



Irish Board of Dance Performance Syllabus 2018-2020



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Why Choose Us?

- › **Flexible**
you choose the date, time and venue
- › **Encouraging**
welcoming, positive, helpful and calm exam atmosphere
- › **Professional**
qualified, discerning and empathetic examiners
- › **Helpful**
we'll work with you to make your exams as stress-free and positive as humanly possible
- › **Inclusive**
we'll examine EVERY student, regardless of ability or need
- › **Affordable**
reasonable fees
- › **Straightforward**
progressive syllabus, short exams, no-fuss booking system, quick results

Dance Exams

Dance teachers want their students to go into an exam smiling and come out beaming. They want the exam room to be a calm and supportive space where their students are encouraged to perform to the best of their ability. And they, the teachers, want to enjoy the experience too – with exams in their own studio or hall, at a time that suits them, with friendly, encouraging examiners, and an easy-to-use booking and results process.

This is the type of child-centred and helpful experience that the Irish Board of Speech & Drama has been providing in its drama and musical theatre exams for over thirty years, and is now bringing to dance.

Gillian Perdue (AISTD, B.Ed (Hons), Principal of dancesteps in Dublin) and Mel Harman (LISTD, CDE, BA (Hons), Lecturer in College of Dance, Inchicore) have developed these syllabuses in conjunction with Debbie Allen, (ARAD, FISTD, CDE, Imperial Examiner, Principal of the Debbie Allen School of Dance), who has been a key adviser in the process.

in a New Way

These exams are different. Everything in our syllabus has been designed to fit in easily with what teachers are already doing. There is no long syllabus to learn and then impart to the children. Teachers will still teach their usual work (RAD, ISTD, IDTA, non-syllabus, and so on). And then, when ready, they will prepare a short demonstration of exercises, choreographed by the teacher, using music they have chosen, for their Irish Board of Dance Performance exam.

Candidates will receive encouraging feedback (including a written report, a certificate and a medal) provided in a professional, efficient and helpful manner, all the while upholding excellent standards of dance.

Our examiners will be highly qualified dance education professionals who will have a positive attitude to candidates and will provide a relaxed atmosphere in the exam room.

We're very excited about this project, and we hope that you will be, too.

David Meredith
Director

Irish Board of Dance Performance Examinations



Guidelines for Dance Examinations

(These guidelines form an integral part of the syllabus requirements and should be read in conjunction with them)

The Nature of the Syllabus

All of the syllabus guidelines have been developed to follow the basic structure of dance class. There are warm up exercises, followed by those for upper body, legs and feet, leading on to jumping and travelling steps, combinations and sequences, and then a prepared dance. There is no free work and, in the Classical exams, there is no Barre. (However, as the Barre is beneficial in developing sound technique and placing, please continue to teach this in your regular classes.)

We have kept everything as short and straightforward as possible – so that the students can relax and be confident enough to give their best performance.

Format of the exam

The exams are short, ranging from ten minutes for Preliminary to twenty minutes for more senior exams. Students enter in groups, bringing their Report Sheets with them, ready to give to the examiner.

They run into their places in a line (arranged 1-4, left to right), and greet the examiner. The examiner invites them to introduce themselves, and then, one by one, each child says her name and hands her report sheet to the examiner, before returning to her place. This is a great ice-breaker and helps dispel nerves.

Ideally, a group would comprise three or four candidates but, obviously, exceptions can be made in certain circumstances. For younger children (Preliminary One and Two), the teacher may enter with the pupils to conduct the exam as a class, if desired. Ideally though, from Junior One onwards, the students would be able to enter without their teacher.

What happens during the exam?

The examiner has a list of who she is going to see in front of her and the Music Operator has a prepared playlist. So, the examiner calls for each exercise in order, allowing a little rest time between exercises for her to write notes, and for the students to draw breath. She will accept whatever the teacher has prepared, based on the syllabus requirements. Often an examiner may ask to see something again. This is just so that she gets to see everyone doing everything. So, do let the students know that this may happen and that it does not mean they got it wrong. If there is time, we encourage the examiner to chat a little with the students. She may ask, for example, what is their favourite exercise or what they think about when dancing! Again, it's not a test. It's just to encourage a confident response.

The exam ends with a bow or curtsy. The children say goodbye and run out of the room.

At this point, please ensure that you have timetabled 5 minutes of writing time for the examiner to write her notes before the next group!

What is assessed and what the examiner is looking for?

Students are assessed under these three headings:

TECHNIQUE: This covers the physical technique displayed by the candidate – whether their feet are stretching, arms and legs in the correct positions and alignment, and if the steps and routines are performed correctly. The examiner is looking to see that they understand the work and that they are working in an informed and intelligent manner. (It's worth noting that Classical examinations by their nature are more exacting in terms of technique, as Ballet technique is a little more difficult).

CO-ORDINATION AND ABILITY TO MOVE: This is as implied. The examiner is looking for basic co-ordination, but she's also looking for candidates who use the space well and who 'travel'.

MUSICALITY & ARTISTRY: This is about how the dancer interprets the music. It concerns dynamic action and the ability to hold the viewer's attention. The examiner is looking to see if you enjoy your dancing and performing – but also if you can convey this to the audience. A dancer who may not have brilliant technique can score highly in this section if they are musical and they show enjoyment of their dancing.

The marking system

The grades awarded for both Classical Ballet and Modern Dance are as follows:

AWARDED WITH A PASS: *The work shown was of an acceptable standard.*

AWARDED WITH MERIT: *The work shown was of a good standard.*

AWARDED WITH HIGHLY COMMENDED: *The work shown was of a very good standard.*

AWARDED WITH DISTINCTION: *The work shown was of an excellent standard.*

CERTIFICATES, REPORTS AND MEDALS: Every student will receive a written report, a certificate and a medal following the examination – usually within one month of the exam at the latest.

Inclusivity

The Irish Board of Dance Performance strives to be inclusive. That means that we welcome entries from ALL students. We will do everything we can to accommodate young dancers with particular needs.

Making up the exercises

We are presuming that all dance teachers are familiar with making up exercises and sequences during class, and longer dances for displays and shows. Our syllabus requirements for Classical Ballet can be found starting on page 12 and for Modern Theatre Dance starting on page 16. Starting on page 20 we provide some sample programmes based on the type of work teachers have already submitted for exams. But please remember, we encourage teachers to make up their own exercises and greatly look forward to seeing them!

Please do not use music or syllabus work from other examination bodies.

Keep it simple!

The exam is not the place to show a complicated sequence or a tricky step that the students have only just mastered. So always err on the side of simplicity for the exam itself. We want, most of all, for the student to feel confident and secure.

Music

You may choose your own music for both Classical and Modern and edit it into a playlist or CD for your music operator. Do ensure that the children know how many times they are performing a sequence, and ensure there's enough music for this. If the examiner would like to see it again, she will ask the music operator to repeat from the start. Again, the examiner will accept whatever you have set.

The person operating the music can be an older student or some other suitable person – but not a parent or a teacher!

Please do not use music or syllabus work from other examination bodies.

What to wear

Classical Ballet

Girls

Sleeveless/short sleeved classic style leotard in a plain colour

Short matching ballet skirt (optional from Junior 1 onwards)

Ballet ankle socks (Preliminary 1 & 2)

Ballet tights (seamless) from Junior 1 level onwards

Pink ballet shoes with elastics (can be satin, leather or canvas)

HAIR: Neatly tied classical ballet bun with plenty of hair grips and hair gel.

Boys

White T shirt (fitted, not too baggy)

Black shorts/leggings

Black ballet shoes

Modern Theatre Dance

Girls

Leotard & skirt (Preliminary – Junior 1)

Leotard & matching short skirt/ well-fitting leggings/dance shorts (Junior 2 onwards)

HAIR: Neatly tied in pony tail/side pony tail/French plait/plaits with plenty of hair grips and hair gel.

Boys

Plain T shirt & shorts/leggings/track bottoms

Ideally, all Modern candidates will dance in bare feet – but jazz shoes and foot thongs are fine, as long as we can still see the extension of the foot.

The choice of exam outfit is up to you and it's perfectly fine if the students wear their normal class gear, just in its neatest form. However, they should 'match' each other in style – e.g. all 4 in one group wear leotards and skirts (albeit different colours), while all 4 in another group may wear leotard and leggings.

A large part of the fun of these exams should be the emphasis on performance and style – so do encourage everyone to really look their absolute neatest and sharpest on the day!

How to book

Booking is simple.

Choose a date for your exam. As soon as you've set a date (having checked it against the school calendar, and Communion and Confirmation dates) please contact us even if it's three or four months in advance. We will arrange the provisional booking. We will do our very best to accommodate your first choice of dates but please have an alternative, just in case. The busiest times are November and December, around Easter, and May and June – so do call us early to ensure you get your chosen date.

Send your Entry Form(s) and fees, to reach us at least one calendar month before the date of your exam. We will be developing an online entry system but it's not ready yet.

Send us a draft timetable for your exams with the names of the candidates (arranged in their performance groups) and the type and levels of exams they'll be taking, to reach us two weeks before the date of the exam. (We can supply you with a template for this if you need one.) Please remember to leave 5 minutes of writing time for the examiner to write her notes before the next group is scheduled to start.

About a week before the exam, we will send you confirmation of the name of your examiner and a blank report form for each candidate. Before the day, please fill in each report form with the name of the candidate, the level of the exam and the exam date, and have them ready on exam day for candidates to bring them into the exam room.

Exam day – what to do

So, you're all ready to go! The students have their numbers pinned on and their report form ready to bring in with them. (So make sure the report form has already been named and dated.) Remember to make sure the music operator has everything she/he needs. And you may like to provide a bell or buzzer – some way for the examiner to signify that she's ready. The examiner will arrive fifteen minutes ahead of start-time in order to prepare her papers. You will have seen from the timetable that these are short exams with a five-minute writing time in between. We ask everyone (examiners, teachers and parents) to help keep things running smoothly by sticking strictly to the timetable!

This can be achieved by ensuring that the students arrive in plenty of time, well-ahead of their exam. So do add some preparation time to their arrival time. Many teachers ask them to arrive 15 minutes early, already dressed, with their hair done.

Afterwards – what happens next?

When the exams are over, the examiner will leave the report forms with you - which you keep until the certificates and medals arrive. (Although you may prefer to give them out earlier – that's up to you.)

The examiner then returns her sheet of results to us here at IBDP, and we begin preparing the certificates and medals. As soon as we've done these, we post them out to you for distribution. (Usually within a month after the exam. We try to be as speedy as possible.)

Checklist for teachers ahead of the exam



BOOK YOUR EXAM DATES

The more notice you can give us of your proposed examination date(s) the better.



FILL IN YOUR ENTRY FORMS AND SEND THEM TO US

These are designed to contain all the information we need to administer your exams. As soon as we have received the forms plus fees, the booking is confirmed. Entry forms and online entries **MUST BE RECEIVED IN THE** Irish Board office **NO LATER** than one calendar month prior to the proposed date of the examination.



COMPILE YOUR TIMETABLE

Compile your proposed timetable, so that the day runs as smoothly as possible. We will ask you to send this in to us at least two weeks prior to the day, to give the examiner an idea of the timings.



FILL OUT YOUR REPORT FORMS

Ahead of examination day, you will receive the students' report forms. These need to be filled out with the student's name and level and then kept safely to give to the examiner when she/he arrives on exam day.



THE DAY BEFORE

The examiner will contact you the day before the exams, just to check everything is in order, make sure of directions and find out where to park.

The Classical Dance Syllabus



For examples of exercises designed to fulfil the syllabus requirements at each level, please see from page 20.

Please do not use music or syllabus work from other examination bodies.

Preliminary One Suggested Ages: 3-5 Duration 10 minutes

(The teacher may enter with the group if desired.)

- Introduction** Students run in and greet the examiner.
- In a Circle** Little fairy runs in a circle, following a leader.
- Feet & Hands** An exercise showing stretching & flexing of the feet and fine motor control movements of the hands and fingers.
- Knee Bends** An exercise to show bending in the knees in preparation for a demi-plié in 1st position.
- Little Jumps** An exercise to show jumping, with the emphasis on soft knees when landing.
- Mime** A short group mime with no music – may be a nursery rhyme, an animal or an activity.
- Dance** A very short (less than one minute) dance. This may be free in style – i.e. no ‘steps’, to be performed by the students all together. Props optional.
- Curtsey or Bow** Simple curtsey or bow and say goodbye.

Preliminary Two Suggested Ages: 5-7 Duration 15 minutes

(The teacher may enter with the group if desired.)

- Introduction** Students run in and greet the examiner.
- In a Circle** Running or skipping in a circle, following a leader.
- Feet & Hands** An exercise to show stretching & flexing of the feet and fine motor control movements of the hands and fingers.
- Plié & Port De Bras** An exercise to show demi-plié in 1st position and simple port de bras (showing 2 or 3 arm positions).
- Sautés** Combination of jumping and clapping, in 1st position.
- Mime** A short group mime with no music – teacher’s choice of subject.
- Galop in Pairs** Sideways galops from the corner, holding hands with partner. Both corners.
- Dance** Short group dance (one minute or less). May include (for example) skips, galops, mime, jumps, some poses. Props optional.
- Curtsey or bow** Simple curtsey or bow and say goodbye.

Junior One Suggested Ages: 7-9 Duration 15 minutes

- Introduction** Students run in and greet the examiner.
- From the Corner** Skip change of step, one at a time, from the corner. Seen on both sides.
- Pliés & Tendus** A combination to show battements tendus devant and to 2nd and demi-pliés in 1st. May include a little spin or run.
- Port de Bras** Simple port de bras showing three or more arm positions (e.g. 1st, 2nd, 5th, demi-second, bras bas)
- Petit Allegro** Simple combination of jumps, (e.g. sautés in 1st, échappés to 2nd)
- Dance** Short group dance (one minute or less), showing (for example): skip change of step, galops, spring points/heels, sautés & échappés, mime. Use of props optional.
- Curtsey or bow** Simple curtsey or bow and say goodbye.

Junior Two *Suggested Ages: 9-11 Duration 20 minutes*

Introduction Students run in and greet the examiner.

From the Corner Galop & Skip combination from the corner, arms in 3rd opposition. Seen on both sides.

Pliés & Tendus A combination of demi-pliés and tendus, from 3rd position, with a transfer of weight.

Port de Bras A port de bras showing the croisé alignment and various new arm positions e.g. attitude, arabesque.

Foot Warm up A combination of jumps and springs to warm up the feet. Seen first in parallel or natural turn out, then with classical technique.

Petit Allegro Combination may include: petits jetés, spring points, pose temps levé with legs devant or derrière.

Waltz & Run A step using balances and running to show movement and use of space.

Dance Short group dance which could show: galop and polka, balances, springs, sautés, poses into position (arabesques & attitudes à terre). Props optional.

Curtsey or bow Simple curtsey or bow and say goodbye.

Senior One *Suggested Ages: 11-13 Duration 20 minutes*

Introduction Students run in and greet the examiner.

Centre practice A centre practice combination showing (for example): battements tendus in different alignments, eg croisé, ouverte, écarté.

Ports de Bras An expressive port de bras exercise, showing (for example): attitude, arabesque, chassé and demi-plié, fondu, transfer of weight, running.

Adage A combination to show (for example): développé devant, rise, fouetté of adage, arabesque en l'air and à terre, aiming for correct placing and technique rather than height.

Pirouettes A combination to show preparation for pirouette and pirouette en dehors.

Warm up A simple combination of changements, sautés, échappés to warm up the feet.

Allegro 1 An exercise to show (for example): glissades, pas de bourrées under & over, sautés and jetés, pas de chat.

Allegro 2 An allegro exercise with more 'travelling' to show (for example); sissones, assemblés over, pas de basques sautés, jetés over.

Dance A group dance of no more than two minutes. May show: balances, glissades, travelling steps, assemblés, pas de chats, variations of speed and level, opportunity for each dancer to be seen. (Pupils may have input into choreography – e.g. final position.) Props optional.

Curtsey or bow Simple curtsey or bow and run out.

Senior Two *Suggested Ages: 13-16 Duration 20 minutes*

Introduction Students run in and greet the examiner.

Centre practice A centre practice combination showing (for example): tendus and dégagés, assemblé soutenus, poses and rises in various alignments, single pirouette.

Ports de Bras An expressive port de bras exercise showing (for example): walks, chassés, arabesques and attitudes.

Adage An adage combination to show (for example): développés including développé passés, arabesque & attitude à terre and en l'air, pirouettes etc.

Pirouettes Two combinations to show pirouette en dehors and en dedans.

Warm up Allegro A simple combination of changements, échappés and relevés to warm up the feet.

Enchaînement 1 An exercise to show (for example): glissades & pas de bourrées (devant & derrière, over and under) jetés, and so on.

Enchaînement 2 A combination with larger movements showing (for example): pas de basques sautés en avant & en arrière, sissones fermées and ouverte, jetés.

Dance Group dance of no more than two minutes in duration showing (for example): assemblé soutenu à terre, rotation à terre, pirouettes en dehors & en dedans, posés and balances, glissades, sissones, jetés, travelling steps, assemblés, variations of speed and level, opportunity for each candidate to be seen. (Pupils may have input into choreography). Props optional.

Reverence or bow Reverence and run out.

Graduate Award *Suggested Ages: 16 and over Duration 20 minutes*

Introduction Students run in and greet the examiner.

Centre practice A centre practice combination showing (for example): tendus and dégagés, grands battements, port de bras, pirouettes, poses and rises in various alignments.

Ports de Bras An expressive port de bras exercise showing (for example): walks, chassés, chassés passes, circular port de bras, fondus, en dedans pirouettes.

Adage An adage combination to show (for example): développé passes into attitude and arabesque, chassés, fondu and tombe, arabesque & attitude à terre and en l'air, pirouettes en dehors and dedans, assemblé soutenus en tournant etc.

Pirouettes A pirouette exercise to show 3 different types of pirouette: en dehors and en dedans and pose turns.

Warm up Allegro A combination of changements, échappés and relevés to warm up the feet, with change of direction (e.g. croisé to croisé, or turning by 1/4s).

Enchaînement 1 An exercise to show (for example): changement battus, échappés battus, jetés derrière, glissades and pas de bourrées as before.

Enchaînement 2 A combination with larger movements showing (for example): full contretemps, passing glissade, grands jetés, coupe chassé pas de bourrées.

Dance Group dance of no more than two minutes in duration showing (for example): ports de bras, any of the allegro steps from this level and below, variations of speed and level, opportunity for each candidate to be seen. Pupils may have input into choreography. Props optional.

Reverence or bow Reverence and run out.

The Modern Theatre Dance Syllabus

For examples of exercises designed to fulfil the syllabus requirements at each level, please see from page 27.

Please do not use music or syllabus work from other examination bodies.

Preliminary One Suggested Ages: 3-5 Duration 10 minutes

(The teacher may enter with the group if desired.)

Introduction Students run in and greet the examiner.

Warm up A warm up exercise showing galoping, walking or running in a circle, following a leader or from the corner.

Feet & Hands An exercise to warm up the feet and ankles and to show dexterity and motor control of the fingers and hands. May be performed seated.

Curl & Stretch An exercise showing complete contraction and extension of the body. May be performed seated or lying.

Bounces A simple bouncing exercise to show relaxed knees and a jumping motion, with emphasis on going through the feet on the landing. May be combined with claps, etc.

Run & Mime Running from the corner with candidates' own choice of mime – may be a character from nursery rhyme or story, an animal etc.

Dance A simple dance less than one minute in duration, performed together. May show running, jumping, galoping and skipping, mime etc – but need not have set steps. Props optional.

Bow Simple bow to finish.

Preliminary Two Suggested Ages: 5-7 Duration 15 minutes

(The teacher may enter with the group if desired.)

Introduction Students run in and greet examiner.

Feet & Hands An exercise to warm up the feet and ankles and to show dexterity and motor control of the fingers and hands. May be performed seated.

Jump sequence A combination of jumps and claps feet in parallel and apart, aiming to show relaxed knees on landing and good use of the feet.

Galop & Skip from corner A combination of galops and skips from the corner, seen one at a time, from both sides.

Run & Mime Running from the corner with candidates own choice of mime – may be a character from nursery rhyme or story, an animal etc.

Dance Short dance (one minute or less), performed together, may include any steps from previous grade, plus springs, hops, mime, basic isolations etc. Props optional.

Bow Simple bow and run out.

Junior One Suggested Ages: 7-9 Duration 15 minutes

Introduction The students run in and greet the examiner.

Warm up A simple warm up exercise to show walking, jogging, free arm movements such as shoulder rolls, clapping etc.

Foot Exercise An exercise to show flexion and extension and relaxation of the foot and ankle. Could be performed seated on floor.

Limbering An exercise to show leg extension and control: could include kicks and leg stretches.

Jump Sequence A combination of jumps and claps, showing good use of the knees and feet: could include jumps to face different directions, etc.

Step Ball Change A combination from the corner to show Step Ball Change – seen one at a time on both sides.

Dance Short dance (one minute or less), performed together, may include any steps from previous grade, plus step turn step, springs, hops, mime, basic isolations etc. Props optional.

Bow Simple bow and run out.

Junior Two *Suggested Ages: 9-11 Duration 20 minutes*

Introduction Students run in and greet the examiner.

Warm up A combination of arm swings, reaches and circles (outward and inwards) with knee bends, relaxation and use of the breath to prepare for movement. May include steps, little bounces, claps, etc.

Limbering *Forward stretch exercise:* An exercise to show the forward stretch, emphasising correct and careful placing. *Leg kicks:* A floor exercise, showing extension, flexion and relaxation of the legs and feet, emphasising correct and careful placing.

Jump Sequence A combination of jumps, bounces and steps. May show different levels and directions, claps, etc.

Step Ball Change An exercise to show Step Ball Change from both corners, one at a time. Might be combined with some turning steps, e.g. step turn step.

Split Runs An exercise to show Split Runs from both corners, one at a time.

Dance Dance of no more than one-minute duration showing (for example): step ball change, galops, arm, shoulder and other isolations, back together forward combo and behind side front combo, jumps, turns and use of different levels and timing. Props optional.

Bow Simple bow and run out.

Senior and Graduate Level Modern Theatre Dance Requirements

We have avoided being prescriptive about the requirements for Senior and Graduate level exams as there is much scope for variety (and confusion in interpretation!). Instead, we have information below showing the progression of various steps to give an idea of what you might include. It is left to each teacher to decide, as they know what will work best with their students. Any steps from previous grades may be included. Use the Amalgamations to show a variety of styles that you and your students have enjoyed working on.

Senior One *Suggested Ages: 11-13 Duration 20 minutes*

Introduction Run in and greet the examiner.

Warm up Full body warm up to include running steps & lunges.

Isolations Head /Shoulder/Hands/Arms/Hips/Knees/Ankle

Vocabulary of Steps Drags, leaps, circular spring, kicks, jazz pirouette en dehors, accented hop, extended spring, coupé, rises in parallel retire, triple runs, step & forward split run.

Bow Simple bow and run out.

Senior Two *Suggested Ages: 13-16 Duration 20 minutes*

Introduction Run in and greet the examiner.

Warm up Full body warm up to include running steps & lunges, and drags, turns & rises, spins, leaps, floorwork.

Isolations Head/Shoulder/Hands/Arms/Hips/Knees/Ankle/Neck and Rib isolations and Hip circles.

Vocabulary of Steps Steps included in Senior One. Also jazz pas de bourrée, relevé kicks, jazz pirouette en dedans, accented jumps and leaps, Step and sideways split run, drag run sideways and side fall.

Bow Simple bow and run out.

Graduate Award *Suggested Ages: 16 and over Duration 20 minutes*

Introduction Run in and greet the examiner.

Warm up Full body warm up to include running steps & lunges, and drags, turns & rises.

Isolations As included in Senior One and Two, to include more advanced Neck/Rib isolations. Also circles with Ribs, syncopation.

Vocabulary of Steps Steps included in Senior One and Two. Also kicks on fondu, rise & relevé, Outward & inward round kicks, Springs and kicks with body tilt, Step and sideways split leap, Turning drag runs, jazz turns in attitude, jazz pirouette with a leap, floorwork.

Bow Simple bow and run out.

Sample exercises for the Classical Dance Syllabus

Important note for teachers These are sample exercises only. The teacher is free to vary the work and set the exercises as she/he thinks best.

Please do not use music or syllabus work from other examination bodies.

Preliminary One (Sample Exercises)

Introduction

Students run in onto line and greet the examiner. The examiner will ask for their report forms.

In a circle

Fairy Runs: Little runs in a circle, following a leader.

Feet and hands

Magic Toes: Sitting on floor, legs straight, hands by sides.

(1&2) Magic toes (point feet).

(3&4) Messy toes (flex feet) x 4 times in total.

(1-8) Mix up a magic spell (Mime mixing a potion).

(9-16) And make some magic toes! (Cast spell-stretch knees and feet) Hold.

Knee bends

Windows: Feet in 1st, hold skirts.

(1-2) Open close (demi-plié 1st & recover)

(3-4) Repeat (5-6) Repeat

(7-8) Wait ('Smile for a picture'). Repeat counts (1-6), then make your own position to finish.

Little jumps

Magic Bouncing Ball: Feet together, bend knees to prepare.

(1-8) Mime bouncing a ball on the ground using R hand.

(9-16) 8 parallel jumps with hands clasped. Repeat using L hand first.

Verse: I bought a lovely bouncy ball and bounced it on the gro -und!

Oh my goodness goodness gracious, now it's bouncing me instead!

Mime

Nursery rhyme/Character or an animal. (Individually or as a group.) No music.

Dance

Short story dance with no set steps – e.g. The Lost Puppy. Picnic with Teddy. The Mouse and the Cheese. At the Seaside.

Curtsey

Run back into a line. Simple curtsey or bow. Run out.

Preliminary Two (Sample Exercises)

Introduction

Students run in onto line and greet the examiner who will ask for their report forms.

In a circle

Running or skipping in a circle following a leader.

From the corner

Skipping from the corner. Seen on R and L.

Feet and hands

Rabbits and Rainbows: Sitting, legs out straight, hands on floor by sides.

(1-2) Pointy noses (feet point).

(3-4) Rabbits' ears (feet flex) Repeat (5-8) Repeat (1-4) i.e. 3 times in total.

(5-8) Rabbit runs away (Flop knees on floor then cross legs in.)

(1-4) Rainbow to the right (R arm circles to R) (5-8) Repeat on L.

(9-16) Giant rainbow (circle both arms up and over.)

Happy happy day. (Stretch legs and feet out to finish.)

Plié & Ports de Bras

Feet in 1st. Hold skirt.

(1-8) 4x demi-pliés & recover.

(1-4) Release skirt and take arms from 1st to 2nd.

(5-8) Take arms back down to hold skirt. Then repeat the whole exercise, placing arms in free position on the end.

Sautés

Feet in 1st. Hands on waist.

(1-6) 6 sautes in 1st (7-8) 2 claps. Repeat.

Mime

Short prepared group mime – Teacher's choice of subject. No music.

Galop in pairs

From the corner. Seen on R and L.

Dance

Short group dance. Could include skips, jumps, galops, mime. (Props optional)

Curtsey

Run back into a line. Simple curtsey or bow. Run out.

Junior One (Sample Exercises)

Introduction

The children run into a line and greet the examiner who will ask for their report forms.

From the Corner

Skip Change of Step, one at a time from the corner, shown on both sides.

Pliés and Tendu

Feet 1st. Hands on waist.

(1-2) Battement tendu devant with R & close into 1st. (3-4) Repeat on L.

(5-6) (7-8) 2 x demi-pliés in 1st.

(1-4) Repeat the battement tendus devant.

(5-8) Close 1st and hold skirt. Rise and little turn sur place holding skirt. Repeat all – with tendus to 2nd.

Port de Bras

Feet 1st. Bras bas.

(1-2) Little wave from Bras Bas to Demi 2nd with R arm. (3-4) Repeat on L.

(5-6) Take arms to 1st then 2nd position. (7-8) Lower arms to Bras Bas.

(1-4) Repeat first little waves. (5-6) Arms through 1st to 5th position.

(7-8) Bring arms to open 5th and hold to finish.

Petit Allegro

Hands on waist. Feet 1st

(1-4) Échappé to 2nd & back to 1st x 2 times.

(5-6-7-8) 4 sautés in 1st. (1-7) Repeat all except only 3 sautés at end.

(8) Stretch & hold.

Dance

Teachers own arrangement. Could include: skip change of step, galops, spring points/heels, sautés and échappés. Mime. Use of props optional.

Curtsey or Bow

Run back into line. Simple curtsey or bow. Run out.

Junior Two (Sample Exercises)

Introduction

The children run into a line and greet the examiner who will ask for their report forms.

From the Corner

Galop & skip combination from the corner. E.g. 4 galops on R, 4 galops on L, 8 skips.

Arms in 3rd opposition. Shown on both sides

Pliés and Tendu

Feet 3rd. Hands on waist.

(1-2) Demi-plié & recover. (3-4) Repeat.

(5-6) Dégagé to 2nd with R and lower in 2nd.

(7-8) Transfer weight, stretching L foot, and close into 3rd with L front. Repeat on L.

Repeat all with a demi-plié in 2nd on the transfer.

Ports de Bras

R front, croisé. Bras bas.

(1-2) Take arms through 1st to attitude (back arm up).

(3-4) Sweep arms over to change sides.

(5) Open top arm to 2nd position. Hold (6) (7-8) Lower arms to Bras Bas.

(1-2) Take arms to 1st, then (3-4) Into low 3rd arabesque.

(5) Rise (6-8) Turn with little steps towards back foot to other side. Repeat.

Foot Warm Up

Feet parallel. 4 jumps parallel & stretch. 4 springs RLRL. 'Couru' into 1st. Repeat in 1st with Petits Jetés. Repeat.

Petit Allegro

Feet in 3rd. Bras bas. En face.

(1-4) 3 changements, holding demi-plié on (4) Repeat (5-8).

(1-4) Repeat for third time.

(5-6-7-8) x 2 échappés to 2nd, changing feet. Repeat on L.

Waltz & Run

(3/4 time) Croisé, R cou de pied derrière. 4 balances travelling backwards on diagonal, run to another starting place, prepare. Repeat.

Dance

Teachers own arrangement. Could include: Skip change of step, galops in 3rd, petits jetés, balances, sautés and échappés, pose into a position, attitudes and arabesques à terre.

Curtsey or Bow

Run back into line. Simple curtsey or bow. Run out.

Senior One (Sample Exercises)

Introduction

Students run in onto the line and greet the examiner who will ask for their report forms.

Centre practice

R foot front, croisé.

(1-4) 2 x Tendus devant in croisé alignment. Arms attitude opp.

(5-8) Repeat in en face alignment.

(1-4) Repeat in ouverte.

(5-6) 1 x Tendu à la seconde in écarté alignment. Close derrière.

(7-8) Arms to bras bas and replace. Repeat.

Port de Bras

R foot front, croisé.

(1-2) Breathe R arm to demi 2nd, then L.

(3-4) Demi-plié chassé into attitude in à terre.

(5) Close back foot & both arms, (6) Extend R foot devant, taking arms to 5th.

(7-8) Fondu on supporting leg as arms travel to open 5th.

(1-2) Stay on fondu and take R then L arm down to Demi 2nd.

(3-4) Transfer weight onto front foot, through 4th position, arms 2nd.

(5-8) Run in a little circle to the R, ready for other side. (Repeat all).

Adage

R foot front, en face.

(1-3) Développé devant with R. Close (4). Repeat (5-8).

(1) Demi-plié en face taking arms 1st (2) Chassé to small 2nd. Straighten and turn into 1st arabesque (3,4). (i.e. fouetté of adage).

(5-6) Raise L leg. Lower and Close it at the back (67), small dégagé of that leg to close it front, turning en face at same time with slight rise. (68) Repeat.

Pirouette

R foot front, en face.

(1-8) Dégagé + demi-plié + relevé preparation, using arms. Repeat other leg.

(1-4) 1x preparation & pirouette.

(5-8) Straighten legs, arms simple p de b. Repeat starting with L.

Then repeat with single, single, single, R & L. (*Students can choose to repeat first part rather than all turning.)

Warm up

R front, en face.

4 x changements then 2 x échappés changing feet.

3 x changements.

Relevé 5th Demi-plié to fin.

Repeat (x4).

Allegro #1

R front, en face.

Glissade devant with R(61). Stretch Bend(62).

Repeat (63&4).

Échappé to 2nd and hold (5).

Pas de bourre under, using L (66).

Stretch - Bend (7,8).

Repeat on L.

Allegro #2

R front, croisé (3/4).

2 x Pas de basques sautés, croisé to croisé.

3 x Jetés over en face (1st jeté onto front foot).

Assemblé over (finishing croisé).

Repeat on L.

Dance

Group dance of no more than 2 mins. Could show: Ports de bras, balances, glissades, travelling steps, assemblés, variation of speed and level, opportunity for each dancer to be seen. Pupils could have input into choreography – e.g. final position.

Curtsey

Simple curtsey or bow and say goodbye.

Senior Two (Sample Exercises)

Introduction

Students run in onto the line and curtsey, then greet examiner who will ask for their report forms.

Centre practice

R foot front, croisé.

(1-2) Assemble soutenu dedans to a rise (3). Lower (4).

(5-8) Repeat.

(1-8) Repeat, adding full turn to finish in croise R front.

(1-2) 1 x Dégagé devant, arms attitude. Close.

(3-4) 1 x Dégagé derrière to 2nd arabesque. Close.

(5) Extend front foot to 2nd en fondu.

(66) Pose R à cote onto a rise & close L in 5th in front.

(7-8) Come down into croisé other side with a demi-plié. Stretch. Repeat.

Port de bras

Croise, R foot at back, cou de pied.

(1-2) 2 walks forward (R,L).

(3-4) Chassé passé into 1st arabesque à terre.

(5, 6) Change arm line into 2nd arabesque.

(7-8) Lift leg into low 2nd arabesque, lower, retaining arm line.

(1-2) Sweep working leg through devant, arms moving through 1st to attitude in opposition.

(3-4) Lift leg into attitude devant.

(5) Rise into 5th, closing leg into 5th on a rise.

(6-8) Détourné towards back foot. Lower in croisé other side. Repeat.

Adage

Croisé, R front.

(1-3) Développé devant, arms attitude in opposition.

(4) Close 5th devant. Lowering arms to bras bas.

(5-7) Développé passé derrière (same leg), arms 1st arabesque.

(8) Lower to point tendu en fondu.

(1-2) Port de bras through 2nd to 2nd arabesque.

(3-4) Port de bras through 1st to 3rd arabesque.

(5a) Pas de bourée under to 4th en fondu en croisé (arms 2nd to 3rd).

(6-8) Pirouette en dedans. Close 5th croisé. Repeat other side.

Pirouette 1

R foot front, en face. (3/4)

(1-2) Rélevé 5th, arms 3rd (3) demi-plié (4-5) pirouette en dehors (6) close 5th derrière.

(1-3) Échappe Rélevé to 2nd & demi-plié (changing feet).(4-6) Repeat échappé relevé & plié.

Repeat all on other side. (4 times in total)

Pirouette 2

R foot front, croisé.

(1) Dégagé devant, (2) Transfer weight to fondu on front leg.

(3) Relevé passé devant with ¼ turn (5-4) Close 5th devant in demi-plié croisé & stretch.

(5-8) Repeat to other side.

(1-4) Repeat with 1¼ turns (5-6) Stretch (7-8) Hold. Repeat other side.

Warm up

R front, en face.

4 x changements then 2 x échappés changing feet.

3 x changements.

Releve 5th Demi-plié to fin.

Repeat (x4)

Allegro #1

R derrière, en face. (4/4).

Glissade derrière. Jeté over (arms 3rd).

Pas de Bourre under.

Assemblé over.

Repeat on other side.

Allegro #2

R front, en face.

Sissone ordinaire devant, arms 3rd opp.

Petit assemblé devant. Repeat derrière.

Pas de basque sauté en avant into croisé.

2 x Sissones fermées en avant in croisé alignment (arms 1st arabesque), closing the last one en face.

Repeat on other side.

Dance

Group dance of no more than 2 mins. Could show: Ports de bras, assemblés soutenus à terre, rotation à terre, pirouette en dehors or dedans, balances, glissades over and under, sissonnes ordinaires, travelling steps, assemblés, variation of speed and level, opportunity for each dancer to be seen. Pupils could have input into choreography – e.g. final position.

Curtsey

Reverence. Run out.

Graduate Award (Sample Exercises)

Introduction

Students run into the room and curtsey, then greet the examiner who will ask for their report forms.

Centre practice

Croisé. 5th position. R foot front. Intro: Arms attitude opposition.

(1-4) 2 Battements tendus devant.

(5-6) 1 Grand Battement devant.

(7-8) Port de bras to 2nd arabesque.

(1-6) Repeat all derriere.

(7-8) Arms to 2nd and turn to face en face.

(1-8) 4 Battements tendus to 2nd, closing derrière (R,L,R,L).

(1-2) Battement tendu to 2nd with R, closing derrière.

(3-4) Dégagé derrière and plié 4th position. Arms 3rd.

(5-6) Single pirouette en dehors. Finish croisé.

(7-8) Arms to attitude.

REPEAT ALL OTHER SIDE.

Port de bras

Croisé. 5th position, L foot front. Intro: Chassé en avant.

(1-2) 2 walks forward. Arms port de bras to 2nd.

(3-4) Chassé passé en avant to attitude ordinaire à terre.

(5-8) Circular port de bras with a transfer of weight (finish dégage devant, arms attitude in opposition).

(1-2) Transfer en avant to 1st arabesque en fondu.

(3-4) Sweep across with R, (R arm to arabesque) step L to 2nd and place R 4th derrière in preparation for

(5-6) En dedans pirouette, finish croisé.

(7-8) Chassé en avant.

REPEAT ALL OTHER SIDE.

Adage

Croisé. 5th position, L foot front. Intro: Breathe arms.

(1-3) Développé passé devant (i.e. R leg développé) - stay en l'air. Arms attitude. (either arm).

(4) Rise.

(5-6) Tombé pas de bourrée under.

(7-8) Chassé passé to 1st arabesque en l'air.

(1-2) Arms change to 2nd arabesque or 3rd arabesque.

(3) Fondu.

(4) Pas de bourrée under to 4th demi-plié in preparation for

(5-6) Single pirouette en dehors.

(7-8) Detourné or chassé pas de bourrée under to croisé.

REPEAT ALL ON OTHER SIDE.

Pirouette

Croisé 5th position. R foot front. Intro: Chassé en avant.

(1-2) Coupé chassé pas de bourrée under to 5th.

(3-4) Relevé 5th. Arms 5th.

(5-6) Dégagé derrière to 4th demi-plié in preparation for

(7-8) Pirouette en dehors, finish 5th or 4th en fondu.

(1-8) Repeat other side.

(1-2) Chassé en avant and place 4th en fondu in preparation for

(3-4) En dedans pirouette.

(5-8) Repeat chassé and en dedans pirouette.

(1-2) Degagé devant in preparation for

(3-6) 4 posé turns en dedans.

(7-8) Chassé en avant to finish. Any arm line.

Double pirouettes can be shown for any of the above.

Allegro warm up

Croisé 5th position. R foot front.

(1-8) Échappé sauté en croix, croisé to croisé.

(1-4) 4 changements, 1/4 turn on each one.

(5-6) Échappé sauté to 2nd, sauté 2nd.

(7-8) Pas de bourrée under with L foot to finish croisé.

REPEAT ALL ON OTHER SIDE.

Allegro #1

En face. R foot front.

(1-4) 2 échappés sautés battus to 2nd, with or without change of feet.

(5-8) Glissade over, glissade under, jeté derrière, pas de bourrée under.

(1-4) Sissonne ouverte en avant, pas de bourrée under. Repeat.

(5-6) Relevé 5th.

(7-8) Changement battu .

REPEAT ALL OTHER SIDE.

Allegro #2

Croisé R foot front. Intro: Chassé en avant.

(1-2) Full contretemps.

(3-4) Passing glissade (2 steps) grand jeté en avant.

(5-6) 3 steps grand jeté en avant.

(7-8) Coupé chassé pas de bourrée under.

(1-2) Relevé 5th. Port de bras to 5th.

(3-8) Run to prepare for 2nd side.

REPEAT ALL ON OTHER SIDE.

This allegro could be patterned.

Dance

Group dance of no more than 2 mins. Could show: Port de bras, any of the allegro steps from this level or below. Variation of speed and level, opportunity for each dancer to be seen. Students could have an input into the choreography.

Curtsey

Reverence with music.

Sample exercises for the Modern Theatre Dance Syllabus

Important note for teachers These are sample exercises only. The teacher is free to vary the work and set the exercises as she/he thinks best.

Please do not use music or syllabus work from other examination bodies.

Preliminary One (Sample Exercises)

Introduction

Children run into a line and greet the examiner who will ask for their report forms.

Warm up

From the corner

8 Galops sideways swinging the arms in parallel.

Repeat from other corner.

Feet and Hands

Sitting on floor, knees bent, Arms and Hands tucked into body. This could take the form of a 'story' sequence. E.g. starfish on the beach, pointy elf mixing spells etc.

(1-2) Stretch R leg out in front fully stretching R foot.

(3-4) Bring leg in.

(5-8) Repeat with L leg.

(1-2) Stretch R arm up fully stretching R hand.

(3-4) Bring R arm in.

(5-8) Repeat with L arm.

Repeat all but stretch arms and hands out to the side.

(1-8) Shake legs and feet out in front.

(1-8) Circle arms in an outward circle shaking hands.

curl body into a little ball and prepare to start again.

Repeat all.

Curl and Stretch

Again, this could be in the form of a story – e.g. sleepy hedgehog, fearful mouse, etc.

Commence curled up on the floor.

Stretch out into free position and curl up again.

No counts required. Repeat 3 times.

Bounces

Feet together.

(1-4) 4 x Bounces.

(5) Jump feet to natural 2nd position.

(6) Clap.

(7) Jump feet back to paralell.

(8).Clap.

Run and Mime

From the corner

A free run on the diagonal followed by candidates' own choice of mime. Could mime a character from TV or nursery rhyme, an animal, a sport etc.

No counts required.

Dance

Teachers free arrangement. No set steps required. Could include running, galoping, mime sequence, bouncing and any movements from the grade so far.

Bow

Preliminary Two (Sample Exercises A)

Introduction

Children run into a line and greet the examiner who will ask for their report forms.

Warm up

In a circle, following a leader

2x8 Walking.

2x8 Jogging.

2x8 Walking with free arm movements i.e shoulder rolls, arm circles.

2x8 Jogging into a space then on the spot.

1x8 4x Jumping Jacks.

1x8 4x Bend and tap, hands on waist.

Free end position.

Feet and Hands

(1-2) Stretch R leg out in front fully stretching R foot.

(3-4) Bring leg in.

(5-8) Repeat with L leg.

(1-2) Stretch both arms up fully stretching both hands.

(3-4) Bring both arms in.

(5-8) Stretch both legs out in front, feet fully stretched, sitting up tall.

(1-2) Flex feet.

(3-4) Stretch feet.

Repeat.

(1-4) Shake legs and feet out in front and circle arms in an outward circle shaking hands.

(5-8) Bring legs and arms into body.

Repeat all.

Jump Sequence

Feet together

(1-4) 4x small jumps.

(5) Jump feet to 2nd.

(6) Jump feet together.

(7-8) 2 Claps.

Repeat twice.

(1-4) Jump tuck jump landing in natural 2nd.

(5-8) Free end position.

Galops and Skips

From the corner

8 Galops sideways on the diagonal swinging arms in parallel.

8 Skips up the side of the room to LDB.

Repeat from the other corner.

Run and Mime.

A free run on the diagonal followed by candidates own choice of mime.

No counts required.

Dance

Teachers own arrangement.

Bow

Preliminary Two (Sample Exercises B)

Introduction

Children run into a line and greet the examiner who will ask for their report forms.

Warm up

In a circle, feet together. 8 shakes of the hands from side to side, waist level. 8 marches on the spot. Repeat 8 shakes anywhere you like. 8 skips. Repeat x2, adding own finish. (Use natural opposition on marches and skips.)

Feet & Hands

Sit on floor. Prepare by stretching legs. Point flex x3. Flop feet and legs to relax. Repeat

point flex (x3), bend legs in. R arm circle outwards. L arm circle outwards. Place legs again. Repeat the point flex. Both arms circle outwards. Finish.

Jump sequence

Bend knees to prepare. 4 x small jumps. Jump feet apart. Jump feet back together. Clap. Repeat x2. Last time, repeat the 4 small jumps, bend low and then a huge jump & finish. (Freestyle for last jump).

Galops & Skips

From corner. 8 x Skips to RDF, then turn and do 8 x Sideways galops down the side of the room to LDB. Finish. Repeat to LDF.

Run & Mime

Run 8. Mime 8. *Seen from both corners.* (Mimes can be anything – sports, occupations, animals, TV heroes, etc).

Dance

Dance of no more than one minute duration. Show: skips, galops, basic isolations, jumps etc. Props optional.

Bow

Wait 4. Step R taking arms out to side opposition. Bow head, drop arms.

Junior One (Sample Exercises)

Introduction

Children run into a line and greet the examiner who will ask for their report forms.

Warm up

In a circle following a leader

2x8 Walking.

2x8 Jogging.

2x8 Walking with free arm movements, e.g. shoulder rolls, arm circles.

2x8 Skipping.

Foot Exercise

Start sitting on the floor with knees bent, hands by sides.

(1 2) Extend R leg out, foot stretched.

(3 4) Flex R foot.

(5 6) Stretch R foot.

(7 8) Bring R leg in.

(1-8) Repeat all with L leg.

(1-4) Stretch both legs out sitting up tall.

(5-8) Flex and stretch feet once.

(1-4) Shake out legs and feet.

(5-8) Bring legs in.

Repeat all.

Limbering

Start lying on the floor facing RDF, knees bent, feet flat on floor.

(1 2) Extend Right out, foot stretched.

(3 4) Bring R leg back in.

(5 6) Extend R leg upwards.

(7 8) Bring R leg back into starting position.

(1-8) Repeat all with L leg.

(1-4) Extend both legs out, feet stretched.

(5-8) Front kick R leg.

(1-4) Front kick L leg.

(5-8) Bring both knees into starting position.

Repeat all.

Jump sequence

Start feet together.

(1-2) 1 Bounce into the floor using the plié.

(3 4) 2 Jumps.

Repeat.

(1-8) 4 x Jump and clap turning in a box facing R side, Upstage, L side, Front.

Repeat all on othr side.

Step ballchange sequence

From the corner 1 at a time.

4 x Step ball changes, hands on waists or behind back.

Repeat from other corner.

Dance

Teachers own arrangement.

Bow

Junior Two (Sample Exercises)

Introduction

Students run in onto line and greet examiner who will ask for their report forms.

Warm up

Feet apart face front, hands on hips. Reach up R arm, then L arm, swing both arms down in parallel & back up to chest height. x3 times in total. Clasp hands, bend knees and curl in (5,6), recover (7,8). Repeat the whole with knees bent on the parallel arm swing and a spin turn on the curl inwards.

Forward stretch

Face R side, feet apart, hands on hips. Fwd stretch for 4. Relax 3. Come up on count of 8. x4 times.

Front kicks

Lie down on ground facing RDF. Stretch out legs. 6 front kicks with alternate legs. Legs stretch out, then back in. Repeat.

Jump sequence

3 bounces, jump feet apart. Repeat. Then 2 bounces, jump feet apart. Wait. Step behind, side, front. Repeat x3 times.

Step ball change

From corner. Hands clasped behind back. 6 x step ball change. Step, finish feet together. Repeat on L.

Split runs

From corner. 2 small runs, 2 longer runs, 4 split runs. R & L.

Dance

Dance of no more than one-minute duration. Show: step ball change, galops, arm, shoulder and other isolations, back together forward combo and behind side front combo, jumps and use of different levels and timing. Props optional.

Bow

Irish Board of Dance Performance Regulations

- 1 Applications for examinations are accepted on the condition that candidates will be examined in accordance with the requirements of the current syllabus.
2. All entries must be made on the official entry form or through the online booking system when it becomes available. Each entry must be accompanied by the correct entry fee. Entries and fees must reach the Irish Board of Dance Performance at least one calendar month before the proposed date of the examination. The Irish Board reserves the right to refuse entries which do not comply with these conditions.
- 3 A timetabled list of candidates' names with the type and grade of their examinations must be supplied to the Irish Board at least two weeks prior to the examination.
- 4 The person submitting the entry must complete an agreement to abide by the regulations of the Irish Board of Dance Performance.
- 5 The minimum fee for the recognition of an examination centre is €400. By agreement and arrangement, an examination centre may comprise more than one physical location.
- 6 Examination fees will not be refunded.
- 7 Each candidate is responsible for the supply of all equipment, props, costumes and so on required for her/his examination.
- 9 The Irish Board of Dance Performance aims to be inclusive. Teachers should notify the Irish Board of any particular accommodations required to facilitate the entry of candidates with particular needs.