <b>Limited</b> band	3-4	The candidate demonstrates <b>Limited</b> ability in the indicative content									
Bottom of the <b>Limited</b> band											
Top of the <b>Weak</b> band	1-2	The candidate demonstrates <b>Weak</b> ability in the indicative content									
Bottom of the <b>Weak</b> band											
<b>Not evidenced</b>	0	Indicative content <b>not evidenced</b>									
<b>Indicative content</b>		<p><b>Jazz Technique:</b> demonstrates an appropriate use of muscles to support correct torso and leg alignment</p> <p>Demonstrates an appropriate range of technical extension within the individuals capacity for the jazz genre</p>	<p><b>Line:</b> demonstrates technical accuracy of jazz arm/leg/foot line placements in relation to the torso for overall balance of line</p>	<p><b>Style:</b> demonstrates understanding and overall breadth and range of movement to facilitate appropriate jazz style.</p>	<p><b>Timing:</b> performs set exercises to time with the music</p> <p><b>Musicality:</b> responds to musical phrasing, highlights and atmosphere (style of music) with appropriate use of breath and individual expressive skills</p>	<p><b>Awareness of common space:</b> demonstrates an awareness of the performing space and the pattern and directions within the set exercises</p> <p><b>Awareness of personal space:</b> demonstrates an awareness of peripheral and personal space</p>	<p><b>Response:</b> responds correctly and with enthusiasm to the examiner instructions</p> <p><b>Recall:</b> demonstrates an accurate knowledge of the syllabus in order to enable assured demonstration</p>	<p><b>Commitment:</b> presents material with a natural engagement</p> <p><b>Confidence:</b> demonstrates material with self-assurance and appropriate expressive skills</p>	<p><b>Accuracy:</b> recalls the chosen set amalgamation with accuracy of style and detail</p> <p><b>Performing skills:</b> demonstrates suitable and individual expressive skills throughout</p>	<p><b>Accuracy:</b> recalls the chosen set amalgamation with accuracy of style and detail</p> <p><b>Performing skills:</b> demonstrates suitable and individual expressive skills throughout</p>	<p><b>Overall Technical competence:</b> demonstrates control, coordination and technical ability</p> <p><b>Performing skills:</b> demonstrates suitable and individual expressive skills throughout</p>

# Gold Jazz Award

Section		Technique and Knowledge of Syllabus					Presentation				
Component		Jazz Technique	Line	Style	Timing and Musicality	Use of Space	Knowledge of Syllabus	Sense of Performance	Set Amalgamation 1	Set Amalgamation 2	Jazz Routine
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the <b>Excellent</b> band	9-10	The candidate demonstrates <b>Excellent</b> ability in the indicative content									
Bottom of the <b>Excellent</b> band											
Top of the <b>Good</b> band	7-8	The candidate demonstrates <b>Good</b> ability in the indicative content									
Bottom of the <b>Good</b> band											
Top of the <b>Fair</b> band	5-6	The candidate demonstrates <b>Fair</b> ability in the indicative content									
Bottom of the <b>Fair</b> band											
Top of the <b>Limited</b> band	3-4	The candidate demonstrates <b>Limited</b> ability in the indicative content									
Bottom of the <b>Limited</b> band											
Top of the <b>Weak</b> band	1-2	The candidate demonstrates <b>Weak</b> ability in the indicative content									
Bottom of the <b>Weak</b> band											
<b>Not evidenced</b>	0	Indicative content <b>not evidenced</b>									
<b>Indicative content</b>		<p><b>Jazz Technique:</b> demonstrates an appropriate use of muscles to support correct torso and leg alignment</p> <p>Demonstrates an appropriate range of dynamics and technical extension within the individuals capacity for the jazz genre</p>	<p><b>Line:</b> demonstrates a technical accuracy of torso and jazz arm/leg/foot line placement, producing an overall holistic physical jazz line</p>	<p><b>Style:</b> demonstrates a sustained understanding and variety of movement to facilitate appropriate jazz style</p>	<p><b>Timing:</b> performs set exercises to time with the music</p> <p><b>Musicality:</b> responds to musical phrasing, highlights and atmosphere (style of music) with appropriate use of breath, inner motivation and individual expressive skills</p>	<p><b>Awareness of common space:</b> demonstrates an awareness of the performing space and the pattern and directions within the set exercises</p> <p><b>Awareness of personal space:</b> demonstrates an awareness of peripheral and personal space</p>	<p><b>Response:</b> responds correctly and with enthusiasm to the examiner instructions</p> <p><b>Recall:</b> demonstrates an accurate knowledge of the syllabus in order to enable assured demonstration</p>	<p><b>Commitment:</b> presents material with a natural engagement</p> <p><b>Confidence:</b> demonstrates material with self-assurance and appropriate expressive skills</p>	<p><b>Accuracy:</b> recalls the chosen set amalgamation with accuracy of style and detail</p> <p><b>Performing skills:</b> demonstrates suitable and individual expressive skills throughout</p>	<p><b>Accuracy:</b> recalls the chosen set amalgamation with accuracy of style and detail</p> <p><b>Performing skills:</b> demonstrates suitable and individual expressive skills throughout</p>	<p><b>Overall Technical competence:</b> demonstrates control, coordination and technical ability</p> <p><b>Performing skills:</b> demonstrates suitable and individual expressive skills throughout</p>



# Grades 1–6 Specification





# 9 Graded Examinations

## Qualification purpose

In Modern Theatre Dance examinations there is a clearly defined structure allowing learning to take place in the context of safe dance practice. The Graded Examinations build up progressively, ensuring that steps and skills learned at lower levels prepare for more complex movements as the candidate progresses. Also, a range of transferable skills to other dance genres becomes possible, as the candidate develops physically and learns common skills that can support a broader base of dancing genres. The Graded Examinations in Modern Theatre Dance also allow for those participating solely for recreational purposes to produce quality work in a safe dance context.

## Aims

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

In its aim the syllabus is designed to develop broaden strengths and abilities for all candidates. There are two options available throughout the syllabus for candidates to accommodate differing physical strengths and capabilities: "Option A", (formerly known as the Girls' Syllabus) and "Option B", (formally known as the Boys' syllabus). 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.

Therefore, it is advisable for candidates to follow the relevant exercises from Option A or Option B that are most suited to the individual, however a "mix/match" approach is acceptable for teachers to choose the most appropriate exercises for their pupils. For teachers considering this "mix/match" approach, it is recommended that each exam set entered, have a similar format of exercises with a clear playlist of tracks given to the examiner and music operator at the start of the exam day. Please inform the examiner on the exam day if you will be using a mix/match approach with your candidates, highlighting which grades you are implementing this with, in order that the examination session runs as smoothly as possible. These options are to encourage teachers and pupils to experience the Modern Theatre syllabus in its broadest sense, however they are **optional**.

## Objectives

**The objectives of the Modern Theatre Dance graded examination syllabus are to:**

- Teach correct posture.
- Develop the range of movement within the students' natural capabilities.
- Build a sound technique.
- Promote the understanding and use of dance terminology.
- Gain a good sense of self-expression.
- Encourage creative movement.
- Promote self-confidence in the performance of a solo.

# Entry conditions and general information

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

## Minimum Age

The recommended minimum age for Grade 1 is 6 years, as of the examination date. However, a grace period of 60 days from the examination date, is permitted. There is no upper age limit for this exam. This is to ensure candidates are physically developed sufficiently to safely meet the demands of the syllabus. If candidates are younger than this, please contact Exams Department to assist with entries on Quest.

## Prior learning

The Graded Examinations in Modern Theatre are intended to be taken consecutively and most candidates will wish to progress through them in sequence to develop and demonstrate the requisite skills, however this is not mandatory. In the rare case where examinations are undertaken without success at the previous grade, the candidate needs to be at an appropriate level of physical and artistic development to continue to the next level. Therefore, teachers are under a particular duty to assess the achievement of the candidate, particularly regarding safe dance practice.

## Language

All exams and assessments are conducted in English.

## Summary information

Modern	1 or 2 candidates	3 or 4 candidates
<b>Ofqual Level 1 Examinations</b>		
Grade 1	20 minutes	25 minutes
Grade 2	30 minutes	35 minutes
Grade 3	30 minutes	35 minutes
<b>Ofqual Level 2 Examinations</b>		
Grade 4	1 candidate – 40 minutes	3 or 4 candidates - 50 mins
	2 candidates – 45 minutes	
Grade 5	1 candidate – 40 minutes	3 or 4 candidates - 50 mins
	2 candidates – 45 minutes	
<b>Ofqual Level 3 Examinations</b>		
Grade 6	1 candidate – 45 minutes	3 or 4 candidates - 55 mins
	2 candidates – 50 minutes	

### Grade 1-2:

- Whether candidates are performing a mixture of Option A and B exercises or not, all candidates can be entered in the same set without additional time allowance.
- Where possible, each examination set must utilise a similar format and same playlist
- If candidates are performing a mixture of Option A and B exercises, then teachers must prepare a running order of exercises and playlists for the examiner and music operator for the exam session. These should be communicated to the examiners prior to the examination session.

### Grade 3-6:

- If there are multiple candidates in one exam set with predominantly Option A or Option B exercises, it is preferable to have these candidates in separate exam sets. However, they can be entered together for timetable practicalities.
- If there is a mixed gender set, then the current extra 10 minute allocation will remain, irrespective of whether the candidates perform Option A, Option B, or a mix.
- If candidates are performing a mixture of Option A and B exercises, then teachers must prepare a running order of exercises and playlists for the examiner and music operator for the exam session. These should be communicated to the examiners prior to the examination session.

## Musical accompaniment

The official ISTD Modern Theatre Faculty set music should be used for these examinations unless otherwise stated. Any unset work given in examinations will be to music provided by the examiner or via HQ for remote sessions. Teachers may use their own choice of music for dance solos.

A sound system capable of playing CDs or other digital audio equipment at a volume suitable for the venue should be provided. The music system operator should be sat at a discreet distance from the examiner, and must NOT be teachers, assistant teachers, parents of exam candidates or another exam candidate from the exam session.

## Clothing

Appropriate dancewear should be worn of any colour, for example, leotard and tights, unitard, dance shorts, straight-legged dance trousers, tight-fitting leotard/t-shirt. Where possible it is recommended that candidates wear clothing that contrasts the studio background, especially if filming for remote examinations.

Bare feet is recommended but soft-soled jazz shoes and foot thongs may be worn. Jazz trainers are not permissible. Knee pads should be worn for floorwork exercises on the knees.

Specialist dance socks may **only** be worn where bare feet are not allowed and jazz shoes cannot be worn. Any further enquiries about dance socks please email [modern@istd.org](mailto:modern@istd.org)

Hair should be neat and securely held in place. Long hair should be tied back to allow a clear neck and head line. Long ponytails and plaits must be pinned completely back and not loose, to ensure the hair does not swipe the face/neck. If a head scarf is worn, please ensure that the hair and the scarf are tightly secured.

Jewellery or body-piercings should not be worn. Make-up should only be worn where appropriate and should be very natural.

## Studio layout for the examination

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

Teachers should ensure mirrors are covered or made opaque. Examiners require a table and a comfortable chair.

Teachers should also provide a bell to be used to indicate when the Examiner is ready for candidates to enter the studio at the start of an examination.

# 10 Qualifications

This section sets out the required teaching and learning content and how they should be delivered. The learning and teaching content for each qualification in the specification is set out in a similar way.

Learners should take examinations only once the learning and teaching content have been covered in full.

## Grade 1

Qualification title	Qualification number	Guided learning hours	Total qualification time (hours)	Credits
ISTD Level 1 Award in Graded Examination in Dance: Grade 1 (Modern Theatre Dance)	501/0755/0	60	70	7

## Learning outcomes and assessment criteria: Grade 1

Learning outcomes	Assessment criteria
<b>LO1</b> Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the <b>vocabulary and technique</b> of Modern Theatre	<ul style="list-style-type: none"> <li>• Demonstrate physical and technical competence safely</li> </ul>
<b>LO2</b> Perform a range of movement sequences showing sound and secure <b>technical skills</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Perform exercises, sequences, and dances</li> </ul>
<b>LO3</b> Perform a range of movement sequences showing an understanding of <b>musicality</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Perform exercises and dances to music</li> </ul>
<b>LO4</b> Apply and demonstrate a range of <b>performance skills</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills</li> <li>• Demonstrate an understanding of style and theme</li> </ul>

## Outline of syllabus content: Grade 1

Candidates should be prepared to demonstrate any exercise individually, together or in small groups.

### 1. Preparatory

- 1.1 Warm-up - set exercise - seen together.
  - 1.2 Walking - natural walks on diagonal - set exercise - Each candidate starts 2 or 4 counts after the candidate in front.
- 2. Limbering - All exercises seen together**
- 2.1 Magic feet - set exercise.
  - 2.2 Leg stretching - set exercise.
  - 2.3 Squeeze and stretch - set exercise.
  - 2.4 The Puppet - set exercise.

### 3. Arm Movements and Running

- 3.1 Arm swings - set exercise – seen together.
- 3.2 Running – set exercise – seen in a circle together, or seen together in own choice of pattern.

### 4. Rhythm

- 4.1 Clapping - 1234&5 - Percussion instruments may be used instead of clapping
- 4.2 Marking - mark 1234 clap &5\_ \_ \_  
Clapping and Marking to be practiced first twice and then seen twice through individually.

- 4.3 Dance development - teacher's free arrangement of the rhythm using simple movements – Practice all together first then seen twice through individually with the music.  
(Rhythmic response - practice exercise, not examined)

**5. Dance movements**

**Examiners choice of THREE out of the FOUR exercises below:**

- 1 Skipping – set exercise - if this is performed it will be continuously in a circle, square or diagonal pattern (Examiners are not required to use all the music).
- 2 Galloping - set exercise – if this is seen, it will be individually or in twos.
- 3 Bounces - set exercise – if this is seen, it will be together.
- 4 Running with action - set exercise– if this is seen, it will be seen individually.

**6. Set amalgamations – seen as a solo.**

Teacher's choice of:

- Jazz
- Clown

**7. Dance – seen as a solo**

Teacher's arrangement - 16 bars or no more than 45 seconds of music.

**8. Bow – seen together**

(No unset work will be given in the examination).

## Grade 2

Qualification title	Qualification number	Guided learning hours	Total qualification time (hours)	Credits
ISTD Level 1 Award in Graded Examination in Dance: Grade 2 (Modern Theatre Dance)	501/0753/7	60	70	7

## Learning outcomes and assessment criteria: Grade 2

Learning outcomes	Assessment criteria
<b>LO1</b> Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the <b>vocabulary and technique</b> of Modern Theatre	<ul style="list-style-type: none"> <li>• Demonstrate physical and technical competence safely</li> </ul>
<b>LO2</b> Perform a range of movement sequences showing sound and secure <b>technical skills</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Perform exercises, sequences, and dances</li> </ul>
<b>LO3</b> Perform a range of movement sequences showing an understanding of <b>musicality</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Perform exercises and dances to music</li> </ul>
<b>LO4</b> Apply and demonstrate a range of <b>performance skills</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills</li> <li>• Demonstrate an understanding of style and theme</li> </ul>

## Outline of syllabus content: Grade 2

Candidates should be prepared to demonstrate any exercise individually, together or in small groups.

### 1. Preparatory

Warm-up – set exercise – seen together

### 2. Limbering

**Examiners choice of FOUR out of the FIVE exercises below:**

All exercises seen together.

1 Side stretch – set exercise.

2 Forward stretch – set exercise.

3 Foot exercise – set exercise.

4 Abdominal exercise – set exercise.

5 Front kicks – set exercise.

Tendus – set exercise – seen together.

### 3. Arm movements – seen together

Arm exercise – OPTION A or B – set exercise.

### 4. Rhythm

4.1 **Free rhythm** - Clap and mark a 2 bar phrase of whole bars of whole, half, quarter and accented eighth notes, as given by the examiner. (a 4 bar phrase can be used for class but is not required in examination). Each phrase will be clapped twice, and marked twice all together, then performed individually twice.

4.2 **Set rhythm** – 1&2 3&4 567\_ (Eighth notes are all accented.)

Rhythm to be clapped twice without the music all together.

Dance development - teacher's own arrangement of the set rhythm using simple movements, twice through, i.e., 4 bars.

Candidates practice this all together first with the music, then seen individually with music.

(Rhythmic response – practice exercise, not required for examination)

### 5. Dance movements

5.1 Walks - **Option A**-seen together in a circle. **Option B**-seen together in circle or free pattern.

5.2 Step ball change - set exercise - seen individually or in twos, time and space permitting. (Examiners are not required to use all the music).

5.3 Bounces – **Option A or B** – set exercise – seen together.

5.4 Split runs – set exercise – seen individually.

5.5 Turns – set exercise – seen individually or in twos, time and space permitting. (Practice Turns exercise is not examined).

5.6 Combination steps A B C D (teachers' choice). Candidates must show **two** out of **four** combination steps, danced consecutively on one side only.

Can be seen individually or in two groups.

Teachers may use free or set music for the combination steps.

The BPM guidelines for the free music are as follows: Slowest tempo-104 bpm. Ideal tempo between 115-126 bpm.

*(Preparation front kicks - practice exercise only and not examined)*

**6. Set Amalgamations – seen as a solo**

Teacher’s choice of:

Jazz

Lyrical

The Circus Star  
(Formerly titled “The Strongman”)

The Round Up

**7. Dance - seen as a solo**

Teacher’s arrangement - 16 bars or not more than 45 seconds of music.

**8. Bow - seen together**

No unset work will be given in the examination.

## Grade 3

Qualification title	Qualification number	Guided learning hours	Total qualification time (hours)	Credits
ISTD Level 1 Award in Graded Examination in Dance: Grade 3 (Modern Theatre Dance)	501/0754/9	60	70	7

### Learning outcomes and assessment criteria: Grade 3

Learning outcomes	Assessment criteria
<b>LO1</b> Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the <b>vocabulary and technique</b> of Modern Theatre	<ul style="list-style-type: none"> <li>• Demonstrate physical and technical competence safely</li> </ul>
<b>LO2</b> Perform a range of movement sequences showing sound and secure <b>technical skills</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Perform exercises, sequences, and dances</li> </ul>
<b>LO3</b> Perform a range of movement sequences showing an understanding of <b>musicality</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Perform exercises and dances to music</li> </ul>
<b>LO4</b> Apply and demonstrate a range of <b>performance skills</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills</li> <li>• Demonstrate an understanding of style and theme</li> </ul>

### Outline of syllabus content: Grade 3

Candidates should be prepared to demonstrate any exercise individually, together or in small groups.

#### 1. Preparatory

Warm-up - OPTION A or B - set exercise – seen together.

#### 2. Limbering – All exercises seen together

2.1 Side stretch - OPTION A or B - set exercise.

2.2 Forward stretch - set exercise.

2.3 Abdominal exercise - set exercise.

2.4 Leg stretching and front kicks - set exercise.

2.5 Sidekicks Exercise - set exercise - (If performing the Press Ups, Sidekicks exercise is not seen).

2.6 Press-Ups – set exercise – **Optional for all candidates.** Press ups can be taken from the knees if required. Candidates must use knee pads if performing this exercise.

2.7 Tendus - set exercise – seen together.

#### 3. Arm movements - seen in two groups

Arm exercise - OPTION A or B - set exercise.

#### 4. Isolations – seen together

Isolation - set exercise.

#### 5. Rhythm

5.1 **Free rhythm** - Clap and mark a 2 bar phrase as given by the examiner of whole, half, quarter, accented or even eighths notes, of which 1 whole bar will be even or accented eighths. Half notes and quarter notes can be combined together in the same bar.

Each phrase to be clapped twice and marked twice together or in two groups with the music, then seen individually twice.

5.2 **Set rhythm** - 123&4567&8

123&45\_&7\_ (Eighth notes are all even.) Set Rhythm to be clapped altogether twice without music.

Dance development - teacher's own arrangement of the set rhythm using simple movements twice through individually, i.e. 8 bars. Practice the dance development all together, then seen individually.

#### 6. Dance movements

6.1 Triple runs - set exercise - seen on right and left side individually.

6.2 Turns - OPTION A or B - set exercise - seen on right and left side individually.

6.3 Foot warm-up - set exercise – seen all together.

**Step vocabulary - for teacher's use in class:** Triple runs, jazz pas de bourrée, split jump, step and front kick, front and sidestep ball change, step turn at high or low level, split runs, front, and side flick kicks.



6.4 Split runs - OPTION A or B - set exercise – seen individually.

6.5 Combination steps A B C D (teacher's choice) Candidates must show **two** out of **four** combination steps, danced consecutively on one side only – can be seen individually or in two groups.

Teachers may use free or set music for the combination steps.

The BPM guidelines for the free music are as follows: Tempo between 108-120 bpm.

Forward roll overs – optional for all (must use a mat).

**7. Set Amalgamations - seen as a solo**

Teacher's choice of:

Jazz

Lyrical

The Search

**8. Dance – seen as a solo**

Teacher's own arrangement - 32 bars or no more than 1 minute of music.

**9. Bow – seen together**

No unset work will be given in the examination.

# Grade 4

Qualification title	Qualification number	Guided learning hours	Total qualification time (hours)	Credits
ISTD Level 2 Award in Graded Examination in Dance: Grade 4 (Modern Theatre Dance)	501/0754/9	75	95	10

## Learning outcomes and assessment criteria: Grade 4

Learning outcomes	Assessment criteria
<b>LO1</b> Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the <b>vocabulary and technique</b> of Modern Theatre	<ul style="list-style-type: none"> <li>• Demonstrate physical and technical competence safely</li> </ul>
<b>LO2</b> Perform a range of movement sequences showing sound and secure <b>technical skills</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Perform exercises, sequences, and dances</li> </ul>
<b>LO3</b> Perform a range of movement sequences showing an understanding of <b>musicality</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Perform exercises and dances to music</li> </ul>
<b>LO4</b> Apply and demonstrate a range of <b>performance skills</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills</li> <li>• Demonstrate an understanding of style and theme</li> </ul>

## Outline of syllabus content: Grade 4

Candidates should be prepared to demonstrate any exercise individually, together or in small groups.

### 1. Preparatory

Warm up - set exercise – seen together.

### 2. Limbering - These exercises can be seen together, in twos or individually.

2.1 Forward and side stretch - set exercise.

2.2 Spine loosening and abdominal exercise - set exercise.

2.3 Front and side kicks - set exercise.

2.4 Hip loosening exercise – set exercise.

2.5 Push aways exercise – **Optional for all candidates** - if this exercise is performed then the hip loosening exercise is NOT performed.

2.6 Body strengthening exercise - OPTION A (new) or OPTION B (Option B was previously titled “Boys Floor Sequence”).

**The two body strengthening exercises are optional for all candidates.** If either of these sequences are performed then the hip loosening exercise is NOT performed.

2.7 Tendus - set exercise – seen together.

**3. Arm exercises** – seen together  
Arm exercise - OPTION A or B - set exercise.

**4. Isolations** – seen together  
Isolation - set exercise.

### 5. Rhythm

5.1 Free rhythm - Candidates will be given a 2 bar phrase of 4/4 by the examiner to clap and mark. This may include 12th notes and missed beats. Each phrase to be clapped twice and marked twice together then seen individually twice with the music.

5.2 Set rhythm - 1\_34\_678,\_2&34&567\_ Candidates will be expected to clap the set rhythm twice without music all together.

5.3 Dance development - teacher’s own arrangement of the set rhythm twice through (i.e. 8 bars) seen in two groups or individually, time and space permitting.

### 6. Dance movements

6.1 Turns - OPTION A or B - set exercise - seen individually on right and left.

6.2 Kicks OPTION A or B - set exercise - seen together on right and left or in two groups

6.3 Foot warm up. - OPTION A or B - set exercise – seen together twice.

6.4 Split runs - set exercise - seen individually as stated in syllabus.

6.5 Combination steps - A B C, D,  
Candidates must show **two**  
out of the **four** combination  
steps, danced consecutively,  
seen individually.

Teachers may use free or set  
music for the combination steps  
in the examination.

The BPM guidelines for the  
free music are as follows:  
from 120 bpm.

7. **Set amalgamations – seen as  
a solo**

Teacher's choice of:

Jazz

Musical Theatre

The Rain Forest

Lyrical – Teachers can use the set  
or free music. If free music is used  
it is recommended that teachers  
use The Corrs 'Runaway', which  
may need to be slowed down  
for examination.

8. **Dance - seen as a solo**

Teacher's arrangement - 1 min  
minimum and not to exceed 1 min  
30 secs.

9. **Bow - seen together**

No free work will be given in  
the examination.

## Grade 5

Qualification title	Qualification number	Guided learning hours	Total qualification time (hours)	Credits
ISTD Level 2 Award in Graded Examination in Dance: Grade 5 (Modern Theatre Dance)	501/0757/4	75	95	10

## Learning outcomes and assessment criteria: Grade 5

Learning outcomes	Assessment criteria
<b>LO1</b> Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the <b>vocabulary and technique</b> of Modern Theatre	<ul style="list-style-type: none"> <li>• Demonstrate physical and technical competence safely</li> </ul>
<b>LO2</b> Perform a range of movement sequences showing sound and secure <b>technical skills</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Perform exercises, sequences, and dances</li> </ul>
<b>LO3</b> Perform a range of movement sequences showing an understanding of <b>musicality</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Perform exercises and dances to music</li> </ul>
<b>LO4</b> Apply and demonstrate a range of <b>performance skills</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills</li> <li>• Demonstrate an understanding of style and theme</li> </ul>

## Outline of syllabus content: Grade 5

Candidates should be prepared to demonstrate any exercise individually, together or in small groups.

1. **Preparatory** - seen together  
Warm up - set exercise.
2. **Limbering** – seen individually or in two groups.
  - 2.1 Sequence of Stretches - set exercise.
  - 2.2 Floor Limbering OPTION A or B - set exercise.
  - 2.3 Preparation for Falls (OPTION B) OR the new Body Strengthening Exercise (OPTION A) – these exercises are currently **optional for all candidates**.
  - 2.4 Tendus - set exercise - seen together
3. **Arm exercises** – seen in two groups  
Arm exercise A and B - set exercise.

4. **Isolations** – seen individually  
Isolations - set exercise. Teachers may use free or set music for this exercise in the examination. If using free music this must be the same track for the candidates in each set and of an appropriate speed (use the original music as a guide for speed) and candidates should be prepared to dance consecutively.
5. **Improvisation** – seen together  
Candidates will improvise to a piece of music supplied by the examiner for no more than 1 minute and in a group. The music will be played twice to the candidates before they are required to improvise. The candidates will listen first to the track and then practice before performing this as a group.

**It is the examiners choice for when the Improvisation is performed, which can be anywhere from after Isolations.**

6. **Dance movements**
  - 6.1 Sequence of Walks - set exercise- seen once individually or together twice, space permitting.
  - 6.2 Turns - OPTION A or B - set exercise - seen individually on right and left.
  - 6.3 Kicks - OPTION A or B - set exercise - seen individually on right and left.
  - 6.4 Foot warm up - OPTION A or B - set exercise - seen all together twice through.  
Either track can be used but must be the same track for candidates in each exam set.

**Dance Vocabulary Steps**

6.5 The dance vocabulary list below should be prepared by the teacher in individual, repetitive, travelling sequences, not in a choreographic amalgamation.

**Examiners choice of THREE steps from the list below** for candidates to dance individually, and continuously.

- a. Drag runs forwards and sideways – combined (these are counted as one step)
- b. Step and sideways split run
- c. Step and forward split run
- d. Circular spring, no body line
- e. Accented hop
- f. Step and coupe turn with extended leg

6.6 Unset sequence given by the examiner.

Examiner to select a minimum of two vocabulary steps from the adjacent list.

The examiner will amalgamate these into an unset sequence in a 4 or 8 bar phrase.

Free music will be supplied by the examiner and once practiced will be seen individually.

**7. Set amalgamation - seen as a solo.**

Candidates can practice together first, however, if possible, should perform individually straight away. Teacher's choice of any ONE of the following:

Jazz

Musical Theatre

The Tip-Off (teachers can use set or the original music: 'Sweet Georgia Brown')

Lyrical (teachers may use set or free music. If using free music it is recommended to use "Goodbye" on the Anastasia album "Freak of Nature".)

**8. Dance arrangement – seen as a solo.**

Teacher's own arrangement – 1 min minimum and not to exceed 1 min 30 secs.

Candidates can practice together first, however, if possible, should perform individually straight away.

**9. Bow – seen together**

## Grade 6

Qualification title	Qualification number	Guided learning hours	Total qualification time (hours)	Credits
ISTD Level 3 Certificate in Graded Examination in Dance: Grade 6 (Modern Theatre Dance)	501/0758/6	90	130	13

## Learning outcomes and assessment criteria: Grade 6

Learning outcomes	Assessment criteria
<b>LO1</b> Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the <b>vocabulary and technique</b> of Modern Theatre	<ul style="list-style-type: none"> <li>• Demonstrate physical and technical competence safely</li> </ul>
<b>LO2</b> Perform a range of movement sequences showing sound and secure <b>technical skills</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Perform exercises, sequences, and dances</li> </ul>
<b>LO3</b> Perform a range of movement sequences showing an understanding of <b>musicality</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Perform exercises and dances to music</li> </ul>
<b>LO4</b> Apply and demonstrate a range of <b>performance skills</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills</li> <li>• Demonstrate an understanding of style and theme</li> </ul>

## Outline of syllabus content: Grade 6

Candidates should be prepared to demonstrate any exercise individually, together or in small groups.

- 1. Preparatory** – seen together  
Warm up - set exercise.
- 2. Limbering**
  - 2.1 Core strengthening- set exercise - seen together.
  - 2.2 Back loosening and falls - set exercise – seen together, but can be seen in pairs if space permitting.
  - 2.3 Floor sequence - OPTION A or OPTION B - set exercise – seen individually, but can be seen in pairs, space permitting. Teachers may use the original or set music.
  - 2.4 Knee rolls - set exercise – **Optional for all.** Knee pads are compulsory – seen individually. (Knee drop Exercise - Practice exercise for all candidates in class and not seen in examinations)
  - 2.5 Tendus - set exercise.

- 3. Arm exercises** – seen individually  
Teacher’s choice of one of the following: Lyrical or Jazz Arm set exercise.  
  
For the Jazz Arm Exercise, teachers may use free or set music.
- 4. Isolations** – seen together  
Set Exercise.
- 5. Improvisation** – seen together  
Candidates will improvise to a piece of music supplied by the examiner for no more than 1 minute and in a group.  
  
The music will be played twice to the candidates before they are required to improvise.  
  
The candidates will listen to the track first and then practice before performing this as a group.

It is the examiners choice for when the Improvisation is performed, which can be anywhere from after Isolations.

- 6. Dance Movements**
  - 6.1 Breathe and Release - set exercise – seen together or in two groups.
  - 6.2 Turns - set exercise – seen individually on both sides.
  - 6.3 Kicks - OPTION A or B - set exercise – seen individually or in two groups.
  - 6.4 Foot warm up - set exercise - seen all together twice.
  - 6.5 **Dance Vocabulary Steps**  
The dance vocabulary list below should be prepared by the teacher in individual, repetitive, travelling sequences, not in a choreographic amalgamation.

**Examiners choice of THREE**

steps from the list below for candidates to dance individually, and continuously.

- a. Step and retiré with body line, parallel or turned out, with fondu
- b. Tilts
- c. Extended spring sideways, with no body line
- d. Accented hop with varying leg line
- e. Accented hop with half turn and varying leg lines
- f. Forward leap

**6.6 Unset sequence given by the examiner.**

Examiner to select a minimum of two vocabulary steps from the list above.

The examiner will amalgamate these into an unset sequence in a 4 or 8 bar phrase.

Free music will be supplied by the examiner and once practiced will be seen individually.

This phrase can be seen on both sides or one side only.

Step vocabulary from Grade 5 can be used in this unset sequence.

**7. Set amalgamation - seen as a solo.**

Candidates should perform the chosen Set Amalgamation individually straight away, but, if necessary, can practice altogether. Teacher's choice of one of the following:

Lyrical

Musical Theatre

Jazz Option A or Jazz Option B (Option B formerly titled "Boys Jazz Amalgamation" - Teachers may use set or suggested music for the Jazz Option B Set Amalgamation).

**8. Dance – seen as a solo.**

Teacher's own arrangement – 1 min minimum and not to exceed 1 min 30 secs.

Candidates should perform the chosen Set Amalgamation individually straight away, but if necessary, can practice altogether.

**9. Bow - seen together**



# 11 Scheme of assessment: Graded Examinations

## Method of assessment

Graded 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.

The examinations are divided into Sections and each Section is composed of several components which are separately assessed and aggregated, with the marks totalling 100.

Candidates must gain at least 25% of the marks attainable in each Section, in order to pass the examination overall.

## Grade 1 and Grade 2

Title of component	Available marks
<b>Technique</b>	
Poise and stance	10
Body control and co-ordination	10
Line and precision of movement	10
Use of space	10
<b>Section total</b>	40
<b>Rhythm</b>	
Rhythm	10
Quality of movement and musical interpretation	10
<b>Section total</b>	20
<b>Presentation, response and syllabus knowledge</b>	
Response and knowledge of syllabus	10
Sense of performance	10
Set Amalgamation	10
Dance	10
<b>Section total</b>	40
<b>Overall total</b>	100

## Grades 3, 4, 5 and 6

Title of component	Available marks
<b>Technique</b>	
Posture	10
Limbering	10
Line and style	10
Dance movements	10
<b>Section total</b>	40
<b>Rhythm</b>	
Rhythm	10
Quality of movement and musical interpretation	10
<b>Section total</b>	20
<b>Presentation, response and syllabus knowledge</b>	
Response and knowledge of syllabus	10
Sense of performance	10
Set Amalgamation	10
Dance	10
<b>Section total</b>	40
<b>Overall total</b>	100

## Determining a mark

If all Sections are passed, then the overall result is indicated in the grid below.

However, if the candidate is unsuccessful in one or more sections, then the total mark given out of 100, will not correspond to the result indicators in the grid below.

In this circumstance, whatever the overall numerical mark may be, the result given will be Not Attained.

**If all components are achieved, then the overall grade is indicated as follows:**

Grade	Total marks
Distinction	80-100 marks
Merit	60-79 marks
Pass	40-59 marks
Not attained	0-39 marks

## Mark scheme

Each component of the assessment is shown on the grid as a column and broken down into mark bands, each of which has a descriptor. The descriptor indicates the quality that is expected in the candidate's evidence for that mark band. The indicative content for each component of assessment is exemplified or stated at the bottom of each column/group of columns.

# Grade 1 Mark Scheme

Section		Technique and Knowledge of Syllabus				Rhythm		Presentation			
Component		Poise and Stance	Body Control and Coordination	Line and Precision of Movement	Use of Space	Rhythm	Quality of movement and Musical Interpretation	Response and Recall of Set syllabus	Sense of Performance	Set Amalgamation	Teachers Dance
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the <b>Excellent</b> band	9-10	The candidate demonstrates <b>Excellent</b> ability in the indicative content									
Bottom of the <b>Excellent</b> band											
Top of the <b>Good</b> band	7-8	The candidate demonstrates <b>Good</b> ability in the indicative content									
Bottom of the <b>Good</b> band											
Top of the <b>Fair</b> band	5-6	The candidate demonstrates <b>Fair</b> ability in the indicative content									
Bottom of the <b>Fair</b> band											
Top of the <b>Limited</b> band	3-4	The candidate demonstrates <b>Limited</b> ability in the indicative content									
Bottom of the <b>Limited</b> band											
Top of the <b>Weak</b> band	1-2	The candidate demonstrates <b>Weak</b> ability in the indicative content									
Bottom of the <b>Weak</b> band											
<b>Not evidenced</b>	0	Indicative content <b>not evidenced</b>									
<b>Indicative content</b>		<p><b>Eyeline:</b> demonstrates an awareness of eyeline</p> <p><b>Poise and Stance:</b> demonstrates erect stance and use of abdominals</p>	<p><b>Body Control:</b> demonstrates a use of appropriate muscles to control movement</p> <p><b>Coordination:</b> demonstrates the ability to use different parts of the body smoothly and efficiently</p>	<p><b>Placement of arms:</b> demonstrates correct placement and line of the arms in relation to the torso</p> <p><b>Alignment of legs and feet:</b> demonstrates technical understanding of the parallel and natural leg and foot lines</p>	<p><b>Awareness of common space:</b> demonstrates an awareness of the performing space and the pattern and directions within the set exercises</p> <p><b>Awareness of personal space:</b> demonstrates an awareness of peripheral and personal space</p>	<p><b>Timing:</b> performs set exercises to time with the music</p> <p><b>Rhythm:</b> clap and mark the correct rhythmic patterns and demonstrate the transposition of rhythm to marking and movement</p>	<p><b>Quality of movement:</b> performs a range of movement dynamics as appropriate</p> <p><b>Musical interpretation:</b> responds to musical phrasing and atmosphere (style of music) with appropriate use of expressive skills</p>	<p><b>Response: responds</b> correctly to the examiners instructions</p> <p><b>Recall:</b> demonstrates an accurate knowledge of the syllabus in order to enable assured demonstration</p>	<p><b>Commitment:</b> presents material with natural engagement</p> <p><b>Confidence:</b> demonstrates material with self-assurance</p>	<p><b>Accuracy:</b> recalls the chosen set amalgamation with accuracy of style and detail throughout</p> <p><b>Performing skills:</b> demonstrates suitable expressive skills throughout</p>	<p><b>Overall Technical competence:</b> demonstrates control, coordination and technical ability throughout</p> <p><b>Performing skills:</b> demonstrates suitable expressive skills throughout</p>

# Grade 2 Mark Scheme

Section		Technique and Knowledge of Syllabus				Rhythm		Presentation			
Component		Poise and Stance	Body Control and Coordination	Line and Precision of Movement	Use of Space	Rhythm	Quality of movement and Musical Interpretation	Response and Recall of Syllabus Knowledge	Sense of Performance	Set Amalgamation	Teachers Dance
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the <b>Excellent</b> band	9-10	The candidate demonstrates <b>Excellent</b> ability in the indicative content									
Bottom of the <b>Excellent</b> band											
Top of the <b>Good</b> band	7-8	The candidate demonstrates <b>Good</b> ability in the indicative content									
Bottom of the <b>Good</b> band											
Top of the <b>Fair</b> band	5-6	The candidate demonstrates <b>Fair</b> ability in the indicative content									
Bottom of the <b>Fair</b> band											
Top of the <b>Limited</b> band	3-4	The candidate demonstrates <b>Limited</b> ability in the indicative content									
Bottom of the <b>Limited</b> band											
Top of the <b>Weak</b> band	1-2	The candidate demonstrates <b>Weak</b> ability in the indicative content									
Bottom of the <b>Weak</b> band											
<b>Not evidenced</b>	0	Indicative content <b>not evidenced</b>									
<b>Indicative content</b>		<p><b>Eyeline:</b> demonstrates an awareness of eyeline</p> <p><b>Poise and Stance:</b> demonstrates extension through the spine, correct weight distribution and awareness of abdominals</p>	<p><b>Body Control:</b> demonstrates use of appropriate muscles to support alignment of torso and limbs during movement</p> <p><b>Coordination:</b> demonstrates the ability to use a range of different parts of the body smoothly and efficiently</p>	<p><b>Placement of arms:</b> demonstrates clarity of arm placement and arm line in relation to the torso</p> <p><b>Alignment of legs and feet:</b> demonstrates technical understanding, clarity and extension of the parallel and natural leg and foot lines</p>	<p><b>Awareness of common space:</b> demonstrates an awareness of the performing space and the pattern and directions within the set exercises</p> <p><b>Awareness of personal space:</b> demonstrates an awareness of peripheral and personal space</p>	<p><b>Timing:</b> performs set exercises to time with the music</p> <p><b>Rhythm:</b> clap and mark the correct rhythmic patterns and demonstrate the transposition of rhythm to marking and movement with simple floor patterns</p>	<p><b>Quality of movement:</b> performs a range of movement dynamics and stylised movements as appropriate</p> <p><b>Musical interpretation:</b> responds to musical phrasing and atmosphere (style of music) with appropriate use of expressive skills</p>	<p><b>Response:</b> responds correctly to the examiners instructions</p> <p><b>Recall:</b> demonstrates an accurate knowledge of the syllabus in order to enable assured demonstration</p>	<p><b>Commitment:</b> presents material with a natural engagement</p> <p><b>Confidence:</b> demonstrates material with self-assurance</p>	<p><b>Accuracy:</b> recalls the chosen set amalgamation with accuracy of style and detail</p> <p><b>Performing skills:</b> demonstrates suitable and individual expressive skills throughout"</p>	<p><b>Overall Technical competence:</b> demonstrates control, coordination and technical ability</p> <p><b>Performing skills:</b> demonstrates suitable and individual expressive skills throughout</p>

# Grade 3 Mark Scheme

Section		Technique and Knowledge of Syllabus				Rhythm		Presentation			
Component		Posture	Limbering	Line and Style	Dance Movements	Rhythm	Quality of movement and Musical Interpretation	Response and Recall of Syllabus Knowledge	Sense of Performance	Set Amalgamation	Teachers Dance
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the <b>Excellent</b> band	9-10	The candidate demonstrates <b>Excellent</b> ability in the indicative content									
Bottom of the <b>Excellent</b> band											
Top of the <b>Good</b> band	7-8	The candidate demonstrates <b>Good</b> ability in the indicative content									
Bottom of the <b>Good</b> band											
Top of the <b>Fair</b> band	5-6	The candidate demonstrates <b>Fair</b> ability in the indicative content									
Bottom of the <b>Fair</b> band											
Top of the <b>Limited</b> band	3-4	The candidate demonstrates <b>Limited</b> ability in the indicative content									
Bottom of the <b>Limited</b> band											
Top of the <b>Weak</b> band	1-2	The candidate demonstrates <b>Weak</b> ability in the indicative content									
Bottom of the <b>Weak</b> band											
<b>Not evidenced</b>	0	Indicative content <b>not evidenced</b>									
<b>Indicative content</b>		<p><b>Posture:</b> demonstrates a sustained awareness of eyeline and extension through the spine</p> <p>Accurate weight distribution and use of core muscles</p>	<p><b>Control and Strength:</b> demonstrates controlled and appropriate use of muscles to support correct torso and leg alignment</p> <p><b>Stretch and Extension:</b> demonstrates an appropriate range of technical extension within the individuals capacity</p>	<p><b>Line:</b> demonstrates technical accuracy of arm and leg line placements in relation to the torso</p> <p><b>Style:</b> demonstrates understanding and overall breadth and range of movement to facilitate appropriate style</p>	<p><b>Technical Skills:</b> demonstrates coordinated and correct technical precision of all dance movement vocabularly, showing appropriate levels of elevation</p> <p><b>Artistic Skills:</b> demonstrates ease and efficiency of dance movements, using bodily extension and breadth of movement aiding a balanced use of space, both personal and common</p>	<p><b>Timing:</b> performs set exercises to time with the music</p> <p><b>Rhythm:</b> clap the correct rhythmic patterns and demonstrate the transposition of rhythm to marking and movement with floor patterns and individual responses</p>	<p><b>Quality of movement:</b> performs a range of movement dynamics and accents as appropriate</p> <p><b>Musical interpretation:</b> responds to musical phrasing and atmosphere (style of music) with appropriate use of breath and individual expressive skills</p>	<p><b>Response: responds</b> correctly and with enthusiasm to the examiners instructions</p> <p><b>Recall:</b> demonstrates an accurate knowledge of the syllabus in order to enable assured demonstration</p>	<p><b>Commitment:</b> presents material with a natural engagement</p> <p><b>Confidence:</b> demonstrates material with self-assurance and appropriate expressive skills</p>	<p><b>Accuracy:</b> recalls the chosen set amalgamation with accuracy of style and detail</p> <p><b>Performing skills:</b> demonstrates suitable and individual expressive skills throughout</p>	<p><b>Overall Technical competence:</b> demonstrates control, coordination and technical ability</p> <p><b>Performing skills:</b> demonstrates suitable and individual expressive skills throughout</p>

# Grade 4 Mark Scheme

Section		Technique and Knowledge of Syllabus				Rhythm		Presentation			
Component		Posture	Limbering	Line and Style	Dance Movements	Rhythm	Quality of movement and Musical interpretation	Response and Recall of Syllabus Knowledge	Sense of Performance	Set Amalgamation	Teachers Dance
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the <b>Excellent</b> band	9-10	The candidate demonstrates <b>Excellent</b> ability in the indicative content									
Bottom of the <b>Excellent</b> band											
Top of the <b>Good</b> band	7-8	The candidate demonstrates <b>Good</b> ability in the indicative content									
Bottom of the <b>Good</b> band											
Top of the <b>Fair</b> band	5-6	The candidate demonstrates <b>Fair</b> ability in the indicative content									
Bottom of the <b>Fair</b> band											
Top of the <b>Limited</b> band	3-4	The candidate demonstrates <b>Limited</b> ability in the indicative content									
Bottom of the <b>Limited</b> band											
Top of the <b>Weak</b> band	1-2	The candidate demonstrates <b>Weak</b> ability in the indicative content									
Bottom of the <b>Weak</b> band											
<b>Not evidenced</b>	0	Indicative content <b>not evidenced</b>									
<b>Indicative content</b>		<p><b>Posture:</b> demonstrates a continual use of eyeline and projection. With a sustained use of spinal extension, accurate weight distribution and consistent use of core muscles</p>	<p><b>Control and Strength:</b> demonstrates controlled and appropriate use of muscles to support correct torso and leg alignment</p> <p><b>Stretch and Extension:</b> demonstrates an appropriate range of dynamics and technical extension within the individuals capacity</p>	<p><b>Line:</b> demonstrates a technical accuracy of torso, arm and leg line placement, for overall balance of line</p> <p><b>Style:</b> demonstrates understanding of breadth of movement to facilitate appropriate style</p>	<p><b>Technical Skills:</b> demonstrates coordinated, efficient and technical precision of dance movement vocubularly, showing appropriate levels of elevation</p> <p><b>Artistic Skills:</b> demonstrates a sustained ease of movement using bodily extension and breadth of movement, aiding a balanced use of space (both personal and common space)</p>	<p><b>Timing:</b> performs set exercises to time with the music</p> <p><b>Rhythm:</b> claps the correct rhythmic patterns and demonstrates the transposition of rhythm to marking and movement with varied floor patterns and individual response</p>	<p><b>Quality of movement:</b> performs a varied range of movement dynamics, awareness of breath and accents as appropriate</p> <p><b>Musical interpretation:</b> responds to musical phrasing, highlights and atmosphere (style of music) with appropriate individual expressive skills</p>	<p><b>Response:</b> responds correctly and with enthusiasm to the examiner instructions</p> <p><b>Recall:</b> demonstrates an accurate knowledge of the syllabus in order to enable assured demonstration</p>	<p><b>Commitment:</b> presents material with a natural engagement and conviction</p> <p><b>Confidence:</b> demonstrates material with self-assurance and appropriate expressive skills</p>	<p><b>Accuracy:</b> recalls the chosen set amalgamation with accuracy of style and detail</p> <p><b>Performing skills:</b> demonstrates suitable expressive skills, with an awareness of the mood of the chosen amalgamation</p>	<p><b>Overall Technical competence:</b> demonstrates control, coordination and ease and range of technical ability</p> <p><b>Performing skills:</b> demonstrates suitable and individual expressive skills, throughout, with an awareness of the atmosphere of the chosen music</p>



# Grade 5 Mark Scheme

Section		Technique and Knowledge of Syllabus				Rhythm		Presentation			
Component		Posture	Limbering	Line and Style	Dance Movements	Rhythm	Quality of movement and Musical interpretation	Response and Recall of Syllabus Knowledge	Sense of Performance	Set Amalgamation	Teachers Dance
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the <b>Excellent</b> band	9-10	The candidate demonstrates <b>Excellent</b> ability in the indicative content									
Bottom of the <b>Excellent</b> band											
Top of the <b>Good</b> band	7-8	The candidate demonstrates <b>Good</b> ability in the indicative content									
Bottom of the <b>Good</b> band											
Top of the <b>Fair</b> band	5-6	The candidate demonstrates <b>Fair</b> ability in the indicative content									
Bottom of the <b>Fair</b> band											
Top of the <b>Limited</b> band	3-4	The candidate demonstrates <b>Limited</b> ability in the indicative content									
Bottom of the <b>Limited</b> band											
Top of the <b>Weak</b> band	1-2	The candidate demonstrates <b>Weak</b> ability in the indicative content									
Bottom of the <b>Weak</b> band											
<b>Not evidenced</b>	0	Indicative content <b>not evidenced</b>									
<b>Indicative content</b>		<p><b>Posture:</b> demonstrates a continual understanding of eye line and projection. With a sustained use of spinal extension, accurate weight distribution and consistent use of core muscles</p>	<p><b>Control and Strength:</b> demonstrates controlled and appropriate use of muscles to support correct torso and leg alignment during the Limbering section</p> <p>Stretch and Extension: demonstrates an appropriate range of dynamics and use of breath in producing extensions within the individuals capacity</p>	<p><b>Line:</b> demonstrates technical accuracy of torso, arm and leg line placement, producing an overall holistic physical line</p> <p><b>Style:</b> demonstrates understanding of breadth and range of movement to facilitate appropriate style</p>	<p><b>Technical Skills:</b> demonstrates coordinated, efficient and technical precision of dance movement vocabulary, showing appropriate levels of elevation</p> <p><b>Artistic Skills:</b> demonstrates a sustained ease of movement using bodily extension and breadth of movement, aiding a balanced use of space (both personal and common space)</p>	<p><b>Timing and Rhythm:</b> performs set exercises to time with the music and with accurate rhythmic patterns</p> <p><b>Improvisation:</b> responds to given music with appropriate movement vocabulary, use of levels, floor patterns and musical dynamics</p>	<p><b>Quality of movement:</b> performs a varied range of movement dynamics, awareness of breath and accents as appropriate</p> <p><b>Musical interpretation:</b> responds to musical phrasing, highlights and atmosphere with individual and appropriate expressive skills</p>	<p><b>Response:</b> responds correctly and with enthusiasm to the examiner instructions and translates all directives for freework, in a timely and succinct manner</p> <p><b>Recall:</b> demonstrates an accurate knowledge of the syllabus in order to enable assured demonstration</p>	<p><b>Commitment:</b> presents material with a natural engagement and conviction</p> <p><b>Confidence:</b> demonstrates material with self-assurance and appropriate expressive skills</p>	<p><b>Accuracy:</b> recalls the chosen set amalgamation with accuracy of style and detail</p> <p><b>Performing skills:</b> demonstrates suitable expressive skills, with an understanding of the mood of the chosen amalgamation</p>	<p><b>Overall Technical competence:</b> demonstrates control, coordination, range, precision and ease of technical ability</p> <p><b>Performing skills:</b> demonstrates suitable and individual expressive skills throughout, with an understanding of the atmosphere of the chosen music</p>

# Grade 6 Mark Scheme

Section		Technique and Knowledge of Syllabus				Rhythm		Presentation			
Component		Posture	Limbering	Line and Style	Dance Movements	Rhythm	Quality of movement and Musical interpretation	Response and Recall of Syllabus Knowledge	Sense of Performance	Set Amalgamation	Teachers Dance
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the <b>Excellent</b> band	9-10	The candidate demonstrates <b>Excellent</b> ability in the indicative content									
Bottom of the <b>Excellent</b> band											
Top of the <b>Good</b> band	7-8	The candidate demonstrates <b>Good</b> ability in the indicative content									
Bottom of the <b>Good</b> band											
Top of the <b>Fair</b> band	5-6	The candidate demonstrates <b>Fair</b> ability in the indicative content									
Bottom of the <b>Fair</b> band											
Top of the <b>Limited</b> band	3-4	The candidate demonstrates <b>Limited</b> ability in the indicative content									
Bottom of the <b>Limited</b> band											
Top of the <b>Weak</b> band	1-2	The candidate demonstrates <b>Weak</b> ability in the indicative content									
Bottom of the <b>Weak</b> band											
<b>Not evidenced</b>	0	Indicative content <b>not evidenced</b>									
<b>Indicative content</b>		<p><b>Posture:</b> demonstrates a continual use of eyeline and projection and a sustained use of spinal extension, correct weight distribution and distinct use of core muscles</p>	<p><b>Control and Strength:</b> demonstrates controlled and appropriate use of muscles to support correct torso and leg alignment during the Limbering section</p> <p><b>Stretch and Extension:</b> demonstrates an appropriate range of dynamics and applied use of breath in producing extensions within the individuals capacity</p>	<p><b>Line:</b> demonstrates a technical accuracy of torso, arm and leg line placement, producing an overall holistic physical line</p> <p><b>Style:</b> demonstrates a sustained understanding and variety of breadth and range of movement to facilitate appropriate style</p>	<p><b>Technical Skills:</b> demonstrates coordinated, balanced, efficient and continual detailed precision of dance movement vocabulary, showing appropriate levels of elevation</p> <p><b>Artistic Skills:</b> demonstrates a sustained ease of movement, using bodily extensions and breadth of movement, aiding a balanced use of space (both personal and common space)</p>	<p><b>Timing and Rhythm:</b> performs set exercises to time with the music and with correct rhythmic patterns</p> <p><b>Improvisation:</b> responds to given music with appropriate movement vocabulary, use of levels, floor patterns, musical dynamics and musical expression</p>	<p><b>Quality of movement:</b> performs a varied and continual range of movement dynamics and an in-depth understanding of breath, relaxation and accents as appropriate</p> <p><b>Musical interpretation:</b> responds to musical phrasing, highlights and atmosphere with appropriate inner motivation and individual expressive skills</p>	<p><b>Response:</b> responds correctly and with enthusiasm to the examiner instructions and translates all directives for unset free work, in a timely and succinct manner</p> <p><b>Recall:</b> demonstrates an accurate knowledge of the syllabus in order to enable assured demonstration</p>	<p><b>Commitment:</b> presents material with a natural engagement and projection</p> <p><b>Confidence:</b> demonstrates material with self-assurance, and appropriate expressive skills</p>	<p><b>Accuracy:</b> recalls the chosen set amalgamation with accuracy of style and detail</p> <p><b>Performing skills:</b> demonstrates suitable expressive skills, with an in-depth understanding of the mood of the chosen amalgamation</p>	<p><b>Overall Technical competence:</b> demonstrates control, coordination, range, precision and ease of technical ability</p> <p><b>Performing skills:</b> demonstrates suitable and individual expressive skills, throughout, with an in-depth understanding atmosphere of the chosen music</p>

## Levels of response mark bands

The lower mark in each band indicates that the student has just met the requirement described in the band, the upper mark indicates that the evidence is clear but that the student has not quite met the requirements set out in the next mark band. The candidate is marked against all components of assessment.

## 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 the characteristics listed in that band but will demonstrate most.

### Attainment grade descriptors

#### Distinction: 80-100 marks

A candidate who achieves a '**Distinction**' will demonstrate the following attributes in performance:

- extremely strong technique
- high clarity of intention in execution of the movement
- excellent precision in the technique of the genre
- excellent use of dynamics and spatial elements
- very confident and accurate responses to instructions, questions asked and/or tasks set
- very strong performing skills.

#### Merit: 60-79 marks

A candidate who achieves a '**Merit**' will demonstrate the following attributes in performance:

- well established technique
- good clarity of intention in execution of the movement
- good precision in the technique of the genre confident use of dynamics and spatial elements
- confident and accurate responses to instructions, questions asked and/or tasks set
- strong performing skills.

#### Pass: 40-59 marks

A candidate who achieves a '**Pass**' will demonstrate the following attributes in performance:

- generally established technique
- some clarity of intention in execution of the movement
- some precision in the technique of the genre
- fair understanding of the use of dynamics and spatial elements
- broadly relevant and mostly appropriate responses to questions asked and/or tasks set
- secure performing skills.

#### Not attained: 0-39 marks

A candidate who achieves a '**Not Attained**' will demonstrate the following attributes in performance:

- poor or limited technical accomplishment
- limited clarity of intention in execution of the movement
- poor or limited grasp of the technique of the genre
- limited understanding of the use of dynamics and spatial elements
- weak or limited response to questions asked and/or tasks set
- weak or limited performing skills.



**Intermediate  
Foundation,  
Intermediate,  
Advanced 1 & 2  
Specification**





# 12 Vocational qualifications

## Qualification purpose

The Vocational Graded Examinations in Modern Theatre, from Intermediate Foundation through to Advanced 2, develop the candidate's expertise in such a way as to provide the basis for either professional employment as a dancer or further training as a dance teacher, specifically mastering technique, and performance.

Throughout the study of the syllabus, candidates are following a vocational path, requiring a high level of commitment and with an increasing emphasis on safe dance practice. Successful candidates at this level should show virtuosity in performance, a high standard of technique and knowledge and understanding of the Modern Theatre genre.

Candidates studying the Modern Theatre Vocational Graded syllabus should display a sense of self-awareness and be self-motivated in terms of their personal development, as distinct from the Graded Examinations. A greater degree of personal interpretation is encouraged, and the candidate is expected to show the potential to communicate effectively with an audience.

Candidates should demonstrate professionalism, commitment, and focus, with the ability to manage a greater workload than that required for the Graded Examinations. This would typically result in a successful candidate spending significant additional time each week in lessons, in practice and in studying independently.

## Aims

The Vocational Graded Examinations in Modern Theatre provide an assessment scheme, which give the basis for the measurement of an individual candidate's progress and development, in preparing for professional dance performing or teaching careers. The practical, vocational examinations are graded to measure appropriate stages of development from a general standard of Modern Theatre education to that of professional competence and readiness.

## Objectives

The objectives of the Modern Theatre Vocational Graded Examinations are to:

- gain a comprehensive understanding of technique in Modern Theatre
- acquire correct posture, stance, and distribution of weight
- develop core strength to support stance and control of the body
- develop the ability to isolate and coordinate different body parts to perform movement phrases with efficiency
- develop the use of the body to achieve alignment and shape
- develop the use of breath to initiate and enhance movement
- develop the ability to vary the quality and flow of movement
- develop the ability to move in and through space, using appropriate directions, pathways, and levels
- develop a sense of performance and the ability to confidently present work to an audience
- perform choreography with accuracy and sensitivity.

# Qualification structure and regulation

## Regulation – UK

ISTD Vocational Graded Examination qualifications are regulated in the UK by:

- Office of Qualifications and Examinations Regulation (Ofqual) in England
- Qualifications Wales
- Council for Curriculum, Examinations and Assessment (CCEA Regulation) in Northern Ireland.

The Regulated Qualifications Framework (RQF) provides a single, simple system for cataloguing all regulated qualifications, indicating qualifications by their level (degree of difficulty) and size (amount or breadth of learning). There are nine qualification levels in the framework, labelled in order of difficulty from Entry Level to Level 8. For further information, visit <http://register.ofqual.gov.uk>.

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

Qualification title	Qualification number	Guided learning hours (GLH)	Total qualification time (TQT)	Total credits
ISTD Level 2 Certificate in Vocational Graded Examination in Dance: Intermediate Foundation	501/0764/1	150	275	28
ISTD Level 3 Certificate in Vocational Graded Examination in Dance: Intermediate	501/0728/8	150	275	28
ISTD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced 1	501/0760/4	150	325	33
ISTD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced 1 Analysis	603/2667/0	150	325	33
ISTD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced 2	501/0761/6	150	375	37
ISTD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced 2 Analysis	603/2669/4	150	375	37

Unit title	Unit reference number	Unit level	Guided learning hours (GLH)	Qualification credits
Vocational Graded Examination in Modern Theatre: Intermediate Foundation	J/602/0375	Level 2	150	28
ISTD Level 3 Certificate in Vocational Graded Examination in Modern Theatre: Intermediate	L/602/0376	Level 3	150	28
ISTD Level 4 Certificate in Vocational Graded Examination in Modern Theatre: Advanced 1	R/602/0377	Level 4	150	33
ISTD Level 4 Certificate in Vocational Graded Examination in Modern Theatre: Advanced 1 Analysis	F/616/7262	Level 4	150	33
ISTD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced 2	Y/602/0378	Level 4	150	37
ISTD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced 2 Analysis	Y/616/7266	Level 4	150	37

## Regulation – Europe

The European Qualifications Framework (EQF) is an overarching framework that links the qualifications of different countries together and allows for comparison and translation. The EQF has eight levels across which qualifications can be mapped. The levels do not correspond directly with the UK's Regulated Qualifications Framework (RQF), although they are similar. The following table shows the level of our Vocational Examination qualifications on the RQF and the EQF.

Qualification title	RQF level	EQF level
Intermediate Foundation	Level 2	Level 3
Intermediate	Level 3	Level 4
Advanced 1	Level 4	Level 5
Advanced 2	Level 4	Level 5

## UCAS points

In the UK, our Vocational Graded Examination qualifications can contribute towards entry into higher education through the allocation of UCAS points. UCAS tariff points translate your qualifications and grades into a numerical value, which some universities, colleges, and conservatoires may refer to in their course entry requirements.

UCAS points only apply to ISTD graded and vocational dance examinations at Regulated Qualifications Framework (RQF) Level 3 as listed below.

Grade 6	Tariff points	Intermediate	Tariff points
Distinction	14	Distinction	33
Merit	10	Merit	27
Pass	8	Pass	24



## Equivalence of qualification levels

Qualification level	Level	Equivalence
Grade 6	3	Equivalent to A-Level and T-Level standard
Intermediate Foundation	2	Equivalent to GCSE standard
Intermediate	3	Equivalent to A-Level and T-Level standard
Advanced 1	4	Equivalent to the first year of a degree or a Certificate of Higher Education or Higher National qualification at Level 4
Advanced 2	4	Equivalent to the first year of a degree or a Certificate of Higher Education or Higher National qualification at Level 4

## Equivalence exam qualification structure

Grade 6 and Intermediate	<b>Level 3</b> KS5 (year 12 and 13)	A Levels and T-levels
Advanced 1 and 2, plus Diploma in Dance Education	<b>Level 4</b> Tertiary, Vocational or Higher Education	1st Year Degree
2nd Year Degree	<b>Level 3</b> KS5 (year 12 and 13)	2nd Year Degree
Diploma in Dance Pedagogy	<b>Level 6</b> Tertiary, Vocational or Higher Education	A Levels and T-Bachelors Degree

## Entry conditions and general information

### Minimum age

There is a recommended minimum age of 13 years for Intermediate Foundation and Intermediate, at the date of the examination. However there is a grace period of 60 days taken from the examination date. There is no upper age limit. This is to ensure that they are physically developed sufficiently to safely meet the demands of the syllabus. If candidates are younger than this, please contact the Examinations Department to assist with entries on Quest.

### Entry conditions

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

### Prior learning

There are no prior examination requirements for Intermediate Foundation and Intermediate. However, candidates will need to have knowledge of the vocabulary of the ISTD Modern Theatre Grade levels. Candidates wishing to enter for the Advanced 1 must have passed Intermediate, and for Advanced 2 must have passed Advanced 1. Exemption from the Intermediate and Advanced 1 examinations may be obtained if the candidate is a student who already holds an equivalent genre Intermediate or Advanced 1 certificate with an Ofqual approved dance awarding body. Application for exemption must be made in writing to the Examinations department prior to the examination session.

There are two options available throughout the syllabus for candidates to accommodate varying physical strengths and capabilities: "Option A", (formerly known as the Female syllabus) and "Option B", (formally known as the Male syllabus). These variations are designed within the context of industry and safe dance practice and to ensure that the syllabus is open to all candidates, offering optionality to teachers and candidates from within the syllabus. It is therefore recommended that candidates follow the most appropriate exercises from Option A or Option B that are best suited to them as individuals.

For teachers and candidates considering the "mix/match" approach, it is recommended that each exam set has the same or similar format of exercises with a clear playlist of tracks given to the examiner and music operator at the start of the exam day. Please ensure that the examiner has been informed on the exam day if the "mix/match" approach has been implemented, in order that the examination session runs as smoothly as possible. These options are to encourage teachers and pupils to experience the Modern Theatre syllabus in its broadest sense, however they are all optional.

## Language

All exams and assessments are conducted in English.

### Summary information

Examination	Number of candidates	Age	Time allowances		
			1 candidate	2 candidates	3 candidates
Intermediate Foundation	1 – 3	13+	60 minutes	60 minutes	75 minutes
Intermediate	1 – 3	13+	60 minutes	60 minutes	75 minutes
Advanced 1	1 – 3	13+	75 minutes	75 minutes	90 minutes
Advanced 2	1 – 3	13+	75 minutes	90 minutes	90 minutes

If there are multiple candidates in one examination set with predominantly Option A or Option B exercises, it is preferable to have these candidates in separate exam sets. However, they can be entered together for timetable practicalities.

If there are mixed genders entered in one examination set at Intermediate Foundation and Intermediate levels, there is an extra 15 minutes allocated, irrespective of whether the candidates perform Option A, Option B, or a mix of both.

Advanced 1 and 2 candidates must be entered in pairs, and a set of three candidates may only be entered when there is an odd number.

### Musical accompaniment

The official ISTD Modern Theatre Faculty set music should be used for these examinations unless otherwise stated. For Intermediate Modern there is a suggested playlist that is optional for teachers and can be accessed by attending an HQ course. If using this optional playlist please inform your examiner ahead of the examination session. It is recommended that for Advanced 1 and Advanced 2 that the suggested playlists are used for examinations. If teachers use their own playlists, it is recommended that they use the suggested playlists as a guide to ensure appropriate alternative tracks for style and tempo.

Unset work given in examinations will be to music provided by the examiner.

Teachers may use their own choice of music for dance solos. However, care must be taken to match the style of the music as artistically as possible to show the candidate in their best light.

If teachers/candidates have chosen a mix/match approach with the Option A/B exercises, it is preferable that for each examination set there is one playlist used and that this is given to examiners on the examination day.

A sound system capable of playing CDs or other digital audio equipment at a volume suitable for the venue should be provided. Music system operators should be sat at a discreet distance from the examiner, and must NOT be teachers, assistant teachers, parents of exam candidates or another exam candidate from the exam session.

## Clothing

Appropriate dancewear of any colour should be worn, for example, leotard and tights, unitard, lycra shorts, straight-legged dance trousers/shorts, tight-fitting t-shirt. Where possible it is recommended that candidates wear clothing that contrasts the studio background, especially when filming for remote examinations.

Soft-soled jazz shoes and foot thongs are allowed for examinations. Jazz trainers are not permissible. Knee pads should be worn for floor work and exercises on the knees where appropriate.

Specialist dance socks MAY only be worn where bare feet are not allowed and jazz shoes cannot be worn. Any further enquiries about dance socks please email **modern@istd.org**

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 pinned completely back and not loose, to ensure the plait/ponytail does not swipe the face/neck. If a head scarf is worn, please ensure that the hair and the scarf are tightly secured. Jewellery or body-piercings should not be worn.

Make-up is not compulsory but if worn should be appropriate and natural.

## Studio layout for the examination

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

Teachers should ensure mirrors are covered or made opaque. Examiners require a table and a comfortable chair.

Teachers should also provide a bell to be used to indicate when the Examiner is ready for candidates to enter the studio at the start of an examination.

# 13 Qualifications: Vocational

This section sets out the required teaching and learning content and how they should be delivered. The learning and teaching content for each qualification in the specification is set out in a similar way. Learners should take examinations only once the learning and teaching content have been covered in full.

## Intermediate Foundation

Qualification title	Qualification number	Guided learning hours	Total qualification time (hours)	Credits
ISTD Level 2 Certificate in Vocational Graded Examination in Dance: Intermediate Foundation (Modern Theatre Dance)	501/0764/1	150	275	28

## Learning outcomes and assessment criteria: Intermediate foundation

Learning outcomes	Assessment criteria
<b>LO1</b> Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the <b>vocabulary and technique</b> of Modern Theatre	<ul style="list-style-type: none"> <li>• Demonstrate physical and technical competence safely</li> </ul>
<b>LO2</b> Perform a range of movement sequences showing sound and secure <b>technical skills</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Perform exercises, sequences, and dances</li> </ul>
<b>LO3</b> Perform a range of movement sequences showing an understanding of <b>musicality</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Perform exercises and dances to music</li> <li>• Create short, coherent sequences of movement to music</li> </ul>
<b>LO4</b> Apply and demonstrate a range of <b>performance skills</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills</li> <li>• Demonstrate an understanding of style and theme</li> </ul>

## Outline of syllabus content: Intermediate Foundation

Candidates should be prepared to demonstrate any exercise individually, together or in pairs.

Where there is optionality within the choreographic setting of Option A/B, it is the teacher's choice to which is performed by the candidate in the examination. This should be pre-prepared and not chosen in the examination.

### 1. Limbering

- 1.1 Warm-up - set exercise.
- 1.2 Basic stretches - set exercise.
- 1.3 Foot control - set exercise.

### 2. Floor Work

- 2.1 Contraction and abdominal exercise - Option A or Option B - set exercise.
- 2.2 Leg stretching - set exercise.
- 2.3 Floor sequence – Option A or Option B - set exercise.

### 3. Isolations

- 3.1 Sequence A without use of arms - set exercise.
- 3.2 Sequence B with use of arms - Option A or Option B - set exercise

### 4. Arms

Option A or B - set exercise.

### 5. Rhythms

- 5.1 Set rhythm - Teacher's choice of A or B.

A - 5/4 1& -&345, 1&23&45, 1& -&345, 1\_4&5

B - 3/4 123, 1&a23, 1& -&3, 1\_

Candidates clap the chosen set rhythm without the music but are **NOT** required to count. Candidates then demonstrate with the music, their prepared development to the chosen set rhythm.

- 5.2 Unset rhythm - given by the examiner, not to exceed 2 bars of 4/4, to slow or quick tempo using note values up to and including 12ths and missed beats.

Candidates will be expected to clap, mark, and develop with travelling steps forward on the diagonal. Candidates are **NOT** required to count the unset rhythm.

## 6. Combination steps

It is recommended that teachers use free music for all combination steps, but set music can be used.

- 6.1 Jump warm up - Option A or Option B - set exercise.
- 6.2 Drag turns - set exercise
- 6.3 Travelling jump - Option A or Option B - set exercise.
- 6.4 Circular spring - set exercise.
- 6.5 Jazz change of weight - Option A or Option B - set exercise
- 6.6 Kicks **OR** Elevated sequence - set exercise - Candidates choice of either exercise.

## 7. Set amalgamations

Teacher's choice of one of the following:

Lyrical - set exercise.

Jazz - set exercise

Candidates will be expected to perform this straight away individually.

Unset amalgamations to be given by the examiner.

## 8. Dance

Teacher's arrangement – 1 min minimum and not to exceed 1 min 30 secs.

Candidates will be expected to perform this straight away individually.

## 9. Bow

Teacher's arrangement, can be performed with or without free or set music.

# Intermediate Foundation dance movement vocabulary

### Walks and runs

- Circular walk
- Triple run
- Drag run
- Jazz change of weight
- Jazz pas de bourrée, travelling, turning and on the spot

### Turns

- Drag turns front and back
- Travelling jump with turn
- Jazz pirouette at low level
- Twist turn
- Swivel turn

### Kicks

- Front kick with bent knee, straight or bent supporting leg, on flat or rise

### Steps of elevation

- Travelling jump
- Extended spring sideways
- Accented hops
- Circular spring
- Forward leap



# Intermediate

Qualification title	Qualification number	Guided learning hours	Total qualification time (hours)	Credits
ISTD Level 3 Certificate in Vocational Graded Examination in Dance: Intermediate (Modern Theatre Dance)	501/0728/8	150	275	28

## Learning outcomes and assessment criteria: Intermediate

Learning outcomes	Assessment criteria
<b>LO1</b> Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the <b>vocabulary and technique</b> of Modern Theatre	<ul style="list-style-type: none"> <li>• Demonstrate physical and technical competence safely</li> </ul>
<b>LO2</b> Perform a range of movement sequences showing sound and secure <b>technical skills</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Perform exercises, sequences, and dances</li> </ul>
<b>LO3</b> Perform a range of movement sequences showing an understanding of <b>musicality</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Perform exercises and dances to music</li> <li>• Create short, coherent sequences of movement to music</li> </ul>
<b>LO4</b> Apply and demonstrate a range of <b>performance skills</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills</li> <li>• Demonstrate an understanding of style and theme</li> </ul>

## Outline of syllabus content: Intermediate

Candidates should be prepared to demonstrate any exercise individually, together or in pairs. Where there is optionality within the choreographic setting of Option A/B, it is the teacher's choice to which is performed by the candidate in the examination. This should be pre-prepared and not chosen in the examination.

### 1. Limbering

- 1.1 Warm up - teacher's arrangement to free music, not to exceed 2 minutes.
- 1.2 Forward stretch - Option A or Option B - set exercise.
- 1.3 Side stretch - set exercise
- 1.4 Pliés - set exercise
- 1.5 Foot exercise - set exercise.

### 2. Floor work

- 2.1 Contraction exercise - Option A or Option B - set exercise.
- 2.2 Abdominal exercise - Option A or Option B - set exercise.
- 2.3 Leg stretching - set exercise.
- 2.4 Side and round kicks - set exercise – if performing this exercise Press-Ups is not required.
- 2.5 Press-Ups – set exercise – if performing this exercise Side and Round Kicks is not required.

### 3. Barre work

- 3.1 Figure of 8 leg swings - set exercise
- 3.2 Back exercise - Option A or Option B - set exercise  
Candidates' choice.

4. **Floor sequence** – Optional for all candidates. Set exercise - teacher's choice of free music.

#### The Floor Sequence is optional for all.

If candidates perform the Floor Sequence, they have the option to perform either the Intermediate Foundation Floor Sequence or Intermediate Floor Sequence.

Option B (Boys) Floor Sequence notes are on the back of the purple syllabus book.

### 5. Isolations

- a. Isolations A - set exercise (this can be performed by Option B candidates).
- b. Free arrangement to be prepared by teacher or candidate using free music for 8 bars, one side only. The set music can be used, however free, current up-tempo music is recommended.

6. **Weight transference** - Option A or Option B - set exercise.

### 7. Arms

- 7.1 Lyrical - set exercise (this can be performed by Option B candidates)
- 7.2 Blues - Set exercise - Option A or Option B, teachers may use free music of similar style and tempo (utilise the set music as a guide for the speed of the free music).

**8. Free rhythm**

Clap, mark and move to whole, half, quarter, and subdivisions up to and including 12th notes, missed beats and syncopation.

Candidates will be expected to interpret the rhythm with free dance movement and use of pattern, direction, and levels.

Candidates are NOT required to count the rhythm and it is no longer necessary to retain the rise and fall when performing syncopation in the dance development section.

The examiner will determine how many times the rhythm will be clapped, marked, and danced. Examiner may provide free music or use either of the set music tracks:

- a. Slow 4/4
- b. Quick 4/4

**9. Combination steps**

- 9.1 Walks - set exercise (this can be performed by Option B candidates).
- 9.2 Pirouettes - Option A or Option B - set exercise.
- 9.3 Kicks - Option A or Option B set exercise, teachers may use free or set music
- 9.4 Foot warm-up - set exercise – teacher's own arrangement to free or set music. It is recommended that this sequence is a phrase that repeats on the right and left side and that it is a total of four phrases of 8.  
  
Candidate's choice of one of the two following combination steps:
- 9.5 Leaps on diagonal - Option A or Option B - set exercise - teachers' choice of free music.
- 9.6 Elevated turns - set exercise - teachers' choice of free music.

**10. Set amalgamations - seen as as solo**

Candidate's choice of one of the following:

Jazz – Option A

Jazz – Option B (use Percussive Set Amalgamation music)

Percussive

Candidates will be expected to perform straight away individually

Unset amalgamations to be given by examiner - to free music provided by the examiner

**11. Dance - seen as as solo**

Teachers arrangement – 1 min minimum and not to exceed 1 min 30 secs.

Candidates will be expected to perform straight away individually.

**12. Bow**

Teacher's arrangement, can be performed with or without free or set music.

## Intermediate dance movement vocabulary

**Walks**

- Développé with lay back (forward only)
- Cushion
- Trudging
- Circular
- Rond de jambe forward and back
- Extended forward and back

**Runs**

- Triple
- Drag forwards and sideways
- Jazz pas de bourrée on the spot, travelling and turning
- Jazz change of weight

**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
- Open Turns

**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

**Springs**

- Accented springs and hops
- Circular springs
- Step and spring turn with picked up or extended leg
- Spring Drags

**Jumps**

- Travelling - straight or turning with bent or straight legs
- Extended Tuck Jump (Formerly "Tartar Jump")

**Ball changes**

- Split
- Picked up
- Turning with picked up legs
- Slip Step

**Leaps**

- Forward with or without développé

# Advanced 1

Qualification title	Qualification number	Guided learning hours	Total qualification time (hours)	Credits
ISTD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced 1 (Modern Theatre Dance)	501/0760/4	150	325	33
ISTD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced 1 Analysis (Modern Theatre Dance)	603/2667/0	150	325	33

## Learning outcomes and assessment criteria: Advanced 1

Learning outcomes	Assessment criteria
<b>LO1</b> Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the <b>vocabulary and technique</b> of Modern Theatre	<ul style="list-style-type: none"> <li>• Demonstrate physical and technical competence safely</li> </ul>
<b>LO2</b> Perform a range of movement sequences showing sound and secure <b>technical skills</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Perform exercises, sequences, and dances</li> </ul>
<b>LO3</b> Perform a range of movement sequences showing an understanding of <b>musicality</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Perform exercises and dances to music</li> <li>• Create short, coherent sequences of movement to music</li> </ul>
<b>LO4</b> Apply and demonstrate a range of <b>performance skills</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills</li> <li>• Demonstrate an understanding of style and theme</li> </ul>

## Outline of syllabus content: Advanced 1

Candidates should be prepared to demonstrate any exercise individually, together or in pairs.

Where there is optionality within the choreographic setting of Option A/B, it is the teacher's choice to which is performed by the candidate in the examination. This should be pre-prepared and not chosen in the examination.

Music for the unset amalgamation will be provided by the examiner. All other music is to be provided by the teacher. There is a suggested playlist, and this is recommended to be used for examination, or used as a guide for style and tempo for teachers' choice of music.

Candidates entering for the Advanced 1 Analysis exam should make an application to the ISTD for an Application for Reasonable Adjustments (ARA). For further information on reasonable adjustments please see **page 63** and visit the ISTD website. To submit an application for reasonable adjustments please email [ara@istd.org](mailto:ara@istd.org)

**1. Warm up**

- 1.1 Unset warm up – an un-choreographed warm up to music provided by the teacher, lasting 2.5 to 3 minutes.
- 1.2 Set Warm Up - set exercise.

**2. Limbering**

- 2.1 Tendus and Glissés - set exercise.
- 2.2 Contractions and abdominals - set exercise – seen on one side only, teacher's choice of side.
- 2.3 Leg and hip exercise - set exercise.
- 2.4 Back exercise- set exercise

**3. Centre work**

- 3.1 Jazz Lines - set exercise
- 3.2 Jazz Adage - set exercise
- 3.3 Falls set exercise (seen on one side) **OR** Floor Sequence - set exercise.
- 3.4 Lyrical arm exercise - set exercise.
- 3.5 Walks - set exercise.
- 3.6 Isolations - set exercise.
- 3.7 Foot warm up- set exercise

**4. Technical sequences**

- 4.1 Technical sequence for Outward Pirouettes - set exercise
- 4.2 Technical sequence for Inward Pirouettes - set exercise.
- 4.3 Technical sequence for Kicks - set exercise
- 4.4 Technical sequence for Leaps - set exercise.
- 4.5 Technical sequence for Elevation - set exercise

**5. Performance sequences**

- Candidate's choice of 2 of the following sequences:
- 5.1 Performance sequence of Turns - set exercise.
  - 5.2 Performance sequence of Kicks - set exercise.
  - 5.3 Performance sequence for Elevation - set exercise.

**6. Unset amalgamation leading into Improvisation**

A free amalgamation is given by the examiner to music provided by the examiner, using two or three movements from the dance vocabulary steps listed below.

Each candidate performs the examiners sequence individually and continues straight into an improvisation section of similar length to the examiners sequence. Time will be given to practise the examiner's choreography first, but the candidate will be expected to improvise immediately with the music.

**7. Set Amalgamations** - Candidate's choice of one of the following:

- 7.1 Blues - set exercise.
- 7.2 Commercial - set exercise.

**8. Dance**

Teacher or candidates' arrangement, not to exceed two minutes duration.

**9. Bow**

Teacher's arrangement, can be performed with or without free or set music.

## Advanced 1 modern dance vocabulary steps

A working knowledge of the dance vocabulary from previous syllabi will be expected.

**Falls**

- Knee Drop
- Back fall

**Walks**

- Triple walk

**Turns**

- All taken inward and outward (this does not apply to chaînés)
- Single turn with leg in attitude (parallel, turned out or inverted, front, side or back) low or high level, by posé, plié Relevé, fondu, straight leg or elevation (accented hop). Simple body lines can be used.
- Chaînés at low and high level
- Double pirouettes (compulsory) or more, at low and high level
- Double pirouettes (compulsory) or more from low to high and high to low levels. By posé or plié Relevé
- Double pirouette (compulsory) or more at low or high level with low extended front leg

- Single pirouette (compulsory) or more at low or high level with low extended side or back leg
- Barrel turn (pirouette) single (compulsory) or more low or high level
- Single posé turns with leg in parallel retiré, low or high level
- Single Tour
- Multiple single pirouettes in 2nd

**Kicks**

- Front, side and back, straight, développé (including reverse) and flick kicks with any combination of bent or straight raised leg on a fondu, flat foot, with rise or elevation and with a tilt or inverted
- Kicks with hip extension, front, and side
- Round kicks outward and inward with a fondu, straight supporting leg or rise, with or without a single turn including a syncopated turn with outward round kick
- Basic controlled kicks

**Leaps**

- Développé side leap (front leg développés only)
- Stag leap turned out or parallel
- Single leap turn with varying leg lines

**Elevated**

- Accented hops with a whole turn and varying leg lines, including with a fouetté action, inward or outward
- Barrel turn with legs in double attitude (devant and derrière)
- Scissor hops forward with straight, développé or reverse développé

## Advanced 2

Qualification title	Qualification number	Guided learning hours	Total qualification time (hours)	Credits
ISTD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced 2 (Modern Theatre Dance)	501/0761/6	150	375	37
ISTD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced 2 Analysis (Modern Theatre Dance)	603/2669/4	150	375	37

## Learning outcomes and assessment criteria: Advanced 2

Learning outcomes	Assessment criteria
<b>LO1</b> Apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the <b>vocabulary and technique</b> of Modern Theatre	<ul style="list-style-type: none"> <li>• Demonstrate physical and technical competence safely</li> </ul>
<b>LO2</b> Perform a range of movement sequences showing sound and secure <b>technical skills</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Perform exercises, sequences, and dances</li> </ul>
<b>LO3</b> Perform a range of movement sequences showing an understanding of <b>musicality</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Perform exercises and dances to music</li> <li>• Create short, coherent sequences of movement to music</li> </ul>
<b>LO4</b> Apply and demonstrate a range of <b>performance skills</b> in Modern Theatre	<ul style="list-style-type: none"> <li>• Recall, perform and present exercises and dances to an audience using a range of performance and presentational skills</li> <li>• Demonstrate an understanding of style and theme</li> </ul>

## Outline of syllabus content: Advanced 2

Candidates should be prepared to demonstrate any exercise individually, together or in pairs.

Where there is optionality within the choreographic setting of Option A/B, it is the teacher's choice to which is performed by the candidate in the examination. This should be pre-prepared and not chosen in the examination.

Music for the unset warm-up and unset amalgamation will be provided by the examiner.

All other music is to be provided by the teacher. There is a suggested playlist, and this is highly recommended to be used for examination or used as a guide for style and tempo for teachers' appropriate choice of music.

Candidates entering for the Advanced 2 Analysis exam should make an application to the ISTD for an Application for Reasonable Adjustments (ARA). For further information on reasonable adjustments please see **page 63** and visit the ISTD website. To submit an application for reasonable adjustments please email [ara@istd.org](mailto:ara@istd.org)

**1. Warm up**

- 1.1 Unset warm up - Candidates will demonstrate their ability to warm-up using a suitable range of movements. Music will be provided by the examiner (approx. 2.5 - 3 minutes).
- 1.2 Warm up – set exercise.

**2. Limbering**

- 2.1 Glissés and Tendus – set exercise.
- 2.2 Technical Floor Sequence – set exercise.
- 2.3 Rhythmical Limbering Sequence **OR** Floor Sequence - set exercise.
- 2.4 Jazz Adage – set exercise
- 2.5 Falls and Tilts – set exercise

**3. Technical sequences**

- 3.1 Turns on diagonal – set exercise.
- 3.2 Pirouettes – set exercise – candidates' choice of the set exercise on one side only.
- 3.3 Kicks – set exercise.
- 3.4 Foot Warm up – set exercise

- 3.5 Leaps A, B and C – set exercises – candidates show Leaps A on both sides. Leaps B and Leaps C are performed on one side only, candidate's choice of which side.

**4. Performance sequences**

- 4.1 Turns – set exercise - candidates' choice of the set exercise performed on one side only.
- 4.2 Kicks – set exercise
- 4.3 Elevated – set exercise - candidates' choice of the set exercise performed on one side only

**5. Unset sequence**

Candidates will combine a selection of steps into a short dance sequence using the dance vocabulary steps and any other suitable movements. The dance vocabulary steps will be specified by the examiner and music will be provided by the examiner.

**6. Set Amalgamations - seen as a solo**

Candidate's choice of TWO amalgamations from the following list:

Musical Theatre

Lyrical

Blues

Jazz – Option A

Jazz – Option B (formerly titled "Boys Amalgamation")

Candidates will be expected to perform straight away individually.

**7. Dances - seen as a solo**

Two dances of contrasting styles.

One dance must be choreographed by the exam candidate.

Each dance to be 1 min 30 secs minimum, NOT to exceed 2 minutes.

Candidates will be expected to perform straight away individually.

**8. Bow**

Teacher's arrangement, can be performed with or without free or set music.

## Advanced 2 dance vocabulary steps

**Walks**

- Extended walks with body tilt forward, side or back
- Circular walks forward or backward

**Side tilts**

- High level

**Turns**

- Pirouettes with leg in parallel or turned out (double or more) or attitude front or back (single or more) outwards or inwards, all at various levels
- Spin Turns (chaînés) at various levels
- Barrel turns - on the spot with any combination of bent or straight legs in parallel or turn out
- Double Tour en l'air. Candidate's choice of preparation in 4th or 2nd

**Kicks**

- Front, side and back, straight, développé (including reverse) and flick kicks with any combination of bent or straight raised leg on a fondu, flat foot, with rise or elevation, parallel, turned out or inverted, with or without a tilt
- Round kicks – outwards and inwards with any combination of bent or straight raised leg on a fondu, flat foot, with rise or elevation and with a tilt
- Any of the front, side or round kicks can be taken with hip extension
- Kicks with layout - front kick with back layout or back bend and side kick with forward layout
- Any of the above can be taken as controlled kicks

**Leaps**

- Forward and sideways with or without développé or reverse développé
- Attitude leaps, with 1 or both legs in attitude
- Leap turns with varying leg lines taken with a barrel action
- Scissor hop. Forwards or into 2nd, with or without développé, the scissor hop into 2nd could straddle

**Jumps**

- Jazz sissonne
- Hops with varying body and leg lines, with a full turn
- Straddle jump
- Attitude jump with any combination of leg line



# 14 Scheme of assessment - Vocational Examinations

## Method of assessment

Vocational Graded 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.

The examination is divided into three sections and each section consists of several components which are individually assessed and aggregated arriving at the section total, with a maximum of 100 marks available overall.

Within each component the examiner awards a mark of between 0 and 10 (see accompanying grid) and a mark of 0 indicates that nothing was evidenced for assessment.

## Intermediate Foundation, Intermediate and Advanced 1

Title of component	Available marks
<b>Technique</b>	
Limbering	10
Line and style	10
Dance movements	10
Use of space	10
<b>Section total</b>	40
<b>Rhythm, response and syllabus knowledge</b>	
Rhythm	10
Response and knowledge of syllabus	10
<b>Section total</b>	20
<b>Presentation</b>	
Quality of movement	10
Sense of performance	10
Set Amalgamation	10
Dance	10
<b>Section total</b>	40
<b>Overall total</b>	100

## Advanced 2 Modern

Title of component	Available marks
<b>Technique</b>	
Limbering	10
Clarity of line	10
Control and stability of technique	10
Dance movements	10
<b>Section total</b>	40
<b>Rhythm, response and syllabus knowledge</b>	
Response and knowledge of syllabus	10
Quality of movement	10
<b>Section total</b>	20
<b>Presentation</b>	
Artistry and style	10
Musical and interpretive response	10
Set Amalgamations	10
Dances	10
<b>Section total</b>	40
<b>Overall total</b>	100

## Determining a grade for vocational qualifications

To reflect the need for competence across the range of components, a candidate will not attain a grade if:

- 20% of the marks attainable or below are given for any one component
- 40% of the marks attainable or below are given for any three components.

If all components are achieved, then the overall grade is indicated as follows:

Grade	Total Marks
Distinction	80-100 marks
Merit	65-79 marks
Pass	50-64 marks
Not Attained	00-49 marks

## Mark scheme

Each component of the assessment is shown on the grid as a column and broken down into mark bands, each of which has a descriptor. The descriptor indicates the quality that is expected in the candidate's evidence for that mark band. The indicative content for each component of assessment is exemplified or stated at the bottom of each column/group of columns.

# Intermediate Foundation Mark Scheme

Section		Technique and Knowledge of Syllabus				Rhythm and Response		Presentation			
Component		Limbering	Line and Style	Dance Movements	Use of Space	Rhythm	Response and Recall of Syllabus Knowledge	Quality of Movement	Sense of Performance	Set Amalgamation	Teachers Dance
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the <b>Excellent</b> band	9-10	The candidate demonstrates <b>Excellent</b> ability in the indicative content									
Bottom of the <b>Excellent</b> band											
Top of the <b>Good</b> band	7-8	The candidate demonstrates <b>Good</b> ability in the indicative content									
Bottom of the <b>Good</b> band											
Top of the <b>Fair</b> band	5-6	The candidate demonstrates <b>Fair</b> ability in the indicative content									
Bottom of the <b>Fair</b> band											
Top of the <b>Limited</b> band	3-4	The candidate demonstrates <b>Limited</b> ability in the indicative content									
Bottom of the <b>Limited</b> band											
Top of the <b>Weak</b> band	1-2	The candidate demonstrates <b>Weak</b> ability in the indicative content									
Bottom of the <b>Weak</b> band											
<b>Not evidenced</b>	0	Indicative content <b>not evidenced</b>									
<b>Indicative content</b>		<p><b>Floor limbering:</b> demonstrates control and appropriate use of core muscles and joint mobility to support correct torso and leg alignment, within the individual's capacity</p> <p><b>Standing limbering:</b> demonstrates a sustained poise and spinal extension for correct weight distribution, extension through the limbs, feet and torso, with flow of movement and applied use of breath</p>	<p><b>Line:</b> demonstrates a technical accuracy and detail of head arm and leg line placement initiated from the spine producing an overall holistic physical line</p> <p><b>Style:</b> demonstrates varied breadth of movement to facilitate appropriate movement, variety in style and projection, reflective of the intended choreography</p>	<p><b>Dance movements:</b> demonstrates coordinated, balanced, and continual technical precision, showing appropriate levels of elevation</p> <p>Applies and demonstrates ease and efficiency with initiation and completion of transitional movement</p> <p>Accuracy of phrasing and accents</p>	<p><b>Awareness of common space:</b> demonstrates a comprehensive use of the performance space and floor patterns</p> <p><b>Awareness of personal space:</b> demonstrates an awareness of peripheral space, depth and breadth of movement and bodily extensions</p>	<p><b>Timing:</b> performs set exercises to time with the music, with correct rhythmic patterns</p> <p><b>Rhythm:</b> responds accurately to the examiner's instructions demonstrating the transposition of the given rhythm to marking with correct rise and fall. Shows accuracy of accents and rhythmic flow</p>	<p><b>Response:</b> responds correctly and with enthusiasm to the examiner's instructions, and translates all directives for unset work in a timely and succinct manner, with self-assurance</p> <p><b>Recall:</b> performs an accurate knowledge of the syllabus in order to enable assured demonstration</p>	<p><b>Technique skills:</b> performs a varied and continual range of musical highlights and an in depth understanding of breath, relaxation, and accents as appropriate</p> <p><b>Performance skills:</b> responds to musical atmosphere with appropriate inner motivation, phrasing, and individual expressive skills</p>	<p><b>Commitment:</b> presents material with natural engagement and projection</p> <p><b>Confidence:</b> demonstrates material with conviction, and appropriate expressive skills</p>	<p><b>Overall accuracy:</b> demonstrates the chosen set amalgamation with control, spatial awareness, coordination, accuracy of detail and awareness of the intended style</p> <p><b>Overall performance skills:</b> demonstrates suitable individual expressive skills, with an in depth understanding of the atmosphere of the chosen amalgamation</p>	<p><b>Overall technical competence:</b> demonstrates control, coordination, and ease of technical ability through appropriate content</p> <p><b>Overall performance skills:</b> demonstrates a range of musical interpretation, dynamics, and phrasing. Ability to engage appropriately with an audience</p>

# Intermediate Mark Scheme

Section		Technique and Knowledge of Syllabus				Rhythm and Response		Presentation			
Component		Limbering	Line and Style	Dance Movements	Use of Space	Rhythm	Response and Recall of Syllabus Knowledge	Quality of Movement	Sense of Performance	Set Amalgamation	Teachers Dance
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the <b>Excellent</b> band	9-10	The candidate demonstrates <b>Excellent</b> ability in the indicative content									
Bottom of the <b>Excellent</b> band											
Top of the <b>Good</b> band	7-8	The candidate demonstrates <b>Good</b> ability in the indicative content									
Bottom of the <b>Good</b> band											
Top of the <b>Fair</b> band	5-6	The candidate demonstrates <b>Fair</b> ability in the indicative content									
Bottom of the <b>Fair</b> band											
Top of the <b>Limited</b> band	3-4	The candidate demonstrates <b>Limited</b> ability in the indicative content									
Bottom of the <b>Limited</b> band											
Top of the <b>Weak</b> band	1-2	The candidate demonstrates <b>Weak</b> ability in the indicative content									
Bottom of the <b>Weak</b> band											
<b>Not evidenced</b>	0	Indicative content <b>not evidenced</b>									
<b>Indicative content</b>		<p><b>Floor limbering Control, Strength, and Mobility:</b> demonstrates control and appropriate use of core muscles and joints to support correct torso and leg alignment, within the individual's capacity</p> <p><b>Standing limbering Stretch and Extension:</b> demonstrates sustained poise and spinal extension through the limbs, feet and torso for correct weight distribution and flow of movement with applied use of breath</p>	<p><b>Line:</b> demonstrates technical accuracy and detail of head, arm and leg line alignment initiated from the spine, producing an overall holistic physical line</p> <p><b>Style:</b> demonstrates varied breadth of movement to facilitate appropriate movement, variety in style and projection, reflective of the intended choreography</p>	<p><b>Dance movements:</b> demonstrates co-ordinated, balanced movements, showing technical precision and appropriate levels of elevation. Demonstrates ease and efficiency of movement, with accurate phrasing and dynamic use of accents</p>	<p><b>Awareness of common space:</b> demonstrates a comprehensive use of the performance space with an awareness of initiation and completion of transitional movements</p> <p><b>Awareness of personal space:</b> demonstrates an awareness of peripheral space, depth and breadth of movement and physical extension</p>	<p><b>Timing:</b> performs set exercises to time with the music, with correct rhythmic patterns</p> <p><b>Rhythm:</b> responds accurately to the examiner's instructions. Demonstrates the transposition of rhythm to marking and dance movement, using varied floor patterns, use of levels, highlights, and dynamics</p>	<p><b>Response:</b> responds correctly and with enthusiasm to the examiners' instructions and translates all directives for unset work in a timely and succinct manner with self-assurance</p> <p><b>Recall:</b> performs an accurate knowledge of the set syllabus in order to enable assured demonstration throughout</p>	<p><b>Technique skills:</b> performs a varied and continual range of musical highlights and an in depth understanding of breath, relaxation, and appropriate use of accents</p> <p><b>Performance skills:</b> responds to musical atmosphere with appropriate inner motivation, phrasing, and individual expressive skills</p>	<p><b>Commitment:</b> presents material with natural engagement and projection</p> <p><b>Confidence:</b> demonstrates material with conviction, and appropriate expressive skills</p>	<p><b>Overall accuracy:</b> demonstrates the chosen set amalgamation with control, spatial awareness, and coordination throughout</p> <p><b>Overall performance skills:</b> demonstrates suitable individual expressive skills, with an in depth understanding of the style and atmosphere of the chosen set amalgamation</p>	<p><b>Overall technical competence:</b> demonstrates control, coordination, range, and ease of technical ability throughout, with appropriate content</p> <p><b>Overall performance skills:</b> demonstrates the ability to engage appropriately with an audience throughout</p>

# Advanced 1 Mark Scheme

Section		Technique and Knowledge of Syllabus				Rhythm and Response		Presentation			
Component		Limbering	Line and Style	Dance Movements	Use of Space	Rhythm	Response and Recall of Syllabus Knowledge	Quality of Movement	Sense of Performance	Set Amalgamation	Teachers Dance
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the <b>Excellent</b> band	9-10	The candidate demonstrates <b>Excellent</b> ability in the indicative content									
Bottom of the <b>Excellent</b> band											
Top of the <b>Good</b> band	7-8	The candidate demonstrates <b>Good</b> ability in the indicative content									
Bottom of the <b>Good</b> band											
Top of the <b>Fair</b> band	5-6	The candidate demonstrates <b>Fair</b> ability in the indicative content									
Bottom of the <b>Fair</b> band											
Top of the <b>Limited</b> band	3-4	The candidate demonstrates <b>Limited</b> ability in the indicative content									
Bottom of the <b>Limited</b> band											
Top of the <b>Weak</b> band	1-2	The candidate demonstrates <b>Weak</b> ability in the indicative content									
Bottom of the <b>Weak</b> band											
<b>Not evidenced</b>	0	Indicative content <b>not evidenced</b>									
<b>Indicative content</b>		<p><b>Control, Strength, and Mobility:</b> demonstrates control and appropriate use of core muscles and joints to support correct torso and leg alignment. Sustained poise and spinal extension for correct weight distribution and flow of movement</p> <p><b>Extension:</b> demonstrates an appropriate range of dynamics, rhythmic flow, and applied use of breath in producing extensions through the body to the full range of the individuals' capacity</p>	<p><b>Line:</b> demonstrates technical accuracy and detail of head, arm, leg, and foot line placement initiated from the spine, producing an overall holistic physical line</p> <p><b>Style:</b> demonstrates varied breadth of movement to facilitate the appropriate range of styles dictated by the set choreography</p>	<p><b>Dance movements:</b> demonstrates coordinated, balanced, and continual technical precision. Showing levels of elevation to the full range of the individuals' capacity.</p> <p>Demonstrates a sustained ease and efficiency of movement</p>	<p><b>Use of space:</b> demonstrates a comprehensive use of the performance space, both common and personal. With an in-depth knowledge of transitional movements and bodily extensions, with depth and breadth throughout</p>	<p><b>Rhythm:</b> performs set exercises to time with the music, with correct and appropriate rhythmic patterns, dynamics, highlights, accents, and phrasing. Demonstrates the improvisation sequence in a succinct manner, with self-assurance and with an in depth understanding of the style and atmosphere of the music.</p>	<p><b>Response:</b> responds correctly and with enthusiasm to the examiners instructions and translates all directives for free work in a timely manner, with self-assurance.</p> <p><b>Recall:</b> performs an accurate knowledge of the syllabus with a comprehensive knowledge of technical vocabulary, to produce a self-assured demonstration</p>	<p><b>Quality of movement:</b> performs a varied and continual range of movement dynamics and an in depth understanding of breath and relaxation to deliver expressive movement as appropriate to the dictates of the choreography. Responds to the musical atmosphere with appropriate inner motivation and individual expressive skills</p>	<p><b>Commitment:</b> presents material with a mature engagement and projection</p> <p><b>Confidence:</b> demonstrates all syllabus with maturity, conviction, and appropriate expressive skills</p>	<p><b>Overall accuracy:</b> recalls the chosen set amalgamation with accuracy of technique, style, and detail</p> <p><b>Overall performance skills:</b> demonstrates suitable individual expressive skills, with an in depth understanding of the atmosphere of the chosen amalgamation</p>	<p><b>Overall technical competence:</b> demonstrates control, coordination, range, precision, and ease of technical ability through appropriate content</p> <p><b>Overall performance skills:</b> demonstrates suitable and individual expressive skills, with an in depth understanding of the atmosphere of the chosen music</p>

# Advanced 2 Mark Scheme

Section		Technique and Knowledge of Syllabus				Rhythm and Response		Presentation			
Component		Limbering	Clarity of Line	Control and Stability of Technique	Dance Movements	Response and Recall of Syllabus Knowledge	Quality of Movement	Artistry and Style	Musical and Interpretive Response	Set Amalgamations	Dances
		10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks	10 marks
Top of the <b>Excellent</b> band	9-10	The candidate demonstrates <b>Excellent</b> ability in the indicative content									
Bottom of the <b>Excellent</b> band											
Top of the <b>Good</b> band	7-8	The candidate demonstrates <b>Good</b> ability in the indicative content									
Bottom of the <b>Good</b> band											
Top of the <b>Fair</b> band	5-6	The candidate demonstrates <b>Fair</b> ability in the indicative content									
Bottom of the <b>Fair</b> band											
Top of the <b>Limited</b> band	3-4	The candidate demonstrates <b>Limited</b> ability in the indicative content									
Bottom of the <b>Limited</b> band											
Top of the <b>Weak</b> band	1-2	The candidate demonstrates <b>Weak</b> ability in the indicative content									
Bottom of the <b>Weak</b> band											
<b>Not evidenced</b>	0	Indicative content <b>not evidenced</b>									
<b>Indicative content</b>		<p><b>Control, Strength, and Mobility:</b> demonstrates advanced control and appropriate use of core muscles and joint range to support correct torso and leg alignment. Sustained poise and spinal extension for fluidity of movement</p> <p><b>Extension:</b> demonstrates a full range of dynamic extensions with applied use of breath impulse and rhythmic flow</p>	<p><b>Overall placement of line:</b> demonstrates technical accuracy and detail of head, arm, leg, and foot placement initiated from the spine, with depth of movement and precision creating overall holistic physical line. Demonstrates varied breadth of movement to facilitate the appropriate range of styles dictated by the set choreography and to sustain this through transitional movements</p>	<p><b>Control:</b> demonstrates sustained and assured postural and spinal extension with correct weight distribution</p> <p><b>Stability of technique:</b> demonstrates an advanced use of core muscles to maintain and deliver balance and control in the technical full range of the individuals' capacity</p>	<p><b>Dance movements:</b> demonstrates coordinated, balanced, and continual technical precision and extension of limbs. Demonstrates an advanced level of expertise in steps of elevation, kicks and turns, to the full range of the individuals' capacity.</p> <p>Demonstrates a sustained ease and efficiency of all dance movements with breadth of movement and use of travel</p>	<p><b>Response:</b> responds correctly to the examiners instructions and translates all directives for unset work in a timely and succinct manner, with self-assurance</p> <p><b>Recall:</b> performs an accurate knowledge of the syllabus with a comprehensive knowledge of technical vocabulary, to produce a self-assured demonstration</p>	<p><b>Quality of movement:</b> performs a varied, advanced, and continual range of movement dynamics showing force, suspension, and relaxation as appropriate.</p> <p>Responds to all material with inner motivation</p>	<p><b>Artistry:</b> presents all material with maturity and an in depth understanding of projection/audience, natural engagement, instinct and with an individual and integrated performance, conveying both expression and emotion</p> <p><b>Style:</b> demonstrates all material with conviction, and an understanding of various jazz/modern theatre styles with appropriate expressive skills</p>	<p><b>Musical response:</b> responds with maturity to all music with an in depth understanding of rhythmic patterns, musical phrasing, variances, and genres of music</p> <p><b>Interpretive response:</b> responds with an instinctive use of breath and relaxation. Responds with individuality and an inner expressive quality</p>	<p><b>Overall accuracy:</b> recalls the chosen set amalgamations with assurance and accuracy of technique, style, and detail</p> <p><b>Overall performance skills:</b> demonstrates suitable individual expressive skills, with advanced understanding of the atmosphere of the chosen amalgamations</p>	<p><b>Overall technical competence:</b> demonstrates throughout the solos an advanced control, coordination, range, precision, and ease of technical ability with appropriate content</p> <p><b>Overall performance skills:</b> demonstrates an appropriate and individual sense of performance/ expressive skills, with an advanced understanding of the atmosphere of the chosen music and contrasting styles between the two dances, delivered with self-assurance</p>



## Levels of response mark bands

The lower mark in each band indicates that the student has just met the requirement described in the band, the upper mark indicates that the evidence is clear but that the student has not quite met the requirements set out in the next mark band.

The candidate is marked against all components of assessment.

## 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 the characteristics listed in that band but will demonstrate most.

### Attainment grade descriptors

#### Distinction: 80-100 marks

A candidate who achieves a '**Distinction**' will demonstrate the following attributes in performance:

- extremely strong technique
- high clarity of intention in execution of the movement
- excellent precision in the technique of the genre
- excellent use of dynamics and spatial elements
- very confident and accurate responses to instructions, questions asked and/or tasks set
- very strong performing skills.

#### Merit: 65-79 marks

A candidate who achieves a '**Merit**' will demonstrate the following attributes in performance:

- well established technique
- good clarity of intention in execution of the movement
- good precision in the technique of the genre confident use of dynamics and spatial elements
- confident and accurate responses to instructions, questions asked and/or tasks set
- strong performing skills.

#### Pass: 50-64 marks

A candidate who achieves a '**Pass**' will demonstrate the following attributes in performance:

- generally established technique
- some clarity of intention in execution of the movement
- some precision in the technique of the genre
- fair understanding of the use of dynamics and spatial elements
- broadly relevant and mostly appropriate responses to questions asked and/or tasks set
- secure performing skills.

#### Not attained – 0-49 marks

A candidate who achieves a '**Not Attained**' will demonstrate the following attributes in performance:

- poor or limited technical accomplishment
- limited clarity of intention in execution of the movement
- poor or limited grasp of the technique of the genre
- limited understanding of the use of dynamics and spatial elements
- weak or limited response to questions asked and/or tasks set
- weak or limited performing skills.



# **Examination Information, Quality Assurance, Appendix & Resources**





# 15 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 Full Teaching members of the ISTD who have active memberships and conduct themselves in accordance with the Member Agreement/Professional Code of Conduct. (link <https://www.istd.org/documents/rules-and-standing-orders/>)

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: [istd.org/examinations/uk-examinations/](https://www.istd.org/examinations/uk-examinations/)

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

### International Examinations

Website: [istd.org/examinations/international-examinations/](https://www.istd.org/examinations/international-examinations/)

Email: [InternationalTeachers@istd.org](mailto: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 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 [istd.org/examinations/quality-assurance/](https://www.istd.org/examinations/quality-assurance/).

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

## Inclusivity and accessibility of examinations and assessments

The ISTD 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 adjustments

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 is made before a learner takes an assessment. It ensures that they have fair access to demonstrate the requirements of the assessments taking 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. More information can be found at [www.istd.org/examinations/quality-assurance/](https://www.istd.org/examinations/quality-assurance/)

## 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

The Society endorses the principle of the right to enquire about a learner result. These enquiries may relate to an unexpected exam result, assessment decisions being incorrect, or assessment not being conducted fairly. 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.

## Results 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. [www.istd.org/examinations/quality-assurance/](http://www.istd.org/examinations/quality-assurance/)

# 16 Appendix

## Syllabus books, music and videos

The ISTD has produced books music and video products to support the learning and understanding of the teacher.

Syllabus books, CDs and DVDs are available to buy on the ISTD website: <https://shop.istd.org/shop/>

- A selection of our audio and video products are available to purchase to stream and download from our digital shop. <https://istddance.sellfy.store/>
- Primary Class Examination, Grades 1 to 6, and Bronze, Gold, Silver Jazz Awards, 2007 <https://istddance.sellfy.store/>
- Modern Theatre Intermediate Foundation and Intermediate, 2011 <https://shop.istd.org/shop/dvds/item-modern-theatre-intermediate-foundation-and-intermediate/>
- Modern Theatre Advanced 1, 2021 <https://istddance.sellfy.store/>

## Written resources

- Cohan, R. The Dance Workshop. London: Unwin, 1986
- DeMille, A. Martha. New York: Vintage Books, 1990
- Eddleston, P. Zeila Raye and the Development of Modern Theatre: London: 2002 ISTD
- Franklin, E. Conditioning for Dance: Human Kinetics, 2003
- Franklin, E. Dance Imagery for Technique and Performance: Human Kinetics, Inc, 2013
- Frich, E. Matt Mattox - Jazz dance: Sterling Publishing Company, 1983
- Graham, M. Blood Memory. New York: Doubleday, 1991
- Grotowski, J. Towards a Poor Theatre. London: Methuen. 1981
- Howse. J. and McCormack.M Anatomy, Dance Technique, and Injury Prevention: Fourth Edition Methuen Drama, 2009
- Knight.I, A Guide to Living with Ehlers-Danlos Syndrome (Hypermobility Type): Bending without Breaking (2nd edition) Jessica Kingsley Publishers, 2015
- Perces. M, The Dance Technique of Lester Horton: Princeton Book Company, 1992
- Pilates, J. Pilates Return to Life through Control - Revised Edition for 21st century: Presentation Dynamics Inc, 2012
- Rafferty, S. Quin, E. and Tomlinson Safe Dance Practice.Champaign, Illinois: Human Kinetic.2015
- Simmel. L. and Kraft. E-M. Nutrition for Dancers: First Edition. Routledge, 2017
- Sanders. L.Dance Teaching and Learning: Shaping Practice. Third Edition One Dance UK. 2016

## Video resources

- Dance Rebels - a story of modern dance  
<https://www.youtube.com/watch?v=lasPpe1BZ2o>
- Revelations, Alvin Ailey  
<https://www.youtube.com/watch?v=kDXerubF4I4>
- Dunham Jazz Technique  
<https://www.loc.gov/item/ihas.200003853/>
- Doris Humphrey – Modern Dance Pioneer  
<https://www.youtube.com/watch?v=o6VOWPOFwEQ>
- Horton Dance Technique  
<https://vimeo.com/ondemand/advhortonclass>
- Diversions of Angels, Martha Graham  
<https://www.youtube.com/watch?v=klqvWQZNKpY>
- Jack Cole – “The Jack of Clubs”  
<https://www.youtube.com/watch?v=p6HZfDQekiA>
- Bob Fosse Documentary  
[https://www.youtube.com/watch?v=t14vhjUwe\\_o&t=9s](https://www.youtube.com/watch?v=t14vhjUwe_o&t=9s)
- “Kiss me Kate” – Choreography Hermes Pan  
[https://www.youtube.com/watch?v=TEaZ5xotL\\_o](https://www.youtube.com/watch?v=TEaZ5xotL_o)
- Building Broadway: HAMILTON Choreographer - Andy Blankenbuehler  
<https://www.youtube.com/watch?v=R49vKv8f0Wc>
- Nikki O'Hara  
<https://www.youtube.com/watch?v=Rm7vk-2ArV0>
- Motionhouse  
<https://www.motionhouse.co.uk/production/volatile/>
- Wired Aerial Theatre  
<https://www.wiredaerialtheatre.com/>
- Barbara Evans  
<http://barbaraevans.co.uk/>
- Carrie-Anne Ingrouille- Choreographer  
<https://www.thewonderfulworldofdance.com/podcast-zonation-choreographer-carrie-anne-ingrouille>
- Top Tips for Auditioning and Students in Training with Carrie-Anne Ingrouille  
<https://www.youtube.com/watch?v=lb-kIIdTGk>

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Imperial Society of Teachers of Dancing  
22/26 Paul Street, London EC2A 4QE  
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