



# Level 4 Diploma in Dance Education

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**Student Handbook**

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# Level 4 Diploma in Dance Education

## Introduction

The ISTD is pleased to present the Level 4 Diploma in Dance Education handbook to support Student Teachers completing this qualification. We hope that you will find this a useful tool to plan and prepare your studies and teaching practice. The on-line Learner Management System, 'Totara', will provide additional resources to support your studies. Totara is a social learning platform. The Learner Management System will be available for all Approved Dance Centres, Tutors and Student Teachers. As a Student Teacher you will be able to access ISTD resources, learning materials and assessment activities as well as monitor your progress, and access feedback from your tutor(s)

Qualification number: 603/3094/6

## Aim of the Programme

The Level 4 Diploma in Dance Education is an achievable and streamlined teaching qualification that provides student teachers with a clear and cohesive pathway to becoming a qualified dance teacher with the ISTD. The qualification allows student teachers the opportunity to engage with up to date research in best practice related to dance teaching and learning, providing an excellent introduction to a career in teaching dance. Through a blended learning approach, the qualification will allow student teachers the flexibility to study anywhere in the world, at their own pace and to gain a regulated qualification around existing commitments. The contextual nature of assessment will also ensure that student teachers are able to focus on developing practical skills and knowledge that will enable them to start their initial journey as a teacher.

## Progression

This qualification is a regulated initial teacher qualification. Successful completion enables you to apply for full membership of the ISTD with benefits such as being able to enter students for exams, receive regular copies of our magazine, gain advice and guidance on insurance, advertise on [dance-teachers.org](http://dance-teachers.org) and lots, lots more. Please see our website for all details. It is essential that as a qualified teacher you continue your professional development (CPD) every year in order for your practice to remain current and relevant. On our website and in our magazine we advertise lots of different courses that will enable you to top up your knowledge and skills so that you continue to offer the very best quality dance teaching for your own students, in what is a highly competitive world.

Successful completion of your Diploma in Dance Education will also enable you to access higher level qualifications should you so wish, depending on your career aims. To apply to be an ISTD Examiner at the highest level you would take the Licentiate, followed by the Fellowship qualification. You also have an option to apply for the level 6 higher Teaching Qualification (Diploma in Dance Pedagogy) which would enable you to apply for Qualified Teaching and Learning Status (QTLS) to teach within the state education sector or Further Education. Following Level 6 you could apply to Middlesex University to complete their MA. There are several routes that enable you to continue to develop the level of your qualification should you so wish.

## Course Content – The Course Consists of 5 Units

Units	Unit Title	Assessment
1	<b>Preparing for Safe Teaching</b> (15 credits at Level 3)	Research and short answer questions on the dance environment, health and safety and teacher responsibilities
		Pre-activity health check and warm-up
		Risk assessment and nutrition resources
		Portfolio of legal responsibilities
		Anatomy – short answer questions
2	<b>Observation, Assisting and Teaching Practice</b> (30 credits at Level 4)	4 lesson observation reports
		5 Assisted lessons
		5 Lesson plans and interim teaching assessment by the Tutor
		Final teaching assessment – externally assessed
3	<b>Vocational Graded Examination in Dance: Intermediate</b> (28 credits at Level 3)	Practical exam
4	<b>Dance Practice</b> (30 credits at Level 4)	Practical exam
5	<b>Social, Emotional and Cognitive Development</b> (17 credits at Level 4)	Growth and motor development resource
		Learner profiles
		Mission statement
		Promotional leaflet

## Summary of Qualification Learning Hours and Credits

DDE Unit	Guided Learning Hours	Independent Study Time	Total Unit Time	Credits	Level
1	50	100	150	15	3
2	100	200	300	30	4
3	150	125	275	28	3
4	200	100	300	30	4
5	60	110	170	17	4
<b>Full Qualification Total</b>	<b>560</b>	<b>635</b>	<b>1195</b>	<b>120</b>	<b>4</b>

### Entry Requirements

Student teachers must be 17 years of age in the academic year of enrolment and be 18 years of age before undertaking the Unit 2 teaching practice component.

### Prior Accreditation and Achievement

#### Exemptions

The Diploma in Dance Education allows student teachers the opportunity to build on their current qualifications and experiences. Where student teachers have achieved certificated qualifications that meet the learning outcomes and assessment criteria of one or more units, they may apply to claim for exemption from the relevant unit(s).

The ISTD has created a list of tabled exemptions and other dance awarding organisations' qualifications for the Diploma in Dance Education. This is available to Approved Dance Centres so that Centres can discuss relevant exemptions with students before they register for these qualifications. The ISTD automatically recognises those qualifications offered on the National Qualifications Framework, Qualifications and Credit Framework and the Regulated Qualifications Framework which are offered by Ofqual approved awarding organisations in the same sector and level, and includes certain other established recognised higher level qualifications from those organisations.

The table of exemptions is reviewed and updated as necessary. It does not include overseas qualifications, as these may not be verified.

Certificated evidence of achievement must be sent with the registration form to the ISTD. For New DDE student teachers there is a charge of £130 for non members to receive exemptions. If you have already paid registration and are transferring from the previous DDI/DDE qualification, this exemption will be recognised once you have completed a migration form. There is no cost to this process as your registration is already documented. Once approved, the student teacher is registered for the qualification with exemption for the relevant unit(s).

### Recognised Prior Learning

If the student teacher has experience that is relevant (e.g. teaching experience) they may request Recognition of Prior Learning (RPL). This is a guided meeting which takes place between the student teacher and the Approved Tutor using forms provided by the ISTD. The Approved Tutor can assess the previous teaching experience of the individual student teacher. Evidence of this can be added to the

registration form. The decision about whether a student teacher is an RPL candidate lies solely with the Approved Tutor. Being an RPL candidate will not give the student teacher exemptions but there are certain benefits in the form of reduced assessments (e.g. 10 teaching instead of 5 assisting and 5 teaching).

### Delivery

Each unit specification within this handbook details the indicative content to provide a deeper insight into what content you will study within each unit. The delivery of each unit will potentially encompass one or more of the following:

- Lectures
- Seminars and discussions
- Practical workshops
- Online learning activities
- Independent research tasks

The qualification has been written to ensure that it prepares the student teacher in all areas of initial teacher training. The units have been written so that one informs the other and so that they link and cross to form a cohesive whole. For example the group profiles created in Unit 5 will support the teaching practice of Unit 2. The learning in Unit 5 will help to inform Unit 4 and prepare student teachers with the underpinning knowledge required in the examination and their own classes. The learning process in Unit 1 prepares and informs the student teacher of safe practice policies and procedures for their own teaching practice in Unit 2 and Unit 4.

### Assessment Methods

Assessment techniques are designed to assess each unit of the qualification in an appropriate manner. The different assessment methods used are:

- Online task completion (Unit 1 and 5)
- External final assessment of portfolio evidence by ISTD Assessor (Unit 2)
- Tutor-assessed teaching practice (Unit 2)
- External final assessment of teaching practice by ISTD Assessor (Unit 2)
- External assessment by ISTD Markers or Examiners (Units 3 and 4)

Throughout the course of study you will build a portfolio of teaching evidence. This allows you time for reflection, self-evaluation and self-improvement. All portfolios are subject to moderation by an ISTD Assessor to ensure that the assessment is valid, fair, reliable and consistent with required standards. The ISTD Assessor also confirms that the portfolio contains sufficient evidence of adequate quality to justify the ADC's assessment of the learner's progress.

Further information about specific assessment methods and criteria are given in the description of each unit in the following pages. You will also receive more detail on Totara when you download the assignment briefs.

## **Awarding and Certification**

On successful completion of all units of the qualification each student teacher's portfolio is standardised by the ISTD. This means that a standardisation panel of ISTD Assessors confirms that evidence across all ADCs and all dance genres is satisfactory and of a similar level. Where there is evidence of disparity, one or more portfolios may be rejected and further assessment required of the learner(s).

All Units must be passed, and each Unit carries equal weight. There is no overall grading and the qualification achievement is Awarded/ Not Awarded. Certificates for the qualification are issued when all Units have been achieved and standardisation has taken place. Unit certification is available on request from the Professional Qualifications Officer in the Services & Quality Assurance Department at a fee.

## **Introducing Totara**

### **Online Learner Management System**

Since April 2017 the ISTD has successfully used 'Moodle' for the delivery of Level 6 Diploma in Dance Pedagogy and this has also been used as a training tool for tutor courses. 'Totara' sits within the Moodle family. Most, if not all schools and colleges, are using a virtual learning system of some kind to support learning in and outside the classroom. Diploma in Dance Education student teachers should find this quite intuitive and a useful tool to enrich your learning and assessment experience with use of mobile devices. The on line learner management system will support the student teacher journey.

### **Why add this system?**

The online system enables the Education & Training Department to upload materials that can be used in every Approved Dance Centre. It will enable the ISTD to have a consistent approach to delivery and to ensure that student teachers are receiving the same high quality experience of teacher training. Assessments will be uploaded onto this system, increasing security and enabling student teachers to receive on line Tutor feedback.

### **What benefits does this have for the student teacher?**

Each student teacher will have their own page and be able to see the units they are enrolled for. Student teachers will not need to physically post by mail their portfolios, observations, lesson plans or class video, as assignment work will be uploaded electronically when completed.

Resources will be easily accessible to support you with your progress. You will be able to see how you are doing by a visual progress wheel. You will be able to read materials sitting on a train, at home, or in the studio or classroom. You will be able to have direct access to their Approved Dance Centre page being able to access any announcements or calendar dates by that ADC.

The tutor forum will enable you to ask questions and for your tutor to respond online.

Once you upload your work, Totara will hold all your work in one place in the 'cloud' and will ensure that it is kept safely for you.

A Totara guidance document will be available to support and guide you how to use this system.

### **Assessments**

All assessments will be available for you to access online. You will be able to work your way through each section. The assignment brief will be available in the first section for you to show where your learning is leading to. Once you have completed the activities in the next section and your tutor is satisfied that you are ready for assessment you can move on. You will then download the tasks in the draft section and begin working on the assignment itself. You will be able to download the worksheets and assignment briefs to your own computer. Once you have worked through the questions you will re-upload your saved work to the draft area for your Approved Tutor to review and give interim formative feedback once. Once you have reviewed the work and your Tutor thinks you are ready, you can submit to the final assessment area for summative marking and moderation. There will be a check list here to ensure that you submit all the required evidence. This will also include links to your filmed Final Teaching Practice.

Stage 1 – Download assignment brief

Stage 2 – Learn with your Tutor and complete the activities on Totara

Stage 3 – Download and complete the draft assignment – receive written formative feedback from your Tutor

Stage 4 – Act upon Tutor feedback and refine your work

Stage 5 – When your Tutor confirms you have completed your work – upload to the Final Assessment area – press submit for marking and moderation

You will need to complete this process for each unit. Once your work has been marked and moderated by the ISTD and you have successfully completed the unit your progress wheel will go to 100%. You can then track your own progress as you work through the qualification.

Once you have successfully passed Unit 3 Intermediate and Unit 4 Teaching examination you will upload a copy of your record sheet for each genre that you pass. This will then create 100% and again keep all evidence in one place, easing moderation. Many students start learning with their Approved Dance Centre having already completed their intermediate and therefore you can upload this immediately and show evidence of unit completion for Unit 3.

# Unit 1

## Preparing for Safe Teaching Practice



<b>Level</b>	3
<b>Credits</b>	15
<b>GLH</b>	50
<b>Independent Hours</b>	100

**Unit Number:** L/616/9449

### Unit Summary

This unit is designed to provide an introduction to the teaching qualification. It will cover much of the essential information that a dance teacher requires in order to maintain professional conduct and to keep themselves and others safe. Unit 1, Preparing for Safe Teaching Practice, is endorsed by Safe in Dance International (SIDI). Successful attainment of this unit covers Core Principle 1 (Health and Safety in the Dance Environment) of Safe in Dance International's Healthy Dance Practice Certificate. Core Principle 3 (Nutrition and Hydration) can be attained by successful attainment of assessment criteria 2.4: Identify key aspects of nutrition and hydration that support healthy participation.

### Unit Purpose

This unit is an introduction to the basic principles of safe dance practice that a dance teacher needs to know to *prepare* for practice in the dance environment.

The unit covers managing the dance space and what the dance teacher needs to do to protect themselves, their participants and their business. This will include relevant insurance, the principles of safeguarding children and young adults and being aware of any country specific legal requirements.

Learning Outcomes and Assessment Criteria	
Learning Outcome	Assessment Criteria
LO1. Evaluate the dancing environment with a view to ensuring best safe dance practice	1.1 Identify the properties of a safe dance environment
	1.2 Identify strategies to manage teaching within a less than optimal dancing environment
	1.3 Demonstrate knowledge of the practicalities of responding to accident and emergency situations
	1.4 Demonstrate an understanding of the basic principle of injury management
LO2. Identify the basic requirements to ensure dancer health and readiness in advance of participation	2.1 Identify appropriate clothing and footwear for dance practice within your own context
	2.2 Demonstrate an ability to undertake pre-activity health checks
	2.3 Identify the components of effective physiological warm up and cool down
	2.4 Identify key aspects of nutrition and hydration that support healthy participation
LO3. Demonstrate understanding of the importance of codes of practice and legal requirements within your own dance context	3.1 Identify Health and Safety principles and policies relevant to the dance teacher
	3.2 Demonstrate an ability to assess risk and identify hazards in your dance environment
	3.3 Demonstrate a working understanding of the need for insurance, criminal records checks, safeguarding and other possible legal requirements within your own dance environment
LO4. Demonstrate a basic understanding of anatomical and biomechanical principles	4.1 Demonstrate an understanding of basic joint and muscle structure and function
	4.2 Identify key muscle roles, relationships and types of contraction
	4.3 Demonstrate a working understanding of alignment (both neutral and genre specific)

Detailed Content	
LO1. EVALUATE THE DANCING ENVIRONMENT WITH A VIEW TO ENSURING BEST SAFE DANCE PRACTICE	
<b>1.1</b>	Properties of a suitable space:
	a) The size of the space and access to it:
	Dimensions (floor area and height) to participant numbers ratio, ease of use for all users including those with disabilities.
	b) The structure and condition of the floor:
	Optimum is a fully sprung, area-elastic floor designed for dance, with a surface conducive to the style of dance practice, vinyl, wood etc). Identify unsuitable types of flooring and rationale for use/non-use (carpet, tiles, parquet, marble, including outdoor surfaces).
	c) Working temperature and ventilation:
	Awareness of the recommended minimum/maximum working temperatures and physiological rationale for maintaining appropriate temperatures and adequate ventilation. Outdoor weather conditions must also be included if rehearsing/performing in external venues.
<b>1.2</b>	d) Lighting and noise levels:
	Understanding the effects of low room and stage lighting levels, strobe lights etc. Knowledge of industry standard maximum decibel levels for amplified sound.
<b>1.2</b>	a) To manage teaching effectively, first ensure that the internal space is suitable for use.
	For example:
	Remove any visible hazards from the space that could potentially cause an accident (bags, water bottles, clothing)
	Clean floors in advance of the session if another activity has affected the state of the surface (and during the session if necessary – wipe up water spills and sweat patches)
	Check that all equipment is safe and appropriate for use and in good condition (barres, props, sound systems)
	Ensure that any additional equipment stored in the space is secure and will not interfere with the use of the space (stacks of chairs, flip chart boards, extra barres)
	b) Modify or adapt teaching plans and content in response to environmental properties and facilities. For example:
	Reduce or eliminate high impact activities such as jumping or falling to the floor when faced with a hard floor
	Wear cushioned footwear when working repetitively on a floor that is not sprung to reduce the forces through the body
	Work with appropriate overall numbers and group sizes when organising participants during the session
<b>1.3</b>	Add/remove clothing layers or increase water breaks in non- optimum temperatures
	a) Knowledge of the different potential emergency scenarios in the specific working environment, for example fire, (interior and exterior e.g. forest fire), flood, crime or terrorism incident, hurricane/tornado or earthquake. Awareness of the requirements/ responsibilities of the individual leader should one of these emergencies arise (for example, guidance to exit, registers/personnel checks at muster/meeting points, emergency contact numbers for parents/carers)
	b) Awareness of the emergency and evacuation procedures of the session venue and ensure compliancy with all published information, including locating the fire exits and routes, alarms, emergency telephones and muster points.
<b>1.4</b>	c) Understanding of the needs of different participating groups in evacuation procedures (children, the elderly, those with disabilities)
	a) Awareness of intrinsic and extrinsic risk factors relevant to the style, level and context of the dance session
	b) Responsibility of the dance leader in injury management– following the PRICED recommendations (no diagnosis or treatment)
<b>1.4</b>	c) Documentation of accident and injury occurrence for both legal and reflective practice purposes

**LO2. IDENTIFY THE BASIC REQUIREMENTS TO ENSURE DANCER HEALTH AND READINESS TO SUPPORT DANCE PARTICIPATION**

2.1	a) Understanding the reasoning for dancewear requirements (trip hazards, alignment checks in particular contexts, potential interference with movement execution- also includes loose hair)
	b) Appropriate genre specific footwear that works in conjunction with the floor surface (shock absorption, avoidance of slips, reduction of traction/sticking, including risks of using of socks as footwear)
	c) Judging the potential risk of wearing jewellery/piercings in relation to the style and context
2.2	a) Formal and informal methods of collecting participant health information (health questionnaires, verbal pre-session check-ins)
	b) What is included in a health check (ongoing health and fitness status, injury considerations, use of medical aids (for example, asthma inhaler, diabetic pumps or epi-pens)
2.3	Understanding of the main stages of physiological preparation for, and recovery from, physical activity: Application of the recommended stages to different participant groups and contexts
	Warm-up
	1. Gentle and gradual preliminary activation of the cardiovascular system (short and light pulse raiser to increase the body temperature – N.B. stress this is not a cardio workout or an opportunity for conditioning exercises)
	2. Introductory mobilisation of large muscle groups (simple repetitive actions involving major joints)
	3. Dynamic stretching to lengthen the muscles and style specific movement activities: Simple movement patterns introducing actions to be performed in the session. Dynamic stretching is incorporated by taking the movement gently and gradually to controlled full range with little force. Static stretching, if included at all, should be short and minimal – no end range stretching or flexibility work.
	4. Mental preparation and focus
	Cool-down
	1. Gradual reduction of heart rate if necessary (pulse reducer)
	2. Easing out the joints: Continuation of gentle movement action to gradually wind the body down
	3. Stretching: Static (held) stretches are to release tension in the muscles that have been worked during the session and return them to resting length or can also be an opportunity to work on flexibility
	2.4
b) Food as fuel for dance activity (basic recommendations for healthy balance of carbohydrates, fats and protein)	

**LO 3. DEMONSTRATE UNDERSTANDING OF THE IMPORTANCE OF CODES OF PRACTICE AND LEGAL REQUIREMENTS WITHIN YOUR OWN DANCE CONTEXT**

3.1	a) Upholding equal opportunities and avoiding discrimination
	b) Requirements for accident documentation and reporting
	c) Data collection and control; storing and maintaining accurate records
	d) Practicalities of maintaining health and safety regulations (for example, blocking fire exits, propping open fire doors)
3.2	a) What constitutes a hazard in the dance context?
	b) Evaluating risk: Five steps basic risk assessment
	c) Responsibilities of the dance leader in minimizing risk
3.3	a) Types of insurance necessary and relevant for the dance teacher
	b) Recommendations or requirements for criminal records checks when working with students under 18
	c) The meaning of child protection, safeguarding, duty of care (teacher to student ratios, use of photography and digital images) and the legal responsibilities to report signs of potential abuse: (e.g. physical, emotional, neglect and sexual)
	d) Safe and effective teaching behaviour: Psychologically sound delivery and feedback appropriate to the individual, group and context
	e) Protection for the individual teacher: Recommendations for personal conduct (appropriate use of language and touch, personal associations with students, engaging in social media with students, avoidance of private one to one lessons)

**LO 4. DEMONSTRATE A BASIC UNDERSTANDING OF ANATOMICAL AND BIOMECHANICAL PRINCIPLES OF ALIGNMENT**

4.1	Joint and muscle function: Types of joint and their movement potential, movement descriptors (flexion/extension, etc.)
4.2	Muscle working relationships and roles (agonist/antagonist, fixators and synergists) and types of muscle contraction (concentric, eccentric, isometric)
4.3	a) The concept of neutral alignment, physical markers, reference points and the plumb line
	b) Potential deviations from ideal alignment and individual anomalies



## Outline Learning Plan

This outline learning plan is there as guidance for Tutor planning and to give you an overview of what you will learn. Your tutors will create their own learning plan according to the abilities and needs of the group they are teaching. Student teachers will all

have differing experiences and starting points and therefore this will determine the delivery and timeline. The example below will guide you as to what you might learn but each Tutor will deliver this differently.

Content Delivery		Suggested Mode of Delivery
<b>Session 1</b>	<ul style="list-style-type: none"> <li>Introduction to the unit, learning outcomes, assessment criteria and assessment requirements. Deadlines for assessments. Overview of content. Review of indicative reading list, essential resources and further reading</li> </ul>	Presentation & discussion
	<ul style="list-style-type: none"> <li>Discussion on the importance of striving for best practice in the learning environment</li> </ul>	
<b>Session 2</b>	<ul style="list-style-type: none"> <li>The properties of an optimum dance environment and how to mitigate risks in a non-optimum environment (including outdoors)</li> </ul>	Studio based – presentation & discussion and examples
	<ul style="list-style-type: none"> <li>Managing accidents and emergencies</li> </ul>	
<b>Session 3</b>	<ul style="list-style-type: none"> <li>Dance wear – requirements and considerations for style and participant</li> </ul>	Presentation & discussion
<b>Session 4</b>	<ul style="list-style-type: none"> <li>Recommendations for warm up and cool down, including awareness of age, ability and genre differentiations</li> </ul>	Studio based – presentation, practical and discussion
<b>Session 5</b>	<ul style="list-style-type: none"> <li>Formal and informal ways of collecting participant health information and health checks</li> </ul>	Presentation and discussion
<b>Session 6</b>	<ul style="list-style-type: none"> <li>Injury and injury management, roles and responsibilities of the dance teacher</li> </ul>	Presentation and Discussion
<b>Session 7</b>	<ul style="list-style-type: none"> <li>Nutrition and Hydration</li> </ul>	Presentation and discussion
<b>Session 8</b>	<ul style="list-style-type: none"> <li>Health and Safety/policies, documentation and data control</li> </ul>	Presentation and discussion
<b>Session 9</b>	<ul style="list-style-type: none"> <li>Hazards and Risk Assessment</li> </ul>	Presentation and discussion
<b>Session 10</b>	<ul style="list-style-type: none"> <li>Insurance, safeguarding, criminal records check, codes of practice and legal requirements</li> </ul>	Presentation and discussion
<b>Session 11</b>	<ul style="list-style-type: none"> <li>The body anatomy, joint and muscle function</li> </ul>	Studio based, presentation, practical and discussion
<b>Session 12</b>	<ul style="list-style-type: none"> <li>Muscle working relationships and roles</li> </ul>	Studio based presentation, practical & discussion
<b>Session 13</b>	<ul style="list-style-type: none"> <li>Alignment – neutral (and introduction to deviations for different genres)</li> </ul>	Studio based presentation, practical and discussion

## Assessment Tasks

The assessment of this unit is in the form of short answer questions, a portfolio and research, which is assessed by a trained ISTD assessor. Student teachers must achieve all learning outcomes to pass the unit. The pass mark for each learning outcome is 65% of the assessment criteria.

Student teachers will be guided through this unit by an Approved Tutor, who will conduct regular tutorials to ensure that learning from each component is understood.

Assessment Task	Mode of Assessment	Assessment Criteria Met
Dance Environment (SPACE)	Short answer questions (100/200 words)	1.1, 1.2, 1.3, 1.4, 3.1,3.2,3.3
Preparation for activity (PHYSICAL WELL-BEING)	Short answer questions (100/200 words)	2.1,2.2, 2.3,2.4
Professional responsibilities (LEGAL RESPONSIBILITIES)	Portfolio and short answer questions (300 words)	1.3,3.1,3.2. 3.3
Understanding the body (ANATOMY)	Short answer questions (200 words)	4.1, 4.2, 4.3

## Essential Resources

Quin, E., Rafferty, S., Tomlinson, C. (2015) Safe dance practice: An applied dance science perspective: Champaign: Human Kinetics

Laws, H. (2005) Fit to dance 2: Report on the second national inquiry into dancers' health and injury in the UK.UK: New Gate Press.

Simmel, L. (2014) Dance Medicine in Practice: Anatomy, Injury Prevention, Training: Abingdon Oxon; Routledge

## Indicative Reading

Bramley, I. (2002) Dance Teaching Essentials, Dance UK: London

British Association of Advisors & Lecturers in Physical Education (BAALPE).(2004). Safe practice in physical education and sport (6th edn.) Leeds: Coachwise Solutions.

Haas, J.(2010).Dance anatomy. Champaign, IL: Human Kinetics.

Franklin, E.(1996).Dynamic alignment through imagery. Champaign IL: Human Kinetics.

Harris, J. & Elbourn, J.(2002). Warming up and cooling down.Champaign, IL: Human Kinetics.

Howse, J. & McCormack, M. (2009). Anatomy, dance technique and injury prevention (4th ed.). London: Methuen Drama

Mastin, Z.(2010).Nutrition for the dancer. London: Dance Books.

Taylor, J. & Estanol, E. (2015). Dance psychology for artistic and performance excellence. Champaign, IL; Human Kinetics

Whitlam, P.(2012). Safe practice in physical education and sport (8thedn.).The Association for Physical Education (afPE).Leeds: Coachwise Ltd.

Wilmerding, M.V. & Krasnow, D. (2016). Dancer wellness. Champaign; IL: Human Kinetics

## Websites

[http://www.onedanceuk.org/resource\\_category/health-faqs](http://www.onedanceuk.org/resource_category/health-faqs) – Fact sheets

<http://www.bapam.org.uk> – Health advice and information factsheets

<http://www.ausdance.org.au> – Safe dance fact sheets

<http://www.communitydance.org.uk> – Information on leading dance in specialist settings

<http://www.iadms.org> – Resource papers and bulletins for teachers: accessible and relevant to healthy dance practice

<http://www.safeindance.com/preparing-for-safer-dance-practice>

# Unit 2

## Assisting, Observing and Teaching Practice

<b>Level</b>	4
<b>Credits</b>	30
<b>GLH</b>	100
<b>Independent Hours</b>	200

**Unit Number:** F/616/9450

### Unit Summary

This unit is designed to provide student teachers with the skills and confidence to begin their teaching career. It will guide the learner through an evolving process of lesson observation, assisting and independent teaching practice in order to develop knowledge and application of a range of teaching and learning techniques and evaluation skills.

### Unit Purpose

Through this unit the student teacher will learn how to create, deliver and evaluate lesson plans including strategies for differentiation, motivation and assessment.

The unit comprises opportunities to observe experienced teachers and then assist and independently teach dance classes under supervision of an experienced ISTD teacher. Central to this process is developing awareness of how to communicate ideas and dance technique to a class.

Learning Outcomes and Assessment Criteria	
Learning Outcome	Assessment Criteria
LO1. Identify and evaluate lesson structure and delivery through observation	1.1 Identify relevant teaching methods
	1.2 Identify teacher communication, including feedback and use of motivational techniques
	1.3 Identify student progress and methods of assessment
	1.4 Identify effective safe dance practice
LO2. Apply effective teaching and communication techniques to support student learning	2.1 Communicate clearly through verbal instruction and physical demonstration
	2.2 Employ an effective range of teaching methods, including differentiation and safe dance practice
	2.3 Demonstrate an ability to provide constructive feedback and to assess the response of the students
	2.4 Evaluate own practice and plan for continual improvement
LO3. Plan and deliver dance lessons to achieve stated aims and objectives	3.1 Set lesson aims and objectives that are appropriate for the student group
	3.2 Plan dance lessons to meet the stated aims and objectives
	3.3 Employ a range of motivational strategies to engage students in their learning
	3.4 Assess student progress and use this information to forward plan

## Indicative Content

Student teachers will observe an experienced teacher and then assist and/or teach a group/group(s) of students at a level equivalent to Grade 1 – Intermediate, all under the supervision of an ISTD Approved Tutor. This can take place within an Approved Dance Centre or at other schools with qualified teachers that have been recommended and checked by the Approved Tutor. During this time, student teachers will compile a portfolio of work.

### The unit will cover:

#### 1. Observation

The student teacher will observe a minimum of four lessons of a minimum of 45 minutes each at a level equivalent to Grade 1 – Intermediate with the same group of students each time. It is recommended that lessons observed should consist of a minimum of 4 students. During this time the student teacher will learn to recognise and evaluate:

- The content of a lesson and how it relates to the aims and the needs of the class
- Clearly identified lesson aims and student objectives, which are specific, measurable, achievable, realistic and time bound. (SMART)
- A suitable amount of content to achieve the stated aims and objectives
- How the content is appropriate for the level and experience of the class members
- Methods of communication such as demonstration, explanations, use of imagery, visual aids etc.
- Motivational techniques such as enthusiasm, challenge, expectations, goal setting, etc.
- A range of teaching methods such as instruction, recapping, student demonstration, problem solving tasks etc.
- Methods of assessment such as observation, use of questions, individual/small group performance, peer assessment, etc.
- Application of safe dance practice in a practical environment such as warming up, cooling down, safe technique, environmental factors etc.

After observing each lesson, student teachers will complete an observation form upon which their Tutor will comment and give feedback.

#### 2. Assisting

Students who are new to teaching will assist five lessons, of 45 minutes each, at a level equivalent to grade 1 – Intermediate with the same group each time, in their chosen genre. All lessons should include a minimum of five learners. Student teachers who can evidence that they have sufficient prior teaching experience may replace assisting with additional independent teaching practice.

a) When assisting in lessons the student teacher will be able to put skills learnt through observation into practice and also develop reflective skills through evaluating own practice and student response. They will apply basic teaching methods, develop communication skills including giving relevant feedback, and be able to assess the progress of class members. Student teachers should be encouraged to gradually deliver more of the lesson, building to teaching sections of a lesson independently.

During this time, the student teacher will receive support from the teacher they are assisting. A range of responsibilities could include:

- Demonstrating exercises and movements for the class
- Assisting individual students
- Instructing the whole class for an exercise/section of a lesson
- Giving feedback to students
- Assessment of progress

After each lesson, the student teacher will complete a journal entry form on their experience. Where possible they will document feedback received from the teacher they are assisting. This will be reviewed and signed by their tutor.

#### Teaching Practice

Student teachers will plan, deliver then evaluate a minimum of 5 lessons, recording their experience through completing a plan and evaluation form. These will be reviewed by their Tutor who will then comment and give feedback.

When teaching lessons student teachers will apply knowledge gained through observing and assisting in lessons. They will also learn to create lesson plans, deliver and evaluate lessons, reflecting on areas that are successful and where improvements can be made to own practice.

**Please note that the student teacher must have successfully completed Unit 1, Preparing for Safe Teaching Practice, in order to proceed with this section of independent teaching practice.**

Taught lessons should:

- Include range of age appropriate teaching methods to suit a variety of learners, including differentiation techniques where necessary
- Be based on ISTD's syllabus with a balance of set and unset work
- Provide opportunities for clear, realistic and specific feedback to students which informs and motivates them to improve their dance practice
- Include opportunities to assess student progress and knowledge
- Lesson evaluations should include comments on:
  - The effectiveness of the teaching methods
  - Feedback given, including student responses
  - Differentiation techniques used and where they may be necessary in future lessons
  - The effectiveness of methods of assessment
  - Areas for improvement of own teaching practice and delivery of lessons

The unit Tutor must observe at least one teaching practice in order to complete a formative assessment.

## Outline Learning Plan

This outline learning plan is there as guidance for Tutor planning and to give you an over view of what you learn. Your tutors will create their own learning plan according to the abilities and needs of the group they are teaching. Student teachers will all have

differing experiences and starting points and therefore this will determine the delivery and timeline. The example below will guide you as to what you might learn but each Tutor will deliver this differently.

Content Delivery		Suggested Mode of Delivery
Session 1	<ul style="list-style-type: none"> <li>Introduce Unit 2. Overview of content.</li> <li>Explain the three stages - Observation, Assisting in lessons and Teaching and assessment criteria.</li> <li>Explain the various elements of a lesson: the structure, content, and pace of delivery, teaching methods, motivational techniques, use of feedback, methods of assessment and safe dance practice.</li> <li>Evaluation and how to note the benefits of elements observed and the impact on learners.</li> <li>Suggest reading for independent study.</li> <li>Arrange suitable lessons to observe.</li> </ul>	Presentation, discussion and practical examples.
Session 2	<ul style="list-style-type: none"> <li>Observe part/whole lesson with student teachers and discuss the elements used.</li> <li>Give guidance on how to complete the Observation template.</li> </ul>	Watch a live or recorded lesson, discussion and practical task.
Session 3	<ul style="list-style-type: none"> <li>Student teacher observes a lesson, completes their evaluative report, which is then marked and discussed.</li> <li>Guidance for future observations is given dependant on the student teacher's comments and response.</li> </ul>	Face to face or video link tutorial either on an individual or small group basis.
Session 4–6	<ul style="list-style-type: none"> <li>Subsequent observed lessons are marked and discussed on the same basis making sure that all the required elements are discussed at some point.</li> </ul>	Face to face or video link tutorial either on an individual or small group basis.
Student teachers should have observed and evaluated an appropriate number of lessons to meet the assessment criteria. <ul style="list-style-type: none"> <li>Be able to identify and evaluate the components of a successful lesson.</li> </ul>		Tutor completes Record of Achievement – Part 1.
When the student teacher is ready, arrange suitable lessons to assist in and then teach, liaising with other teachers if necessary to give guidelines on areas of responsibility to be developed.		
Session 1	<ul style="list-style-type: none"> <li>Essential teaching techniques understanding different ways of learning, scaffolding' techniques, motivational techniques and differentiation.</li> </ul>	Presentation and discussion
Session 2	<ul style="list-style-type: none"> <li>Assisting techniques – professional standard of demeanour, how to demonstrate for the level of the class, constructive and realistic feedback, voice projection, analysis of movement with genre specific vocabulary and application of teaching methods.</li> </ul>	Lecture with practical exercises and discussion.
Session 3	<ul style="list-style-type: none"> <li>Student teacher assists in a lesson and completes a journal form, which the Tutor then comments on. Guidance for future observations is given dependant on the student teacher's comments and response.</li> </ul>	Face to face or video link tutorial either on an individual or small group basis.
Session 4–7	<ul style="list-style-type: none"> <li>Subsequent assisted lessons are discussed on the same basis making sure that all the required elements, demonstrating, assisting individuals, instructing whole class, giving feedback and assessment of progress are completed and discussed at some point.</li> </ul>	Face to face or video link tutorial either on an individual or small group basis.
<ul style="list-style-type: none"> <li>Student teachers will demonstrate competence in assisting in the delivery of dance lessons.</li> </ul>		Tutor completes Record of Achievement – Part 2.
When the student teacher is ready, confirm suitable classes to teach.		
Session 1	<ul style="list-style-type: none"> <li>Planning and evaluation techniques to include:               <ul style="list-style-type: none"> <li>setting relevant aims,</li> <li>realistic learning objectives for learners,</li> <li>suitable amount of challenge,</li> <li>content related to learning objectives,</li> <li>use of resources,</li> <li>opportunities for assessment</li> <li>reflective evaluation of own practice.</li> </ul> </li> </ul>	Lecture with worked examples, written exercises and discussion.

Content Delivery		Suggested Mode of Delivery
Sessions 2 & 3	<ul style="list-style-type: none"> <li>Student teacher plans, delivers and evaluates a lesson, which is submitted to the tutor and discussed.</li> </ul>	Face to face or video link individual tutorial.
	<ul style="list-style-type: none"> <li>Guidance for future lessons is given dependant on the student teacher's comments and response.</li> </ul>	
Session 4	<ul style="list-style-type: none"> <li>Formative Assessment – Tutor observes, marks and discusses the lesson planned, delivered and evaluated by the student teacher.</li> </ul>	Lesson observation may be live or recorded followed by a Face to face or video link individual tutorial.
	<ul style="list-style-type: none"> <li>Areas for improvement are recorded.</li> </ul>	
Sessions 5 & 6	<ul style="list-style-type: none"> <li>Student teacher plans, delivers and evaluates a lesson, which is submitted to the Tutor and discussed.</li> </ul>	Face to face or video link individual tutorial.
	<ul style="list-style-type: none"> <li>Guidance for future lessons is given dependant on the student teacher's comments and response.</li> </ul>	
<ul style="list-style-type: none"> <li>Student teachers will demonstrate the ability to plan and evaluate a series of effective dance lessons</li> </ul>		Submission of a minimum of 5 written lesson plans and evaluations.
<ul style="list-style-type: none"> <li>Student teachers will submit a recorded filmed dance lesson using effective means of communication, varied teaching methods and assessment strategies. This will be followed by a scheduled 15-minute Viva Voce with the external assessor.</li> </ul>		Assessed by an ISTD External Assessor, who will then conduct a scheduled Viva Voce of 15 minutes with the student teacher.

## Assessment Tasks

The assessment of this unit is through portfolio based evidence, which is assessed by a trained ISTD assessor. Student teachers must achieve all learning outcomes to pass the unit and 75% of the grading criteria.

Student teachers must also meet 75% overall on the Final Teaching Assessment form.

Student teachers will be guided through this unit by an Approved Tutor, who will conduct regular tutorials to ensure that learning from each component is understood and ultimately applied in the final teaching practice.

Assessment	Mode of Assessment	Assessment Criteria Met
Assessment A Teaching Portfolio	Four Lesson Observation Reports	1.1, 1.2, 1.3, 1.4
	Five Assisting Reports	2.1, 2.2, 2.3, 2.4
	Five Lesson Plans (10 required if assisting is not completed due to APL)	2.1, 2.2, 2.3, 2.4, 3.1, 3.2, 3.3, 3.4
Assessment B Final Teaching Assessment & Viva Voce – externally marked	Final Teaching Assessment	2.1, 2.2, 2.3, 2.4
		3.1, 3.2, 3.3, 3.4
	Viva Voce	2.4, 3.4

## Role of the Unit 2 Tutor

The Tutor should be responsible for educating, guiding and supporting their student teachers through the whole of the Unit 2, making continual assessments of the individual's progress and deciding, in collaboration with their student teachers, when they are ready to move on to the next stage of their teaching.

Achievements should be recorded on a 'Record of Achievement' form.

Tutors will help student teachers to find suitable placements for their observations, assisting and teaching practice. You will need to consider the experience of the student teacher and ensure that they are able to gain a varied and secure experience.

Approved Tutors should ensure that student teachers have successfully completed and passed Unit 1 before proceeding to independent teaching practice.

It is possible that there may be more than one tutor supporting Unit 2. One tutor may be responsible for the observation section and then pass their student teacher to another tutor for the teaching practice. It is preferable however, for the same tutor to guide the student teacher through the whole of the assisting/teaching practice section. During the teaching practice, the tutor will conduct a formative assessment, observing a lesson and completing the Interim Teaching Assessment form to establish their student teacher's progress made so far and highlighting areas for further study and improvement.

Regular tutorials are essential to monitor progress and support the student teacher. The frequency again will depend on the previous experience of the individual. Tutorials can be either face-to-face or using video links. For the student teacher to make progress they must receive feedback so that they can continue to develop with their teaching. The teaching and learning forms have been designed so that the student teacher takes responsibility for evaluating their

lessons and documenting tutor feedback, however regular verbal feedback is essential to this process. The focus for the Diploma in Dance Education is to develop skilled and confident teachers. We have tried to minimise paperwork for tutors but regular feedback will determine the success of the student journey.

Tutors must check that the student teacher has completed all documentation to the required standard, meeting the learning criteria before final submission of the unit.

### Assessment requirements

Tutors will continually assess each student teacher's progress by completing a 'Record of Achievement' until they meet the assessment criteria.

- Student teachers must complete a minimum of 4 Observation Records with sufficient written evidence of each of the assessment criteria noted at least once.
- Student teachers must complete a minimum of 5 Assisted Lesson Records with sufficient written evidence of each of the assessment criteria noted at least once. Alternatively, those with prior teaching experience may opt to complete 10 independently taught lessons. The taught lessons however should be in blocks of 5 with the same group to ensure consistency and development of learning. i.e. 10 blocks of independently taught lessons would be 5 with one group and 5 with another.
- Student teachers must complete a minimum of 5 lesson plans and evaluations with sufficient evidence, either written or practical, of each of the assessment criteria being met at least once.
- Student teachers must deliver a minimum of 5 documented lessons to demonstrate their teaching skills.

## Final Teaching Assessment

Student teachers will deliver a filmed lesson, which will be externally assessed by the ISTD. The student teacher will also be required to complete a scheduled Viva Voce of approximately 15 minutes with the external assessor.

In order to gain a pass, student teachers must meet 75% overall on the Final Teaching Assessment form.

The Portfolio of Teaching Practice, to include all Observation Reports, Assisted Lesson Records, Lesson Plans and Evaluations, Interim Teaching Assessment and Final Teaching Assessment including film footage, will be submitted to the ISTD for moderation and standardisation.

### Essential Resources

1. Record of Achievement
2. Observation template
3. Assisted lesson record template
4. Lesson plan template and evaluation
5. Interim/Final Teaching Assessment Form

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## Indicative Reading

### Textbooks:

Petty, G, (2014) Teaching Today 5th Edition, Oxford: Oxford University Press

Sanders, L. ed. (2016) Dance Teaching and Learning: Shaping Practice Third Edition, London: One Dance UK

Allison, S. Tharby, A, (2015) Making Every Lesson Count, Carmarthen: Crown House Publishing Limited

Barton, G. (2015) Teach Now! The Essentials of Teaching, Abingdon: Routledge  
(Also available as an eBook)

Teacher Pocketbooks Series, Various Authors, especially Differentiation, Questioning & Raising Achievement, available as eBooks from [www.teacherspocketbooks.co.uk](http://www.teacherspocketbooks.co.uk)

Franklin, E. (2014) Dance Imagery for Technique and Performance – 2nd Edition, Leeds: Human Kinetics

### Websites

[www.geoffpetty.com](http://www.geoffpetty.com)

[www.theteachertoolkit.co.uk](http://www.theteachertoolkit.co.uk)

[www.suttontrust.com/research-paper/great-teaching](http://www.suttontrust.com/research-paper/great-teaching)

# Unit 3

## Vocational Graded Examination in Dance – Intermediate

<b>Level</b>	3
<b>Credits</b>	28
<b>GLH</b>	150
<b>Independent Hours</b>	125

### Unit Numbers:

*Tap Dance* – M/602/0189

*National Dance* – D/602/0267

*Cecchetti Classical Ballet* – K/602/0112

*Imperial Classical Ballet* – H/602/0142

*Modern Theatre Dance* – L/602/0376

*Classical Greek Dance* – R/602/0251

*Classical Indian Dance: Kathak* – J/505/5536

*Classical Indian Dance: Bharatanatyam* – F/505/5535

### Unit Summary

Unit 3 is specific to the dance genre chosen by the student teachers and may be studied multiple times if the student teacher wishes to qualify in more than one genre.

### Unit Purpose

This unit aims to provide student teachers with the skills, knowledge and understanding as part of the progressive mastery of a dance genre. The learning objectives include, strength and stamina, technical skills, musicality and performance as well as focussing on further skills required for employment in the sector, including engaging with an audience.

Please refer to the Intermediate syllabus in chosen genre for Indicative Content/Outline Learning Plan.

Learning Outcomes and Assessment Criteria	
Learning Outcome	Assessment Criteria
LO1. Apply and demonstrate through performance a sound knowledge and understanding of the fundamental and relevant technique and vocabulary in the relevant genre.	1.1 Apply and demonstrate a sound and established knowledge and understanding of the mechanics and purpose of chosen vocabulary.
	1.2 Demonstrate a mature approach in responding to and interpreting direction.
LO2. Perform a range of complex movement sequences showing sound and secure technical skills in the relevant genre.	2.1 Demonstrate appropriate physical awareness, strength and stamina in technical skills.
	2.2 Demonstrate a disciplined and mature approach in a range of technical skills including:
	a) Spatial awareness
	b) control
LO3. Perform a range of complex movement sequences showing an understanding of musicality in the relevant genre.	c) Co-ordination
	3.1 Demonstrate a sound and secure understanding of a more complex range of rhythmical sounds, accents and timings.
	3.2 Demonstrate a sound and secure understanding of musical interpretation with more complex sequences including:
	a) Phrasing
	b) Dynamics
LO4. Apply and demonstrate a range of performance skills with assurance in the relevant genre.	c) Atmosphere
	4.1 Demonstrate the ability to engage appropriate with an audience.
	4.2 Demonstrate a developed awareness of the subtleties of performance including:
	a) Expression
	b) Communication
c) Projection	



## Assessment Tasks

The assessment of this unit is in the form of a practical examination, which is assessed by a trained ISTD examiner. The pass mark for the unit is 50%. Learners will however be unsuccessful if 20% of

the marks or below are given for any one component or 40% of the marks or below are given for any three components regardless of the overall percentage achieved.

Assessment Task	Mode of Assessment	Assessment Criteria Met
Assessment A	Practical Examination – Intermediate	All

## Essential Resources

- Syllabus outline
- Accompanying DVDs and music

# Unit 4

## Dance Practice

<b>Level</b>	4
<b>Credits</b>	30
<b>GLH</b>	200
<b>Independent Hours</b>	100

### Unit Numbers:

*Tap Dance* – D/616/9455

*National Dance* – H/616/9456

*Cecchetti Classical Ballet* – T/616/9459

*Imperial Classical Ballet* – K/616/9460

*Modern Theatre Dance* – A/616/9463

*Classical Greek Dance* – Y/616/9468

*Classical Indian Dance: Kathak* – J/616/9465

*Classical Indian Dance: Bharatanatyam* – F/616/9464

### Unit Summary

Unit 4 is specific to the dance genre chosen by the student teacher and may be studied multiple times if the student teacher wishes to qualify in more than one genre. The focus of the unit is on understanding and demonstrating the level of technique required for Primary to Intermediate.

### Unit Purpose

The unit assesses the student teacher's dance technique and their ability to relate teaching methods and safe dance practice to their chosen genre as well as their understanding of the relationship between music and dance and how this is applied to teaching dance.

### Learning Outcomes and Assessment Criteria

Learning Outcome	Assessment Criteria
LO1. Demonstrate thorough knowledge of the graded syllabi, up to and including Intermediate	1.1 Accurately demonstrate syllabus content at Intermediate level, utilizing correct technique and style
	1.2 Explain the aims, purpose and development of movement, using accurate vocabulary
	1.3 Demonstrate an ability to count syllabus content and exercises correctly using accurate tempo, rhythm and phrasing
	1.4 Demonstrate a creative approach to syllabus content and its delivery
LO2. Demonstrate understanding of how to teach graded syllabi up to and including intermediate effectively	2.1 Describe appropriate teaching and learning methods for technical progression, consider physical limitations and/or gender
	2.2 Explain appropriate teaching and learning methods for various stages of cognitive development and learning needs
	2.3 Demonstrate a secure understanding of common faults and corrections at various levels.
	2.4 Explain appropriate use of language and communication to engage and motivate students at various ages and levels
LO3. Demonstrate understanding of the role of music in enhancing movement quality and expression within technical training and performance	3.1 Demonstrate effective use of musicality, including quality and artistic expression within own performance
	3.2 Select age appropriate musical accompaniment for technical training
	3.3 Explain how musical accompaniment can be used to develop expression and musicality in student's performance

## Indicative Content

- The graded syllabi from Primary to Intermediate (excluding Intermediate Foundation) in a gender of your choice.
- Set and unset sequences of movement up to and including Intermediate at various stages of physical and cognitive development.
- The analysis of movement vocabulary and theory of technique up to and including Intermediate in both genders.
- The approach to teaching the pre-school and pre-primary student (where applicable).
- Use of appropriate teaching, communication and presentation strategies to effectively teach a range of learners, including those with additional needs.
- Assured knowledge of the body and its limitations, including a secure understanding of correct stance, common faults and corrections.
- Technical and artistic quality of own performance
- Developing choreographic skills and approaches appropriate for a range of ages and abilities.

## Assessment Tasks

The assessment of this unit is in the form of a practical examination, which is assessed by a trained ISTD examiner. The pass mark for the unit is 65% (195 marks out of a maximum of 300 marks). Student teachers will however be unsuccessful if 50% of the marks or below are given for any one component regardless of the overall percentage achieved.

Assessment Task	Mode of Assessment	Assessment Criteria Met
Dance Practice Exam	Practical Examination	All

## Pass Mark – 195

## Essential Resources

- Syllabus outlines from Primary to Intermediate
- Accompanying DVDs & music

## Indicative Reading

Dance Teaching and Learning: Shaping Practice. Edited by Lorna Sanders. Third Edition. 2016. One Dance UK.

Rafferty, S., Quin, E. and Tomlinson (2015) Safe Dance Practice. Champaign, Illinois: Human Kinetics

# Unit 5

## Social, Emotional and Cognitive Development

<b>Level</b>	4
<b>Credits</b>	17
<b>GLH</b>	60
<b>Independent Hours</b>	110

**Unit Number:** L/616/9452

### Unit Summary

This unit introduces the student teacher to Social, Emotional and Cognitive Development for the dance teacher.

### Unit Purpose

This unit explores materials relating to predictable patterning of growth and motor development as well as social, cognitive and emotional development from childhood to adult. Through this unit student dance teachers will gain an understanding of how to deliver and manage effective dance classes appropriate for dance learners at different stages of development. In addition, issues concerning meeting the needs of different learners in the dance class are explored. Also, the potential for dance to contribute to mental health and wellbeing.

Learning Outcomes and Assessment Criteria	
Learning Outcome	Assessment criteria
LO1. Identify predicted patterns of growth and motor development	1.1 Identify key milestones relating to growth and motor development
	1.2 Identify typical physical limitations due to gender, growth and/or motor development
	1.3 Demonstrate a working understanding of the development of basic proprioceptive skills from a dance teaching perspective
LO2. Identify key aspects of social, emotional and cognitive development in relation to dance teaching	2.1 Identify strategies for promoting social interaction within the dance class
	2.2 Demonstrate understanding of emotional development in relation to the teaching of dance
	2.3 Demonstrate understanding of cognitive development from a dance teaching perspective
	2.4 Demonstrate understanding of how social, emotional and cognitive development influences dance learning
LO3. Demonstrate understanding of how to manage learners with different needs	3.1 Identify the range of different learning needs
	3.2 Demonstrate an understanding of how to manage needs of individual learners within the dance class
	3.3 Identify ways of differentiating for a range of different learning needs
LO4. Demonstrate understanding of the potential for dance to contribute to mental health and wellbeing	4.1 Identify potential benefits to mental health and wellbeing from participation in dance
	4.2 Demonstrate an awareness of the psychological impact of dance teaching on dance learners
	4.3 Demonstrate promotion of positive psychology within the dance class

## Indicative Content

Detailed Content	
<b>LO1. Identify predicted patterns of growth and motor development</b>	
<b>1.1</b>	Key patterns of growth and motor development from childhood to adult including adolescent growth spurt
	a) Identify key predicated milestones or stages in growth and motor development in the stages of childhood from age 2 to about 11 years
	b) Identify key predicated milestones or stages relating to growth and motor development during the adolescent growth spurt
	c) Consider typical physical changes experienced at the adolescent growth spurt and identify dance teaching challenges that may arise
	d) When teaching dance students during the adolescent growth spurt consider how the dance teacher might address them effectively and ethically
	e) Understand and identify key patterns of growth and development following adolescence to adult.
<b>1.2</b>	a) The development of proprioceptive skills from child to adult in relation to motor development and dance teaching
<b>LO2. Identify key aspects of social, emotional and cognitive development in relation to dance teaching</b>	
<b>2.1</b>	An introduction to social, emotional and cognitive development in the context of dance teaching and the dance class
	a) Key aspects of social development in early childhood (2–6 years), middle childhood (7–9 years) and late childhood (10–12 years)
	b) Key aspects of social development in the adolescent
	c) Identify key aspects of social development in the adult
<b>2.2</b>	a) Key aspects of emotional development in early childhood (2–6 years), middle childhood (7–9 years) and late childhood (10–12 years)
	b) Key aspects of emotional development in the adolescent
	c) Identify key aspects of emotional development in the adult
<b>2.3</b>	a) Key aspects of cognitive development in early childhood (2–6 years), middle childhood (7–9 years) and late childhood (10–12 years)
	b) Key aspects of cognitive development in the adolescent
	c) Identify key aspects of cognitive development in the adult
<b>2.4</b>	a) Identify and consider basic strategies that support social, emotional and cognitive development within the dance class including person-centred approaches
<b>LO3. Demonstrate understanding of how to manage learners with different needs</b>	
<b>3.1</b>	a) Identify and recognise different needs that can be found among dance students of all ages within the dance class including related to physical ability/disability, learning ability / disability (such as Dyspraxia, ADHD or Downs Syndrome), age, gender, culture
<b>3.2</b>	a) Identify possible strategies (e.g. differentiated activities and/or learning outcomes, individual learning plans, scaffolding opportunities) for managing the needs of individual learners within the dance class e.g. differentiation
<b>3.3</b>	
<b>LO 4. Demonstrate understanding of the potential for dance to contribute to mental health and wellbeing</b>	
<b>4.1</b>	Potential for dance to contribute to mental health and wellbeing from childhood to adult and promoting a positive dance learning environment
	a) What is health? Briefly consider theories of health (Health as an ideal state; Health as an absence of disease, Health as a personal strength or ability and Health as a commodity) in relation to the teaching of dance
	b) Identify health and social benefits that may be gained from participation in dance
<b>4.2</b>	a) Consider ways that dance may contribute to mental health and wellbeing for all
<b>4.3</b>	a) Identify elements present in a positive dance learning environment

## Outline Learning Plan

This outline learning plan is there as guidance for Tutor planning and to give you an over view of what you learn. Your tutors will create their own learning plan according to the abilities and needs of the group they are teaching. Student teachers will all have

differing experiences and starting points and therefore this will determine the delivery and timeline. The example below will guide you as to what you might learn but each Tutor will deliver this differently.

Content Delivery		Suggested Mode of delivery
Session 1	<b>Growth and motor development from childhood to adult in relation to dance teaching</b>	Seminar/Lecture and/or workshops
	<ul style="list-style-type: none"> <li>Explore the unit content in 1.1 paying particular attention to the key stages or milestones of growth and motor development from two years to adult in relation to dance teaching.</li> </ul>	
	<ul style="list-style-type: none"> <li>Explore growth and motor development relating to the adolescent dancer and dance teaching.</li> </ul>	
	<ul style="list-style-type: none"> <li>Explore the development of proprioceptive skills from childhood to adult in relation to the learning and teaching of dance skills at each stage identified.</li> </ul>	
Session 2	<b>Teaching the adolescent dancer</b>	Seminar/Lecture and/or workshops
	<ul style="list-style-type: none"> <li>Introduce and identify aspects of social, emotional and cognitive matters relating to teaching the adolescent dancer.</li> </ul>	
	<ul style="list-style-type: none"> <li>Explore some key challenges that arise when teaching the adolescent dancer.</li> </ul>	
	<ul style="list-style-type: none"> <li>Supporting the adolescent dancer within the dance class through effective and ethical dance teaching.</li> </ul>	
Session 3	<b>Introduction to social, emotional and cognitive development</b>	Seminar/Lecture and/or workshops
	<ul style="list-style-type: none"> <li>Introduce and identify key aspects of social and emotional development in childhood from two years to 11 years relevant to dance teaching.</li> </ul>	
	<ul style="list-style-type: none"> <li>Introduce and identify key aspects of social and emotional development in the adult relevant to dance teaching.</li> </ul>	
	<ul style="list-style-type: none"> <li>Identify and explore strategies that support social, emotional and cognitive development within the dance class, including person-centred dance teaching approaches.</li> </ul>	
Session 4	<b>Developmental limitations informing dance teaching choices</b>	Seminar/Lecture and/or workshops
	<ul style="list-style-type: none"> <li>Explore and identify some typical developmental limitations that may be found in the dance class relating to matters such as gender, maturation, perceptual skills, cognitive skills, dance experience and readiness to progress.</li> </ul>	
	<ul style="list-style-type: none"> <li>Informing dance teaching choices through understanding more about developmental limitations. Consider how to use this understanding to benefit teaching choices.</li> </ul>	
	<ul style="list-style-type: none"> <li>Session 4 will meet assessment criteria for aspects of LO1, LO2 and touches on LO3 although this will mainly be addressed in a separate session.</li> </ul>	

Content Delivery		Suggested Mode of delivery
Session 5	<b>Managing learners with different needs in the dance class.</b>	Seminar/Lecture and/or workshops
	<ul style="list-style-type: none"> <li>Identify and discuss a range of different learner needs that can be found in the dance class across the spectrum of ages. Needs relating to physical and/or learning ability/disability, age, gender and cultural as well as obesity and eating disorders will be considered. Specific conditions such as Dyspraxia, ADHD and Downs Syndrome can be explored in relation to managing individual learners in the dance class.</li> </ul>	
	<ul style="list-style-type: none"> <li>Explore and identify potential strategies for the dance teacher managing needs of the individual learners in the dance class.</li> <li>Session 5 will meet assessment criteria for LO3 through identifying and discussing a range of different learning needs of individuals in the dance class.</li> </ul>	
Session 6	<b>Positive psychological approaches to dance teaching</b>	Seminar/Lecture and/or workshops
	<ul style="list-style-type: none"> <li>Exploring positive psychology in the dance class to facilitate promotion of autonomy, confidence building, self-esteem and valuing the dancer for what they are as well as what they can do.</li> <li>Session 6 meets aspects of assessment criteria for LO2, LO3 and LO4 (4.2) through bringing together the understanding of social, emotional and cognitive development, addressed earlier, together with an introduction to positive psychology for the dance teacher. The use of positive psychological approaches builds on understanding of social, emotional and cognitive development as well as addressing individual learner needs in the context of the dance class.</li> </ul>	
Session 7	<b>Potential for dance to contribute to mental health and wellbeing</b>	Seminar/Lecture and/or workshops
	<ul style="list-style-type: none"> <li>What is health? Consider an overview of four theories of health (Health as an ideal state; Health as an absence of disease; Health as a personal strength or ability; Health as a commodity) in relation to the dance learner and dance teacher.</li> </ul>	
	<ul style="list-style-type: none"> <li>Explore and identify health and social benefits related to participation in dance and consider how dance may contribute to the mental health and wellbeing of dance learners and dance teachers.</li> </ul>	
	<ul style="list-style-type: none"> <li>Consider how to create a positive dance learning environment and discuss how such an environment contributes to mental health and wellbeing of individuals in the dance class. Identify elements that reinforce the positive dance environment and acknowledge those that would have a negative influence.</li> <li>Session 7 meets assessment criteria for LO4 through identifying and discussing potential health and social benefits to be gained from participation in dance as well as discussion about what health is. This session will also touch on aspects of LO3 with discussion around the needs of different learners.</li> </ul>	

## Assessment Tasks

The assessment of this unit is in the form of assignment research and evidence, which is assessed by a trained ISTD assessor. Student teachers must achieve all learning outcomes and 65% of the grading criteria to pass.

Assessment Task	Mode of Assessment	Assessment Criteria Met
Growth & Motor Development Resource	Resource	1.1, 1.2, 1.3
		2.1, 2.2, 2.3, 2.4
Learner Profiles (4 learners assisted/taught during unit 2)	Learner Profile	2.1, 2.2, 2.3, 2.4
Mission statement – Teaching to promote health & wellbeing	Mission Statement	3.1, 3.2 4.1, 4.2,4.3
Promotional Leaflet for a target market	Promotional Leaflet	4.1,4.2, 4.3

## Essential Resources

Botham S (2000) A Dancer is a Person, Poster presentation from IADMS Conference [www.ethicsdance.co.uk/downloads.html](http://www.ethicsdance.co.uk/downloads.html)

Buckroyd, J (2000) *The Student Dancer*, London, Dance Books

Kimmerle M, Côté-Laurence P (2003) *Teaching Dance Skills: A Motor Learning & Development Approach* (Chapter 6: The Child Learner)  
Andover, NJ Michael J Ryan Publishing

Krasnow D H & Wilmerding M V (2015) *Motor Learning and Control for Dance: Principles and Practices for Performers and Teachers*,  
Champaign Illinois, Human Kinetics

Meggitt C (2012) *Child Development: An Illustrated Guide* Harlow Pearson Education Limited

## Indicative Reading

Baton G for IADMS Education Committee (2008) Proprioception available from [www.iadms.org](http://www.iadms.org)

Child, D (2007) *Psychology and the Teacher*, London, Continuum

Daniels K (2009) Teaching to the Whole Dancer, *The IADMS Bulletin for Teachers*, Vol 1, no. 1, pp8–10

Davenport G C (1994) *An Introduction to Child Development*, London, Harper Collins

Doherty J & Bailey R (2003) *Supporting physical development and physical education in the early years* Buckingham Open University Press

IADMS Education Committee (2000) *The Challenge of the Adolescent Dancer*, available: [www.iadms.org](http://www.iadms.org)

Kassing G & Jay D M (2003) *Dance Teaching Methods and Curriculum Design*, Leeds, Human Kinetics

Nordin S M, McGill A (2009) Standing on the Shoulders of a Young Giant: How Dance Teachers can Benefit from Learning about Positive Psychology, *The IADMS Bulletin for Teachers*, Vol 1, number 1, available from [www.iadms.org](http://www.iadms.org)

Taylor J & Estanol E (2015) *Dance Psychology for Artistic and Performance Excellence Campaign* IL Human Kinetics

Warburton E C (2004) Who Cares? Teaching and Learning Care in Dance, *Journal of Dance Education*, 4:3, pp88-96

Warburton E C (2008) Beyond Steps: The Need for Pedagogical Knowledge in Dance, *Journal of Dance Education*, 8:1, pp7–12

Wimerding M V & Krasnow D (2016) *Dancer Wellness Campaign* IL Human Kinetics



# ISTD Policies and Related Practices

## Equality and Diversity Policy

### General

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 of all their students. It undertakes to comply with the requirements of equalities legislation in force at the time and to have systems in place, which ensure that it does not discriminate against any member, employee or candidate either directly or indirectly. Direct discrimination occurs where the reason for a person being treated less favourably than another is one of the following, which are known as protected characteristics:

- Age
- Disability
- Being pregnant or having a child
- Race including colour, nationality, ethnic or national origin
- Religion, belief or lack of religion or belief
- Being married or in a civil partnership
- Gender
- Sexual orientation
- Being or becoming a transsexual person.

It therefore requires of all ISTD teaching members, and it's Approved Dance Centres, that they do not discriminate in any of these respects, as additionally noted in the ISTD Code of Professional Standards and Practice. Teachers must adhere to current legislation, including the Equality Act 2010. In order for the ISTD to prove itself as unprejudiced, students' personal details are requested upon registration with the ISTD. We hope this does not offend, but need to ask these questions in order to prove that we operate equal opportunities throughout the organisation. Please note the ISTD will observe the guidelines of the Data Protection Act. Personal information will be held on file only as necessary for the operation of our business and will not be disclosed to any party outside of the ISTD without the consent of the person involved.

### ISTD Qualifications

There are two circumstances of which teachers must be aware:

- Minimum age limits apply for entry to some examinations and qualifications. This is either to protect the health and safety of the candidate where physical development may be insufficient to meet the demands of certain syllabi; or where they are responsible for children in class
- Certain sections of some performance examinations are designed particularly for either male or female dancers. This reflects the realities and requirements of the dance profession and should in no way be construed as sex discrimination. Candidates, including transgender candidates, may enter for their preferred syllabus according to the gender with which they choose to identify in relation to dance

The ISTD qualifications are developed to be open to all, and achievement is measured against assessment criteria according to their ability. As part of its process of new unit and qualification development, the ISTD undertakes to consult with its members to ensure there are no barriers in the design and equal assessment of qualifications particularly in regard to:

- Those with disabilities (those who are disabled)
- Those who may be of any specific ethnic group
- Transgender students, or either gender

It will ensure that the syllabi and assessments proposed do not disadvantage such candidates, or give those with disabilities an advantage over non-disabled candidates, whilst maintaining the competence standard for the level of the examinations. In the Equality Act of 2010, a person is "disabled" if he or she has a physical or mental impairment that has a substantial and long-term effect on his or her ability to carry out normal day to day activities.

The ISTD reminds its teaching members that it should not treat disabled students less or more favourably than non-disabled students simply because of their disability. The overriding approach taken by teachers is that so far as possible all students should be afforded the same treatment, and that where they have a disabled student, adjustments should be made to their normal teaching conditions as far as reasonable.

The ISTD monitors its entries and examination results by gender, age and ethnicity in order to ensure as far as possible that there are no barriers, and that results are awarded consistently. Candidates' ethnicity is not indicated to examiners for performance examinations, but age is, as it is relevant to the particular entry of groups on an examination timetable. All written examinations are anonymous to the markers.

It may be the case that the individual would endanger his/her personal safety or that of the other students in the class so should be prevented from undertaking that activity on health and safety grounds. If teachers have any concerns on the ability and safety of a student the ISTD advises that they should undertake a risk assessment and must seek the appropriate medical and legal advice, and discuss with the parent/guardian before reaching a final decision.

### Policy and Procedures for Disabled Candidates

The ISTD recognises that there are some candidates who have coped with the demands of the course, and can demonstrate their ability in the dance technique and performance skills being assessed, but for whom the normal examination arrangements may provide difficulties that could be removed without affecting the validity of the examination. In this case the teacher can apply for a variation in the examination conditions, as suitable for the candidate.

This may include candidates with physical limitations in certain parts of the examination only, who must demonstrate to the best of their physical capability, and who can additionally discuss what they are trying to achieve. The ISTD will only refuse entry to a particular candidate because of a reasonable belief that undertaking the examination will create a risk to their health or safety. Any pregnant candidate who wishes to take a practical examination must use the reasonable adjustments process before being entered, so that the risk can be assessed by the ISTD. The examiner also has the right to stop an examination if s/he considers that there is a risk to the health or safety of the candidate if they continue.

Pregnant candidates may enter for written examinations.

## **Candidates Requiring Reasonable Adjustments to Assessment Conditions**

Assessment conditions may be varied, on an individual candidate basis, by means of advance permission from the ISTD only. For example, in the following ways:

- Extra time may be granted in performance examinations for recovery between dance exercises, or for repetition of instructions by the examiner. The time granted will depend on the length of the particular examination and number in the group in which the candidate may dance
- Candidates in groups in examinations may be rotated so that the particular candidate may not be required to lead the group.
- Additional equipment may be used within the examination, such as special microphones and hearing equipment for deaf candidates
- Candidates taking written examinations may be allowed extra time, a scribe, word processing equipment, coloured examination papers, translators etc. Specific adjustments of this nature relate to the level of disability, particularly in relation to dyslexia, and must be discussed with the Customer Services & Quality Assurance Department
- If the examination is being taken in any other country than England and Wales, and the candidate does not speak English, permission must be sought in advance for the use of a translator. All examinations taken within England must be in English, and in Wales, in English or Welsh. This list is not exhaustive and advice should be sought from the Customer Services & Quality Assurance Department regarding the appropriateness of assessment conditions and the permission process

As stated in Ofqual guidelines, it is important both to disabled learners and to public confidence that the qualifications achieved are seen to be of the same value for all candidates, and provide a reliable indication of the knowledge, skills and understanding of the candidate. Therefore, what the candidate is being assessed on must be the same for all, and marking against those criteria may not be adjusted because of any disability.

The ISTD will seek as much information as possible from the teacher and professionals as appropriate in relation to a particular candidate's disability and severity, and encourages teachers to discuss the application in detail if they are unusual or complex, so that advice can be given. The ISTD reserves the right to grant an adjustment according to its standard types of adjustments in relation to all similarly disabled candidates, rather than exactly as the teacher has requested. This is to ensure parity of adjustments as far as possible.

If a disabled candidate is to be submitted for examination, the teacher must complete an "Application for Reasonable Adjustments" form and return it direct to Customer Services & Quality Assurance Department, a minimum of three weeks prior to the official examination timetable submission, together with a doctor's letter and other supporting evidence as relevant. Many disabled candidates have a physical or mental impairment, which do not need any changes to the examination assessment itself, but it is helpful for the examiner to be aware. This is good practice so that the examiner can ensure that the candidate has the best possible examination experience. The Application for Reasonable Adjustments form has a separate section for such candidates, which must be completed under the same process as above.

Pregnant candidates are required to complete the form, including a doctor's letter, so that the ISTD can consider medical evidence as necessary and the examiner can be made aware of their condition, regardless of any adjustment being requested, as the examiner needs to be informed. Additional time for breaks may also be applied for. The ISTD reserves the right to refuse entry to pregnant candidates for health and safety reasons.

The ISTD will consider the request for a particular adjustment and may discuss this further with the teacher, and with the Faculty. The teacher and examiner will be informed of the adjustment granted, with full details of the candidate's disability supplied to the examiner, as soon as possible, but at least one week prior to the examination.

Teachers must submit an Application for Reasonable Adjustments form each time the candidate enters for an examination. This is because the degree of disability may have changed, or the demands of the examination may be different, so the adjustments may vary. It also enables the ISTD to inform the examiner of the current details.

The Customer Services & Quality Assurance Department will agree the adjustment in writing and in some cases may require verification from the teacher/other staff that it was carried out in accordance with its decision. Neither the teacher nor the examiner may alter this at the point of examination, and if the ISTD has not been notified of a request prior to the examination date, the examiner will not be able to make any adjustment at the point of examination.

## **Appeal Against a Decision on Reasonable Adjustments**

The teacher has the right to appeal against an adjustment decision, and in such a case, should write to the Quality Assurance Manager in the Customer Services & Quality Assurance Department as soon as possible and no later than seven days prior to the examination, giving:

- Candidates full name
- Pin number
- Examination session reference and date, and examiner if known
- Type of disability and any further evidence

The Quality Assurance Manager will review the evidence and confirm a final decision no later than four days prior to the examination.

If the teacher is not satisfied with the outcome of the appeal, they may write to the Chief Executive Officer, no later than two days prior to the examination. He will review the evidence and processes to ensure that they have been carried out fairly and equitably. His decision is final, and the teacher and examiner will be informed immediately.

## **Candidates Requiring Special Consideration**

Special consideration applies where candidates may have a temporary illness or an adverse effect that could affect their performance. It is not normally appropriate therefore for candidates to apply for this in the case of a disability or learning difficulty which are known to be permanent and covered by reasonable adjustments. All cases would be considered on an individual basis.

If a candidate is unable to take any examination due to illness, either by withdrawing beforehand, or on the day, the ISTD will refund 50% of the examination fee on receipt of a medical certificate. A refund will not be given once a candidate had commenced an examination. If a candidate has a minor injury prior to the examination, the candidate may withdraw with a refund made as above, or the examination may only be taken on production of a medical certificate which should preferably be submitted in advance to the Customer Services & Quality Assurance department. The ISTD may grant an adjustment to the assessment conditions if requested, similar in nature to those granted for reasonable adjustments, but only if agreed by the Customer Service & Quality Assurance Department in advance. The examiner cannot make any changes on the day.

If the injury is too close to the examination date to send in a medical certificate, it may be presented to the examiner on the day. However, the ISTD reserves the right to refuse entry to the candidate if the examiner judges that the injury is such that it would be damaging to the health and safety of the candidate. It should be noted that there is no liability on the part of the ISTD or the examiner if an injury occurs during any ISTD examination.

### **Practical Dance Performance Examinations**

ISTD dance examinations below professional level are single assessed performances at one moment in time. It is therefore important that the examination is fully completed, as there is no previous assessment or coursework evidence which can be considered as further evidence for any adjustment of marks.

During the course of an examination, if a candidate suffers an injury or becomes unwell, the examiner will stop the examination and determine the severity of the problem. The candidate will be given the opportunity of a short break before recommencing if they so wish. If the candidate cannot complete the examination, the examiner will confirm the details in writing to the Customer Services & Quality Assurance Department, and include the candidate's result sheet.

In regulated examinations, candidates must reach the required percentage of the marks attainable in every section (and component in Vocational Graded examinations) to pass the examination overall. If a candidate is unable to complete any component of the examination for any reason, marks cannot be adjusted to compensate, but if the section has been completed to an extent such that the minimum pass mark is achieved for the section, then the result can stand and the qualification be awarded. The result in such cases therefore will depend on the point at which the candidate ceases the examination. All marks awarded will be recorded, but if the marks do not reach the minimum percentage pass in all sections, the candidate will be unsuccessful. In all cases the report sheet will be sent to the teacher for the candidate in the normal way. In all such circumstances, the candidate may retake the examination as soon as they are able.

Any circumstances which arise during the course of the examination will be considered by the examiner, with a report being made immediately to the Customer Services & Quality Assurance department. These may include for example, illness of the candidate or teacher, failure of music systems or serious disturbance such as power failure. Marks will not be adjusted, but the circumstances will help determine the appropriate action which may include delaying, postponing or re-taking the examination

### **Written Examinations**

For those units of the ISTD professional examinations which are written and where the candidate has completed coursework that may be used as evidence, candidates will be eligible for special consideration if they have been fully prepared and have covered the whole course, but performance in the examination on the specified date of assessment is affected by adverse circumstances beyond their control.

These include:

- Temporary illness or accident/injury before or at the time of the assessment
- Recent bereavement or diagnosis of terminal illness of a member of the candidate's family
- Serious disturbance during an examination, particularly where recorded material is being used
- Other accidental events at the time of the assessment such as being given the wrong examination paper, being given a defective examination paper or tape, failure of practical equipment, failure of materials to arrive on time

Any adjustment to the examination marks will be based on all the written coursework and formative assessments for the unit, with an opinion of the anticipated mark from the tutor. Adjustments will be made to a maximum of 10% of the examination marks.

Requests for special consideration must be received by the Customer Services & Quality Assurance Department within a maximum of seven days post examination on an Application for Special Consideration form, available on the ISTD website. Because special consideration is given for a circumstance at the time of the assessment, this will not apply for portfolio or journal submissions, which are created by accumulation of work over a long period of time.

### **Appeal Against a Decision on Special Consideration**

The teacher has the right to appeal against an adjustment decision, and in such a case, should write to the Quality Assurance Manager in the Customer Services & Quality Assurance Department as soon as possible and no later than 14 days after the decision is received, giving:

- Candidates full name
- Pin number
- Examination session reference and date, and examiner if known
- Any further evidence to the original request information

The Quality Assurance Manager will review the evidence and confirm a final decision, within a further 14 days. If the teacher is not satisfied with the outcome of the appeal, they may write to the Chief Executive Officer, within a further 14 days. He/she will review the evidence and processes to ensure that they have been carried out fairly and equitably. His/her decision is final.

There are no fees for Applications for Reasonable Adjustments, Special Consideration, or for appeals against decisions.

## Enquiries and Appeals

The ISTD endorses the principle of the right to appeal against a result and those who submit an enquiry or appeal about a result will not be disadvantaged in any way by doing so. Examination enquiries and appeals will be dealt with swiftly and fairly within the timescales detail below.

### Performance Examinations of Units 3 and 4

#### 1. Enquiry concerning a result

If a tutor or principal of a dance centre wishes to make an enquiry concerning the reasons for the marking of a candidate, or a group of candidates, it should be put in writing to the Customer Services & Quality Assurance Department within 10 working days of the result being issued. The information should include:

- The date of the examination
- The examiner's name
- ISTD examination reference number
- The name and level of the examination
- Candidate's name and PIN
- The reasons for the enquiry
- Fee payment (see information below)

A copy of the report form for each candidate must be enclosed. The information is passed to the examiner for a report, and notified to the appropriate Faculty Chair.

A response will be provided under normal circumstances within 40 working days.

#### 2. Stage 1 Appeal

If a tutor or principal of a dance centre is not satisfied with the outcome of an enquiry, further evidence is requested, i.e. unedited DVD of the candidate, which can be used as a point of reference. A full detailed report is required from the candidate. The appeal and evidence must be received by the ISTD within 10 working days of the date the response to the enquiry, and will be acknowledged within five working days. Application outside of these timescales will not be accepted unless agreed with the Customer Services & Quality Assurance Department.

Consideration is given with regard to the published criteria for the examination: statistical information relating to the record of the examiner; and the results history of the teacher whose candidate is subject of the enquiry.

Representatives from the Faculty Committee decide if the appeal should be upheld, in which case a re-test be offered free of charge. A reasoned response to the teacher will be provided within 40 working days.

#### 3. Stage 2 Appeal

If the Tutor or Principal of a dance centre is not satisfied with the outcome in Stage 1, they may appeal within 14 days of the dates of issues of the previous decision, to a panel consisting of the Chief Executive Officer, members of the Council of Management (Council), and an independent member, with the Head of Customer Services & Quality Assurance in attendance. The panel will consider all the previous evidence to ensure that the process has been carried out fairly in accordance with the policy. This will be acknowledged within five working days. A response will be given within 40 working days. This is the final ISTD stage of appeal.

If the appeal is upheld, a re-test will be offered free of charge.

If a tutor or principal of a dance centre is not satisfied with the way the appeal has been conducted, they may complain to the regulators, who may consider the conduct of the complaint.

## Written Assessments

### Portfolio Evidence

#### Enquiry concerning a result

If a tutor or principal of an Approved Dance Centre (ADC) wishes to make an enquiry concerning the result awarded to a candidate, it should be put in writing to the Customer Services & Quality Assurance Department within 14 working days of the result being issued. The information should include:

- The date of the assessment
- Candidate's name and PIN
- The Unit title
- The reasons for the enquiry
- Fee payment (see information below)

The portfolio evidence/assessment will be clerically re-checked and passed to the assessor for a review and written report. A response will be provided under normal circumstances within 40 working days.

#### 2. Stage 1 Appeal

If the tutor or principal of an ADC is not satisfied with the outcome of the enquiry then they can request an appeal within 10 working days of receiving the response to the enquiry, which will be acknowledged within five working days. Applications outside these timescales will not be accepted unless agreed in advance with the Customer Services & Quality Assurance Department. This will be conducted by a panel of three experienced assessors who will give due consideration to the marking, and report and give their decision. A response will be provided to the Tutor or Principal of the ADC within 40 working days.

#### 3. Stage 2 Appeal

If the tutor or principal of an ADC is not satisfied with the outcome in Stage 1, they may appeal within 14 working days of the date of issue of the previous decision, to a panel consisting of the Chief Executive Officer, members of Council, and an independent member, with the Head of Customer Services & Quality Assurance Department in attendance. The panel will consider all the previous evidence to ensure that the process has been carried out fairly in accordance with the policy. This will be acknowledged within five working days. A response will be given within 40 working days. This is the final ISTD stage of appeal. If a tutor or principal of an ADC is not satisfied with way the appeal has been conducted, they may complain to the regulators, who may consider the conduct of the enquiry and appeal.

## Online Assessment – Knowledge-Based Questionnaires

### 1. Clerical Marking Reassessment

If a Tutor or Principal of an ADC wishes to request a clerical marking reassessment, it should be put in writing to the Customer Services & Quality Assurance department within 14 working days of the result being issued. The information should include:

- The date of the online assessment
- Candidate's name and PIN
- The name and level of the unit
- The name of the assessment task
- The reasons for the reassessment
- Fee payment (see information below)

A clerical check of the examination paper will be undertaken by an alternative independent member of staff. The application of electronic marking will be manually checked in relation to the examination paper. The result will be either confirmed or amended, with any amended result being recorded as that being attained by the learner. A response will be provided under normal circumstances within 40 working days.

### 2. Summary Analysis

If a tutor wishes to request a summary analysis, it should be put in writing to the Customer Services & Quality Assurance Department within 14 working days of the result being issued. The information should include:

- The date of the examination
- Candidate's name and PIN
- The name and level of examination
- The reasons for the analysis
- Fee payment (see information below)

A summary of the performance of the candidate in each of the Learning Outcomes will be provided. A response will be provided under normal circumstances within 40 working days.

## Outcomes of Appeals

Where the application of the appeals process leads the ISTD to discover a failure in its examination and assessment processes, the ISTD will take reasonable steps to:

- Identify any other candidate who has been affected by that failure
- Correct, or where it cannot be corrected, mitigate as far as possible the effect of the failure, and
- Ensure that the failure does not recur
- Give due regard to any credible evidence which suggests that a change in the approach is required to ensure that it remains appropriate

Information on enquiries and appeals may be made available to the Regulators on request, in accordance with the conditions placed by them on awarding organisations.

## Enquiries and Appeals Fees

Fees for all enquiries and appeals received are as follows:

- Enquiry concerning a result: £20 per candidate
- Stage 1 Appeal: £50 per candidate
- Stage 2 Appeal: £75 per candidate

In the event of an enquiry or appeal being upheld at any stage the enquiry and appeal fees will be refunded.

## Contact Details

*Office of Qualifications and Examinations Regulation (Ofqual)*

Spring Place, Coventry Business Park, Herald Avenue,  
Coventry CV5 6UB

Tel: 0300 303 3344, Email: public.enquiries@ofqual.gov.uk

*Qualification Wales, Q2 Building, Pencarn Lane, Imperial Park,  
Newport NP10 8AR*

Tel: 0333 077 2701, Email: contact@qualificationswales.org

*Council for the Curriculum, Examinations and Assessment (CCEA)*

29 Clarendon Road, Clarendon Dock, Belfast BT1 3BG

Tel: 02890 261200, Email: info@ccea.org.uk

This policy has been agreed by the ISTD Council of Management, is reviewed on a regular basis, and any amendments other than to contact details, have been confirmed by them.

## Further Explanation of RPL (Recognised Prior Learning)

Recognition of Prior Learning (RPL) is an assessment process that makes use of the evidence from a Learner's previous non-certificated and certificated achievement(s) to demonstrate competence or achievement within a unit or qualification.

Through the RPL process, evidence of a Learner(s) previous achievement(s) (learning) is assessed against the assessment criteria of a unit. The Regulatory Arrangements for Regulated Qualifications Framework gives the following definition of RPL and this definition is fully supported by the Qualifications Wales and CCEA:

"Recognition of Prior Learning (RPL) is the – a. Identification by an awarding organisation of any learning undertaken, and/or attainment, by a Learner: i. Prior to that learner taking a qualification which the awarding organisation makes available or proposes to make available; ii. Which is relevant to the knowledge, skills and understanding that will be assessed as part of that qualification; iii. Recognition by an awarding organisation of that learning and/or attainment through amendment to the requirements that a Learner must have satisfied before the Learner will be assessed or that qualification will be awarded.

A similar definition is given by the Scottish Credit and Qualifications Framework which provides the following explanation: "The Recognition of Prior Learning (RPL) is the process for recognising learning that has its source in experience and/or previous formal, non-formal and informal learning contexts. This includes knowledge and skills gained within school, college and university and outside formal learning situations such as through life and work experiences."

## When to use RPL

The RPL process is relevant where a Learner has evidence of having previously learnt something but has never received formal recognition for it through a qualification or other form of certification. Evidence can draw on any aspect of a Learner's prior experience including:

- Education and training
- Work activities
- Community or voluntary activities

### Assessment of RPL Evidence

Evidence obtained through the RPL process must be assessed to the same rigorous quality as evidence obtained through any other process. In no circumstance does the RPL process mean that any required qualification summative assessments can be avoided, for example practical/theory tests or assignments. This is because the summative assessment is the process through which evidence (produced via any prior assessment method or through the RPL process) is evaluated. RPL allows an individual to avoid unnecessary learning, meaning that they can present for summative assessment without repeating learning in areas where they will be able to show that they can meet the assessment criteria(s). It remains the role of assessors to ensure that assessment criteria are only deemed to have been met where evidence is:

**Valid:** Does the evidence genuinely demonstrate that the demands of the assessment criteria have been met? For RPL, currency of evidence will be of particular concern. Does, for example, the evidence meet up-to date demands or is it representative of practice that has significantly changed?

**Authentic:** This involves consideration of whether the evidence being assessed is genuinely the work of the Learner. For example, the evidence may have been produced by somebody else, or may be the result of the work of a team. In the latter case, this would be acceptable if the assessment criteria were related to team/joint working, but not if it was being used as evidence of an activity which should have been carried out individually.

**Sufficient:** There must be enough evidence to fully meet the requirements of the assessment criteria or learning outcomes being considered. If there is insufficient evidence to fully meet requirements, then evidence obtained through RPL must be complemented by additional evidence gained through other suitable assessment method(s) before requirements/outcomes can be said to have been met.

**Reliable:** The evidence obtained through RPL should be such that an Assessor would arrive at the same assessment decision, were the assessment to be repeated.

### Outcomes of Recognised Prior Learning

If individuals can produce relevant evidence that meets assessment criteria requirements, then recognition can be given for their existing knowledge, understanding or skills.

If an individual can demonstrate that they meet all the learning outcomes and assessment criteria in a unit, then they can claim

they have achieved that unit solely on the basis of their RPL achievement. If, however, evidence from RPL is only sufficient to cover one or more learning outcomes or assessment criteria, or to partly meet the need of a learning outcome or assessment criteria, then additional assessment methods should be employed to generate sufficient evidence on which to base a safe assessment decision. Learners are unlikely to have all the evidence they need to achieve a full unit and may need to produce additional evidence. Evidence used for RPL must be a maximum five years before that date of application and Assessors must determine whether it is valid and authentic. RPL may be used in conjunction with other assessment methods such as professional discussion or observation to assess current performance. Evidence from RPL is similar to that derived via any other acceptable assessment method. This means that where the standard of a unit is met by evidence obtained wholly or partly from RPL, an award can be made.

### Qualification Regulation and the Regulated Qualifications Framework

The Diploma in Dance Education is recognised by Ofqual and on the Register of Regulated Qualifications Framework (RQF) at Level 4. This means that it is equivalent to first year study of Bachelor's undergraduate degree with Honours or an HNC.

All units contained within any qualification on the RQF have a credit value (which is detailed in the unit breakdown within this handbook) and may be accepted by other Awarding Organisations (and universities) towards achievement of their qualifications, as equivalent to similar units within their qualifications. If in the future you wish to use the qualification in this way you should check on the Ofqual website for the Register of Regulated Qualifications (<http://register.ofqual.gov.uk/>) and contact the awarding body or university concerned for further guidance.

The RQF is one of the first national frameworks to be referenced to the European Qualifications Framework (EQF). It acts as a translation device to make qualifications easier to understand across different countries and systems in Europe. This will help learners and workers who are moving between countries, from job to job and from one education or training institution to another.

The aims of the EQF are to help develop a European-wide workforce that is mobile and flexible, and to aid lifelong learning. If you need further information on the EQF, see <https://ec.europa.eu/ploteus/>

# Glossary and List of Abbreviations

Term	Description
Approved Dance Centre	Schools who are approved to offer the Level 4 Diploma in Dance Education.
Approved Tutor	Tutors who are approved to offer units of the DDE within a specific ADC. Approved tutors have undergone an approval process to ensure they have the right skills, qualifications and experience required as well as completing mandatory tutor training.
Blended Learning	Blended learning is a student centred approach to creating a learning experience whereby the learner interacts with other students, with the instructor, and with content through thoughtful integration of online and face to face environments.
CCEA	Council for the Curriculum Examinations and Assessment – Regulatory Body for Northern Ireland.
DDE	Diploma in Dance Education.
EQF	European Qualifications Framework.
FTA Form	Final Teaching Assessment Form, which is to be completed during the final teaching assessment of Unit 2.
ISTD	Imperial Society of Teachers of Dancing.
LMS	Learner Management System – an educational tool used to deliver and assess qualifications online as part of a blended learning model.
Ofqual	The Office of the Qualifications and Examinations Regulator – Regulatory Body for England.
RPL	Recognised Prior Learning.
RQF	Register of Regulated Qualifications Framework. The RQF is one of the first national frameworks to be referenced to the European Qualifications Framework.

## FAQS

### What are the entry criteria for the new DDE qualification?

Student teachers must be 17 years of age in the academic year of enrolment and be 18 years of age before undertaking the teaching practice component. They must also have passed the relevant Intermediate exam before applying to take Unit 4 (Dance Practice).

### How long will the qualification take to complete?

On average, the qualification is achievable over two years through part-time study.

### How long will student teachers have to complete the new DDE qualification?

Student teachers will have five years to complete the qualification from the time of registration.

### Will the assessment calendar for the new qualification follow the same pattern as the current DDI/DDE calendar?

The assessment calendar will be available on the website and on Totara.

### Will course materials be available in languages other than English?

We expect to be able to translate course materials into Greek, Italian and Spanish as necessary.

### Will the same unit exemptions apply for the new qualification as for the current DDI/DDE?

No, the planned exemptions for the new qualification will be established by April 2018.

### Will learners be able to transfer DDI/DDE units completed over five years ago to the new qualification?

Yes, once the Approved Tutors have ensured that the student teacher knowledge is still satisfactory, they will need to complete and submit Assessment forms for the relevant units.

# Keep in Touch

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