

Classical Ballet Cecchetti Society Faculty

Syllabus Outline

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General Graded Examinations

Introduction

Rationale

Cecchetti Classical Ballet makes a distinctive contribution to the education of all students, in that it uses movement, which is the fundamental mode of human expression. It offers a range of learning opportunities and enables participants to enjoy physical expression as well as develop intellectual sensibilities. As they work together in Cecchetti Classical Ballet, candidates learn about co-operation and develop an understanding of the shaping of movement into artistic forms of expression.

Graded Examinations in Cecchetti Classical Ballet are concerned with progressive mastery in defined stages within the context of safe dance practice.

Aims

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

Objectives

The objectives of the Cecchetti graded examination syllabus are set out below:

- promote understanding and maintenance of correct stance in stillness and in movement
- develop accuracy and precision in the use of technique
- develop the range of movements within the candidate's natural capabilities
- promote understanding and use of dance terminology
- develop good sense of line through body, arms and head, with good use of focus
- promote understanding of musical accuracy and phrasing
- promote appreciation of varying musical styles and their interpretation
- develop awareness of the use of space
- develop awareness of audience and a sense of performance and style
- promote self-confidence in the performance of a solo

Learning Outcomes and Progression

Candidates develop the skill and understanding of Cecchetti Classical Ballet, at the same time as building a sound technique, by developing the physical ability to communicate through movement in an expressive and artistic way.

A clearly defined structure allows learning to take place in the context of safe dance practice. The Graded Examinations build up progressively, ensuring that steps and skills learned at lower levels prepare for more complex movements as the candidate progresses.

Each Cecchetti Graded Examination allows candidates to progress to the next higher grade in the Cecchetti Classical Ballet genre. Also, a range of transfers to other dance genres becomes possible as the candidate develops physically and learns common skills such as running, use of arms, posture, timing and rhythmic awareness. In this way, with additional teaching input, the candidate is able to develop a broad base of dancing skills.

Following on from the Graded Examinations, candidates may wish to progress to the Vocational Graded Examinations as preparation for employment as a professional dancer or as preparation for dance teaching qualifications.

The Graded Examinations in Cecchetti Classical Ballet also allow for those participating solely for recreational purposes to produce quality work in a safe dance context.

Entry Conditions and General Information

Age Limits

Grade 1	7 years and under 12 years
Grade 2	7 years and no maximum
Grade 3	8 years and no maximum
Grade 4	8 years and no maximum
Grade 5	9 years and no maximum
Grade 6	10 years and no maximum

Children and adults should not be entered at the same time.

Prior Learning

The Graded Examinations in Cecchetti Classical Ballet are intended to be taken consecutively and most candidates will wish to progress through them in sequence in order to develop and demonstrate the requisite skills. However, in cases where examinations are undertaken without success at the previous grade, the candidate needs to be at an appropriate level of physical and artistic development. Before a candidate enrolls in a class leading to a Graded Examination, teachers are under a particular duty, therefore, to assess the achievement of the candidate, particularly with regard to safe dance practice.

Re-takes

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

Time Allowances/Number of Candidates

Candidates should be entered in pairs. Where there is an odd number of candidates at one level, three may be entered together.

	1 or 2 candidates	3 candidates	4 candidates
Grade 1	20 mins	25 mins	N/A
Grade 2	25 mins	30 mins	N/A
Grade 3	30 mins	35 mins	N/A
Grade 4	35 mins	45 mins	N/A
Grade 5	40 mins	50 mins	N/A
Grade 6	45 mins	55 mins	N/A

Use of CDs, Musical Accompaniment

Teachers entering candidates for examinations must provide their own pianist. The official music for the Graded examinations should be used for all the set exercises. The music for the dance may be played on audio equipment and this should be operated by the pianist.

Dress Requirements

Female: Enrico style leotard with matching belt, pink ballet socks or pink tights, unblocked pink ballet shoes with elastics. Hair should be suitably and neatly dressed. No jewellery may be worn.

Male: White short sleeved leotard or vest with dark shorts or tights, white socks, black or white ballet shoes with white elastics. No jewellery may be worn.

National Qualifications Framework and Level Descriptors

The Graded Examinations in Dance are accredited on the National Qualifications Framework (NQF) for England, Wales and Northern Ireland as shown below.

NQF level	General Qualifications	ISTD Grade
Level 5	Higher level qualification	N/A
Level 4	Higher level qualification	N/A
Level 3 (Advanced)	A/AS level	Grade 6
Level 2 (Intermediate)	GCSE Grades A*-C	Grade 5 Grade 4
Level 1 (Foundation)	GCSE Grades D-G	Grade 3 Grade 2 Grade 1
Entry Level	Certificate of (educational) achievement	N/A

The following QCA-approved descriptors explain what is required of candidates at each level of this framework. All performances should demonstrate compliance with the principles of safe dance practice and candidates should demonstrate an appropriate approach to the examination in relation to their conduct and overall presentation.

Level 1 (Grades 1, 2 and 3)

Candidates demonstrate an increasing vocabulary of movement in the chosen technique. An understanding of the technique is reflected in the ability to coordinate simple movements to produce combinations of steps and quality of movement ie. precision and control within the range of their own physical capacity.

Candidates communicate an increasing confidence in performance. They are able to interpret music and display sensitivity to musical content and style. Candidates' performances show a developing spatial awareness, an ability to work with others and responsiveness to an audience.

Level 2 (Grades 4 and 5)

Candidates demonstrate consolidated technical skills and an increased range of movements in sequences of increased length and complexity. They show a clear understanding of mechanics and purpose of the required vocabulary.

Candidates show the ability to sustain an appropriate sense of style throughout more complex sequences and an increased sensitivity to varying musical qualities. Technical facility and improved spatial awareness lead to an increased assurance of presentation.

Level 3 (Grade 6)

Candidates demonstrate a comprehensive knowledge and understanding of the vocabulary of a particular style through a wide range of movements performed with technical strength. Along with confidence, candidates convey self-awareness, resulting in a sensitive personal interpretation of musical mood.

Candidates demonstrate a mature awareness of audience as well as subtleties of performance combined with expression and fluidity of movement involving dynamics and use of space.

Cecchetti Classical Ballet Syllabus Content

Grade 1 Female

Theory

Each candidate will be asked ONE question:
4 corners
1st, 2nd and 3rd positions of the feet

Warm-up

To take place after the candidates have confirmed their names with the examiner.
The warm-up will not be assessed.
Natural skips taken round the room – 16 bars of 6/8 unset music

1. Barre

1. Demi-pliés in 2nd and 1st
2. Battements tendus à la 2nde facing the barre
3. Grands battements sideways to the barre, to be taken both sides
Slightly away from the barre:
4. Rises combined with running on the toes

2. Exercices au Milieu

1. Port de bras

3. Adage

1. Retirés
2. Exercise for 3rd arabesque

4. Pirouette

1. Quarter turns with use of the head

5. Allegro

Basic steps: each candidate will be asked to demonstrate ONE basic step selected by the examiner:
Echappés sauté from 1st, sideways galops, sideways polka, sauté in 1st, spring points, step temps levé

Set enchainements: to be demonstrated together apart from where specified

1. Echappé sauté with sautés in 1st position
2. Polkas with spring points
3. Round the room: step temps levés
4. Galops and spring points – demonstrated singly

6. Dance

Teacher's choice of a classical or demi-character solo, not to exceed 45 seconds.
Piano music should be used. (No props allowed).

Révérence

Grade 1 Male

Theory

Each candidate will be asked ONE question:
4 corners
1st, 2nd and 3rd positions of the feet

Warm-up

To take place after the candidates have confirmed their names with the examiner.
The warm-up will not be assessed.
Natural skips taken round the room - 16 bars of 6/8 unset music

1. Barre

1. Demi-pliés in 2nd and 1st
2. Battements tendus à la 2nde facing the barre
3. Grands battements sideways to the barre, to be taken both sides
Slightly away from the barre:
4. Rises combined with running on the toes

2. Exercices au Milieu

1. Port de bras

3. Adage

1. Retirés
2. Exercise for 3rd arabesque

4. Pirouette

1. Quarter turns with use of the head

5. Allegro

Basic steps: each candidate will be asked to demonstrate ONE basic step selected by the examiner:

Echappé sauté from 1st, sideways galops, sideways polka, sauté in 1st, spring points, step temps levé

Set enchaînements: to be demonstrated together apart from where specified

1. Echappé sauté with sautés in 1st position
2. Polkas with spring points
3. Round the room: step temps levés
4. Galops and spring points – demonstrated singly

6. Dance

Teacher's choice of a classical or demi-character solo, not to exceed 45 seconds.
Piano music should be used. (No props allowed).

Bow

Grade 2 Female

Candidates should have a working knowledge of the basic movements and theory in Grade 1 plus:

- Theory** Each candidate will be asked ONE question:
Eight points of the room
Five positions of the feet
Arm positions: 2nd, 5th en bas, en avant and en haut
- Warm-up** To take place after the candidates have confirmed their names with the examiner.
The warm-up will not be assessed.
Round the room: forward galops, 2 with right foot and 2 with left foot - 16 bars of 6/8 unset music
- 1. Barre** Exercises will be seen on one side only:
1. Rise and demi-pliés in 2nd, 1st and 3rd positions
2. Battements tendus en croix taken from 1st position
3. Grands battements a) à la quatrième devant b) à la 2nde facing the barre
4. Ronds de jambe à terre
5. Adage
6. Preparation for sautés
7. Echappés relevés
Stretching exercise: training exercise
- 2. Exercices au Milieu** 1. Port de bras
2. Battements tendus with transfer of weight to 2nd
- 3. Adage** 1. Retirés passé
2. Exercise for 3rd arabesque
- 4. Pirouette** 1. Preparatory exercise for use of head
2. Exercise for tour en l'air
- 5. Allegro** Basic steps: each candidate will be asked to demonstrate ONE basic step selected by the examiner:
Balletic polka forwards and sideways, changement, forward galops, échappé sauté from 3rd, pas de chat, petits jetés devant and derrière, temps levé
- Set enchaînements: to be demonstrated together apart from where specified
1. Sautés in 1st position
2. Pas de chat and changements
3. Petits jetés, devant or derrière - examiner's or candidate's choice
4. Balletic polka
5. Galops - taken singly
6. Echappés sautés - enchaînement to include échappés sautés and changements to be set by the examiner
- 6. Dance** Teacher's choice of a classical or demi-character solo, not to exceed 45 seconds.
Piano music should be used. (No props allowed).
- Révérence**

Grade 2 Male

Candidates should have a working knowledge of the basic movements and theory in Grade 1 plus:

Theory

Each candidate will be asked ONE question:
Eight points of the room
Five positions of the feet
Arm positions: 2nd 5th en bas, en avant and en haut

Warm-up

To take place after the candidates have confirmed their names with the examiner.
The warm-up will not be assessed.
Round the room: forward galops, 2 with right foot and 2 with left foot - 16 bars of 6/8 unset music

1. Barre

Exercises will be seen on one side only:
1. Rise and demi-pliés in 2nd, 1st and 3rd positions
2. Battements tendus en croix taken from 1st position
3. Grands battements a) à la quatrième devant b) à la 2nde facing the barre
4. Ronds de jambe à terre
5. Adage
6. Preparation for sautés
7. Echappés relevés
Stretching exercise: training exercise

2. Exercices au Milieu

1. Port de bras
2. Battements tendus with transfer of weight to 2nd

3. Adage

1. Retirés passé
2. Exercise for 3rd arabesque

4. Pirouette

1. Preparatory exercise for use of head
2. Exercise for tour en l'air

5. Allegro

Basic steps: each candidate will be asked to demonstrate ONE basic step selected by the examiner:
Balletic polka forwards and sideways, changement, forward galops, échappé sauté from 3rd, pas de chat, petits jetés devant and derrière, temps levé

Set enchaînements: to be demonstrated together apart from where specified

1. Sautés in 1st position
2. Pas de chat and changements
3. Petits jetés, devant or derrière - examiner's or candidate's choice
4. Balletic polka
5. Galops - taken singly
6. Echappés sautés - enchaînement to include échappés sautés and changements to be set by the examiner

6. Dance

Teacher's choice of a classical or demi-character solo, not to exceed 45 seconds.
Piano music should be used. (No props allowed).

Bow

Grade 3 Female

Candidates should have a working knowledge of the basic movements and theory in previous grades plus:

Theory

Each candidate will be asked TWO questions:

Arm positions: 1st and demi-seconde

Positions of the body: à la quatrième devant and derrière and à la seconde

Movements in dancing and their meaning: plier and sauter

Warm-up

To take place after the candidates have confirmed their names with the examiner.

The warm-up will not be assessed.

Foot exercise facing the barre

1. Barre

Exercises will be seen on one side only:

1. Demi-pliés and rises in 2nd, 1st and 5th positions

2a. Battements tendus

2b. Battements dégagés from 1st position

3. Grands battements a) devant and à la 2nde b) derrière facing the barre

4. Ronds de jambe à terre

5. Battements frappés - singles

6a. Développés

6b. Fouetté taken à terre into arabesque

7. Echappés and relevés

Stretching exercise: training exercise

2. Exercices au Milieu

1. Port de bras

2. Battements tendus with positions of the body

Examiner's choice of either à la quatrième devant or derrière or à la 2nde

3. Adage

1. Développé with temps lié

2. Exercise for 1st and 3rd arabesques

4. Pirouette

1. Relevé with bourréé - to be demonstrated on both sides

5. Allegro

Basic steps: each candidate will be asked to demonstrate ONE basic step selected by the examiner:

Assemblé dessus and dessous taken soutenu and de suite, balancé sideways, chassé en avant, sprung coupé dessus and dessous, jeté dessus and dessous, pas de bourréé dessous soutenu and de suite, posé coupé, posé en avant

Set enchaînements: to be demonstrated together apart from where specified

1. Echappés sautés with sautés in 2nd position

2. Assemblés with relevé, taken dessus or dessous - examiner's choice

3. Pas de bourréé dessous soutenu and de suite

4. Jetés temps levés with coupés, taken dessus or dessous - examiner's choice

5. Posés coupés and galops - taken singly

6. Balancés - taken singly

Unseen enchaînement: one sequence to be set by the examiner using not more than two basic steps from the previous grades

6. Dance

Teacher's choice of a classical or demi-character solo, not to exceed 45 seconds.

Piano music should be used. (No props allowed)

Révérence

Grade 3 Male

Candidates should have a working knowledge of the basic movements and theory in previous grades plus:

Theory

Each candidate will be asked TWO questions:

Arm positions: 1st and demi-seconde

Positions of the body: à la quatrième devant and derrière and à la seconde

Movements in dancing and their meaning: plier and sauter

Warm-up

To take place after the candidates have confirmed their names with the examiner.

The warm-up will not be assessed.

Foot exercise facing the barre

1. Barre

Exercises will be seen on one side only:

1. Demi-pliés and rises in 2nd, 1st and 5th positions
- 2a. Battements tendus
- 2b. Battements dégagés from 1st position
3. Grands battements
 - a) devant and à la 2nde
 - b) derrière facing the barre
4. Ronds de jambe à terre
5. Battements frappés - singles
- 6a. Développés
- 6b. Fouetté taken à terre into arabesque
7. Echappés and relevés

Stretching exercise: training exercise

2. Exercices au Milieu

1. Port de bras
2. Battements tendus with positions of the body
Examiner's choice of either à la quatrième devant or derrière or à la 2nde

3. Adage

1. Développé with temps lié
2. Exercise for 1st and 3rd arabesques

4. Pirouette

1. Relevé with bourré - to be demonstrated on both sides
2. Exercise for tour en l'air - to be demonstrated on one side

5. Allegro

Basic steps: each candidate will be asked to demonstrate ONE basic step selected by the examiner:

Assemblé dessus and dessous taken soutenu and de suite, balancé sideways, chassé en avant, sprung coupé dessus and dessous, jeté dessus and dessous, pas de bourré dessous soutenu and de suite, posé coupé, posé en avant

Set enchaînements: to be demonstrated together apart from where specified

1. Echappés sautés with sautés in 2nd position
2. Assemblés with relevé, taken dessus or dessous - examiner's choice
3. Pas de bourré dessous soutenu and de suite
4. Jetés temps levés with coupés, taken dessus or dessous - examiner's choice
5. Posés a) taken on whole foot b) taken on demi-pointe - taken singly
6. Balancés - taken singly

Unseen enchaînement: one sequence to be set by the examiner using not more than two basic steps from the previous grades

6. Dance

Teacher's choice of a classical or demi-character solo, not to exceed 45 seconds.
Piano music should be used. (No props allowed)

Bow

Grade 4 Female

Candidates should have a working knowledge of the basic movements and theory in previous grades plus:

Theory

Each candidate will be asked TWO questions:
Five positions of the head
Arm positions: 4th en avant and en haut
Positions of the body: croisé devant and derrière and écarté
Movements in dancing and their meaning: étendre and relever

Warm-up

To take place after the candidates have confirmed their names with the examiner.
The warm-up will not be assessed.
Foot exercise facing the barre

1. Barre

Exercises will be seen on one side only:

1. Pliés in 2nd, 1st and 5th positions
- 2a. Battements tendus
- 2b. Battements dégagés from 1st position
3. Grands battements combined with battements dégagés and retirés
4. Ronds de jambe à terre
5. Battements frappés - singles and doubles
6. Fondu movements
7. Développé and demi-rond de jambe
8. Relevés devant, derrière, and passé

2. Exercices au Milieu

1. Port de bras
2. Demi-plié and positions of the body

3. Adage

1. Exercise on demi-rond de jambe en l'air
2. Set exercise using 1st, 2nd and 3rd arabesques - taken to both sides

4. Pirouette

1. Relevé pirouette en dehors - taken singly

5. Allegro

Basic steps: each candidate will be asked to demonstrate TWO basic steps selected by the examiner:
Chassé coupé en avant, échappés sauté closing with a beat, glissade devant and derrière, sissonne en avant fermée soutenu and de suite, soutenu turn en dedans

Set enchaînements: to be demonstrated together apart from where specified

1. Warm-up allegro to be set by the examiner comprising - sautés in 1st, sautés in 2nd, échappés sautés and changements
2. Glissades, taken either derrière or devant - examiner's choice
3. Sissonnes
4. Temps levé chassé pas de bourré, relevé in 5th position
5. Round the room: coupé chassé temps levé
6. Either - preparation for pirouettes en dedans en diagonale
Or - soutenu turns en dedans en diagonale
Examiner's choice, seen singly
7. Echappé sauté changé closing with beat and changements

Unseen enchaînement: one sequence to be set by the examiner using not more than three basic steps from the previous grades

6. Dance

Teacher's choice of a classical solo, not to exceed one minute. Piano music should be used

Révérence

Grade 4 Male

Candidates should have a working knowledge of the basic movements and theory in previous grades plus:

Theory

Each candidate will be asked TWO questions:

Five positions of the head

Arm positions: 4th en avant and en haut

Positions of the body: croisé devant and derrière and écarté

Movements in dancing and their meaning: étendre and relever

Warm-up

To take place after the candidates have confirmed their names with the examiner.

The warm-up will not be assessed.

Foot exercise facing the barre.

1. Barre

Exercises will be seen on one side only:

1. Pliés in 2nd, 1st and 5th positions
- 2a. Battements tendus
- 2b. Battements dégagés from 1st position
3. Grands battements combined with battements dégagés and retirés
4. Ronds de jambe à terre
5. Battements frappés - singles and doubles
6. Fondu movements
7. Développé and demi-rond de jambe
8. Relevés devant, derrière, and passé

2. Exercices au Milieu

1. Port de bras
2. Demi-plié and positions of the body

3. Adage

1. Exercise on demi-rond de jambe en l'air
2. Set exercise using 1st, 2nd and 3rd arabesques - taken to both sides

4. Pirouette

1. Relevé pirouette en dehors
2. Preparation for tour en l'air

5. Allegro

Basic steps: each candidate will be asked to demonstrate TWO basic steps selected by the examiner:

Chassé coupé en avant, échappé sauté closing with a beat, glissade devant and derrière, sissonne en avant fermée soutenu and de suite, soutenu turn en dedans

Set enchaînements: to be demonstrated together apart from where specified

1. Warm-up allegro to be set by the examiner comprising - sautés in 1st, sautés in 2nd, échappés sautés and changements
2. Glissades, taken either derrière or devant - examiner's choice
3. Sissonnes
4. Temps levé chassé pas de bourré, relevé in 5th position
5. Round the room: coupé chassé temps levé
6. Either - preparation for pirouettes en dedans en diagonale
Or - soutenu turns en dedans en diagonale
Examiner's choice, seen singly
7. Echappé sauté changé closing with beat and changements

Unseen enchaînement: one sequence to be set by the examiner using not more than three basic steps from the previous grades

6. Dance

Teacher's choice of a classical solo, not to exceed one minute.

Piano music should be used

Bow

Grade 5 Female

Candidates should have a working knowledge of the basic movements and theory in previous grades plus:

Theory

Each candidate will be asked TWO questions:

Arm positions: 3rd

Positions of the body: épaulé

Movement in dancing and its meaning: glisser

Arabesques: 1st, 2nd and 3rd

Warm-up

To take place after the candidates have confirmed their names with the examiner.

The warm-up will not be assessed.

Foot exercise facing the barre

1. Barre

Exercises will be seen on one side only:

1. Pliés in 2nd, 1st and 5th positions
 - 2a. Battements tendus
 - 2b. Battements dégagés
 3. Grands battements with retiré
 4. Ronds de jambe à terre, with preparation
 5. Battements frappés - singles and doubles
 6. Petits battements
 7. Développé with grand rond de jambe en l'air
 8. Battements balancés
- Slightly away from the barre:***
9. Echappé, with relevés devant and derrière

2. Exercices au Milieu

1. Port de bras
2. Battements tendus, en arrière and en avant
3. Temps lié

3. Adage

1. Grand plié, développé and demi-rond de jambe
2. Set exercise for 4th and 5th arabesques

4. Pirouette

1. Pirouette en dehors - taken singly
2. Pirouette en dedans

5. Allegro

Basic steps: each candidate will be asked to demonstrate TWO basic steps selected by the examiner:

Balancé en avant and en arrière and en tournant, entrechat quatre, glissade changé, pas de bourré dessus soutenu, sissonne en avant ouverte, sissonne en arrière fermée soutenu and de suite, soubresaut

Set enchaînements: to be demonstrated together apart from where specified

1. Changements and soubresauts
2. Glissade, assemblé
3. Sissonnes
4. Round room: chassé temps levé, posé, jeté en attitude devant
5. Chassé temps levé in 1st arabesque and balancé - taken singly
6. Pas de chat with pas de bourré
7. En diagonale: petits tours - taken singly to both sides
8. Batterie

Unseen enchaînement: one sequence to be set by the examiner using not more than three basic steps from the previous grades

6. Dance

Teacher's choice of a classical solo, not to exceed one minute. Piano music should be used

Révérence

Grade 5 Male

Candidates should have a working knowledge of the basic movements and theory in previous grades plus:

Theory

Each candidate will be asked TWO questions:
Arm positions: 3rd
Positions of the body: épaulé
Movement in dancing and its meaning: glisser
Arabesques: 1st, 2nd and 3rd

Warm-up

To take place after the candidates have confirmed their names with the examiner.
The warm-up will not be assessed.
Foot exercise facing the barre

1. Barre

Exercises will be seen on one side only:

1. Pliés in 2nd, 1st and 5th positions
- 2a. Battements tendus
- 2b. Battements dégagés
2. Grands battements with retiré
3. Ronds de jambe à terre, with preparation
4. Battements frappés - singles and doubles
5. Petits battements
6. Développé with grand rond de jambe en l'air
7. Battements balancés

Slightly away from the barre:

8. Echappé, with relevés devant and derrière

2. Exercices au Milieu

1. Port de bras
2. Battements tendus, en arrière and en avant
3. Temps lié

3. Adage

1. Grand plié, développé and demi-rond de jambe
2. Set exercise for 4th and 5th arabesques

4. Pirouette

1. Pirouette en dehors
2. Preparation for tour en l'air
3. Pirouette en dedans

5. Allegro

Basic steps: each candidate will be asked to demonstrate TWO basic steps selected by the examiner: Balancé en avant and en arrière and en tournant, entrechat quatre, glissade changé, pas de bourré dessus soutenu, sissonne en avant ouverte, sissonne en arrière fermée soutenu and de suite, soubresaut

Set enchaînements: to be demonstrated together apart from where specified

1. Changements and soubresauts
2. Glissade, assemblé
3. Sissonnes
4. Round room: chassé temps levé, posé, jeté en attitude devant
5. Chassé temps levé in 1st arabesque and balancé - taken singly
6. Pas de chat with pas de bourré
7. En diagonale: petits tours - taken singly to both sides
8. Batterie

Unseen enchaînement: one sequence to be set by the examiner using not more than three basic steps from the previous grades

6. Dance

Teacher's choice of a classical solo, not to exceed one minute. Piano music should be used

Bow

Grade 6 Female

Candidates should have a working knowledge of the basic movements and theory in previous grades plus:

Theory

Each candidate will be asked TWO questions:

Positions of the body: effacé

Movements in dancing and their meaning: élaner and tourner

Arabesques: 4th and 5th

Attitudes: croisé and effacé

Warm-up

To take place after the candidates have confirmed their names with the examiner.

The warm-up will not be assessed.

Foot exercise facing the barre

1. Barre

Exercises will be seen on one side only:

1. Pliés in 2nd, 1st and 5th positions
 - 2a. Battements tendus en croix with transfer of weight
 - 2b. Battements dégagés with piqués
 3. Grands battements en croix
 4. Ronds de jambe à terre, with preparation and ending
 5. Battements frappés - singles and doubles
 6. Petits battements with ending
 7. Fondu movements
 8. Adage - examiner's choice
 9. Battements balancés
- Port de bras: training exercise

2. Exercices au Milieu

1. Port de bras
2. Grands battements
3. Battements tendus en croix with battements dégagés
4. Temps lié

3. Adage

1. Deux grands rond de jambe en l'air avec arabesque
2. Set exercise for attitudes with pirouette en dedans

4. Pirouette

1. Pirouette en dehors from 4th position - taken singly
2. Pirouette en dehors with relevés

5. Allegro

Basic steps: each candidate will be asked to demonstrate TWO basic steps selected by the examiner:

Assemblé en avant, assemblé élané dessus, demi-contretemps, entrechat royale, grand jeté en tournant and en avant, pas de bourrée devant and derrière and pas de bourrée couru, posé développé, posé tour, sissonne fermée dessus (arms en bas), soussus

Set enchaînements: to be demonstrated together apart from where specified

1. Echappés sautés and pas de bourrée dessous
2. Sissonnes - taken singly
3. Pas de bourrée
4. Soussus, posé, pas de bourrée couru, changement
5. En diagonale: demi-contretemps, assemblé élané- taken singly
6. Grands jetés en tournant - taken singly
7. Posés développés
8. En diagonale: posé tours and petits tours - taken singly to both sides
9. Batterie

Unseen enchaînement: one sequence to be set by the examiner using not more than four basic steps from the previous grades

6. Dance

Teacher's choice of a classical solo, not to exceed one minute. Piano music should be used.

Révérence

Grade 6 Male

Candidates should have a working knowledge of the basic movements and theory in previous grades plus:

Theory

Each candidate will be asked TWO questions:

Positions of the body: effacé

Movements in dancing and their meaning: élaner and tourner

Arabesques: 4th and 5th

Attitudes: croisé and effacé

Warm-up

To take place after the candidates have confirmed their names with the examiner. The warm-up will not be assessed.

Foot exercise facing the barre

1. Barre

Exercises will be seen on one side only:

1. Pliés in 2nd, 1st and 5th positions
 - 2a. Battements tendus en croix with transfer of weight
 - 2b. Battements dégagés with piqués
 3. Grands battements en croix
 4. Ronds de jambe à terre, with preparation and ending
 5. Battements frappés - singles and doubles
 6. Petits battements with ending
 7. Fondu movements
 8. Adage - examiner's choice
 9. Battements balancés
- Port de bras: training exercise

2. Exercices au Milieu

1. Port de bras
2. Grands battements
3. Battements tendus en croix with battements dégagés
4. Temps lié

3. Adage

1. Deux grands rond de jambe en l'air avec arabesque
2. Set exercise for attitudes with pirouette en dedans

4. Pirouette

1. Pirouette en dehors from 4th position - taken singly
2. Exercise for tour de l'air

5. Allegro

Basic steps: each candidate will be asked to demonstrate TWO basic steps selected by the examiner:

Assemblé en avant, assemblé élané dessus, demi-contretemps, entrechat royale, grand jeté en tournant and en avant, pas de bourrée devant and derrière, posé tour, sissonne fermée dessus (arms en bas)

Set enchaînements: to be demonstrated together apart from where specified

1. Echappés sautés and changements
2. Sissonnes - taken singly
3. Pas de bourrée
4. Echappé battu
5. En diagonale: demi-contretemps, assemblé élané - taken singly
6. Grands jetés en tournant - taken singly
7. Round the room: chassé temps levé in 1st arabesque with jeté en avant
8. En diagonale: posé tours and petits tours - taken singly to both sides
9. Relevé 5th, entrechat royale, including tour en l'air

Unseen enchaînement: one sequence to be set by the examiner using not more than four basic steps from the previous grades

6. Dance

Teacher's choice of a classical solo, not to exceed one minute.
Piano music should be used.

Bow

Method of Assessment

Graded Examinations are assessed externally by visiting examiners recruited and trained by the ISTD.

The examinations are divided into units and each unit is composed of several components which are separately assessed and aggregated to give the unit total. The titles of these components and the marks attainable for the Cecchetti Graded Examinations are given in Pages 22-24.

Candidates must gain at least 25% of the marks attainable in each unit in order to pass the examination overall. In cases where 25% of the marks attainable does not come to a round figure, eg 12½, the pass mark for the units is lowered to the nearest round figure, in this example, 12.

The unit totals are aggregated and the overall mark is given out of 100. If all units are passed, then the overall result is indicated as follows:

A (Distinction)	80-100 marks
B (Merit)	60-79 marks
C (Pass)	40-59 marks
N (Standard Not Yet Attained)	0-39 marks

However, if the candidate is unsuccessful in one or more units, as explained above, the total mark given out of 100 will not correspond to the alphabetical result indicators in the chart. In this circumstance, whatever the overall numerical mark may be, the result given will be 'N'.

Assessment Criteria

Candidates are assessed on their ability to show:

- technical accuracy with correct placement to the best of their physical facility
- appropriate use of limbs showing an understanding of the purpose or significance of each movement or sequence of movements
- a sense of line and well co-ordinated movements
- an assured performance showing the different qualities of movement required by each section of the examination structure
- musicality and rhythmic awareness

Mark Scheme

Grade 1

Unit title: Technique	
Title of component	Marks attainable
Barre	10
Port de bras throughout the examination	10
Adage and pirouette	10
Allegro	10
Unit Total	40

Unit title: Presentation, Musicality and Response	
Title of component	Marks attainable
Sense of performance	10
Quality and co-ordination of movement	10
Rhythm, sense of timing and musicality	10
Syllabus knowledge and theory	10
Response and enjoyment	10
Dance	10
Unit Total	60
<hr/>	
Overall Total	100

Grade 2, 3 & 4

Unit title: Technique	
Title of component	Marks attainable
Barre	10
Port de bras throughout the examination	10
Adage	10
Pirouettes (including en diagonale)	10
Allegro	10
Unit Total	50

Unit title: Presentation, Musicality and Response	
Title of component	Marks attainable
Sense of performance	10
Quality and co-ordination of movement	10
Rhythm, sense of timing and musicality	10
Response, syllabus knowledge and theory	10
Dance	10
Unit Total	50
<hr/>	
Overall Total	100

Grades 5 & 6

Unit title: Technique

Title of component	Marks attainable
Barre and centre practice	10
Port de bras throughout the examination	10
Adage	10
Pirouettes (including en diagonale)	10
Petit allegro and petite batterie	10
Allegro	10
Unit Total	60

Unit title: Presentation, Musicality and Response

Title of component	Marks attainable
Sense of performance, musicality and artistry	10
Rhythm, quality and co-ordination of movement	10
Response to free work, syllabus knowledge & theory	10
Dance	10
Unit Total	40
Overall Total	100

Attainment Descriptors

The principle of best fit is applied in deciding the appropriate classification for each candidate. It is not to be expected that a candidate in a particular category will necessarily demonstrate all of the characteristics listed in that category.

A candidate who achieves an 'A' classification (80-100 marks) is one who demonstrates the following attributes in performance:

- flair, vitality and skill
- fully appropriate style
- incisively-focussed dancing
- precision in the technique of the genre
- consistent, highly developed musicality
- confident and accurate responses to questions asked and/or tasks set

A candidate who achieves a 'B' classification (60-79 marks) is one who demonstrates the following attributes in performance:

- skill and proficiency
- largely appropriate style
- focussed dancing
- competence in the technique of the genre
- evidence of developing musicality
- relevant and appropriate responses to questions asked and/or tasks set

A candidate who achieves a 'C' classification (40-59 marks) is one who demonstrates the following attributes in performance:

- competence
- basic ability to carry out the required movements
- periodic moments of convincing focus
- basic competence in most aspects of the technique of the genre
- basic musicality
- broadly relevant and appropriate response to questions asked and/or tasks set, but some prompting may be required

A candidate who achieves an 'N' classification (00-39 marks) is one who has not yet demonstrated attributes required to gain at least a 'C' classification.

Class Examinations

Introduction

Aims

- To educate by providing a progressive awareness of the culture and technique of Cecchetti Classical Ballet through a graded programme of training and assessment
- To provide a form of physical training that is safe, working both sides of the body evenly, alongside the development of artistic and musical appreciation

Purpose of the Class Examination Syllabus

To provide a structured examination system that can be followed by children who are studying Cecchetti Classical Ballet primarily as a recreational pursuit. However, this does not preclude the child who wishes to progress to vocational training in Cecchetti Classical Ballet and other theatrical dance forms

Objectives

The objectives of the Cecchetti Class Examinations are set out below:

- develop understanding and maintenance of correct stance in stillness and in movement
- develop accuracy in the use of technique to the best of the individual physical facility
- develop the range of movements within the candidate's natural capabilities
- develop a sense of line through body, arms and head
- show an understanding of musical accuracy and phrasing
- develop an awareness of the use of space
- develop creativity in performing improvisations

Learning Outcomes

Candidates develop the skill of Cecchetti Classical Ballet, building their technique within their own natural capabilities and developing their creativity and artistry.

Entry Conditions and General Information

Procedure

Examinations up to and including Standard 6 are taken by the teacher in the form of a class in groups of four. The teacher may not give personal corrections but can offer encouragement. Examinations will be held in the teacher's own studio, or in schools visited by her.

Age Limits

Primary	Minimum age 5 years, maximum age 9 years
Standards 1, 2 and 3	Maximum age 16 years
Standards 4, 5 and 6	No maximum age limit
Senior Standard 7	No maximum age limit

Time Allowances

Primary, Standards 1, 2 and 3	30 mins
Standards 4, 5 and 6	45 mins
Senior Standard 7	45 mins for one candidate and 60 mins for 2 or 3 candidates

Use of CD's, Musical Accompaniment

Teachers entering candidates for Class Examinations must provide their own pianist. There is no set official music. The music for the dance, which should be piano music, may be played on audio equipment.

Dress Requirements

Candidates will wear the usual dancing class uniform of their school, unblocked ballet shoes with elastics, and hair suitably and neatly dressed. No jewellery may be worn.

Conditions

Under no circumstances and at none of the levels should adults be entered in the same group as children. Details of current procedures for entering candidates plus examination fees etc. are available from the Examinations Department at the ISTD.

Class Examinations Syllabus Content

Class Examination – Primary

Age limit - 5 years and under 9 years

A short, full skirt should be worn

Skipping to enter the room

Exercises

1. Demi-pliés
2. Rises
3. Point and close
4. Foot stretching
5. Sautés in 1st

Arm and Hand Movements

1. Exercises to develop suppleness of wrists, hands and fingers. This may include mime
2. Arm lifting
3. Rhythmic sways from side to side, or forward and back

Music

Listen to music, not previously heard, and interpret in expressive free movement

Steps

1. Marching
2. Skipping with pointed toes
3. Galops, sideways and "Pony canters" forwards
4. Echappés sautés from 1st to 2nd
5. Preparation for polka
6. Running on the toes, using imaginative ideas

Dance

An expressive solo, suitable to the age of the children (not exceeding 45 seconds). This to be performed in twos or threes

Curtsey or Bow

Class Examination – Standard 1

Exercises

1. Demi-pliés in 2nd and 1st positions
2. Point and close, devant and à la seconde
3. 'Point lift' step
4. Chassé à la seconde
5. Retirés
6. Walking

Arm Movements

1. For girls:- Lifting arm sideways, lowering with arm waves
Separate exercise for boys
2. Making 5th position of arms
3. Run and step into arabesque

Music

Listen to music not previously heard and interpret in expressive movement

Allegro	<ol style="list-style-type: none"> 1. Amalgamations of sautés in 1st and échappés sautés to 2nd from 1st 2. Spring points and spring heels 3. Petits jetés, devant and derrière 4. Polka, taken forwards and sideways 5. Free use of skips and galops 6. Running on the toes
Dance	An expressive solo (not exceeding 45 seconds). This to be performed in twos or threes
Curtsey or Bow	

Class Examination – Standard 2

Exercises	<p>At the barre or in the centre</p> <ol style="list-style-type: none"> 1. Demi-pliés in 1st, 2nd and 3rd positions 2. Battements tendus to 4th devant and à la seconde 3. Grands battements 4. Retirés 5. Adage
Exercices au Milieu	<ol style="list-style-type: none"> 1. Port de bras 2. Grands battements to 4th devant, with port de bras (if not taken at the barre)
Adage	Set exercise for 3rd arabesque
Pirouette	Set exercise for use of the head
Allegro	<ol style="list-style-type: none"> 1. Preparation for sautés 2. Petits jetés devant and derrière, with temps levé 3. Polka, sideways and forwards and/or turning 4. Galops and spring points 5. Changements and échappés sautés from 3rd 6. Free movement, run and poise
Improvisation	Moving freely to music not previously heard, this may include mime
Dance	A solo (not exceeding one minute) either balletic, demi-caractère or based on national, to be danced in twos or threes
Curtsey or Bow	As in Grade 1

Class Examination – Standard 3

Barre	<ol style="list-style-type: none">1. Demi-pliés and rises in 2nd, 1st and 5th positions2. Battements tendus3. Battements dégagés and piques - from 1st position4. Grands battements a) 4th devant and à la seconde b) 4th derrière5. Ronds de jambe exercise6. Développé to 4th devant and à la seconde <i>Move slightly away from the barre:</i>7. Relevés
Exercices au Milieu	Port de bras. 1st and 3rd port de bras, exercise as set
Adage	Set exercise incorporating 1st and 3rd arabesque
Pirouette	<ol style="list-style-type: none">1. Relevé with bourrée2. Exercise for tour en l'air (boys)
Allegro	<ol style="list-style-type: none">1. Echappé sauté, temps levé, spring 1st2. Pas de chat and changements3. Balletic polka4. Jeté temps levé5. Balancés6. Diagonal or round the room: Chassé in arabesque, or cou-de-pied, with temps levé
Improvisation	Moving freely to music not previously heard
Dance	A solo (not exceeding one minute) either balletic, demi-caractère or based on national, to be danced in twos or threes
Curtsey and Bow	As in Grade 1

Class Examination – Standard 4

Barre	<ol style="list-style-type: none">1. Demi and grand plié in 2nd and 1st; demi-pliés in 5th devant; and rise2. Battements tendus with demi-plié3. Battements dégagés closing in 1st and 5th position4. Grands battements with retirés5. Ronds de jambe à terre as set6. Battements frappés, introducing ankle movement7. Développés to 4th devant, 4th derrière, à la seconde, and pivot to face the barre8. Relevé 5th, relevé devant, relevé passé derrière soutenu
Exercices au Milieu	Port de bras. Set exercise incorporating 4th port de bras
Adage	Set exercise with 1st, 2nd and 3rd arabesque
Pirouette	<ol style="list-style-type: none">1. Girls and boys: Pirouette en dehors2. Boys: Preparation for tour en l'air
Allegro	<ol style="list-style-type: none">1. Changements with échappés sautés2. Pas de bourrée dessous3. Assemblés soutenu and de suite4. Preparation for sissonnes5. (a) Balancés with posés coupés - (girls) (b) Balancés with chassé temps levé - (boys) <p>OR</p> <ol style="list-style-type: none">6. Diagonal or round the room: temps levés in attitude devant, with assemblé en avant7. Preparation for beats
Improvisation	Moving freely to music not previously heard
Dance	A solo (not exceeding one minute) either balletic, demi-caractère or based on national, to be danced in twos or threes
Révèrece or Bow	As in Grade 4

Class Examination – Standard 5

Barre	<ol style="list-style-type: none">1. 2 demi-pliés and grand plié in 2nd, 1st and 5th devant, port de bras and rise2. Battements tendus with accent3. Battements dégagés4. Grands battements with retirés5. Ronds de jambe à terre6. Single and double battements frappés with petits battements7. Adage <p>Move slightly away from barre</p> <ol style="list-style-type: none">8. Echappé relevé, soussus, with relevés passés
Exercices au Milieu	<ol style="list-style-type: none">1. Port de bras

Adage	Set exercise incorporating 4th and 5th arabesques
Pirouette	<ol style="list-style-type: none"> 1. Girls and boys: Temps levé, chassé coupé with pirouette en dedans 2. Boys: Exercise for tour en l'air with battements tendus
Allegro	<ol style="list-style-type: none"> 1. Changements 2. Glissades changés with assemblé and relevé in 5th 3. Sissonnes with temps levé chassé pas de bourrée 4. Chassé temps levé in 2nd arabesque with posés <p>OR</p> <ol style="list-style-type: none"> 5. Diagonal or round the room: chassé temps levé, balancé turning with travelling pas de basques 6. Diagonal: Petits tours 7. Soubresauts and échappé with beat
Improvisation	Moving freely to music not previously heard
Dance	A Solo (not exceeding one minute) either balletic, demi-caractère or based on national, to be danced in twos or threes
Révérance or Bow	As in Grade 4

Class Examination – Senior Standard 6

Barre	<ol style="list-style-type: none"> 1. Grand plié with full port de bras, and rise, in 2nd, 1st, 5th devant and derrière positions 2. Battements tendus with demi-plié and change of weight 3. Battements dégagés with low battements balancés 4. Grands battements, with battements balancés 5. Ronds de jambe à terre 6. Battements frappés en croix on a fondu, and double battements frappés to 2nd 7. Petits battements with accent 8. Développé grand rond de jambe, and dégagé en tournant <i>Move slightly away from the barre</i> 9. Echappés and relevés passé with pas de bourrée couru
Exercices au Milieu	<ol style="list-style-type: none"> 1. Port de bras. Set exercise 2. Battements tendus in positions of the body
Adage	<ol style="list-style-type: none"> 1. Set exercise
Pirouette	<ol style="list-style-type: none"> 1. Girls: Battements tendus, demi-rond de jambe and a pirouette en dehors Boys: Omit demi-rond de jambe 2. Boys: Tour en l'air

Allegro	<ol style="list-style-type: none"> 1. Changements and échappés, with small and large elevation 2. Pas de bourrée en avant and en arrière 3. Temps levé, chassé, pas de bourrée with pirouette en dehors 4. Sissonnes 5. Travelling pas de basque with grand jeté en tournant 6a. Diagonal: Pas de basque en tournant en dedans with galops (girls) 6b. Chassé, coupé, chassé coupé en tournant (boys) <p>OR</p> <ol style="list-style-type: none"> 7. Diagonal: Chassé , temps levé , balancé en tournant, with posé tours or petits tours 8. Echappé sauté closing with entrechat trois
Improvisation	Moving freely to music not previously heard
Dance	A Solo (not exceeding one minute) either balletic, demi-caractère or based on national
Révérence or Bow	As in Grade 4

Class Examination – Senior Standard 7

Procedure

The examination is conducted by the Examiner. Candidates are entered two at a time, but where there is an odd number, three may be entered together. A single candidate may be entered. The minimum age is 12 years.

Dress

As for Class Examinations, with the option of wearing a short chiffon skirt for the syllabus work. A character skirt and tambourine are required for the Tarantella (no character shoes).

Barre	<ol style="list-style-type: none"> 1. Warm-up exercise 2. Pliés and port de bras 3. Battements tendus and battements dégagés 4. Ronds de jambe à terre 5. Battements frappés and petits battements 6. Battements fondus 7. Grands battements and battements balancés
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Exercices au Milieu	<p>Port de bras Battements tendus and pirouettes</p>
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Adage	Adage enchaînement
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Pirouette	Pirouette enchaînement
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Allegro	<p>Warm-up jump Enchaînement 1 Enchaînement 2 Enchaînement 3 Batterie Relevés (girls)</p>
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Dance	Set dance
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Révérence or Bow	
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Method of Assessment

Class Examinations are assessed externally by visiting examiners recruited and trained by the ISTD.

The examinations are divided into components at Primary and Standard 1 levels, and these components grouped into units at higher levels. Each component is separately assessed, and their titles and marks attainable are given on the following pages.

Candidates must achieve at least 25% of the marks attainable in each unit in order to pass the examination overall. In cases where 25% of the marks attainable does not come to a round figure, eg 12½, the pass mark for the unit is lowered to the nearest round figure, in this example, 12. The unit totals are aggregated and the overall mark is given out of 100. If all the units are passed, then the overall result is indicated as follows:

A (Distinction)	80-100 marks
B (Merit)	60-79 marks
C (Pass)	40-59 marks
N (Standard Not Yet Attained)	0-39 marks

However, if the candidate is unsuccessful in one or more units, as explained above, the total mark given out of 100 will not correspond to the alphabetical result indicators in the chart. In this circumstance, whatever the overall numerical mark may be, the result given will be 'N'.

Assessment Criteria

1. A sense of performance which incorporates a suitable awareness of style, expression and enjoyment.
2. Use of space in relation to the other members of the group and the dance area available.
3. A rhythmic awareness and a suitable interpretation of the musical qualities.
4. An understanding of correct stance and placement with an application of classical technique.

Mark Scheme

Primary and Standard 1

Title of component	Marks attainable
Poise and sense of performance	10
Enjoyment	10
Musicality and sense of timing	10
Use of technique in the exercises	10
Use of arms throughout	10
Improvisation	10
Use of technique in the allegro steps	10
Application, response and spatial awareness	10
Knowledge of the syllabus	10
Dance	10
Overall Total	100

Standards 2, 3 & 4

Unit title: Technique	
Title of component	Marks attainable
Barre	10
Port de bras	10
Adage and Pirouette(s)	10
Allegro	10
Unit Total	40

Unit title: Presentation	
Title of component	Marks attainable
Sense of performance and enjoyment	10
Response, spatial awareness and knowledge of the syllabus	10
Quality of movement	10
Dance	10
Unit Total	40

Unit title: Musicality	
Title of component	Marks attainable
Rhythm and sense of timing	10
Improvisation	10
Unit Total	20

Overall Total 100

Standards 5 & 6

Unit title: Technique	
Title of component	Marks attainable
Barre (including centre practice in Standard 6)	10
Port de bras	10
Adage	10
Pirouettes	10
Allegro	10
Unit Total	50

Unit title: Presentation	
Title of component	Marks attainable
Sense of performance, quality of movement and artistry	10
Response, spatial awareness and knowledge of the syllabus	10
Dance	10
Unit Total	30

Unit title: Musicality	
Title of component	Marks attainable
Rhythm and sense of timing	10
Improvisation	10
Unit Total	20

Overall Total	100
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Senior Standard 7

Unit title: Technique	
Title of component	Marks attainable
Barre	10
Port de bras and centre practice	10
Adage	10
Pirouettes	10
Allegro	10
Unit Total	50

Unit title: Presentation, Musicality and Response	
Title of component	Marks attainable
Sense of performance and enjoyment	10
Sense of style, artistry and quality of movement	10
Rhythm and musicality	10
Response, spatial awareness and syllabus knowledge	10
Dance	10
Unit Total	50

Overall Total	100
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Performance Awards

Entry Conditions and General Information

The awards are held in the teacher's own studio, or schools visited by her. They are not held in centres. There is no set music and the pianist and music will be provided by the teacher. Recorded piano music may be used for the solo dances. Candidates may be entered in groups of 2, 3 or 4; the teacher is not in the examination room. Candidates should wear the usual dancing class uniform of their school, or appropriate costume if they so desire, soft ballet shoes and the hair should be suitably and neatly dressed.

Age Limits

Bronze	Minimum age 7 years, maximum age 12 years Holding Class Examination Standard 2 or Grade 2
Silver	Minimum age 8 years, maximum age 14 years Holding Class Examination Standard 3 or Grade 3
Gold	Minimum age 9 years, maximum age 16 years Holding Class Examination Standard 4 or Grade 4
Gold Star	Minimum age 10 years Holding Class Examination Standard 5 or Grade 5

NB For all awards the appropriate Class Examination or Grade certificate should be brought to the examination

Syllabus Content

1. Port de bras
2. One allegro enchaînement (two in Gold Star)
3. Improvisation to music not previously heard
4. Solo dance (not exceeding one minute). This may be demi-caractère or classical in Bronze and Silver awards but should be a classical solo for Gold and Gold Star

Method of Assessment

A (Distinction)	80-100 marks
B (Merit)	60-79 marks
C (Pass)	40-59 marks
N (Standard Not Yet Attained)	0-39 marks

Assessment Criteria

1. An assured and confident sense of performance.
2. Technical accuracy.
3. An appropriate sense of style and well co-ordinated movements.
4. An intuitive musicality and a highly developed sense of rhythm.
5. Spatial awareness.
6. Where applicable, involvement within the character with convincing mime and assured use of properties.

Mark scheme

Title of component	Marks attainable
Port de bras	25
Enchaînement(s)	25
Improvisation, style and musicality	25
Dance	25
Overall Total	100

Vocational Graded Examinations

Introduction

Rationale

The Vocational Graded Examinations in Cecchetti Ballet, 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.

Throughout the study of the syllabus, candidates are following a vocational path, requiring a high level of commitment and with an increasing emphasis on safe dance practice. Successful candidates at this level should show virtuosity in performance, a high standard of technique and a sound knowledge and understanding of the Cecchetti Ballet genre, including an understanding of reference and context. Candidates undertaking a study of the Cecchetti Ballet Vocational Graded syllabus should also typically display a sense of self-awareness and be self-motivated in terms of their personal development. As distinct from the General Graded examinations, a greater degree of personal interpretation is encouraged and the candidate is expected to show the potential to communicate effectively with an audience.

Candidates will need to show the qualities of professionalism, commitment and focus, with the ability to manage a greater workload than that required for the General Graded examinations. This would typically result in a successful candidate spending significant additional time each week in lessons, in practising and in studying independently.

The Vocational Graded Examinations are offered as vocationally-related qualifications in the National Qualifications Framework. Intermediate Foundation and Intermediate are located at Level 2; Advanced 1 and Advanced 2 are located at Level 3.

Vocational Graded Examinations in Dance promote the ethos of key skills, especially the improvement of one's own learning and performance, problem solving and working with others, which are intrinsic to each dance genre at every level of study and performance. Candidates, however, are unlikely to gain evidence towards key skills qualifications through Vocational Graded Examinations in Dance.

Aim

The aim of the ISTD Vocational Graded Examinations in Cecchetti Ballet is to provide an assessment scheme, which gives the basis for the measurement of the individual candidate's progress and development, in preparing to be a professional dance performer or teacher. There are four practical examinations graded to measure appropriate stages of development from a general standard of Cecchetti Ballet education to that of professional competence and readiness.

Objectives

The syllabus objectives of the Cecchetti Vocational Graded Examinations are to:

- promote understanding and maintenance of correct stance in stillness and in movement
- develop accuracy and precision in the use of technique
- develop a full range of movements within the candidate's natural capabilities
- promote understanding and use of dance terminology within the principles of the Method
- develop a sense of co-ordinated line through body, arms and head, with appropriate use of focus
- develop and use varying qualities of movement as required by the classical ballet technique
- promote understanding and use of musical accuracy and phrasing
- promote appreciation of varying musical styles and interpret these in performance
- develop spatial awareness
- develop the ability to establish a rapport with the audience with an appropriate sense of performance and correct interpretation of style
- promote a skilled performance of a classical solo

Learning Outcomes and Progression

All Cecchetti Ballet graded examinations are concerned with progressive mastery in defined stages. They also develop and demonstrate competence and artistry in, and communication through, the Cecchetti Ballet technique. The Vocational Graded examinations are concerned specifically with the mastery of technique and underpinning understanding, to a level sufficient to prepare candidates for further vocational training and match current expectations in the employment sector.

Entry Conditions and General Information

Age Limits

The minimum age for a candidate entering the Intermediate Foundation or Intermediate examination is 12 years.

Prior Learning

Intermediate Foundation is an optional examination, otherwise these examinations must be taken in the correct order. Exemption from the Intermediate examination may be obtained if the candidate is a student who already holds an Intermediate certificate of a QCA-approved dance awarding body and is in full-time training at a vocational school. Application for exemption must be made in writing to the Chairman of the Cecchetti Society Classical Ballet Faculty.

Gender Distinctions

Male candidates may not be examined at the same time as female candidates.

Candidates who are pregnant are not permitted to enter any of the Vocational Graded examinations.

Location

Intermediate Foundation and Intermediate examinations may be taken in the teacher's own studio or at an examination centre. Advanced examinations will only be held at the London Centre or officially appointed regional examination centres, vocational schools or colleges of further or higher education.

Time Allowances/Number of Candidates

Candidates should normally be entered in pairs. Where there is an odd number of candidates at one level, the remaining candidate should be entered alone.

Examination	1 candidate	2 candidates
Intermediate Foundation	60 minutes	75 minutes
Intermediate	75 minutes	75 minutes
Advanced 1	75 minutes	90 minutes
Advanced 2	90 minutes	105 minutes

Use of CDs, Musical Accompaniment

The official music for the Intermediate Foundation, Intermediate and Advanced 1 and 2 must be used for these examinations. The music for the classical solo only may be played on audio equipment and this should be operated by the pianist.

Dress Requirements

- Female** A sleeveless leotard (without any school colour, badge or other form of identification) and pink tights. A plain tutu skirt is optional for the solo in the Advanced 2 examination. Soft shoes, in canvas or leather with a full sole, with elastics should be worn for the Intermediate Foundation and Intermediate examinations, with blocked shoes for pointe work. For Advanced 1, candidates may wear either softened blocked pointe shoes with ribbons or soft shoes, in canvas or leather with a full sole, with elastics, and blocked shoes for pointe work. Candidates for Advanced 2 must wear softened blocked pointe shoes, with stronger blocked shoes for pointe work. Mature candidates should wear leotard and tights, and a short skirt that is easy to manipulate to show knees and thighs when demonstrating. The hair should be suitably and neatly dressed. No jewellery or watches may be worn in any examination.
- Male** White vest or sleeveless or short-sleeved white leotard with dark tights, white socks to be worn over tights, black or white ballet shoes with elastics. Mature candidates may wear well fitting teaching trousers. No jewellery may be worn.

Re-takes

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

Candidates with Special Assessment Requirements

Information about special assessment requirements is given on Page 74. For more information about special arrangements for the Advanced 1 examination, please see Pages 61-62.

National Qualifications Framework and Level Descriptors

The Vocational Graded Examinations in Dance are accredited on the National Qualifications Framework (NQF) for England, Wales and Northern Ireland as shown below:

NQF Level	General qualifications	ISTD Vocational Grade
Level 3	Advanced GNVQ and Vocational 'A' level	Advanced 2 Advanced 1
Level 2	Intermediate GNVQ	Intermediate Intermediate Foundation

The following QCA-approved descriptors explain what is required of candidates at each level of this framework. This should be read positively with regard to safe dance practice, with an increasing personal responsibility on the candidate. Candidates' ability to respond in an examination situation will also be noted.

Level 2 (Intermediate Foundation and Intermediate)

Candidates demonstrate consolidated technical skills and the acquisition of an increased range of movements in sequences of increased length and complexity. They should show a clear understanding of the mechanics and purposes of the required vocabulary and an ability to perform these.

Candidates show an ability to sustain an appropriate sense of style throughout more complex sequences and an increased sensitivity to varying musical qualities with technical facility. Improved spatial awareness leads to an increased assurance of presentation.

Candidates are able to demonstrate some additional elements of movement vocabulary, allied to a willingness to communicate directly with an audience. They will understand the professional context for dance. Interpretation is underpinned with reference to key aspects of the genre and candidates will use appropriate technical and artistic language in discussion.

Level 3 (Advanced 1 and Advanced 2)

Candidates will demonstrate a comprehensive knowledge and understanding of the vocabulary of a particular genre through a wide range of movements performed with well-developed and safely developed technical strength. Along with confidence, candidates will convey self-awareness, which will result in a sensitive personal interpretation of musical mood.

Candidates should demonstrate a mature awareness of audience as well as subtleties of performance combined with expression and fluidity of movement involving dynamics and use of space.

Candidates are able to demonstrate those additional elements of vocabulary and/or technique required by progression to professional work. Engaging the audience, they communicate their interpretation effectively (both solo and ensemble) with evidence of personal style and technical mastery. A well-grounded awareness of candidates' own abilities and aptitudes is related to their professional aspirations, including insight into the demands and opportunities of professional production and employment. Candidates can also apply a broad knowledge and understanding of their genre to their own work, commenting critically on others' work with reference to the broader context of dance provision.

Cecchetti Ballet Vocational Graded Examinations Syllabus Content

Intermediate Foundation Female

Theory

Each candidate will be asked two questions:

1. Five positions of the feet
2. Five positions of the arms
3. Five positions of the head
4. Seven movements in dancing
5. Eight directions of the body
6. Five arabesques
7. Use of the eight fixed points
8. The meaning of the French technical terms

Exercices à la barre

1. Pliés and port de bras
 - 2a Battements tendus
 - 2b Battements dégagés
 3. Ronds de jambe à terre
 4. Grands battements
 5. Battements frappés
 6. Petits battements
- Adage movements:*
- 7a Développés
 - 7b Grand rond de jambe and dégagé en tournant
 8. Battements balancés
 9. Relevés

Exercices au Milieu

1. Port de bras
2. Battements tendus

Adage

1. Exercise for arabesques
2. Exercise with demi-grand rond de jambe en l'air

Pirouettes

1. Pirouette en dehors with relevés
2. Pirouettes en dedans and en dehors from 4th position

Allegro

Basic steps: each candidate will be asked to demonstrate one basic step selected by the examiner taken from the Grade syllabi and the following: pas de bourrée devant, derrière and ouvert

Set enchaînements - some of which may be demonstrated singly as requested by the examiner:

1. Sautés
2. Assemblés
3. Pas de bourrée dessus
4. Jetés temps levés
5. Sissonnes
6. Pas de bourrée ouvert
7. Balancés
8. Glissade, jeté
9. Batterie
10. Grands jetés en tournant - to be demonstrated on both sides
En diagonale - taken to one or both sides:
- 11a Posé tours
- 11b Petits tours

Unseen enchaînement: one sequence to be set by the examiner using not more than four basic steps from the Grade syllabi

Classical solo

Teacher's own choreography not to exceed one minute and not on pointe. Piano music should be used.

Temps de pointe

Barre:

1. Exercise for flexing the feet
2. Demi-pliés and rises
3. Battements tendus and échappés relevés

Barre or au milieu:

4. Echappés and relevés

Révérence

Intermediate Foundation – Male

Theory

Each candidate will be asked two questions:

1. Five positions of the feet
2. Five positions of the arms
3. Five positions of the head
4. Seven movements in dancing
5. Eight directions of the body
6. Five arabesques
7. Use of the eight fixed points
8. The meaning of the French technical terms

Exercices à la barre

1. Pliés and port de bras
 - 2a Battements tendus
 - 2b Battements dégagés
 3. Ronds de jambe à terre
 4. Grands battements
 5. Battements frappés
 6. Petits battements
- Adage movements:*
- 7a Développés
 - 7b Grand rond de jambe and dégagé en tournant
 8. Battements balancés
 9. Relevés

Exercices au Milieu

1. Port de bras
2. Battements tendus

Adage

1. Exercise for arabesques
2. Exercise with demi-grand rond de jambe en l'air

Pirouettes

1. Pirouettes en dedans and en dehors from 4th position
2. Tour en l'air

Allegro

Basic steps: each candidate will be asked to demonstrate one basic step by the examiner taken from the Grade syllabi and the following:
pas de bourrée devant, derrière and ouvert

Set enchaînements - some of which may be demonstrated singly as requested by the examiner:

1. Sautés
 2. Assemblés
 3. Pas de bourrée dessus
 4. Jetés temps levés
 5. Sissonnes
 6. Pas de bourrée ouvert
 7. Balancés
 8. Glissade, jeté
 9. Batterie
 10. Grands jetés en tournant - to be demonstrated on both sides
- En diagonale - taken to one or both sides:*
11. Petits tours

Unseen enchaînement: one sequence to be set by the examiner using not more than four basic steps from the Grade syllabi

Male virtuosity

1. Assemblés
2. Grands changements
3. En diagonale: temps levés chassés en avant - taken singly
4. Echappés battus, beating in only
5. Autour de la salle: coupés chassés - taken singly

Classical solo

Teacher's own choreography not to exceed one minute. Piano music should be used.

Bow

Intermediate – Female

Theory

Each candidate will be asked two questions:

1. Five positions of the feet
2. Five positions of the arms
3. Five positions of the head
4. Seven movements in dancing
5. Correct movements of the foot
6. Theory of port de bras
7. Use of the eight fixed points
8. Five arabesques
9. Eight directions of the body
10. The meaning of the French technical terms

Exercices à la barre

1. Pliés and port de bras
- 2a Battements tendus
- 2b Battements dégagés
3. Retirés
4. Ronds de jambe à terre
5. Grands battements
6. Fondu movements
- 7a Battements frappés
- 7b Fouettés à terre
8. Petits battements
9. Ronds de jambe en l'air

Adage movements - two adages will be selected by the examiner:

- 10a Développés
- 10b Grand fouetté
- 10c Grand rond de jambe and développé en tournant
11. Préparation for fouettés rond de jambe en tournant
12. Battements balancés
13. Préparation for sautés

Exercices au Milieu

1. First set of port de bras
2. Eight directions of the body
- 3a Grands battements
- 3b Battements tendus
- 3c Battements dégagés
4. Temps liés

Adage

1. Exercise for arabesques
 2. Demi-grand rond de jambe
 3. Adage enchaînement
- Separate components may be requested by the examiner
- 3a Exercise for dégagé en tournant à terre
 - 3b Exercise for fouetté en l'air
 - 3c Exercise for développé en tournant en dehors

Pirouettes

Pirouettes may be demonstrated singly – examiner's choice

1. Grande préparation pour pirouettes en dehors
2. Pirouettes en dehors from 4th
3. Pirouettes en dedans from a lunge (without a fouetté)
4. Pirouettes en dedans from 4th (with a fouetté)

Allegro

Basic steps: each candidate will be asked to demonstrate two as selected by the examiner, either shown singly or in a series, soutenu or de suite. These steps will not be contained in unseen enchaînements -
assemblés devant and derrière, en arrière; assemblé coupé
ballonné simple, écarté
ballonné simple en avant in effacé
brisé (dessus)
échappé battu (beating out and in)
entrechat trois devant and derrière
glissades en avant et en arrière
grand jeté en avant
pas de bourrée en avant, en arrière, en tournant en dehors and en dedans
pas de bourrée ouvert to 2nd position
sissonnes dessous, dessus and en arrière ouverte

Set enchaînements:- some of which may be demonstrated singly as requested by the examiner:

Petit and Medium Allegro

1. Assemblé, temps levé, assemblé coupé soutenu; en avant and/or en arrière - examiner's choice
2. Jeté temps levé twice, coupé dessous, assemblé dessous, two changements; may be taken in reverse - examiner's choice
3. Pas de bourrée en tournant, en dehors and en dedans
4. Sissonne en avant fermée, sissonne en avant ouverte, pas de bourrée en avant, changement etc; may be taken in reverse - examiner's choice
5. Glissade changé, assemblé dessus, temps levé chassé pas de bourrée dessous
6. Pas de bourrée ouvert and close twice, pas de bourrée ouvert and close with entrechat trois, three petits jetés derrière etc
7. Entrechat quatre, entrechat royale, repeat; entrechat trois, assemblé coupé, repeat; may be taken in reverse - examiner's choice
8. Brisé dessus soutenu, repeat; pas de bourrée dessus, changement soutenu

Grand Allegro – demonstrated singly

A series of grands changements

9. Demi-contretemps, assemblé élancé, two soubresauts etc
10. Pas de bourrée, grand jeté en tournant, 2 steps, posé in 2nd arabesque
11. Temps levé chassé, pas de bourrée dessous to 4th and cabriole devant, step, pas de bourrée dessous

Tours en diagonale - taken to one or both sides:

12a Posé tours

12b Petits pas de basque en tournant

12c Petits tours

Unseen enchaînement: minimum of one sequence to be set by the examiner using not more than four basic steps from the Graded syllabi

Classical solo

Teacher's own choreography not to exceed one minute and not on pointe. Piano music should be used.

Temps de pointe

Barre:

1. Stepping up to pointes
2. Demi-pliés and rises in 1st and 2nd
3. Tendus and relevés, with ¼ turns
4. Relevé devant, derrière, 5th, and passé
5. Echappés taken to 2nd and to 4th

Au milieu:

6. Temps liés
7. Echappé changé, relevé 5th, relevé devant, relevé derrière
8. Pas de bourrée piqués - to be taken at the barre or in the centre
9. Pas de bourrée couru
10. Posés coupés and emboîtés

Révérence

Intermediate – Male

Theory

Each candidate will be asked two questions:

1. Five positions of the feet
2. Five positions of the arms
3. Five positions of the head
4. Seven movements in dancing
5. Correct movements of the foot
6. Theory of port de bras
7. Use of the eight fixed points
8. Five arabesques
9. Eight directions of the body
10. The meaning of the French technical terms

Exercices à la barre

1. Pliés and port de bras
 - 2a Battements tendus
 - 2b Battements dégagés
 3. Retirés
 4. Ronds de jambe à terre
 5. Grands battements
 6. Fondu movements
 - 7a Battements frappés
 - 7b Fouettés à terre
 8. Petits battements
 9. Ronds de jambe en l'air
- Adage movements - two adages will be selected by the examiner:*
- 10a Développés
 - 10b Grand fouetté
 - 10c Grand rond de jambe and développé en tournant
 11. Battements balancés
 12. Preparation for sautés

Exercices au Milieu

1. First set of port de bras
2. Eight directions of the body
- 3a Grands battements
- 3b Battements tendus
- 3c Battements dégagés
4. Temps liés

Adage

1. Exercise for arabesques
 2. Demi-grand rond de jambe
 3. Adage enchaînement
- Separate components may be requested by the examiner
- 3a Exercise for dégagés en tournant a terre
 - 3b Exercise for fouetté en l'air
 - 3c Exercise for développé en tournant en dehors

Pirouettes

- Pirouettes may be demonstrated singly – examiner's choice
1. Grande preparation pour pirouettes en dehors
 2. Pirouettes en dehors from 4th
 3. Pirouettes en dedans from a lunge (without a fouetté)
 4. Pirouettes en dedans from 4th (with a fouetté)

Allegro

Basic steps: each candidate will be asked to demonstrate two as selected by the examiner, either shown singly or in a series, soutenu or de suite. These steps will not be contained in unseen enchaînements -
assemblés devant and derrière, en arrière; assemblé coupé
ballonné simple in écarté
ballonné simple en avant in effacé
brisé (dessus)
échappé battu (beating out and in)
entrechat trois devant and derrière
glissades en avant and en arrière
grand jeté en avant
pas de bourrée en avant, en arrière, en tournant en dehors and en dedans
pas de bourrée ouvert to 2nd position
sissonnes dessous, dessus and en arrière ouverte

Set enchaînements: - some of which may be demonstrated singly as requested by the examiner:

Petit and Medium Allegro

1. Assemblé, temps levé, assemblé coupé soutenu; en avant and/or en arrière - examiner's choice
2. Jeté temps levé twice, coupé dessous, assemblé dessous, two changements; may be taken in reverse - examiner's choice
3. Pas de bourrée en tournant, en dehors and en dedans
4. Sissonne en avant fermée, sissonne en avant ouverte, pas de bourrée en avant, changement etc; may be taken in reverse - examiner's choice
5. Glissade changé, assemblé dessus, temps levé chassé pas de bourrée dessous
6. Pas de bourrée ouvert and close twice, pas de bourrée ouvert and close with entrechat trois, three petits jetés derrière - etc
7. Entrechat quatre, entrechat royale, repeat; entrechat trois, assemblé coupé, repeat; may be taken in reverse - examiner's choice
8. Brisé dessus soutenu, repeat; pas de bourrée dessus, changement soutenu

Grand Allegro - demonstrated singly

A series of grands changements

9. Demi-contretemps, assemblé élancé, two soubresauts etc
10. Pas de bourrée, grand jeté en tournant, 2 steps, posé in 2nd arabesque
11. Temps levé chassé, pas de bourrée dessous to 4th and cabriole devant, step, pas de bourrée dessous
12. Tours en diagonale: petits tours - taken to both sides

Male virtuosity

1. Assemblés dessus soutenus and de suite
2. Changements with changement en tournant
3. Glissade derrière, jeté dessus etc
4. Echappés battus changés
5. Relevé in 5th and changement en tournant
6. En diagonale: Temps levés, chassés to 4th devant, with changement en tournant etc - demonstrated singly

Candidate's choice of number 2 or number 5

Unseen enchaînement: minimum of one sequence to be set by the examiner using not more than four basic steps from the Graded syllabi

Classical solo

Teacher's own choreography not to exceed one minute. Piano music should be used.

Bow

*Advanced 1 – Female***Theory**

As in the Intermediate syllabus

Exercices à la barre

The examiner will select either traditional or additional exercises, at least one to be traditional

- 1a. Pliés - traditional exercise
 - 1b. Additional exercise for pliés
 - 2a. Battements tendus and battements dégagés - traditional exercise
 - 2b. Additional exercise for battements tendus
 - 2c. Additional exercise for battements dégagés
 3. Battements jetés at 45°
 - 4a Ronds de jambe à terre - traditional exercise
 - 4b Additional exercise for ronds de jambe à terre
 5. Battements fondus
 - 6a Battements frappés - traditional exercise
 - 6b Additional exercise for battements frappés
 7. Battements fouettés à terre
 - 8a Petits battements - traditional exercise
 - 8b Additional exercise for petits battements
 - 9a Ronds de jambe en l'air - traditional exercise
 - 9b Additional exercise for ronds de jambe en l'air
- Adage: the examiner will select one adage:
- 10a Adage study
 - 10b Jetés of adage
 11. Grands battements en croix
 - 12a Grands battements with battements balancés - traditional exercise
 - 12b Additional exercise for grands battements and battements balancés

Exercices au Milieu

The examiner will see port de bras and two centre practice exercises. A short free centre practice may also be set by the examiner

1. 1st and 2nd set of port de bras.
- 2a Grands battements to the 4th devant, à la 2nde, 4th derrière
- 2b Grands battements in the 8 directions of the body
3. Battements tendus and battements dégagés, with ending
4. Ronds de jambe à terre with ending
5. Battements frappés and petits battements, with change of foot and first ending
6. Simple free centre practice based on movements from the Intermediate centre practice. This may include changes of direction and a pirouette

Adage

The movements contained in the Intermediate syllabus with the addition of: slow lift of the leg; dégagés en tournant en l'air; arabesque penchée; promenade en dedans in arabesque and in attitude effacée; promenade en dehors in 2nd position; jeté movement of adage in any basic position of the body

Set adages - three adages will be selected, one of which may be demonstrated singly as requested by the examiner

1. Cinq relevés
2. Grand rond de jambe en dehors et en dedans
3. Study for promenades en arabesque and à la 2nde
4. Pas de Chaconne
5. Temps de Courante Cecchetti

Pirouettes

Four will be selected, and may be demonstrated singly as requested by the examiner

1. Grande préparation pour pirouette en dedans
2. Pirouettes en dedans en attitude or en arabesque
3. Pirouettes en dehors with extension en l'air
4. Pirouettes en diagonale
5. Fouettés rond de jambe

Allegro

Basic steps: each candidate will be asked to demonstrate two basic steps selected by the examiner taken from the Intermediate syllabus and the following: entrechat cinq; coupé fouetté raccourci; brisé dessous; cabriole derrière; jeté battu à la 2nde; grand jeté à la 2nde; sissonne battue dessus, dessous, en avant and en arrière; pas de basque en avant and en arrière; temps de cuisse dessus and dessous

Set enchaînements - some of which may be demonstrated singly as requested by the examiner. Candidates may be asked to show any of the movements contained in the enchaînements as a single movement or in a series:

Petit and Medium Allegro

The examiner will select a minimum of five enchaînements

1. Assemblés soutenus and de suite
2. Jetés battements
3. Ballonné à trois temps
4. Jeté, double rond de jambe sauté
5. Sissonne enchaînement
6. Pas de bourrée enchaînement
7. Entrechat quatre, royale etc
8. Deux brisés soutenus, deux brisés de suite etc; may be taken in reverse - examiner's choice

Grand Allegro - demonstrated singly

The examiner will select a minimum of four enchaînements

9. Assemblé, temps levé, assemblé, grand temps levé
10. Glissade, assemblé, temps levé in arabesque etc
11. Chassé, temps levé, pas de bourrée, grand jeté en tournant
12. Glissade derrière, cabriole devant etc
- 13a Temps levé chassé, fouetté relevé **or**
- 13b Temps levé chassé, fouetté sauté

Autour de la salle:

- 14a Temps levé chassé, pas de bourrée dessous, deux pas de chat
Autour de la salle: assessed with pirouettes
- 14b Chassé, temps levé in arabesque, balancé en tournant etc

Unseen enchaînement: minimum of one sequence to be set by the examiner using not more than four basic steps from previous syllabi.

Classical solo

Teacher's own choreography not to exceed one minute. The solo may be danced on pointe, when it will be requested after the pointe work. Piano music should be used

Temps de pointe

Those contained in the Intermediate syllabus with the addition of the following: relevés from one foot extending the other from cou-de-pied to open positions; soutenu turns en dehors and en dedans; petits tours; coupé fouetté raccourci; posés tours; petits pas de basque en tournant; posés développés

Set enchaînements - candidates may be asked to show any of the movements contained in these enchaînements in a series or singly

Barre - the examiner will request a minimum of four exercises

1. Rises in 1st and 2nd positions
2. Echappés and relevés
3. Relevés passés
4. Pas de bourrée piqués and coupés fouettés raccourcis
5. Relevés to open positions, facing and/or sideways to barre
6. Posé relevé in arabesque

Au Milieu - the examiner will request a minimum of five exercises, some of which may be demonstrated singly as requested by the examiner

1. Echappé changé, relevé derrière, échappé sans changer, relevé derrière etc
2. Echappé, soussus, relevé devant, un tour en dehors
3. Relevés and pirouettes en dehors
4. Posé in 1st arabesque, relevé in 1st arabesque
5. Balancés and pirouette en dedans
6. Enchaînement with posés coupés and relevés in effacé

Tours en diagonale: one of which will be taken to both sides

- 7a Posé tours en dedans
- 7b Petits pas de basque en tournant en dedans
- 7c Petits tours
8. Pas de bourrée couru

Révérence

Advanced 1 – Male

Theory

As in the Intermediate syllabus

Exercices à la barre

The examiner will select either traditional or additional exercises, at least one to be traditional

- 1a. Pliés - traditional exercise
 - 1b. Additional exercise for pliés
 - 2a. Battements tendus and battements dégagés - traditional exercise
 - 2b. Additional exercise for battements tendus
 - 2c. Additional exercise for battements dégagés
 3. Battements jetés at 45°
 - 4a. Ronds de jambe à terre - traditional exercise
 - 4b. Additional exercise for ronds de jambe à terre
 5. Battements fondus
 - 6a. Battements frappés - traditional exercise
 - 6b. Additional exercise for battements frappés
 7. Battements fouettés à terre
 - 8a. Petits battements - traditional exercise
 - 8b. Additional exercise for petits battements
 - 9a. Additional exercise for ronds de jambe en l'air
- Adage: the examiner will select one adage:*
- 10a. Adage study
 - 10b. Jetés of adage
 11. Grands battements en croix
 - 12a. Grands battements with battements balancés - traditional exercise
 - 12b. Additional exercise for grands battements and battements balancés

Exercices au Milieu

The examiner will see port de bras and two centre practice exercises. A short free centre practice may also be set by the examiner

1. 1st and 2nd set of port de bras.
- 2a. Grands battements to the 4th devant, à la 2nde, 4th derrière
- 2b. Grands battements in the 8 directions of the body
3. Battements tendus and battements dégagés, with ending
4. Ronds de jambe à terre, with tour en l'air ending
5. Battements frappés and petits battements, with change of foot and first ending
6. Simple free centre practice based on movements from the Intermediate centre practice. This may include changes of direction and a pirouette

Adage

The movements contained in the Intermediate syllabus with the addition of: slow lift of the leg; dégagés en tournant en l'air; arabesque penchée; promenade en dedans in arabesque and in attitude effacée; promenade en dehors in 2nd position; jeté movement of adage in any basic position of the body

Set adages - three adages will be selected, one of which may be demonstrated singly as requested by the examiner

1. Trois relevés
2. Grand rond de jambe en dehors et en dedans
3. Study for promenades en arabesque and à la 2nde
4. Deux grands ronds de jambe avec arabesque
5. Coupé et fouetté
6. Temps lié sauté

Pirouettes

A minimum of five will be selected and may be demonstrated singly as requested by the examiner

1. Basic pirouettes en dedans from a lunge
2. Basic pirouettes en dehors from 4th, 2nd or 5th
3. Grande preparation pour pirouettes en dedans
4. Pirouettes en dedans en attitude or en arabesque
5. Pirouettes en dehors with extension en l'air
6. Pirouettes en diagonale
7. Tours relevés à la 2nde and at the knee

Allegro

Basic steps: each candidate will be asked to demonstrate two basic steps selected by the examiner taken from the Intermediate syllabus and the following: grands jetés en attitude and à la 2nde; entrechat cinq; entrechat six; entrechat six de côté; double tour en l'air; sissonne battue dessus, dessous, en avant and en arrière; pas de basque en avant and en arrière

Set enchaînements - some of which may be demonstrated singly as requested by the examiner. Candidates may be asked to show any of the movements contained in the enchaînements as a single movement or in a series:

Petit and Medium Allegro

The examiner will select a minimum of four enchaînements

1. Assemblé Cecchetti
2. Jetés battements
3. Jeté, double rond de jambe sauté
4. Glissade, jeté battu à la 2nde etc
5. Entrechat quatre, royale etc
6. Deux brisés soutenus, deux brisés de suite etc; may be taken in reverse - examiner's choice

Grand Allegro

The examiner will select a minimum of five enchaînements

7. Assemblé, temps levé, assemblé, grand temps levé
8. Glissade derrière, cabriole devant etc
9. Deux échappés sautés, quatre changements etc
- 10a. Temps levé chassé, fouetté relevé **or**
- 10b. Temps levé chassé, fouetté sauté
11. Sissonne enchaînement
12. Sissonnes retombées and entrechat six
13. Grands jetés en avant and en tournant

Virtuosity – demonstrated singly

14. Double tour en l'air
15. Jeté, fouetté, fouetté sauté en tournant, temps levé
16. Autour de la salle: coupé chassés and coupé jeté en tournant
17. En diagonale: douze jetés en tournant and petits tours - taken to both sides

Unseen enchaînement: minimum of one sequence to be set by the examiner using not more than four basic steps from previous syllabi

Classical solo

Teacher's own choreography not to exceed one minute. Piano music should be used

Bow

Advanced 2 – Female

Theory

Candidates must be conversant with the work of the Intermediate and Advanced 1 syllabi, and know the English equivalent of all the French terms employed

Exercices à la barre

The examiner will select either traditional or additional exercises, at least one to be traditional

- 1a. Pliés – traditional exercise
 - 1b. Additional exercise for pliés
 - 2a. Battements tendus, relevés and dégagés - traditional exercise
 - 2b. Additional exercise for battements tendus and relevés
 3. Battements dégagés and battements jetés
 - 4a Ronds de jambe à terre and ronds de jambe jetés - traditional exercise
 - 4b. Additional exercise for ronds de jambe à terre and ronds de jambe jeté
 5. Battements fondus
 - 6a Battements frappés - traditional exercise
 - 6b Additional exercise for battements frappés and fouettés à terre en tournant
 7. Petits battements and petits battements battus – traditional exercise
 - 8a. Ronds de jambe en l'air - traditional exercise
 - 8b. Additional exercise for ronds de jambe en l'air précipités
- Examiner's choice of adage:*
- 9a. Unset adage
 - 9b. Adage study
 - 10a. Grands battements and battements balancés - traditional exercise
 - 10b. Additional exercise for grands battements and battements balancés

Exercices au Milieu

The examiner will see port de bras and a minimum of two centre practice exercises

1. 1st set of port de bras with grands battements
- 2a. Grands battements to the 4th devant, à la 2nde, 4th derrière
- 2b. Grands battements in the 8 directions of the body
3. Battements tendus and battements dégagés, with ending
- 4a. Ronds de jambe à terre, with ending
- 4b. Battements fondus and ronds de jambe en l'air
5. Battements frappés and petits battements, with change of foot and 2nd ending

Adage

The movements contained in the Intermediate and Advanced 1 syllabi with the addition of:

promenade en dedans in 2nd, en dehors in arabesque and in attitude

Set adages - the examiner will select two adages and the candidate will choose the third, one of which may be demonstrated singly as requested by the examiner. In addition no.6 may be seen at the examiner's discretion

1. Fouetté et Ballotté **or** Grand Fouetté (candidate's choice)
2. Première et seconde arabesques
3. Troisième et quatrième arabesques
4. Grand rond de jambe en l'air en tournant avec les jetés
5. Glissade, jeté, fouetté
6. Demi-contretemps, coupé, rond de jambe, pas de bourrée renversé

Pirouettes

Those contained in the Intermediate and Advanced 1 syllabi with the addition of the following. The examiner will select a minimum of four pirouette exercises, some of which may be demonstrated singly as requested

1. Grande préparation pour pirouettes en dedans
2. Liaison de pirouettes en dehors
3. Grande préparation, quatre tours relevés à la 2nde
4. Pirouettes en dehors à la 2nde, followed by 1, 2 and 3 tours en attitude
5. Trois tours en dehors, 1st arabesque croisée, dégagé en tournant etc
6. Travelling pirouette

Allegro

The movements contained in the Intermediate and Advanced 1 syllabi with the addition of:

assemblé battu; entrechat quatre vôle; gargouillade en dehors and en dedans; pas de bourrée fouetté sauté en tournant; brisé vôle

The examiner will select one basic step

Set enchaînements - some of which may be demonstrated singly as requested by the examiner. Candidates may be asked to show any of the movements contained in the enchaînements as a single movement or in a series:

Petit and Medium Allegro

The examiner will select a minimum of six enchaînements

1. Pas de bourrée couru, dégagés, petits battements, dégagés etc
2. Pas de bourrée, dégagé, fouetté, jeté, pas de chat
3. Jeté, rond de jambe sauté, deux jetés, rond de jambe sauté
4. Rond de jambe relevé en dedans, en dehors, pas de bourrée, pas de chat etc
5. Gargouillade, coupé etc followed by fouettés ronds de jambe en tournant
6. Deux temps de cuisse, pas de bourrée, entrechat quatre
7. Brisé, temps de cuisse, pas de bourrée, entrechat six; may be taken in reverse - examiner's choice
8. Brisé, pas de bourrée, brisé, pas de bourrée, trois brisés, pas de bourrée
9. Brisé, pas de bourrée, pas de bourrée, tombé en arabesque, pas de bourrée
10. Pas de bourrée couru into 2nd, entrechat trois (Diamond step)

Grand Allegro

The examiner will select a minimum of five enchaînements

11. Temps levé, chassé, coupé, fouetté, posé, assemblé, entrechat trois
12. Glissade, assemblé, pas de bourrée, assemblé en tournant
13. Glissade, assemblé, jeté en avant, pas de bourrée en tournant renversé
14. Deux jetés en attitude, assemblé, jeté en attitude, posé, assemblé etc
15. Pas de bourrée couru, jeté in 2nd arabesque etc
16. Glissade, cabriole devant, glissade, cabriole derrière etc
17. Fouetté sauté à six temps: number 1
18. Deux grands jetés en tournant, posé, cabriole devant, relevé
19. Ballotté en avant, ballotté en arrière etc
20. Tour en diagonale: jeté, jeté, assemblé, temps levé en tournant

Unseen enchaînement: minimum of one sequence to be set by the examiner using steps from previous syllabi

Temps de pointe

Steps and exercises contained in the Intermediate and Advanced 1 syllabi, some of which may be used as a warm-up exercise, either in a series or as single movements. In addition, the examiner will select a minimum of five of the following:

1. Glissades sur les pointes
 2. Temps de Courante
 3. Trois relevés passé en arrière, relevé passé en avant, relevé passé en arrière
 4. Relevé devant, relevé tour en dehors etc
 5. Entrechat quatre, entrechat royale etc
 - 6a En diagonale: 1½ tours en dedans and ½ tour en dehors
 - 6b En diagonale: posé tours en dehors
 7. Series of relevés in 1st arabesque
 8. Fouettés rond de jambe en tournant
 9. Pas de bourrée en dedans, relevé devant, deux tours en dehors etc
- Autour de la salle:*
- 10a Quatre jetés en tournant, deux tours en attitude
 - 10b Posé tours en dedans and petits tours
 11. Emboîtés relevés élancés

Classical Solo

Candidates will be required to perform a short repertoire solo (which may be danced to orchestral music) or a dance of their own choice to piano music. The solo will be danced on pointe

Révérence

Advanced 2 – Male

Theory

Candidates must be conversant with the work of the Intermediate and Advanced 1 syllabi, and know the English equivalent of all the French terms employed

Exercices à la barre

The examiner will select either traditional or additional exercises, at least one to be traditional

- 1a Pliés - traditional exercise
 - 1b Additional exercise for pliés
 - 2a. Battements tendus, relevés and dégagés - traditional exercise
 - 2b. Additional exercise for battements tendus and relevés
 3. Battements dégagés and battements jetés
 - 4a. Ronds de jambe à terre and ronds de jambe jetés traditional exercise
 - 4b. Additional exercise for ronds de jambe à terre and ronds de jambe jeté
 5. Battements fondus
 - 6a. Battements frappés - traditional exercise
 - 6b. Additional exercise for battements frappés and fouettés à terre en tournant
 7. Petits battements and petits battements battus - traditional exercise
 - 8a. Ronds de jambe en l'air - traditional exercise
 - 8b. Additional exercise for ronds de jambe en l'air précipités
- Examiner's choice of adage:*
- 9a. Unset adage
 - 9b. Adage study
 - 10a. Grands battements and battements balancés - traditional exercise
 - 10b. Additional exercise for grands battements and battements balancés

Exercices au Milieu

The examiner will see port de bras and a minimum of two centre practice exercises

1. 1st set of port de bras with grands battements
- 2a. Grands battements to the 4th devant, à la 2nde, 4th derrière
- 2b. Grands battements in the 8 directions of the body
3. Battements tendus and battements dégagés, with ending
- 4a. Ronds de jambe à terre, with tour en l'air ending
- 4b. Battements fondus and ronds de jambe en l'air
5. Battements frappés and petits battements, with change of foot and 2nd ending

Adage

The movements contained in the Intermediate and Advanced 1 syllabi with the addition of:

promenade en dedans in 2nd, en dehors in arabesque and in attitude

Set adages – the examiner will select two adages and the candidate will choose the third, one of which may be demonstrated singly as requested by the examiner

1. Fouetté et Ballotté **or** Grand Fouetté (candidate's choice)
2. Première et seconde arabesques
3. Grand rond de jambe en l'air en tournant avec les jetés
4. Glissade, jeté, fouetté
5. Développé Cecchetti

Pirouettes

Those contained in the Intermediate and Advanced 1 syllabi with the addition of the following: The examiner will select a minimum of five pirouette exercises, some of which may be demonstrated singly as requested

- 1a. Quatre pirouettes en dedans
- 1b. Pirouettes en dedans en attitude and en arabesque
2. Liaison de pirouettes
3. Grande préparation, quatre tours relevés à la 2nde
4. Grande pirouette pour Cavalier
5. Men's Temps de Courante
6. Temps lié sauté en tournant
7. Travelling pirouette

Allegro

The movements contained in the Intermediate and Advanced 1 syllabi with the addition of:
assemblé battu; pas de bourrée fouetté sauté en tournant; brisé vôle; temps de poisson
The examiner will select one basic step

Set enchaînements – some of which may be demonstrated singly as requested by the examiner. Candidates may be asked to show any of the movements contained in the enchaînements as a single movement or in a series:

Petit and Medium Allegro

The examiner will select a minimum of three enchaînements

1. Jeté battement, rond de jambe sauté, relevé battement, rond de jambe sauté; may be taken in reverse – examiner's choice
2. Jeté, rond de jambe sauté
3. Deux temps de cuisse, pas de bourrée, entrechat quatre
4. Brisé, temps de cuisse, pas de bourrée, entrechat six; may be taken in reverse - examiner's choice
5. Brisé, pas de bourrée, brisé, pas de bourrée, trois brisés, pas de bourrée
6. Pas de bourrée couru into 2nd, entrechat trois (Diamond step)

Grand Allegro

The examiner will select a minimum of six allegro enchaînements

7. Temps levé, chassé, coupé, fouetté, posé, assemblé, entrechat trois
8. Glissade, assemblé, pas de bourrée, assemblé en tournant
9. Glissade, assemblé, jeté en avant, pas de bourrée en tournant renversé
10. Jeté, rond de jambe sauté, assemblé, rond de jambe sauté; may be taken in reverse - examiner's choice
11. Double rond de jambe sauté, posé en avant
12. Deux jetés en attitude, assemblé, jeté en attitude, posé assemblé etc
13. Glissade derrière, jeté to arabesque croisée, dégagé en tournant, entrechat six
14. Glissade, cabriole devant, glissade, cabriole derrière etc
15. Fouetté sauté à quatre temps

Virtuosity – demonstrated singly

- 16a Demi-contretemps, entrechat six de côté
 - 16b Autour de la salle: pas de bourrée, entrechat six en tournant
 17. Brisé, cabriole fermée, entrechat quatre, entrechat trois
 18. Fouetté sauté à six temps en arrière: number 2
 19. En diagonale: temps levés chassé en arrière, with double tour en l'air
 20. Autour de la salle: pas de bourrée en tournant, jeté, coupé jeté en tournant
 21. Autour de la salle: pas de bourrée, temps levé en tournant, jeté
- Either number 20 or number 21 will be requested

Unseen enchaînement: minimum of two sequences to be set by the examiner using steps from previous syllabi

Classical Solo

Candidates will be required to perform a short repertoire solo (which may be danced to orchestral music) or a dance of their own choice to piano music

Bow

Special Arrangements – Advanced 1 and 2 Levels

The Vocational Graded Examinations are designed for those who are intending to pursue a career in dance, either as a performer or as a teacher. It is, therefore, very unlikely that a potential performer will require special arrangements. However, a potential teacher must be able to demonstrate all movements precisely, in order to teach them effectively.

As the Advanced 1 examination is the performance entry requirement for the Teaching Examinations, it is likely that some potential Certificate in Dance Education candidates will apply for special arrangements for Advanced 1. This is because they are:

- Those candidates who are possibly already teaching and who do not have the stamina or muscular strength that is normally required at this level, and it would be deemed to be unsafe to require them to perform using the same degree of strength and stamina as a younger dancer.
- Candidates who do not have sufficient physical facility to perform the movements at speed to the required standard, but who can nevertheless demonstrate them at a slower pace.
- Candidates who, through their physical make up, would be causing injury to themselves, eg. very stiff feet.

The same criteria apply to candidates at Advanced 2 level.

Such candidates must apply to the Customer Services and Quality Assurance Department, using the Application for Special Arrangements form, at least three weeks prior to the examination entry, giving detailed reasons for the request. This will be processed by the Faculty in the normal way, thus giving the Faculty opportunity to refuse special conditions, recommend additional examination time, or give further detailed guidance. In principle, the examination must not be weighted to give an advantage to either the candidate with special arrangements or the able bodied candidate. The demands on both must be equal.

Special conditions will be generally granted for certain specific sections of the examination, and candidates should indicate which of the sections might be affected. Candidates should attempt all movements and throughout, must dance to the best of their own physical ability. In the interests of safety and to facilitate accuracy of movement, some candidates may indicate their own tempo and may take extra pauses for breath as necessary. If required, questions may be asked, and these will be phrased in such a way as to clarify the knowledge of the mechanics of the movement. Questioning is not permitted for every section of the examination and would normally be used in a maximum of two sections.

The following sets out guidelines on the format of examinations where special arrangements might be applied.

Stance, placement and the line of limbs must be accurate even though the candidate may have physical difficulties. Therefore, the Barre, Centre Practice and Adage sections will be examined in the normal manner, although they may be supplemented by questioning. The same applies to Port de Bras, as placement, balanced and co-ordinated use of arms demonstrated with quality and style is important.

During the Pirouette section, candidates at Advanced 1 level should attempt most of the required double pirouettes in order to demonstrate an understanding of the necessary mechanics and quality of the turns. However, pirouettes extending to an open position may be performed with singles. The action of fouettés rond de jambe may be demonstrated at the barre, but the exercise should be attempted in the centre. Candidates at Advanced 2 level should attempt all exercises, as requested, to the best of their physical ability.

The Allegro sections will be examined normally. In addition, individual movements may be seen taken at a slower tempo, or supported by the barre, and questions may be asked concerning technical details and/or the intended quality of movement. Candidates may also be required to 'mark' the movements of the lower limbs while performing the corresponding movements in the upper body with the required quality and style, while also clarifying use of direction, travel and floor space.

The Pointe work section is possibly where the majority of candidates will require special arrangements. The study of pointe work is, however, integral at this level of classical ballet training.

Candidates should be prepared to attempt at least some of the exercises on pointe, supported by the barre where necessary, to the best of their physical facility and be prepared to answer questions concerning the technical aspects of pointe work. Those candidates who require consideration in this area may, however, demonstrate this section on demi-pointe, but should be prepared to show the action of the foot on pointe in a non-weight bearing manner.

Format for Advanced 1 (Female) Examination

Barre	The examiner will select either traditional or additional exercises, at least one to be traditional. The examiner will select one of the set adages
Exercices au Milieu	The examiner will see port de bras and two of the centre practice exercises. A short free centre practice may also be set by the examiner
Adage	Three of the set adages will be selected by the examiner
Pirouettes	Four pirouette exercises will be selected by the examiner
Allegro	Petit and Medium Allegro The examiner will select a minimum of five of the enchaînements Grand Allegro The examiner will select a minimum of four of the enchaînements
Classical Solo	
Temps de Pointe	The examiner will request a minimum of four of the exercises at the barre and a minimum of five of the exercises in the centre

Format for Advanced 2 (Female) Examination

Barre	The examiner will select either traditional or additional exercises, at least one to be traditional. The examiner will select one of the set adages
Exercices au Milieu	The examiner will see port de bras and a minimum of two of the centre practice exercises
Adage	The examiner will select two of the set adages and the candidate will choose the third. In addition, no 6 may be seen at the examiner's discretion
Pirouettes	The examiner will select a minimum of four pirouette exercises
Allegro	Petit and Medium Allegro The examiner will select a minimum of six of the enchaînements Grand Allegro The examiner will select a minimum of five of the enchaînements
Temps de Pointe	Some of the movements from the Intermediate and Advanced 1 syllabi may be used as a warm-up exercise, then the examiner will select a minimum of five of the set exercises
Classical Solo	

Method of Assessment

Vocational Graded Examinations are assessed externally by visiting examiners recruited and trained by the ISTD. Assessment is carried out by means of a practical demonstration of the knowledge, understanding and skills required.

The examination is divided into units and each unit is composed of several components, which are separately assessed and aggregated to give the unit total out of 100.

Candidates will, however, be unsuccessful if:

1. 20% of the marks attainable or below are given for any one component
 2. 40% of the marks attainable or below are given for any three components
- This reflects the need to ensure competence across a wide range of components.

Results are indicated using the following attainment bands:

A (Distinction)	80-100
B (Merit)	65-79
C (Pass)	50-64
N (Standard Not Yet Attained)	00-49

Full attainment descriptors are given on Page 65.

Assessment Criteria

Candidates are assessed on their ability to demonstrate:

- Technical accuracy with a controlled use of correct anatomical alignment and placement to the best of the physical facility, and showing an understanding of the purpose of each exercise
- A sense of line with projection of focus
- The ability to co-ordinate fluently
- An assured performance showing the differing qualities of movement required by each section of the examination structure
- An intuitive musicality and highly developed sense of rhythm leading to clarity of timing and a sensitive response to music and phrasing

Mark Scheme

Intermediate Foundation

Unit title: Technique	
Title of component	Marks attainable
Barre and centre practice	10
Port de bras	10
Adage	10
Pirouettes (including en diagonale)	10
Allegro	10
Pointe work/male virtuosity	10
Unit Total	60

Unit title: Presentation, Musicality and Response	
Title of component	Marks attainable
Sense of performance and enjoyment	10
Rhythm, musicality and co-ordination	10
Approach to free work, syllabus knowledge and theory	10
Variation	10
Unit Total	40
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Overall Total	100

Intermediate, Advanced 1 and Advanced 2

Unit title: Technique	
Title of component	Marks attainable
Barre and centre practice	10
Port de bras	10
Adage	10
Pirouettes (including en diagonale)	10
Petit and medium allegro	10
Grand allegro	10
Pointe work/male virtuosity	10
Unit Total	70

Unit title: Presentation, Musicality and Response	
Title of component	Marks attainable
Artistry, musicality and co-ordination	10
Approach to free work, syllabus knowledge and theory	10
Variation	10
Unit Total	30
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Overall Total	100

Attainment Descriptors

The principle of best fit is applied in deciding the appropriate classification for each candidate. It is not to be expected that a candidate in a particular category will necessarily demonstrate all of the characteristics listed in that category.

A candidate who achieves an `A' classification (80-100 marks) is one who demonstrates the following attributes in performance:

- flair, vitality and skill
- fully appropriate style
- incisively-focussed dancing
- precision in the technique of the genre
- consistent, highly developed musicality
- confident and accurate responses to questions asked and/or tasks set

A candidate who achieves a `B' classification (65-79 marks) is one who demonstrates the following attributes in performance:

- skill and proficiency
- largely appropriate style
- focussed dancing
- competence in the technique of the genre
- evidence of developing musicality
- relevant and appropriate responses to questions asked and/or tasks set

A candidate who achieves a `C' classification (50-64 marks) is one who demonstrates the following attributes in performance:

- competence
- basic ability to carry out the required movements
- periodic moments of convincing focus
- basic competence in most aspects of the technique of the genre
- basic musicality
- broadly relevant and appropriate response to questions asked and/or asks set, but some prompting may be required

A candidate who achieves an `N' classification (00-49 marks) is one who has not yet demonstrated the attributes required to gain at least a `C' classification.

Enrico Cecchetti Diploma

Candidates should have a full and complete knowledge of the entire Cecchetti Method as contained in the Manual and the two Allegro books.

This examination may be taken by candidates who have not entered any other major Cecchetti examinations but conveys no teaching status in the Imperial Society.

Candidates entering this examination as dancers must take the examination in its entirety; those entering as mature candidates may, if they wish, enter Parts A and B separately.

1. Barre Set by the examiners on the lines of the traditional barre.

2. Port de bras and centre practice Traditional centre practice.

3. Adage

Music Page/No.

42/15	1A	Rond de jambe développé
46	2A	Développé Fouetté Cecchetti
40 or 35	3B	Pas de Chaconne Cecchetti
47	4B	Tours en dedans de pirouette renversés, développé à la 2nde
36	5B	Pas de la Mascotte et Pirouette de la Mascotte
48 or 49	6B	Pas de l'Alliance
37/8	7A	Glissade Cecchetti
24/2	8A	Glissade arabesque et pas de bourrée renversé
37/9	9B	Glissade de Mami
32/1	10A	Huit or Six relevés

4. Centre Pirouettes

Music Page/No.

24/2	1A	Deux tours de pirouettes sur le cou-de-pied, jeté, assemblé, entrechat quatre
25/3	2A	Pirouette en dehors sur le cou-de-pied, finishing with échappé (1-4 turns)
25/3	3A	Pirouettes en dehors à la 2nde et sur le cou-de-pied, 1-4 turns
25/3	4B	Pirouette en dehors à la 2nde, (1-4 turns)
25/3	5B	Pirouette en dehors ending sur le cou-de-pied, 1-4 turns
25/3	6B	Pirouette en dehors à la 2nde, followed by 1, 2 and 3 tours en arabesque
25/3	7A	Deux tours en dehors, rond de jambe to attitude croisée, un tour en dedans, un tour renversé
8/4 or 28/7 or 66/22	8A	Pas de bourrée en dedans, tour en dehors à la 2nde, pas de bourrée en dehors, tour en dedans à la 2nde, pas de bourrée en dedans, relevé devant, deux tours en dehors, pas de bourrée renversé (pointe)

31	9B	Coupé, fouetté sauté, posé, un tour en dedans, un tour renversé, jeté , chassé
26	10B	Deux tours en dehors finishing à la 2nde, deux tours relevés à la 2nde. Repeat three times with échappé ending
30/11	11A	Développés en tournant en dehors sur les pointes (pointe)
28/7	12B	Series of coupé, rond de jambe, pas de bourrée renversé (pointe)
26	13A	Series of tours en dehors relevés, in attitude, and at the knee (pointe)

5. Allegro

Music Page/No.

Monday

53/5	1B	Développé croisée avec relevé , glissade, entrechat six de côté (pointe)
53/4	2A	<ul style="list-style-type: none"> a. Demi-contretemps, entrechat six de côté (en diagonale, 4 times) b. Pas de bourrée, entrechat six en tournant (autour de la salle, 6 times) and petits tours

Tuesday

58/11	1A	Pas de bourrée, dégagés, petits battements, dégagé, fouetté, jeté, chassé, pas de chat
58/12	2A	Relevé, petits battements, posé, petits battements, pas de bourrée, pas de bourrée with allongé (pointe)
60	3B	Jeté battement, rond de jambe sauté, relevé battement, rond de jambe sauté, en avant et en arrière (pointe)
27	4B	Pas de bourrée, posé, fouetté to arabesque, tombé, pas de chat (pointe)
57	5A	Douze ballonnés piqués, tombé, pas de bourrée, huit embôtés, deux gargouillades en dehors, échappé, double pirouette en dehors (pointe)
59	6B	Jeté , petits battements, deux ballonnés, en avant et en arrière (pointe)

Wednesday

60	1A	Jeté, rond de jambe sauté - repeat. Jeté trois ronds de jambe sautés taken en tournant (en avant et en arrière)
58/11	2B	Temps levé développé, temps levé fouetté, jeté, gargouillade vólée, deux jetés (executed 3½ times and turn). Repeat three times to other side (finish with petits tours) (pointe)
63	3A	Deux gargouillades en dehors (slow), deux gargouillades en dehors (quick), une gargouillade en dedans, une gargouillade en dehors
63	4B	Gargouillade en dehors, gargouillade en dedans, en diagonale
57	5A	Coupé dessus en tournant, sept ronds de jambe en tournant en dehors, jeté, sept ronds de jambe en tournant en dedans, jeté, sept ronds de jambe en tournant en dehors, petits tours
66	6A	Demi-contretemps, rond de jambe relevé, jeté devant allongé into arabesque, relevé développé croisée devant, tombé, relevé dégagé en tournant, jeté rond de jambe (joué), relevé en attitude, pas de bourrée dessous (pointe)
62/17 or 58/11	7B	Rond de jambe relevé retombé (twice), rond de jambe relevé, jeté, pas de bourrée en dehors (travelled), gargouillade en dehors (pointe)
58/11 or 28/8	8B	Full contretemps, assemblé dessus, double rond de jambe sauté, relevé en attitude. Executed three times ending with pas de bourrée dessous, full contretemps, glissade, assemblé dessus, relevé in 5th (pointe)

Thursday

67/24	1A	Glissade derrière, jeté to arabesque croisée, assemblé coupé derrière, jeté to attitude (en tournant), deux jetés en attitude, assemblé coupé derrière, entrechat six
66/23 or 67	2B	Glissade derrière, jeté to arabesque croisée, dégagés en tournant, entrechat six
64/20	3A	Pas de bourrée couru, jeté en attitude executed 4 times ending with deux petits jetés. Pas de bourrée couru, tour à la 2 nd e sauté, pas de bourrée couru en tournant, chassé, relevé in 3 rd arabesque, pas de bourrée couru en arrière, grand jeté en tournant, deux tours en dedans, finishing in 5 th arabesque (pointe)
55	4B	Pas de bourrée couru, grand jeté en tournant, pas de bourrée couru, fouetté sauté en tournant into 1 st arabesque
65	5B	Jeté, relevé, posé, coupé, 5 times with ending (pointe)

Friday

70/28 or 66/23	1B	Brisé vôle en avant, brisé vôle en arrière, grand pas de basque, entrechat trois
68	2A	Jeté battu, fouetté battu, coupé, jeté battu (en avant et en arrière)
68	3B	Pas de basque battu, pas de basque battu en tournant, entrechat quatre, entrechat six
74	4B	Posé, cabriole devant, 3 times, pas de bourrée dessus into 4 th arabesque allongée. Repeat all 3 times with ending
68	5A	Entrechat quatre, entrechat quatre vôle, repeat, trois entrechat quatre, entrechat six
70/28	6A	Brisé dessus, cabriole devant fermée, entrechat quatre, entrechat trois, brisé vôle en avant, cabriole fouetté, jeté battu, cabriole derrière fermée

Saturday

73/32	1A	Fouetté sauté à six temps, No. 2 en avant et en arrière
71/30	2B	Coupé sauté, ballonné, jeté en tournant, posé, jeté, posé, jeté
66/23	3B	Temps levé, chassé en arrière (twice), temps levé posé (twice), jeté élané to attitude, pas de bourrée renversé, assemblé coupé derrière, entrechat six
75/35	4A	Temps levé, chassé croisé, temps levé in arabesque croisée, coupé dessous, ballonné, grand jeté en tournant, posé

6. En Diagonale

Music Page/No.

77/3	1B	Posé, petits battements en tournant, jeté en arabesque (pointe)
76/1	2A	Chassé, quatre temps levés in 4 th arabesque (en tournant), deux tours en dedans (pointe), coupé
76/1	3A	Pas de bourrée en dedans, jeté, fouetté en tournant en dedans, développé into arabesque (either relevé or with temps levé) (pointe)
77/3	4B	Quatre jetés en tournant, deux fouettés rond de jambe en dehors, deux jetés en tournant, fouetté rond de jambe (twice); quatre jetés en tournant, six fouettés rond de jambe en dehors (the 6 th a double turn) (pointe)
76/1	5A	Deux jetés en tournant, assemblé, temps levé en tournant, fouetté en tournant en dehors and en dedans (pointe)

76/2	6A	Petit pas de basque en tournant, fouetté rond de jambe en dehors (pointe)
78	7B	Relevé élancé en attitude, relevé en tournant, relevé devant, relevé double pirouette en dehors (pointe)
76/2	8A	Coupé, fouetté, coupé, fouetté en tournant, coupé, pas de basque, tour en attitude renversé (pointe)
60	9A	Changements sur les pointes renversés (pointe)
77/3	10B	Grand pas de basque sauté, pas de bourrée couru en tournant (pointe)
76/1	11B	Pas de bourrée en tournant, fouetté sauté, développé en tournant, jeté, deux tours en dedans, tombé into arabesque croisée, relevé, développé en tournant, jeté (pointe)
72	12B	Relevé élancé into 1st arabesque, retiré en tournant (pointe)
77/3	13B	Series of embôités en tournant en dehors
76/1	14A	Pas de bourrée en tournant, coupé, trois temps levé in 2nd arabesque en tournant, développé en tournant, tombé, jeté en attitude, pas de bourrée en tournant (renversé) (pointe)
75/35	15A	Temps levé chassé (twice), deux tours en dehors with arm movement and renversé

7. Autour de la Salle

Music Page/No.

76/2	1A	Quatre jetés en tournant, trois petits tours (pointe)
77/3	2B	Pas de bourrée en tournant, jeté élancé en arabesque, coupé, jeté en tournant
69	3B	Chassé, coupé, pas de basque sauté, pas de bourrée en tournant
66/23	4B	Posé, développé en tournant renversé, pas de bourrée (pointe)
77/4	5A	Pas de bourrée, temps levé en tournant, jeté in 4th arabesque
77/3	6A	Pas de bourrée en tournant en dedans, jeté élancé in 4th arabesque

8. Supplementary Pointe Steps

Music Page/No.

78 or 79/2	1A	Echappé, relevé to 4th devant croisée, trois jetés piqués, assemblé devant
78	2B	Deux embôités relevés, relevé élancé into 1st arabesque croisée, retiré en tournant, double pirouette en dehors
7	3A	Grands battements à la 2nde (2 slow, 3 quick)
79/2	4A	Trois relevés en écartée, double rond de jambe en dehors, fouetté et fondu
28/8	5B	Jeté à la 2nde, relevé à 2nde (3 times), plié, relevé à la 2nde

9. Steps for Men

Music Page/No.

67/24	1A	Assemblé coupé derrière, jeté croisé, assemblé coupé derrière, temps de poisson
67/24	2B	Double tour en l'air (foot at the knee), chassé en arabesque and repeat. Glissade, cabriole devant, temps levé, pas de bourrée
62/16	3B	Series of coupés jetés en tournant round the room
24/2	4B	Grande préparation pour pirouette and double pirouette en dehors, développé à la 2 ^{de} , relevé petits battements, développé à la 2 ^{de} , pas de bourrée dessous

Method of Assessment

Unit title: Technique and syllabus knowledge	
Title of component	Marks attainable
Barre	10
Port de bras and centre practice	10
Adage	40
Centre pirouettes	20
Allegro	40
Tours en diagonale	10
Autour de la salle	10
Supplementary pointe/steps for men	10
Unit Total	150

Unit title: Presentation and response	
Title of component	Marks attainable
Artistry, musicality and in-depth understanding of the Cecchetti Method	50
Unit Total	50

Overall Total 200

Professional Examinations

UK and Europe

A separate Syllabus Outline is available from ISTD Headquarters for the:

Foundation in Dance Instruction
Certificate in Dance Education

The syllabus for Licentiate and Fellowship is given on the following pages.

International (outside Europe)

Teachers and candidates who require the syllabus for the Associate and Associate Diploma outside of Europe should contact the International Department at the ISTD.

Licentiate

1. Duration of examination: 2 hours 15 minutes
2. Candidates will be examined singly by one examiner at the London centre.
3. Candidates must:
 - 3.1. have reached the age of 23
 - 3.2. hold the Associate Diploma or Certificate in Dance Education in Cecchetti Ballet
 - 3.3. have passed the Advanced 1 examination
 - 3.4. have completed five years of teaching the Cecchetti method in a responsible position

4. Mark scheme

Title of component	Marks attainable
Class content and balance	20
Suitability of exercises and enchaînements	20
Manner and clarity of instruction	20
Observation and methods of technical instruction	20
Observation and methods of artistic and musical development	20
Rapport with students and pianist, and use of voice	20
Syllabus knowledge	20
Analysis of movement	20
Methods of teaching and awareness of adaptation to differing physique and gender	20
Arrangement of classical enchaînement	20

These marks are aggregated and the overall mark is given out of 200 as follows:

Awarded 130 +

Not Awarded 0-129

5. The examination will take place at a centre and candidates will:

5.1 be given the choice of teaching a class of pupils, provided by the ISTD, either of children at Grade 6 level or of students at Advanced 1 level. This class, which should last 1 hour and 15 minutes, should consist of approximately equal parts of the syllabus work and the candidate's own arrangements based on the Cecchetti principles.

5.2 be examined on:

- the principles of teaching (arising in part from the class).
- the use of the syllabus to develop technique up to Grade 6 or Advanced 1 standard.
- their knowledge of all the boys' and girls' work up to and including the Advanced 1 syllabus in demonstration and theoretical explanation.

5.3 arrange a classical enchaînement at Advanced 1 level of not more than 30 seconds duration to music provided (a choice will be given).

6. Dress:

Females Plain leotard and pink tights with a skirt short enough to show the knees and thighs when demonstrating. Ballet shoes or suitable teaching shoes.

Males Leotard or T-shirt with tights or suitable teaching trousers (not track suits). Ballet shoes or suitable teaching shoes.

7. Unsuccessful candidates may not retake the examination until 3 months have elapsed from the date of the original examination.

Fellowship

The Fellowship is the highest qualification awarded by the ISTD. Candidates will therefore be expected to show a secure depth of technical knowledge and artistry, and also a very high standard of teaching.

1. Duration of examination: 2 hours 30 minutes.
2. Candidates will be examined singly before two examiners at the London centre.
3. Candidates must:
 - 3.1. have reached the age of 28
 - 3.2. hold Licentiate status in the Cecchetti Society Faculty and have passed the Advanced 2 examination
 - 3.3. have completed eight years of teaching the Cecchetti method in a responsible position.

5. Mark scheme

Title of component	Marks attainable
Syllabus knowledge	20
Understanding of the Cecchetti principles	20
Manner and clarity of instruction	20
Observation and methods of technical instructionn	30
Observation and methods of artistic and musical development	30
Rapport with students and pianist, and use of voice	20

Analysis of movement	20
Methods of teaching and awareness of adaptation to differing physique and gender	20
Dances and clarity of notes	20

These marks are aggregated and the overall mark is given out of 200 as follows:

Awarded 130 +

Not Awarded 0-129

5. When applying to take the Fellowship examination candidates must include the following:
 - 5.1 One copy of typed notes and the sheet music of one of the dances to be shown in the examination. [see note 7.3].

6. The candidate should have:
 - 6.1. a thorough knowledge of all the Vocational Graded examinations syllabi through to Advanced 2.
 - 6.2. studied a selection of their own choice from the Enrico Cecchetti Diploma syllabus. This should consist of two adages, two centre pirouettes, two diagonal turns, and one allegro for each day of the week.
NOTE: A list of Cecchetti Diploma work chosen should be handed to the examiners before the start of the examination.
 - 6.3. arranged dances at Grade 2 (demi-caractère), Intermediate and Advanced 2 levels.

7. The examination will begin with a brief discussion between the examiners and the candidate on her/his experience of teaching and her/his understanding of the Cecchetti principles. The candidate will then be asked to:
 - 7.1. teach work chosen by the examiners from the Advanced 2 syllabus, and from the candidate's own choice of Diploma work, to up to four students provided by the ISTD. The class should have a short "warm-up" barre of 15 mins. The class should last about 1 hour and 15 mins.
 - 7.2. explain the way in which they would adapt the syllabus work to individual requirements.
 - 7.3. show dances arranged at Grade 2 (demi-caractère), Intermediate and Advanced 2 levels either danced by a pupil or themselves.

8. Dress:

Females	Plain leotard and pink tights with a skirt short enough to show the knees and thighs when demonstrating. Ballet shoes or suitable teaching shoes.
Males	Leotard or T-shirt with tights or suitable teaching trousers (not track suits). Ballet shoes or suitable teaching shoes.

9. Unsuccessful candidates may not retake the examination until 3 months have elapsed from the date of the original examination.

Candidates Who May Require Special Adjustments to the Assessment

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

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

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

If such a candidate is to be submitted for an examination, the teacher must apply to the Customer Services and Quality Assurance department for an 'Application for Special Arrangements' form, or download it from the Customer Service section of the ISTD website, www.istd.org. This should be completed and returned, with a doctor's letter if relevant, to the Customer Services and Quality Assurance department, a minimum of two weeks prior to the examination entries being sent in to the Examinations Department. This form will be submitted to the Faculty, who will make a final decision on the requirements within 7 days, giving a reasoned written response for any rejection, and the teacher will be informed of the decision.

This procedure applies to all ISTD examinations, in the UK and internationally, and should be used in all cases where the candidate has a short or long term impairment, even if alterations to assessment conditions are not requested by the teacher. The ISTD will consider if, in their opinion, any changes should nevertheless be made, in the interests of the health and safety of the candidate, and also will inform the examiner of the candidate's situation in all cases.

Results and Certification

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

Examiners return the results and report sheets as soon as possible after the examination. The report sheets for each candidate are individually checked within the Quality Assurance department for administrative accuracy. Under normal circumstances the report sheets will be issued to the teacher within 21 working days of the examination. Any errors found are corrected by the examiner prior to further processing of the whole examination session, and may therefore extend these timings, although the department will make every effort to process these as rapidly as possible.

All results are entered by unit, and checked for achieving the minimum pass levels, per unit and in total, and correct levels of attainment against the total mark achieved.

Results are then cleared for certificate issue, which is undertaken by the Examinations Department, and should be within 6 to 8 weeks of the examination. Copies of all report sheets and results are held on archive for reference as necessary.

Accreditation Numbers

Grades 1, 2 and 3	100/1347/7
Grades 4 and 5	100/1348/9
Grade 6	100/1349/0
Intermediate Foundation and Intermediate	100/1354/4
Advanced 1 and Advanced 2	100/1355/6

The ISTD is an approved awarding body and, as such, adheres to the criteria laid down for the accreditation of its qualifications by the Regulatory Authorities (the Qualifications and Curriculum Authority for England, the Qualifications and Curriculum Assessment Authority for Wales and, for Northern Ireland, the Council for Curriculum, Examinations and Assessment). Teachers in other countries should note that while the ISTD and all ISTD accredited examinations must meet these criteria, the Regulatory Authorities themselves have no remit outside England, Wales and Northern Ireland.