



## REPORT FOR TEACHERS FROM THE PANEL OF EXAMINERS 2010

Examiners have generally found teachers to be very welcoming and the examination days well organised. Candidates on most occasions have been well presented and focused on the examination.

The following comments are a general overview of points examiners have noted arising from examination tours:

### 1 CLASSICAL TECHNIQUE

- 1.1 More strength in the Technique 1 section, which includes posture, turn out and weight placement, will assist achievement in all the other technical criteria.
- 1.2 Primary skirts and Character skirts should be held with a rounded arm line.
- 1.3 Glissades at all levels – the toes should remain on the floor.
- 1.4 Posé Temps levé in arabesque should be off one foot.
- 1.5 At Grade 2, the Transfer of Weight exercise is taken en face, not en croisé.
- 1.6 Use of space is one aspect of the criteria that could have more attention. For example:
  - Exercises that show change of direction such as Galops and Coupés should commence from the centre of the studio space and not in the corner. This will allow the zig zag movement to travel down the centre of the studio.
  - Grade One Polka Study – candidates should show the spring points in the centre of the Studio.
- 1.7 Balancé de côté in Grade 3: technique often lacks detail; refer to the detailed information available in *The Foundations of Classical Ballet Technique*, page 92.

### 2 FREE MOVEMENT

- 2.1 Free Movement was generally a little weaker than the classical work with some criteria not well demonstrated, especially free flowing movement, gravity and suspension.
- 2.2 Knees should relax and bend to assist transferences of weight, especially at the lower levels where swaying movements are used.

- 2.3 Co-ordination between the scarf and the eyes is an important criteria point in the exercises that require a scarf.
- 2.4 Hands should not “flick” into downward movements. Arms should lower with use of gravity, and changes of hand position should look subtle and natural.
- 2.5 Step Hop Forward and Back and Flying Hop are quite often seen with a jump from two feet rather than a hop from one foot.
- 2.6 Controlled endings should be shown in all exercises.

### **3 RHYTHM AND CHARACTER**

- 3.1 More attention could be given to the criteria points - well held arm positions, upper back and carriage of the head with confidence.
- 3.2 At all levels candidates should demonstrate a natural clap and avoid showing a stiff, rigid movement.
- 3.3 Grades 3 & 4: Use of fondu is very important but Dotting Steps should have the knees just released, not bent.
- 3.4 Missed beats should be clearly shown when clapping.
- 3.5 When candidates are performing the Character Dance two at a time on the same side it is important that their pathways do not cross over or that one dancer blocks the other.

### **4 MUSIC**

- 4.1 Generally candidates were rhythmical and timings (as per the syllabus) were often correct. However, some candidates struggled in this area: this may be due to lack of rehearsal time with the pianist.
- 4.2 More attention could be given to the phrasing of Pliés, battements fondus, ronds de jambe à terre, and dynamics in battements glissés and grands battements.

### **5 PERFORMANCE**

- 5.1 Many candidates showed enjoyment in their dancing, however they are reminded to give thought to expression through the body. We also recommend, when dancing, an eye line that communicates with a wide audience far beyond the Examiner.

### **6 PROCEDURAL**

- 6.1 Sequences traveling in a circle should always move anti-clockwise.
- 6.2 When the candidates enter the examination studio on the examiner's left side, they should run in with the yellow candidate leading, straight into their positions.
- 6.3 Candidates who are resting at the side waiting for their turn, should remain still and quiet facing into the dance space.

- 6.4 It is the teacher's decision whether the Character Dances are danced one or two at a time. Candidates should know whether they are dancing as a solo or two at a time before entering the examination room: either 1 x 1 or 2 x 2, and when there are three candidates 2 x 1, or if preferred one candidate can dance again to make it 2 x 2.
- 6.5 Candidates should turn naturally at the barre.
- 6.6 Male candidates in Grade 5 **do** show the Flying Hop with Change of Direction as well as the Step and Hop with Body Turn.
- 6.7 Candidates are encouraged to run from place to place in the examination.
- 6.8 The following shows the correct placement of candidates when dancing in a circle:

<b>B</b>	<b>W</b>
<b>P</b>	<b>Y</b>

- 6.9 In Primary in Dance there are clear instructions in the *Exercises and Dances* Book with regard to the format. These instructions explain the procedures for the examination at the beginning of each exercise.

For example, for Hops, Jumps and Springs in the Primary in Dance Examination, the book provides the following information:

*Performed two at a time. Students side by side. Where three candidates are presented, the exercise may be performed 2 + 1 or 2 + 2 with one child performing twice.*

To give the students more confidence, the teacher could organize which students are dancing together. If there is a group of 3, the teacher could organise who will dance alone or if not, which student should dance again.

*Updated Feb 2011*