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International Dance Teachers' Association

## **Level 4 Diploma in Dance Teaching**

Specification and guidance

Version 13 September 2025

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## Updates to this document

| Date           | Amendment  |
|----------------|--|
| June 2019      | <p><b>Section 4.3 Unit 1 guidance</b><br/>Page 14 changes to Assessment Criterion 1.1 to one potential risk from Health and Safety and Risks to Dancers=<br/>Removal of requirement for risks regarding legislation from the assessment criterion</p>  |
| June 2019      | <p><b>Section 4.3 Unit 1 guidance</b> Page 15 changes to Assessment Criterion 1.2 addition of insurance requirements.</p>  |
| July 2019      | <p><b>Section 5. Unit 2</b><br/><b>5.1 Examination format</b> Headings on tables on pages 23-26 amended to clarify the timing if the Unit 2 is taken in modular format or as a single exam.</p>  |
| July 2019      | <p><b>Section 2.3 Recommended prior learning</b></p> <p>There are <b>no</b> pre-requisites for the Level 4 Diploma in Dance Teaching. Candidates do not have to achieve a Pre-Associate or the Anatomy Diploma prior to starting the Level 4 Diploma in Dance Teaching.</p> <p>Section 2.3 sets out the minimum age, the knowledge the candidates should have and recommended qualifications or experience.</p>  |
| August 2022    | <p><b>Section 2.3 Recommended prior learning</b> Addition of a recommendation for candidates to have a current safeguarding and first aid certificate.</p> <p><b>Section 4.3 – Unit 1 guidance</b> Reference to a checklist for Unit 1 evidence requirements available on the IDTA website.</p> <p><b>Section 6 – Unit 3 Teaching Practice</b> Section revised to include reference to a case study in place of 10 teaching logs and amendments made to the unit guidance.</p> |
| February 2023  | <p><b>Amendment to 2.2 Registering for an additional qualification</b> – candidates will need to submit written element for Unit 3 for additional genre.</p>   |
| November 2024  | <p><b>Section 5.1 Syllabus Documents</b> (page 21) amended to make the link between the syllabus content for Associate and the format of the Unit 2 examination clearer.</p>   |
| April 2025     | <p><b>Section 5.1 Syllabus Documents</b> (page 23) amendments to Contemporary Modern Jazz syllabus requirements.</p>   |
| September 2025 | <p><b>Section 5.2 Syllabus Documents</b> (page 22) amendments to the Theatre Craft modular format.</p>   |
| September 2025 | <p><b>Addition of Section 7 Marking</b> and introduction of minimum requirement for Unit 2 theatre branch genre to come into force on <b>1<sup>st</sup> January 2026</b>.</p>  |

New or amended text is highlighted in yellow.

# **1. Introduction**

Welcome to the candidate handbook for the IDTA level 4 Diploma in Dance Teaching. In this handbook you will find lots of helpful information about the qualification including information about the registration and examination process, guidance on completing and submitting your portfolio and what to expect in the examination.

## **1.1 Aims and objectives of the qualification**

The objective of the level 4 Diploma in Dance Teaching is for candidates to:

- Gain a knowledge and understanding of safe dance practice
- Demonstrate skills, knowledge and understanding of their chosen dance genre
- Demonstrate teaching practice

The qualification provides a basis for candidates to progress into dance teaching, either through running their own dance school or working as a teacher in a private dance school

## 2. How to register for the level 4 Diploma in Dance Teaching

This section contains information for prospective candidates on the registration process for the qualification. It gives practical details about the registration process, recommended prior learning, how to have any previous learning recognised to contribute towards the qualification, how to find a trainer and information about professional conduct.

### 2.1 Registration process

To register for the qualification, you will need to contact Head Office who will provide you with a Professional Application form to complete. This should be returned to Head Office with appropriate documents including your completed portfolio for Unit 1 and fee attached. Full details will be on the form. Alternatively, you can download an application form from the website.

You will need to send in your form and portfolio 6-8 weeks in advance of the proposed date of your Unit 2 examination. Head Office will confirm the date of the Unit 2 examination to you and your trainer once the form and portfolio have been received and checked.

### 2.2 Registering for an additional qualification

If you have already achieved the Level 4 Diploma in Dance Teaching in one genre you may want to add an additional genre. If you wish to add an additional genre you will need to take both Unit 2 and 3 (including the written case study for Unit 3).

### 2.3 Recommended prior learning

The minimum age for candidates registering on the qualification is 18.

#### Candidates should have:

- A good knowledge of IDTA as an organisation and the grade and medal test systems
- A good knowledge of the IDTA syllabus requirements for their chosen genre
- Technical skills to Intermediate level or above

#### IDTA recommends the following qualifications and experience although this list is not exhaustive:

- Current safeguarding certificate
- Current First Aid certificate
- IDTA Pre-Associate Examinations
- Intermediate level qualification certificate from IDTA or another dance awarding organisation
- A vocational dance qualification
- Completion of a minimum of 2 years at a full-time vocational college
- Diploma in dance from a university or awarding organisation
- Degree in dance from a university
- Evidence of working as a professional dancer for a minimum of 2 years

The type and nature of evidence will be dependent on the age of the candidate and their experience. If a candidate has other forms of evidence that could contribute as recommended prior learning they should contact the Chief Executive at IDTA to discuss their options and requirements.

## 2.4 Recognition of prior learning

Recognition of prior learning is a way of recognising your previous skills, achievements and qualifications which may count towards achievement of the level 4 Diploma in Dance Teaching.

Telling us about your previous achievements may mean that you do not have to complete some parts of the qualification as you already have sufficient evidence to prove that you can meet the standards required.

If you think you do have previous experience which may count towards the level 4 Diploma in Dance Teaching, please contact IDTA Head Office for a form to apply to have your prior learning recognised or download from the IDTA website.

There are separate forms for current IDTA members and non-members.

## 2.5 What counts as Recognised Prior Learning?

Learning that could potentially count towards the qualification could include:

- Qualifications gained from another Ofqual recognised dance organisation
- Qualifications gained from dance organisations who are validated members of the Council for Dance Education and Training
- Qualifications gained from an Ofqual recognised awarding organisation
- Courses attended either focussing on dance or on other aspects (for example health and safety, anatomy and physiology)
- Experience as a dancer or dance teacher

You will need to provide evidence to Head Office of the prior learning or experience you have gained. Evidence could include:

- Qualification certificates from other Ofqual recognised awarding organisations
- Qualification certificate from CDMT validated dance organisations
- Course certificates
- Course outlines and learning outcomes
- Course material
- Portfolio evidence
- Experiential evidence (eg a learning log, personal statement etc)
- Teaching practice evidence (eg class plans, outlines, feedback to candidates, evidence of classes taught, DVD etc)

You will need to complete the form provided by Head Office showing where your evidence meets the learning outcomes and assessment criteria for the units of the level 4 Diploma in Dance Teaching.

Head Office will then check the evidence you have provided and the completed form and will inform you within 10 working days of whether the evidence can be counted towards the achievement of the learning outcomes and assessment criteria.

Head Office will review each request for recognised learning on a case-by-case basis.

## **2.6 Training**

IDTA strongly recommends that candidates taking this qualification should undergo formal training with a qualified trainer.

### **2.6.1 How do I find a trainer?**

If you need to find someone to support you through this qualification, please contact IDTA Head Office who will be able to put you in touch with IDTA members who train candidates for IDTA professional qualifications.

### **2.6.2 What does the trainer do?**

The trainer is there to support you through the qualification. The trainer will not only support you to learn the syllabus and technical requirements for the genre but will also give you advice and help with teaching practice and safe dance practice.

The trainer will also give you feedback on your teaching practice or advise you on any areas you need to consider in the future. You should also use them as a source of advice and help on all aspects of becoming an IDTA qualified dance teacher.

## **2.7 Professional conduct**

All members of IDTA are expected to adhere to a code of conduct. Details of the code of conduct can be found on IDTA's website.

As a prospective IDTA member you will need to make sure that you are familiar with the code of conduct and uphold the code in practice. This includes making sure that you act in a professional way in your role as a dance teacher.

As well as adhering to the principles of the IDTA code of conduct and articles and rules, teachers should also be familiar with the fundamental principles of the code of conduct published by the Council for Dance Education and Training. These are summarised below:

A teacher should:

- behave with integrity in all professional and business relationships. Integrity implies not merely honesty but fair dealing, courtesy and consideration.
- strive for objectivity in all professional and business judgements.
- not accept a teaching post or undertake work for which he or she is not competent or qualified.
- carry out his or her professional work with due skill, care and proper regard for the technical and professional standards expected of him or her.
- always act in such a manner as to promote and safeguard the interests and well-being of students.
- justify student trust and confidence.
- be aware of and abide by current data protection legislation.
- comply with all statutory requirements affecting their teaching practice including legal requirements.
- abide by Health and Safety statutory legislation requirements.

All of these areas are an important part of your role as an IDTA member and dance teacher and examiners will be making judgements about how you conduct yourself in the examinations for Units 2 and 3.

If you are unsure about the IDTA code of conduct or would like advice about professional conduct please contact Head Office or your trainer who will be able to give you further information about the code of conduct.

## 2.8 Plagiarism

IDTA takes reports of plagiarism seriously and will investigate any reports received from candidates, trainers or examiners of suspected plagiarism.

### 2.8.1 What is plagiarism?

Plagiarism can be defined as:

- stealing and passing off (the ideas or words of another) as one's own
- using (another's production) without crediting the source
- committing literary theft
- presenting as new and original an idea or product derived from an existing source

Plagiarism in short is an act of fraud. It is stealing someone else's ideas and not admitting that they aren't yours.

The expression of original ideas is considered intellectual property and is protected by copyright laws, just like original inventions. Almost all forms of expression fall under copyright protection as long as they are recorded in some way (such as a book or a computer file).

Examples of plagiarism can be:

- turning in someone else's work as your own
- copying words or ideas from someone else without giving credit
- failing to put a quotation in quotation marks
- giving incorrect information about the source of a quotation
- changing words but copying the sentence structure of a source without giving credit
- copying so many words or ideas from a source that it makes up the majority of your work, whether you give credit or not

Plagiarism isn't just limited to written documents it also applies to photographs, music and videos.

### 2.8.2 How can I avoid plagiarism?

A very simple way of avoiding plagiarism is to quote the sources you use so that you give credit to the person who wrote the original text.

#### Some examples of plagiarism and how it can be avoided

##### 1. Quoting a source in a document

If you want to use a piece of source material directly in your own work, you can do this by making it clear that you are quoting them rather than passing this off as your own text. For example, quoting text from a factsheet produced by Ausdance (an Australian dance advocacy body):

***Wrong – this doesn't clearly show that this is a quote from another source:***

A thorough warm-up includes general preliminary mobility exercises and stretches followed by more specific steps, movements and combinations, initiated gradually and vigorous enough to cause perspiration without becoming out of breath.

**Right - the source is clearly referenced and the text is in quotes:**

As stated in the Ausdance factsheet on warm up and cool down “A thorough warm-up includes general preliminary mobility exercises and stretches followed by more specific steps, movements and combinations, initiated gradually and vigorous enough to cause perspiration without becoming out of breath”.

**2. Referencing a source**

If you want to use the source in example one but don't necessarily want to quote them directly in the text, you can use a footnote to reference the source. You do need to be clear about which bit of the text comes from that source. You can use a footnote as well as quoting the source in example 1.

A thorough warm-up includes general preliminary mobility exercises and stretches followed by more specific steps, movements and combinations, initiated gradually and vigorous enough to cause perspiration without becoming out of breath.<sup>1</sup>

<sup>1</sup>Text taken from the Ausdance factsheet on safe warm up and cool down

<http://ausdance.org.au/articles/details/warm-up-and-cool-down-rules-for-safe-dance>

**3. Using a bibliography**

You can also use a bibliography to reference the sources you use in your work. You will also need to make sure you reference the sources appropriately in the body of work. An example entry for a bibliography would look like this:

Ausdance factsheet on safe dance warm up and cool down (website accessed on 9<sup>th</sup> February 2016)

<http://ausdance.org.au/articles/details/warm-up-and-cool-down-rules-for-safe-dance>

If you are using a website as a source make sure you reference as accurately as possible the page the text was taken from and the date you used the website. This is important as website information changes quickly and the text you used may be updated.

You can also reference books and publications in the same way. For example:

Advanced Freestyle by Anna Jones (published by IDTA 2016)

Remember to reference the book title, the author and the publisher and date. As with websites there may be updated versions of some publications so it's important to be clear about which version the text comes from.

**2.8.3 More information about plagiarism**

There are a number of publications and websites giving information about plagiarism and advice on quoting sources and constructing a bibliography. A good website is [www.plagiarism.org](http://www.plagiarism.org) which gives clear advice and guidance.

### 3. Qualification structure and units

#### 3.1 Qualification Structure

The qualification is made up of **three** mandatory units.

##### Unit 1 – Safe Dance Practice

This unit is about the knowledge and understanding of safe dance in relation to risk assessment, knowing about common with faults and dealing with injuries and the needs of different age groups.

##### Unit 2 – Technique and Syllabus Knowledge

This unit is about demonstrating skills, knowledge and understanding of the technique of your chosen genre.

Unit 2 may be taken in a modular format. The modules are as follows:

|                    |           |
|--------------------|-----------|
| Ballroom           | 4 modules |
| Latin              | 5 modules |
| Classical Sequence | 5 modules |
| Freestyle          | 3 modules |
| Ballet             | 3 modules |
| Tap                | 3 modules |
| Modern Jazz        | 3 modules |
| Theatre Craft      | 3 modules |

The first module must be taken first and on its own but after that candidates may take modules in any order. More than one module may be taken on the same day. Please refer to the individual syllabus for the module titles and order.

All modules must be passed to be awarded Unit 2.

A full list of modules and timings is in **Section 5.1**

##### Unit 3 – Teaching practice

This unit is about the demonstration of teaching practice in an observed teaching session.

You must pass each unit to be awarded the qualification.

#### 3.2 Taking the qualification

We have tried to make the Level 4 Diploma in Dance Teaching as flexible as possible for candidates. Candidates should take the units in order, Unit 1, then Unit 2, then Unit 3.

At any point during their training the candidate can submit their completed Unit 1 portfolio for assessment. We require the Unit 1 portfolio to be submitted a minimum of 8 weeks prior to the candidate's preferred exam date for Unit 2, so that Head Office has sufficient time to send completed portfolios for Unit 1 to an examiner for assessment, and if necessary for the Examiner to request additional information, via Head Office.

The candidate cannot proceed to unit 2 until unit 1 is complete.

Unit 2 can be taken as a single 2 hour examination or in a modular format (this is detailed in Section 5 of this document). If candidates are taking the examinations in a modular format they must always take Module 1 first.

Unit 3 can be taken at a separate exam session or on the same day as Unit 2 (single examination) or the final module of Unit 2. Candidates may decide which approach is best for them.

If candidates are taking both the Unit 2 and Unit 3 examinations in a single day we recommend that the candidate has a short break between the two examinations.

For Unit 3 candidates must submit their written information at least 8 weeks before the preferred exam date so the information can be sent to the examiner to review prior to the examination taking place.

### **3.3 Total Qualification Time, guided learning hours and credit values**

#### **3.3.1 What is Total Qualification Time?**

Total Qualification Time (TQT) is a measure of the time typically taken for an average candidate to complete a qualification.

Total Qualification Time is made up of:

**Guided Learning:** which is the time set aside for directing, teaching or supervising candidates.

**“Other learning”:** which includes any other learning which contributes to the qualification but which is not carried out under the direction, teaching or supervision of a teacher/trainer.

#### **3.3.2 What is Credit?**

Credit is a measure of time based on 1 credit for every 10 hours of learning (both taught and private study). Each unit in the Level 4 Diploma in Dance Teaching is allocated a credit value which indicates the amount of learning needing to be undertaken to achieve the unit. Credit is basically Total Qualification Time divided by 10.

## 4. Unit 1 Safe Dance Practice

This section contains information about Unit 1 – Safe Dance Practice.

### 4.1 Introduction to the unit

You will need to be able to show the skills, knowledge and understanding required for safe dance practice and explain the importance of safe dance when teaching. You will also need to show knowledge and understanding of legal requirements, risk assessment and how physical and mental development can affect dancers.

#### 4.1.1 How will this unit be assessed?

Your portfolio will provide the evidence for assessment. This will be assessed by an examiner who will make a judgement about whether the evidence you have provided in your portfolio meets the assessment criteria for the unit.

### 4.2 Unit learning outcomes and assessment criteria

The learning outcomes and assessment criteria for this unit are set out below.

- A learning outcome shows what you need to know, understand or be able to do.
- An assessment criterion shows what you need to do to demonstrate your knowledge, understanding and/or skills.

|   |  |
|---|--|
| Title:  | Safe Dance Practice  |
| Level:  | 4  |
| Credit Value:   | 5  |
| Guided Learning Hours   | 30   |
| Learning outcomes   | Assessment Criteria  |
| The candidate will:   | The candidate can:   |
| 1. Understand the principles of safe dance practice             | 1.1 Conduct a risk assessment which identifies the likelihood and impact of possible risks in the teaching environment<br>1.2 Identify legislation that is applicable to the safe teaching of dance and explain how to put this into in practice<br>1.3 Explain the importance of supporting and maintaining a healthy and safe environment for dance teaching |
| 2. Understand the principles of body movement in a chosen genre | 2.1 Explain how to recognise poor posture<br>2.2 Give examples of effective nutrition and hydration for dancers and explain why this is important<br>2.3 Explain how to recognise injuries and how to take appropriate action  |
| 3. Understand the physical needs of a group of students         | 3.1 Explain the key stages of development in a particular group of students<br>3.2 Explain the effects on dancer performance   |

## 4.3 Guidance

Below is detailed guidance showing you what you need to do to meet the requirements of the unit. The guidance is divided into the learning outcomes and assessment criteria.

A checklist has been developed to help you with the evidence requirements for this unit – this can be found on the IDTA website.

### **Learning outcome 1**

*Understand the principles of safe dance practice*

You will need to show that you understand the principles of safe dance practice in the following ways:

### **Assessment criterion 1.1**

*Conduct a risk assessment, which identifies the likelihood and impact of possible risks in the teaching environment*

Provide evidence that you have carried out a risk assessment as part of your teaching practice. The risk assessment should be on a venue that you use to teach your students. This could be a dance school, a studio, a village hall or a church hall.

Provide a completed risk assessment for **one** dance class or individual lesson which includes:

- The type of venue you are risk assessing (e.g. dance studio, church hall, sports centre etc)
- The date of the risk assessment.

The risk assessment should include information on the following:

#### **a) The types of risk that you can identify at the venue.**

Identify at least **one** potential risk from:

1. Health and safety risks
2. Risks to dancers

Examples of types of risk could include:

#### **1. Health and safety risks:**

- **Safety of the venue itself**  
Are there are hazards in the venue such as furniture left out or obstructing the dance space, is the venue too warm or cold? Is the venue clean?
- **Stairs**  
Are these clearly marked? Are there potential trip hazards?
- **Safety of the floor**  
For example if wooden is there a possibility of splinters, is the floor slippery or uneven
- **Changing area/toilet cleanliness** – is there soap and a towel in the toilets? Are they cleaned regularly?
- **Noise levels**  
Is there excessive noise from outside or adjoining facilities?
- **Are the electrics safe**  
For example no cables obstructing the dance space, no sockets or wires exposed that could injure someone?

- **Security**  
Can unauthorised people access the building while you are using it? Are there lights outside the venue?
- **Fire exits**  
Is the fire evacuation plan clearly displayed?
- **Emergencies**  
Are responsibilities in case of an emergency clearly indicated?

**2. Risks to dancers:**

- The importance of warming up and cooling down.
- Having supplies of water available for dancers.
- Risks to dancers from wearing inappropriate clothing (eg trousers that are too long) or jewellery (eg metal hair pieces or bracelets).

**b) The likelihood of possible risks**

When looking at individual risks you will need to consider:

- How likely is it that a particular risk will happen?
- Would you judge the likelihood to be low, medium or high?

**c) The impact of possible risks**

You will also need to consider:

- What sort of impact will the risk have on individuals in the class?
- How much will it affect the class if it does happen?

**Useful resources:**

IDTA template risk assessment plan – on IDTA website  
Health and Safety Executive – example risk assessments  
<https://www.hse.gov.uk/simple-health-safety/index.htm>

**Assessment Criterion 1.2**

*Identify legislation that is applicable to the safe teaching of dance and explain how to put this into practice*

Provide evidence that you know about the types of legislation that apply to your work as a dance teacher and be able to explain how this is put into practice.

You will need to be aware of legislation but will **not** be required to quote large extracts from the legislation or to provide the legislation itself. You will need to be able to identify the relevant aspects and key points of the following legislation:

- Equality Act 2010
- Health and Safety at Work Act 1974
- Child Protection legislation

You will also need to be aware of requirements for dance teachers to have appropriate insurance which would normally include:

- Public liability insurance.
- Professional indemnity insurance
- Personal accident insurance

Copies of current insurance certificates would be acceptable as evidence of your awareness of insurance requirements.

You will need to provide an explanation of how requirements for legislation and insurance would apply to your work as a dance teacher.

**Things to think about:**

- How do you make sure that you act in accordance with the Equalities Act? How do you take account of students who may be disabled, from different ethnic groups etc?
- How do you make sure that you operate according to health and safety requirements? (you may want to think about this in relation to your risk assessment for Assessment Criterion 1.1 above).
- What sorts of requirements are there for Child Protection? Have you applied for a Disclosure and Barring Check? Why is this important?
- How do you make sure you are protecting children you are teaching?
- How do you make sure you are covered in case of problems arising?
- Why is insurance for dance teachers important? What are the benefits of being insured/risks of not being insured?

**Useful resources:**

**For information on Equality**

<https://www.gov.uk/definition-of-disability-under-equality-act-2010>

[http://www.adviceguide.org.uk/england/discrimination\\_e/discrimination\\_about\\_discrimination\\_e/equality\\_act\\_2010\\_discrimination\\_and\\_your\\_rights.htm](http://www.adviceguide.org.uk/england/discrimination_e/discrimination_about_discrimination_e/equality_act_2010_discrimination_and_your_rights.htm)

**For information on Health and Safety at Work**

<http://www.hse.gov.uk/legislation/hswa.htm>

<https://ausdance.org.au/topics/details/teaching-dance>  
(general information on Health and Safety for dance teachers)

<http://www.hse.gov.uk/firstaid> - information on first aid at work requirements and how to assess first aid needs in the working environment

<https://www.abi.org.uk/products-and-issues/choosing-the-right-insurance/business-insurance/liability-insurance/public-liability-insurance/>  
information on public liability insurance

**For information on Child Protection**

IDTA scheme with Due Diligence Checking Ltd [www.ddc.uk.net](http://www.ddc.uk.net) or via IDTA's member section of the website.

IDTA Child Protection Policy <https://idta.co.uk/safeguarding/>

<http://www.nspcc.org.uk>

<http://www.anti-bullyingalliance.org.uk/> - information on how to identify and tackle bullying

<https://www.gov.uk/government/organisations/disclosure-and-barring-service/about> - information about the Disclosure and Barring Service

**Assessment Criterion 1.3**

*Explain the importance of supporting and maintaining a healthy and safe environment for dance teaching*

The evidence you provide for this criterion will be linked to both the risk assessment you provided in assessment criterion 1.1 and also the legislation you identified and explained in criterion 1.2.

To meet this criterion you will need to show that you understand the scope of your responsibility as a dance teacher in supporting and maintaining a healthy and safe environment for teaching.

In addition to the evidence you have already provided you may also want to think about real life examples of how you have promoted and maintained a healthy and safe environment for dance teaching. You could provide:

- An explanation of an incident or situation and how you managed it
- Things you have done to promote and maintain health and safety
- An explanation of a risk you have managed as part of your teaching (which could come from the risk assessment)

The criterion focuses on **importance** so any explanation should make reference to why you think it is important and how you practise this.

**Learning outcome 2**

*Understand the principles of body movement in a chosen genre*

For this learning outcome you will need to show an understanding of the principles of body movement with specific reference to your chosen genre. If you have completed the Anatomy Diploma this will give you the background knowledge and understanding you need to demonstrate how to apply this in the situations detailed in the assessment criteria below.

**Assessment criterion 2.1**

*Explain how to recognise poor posture.*

Provide evidence to show how you recognise poor posture in a student you are teaching. You can draw on real life examples of students you have encountered as part of your teaching practice, or of observing students in a class situation and how a teacher has worked with them.

Dance teachers are not expected to take responsibility for the medical treatment of injuries. Teachers should be aware that poor posture if not corrected can lead to injury and should take steps to ensure that students are given appropriate advice.

**Things to think about:**

Examples of factors influencing poor posture can include:

- Injuries, which the individual compensates for through change in posture (this could include ligament or tendon injuries, arthritis or other factors affecting joints).
- Medical conditions which affect posture such as Scoliosis (curvature of the spine making one hip higher than the other and one hip more supple than the other)
- Poor posture which individual is not aware of but does habitually

If you don't have any real life examples you could use try to think about a particular example and how you would deal with it.

### **Useful resources**

<http://www.nidms.co.uk/> (National Institute of Dance Medicine and Science – information about dancer health and well being).

<https://www.onedanceuk.org/> (OneDanceUK advice and support on healthy dance practice)

<http://ausdance.org.au/articles/archive/factsheets> (Australian Dance organisation factsheets covering safe dance teaching)

### **Assessment Criterion 2.2**

*Give examples of effective nutrition and hydration for dancers and explain why this is important*

Give examples of effective nutrition and hydration for dancers which are drawn from your own experience and explain why effective nutrition and hydration are important. This could be from your teaching practice, from your own personal experience or from observing classes.

Examples of effective nutrition could include:

- Eating a balanced diet
- Recognising the signs of eating disorders (such as Anorexia and Bulimia)
- Recognising the types of foods that are beneficial for dancers
- Recognising the effects of high sugar or fat foods on a dancer's performance

Examples of effective hydration could include:

- Recognising the signs of dehydration
- Understanding how hydration is influenced by factors such as the level and amount of exercise and temperature.
- Recognising appropriate drinks for hydration

### **Useful resources for information about nutrition and hydration:**

<http://ausdance.org.au/articles/details/fuelling-the-dancer> (Australian organisation for dance professionals – contains information about dancer health and wellbeing)

<http://www.nidms.co.uk/> (National Institute of Dance Medicine and Science – information about dancer health and well being).

### **Assessment Criterion 2.3**

*Explain how to recognise injuries and take appropriate actions*

For this criterion you will need to explain how to recognise injuries that students may suffer and what actions you would take should a student suffer an injury during the class.

You can use your own experiences to inform the explanation, either from your teaching practice, your own personal experience of an injury and how it was dealt with or from your observations of other classes.

Dance teachers are not expected to be qualified to treat injuries, or to administer first aid unless they are qualified to do so. You do **not** need to include details of how the injury was treated. However the explanation should include the actions you took, for example how you informed the appropriate people whether you required an ambulance or emergency assistance and the types of records you used to record the injury such as an accident book.

### **Learning outcome 3**

*Understand the physical needs of a group of students*

You are likely to encounter a wide range of ages in the students you teach. As such you will need to understand how different age groups have different requirements and needs.

**Assessment criterion 3.1**

*Explain the key stages of development of a particular group of students*

**Assessment criterion 3.2**

*Explain the effects on dancer performance*

For these assessment criteria you need to provide evidence for a group of students you are teaching. This could be children, teenagers or adults. You need to show that you understand the key stages of development for the group and how this affects their performance.

Below is guidance to help you with particular age groups.

***If you are teaching children:***

Provide an explanation of the key stages of development in young children and relate this to your own practice. You could refer to their growth, their mental development and co-ordination as part of your explanation.

In your explanation you may want to use one or more of the examples below

- What do you need to be aware of when you're working with children?
- What expectations do you have of their ability and how do you work with students to develop this?

***Examples of key stages of growth could include:***

- Physical co-ordination (for example walking, running, turning, hopping, jumping etc)
- Developing faster reactions and ability to respond quickly to changes in movement and music
- Development of concentration on tasks or instructions
- Developing control of breathing when exercising

***Examples of key stages of mental development could include:***

- Development of language skills and use of expression
- Development of musicality
- Awareness of limits when exercising

***Examples of key stages of developing co-ordination could include:***

- Increased co-ordination and control of limbs
- Increased control of muscles

***If you are teaching teenagers:***

Provide an explanation about how growth spurts in teenagers affect the physical performance of male and female dancers.

In your explanation you may want to use one or more of the examples below.

- What do you need to be aware of when you're working with teenagers?
- What expectations do you have of their ability and how do you work with students to develop this?

Examples of features of the teenage growth spurt could be:

- A lack of coordination due to rapid growth
- Lack of awareness of discomfort or injury during a growth spurt
- Growth related conditions such as hypermobility and Osgood Schlatter syndrome (swelling on shinbone caused by repeated use before knee area finishes growing)

Examples of effects on physical performance could be:

- Lack of coordination and spatial awareness
- Tendency for injury due to over-exercise (eg to keep up with others in the class)

***If you are teaching adults:***

Provide an explanation of the changes occurring in adulthood and the effects these changes have on the physical performance of students.

In your explanation you may want to use one or more of the examples below.

- What do you need to be aware of when you're working with adults?
- What expectations do you have of their performance ability and how do you work with students to develop this?

Examples of physical changes in adulthood could include:

- Mobility
- Ease and speed of recovery after injury
- Loss of flexibility
- Increased risk of injury and recurring injury
- Ability to remember instructions

**4.4 How to put together your portfolio**

The portfolio covers all of the learning outcomes and assessment criteria for Unit 1 – Safe Dance Practice and the teaching practice learning outcomes and assessment criteria for Unit 3.

**4.4.1 What sorts of evidence to include**

To meet the learning outcomes and assessment criteria for Unit 1 you will need to include the following pieces of evidence:

| <b>Evidence</b> |  |
|-----------------|--|
| 1.1             | A risk assessment for a class you have taken or for a venue used as part of your teaching experience<br><br><b><i>This should include severity and likelihood of risk.</i></b>   |
| 1.2             | An explanation showing how you have identified appropriate legislation for safe teaching of dance and how you would implement this in practice<br><br><b><i>This should include Health and Safety, Child Protection and Equality legislation and insurance for dance teachers.</i></b> |
| 1.3             | An explanation of the importance of supporting and maintaining a healthy and safe environment for dance teaching   |
| 2.1             | An explanation of how to recognise poor posture  |

|             |   |
|-------------|---|
| 2.2         | Examples of effective nutrition and hydration and why they are important for dancers                                      |
| 2.3         | An explanation of how to recognise injuries and what sort of actions to take  |
| 3.1 and 3.2 | An explanation of the key stages of growth and development of a group of students and their effects on dancer performance |

Where possible, try and include examples of real practice in your evidence which you have either encountered yourself or which you have observed.

#### **4.4.2 How to structure the portfolio**

The portfolio should be clear and easy to read so that the examiner can easily find the evidence they need to make a judgment about whether you have met the criteria.

The portfolio should have:

- A front cover which includes your name and the qualification title
- A contents page
- A completed evidence mapping grid
- The evidence for Unit 1

#### **4.4.3 Labelling of evidence**

Each piece of evidence should indicate which assessment criterion it is designed to meet. One piece of evidence may cover more than one assessment criterion.

#### **4.4.4 How to submit your portfolio**

You will need to submit your portfolio to Head Office. We encourage candidates to send in their portfolios electronically. You can do this via e-mail to [level4@idta.co.uk](mailto:level4@idta.co.uk), or posting a memory stick containing the portfolio to The Examinations Department, IDTA Ltd, International House, 76 Bennett Road, Brighton, BN2 5JL, UK.

If you are unable to send the portfolio electronically you can post it to the above address.

Please contact Head Office on 01273 685652 if you have any questions about submitting your portfolio.

#### **4.4.5 What happens next**

Your portfolio will be checked to make sure that all the evidence is present. If some evidence is not present Head Office will contact you to ask you to send this. Your portfolio will only be sent to an Examiner once it is complete.

When Head Office has checked the portfolio it is sent to the Examiner who will look at the evidence and assess whether it meets the assessment criteria for the unit. The Examiner completes a report form recording their assessment.

If your evidence has not met the criteria you will receive feedback from the Examiner and will have the opportunity to resubmit this evidence. If you wish to resubmit evidence please contact Head Office to discuss how to resubmit your evidence. In cases where there are substantial omissions it may be the case that you will need to re-register for Unit 1.

If your evidence has met all the criteria you will be informed of this by Head Office. At this stage you will be able to book your examination for Unit 2.

## 5. Unit 2 Technique and Syllabus Knowledge

This section contains information about Unit 2 – Technique and Syllabus Knowledge. This unit is a practical examination.

### 5.1 Syllabus documents

The content for Unit 2 is drawn from the relevant syllabus book for each genre. The syllabus is based on the Associate syllabus.

You will need to cover all the information set out in the syllabus document for your chosen genre prior to taking the examination. Syllabus documents can be found on the IDTA website at <https://idta.co.uk/syllabi/>

#### PLEASE NOTE:

The syllabus should be used as a basis for exam content **only**. The format of modular examinations for Associate is different to that for Unit 2 and different content may be examined within modules. Please **only** use the overarching Associate content sections as specified in the syllabus documents.

Relevant sections of the syllabus documents are referenced on the following pages of this guidance.

### 5.2 Examination format

You can take this unit as a single examination or as a modular examination. The timings are:

| Genre  | Unit 2 Modular format  | Unit 2 if taken as a single exam   |
|--------|--|--|
| Ballet | Module 1: 45 minutes<br>Barre<br>Demi Pointe<br>Centre Practice<br>General discussion  | Section 2: 65 minutes<br>Syllabus analysis<br><br>Section 4: 15 minutes<br>Pointe work |
|        | Module 2: 45 minutes<br>Adage<br>Pirouettes  | Section 5: 30 minutes<br>Choreography and musical application                          |
|        | Module 3: 60 minutes<br>Allegro<br>Batterie<br>Choreography and Variations<br>(Section 5 of Associate syllabus)<br>Pointe work | General discussion:<br>approx. 5-10 minutes  |
|        | <b>TOTAL TIME</b>  | <b>2 hours 30 minutes</b>  |

| Genre | Unit 2 Modular format  | Unit 2 if taken as a single exam  |
|-------|--|---|
| Tap   | Module 1: 45 minutes<br>Section 1 Preparatory exercises<br>and warm up<br>Section 2 Rhythmic development<br>General discussion | Section 2: 70 minutes<br>Syllabus analysis<br><br>Section 4: 40 minutes<br>Choreography |
|       | Module 2: 50 minutes<br>Section 3 Tap excluding glossary   | General discussion:<br>approx. 5-10 minutes   |
|       | Module 3: 40 minutes   |   |

|                   |  |                |
|-------------------|--|----------------|
|                   | Section 3 Tap glossary, Theatre terminology<br>Section 4 Dance, Choreography and Technical Information |                |
| <b>TOTAL TIME</b> | <b>2 hours 15 minutes</b>  | <b>2 hours</b> |

| <b>Genre</b>   | <b>Unit 2 Modular format</b>   | <b>Unit 2 if taken as a single exam</b>   |
|--|--|---|
| Theatre Craft<br><br><i>new syllabus compulsory from 1<sup>st</sup> September 2016</i> | Module 1: 60 minutes<br>Sections 1 and 2 – Physical development, musicality and characterisation<br>General discussion<br><br>Module 2: 45 minutes<br>Style elements excluding amalgamations<br><br>Module 3: 30 minutes<br>In the spotlight including amalgamations | Section 2: 70 minutes<br>Syllabus analysis<br><br>Section 4: 40 minutes<br>Choreography<br><br>General discussion<br>approx. 5-10 minutes |
| <b>TOTAL TIME</b>  | <b>2 hours 15 minutes</b>  | <b>2 hours</b>  |

| <b>Genre</b>                | <b>Unit 2 Modular format</b>   | <b>Unit 2 if taken as a single exam</b>   |
|-----------------------------|--|---|
| Contemporary<br>Modern Jazz | <b>Module 1: 45 minutes</b><br><b>Set Technical Training Exercises</b><br>1. Jazz Warm-up<br>2. Core stability<br>3. Foot fusion<br>4. Relaxed bounces<br>5. Aboriginal attitude<br><br>Barre Technique<br>1. Classical Jazz,<br>2. Jazz battements<br><br>General discussion<br><br><b>Module 2: 45 minutes</b><br><b>Jazz ports de bras</b><br>1. Circles<br>2. Angles<br><b>Contemporary Studies</b><br>1. Épaulé<br>2. Dynamics<br>3. A prepared Choreographed Contemporary piece, music/theme chosen by the candidate.<br>This will be discussed with the examiner.<br><br><b>Module 3: 45 minutes</b><br><b>Jazz vibe</b><br>1. Travel, Turn and Leap<br>2. Active Re-action | <b>Syllabus analysis:</b> 70 minutes<br>Set Technical Training Exercises 1 - 5<br>Jazz ports de bras 1 - 2<br>Contemporary Studies 1 - 3<br>Jazz vibe 1 - 2<br>Amalgamations<br><br><b>Choreography:</b> 40 minutes<br><br>General discussion<br>approx. 5-10 minutes |

|                   |  |                |
|-------------------|--|----------------|
|                   | Unseen amalgamations<br><b>Choreography</b><br>Dance award routine<br>Discuss choreographic ideas and musical choices for choreography of a group piece<br>Dance of Intermediate standard<br>Choreographed Bow |                |
| <b>TOTAL TIME</b> | <b>2 hours 15 minutes</b>  | <b>2 hours</b> |

| <b>Genre</b>      | <b>Unit 2 Modular format</b>  | <b>Unit 2 if taken as a single exam</b>  |
|-------------------|---|--|
| Ballroom          | Module 1: 45 minutes<br>Waltz & General Principles<br>Demonstration<br>Solo demonstration<br>Theory<br>General discussion | Demonstration of 4 dances<br>10 minutes<br><br>Solo demonstration<br>5 minutes |
|                   | Module 2: 25 minutes<br>Foxtrot<br>Demonstration<br>Solo demonstration<br>Theory  | Theory<br>1 hour 25 minutes<br><br>General discussion<br>approx. 5-10 minutes  |
|                   | Module 3: 25 minutes<br>Quickstep<br>Demonstration<br>Solo demonstration<br>Theory  |  |
|                   | Module 4: 25 minutes<br>Tango<br>Demonstration<br>Solo demonstration<br>Theory  |  |
| <b>TOTAL TIME</b> | <b>2 hours</b>  | <b>1 hour 45 minutes</b>   |

| <b>Genre</b> | <b>Unit 2 Modular format</b>  | <b>Unit 2 if taken as a single exam</b>  |
|--------------|---|--|
| Latin        | Module 1: 35 minutes<br>Rumba and general principles<br>Demonstration<br>Solo Demonstration<br>Theory<br>General discussion | Demonstration of 5 dances<br>15 minutes<br><br>Solo demonstration<br>10 minutes<br><br>Theory<br>1 hour 30 minutes |
|              | Module 2: 25 minutes<br>Samba<br>Demonstration<br>Solo demonstration<br>Theory  | General discussion approx.<br>5-10 minutes   |
|              | Module 3: 25 minutes<br>Paso Doble<br>Demonstration<br>Solo demonstration<br>Theory   |  |

|                   |  |                |
|-------------------|--|----------------|
|                   | Module 4: 25 minutes<br>Cha Cha Cha<br>Demonstration<br>Solo demonstration<br>Theory |                |
|                   | Module 5: 25 minutes<br>Jive<br>Demonstration<br>Solo demonstration<br>Theory        |                |
| <b>TOTAL TIME</b> | <b>2 hours 15 minutes</b>  | <b>2 hours</b> |

| <b>Genre</b>       | <b>Unit 2 Modular format</b>  | <b>Unit 2 if taken as a single exam</b>   |
|--------------------|---|---|
| Classical Sequence | Module 1: 35 minutes<br>Waltz and general principles<br>Demonstration<br>Solo Demonstration<br>Theory<br>General discussion | Demonstration of 5 dances<br>15 minutes<br><br>Solo demonstration<br>10 minutes |
|                    | Module 2: 25 minutes<br>Royal Empress Tango<br>Demonstration<br>Solo demonstration<br>Theory                                | Theory<br>1 hour 30 minutes<br><br>General discussion<br>approx. 5-10 minutes   |
|                    | Module 3: 25 minutes<br>Fylde Waltz<br>Demonstration<br>Solo demonstration<br>Theory  |   |
|                    | Module 4: 25 minutes<br>Britannia Saunter<br>Demonstration<br>Solo demonstration<br>Theory                                  |   |
|                    | Module 5: 25 minutes<br>Premier Two Step<br>Demonstration<br>Solo demonstration<br>Theory                                   |   |
| <b>TOTAL TIME</b>  | <b>2 hours 15 minutes</b>   | <b>2 hours</b>  |

| <b>Genre</b> | <b>Unit 2 Modular format</b>   | <b>Unit 2 if taken as a single exam</b>  |
|--------------|--|--|
| Freestyle    | Module 1: 45 minutes<br>Demonstration<br>Solo demonstration to music<br>Theory<br>General discussion | Demonstration of 3 dances<br>10 minutes<br><br>Solo demonstration<br>5 minutes |
|              | Module 2: 30 minutes<br>Demonstration<br>Solo demonstration to music<br>Theory                       | Theory<br>1 hour 10 minutes  |
|              | Module 3: 30 minutes   | General discussion   |

|                   |  |                          |
|-------------------|--|--------------------------|
|                   | Demonstration<br>Solo demonstration to music<br>Theory | approx. 5-10 minutes     |
| <b>TOTAL TIME</b> | <b>1 hour 45 minutes</b>                               | <b>1 hour 30 minutes</b> |

If you take the unit as separate modules you will need to take and achieve the first module before you can take the remaining modules.

You can take more than one module on one day. Please contact Head Office to find out the options for taking the modular examinations.

You can also take Unit 2 on the same day as Unit 3 – Teaching Practice. Please contact Head Office to find out about the options for taking Unit 2 and Unit 3 together.

### 5.3 Introduction to the unit

The purpose of this unit is for you to show skills, knowledge and understanding in the technique of the IDTA syllabus for your chosen genre.

### 5.4 Unit learning outcomes and assessment criteria

The unit learning outcomes and assessment criteria for this unit are set out below.

- A learning outcome shows what you need to know, understand or be able to do.
- An assessment criterion shows what you need to do to demonstrate your knowledge, understanding and/or skills.

|   |  |  |
|---|--|--|
| Title:  | Technique and syllabus knowledge in (genre)  |  |
| Level:  | 4  |  |
| Credit Value:   | 20   |  |
| Guided Learning Hours   | 35   |  |
| Learning outcomes   | Assessment Criteria  |  |
| The candidate will:   | The candidate can:   |  |
| 1. Be able to demonstrate an understanding of the required dance syllabi up to a specified level            | 1.1 Demonstrate and discuss the relevant syllabi<br>1.2 Explain common faults and how to correct them in relation to the syllabus requirements         |  |
| 2. Be able to demonstrate an understanding of musical application and choreography relevant to the syllabus | 2.1 Explain the musical requirements and their application in practice.<br>2.2 Demonstrate movements of a specified level to music of their own choice |  |
| 3. Be able to demonstrate an understanding and appreciation of the chosen dance genre                       | 3.1 Give a brief appraisal of their chosen genre   |  |

### 5.5 Guidance

Below is detailed guidance showing you what you need to do to meet the requirements of the unit.

**Learning outcome 1**

*Be able to demonstrate an understanding of a dance syllabus to a specified level*

The purpose of this learning outcome is for you to show your understanding of the IDTA syllabus in your chosen genre at Associate level.

***Please make sure you have prepared the relevant sections of the content from the Associate syllabus (see 5.1 Syllabus Documents).***

**Assessment criterion**

*1.1 Demonstrate and discuss the relevant syllabi*

Evidence – Examination.

You will show a working knowledge of the whole syllabus in your chosen genre. Relevant questions will be asked by the examiner.

**Assessment Criterion**

*1.2 Explain common faults and how to correct them in relation to the syllabus requirements*

Evidence - examination.

You will show knowledge of common faults and explain how they are corrected. You will also be expected to show how this relates to the syllabus requirements.

**Learning outcome 2**

*Be able to demonstrate an understanding of musical application and choreography relevant to the appropriate syllabus*

The purpose of this learning outcome is for you to show an understanding of musical application and choreography at Associate level in your chosen genre.

**Assessment criterion**

*2.1 Explain the musical requirements and their application in practice*

Evidence – examination.

You will explain the musical requirements for your chosen genre as specified by the syllabus and how these can be used in practice.

**Assessment Criterion**

*2.2 Demonstrate movements of a specified standard to music of their own choice*

Evidence – Examination.

You will perform movements/figures as specified by the syllabus.

- If you are choosing a theatre genre (Ballet, Tap, Modern Jazz and Theatre Craft) the specified level will be Associate. The amalgamations should be contrasting in style. You will also need to explain and justify the choice of music and content used in each amalgamation performed.

- If you are choosing ballroom genre (Modern Ballroom, Latin American, Classical Sequence) the specified level will be Associate. The figures should include performance with a partner and a solo performance to your choice of music.
- If you are choosing Freestyle the steps and movements will be performed to music of your own choice.

You will need to select appropriate music to accompany your performance.

### **Learning outcome 3**

*Be able to demonstrate an appreciation and understanding of the chosen dance genre*

The purpose of this learning outcome is for you give a brief appraisal of why you have chosen your particular genre.

### **Assessment criterion**

*3.1 Give a brief appraisal of their chosen genre*

Evidence - Examination.

You will have a short discussion with the examiner about your chosen genre.

You may wish to include information about the following areas as appropriate to your own experience and the genre chosen

- The history of the genre
- The development of the genre
- Important or influential individuals (eg composers, choreographers, producers, dancers etc)
- Important or influential works or productions (eg performances, syllabus or text books etc)
- Why you practice the genre and what you like about it
- What made you start dancing and what has made you carry on with dancing
- How dancing portrayed in the media has had an influence on your dance (eg TV programmes, films, articles etc)

## **5.6 Attainment bands for Unit 2**

### **Pass**

The candidate's knowledge, understanding and practical application of the syllabus requirements was satisfactory overall with some areas of weakness compensated by areas of strength. The candidate was able to demonstrate a satisfactory understanding of musical application and choreography relevant to their chosen syllabus. The candidate demonstrated competent presentation and communication skills throughout the examination. The candidate was able to sustain a short discussion with the examiner demonstrating their appreciation and knowledge of the genre.

### **Merit**

The candidate's knowledge, understanding and practical application of the syllabus requirements was good overall with minimal areas of weakness. The candidate was able to demonstrate a good understanding of musical application and choreography relevant to their chosen syllabus. The candidate demonstrated consistent and sustained presentation and communication skills throughout the examination. The candidate was able to hold an engaging discussion with the examiner giving thoughtful insight into their appreciation and knowledge of the genre.

**Distinction**

The candidate's knowledge, understanding and practical application of the syllabus requirements was excellent overall. The candidate was able to demonstrate an excellent and comprehensive understanding of musical application and choreography relevant to their chosen syllabus. The candidate demonstrated excellent presentation and communication skills throughout the examination. The candidate was able to provide a detailed reflection on the chosen genre, giving detailed and comprehensive responses to the questions asked and showing a clear understanding and appreciation of the genre.

## 6. Unit 3 Teaching Practice

This section contains information about Unit 3 – Teaching Practice. This unit requires you to submit some written evidence and take a practical examination.

### 6.1 Introduction to the unit

You will need to be able to demonstrate skills, knowledge and understanding of practical dance teaching. This will include the practical demonstration of teaching methods.

#### 6.1.1 How will this unit be assessed?

This unit will be assessed via:

- Written information including a case study, a set of lesson plans and CPD evidence.
- A practical teaching examination which lasts for 30 minutes.

#### 6.1.2 Written information

##### *a) Case study*

You will need to complete a case study for a group of students you are teaching. The case study looks at:

- Class management
- Lesson planning and evaluation
- Communication
- Evaluation of teaching practice

You will also be asked to demonstrate these elements in the examination.

##### *b) Lesson plans*

You will also need to provide a set of lesson plans for the student(s) you have identified for your case study.

The lesson plans should give a clear indication of the starting points for the student(s) and what they are aiming to achieve (e.g. an examination, gaining confidence, developing skills and techniques etc) as well as details about what you will cover in individual lessons and how this relates to the students' progress towards their goals.

##### *c) Continuous Professional Development*

You will also need to provide evidence of your Continuous Professional Development – these are activities that you have participated in to further your learning or training and could be:

- Records of discussions you have had with other teachers, examiners or IDTA members
- Attendance at IDTA events such as regional meetings, Congress etc
- Other courses and training you have undertaken (e.g. First Aid, Safeguarding etc) which are related to your teaching practice

#### 6.1.3 Completing the case study

The template for the case study covers all the learning outcomes and assessment criteria for the unit.

There is no set time for you to complete the case study. However, the case study should be submitted alongside a set of lesson plans and evidence of continuous professional development (CPD) in advance of the examination for Unit 3 Dance Teaching Practice.

Each section of the case study contains guidance to help you focus on the areas you need to include.

It is recommended that you use no more than 2,000 words for the entire case study. A recommended word count for your response is included in each section of the case study template.

### **6.1.5 How to submit your written information**

You will need to submit your written information to Head Office. We encourage candidates to send in their information electronically. You can do this via e-mail to [level4@idta.co.uk](mailto:level4@idta.co.uk)

Alternatively you can post a memory stick containing the written information or a hard copy.

Level 4 Diploma in Dance Teaching Written Information for Unit 3  
IDTA, International House, 76 Bennett Road, Brighton, BN2 5JL, UK

Please contact Head Office on 01273 685652 if you have any questions about submitting your written information.

**Please ensure that you submit your written information no later than *20 working days* before the date of the examination to allow the examiner sufficient time to look through the documentation in advance of the examination.**

### **6.1.6 What happens next**

Your written evidence will be checked to make sure that all the evidence is present. If some evidence is not present Head Office will contact you to ask you to send this. Your written evidence will only be sent to an Examiner once it is complete.

When Head Office has checked the written evidence it is sent to the Examiner who will look at the evidence and assess whether it meets the assessment criteria for the unit. The Examiner completes a report form recording their assessment. They keep a record of any follow up information they may need to ask you about in the examination. This will usually be to clarify information you have provided in your written evidence.

In cases where there is very insufficient evidence and the examiner is unable to make a judgement about whether it meets the criteria you will receive feedback from Head Office and will have the opportunity to resubmit this evidence. If you wish to resubmit evidence please contact Head Office to discuss how to resubmit your evidence. In cases where there are substantial omissions this may delay your examination for Unit 3.

### **6.1.7 Examination**

The examiner will ask you to demonstrate your teaching practice in front of an IDTA examiner. You will need to bring along 2-4 students with you so that you can demonstrate your practical teaching.

The examiner will give you instructions on what to teach in the class. You will need to make sure that you bring appropriate music with you to the examination.

The examination has a total time 45 minutes, broken down into 30 minutes for the dance teaching practice class (5-10 minutes at start to give instruction to the candidate and for them to select music and think about the instructions) and 20 minutes of teaching time. After the students have left the room, 10-15 minutes for discussion of the class, any items from the candidate's case study, lesson planning and CPD information the examiner has reviewed.

### ***Theatre Faculty***

The Theatre Quality Assurance Panel has provided the following additional guidance to Theatre Branch Examiners, member teachers and candidates on the format of the dance class the examiner will observe. Please see guidance below;

Candidates should provide 2 – 4 students of mixed ability at Grade 2 standard or above and conduct a non-syllabus class. The students may be from the candidate's own school or another school. The Examiner will give guidance as to the structure of the class on the day of the examination. Details and an explanation of the students' standard **must** be sent to the Examiner prior to the examination. Candidates will need to make sure that they bring appropriate music to the examination.

Examiners will ask the candidate to teach a class including three elements;  
Candidates to provide a selection of music.

1. Warm up appropriate for the dance genre.

2. One or two technical elements relating to the chosen genre and level/grade of the pupils in the class. The candidate may decide to teach the elements with or without music.

E.g. For Grade 3 Tap the examiner may ask the candidate to teach 1 element, Riffs or two elements, Riffs and Pick-up changes.

3. Choreography / Musicality

E.g. the examiner may ask the candidate to set an enchaînement or amalgamation or the first 8 bars (approximately) of a medal dance.

OR

The examiner may ask the candidate for one of the technical elements, from item 2 above, to be included in the enchaînement or amalgamation.

OR

The examiner may ask the candidate for teaching ideas to develop musicality eg: teaching creative improvisation in the ballet grades at the chosen level of the students in the class.

### ***Ballroom and Freestyle Faculties***

The candidate should provide 2 – 4 students for the class. The students must be 12 years or above and must be at the same standard (but may be of mixed ability within that standard). Candidates **must** advise the Examiner in advance of the examination of the level and abilities of the students taking part in the class. The students may be from the candidate's own school or another school. The Examiner will give guidance as to the structure of the class on the day of the examination. Candidates will need to make sure that they bring appropriate music to the examination.

For Ballroom and Latin, the Examiner will ask the candidate to teach a simple short amalgamation using 3 figures of one dance from the Ballroom or Latin Associate syllabus.

For Freestyle the Examiner will ask the candidate to teach a simple short amalgamation using 3 steps and movements from the Associate syllabus.

For Classical Sequence the Examiner may ask the candidate to teach any of the following;

1. The Waltz – Rotary Natural Turn, two Forward Pas de Valse and Progressive Natural Turn  
OR
2. The first four bars of the Fylde Waltz  
OR The Premier Two Step  
OR The Royal Empress Tango

The Britannia Saunter will not be asked.

## 6.2 Unit learning outcomes and assessment criteria

The unit “learning outcomes and assessment criteria for this unit are set out below.

- A learning outcome shows what you need to know, understand or be able to do.
- An assessment criterion shows what you need to do to demonstrate your knowledge, understanding and/or skills.

|   |   |  |
|---|---|--|
| Title:  | Dance teaching practice   |  |
| Level:  | 4   |  |
| Credit Value:   | 20  |  |
| Guided Learning Hours                                       | 15  |  |
| Learning outcomes   | Assessment Criteria   |  |
| The candidate will:   | The candidate can:  |  |
| 1. Be able to demonstrate effective teaching practice       | 1.1 Demonstrate effective classroom management<br>1.2 Use a variety of teaching techniques to encourage student participation and motivation<br>1.3 Use appropriate content and music   |  |
| 2. Be able to manage the learning process                   | 2.1 Use techniques to plan and organise lessons with defined learning objectives<br>2.2 Devise lessons with appropriate levels of challenge for students<br>2.3 Evaluate planning and management of lessons and progress of students towards learning goals |  |
| 3. Be able to communicate effectively                       | 3.1 Use appropriate language in explanations and instructions to students<br>3.2 Demonstrate sensitivity and empathy in interactions with students  |  |
| 4. Be able to reflect on and evaluate own teaching practice | 4.1 Reflect on and evaluate own teaching practice<br>4.2 Identify opportunities to improve and enhance own practice through continuous professional development   |  |

## 6.3 Guidance

Below is detailed guidance showing you what you need to do to meet the requirements of the unit.

### **Learning outcome 1**

*Be able to demonstrate effective teaching practice*

The purpose of this learning outcome is for you to be able to demonstrate your teaching practice.

### **Assessment criterion 1.1**

*Demonstrate effective classroom management*

You will need to demonstrate effective classroom management as part of your teaching practice.

Your case study should include information about how you employed different methods in different classes to get the best out of the students. This could cover:

- How you interacted and communicated with the students. Was this straightforward or challenging? Did you need to use any particular methods to get students listening and responding to your instructions?
- How you devised interesting and challenging lessons for students. How well did they work in practice? Were the students motivated and engaged with the work?
- How you identified student ability and needs. Were there a range of needs in the class? How did you identify and manage these?
- How you encouraged active participation by students. Was this straightforward or challenging? Did students participate fully?
- How you managed student behaviour. Did you encounter any problems? How did you deal with them?
- How you managed the time in the class. Did you have too much or too little time to complete all your planned work? Did you need to adjust your plans? Did you encounter anything which meant the class did not keep to your plans?

In the examination you will also be assessed on your ability to demonstrate effective classroom management as you teach your class in front of the examiner. You will need to think about the methods you employed as part of your teaching practice and be able to respond to any unplanned situations to make sure that the class runs as smoothly as possible.

### **Assessment Criterion 1.2**

*Use a variety of teaching methods to encourage student participation and motivation*

You will need to demonstrate the methods you used in your classes as part of your teaching practice.

The types of method you will demonstrate will be specific to the genre you have chosen. In your written information you will need to describe the methods you have used.

Your case study should include information about different methods you used encouraged your students to be motivated and participate in the class section. In particular you might want to consider:

- The types of teaching aids you used. Were these appropriate to the genre and level of the students?
- How you engaged with the class. How did they respond? What sort of rapport did you have with the students?

- How you kept interest and engagement. What methods did you use to encourage students to participate? How did you keep them engaged and interested in the class?
- How you encouraged whole class participation. What methods did you use? How successful were they?
- How you gave appropriate feedback to students. How did you decide how to give feedback? How was it received?

In the examination you will also be assessed on your ability to use different methods as you teach your class in front of the examiner. You will need to think about the methods you employed as part of your teaching practice and how you might use these with the class you are teaching.

### **Assessment Criterion 1.3**

*Use appropriate content and music*

In your case study you will need to demonstrate how you used appropriate content and music in your teaching sessions as part of your teaching practice.

You will need to think about how you decide on the appropriate content and music for your teaching sessions. This could include:

- The level and ability of the class and/or individuals
- The structure of the class (is it focussing on a particular element of the syllabus or a free class?)
- The genre you are teaching
- Tempo and suitability of music to accompany the class

In the examination you will need to demonstrate to the examiner that you have chosen appropriate music for the teaching session and that you are able to use appropriate content to structure the class as required by the examiner.

### **Learning outcome 2**

*Be able to manage the learning process*

You will need to be able to demonstrate knowledge, understanding and practical application of the learning process.

### **Assessment criterion 2.1**

*Use methods to plan and organise lessons with defined learning objectives*

Alongside the case study you will need to demonstrate how you plan and organise lessons for the student(s) you have chosen which show progression towards a defined learning objective.

You will need to submit evidence to show that you plan a set of lessons for a particular group of students or an individual student. This could include individual lesson plans, a progress chart showing the lessons mapped out towards the learning objective or a set of course objectives and milestones showing how your students will progress.

As part of your planning and organisation you will need to identify suitable students and consider their learning objective. The learning objective could be:

- Working towards a graded examination or a medal test
- Working towards a shared objective as a group
- An individual working towards their own learning objective

Your lesson planning should include:

- A starting point for students. How did you define this starting point? Did you carry out an initial assessment of the class or individual student? Are the students progressing from a previous learning objective?
- The learning objective itself. What are the students working towards? How long do you think it will take them?
- How lesson content will encourage the class or individual to progress towards that learning goal. You might want to include a set of lesson plans or a description of the learning activities you are going to undertake within a defined timescale towards the learning objective.

As part of the examination you will need to be able to describe the students you have brought with you in terms of what they are working towards so that the examiner understands what level the students are working at and what their learning objective is.

**Assessment Criterion 2.2**

*Identify individual needs and devise lessons with appropriate levels of challenge*

This assessment criterion links with criterion 2.1 about lesson planning. You can use your evidence for this criterion to demonstrate this criterion and also link this with your responses in your case study.

Your case study should include the identification of individual student needs.

The case study should include an initial assessment of the student(s) and describe the level they are working at and what they are working towards.

**Assessment Criterion 2.3**

*Evaluate planning and management of lessons and the progress of students towards learning objectives*

Your case study should include an evaluation of the success of your lesson plans-

This could include how you have amended the lesson plans to take account of your evaluation of progress if you have had to make changes.

You might want to think about how your students have engaged in your classes and how they have responded to the methods you have used.

You might also want to ask your students directly about how they are enjoying the classes, what they have learned and if there is any way the classes could be improved.

**Learning outcome 3**

*Be able to communicate effectively*

The purpose of this learning outcome is for you to show that you can interact and communicate in appropriate and effective ways with students.

**Assessment criterion 3.1**

*Use appropriate language in explanations and instructions to students*

In your case study you will need to show how you have used appropriate language in your explanations and instructions to your students so that they are able to understand and act appropriately on these.

You might want to think about how you communicate with the different types of students you teach. For example:

- The types of language you use with different age groups. What is appropriate and not appropriate for these groups? What works well and what doesn't work well?
- How you use language in instructions and explanations. Are these clear and simple to understand? Do students react positively to instructions?
- How you explain technical terminology to different groups of students. What sort of language do you use? Which methods work well?

As part of the examination you will also need to demonstrate to the examiner that you can use appropriate language when you are communicating with your students during the class.

**Assessment Criterion 3.2**

*Demonstrate sensitivity and empathy in interactions with students*

In your case study you will need to show how you demonstrate sensitivity and empathy with students, showing understanding of different situations and needs.

As part of the examination you may also encounter situations in which you need to show sensitivity and empathy with the students. However it is not a requirement of the examination that you encounter this situation. The examiner may also discuss with you situations you have talked about in your case study.

**Learning outcome 4**

*Be able to reflect on and evaluate own teaching practice*

The purpose of this learning outcome is for you to show that you are able to reflect on and evaluate your teaching practice.

**Assessment criterion 4.1**

*Reflect on and evaluate own teaching practice*

In your case study you will need to show how you can reflect on and evaluate your own teaching practice.

You may also want to include:

- A brief description of any discussions you have had colleagues
- Observation of others' teaching practice and how this has influenced your own practice.

As part of your evaluation you should think about:

- Your strengths and weaknesses
- Improvements you have identified that you need to make
- Feedback from students, parents and colleagues
- How your practice compares to other practice you have observed
- What good practice looks like

As part of the examination you will also need to be able to discuss with the examiner how you felt your session went and any issues you might have had during the examination. The examiner may also ask you about your teaching practice to date and what you have learned from the experience.

**Assessment Criterion 4.2**

*Identify opportunities to improve and enhance own practice through continuous professional development*

In your written information you will need to provide evidence that you have identified opportunities to improve your own practice through continuous professional development.

As part of this evidence you could include:

- Records of completing continuous professional development activities
- Records of attendance at seminars, workshops or observations of teaching practice.
- Records of discussions about teaching practice with colleagues and how this has influenced your own development.

There are many opportunities for continuous professional development. Some examples include:

- IDTA workshops and seminars
- IDTA Congress
- IDTA regional meetings
- Workshops, seminars or courses run by other organisations
- Coaching from IDTA examiners or teachers

## **6.4 Attainment bands for Unit 3**

### **Pass**

The candidate's practical teaching was satisfactory overall with some areas of weakness compensated by areas of strength. Overall, the management of the class was satisfactory with clear selection of teaching techniques and overall a good level of communication maintained with the students in the class. The candidate engaged and motivated the class in a satisfactory way but it was not always sustained throughout the whole class. The candidate was able to reflect on their teaching practice giving some insight into their progress.

### **Merit**

The candidate's practical teaching was good overall with minimal areas of weakness shown in teaching ability. Overall, the management of the class was good with a considered and well thought through selection of teaching techniques and overall a very good level of communication maintained with the students in the class. The candidate engaged and motivated the class well overall with only minor lapses seen. The candidate reflected well on their teaching practice, giving thoughtful insight into their progress and the ability to adopt good practice into their own teaching.

### **Distinction**

The candidate's practical teaching was excellent overall and a very good standard of teaching was observed throughout the examination. Overall, the management of the class was excellent with the selection of teaching techniques showing real understanding of the needs and level of the class. The candidate maintained an excellent level of communication with the students in the class meaning a consistent and very good level of engagement and motivation was shown throughout the examination. The candidate was able to provide detailed reflection on their teaching practice, giving detailed and comprehensive responses to the questions asked and showing a clear understanding of their teaching ability and learning.

## 7. Marking

### 7.1 Unit 2

For theatre branch examinations (Ballet, Tap, Contemporary Modern Jazz and Theatre Craft), marks are awarded as follows:

| Area of knowledge   | Mark        |
|---|-------------|
| Technical knowledge and analysis of syllabus (learning outcome 1)                         | Max mark 60 |
| Choreographic skills and musical awareness (learning outcome 2)                           | Max mark 20 |
| Presentation and communication skills and General discussion (learning outcomes 1, 2 & 3) | Max mark 20 |

To achieve Unit 2, learners will need to achieve a **minimum** of 39 marks (65%) in the technical knowledge and analysis of syllabus elements of the examination<sup>1</sup>.

For modular examinations, there will be a minimum expectation that a learner will achieve 65% in each of the technical elements of the modules to be awarded Unit 2.

For Ballroom and Freestyle examinations, a different approach to marking is applied in each genre, according to the format of the examination. However, candidates who achieve less than 65 marks in one section will be unsuccessful.

### 7.2 Unit 3

The unit 3 examination is marked as follows:

| Learning outcome  | Mark        |
|---|-------------|
| <b>Learning outcome 1</b> Demonstration of effective teaching practice including:<br>a) Class management<br>b) Use of teaching methods<br>c) Use of appropriate content and music | Max mark 60 |
| <b>Learning outcome 3</b> Demonstration of effective communication with students including:<br>a) Use of appropriate language<br>b) Clarity in explaining movements or exercises  | Max mark 20 |
| <b>Learning outcomes 2 and 4</b> Ability to reflect on own teaching practice and the examination in discussion with the examiner  | Max mark 20 |

Whilst there is no minimum expectation for an individual learning outcome in this unit, learners will need to achieve 65 marks or over in the examination to be awarded a pass.

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<sup>1</sup> Please note this requirement comes into force for the Unit 2 examination from 1<sup>st</sup> January 2026.

## 8. Awarding units and qualifications

After you have taken your examinations you will be notified by Head Office of the results. You will be sent individual results for each unit. If you pass all the units you will be sent a certificate showing that you have achieved the qualification.

The qualification result will be graded pass, merit and distinction as follows:

| Unit number | Grading (Results)        |
|-------------|--------------------------|
| Unit 1      | Pass/Not Achieved        |
| Unit 2      | Pass, Merit, Distinction |
| Unit 3      | Pass, Merit, Distinction |

The overall grade for the qualification will be calculated as the Unit 1 pass plus an average of the marks gained for Units 2 and 3.

### 8.1 Grading

The grading for Unit 2 and Unit 3 is as follows:

Pass = 65-74 marks

Merit = 75-84 marks

Distinction = 85-100 marks

Unit 2 and Unit 3 each have their own set of grading criteria that examiners will use to help them make a decision on the level of achievement.