

ROYAL ACADEMY OF DANCE

RAD exams - specifications, rules and regulations

for qualifications regulated in England, Wales, Northern Ireland and Scotland

In place from January 2023

Any highlighted text is a new addition to the specifications

Additional corrections highlighted green, published February 10

Our vision

- **To be the voice of expertise**, globally recognised as a leader in dance, education, and training.
- **To flourish** – financially healthy and agile with a diversified income to support our ambitions.
- **To be all-welcoming**, with a belief in the power of dance to transform lives, and the value of a diverse workforce and community.
- **To be in-step** – working collaboratively to deliver our vision.
- **To be choreographed to deliver**, with the right people and processes to realise our objectives.

Our mission

To inspire the world to dance

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Section 1: General information, rules and regulations

Introduction

What do we do? -

We provide an internationally recognised portfolio of exams and assessments, designed to **encourage**, **motivate** and **reward** students of all ages and abilities, providing a progressive structure for **learning** and **achievement** in **dance**.

Unless stated, where we refer to '**exams**' we mean examinations, class awards, solo performance awards and demonstration classes.

- general – exams@rad.org.uk
- customer services – examscustomerservices@rad.org.uk
- certificates/replacements – certificates@rad.org.uk
- [Focus on Exams](#) is our e-publication which includes exam updates and news

Exams and assessments are conducted in English.

The Panel of Examiners

Exams are assessed by an examiner appointed, trained and monitored by the RAD.

RAD examiners:

- are selected for their expertise and undergo a demanding training programme before being asked to join the Panel of Examiners. Training continues throughout their career for both face-to-face and filmed exams
- create a welcoming and reassuring environment in the exam studio
- complete a check with the Disclosure and Barring Service (or equivalent body) where available and adhere to RAD policies and procedures, including equality and diversity, safeguarding and data protection
- do not usually examine at the same location/school within any two-year period, and
- are allocated by a policy designed to be transparent, fair and make good business sense.

Applicants cannot request or decline specific examiners for their school.

Applicants cannot contact examiners directly to discuss any issues arising from their exam session – instead please contact your local office.

Overview of provision

| Level | No. of candidates | Age? | What? | Assessed? | Outcome? |
|--|--|--------|--|--|--|
| Demonstration classes (<i>Dance to Your Own Tune - DTYOT</i>) | | | | | |
| Levels 1 and 2 | 1-16 candidates | 2½ - 5 | free content, led by teacher, can be performed in front of an 'audience' at an AEC | no – the examiner observes the class, but doesn't assess | all candidates receive a certificate of participation |
| Class awards | | | | | |
| Pre-Primary in Dance | 1-8 candidates | 5+ | class award syllabus (selection of exercises and one dance) led by the teacher | assessed by the examiner (a broad indication of standard rather than a detailed breakdown) | successful candidates receive an assessment report, certificate and medal |
| Primary in Dance | | 6+ | | | |
| Grades 1-5 | | 7+ | | | |
| Grades 6-7 | | 11+ | | | |
| Grade 8 | 1-4 candidates | 11+ | Class award syllabus, led by the examiner | | |
| <i>Discovering Repertoire</i> Levels 2, 3 and 4 (except for Scottish <i>Discovering Repertoire</i> qualifications – which are Levels 6,7,8 on the SQA framework) | 1-8 candidates | 12+ | any unit(s) in its entirety, led by the teacher or examiner (teacher's choice) | | successful candidates receive an assessment report and a certificate for each unit |
| Solo Performance Awards | | | | | |
| Grades 1-7 | 1-4 candidates | 7+ | 3 solo dances, at least 2 from exam syllabus | assessed by the examiner, based on criteria outlined in ' Assessment ' | successful candidates receive an assessment report, certificate and bar |
| Examinations | | | | | |
| Primary in Dance | 1-4 candidates | 6+ | candidates perform the exam syllabus | assessed by the examiner, based on criteria outlined in ' Assessment ' | successful candidates receive a result form, certificate and medal |
| Grades 1-5 | | 7+ | | | |
| Grades 6-8 | | 11+ | | | |
| Intermediate Foundation | | 11+ | | | successful candidates receive a result form and a certificate |
| Intermediate | | 12+ | | | |
| Advanced Foundation | | 13+ | | | |
| Advanced 1 | | 14+ | | | |
| Advanced 2 | 1-4 candidates (female and male syllabi examined separately) | 15+ | | | |
| <i>Discovering Repertoire</i> Levels 2, 3 and 4 (except for Scottish <i>Discovering Repertoire</i> qualifications – which are Levels 6,7,8 on the SQA framework) | 1-4 | 12+ | any unit(s) in its entirety | | successful candidates receive a result form and a certificate for each unit. If all three units are passed, candidates receive a qualification certificate |

| | | | | | |
|-----------|----------------------------------|-----|---|--|---|
| Solo Seal | 2-4 candidates (minimum of 2) | 15+ | candidates perform 3 solo variations and a Finale for a panel of judges and an audience | assessed by a panel of judges - an RAD examiner and a dance professional approved by the Artistic Director | successful candidates receive a result form and a certificate, and their names are published in <i>Focus on Exams</i> |
|-----------|----------------------------------|-----|---|--|---|

Availability of the exams service

Sessions

An exam ‘**session**’ means the dates when exams take place in an area. The length of a session varies; dates are published by local offices.

Every session has a ‘**closing date**’ by which all exam entries and their payments must be **submitted to the RAD** via Online Exam Entry.

Exam organisers will manage their face to face and filmed sessions in such a way that they can be administered appropriately. This may mean that filmed sessions are planned around the face to face sessions. Contact your local office for more detail.

Examination sessions

| Type | Full name | What does it mean? |
|--------|-----------------------------|--|
| AEC | Approved Examination Centre | an examiner visits an applicant's school to examine their candidates |
| RAV | RAD Approved Venue | exams take place at a studio provided by the RAD. Candidates from different schools visit the venue for their exam |
| Dual | n/a | a mix of AEC and RAV visits by the examiner |
| Filmed | n/a | Exam footage is uploaded to the RAD via Planet Estream, and later marked by a member of the Panel of Examiners |

In most cases, all exams (except Solo Seal) can be taken in any session. Contact your local office for more information.

No RAD office in your country? - contact RAD headquarters.

We do our best to meet all exam requests, but can't guarantee this, as it depends on resource and a completed risk assessment.

The RAD reserves the right not to hold a face to face session or arrange an exam visit if there are insufficient entries in an area. This applies in particular to:

- exams in AECs, if an applicant requests an exam service in an outlying area or in a country where no exams service has been provided before.
- exams in RAVs, in a country which has an established service for exams in AECs
- exam sessions where a risk assessment demonstrates that holding an exam day would not be safe for the candidates/teachers/examiners and any other staff present.

If a session is not financially viable the RAD reserves the right to alter, postpone or cancel it (see [Cancellation of exams](#)).

We try our best to schedule teachers' preferred exam dates, but this cannot be guaranteed.

Specials

In some countries, for a surcharge, ‘Special’ exam visits can be requested for dates outside the published session, provided there is a minimum number of examining hours - Contact your local office for more information.

Registration

All schools **must** be registered **before** entering for an exam.

All **candidates** must be registered with a registered school **before** entering for an exam.

See **Application Guidelines for RAD Online Exam Entries** (available in the [Members' Area](#)).

All new school requests will be reviewed by the local RAD office. We will not register a school if it is associated with anyone found guilty of malpractice.

Registered schools are given a school ID number.

Teachers can instantly register candidates in **RAD Online Exam Entry**, but we would advise completing all registration **at least two weeks before the exam closing date**, so that if there are any issues with registration, these can be resolved. Failure to register candidates before the closing date leads to delays in entry and results processing.

Registered candidates are given a candidate ID number.

Please do not re-register candidates who already have an RAD ID number – instead transfer such candidates to your school. See members' area for instructions.

Candidates should keep a record of their ID number, as they will need it if they move to a different school.

Names **must** be correctly ordered and spelt when registering candidates.

Ensure your registration information is correct.

Certificates are prepared from the information provided when candidates are registered, not the name listed on their exam report.

Even if you correct a name on your exam report, it still needs to be updated against the candidate's record in RAD Online Exam Entries.

If teachers need to amend candidate names once registered, this must be done by the local office.

The RAD will accept no responsibility for errors in the spelling or ordering of names on certificates where candidates have not been registered correctly, even if names are later corrected on the exam report.

Entering candidates for exams

Conditions of entry

Applicants must follow all entry procedures in this document and in Applicant Online Examinations Manual, available in the Members' area.

Entries and their payments must be submitted by the closing date for the session (although a procedure is available for late entries: see [Fees](#)).

The applicant must have registered their school and all candidates before entry.

The applicant must be a teacher registered with the RAD, or the principal or administrator of a school registered with the RAD which employs or contracts a teacher registered with the RAD who is listed on the entry form and has agreed to be so listed.

You will not be able to submit an entry unless all RAD registered teachers assigned to candidates in the entry have current registered teaching membership with the Royal Academy of Dance.

All fees must be paid at the time the entry is submitted (see [Fees](#) for more information).

If any of the above conditions are not met, exams will not be scheduled until action is taken to meet them. Where action is not taken, exams will not take place, the entry will not be progressed, and an administration surcharge will be applied.

The RAD reserves the right to refuse entry to exams or withhold exam schedules, results, certificates, medals or bars for all candidates, if any of the conditions above are not met at the time of entry, or are subsequently found to have not been met when the exam has been completed.

Teachers should have a risk assessment in place for their examination day.

If an examiner tests positive for COVID-19, they will not continue to examine, and instead will follow local government/health guidance. Your local office will be in touch to discuss options including finding an alternative examiner, rearranging to another suitable date or filming.

Teachers may wish to have filming in place as a back up for their face to face examinations.

Permission from candidates, parents and guardians and use of data

Teachers should contact candidates, parents or guardians before the session closing date to check that candidates can take their exam, and to ensure the payment of the exam fee and any additional fees the school might charge.

It must be made clear to candidates/parents/guardians what costs are the RAD exam fee, and what are additional exam related fees (e.g. additional coaching, pianist fee) added by the school.

Where an exam fee is paid to a teacher, the candidate should be entered for their examination. Teachers cannot take payment for an exam and fail to enter the candidate or fail to submit filmed exam footage to the local organiser.

Teachers must highlight to parents or guardians the rules surrounding carryover or refund of fees, so that they are aware of when a carryover/refund would be applicable.

Candidates (and parents/guardians, where relevant) must be informed that candidate details (name, date of birth and examination/syllabus studied) are being given to the RAD, and along with their student learning record, will be stored on a database for the purpose of organising and administering exams.

Candidates and parents/carers/guardians should be aware that where exams are filmed, this data will be used to mark the examination, and that if relevant, the footage will be used as part of the RAD standardisation and quality assurance processes (training and standardisation of RAD Examiners and trainee examiners). This data is held through legitimate interest for the duration of time in which it is directly relevant to the RAD syllabi, and teachers or candidates can object to the standardisation/quality assurance use of data. Email exams@rad.org.uk for further detail.

See our RAD and departmental [privacy notice](#) for further detail on how we collect, store and maintain such data.

Pre-booking

Where a pre-booking request service is offered, this will be managed by the local office.

Usually applicants must give at least three alternative dates for each day of exams required and it is helpful if these are not just in the last section of the session or only on weekends.

Pre-booking date requests are not confirmed until after the closing date.

Pre-booking does not guarantee that date preferences will be met, although the RAD will make every effort to do so.

Minimum time

In most cases, the **minimum time for an AEC exam visit is three hours** (excluding breaks).

Applicants who don't have the minimum number of hours can pay a minimum hours fee, film their examination, join with other schools/teachers or enter their candidates in an RAV.

If a submitted entry is longer than a single day, the hours should be fitted into the fewest days possible – if the hours are spread over multiple days so all days are very short, a surcharge may apply.

Where teachers film their examination, if the entry is under four hours, this will be added to other small entries to create at least four hours of examining to be allocated to an examiner. This means that result and certificate delivery times may be impacted. The 'target date' for publication of results will be four weeks after the session owner (usually either the regional, national or examinations manager) has confirmed the session and requested an examiner.

Joining and 'host' teachers

Teachers or schools can join to make one entry to meet the minimum examining hours.

RAD offices are not responsible for organising joint exam days or for finding 'host' teachers - any such arrangements are the responsibility of the teacher, and any assistance given is entirely discretionary.

If teachers or schools join to create one exam entry they should complete separate entries and separate their candidates when scheduling exam days (i.e. all teacher 1's candidates followed by all teacher 2's candidates). This is so that results are processed efficiently and accurately.

Further guidelines are available from your local office.

Candidates taking multiple exams

Candidates may re-take an exam as many times as they wish, regardless of the result.

Candidates may take two exams in the same session although the RAD does not encourage this. It should be noted that this may result in candidates being assessed twice by the same examiner.

For the *Discovering Repertoire* Programme, candidates may take more than one unit at one sitting, but each unit is examined separately.

Pianists

The RAD does not normally provide or recommend pianists for exams in AECs. Where an RAD office assists with these matters, this is on a discretionary basis and a fee may apply.

Teachers are responsible for the suitability of pianists/music operators in AECs from a quality assurance and safeguarding point of view. This means that, where relevant/possible, such persons should hold an appropriate DBS check (or equivalent).

Teachers will not be required to use a pianist for their vocational examinations in AECs and for filmed examinations. In RAVs, where possible, a pianist will be provided. For Vocational Graded Examinations at Intermediate Foundation, Intermediate and Advanced Foundation, if a teacher chooses not to use a pianist, then they will need to provide the [Free Enchainement tracks](#) for the examiner.

Minimum ages

Please see table below recommended and required minimum ages:

For **required** minimum ages, (see table below) candidates must have reached the minimum age by **31 December** in the year in which they are taking the examination. **There will be no exceptions to this rule.**

For other exams/levels, the minimum age will be recommended instead of required. This includes vocational graded examinations including Advanced Foundation, Advanced 1, Advanced 2 and Solo Seal. However, the pre-requisites for these vocational levels will remain in place.

| Exam/level | Minimum age | Recommended | Required |
|--|-------------|-------------|----------|
| Demonstration Class Level 1 | 2 ½ - 3 ½ | X | |
| Demonstration Class Level 2 | 3½ - 5 | X | |
| Pre-Primary in Dance | 5 | X | |
| Primary in Dance | 6 | X | |
| Grades 1-5 | 7 | X | |
| Grades 6-8 | 11 | X | |
| <i>Discovering Repertoire</i> Levels 2, 3 and 4 (6,7 and 8 for Scottish exams regulated by SQA) | 12 | | X |
| Intermediate Foundation | 11 | | X |
| Intermediate | 12 | | X |
| Advanced Foundation | 13 | X | |
| Advanced 1 | 14 | X | |
| Advanced 2 | 15 | X | |
| Solo Seal | 15 | X | |

Teachers are reminded that the minimum age recommendations do not indicate that a candidate will be ready to take the examination at that age and we expect the entering of candidates below the minimum recommended age to be the exception and not regular practice.

By 'submitting' an exam entry, teachers take full responsibility that the candidates they are entering have reached the appropriate level of physical and emotional maturity and should, therefore, carefully consider

whether their candidates are able demonstrate the necessary range of skills to sit the intended level of examination or class award.

Where a complaint about results is made, and the examination occurred before the candidate was the recommended minimum age, this may be taken into consideration in any subsequent review and follow-up action.

There are no *maximum* age limits for any exams.

Pre-requisites

| Examination | Pre-requisite |
|---------------------|--------------------------|
| Advanced Foundation | Intermediate |
| Advanced 1 | Intermediate |
| Advanced 2 | Advanced 1 |
| Solo Seal | Advanced 2 (Distinction) |

There are no pre-requisites for graded exams, class awards, solo performance awards, demonstration classes, or *Discovering Repertoire* exams or class awards.

If candidates have been working towards, or entered for, an exam, the entry can be changed to a class award if the teacher feels that this a more appropriate option for the candidate.

Where pre-requisites apply, candidates must have passed these before entering for any subsequent exam; however, it may be possible for candidates to enter for an exam *and* the pre-requisite in the same session. In this case the award of the exam (if passed) will be dependent on the required pre-requisite also being passed.

This option is not available for the Solo Seal, where Advanced 2 with Distinction **must** have been attained **before** entry in **every** case.

Where a candidate's pre-requisite exam is not an RAD exam, a copy of the certificate should be saved in the online entry before this is submitted. Equivalent qualifications awarded by the following organisations are accepted:

- bbodance (British Ballet Organization)
- British Theatre Dance Association (BTDA)
- National Association of Teachers of Dance (NATD)
- Imperial Society of Teachers of Dancing (ISTD)
- International Dance Teachers' Association (IDTA)

Pre-requisites taken according to previous syllabus requirements are accepted.

Reasonable adjustments

Candidates who feel unable to enter or are concerned about entering for an exam due to a barrier which is known about at the time of entry, such as a disability or medical condition, may request special arrangements to be put in place.

In these cases, the RAD will make adjustments to administrative and/or exam procedures if these are judged to be reasonable, necessary and practicable.

In order to safeguard the integrity of the award, **all candidates will be assessed against the same criteria and no concessions will be made in this respect.**

In some cases no adjustment may be necessary, but the RAD will make the examiner aware of the candidate's condition.

Teachers should include any reasonable adjustment request forms with their online entry, ensuring that they add a tick to the student name to whom the reasonable adjustment applies. We no longer ask for medical detail to accompany the initial reasonable adjustment form. If additional information is required we will contact the teacher/parent for this.

The full policy and form are available [online](#).

Scheduling the exam day

Demonstration classes can take place at any point during the exam day, but if an audience is to be invited (AEC only) it is best to place them either at the start or the end of the day.

Where possible, candidates taking vocational graded exams at an AEC should be scheduled at the end of the day.

Information about how exams are scheduled can be found online in [Information for teachers on Examination Scheduling in AECs](#).

Exam sets

Candidates should be grouped in sets according to the tables in the [Timings](#) section below.

Traditionally female and male syllabi are examined together at all levels up to and including Advanced 1.

Within sets, candidates should be prepared to dance solo and in combinations as in the exam content tables (see [Section 2: Examination content](#)).

AECs:

Candidates at AECs are scheduled according to the information provided on your submitted exam entry.

Sets should be as full as possible

Candidates must not be set in smaller numbers than necessary in order to make up minimum time requirements.

If numbers result in an incomplete set of candidates, the groups should be set in a logical and efficient fashion. For example, five candidates taking Grade 5 should be set as three and two, rather than four and one. Ten candidates taking Primary in Dance should be set as four – four – two or three – three – four.

The order and numbering of candidates must remain as indicated in the exam entry, even if there are absent candidates.

RAVs:

Candidates at RAVs are scheduled by the relevant RAD office as follows:

- candidates up to Grade 5 will be scheduled in sets according to the information given by the teacher in the exam entry. This scheduling should follow the guidance above, e.g. sets should be as full as possible. If there are scheduling inefficiencies, the RAD reserves the right to alter the timetable.
- candidates at all other levels including vocational graded exams and *Discovering Repertoire* are scheduled in sets by school where possible; however, this cannot be guaranteed. Applicants can express a preference for their candidates to be mixed with those from other schools.

Ultimately, candidates entering for Grade 6 and above at RAVs need to be prepared to dance with any other candidate.

Completing and submitting the entry

Entries should be submitted via the **RAD Online Exam Entries** portal. Entries cannot be accepted by telephone or letter, and must be submitted by the published closing date for the relevant exam session. Completed entries must include the names of:

- at least one teacher registered with the RAD; and
- an applicant.

A teacher may act as the applicant, but the applicant can also be the principal or administrator of a registered school which employs or contracts the teacher. The applicant submits the entry on behalf of the candidate(s).

The applicant is responsible for reading the conditions of entry, being aware of their content, and relaying relevant information to candidates/parents/guardians.

By submitting an entry through RAD Online Exam Entries, the applicant forms a contract with the RAD in respect of the provision of an exam service.

The applicant undertakes to comply with all policies, procedures, terms and conditions published by the RAD relating to exams, and in particular those set out in this document, and to pass all relevant information on to the candidates and/or their parents, guardians, or teachers as necessary. This includes confirming that any premises to be used for exams meet the minimum requirements, that appropriate risk assessments/**health and safety measures are in place**, that candidates' data is used responsibly and securely, that safeguarding measures are in place, and that the identity (name) and age of candidates is recorded correctly. Falsifying information (e.g. candidate's date of birth) is malpractice, and will be investigated as such.

Names must be spelt and ordered correctly, with no extra spaces or extra capital letters. Please note that certificates are **not** prepared from the names listed in the entry forms.

The applicant must ensure that any teachers linked to candidates in the entry:

- are employed or contracted by the registered school responsible for the entry, and
- have given their consent to be so named.

If teachers do not meet these criteria, we will investigate. As a membership organisation, the RAD's ultimate responsibility is to its members.

The applicant must ensure that individuals who take exams are those whose details are listed in the entry, and that no other person is substituted for any candidate. Failure to ensure that this requirement is maintained will be treated as malpractice.

The applicant's email and certificate delivery address in the RAD Online Exam Entries portal will be used for all exam-related communication for that session – even when different addresses may be used by the RAD for other purposes, or where a different address is already logged on RAD systems.

It is the responsibility of the applicant to ensure that the correct email and address(es) are provided. The RAD takes no responsibility for delays caused by the dispatch of results, certificates and medals to incorrect addresses where these have been provided by the applicant. **If the applicant provides an incorrect address and**

this results in non-receipt of their certificates and medals, the applicant will bear the cost of reprinting and re-sending these.

Applicants should indicate dates when it is impossible for them to hold exams; these should be kept to a minimum, as the RAD cannot guarantee to meet such preferences.

Applicants should inform their local office when they believe that a candidate may be well known to a particular examiner (other than their teacher), so that any conflict of interest arising can be appropriately managed.

Once you have submitted your online exam entry, **you will no longer be able to make any changes**. Should you have any entry amendments, please contact your local RAD office, please see the [Fees](#) table for relevant surcharges applicable.

Applicants entering for AEC exams should attach relevant travel details to their entry to help the examiner locate the studio.

Timings

Graded syllabus

| Examination | Number of Candidates | Time |
|------------------|----------------------|------|
| Primary in Dance | 1 | 20 |
| | 2 | 25 |
| | 3 | 30 |
| | 4 | 35 |
| Grade 1 | 1 | 20 |
| | 2 | 25 |
| | 3 | 35 |
| | 4 | 40 |
| Grade 2 | 1 | 20 |
| | 2 | 25 |
| | 3 | 35 |
| | 4 | 40 |
| Grade 3 | 1 | 25 |
| | 2 | 30 |
| | 3 | 40 |
| | 4 | 45 |
| Grade 4 & 5 | 1 | 30 |
| | 2 | 35 |
| | 3 | 45 |
| | 4 | 50 |
| Grade 6 & 7 | 1 | 35 |
| | 2 | 40 |
| | 3 | 50 |
| | 4 | 55 |
| Grade 8 | 1 | 35 |
| | 2 | 40 |
| | 3 | 50 |
| | 4 | 60 |

| Class Award/ Demonstration Class | Number of Candidates | Time |
|--|----------------------|-------|
| <i>Dance to Your Own Tune: Level 1 and 2 demonstration class</i> | 1 – 8 | 30 |
| | 9 - 16 | 45 |
| Pre-Primary, Primary in Dance and Grade 1 | 1-2 | 15 |
| | 3-4 | 20 |
| | 5-8 | 30 |
| Grade 2 & 3 | 1-2 | 20 |
| | 3-4 | 25 |
| | 5-8 | 35 |
| Grade 4 & 5 | 1-2 | 25 |
| | 3-4 | 30 |
| | 5-8 | 40 |
| Grade 6 & 7 | 1-2 | 35 |
| | 3-4 | 40 |
| | 5-8 | 50 |
| Grade 8 | 1-2 | 35-40 |
| | 3-4 | 50-60 |
| Solo Performance Awards | Number of Candidates | Time |
| Grades 1 - 5 | 1 | 10 |
| | 2 | 15 |
| | 3 | 20 |
| | 4 | 25 |
| Grades 6 - 7 | 1 | 15 |
| | 2 | 20 |
| | 3 | 25 |
| | 4 | 30 |

Vocational graded syllabus

| Examination | Number of candidates | Timing (minutes) |
|-------------------------|----------------------|------------------|
| Intermediate Foundation | 1 | 40 |
| | 2 | 45 |
| | 3 – 4 | 65 |
| Intermediate | 1 | 45 |
| | 2 | 50 |
| | 3 – 4 | 75 |
| Advanced Foundation | 1 | 55 |
| | 2 | 65 |
| | 3 – 4 | 85 |
| Advanced 1 | 1 | 55 |
| | 2 | 65 |
| | 3 – 4 | 85 |
| Advanced 2 | 1 | 55 |
| | 2 | 65 |
| | 3 – 4 | 85 |
| Solo Seal | 2 | 40 |
| | 3 | 40 |
| | 4 | 50 |

Discovering Repertoire

| Examinations | Number of candidates | Timing (minutes) | Class awards | Number of candidates | Timing (minutes) |
|---|----------------------|------------------|--|----------------------|------------------|
| <i>Discovering Repertoire</i> Level 2 (Level 6 for Scottish qualifications) Unit: Class | 1 | 20 | <i>Discovering Repertoire</i> Level 2 (Level 6 for Scottish qualifications) Unit: Class | 1 - 2 | 25 |
| | 2 | 25 | | 3 - 4 | 35 |
| | 3 | 30 | | 5 - 6 | 40 |
| | 4 | 35 | | 7 - 8 | 45 |
| <i>Discovering Repertoire</i> Level 2 (Level 6 for Scottish qualifications) Unit: Variation 1 | 1 | 15 | <i>Discovering Repertoire</i> Level 2 (Level 6 for Scottish qualifications) Unit: Variation 1 | 1 - 2 | 20 |
| | 2 | 20 | | 3 - 4 | 35 |
| | 3 | 25 | | 5 - 6 | 50 |
| | 4 | 35 | | 7 - 8 | 60 |
| <i>Discovering Repertoire</i> Level 2 (Level 6 for Scottish qualifications) Unit: Variation 2 | 1 | 15 | <i>Discovering Repertoire</i> Level 2 (Level 6 for Scottish qualifications) Unit: Variation 2 | 1 - 2 | 20 |
| | 2 | 20 | | 3 - 4 | 35 |
| | 3 | 25 | | 5 - 6 | 50 |
| | 4 | 35 | | 7 - 8 | 60 |
| <i>Discovering Repertoire</i> Level 3 (Level 7 for Scottish qualifications) Unit: Class | 1 | 20 | <i>Discovering Repertoire</i> Level 3 (Level 7 for Scottish qualifications) Unit: Class | 1 - 2 | 25 |
| | 2 | 25 | | 3 - 4 | 35 |
| | 3 | 30 | | 5 - 6 | 40 |
| | 4 | 35 | | 7 - 8 | 45 |
| <i>Discovering Repertoire</i> Level 3 (Level 7 for Scottish qualifications) Unit: Variation 1 | 1 | 15 | <i>Discovering Repertoire</i> Level 3 (Level 7 for Scottish qualifications) Unit: Variation 1 | 1 - 2 | 20 |
| | 2 | 20 | | 3 - 4 | 35 |
| | 3 | 25 | | 5 - 6 | 50 |
| | 4 | 35 | | 7 - 8 | 60 |
| <i>Discovering Repertoire</i> Level 3 (Level 7 for Scottish qualifications) Unit: Variation 2 | 1 | 15 | <i>Discovering Repertoire</i> Level 3 (Level 7 for Scottish qualifications) Unit: Variation 2 | 1 - 2 | 20 |
| | 2 | 20 | | 3 - 4 | 35 |
| | 3 | 25 | | 5 - 6 | 50 |
| | 4 | 35 | | 7 - 8 | 60 |
| <i>Discovering Repertoire</i> Level 4 (Level 8 for Scottish qualifications) Unit: Class | 1 | 20 | <i>Discovering Repertoire</i> Level 4 (Level 8 for Scottish qualifications) Unit: Class | 1 - 2 | 25 |
| | 2 | 25 | | 3 - 4 | 35 |
| | 3 | 30 | | 5 - 6 | 40 |
| | 4 | 35 | | 7 - 8 | 45 |
| <i>Discovering Repertoire</i> Level 4 (Level 8 for Scottish qualifications) Unit: Variation 1 | 1 | 15 | <i>Discovering Repertoire</i> Level 4 (Level 8 for Scottish qualifications) Unit: Variation 1 | 1 - 2 | 20 |
| | 2 | 20 | | 3 - 4 | 35 |
| | 3 | 25 | | 5 - 6 | 50 |
| | 4 | 35 | | 7 - 8 | 60 |
| <i>Discovering Repertoire</i> Level 4 (Level 8 for Scottish qualifications) Unit: Variation 2 | 1 | 15 | <i>Discovering Repertoire</i> Level 4 (Level 8 for Scottish qualifications) Unit: Variation 2 | 1 - 2 | 20 |
| | 2 | 20 | | 3 - 4 | 35 |
| | 3 | 25 | | 5 - 6 | 50 |
| | 4 | 35 | | 7 - 8 | 60 |

Fees

Setting fees

Exam fees are reviewed each calendar year and are valid from 1 January – 31 December. Fees, surcharges and a description of services are published on RAD websites.

The RAD only publishes exam fees for countries where there is an established service. Applicants requesting exams in a country where the RAD has no presence, or where the area is remote enough to render a tour uneconomic, may be required to pay for the full cost of the service. Contact the [exams department](#) for more information.

Payment of fees

All fees must be paid at the time of submitting the exam entry.

Exam fees apply in the country in which the examination is taking place, and must be paid in the currency of that country, regardless of the country of residence of either teacher or candidate.

It is the responsibility of the applicant to collect the exam fee from the parent/candidate. The RAD will not enter into any dispute between the applicant and parents/candidates about the non-payment of fees.

Entry fees must be paid by the applicant through a **single** payment preferably by card through RAD Online Exam Entry.

When making a bank transfer, evidence of the payment must be provided at time of entry (e.g. a screen shot) in the notes section of the exam entry and the exam entry ID number from RAD Online Exam Entries must be used as the reference number.

If teachers add charges to an exam fee, it must be highlighted to parents and candidates that these are additional to the RAD exam fee. They should be separated and shown as such in all documentation.

Applicants should make candidates and parents aware that the RAD has no responsibility towards them in respect of any fees or additional charges paid, including the non-receipt by the RAD of any such fees or charges. Payment direct from candidates/parents/guardians of candidates will not be accepted.

As the applicant acts as the agent or trustee of the parent/candidate for exam fees received, the RAD recommends that fees should be paid into an 'escrow' account and identified in account records as exam entry fees received on behalf of the named candidate or parent. This guideline is to protect money that remains the property of candidates or parents until it is paid to the RAD and which is not the property of the school.

Once an entry has been submitted (even if this is done before the closing date), the entry fee cannot be refunded other than in accordance with the regulations for carrying over and refunding fees (see below).

In certain cases, an RAD office may agree that an applicant can withhold a portion of fees payable in order to cover costs incurred by the RAD such as examiner accommodation or subsistence. Any such arrangements are made at the discretion of the relevant RAD office and with the applicant's agreement, must be fully documented and all accounts and paperwork maintained for auditing purposes.

Late entries

These are accepted at the RAD's discretion and medical or other evidence may be required. Where late entries are accepted, a 10% surcharge will be applied to the fees for all entries received up to seven days after the closing date, and a 20% surcharge for entries received between seven and fourteen days after the closing date. (This regulation applies to complete entries or additional candidates.)

No entries can be accepted, nor can changes to entries be received, later than two weeks after the closing date unless there are exceptional circumstances (e.g. in order to allow a transfer of candidates between centres).

Surcharges

Additional fees or surcharges will usually be made in the following circumstances:

- one or more conditions of entry are not met
- a payment is dishonoured by the bank
- an incorrect payment is submitted
- an incomplete entry is submitted
- one or more candidates are added to or withdrawn from an entry
- candidates have been entered for the wrong exam or award
- changes are made to the submitted ordering of candidates or sets.

In all the above cases, surcharges may be applied at any point after submission of the entry, irrespective of the closing date. The RAD assumes that submitted entries are final.

Where changes are made to the exam schedule on the day of the exam/s without agreement from the organising office, applicants will be charged retrospectively.

Additional fees or surcharges, will also usually be made where:

- a certificate, result form or assessment report has to be replaced due to incorrect registration details
- a certificate, result form, assessment report, medal or bar is damaged or lost by the recipient

This list is indicative and not exhaustive.

Refunds

If a candidate withdraws or is absent from their exam and applies for a refund, this information must be sent to the appropriate RAD office no later than four weeks after the exam date.

The RAD, at its discretion, may ask for supporting evidence of this claim.

The RAD will review the evidence, and where agreed, will process a 50% refund within eight weeks of the exam tour being completed. Refunds are normally paid to the applicant; however, it may be possible to arrange payment to another person (e.g. parent of a candidate) if requested.

If an entire examination entry has been cancelled or prevented due to wide reaching pandemic eg COVID-19* issues, and only if the applicant is unable to take advantage of either the rescheduling/carry forward or filmed assessment options the following guidelines apply:

(So that learners are not disadvantaged, we would suggest that the alternative options are explored fully to ensure that they get the opportunity to have an RAD assessment.)

*Cancelled by COVID-19 means an entire examination entry is unable to go ahead due to:

- a. sudden wide-reaching changes in local government guidance about who/how many can meet and for what purpose, put into place after the examination entry has been submitted,
- b. lockdown measures being put into place after the examination entry has been submitted, or
- c. wide-reaching restrictions on travel put into place after the examination entry has been submitted meaning that the examiner/teacher and candidates cannot attend the planned examination day.

In the cases described above, you should contact your local RAD office to inform them of the situation and discuss options. If possible, the office will help you rearrange face-to-face exams at a safe time, or will help you arrange to film your examinations (sometimes filming is possible where live exams are not).

Where face-to-face exams are prevented from going ahead, the examinations should be filmed if possible. If this is not possible then the exam fee will be carried over for the next available session. If filmed exams are postponed, these should be rearranged as soon as possible, contact your office for support.

If a COVID-19 issue only affects some candidates (e.g. absence due to infection or a requirement to isolate), and the rest of the exam day can continue safely, then it should do so and the affected candidates should follow the normal refund policy and procedure – e.g. affected candidates can either carry forward their entry to the next session, or film their exam entry and submit this via video assessment **within 3 months of the original exam date**. If the whole exam day is being filmed, then affected students can be filmed later and added to the entry before it is submitted, or filmed and submitted as individual entries. Contact your local RAD office for more detail on video assessments.

Where the whole examination entry needs to be cancelled (based on reasons a – c above), and there is no realistic expectation of the entry being able to be rearranged or filmed within the next 12 months (from the exam date) teachers may apply for a refund (less administration charges - usually 10%) by writing to their local RAD office with the details of the cancellation. Refunds are offered at the discretion of the RAD and your request will be reviewed by your local office.

Where, after a refund is requested, there is no response to correspondence from the RAD after four weeks, the RAD reserves the right to terminate the refund process. Where an exam has been partially completed, no award will be given where a credit note or refund is applied for and given.

For refunds where an exam session is cancelled by the RAD or the applicant, see [Cancellation of exams](#).

Carrying over fees

In certain circumstances, the RAD may be able to carry forward the fee for the affected candidate to the next session (i.e. issue a credit note) or allow the entry to be filmed within 3 months of the original exam date. Where fees have increased in the intervening period, the balance will be payable on re-entry. The candidate may enter for the same level or a higher level exam.

If the exam venue changes from AEC to RAV or vice versa, then the fee will be in accordance with the new venue – e.g. the candidate will be required to make up the difference (AEC to RAV), or will be refunded the difference (RAV to AEC) in the exams overall cost.

If this is not possible or practical, the entry fee will be refunded, following the timeframe/guidance above.

Where a candidate wishes to carry forward their exam fee to take the exam in another country, and where this is agreed by the relevant offices, a full refund will need to be issued, and the candidate re-entered, paying the appropriate fee to the new local office. An administrative surcharge may apply.

Instances where refunds or credit notes cannot be provided

Credit notes or refunds will not be given:

- where a teacher withdraws a candidate after the entry has been submitted
- for clashes with events in the candidate's school, college or university calendar as these should have been foreseen at the time of entry (this includes exams, holidays, rehearsals or school trips)
- where candidates' 'impossible dates' availability is changed after the entry has been submitted
- where candidates' lessons have been curtailed before an exam due to a dispute between the applicant and the candidate (or candidate's parent/guardian)
- where a candidate withdraws from an exam due to a pre-requisite not being passed
- where a candidate withdraws from an exam because they have not yet reached the required minimum age
- for demonstration classes
- where a candidate does not arrive for their exam
- where a candidate changes their mind about wishing to take their exam.

This list is indicative and not exhaustive

Cancellation of exams

Cancellation of exams by the RAD

If the RAD has to cancel an exam session, either wholly or in part, after the receipt of entries and fees due to circumstances beyond its control (e.g. war, terrorism, civil unrest, epidemic or pandemic of serious illness, severe weather disruption, insufficient exam entries, sudden unavailability of the intended examiner or, at RAD Approved Venues only, the pianist), the RAD will, where possible, give applicants 48 hours' notice.

In these circumstances the RAD will make every effort to re-schedule the exam days affected to a new date as soon as practicable and within four months. Teachers will also be offered the opportunity to film such sessions if this is a possibility. If a new examination date has not been arranged within four months, then, 90% of the exam fees will be refunded to applicants.

Where exams are re-scheduled and a candidate is unable to attend for examination at the revised time, 50% of the fee is refundable.

Applicants will not be liable for any increase in exam fees occurring between the date of the original exams and the re-scheduled exams.

Where exams are cancelled because an examiner is personally known to a candidate, a full refund of fees will be given.

The RAD will not be liable for any other costs incurred in respect of exams held in AECs.

In the event that, at short notice, an examiner cannot be provided for scheduled exams, we encourage teachers to film their examinations as per the filmed exams guidelines, so that the effort in arranging an examination day is not wasted.

Cancellation of examinations by the applicant

If the applicant has to cancel an exam session after the closing date, due to circumstances beyond their control (including illness, compassionate reasons, e.g. family bereavement, serious adverse weather conditions etc.) as applied either to themselves or the majority of candidates, they must inform the RAD immediately in writing, including all supporting evidence. If these conditions are met, the RAD may at its sole discretion apply the procedures outlined above.

After the closing date

Scheduling exams

The RAD aims to send out exam schedules/timetable information no less than two weeks before the date of an exam, dependent on the information given in the submitted entry. Teachers are requested not to contact RAD offices to ask for dates before this time as this will delay the notification process for all teachers.

Exams are normally scheduled during school term times. Parents should be aware that teachers may request a student to be absent from school in order to take an exam. The RAD can provide a letter, which can be used by teachers to request release from school.

The RAD reserves the right to withhold confirmation of exam dates if conditions of entry are not met (see [Conditions of Entry](#)).

After exams have been confirmed, changes to the running order can only be considered in exceptional circumstances, e.g. candidate withdrawal or illness. All alterations to the timetable must be agreed in advance with the appropriate RAD office. An administration fee will normally be incurred. Changes must not be presented to the examiner on the exam day. If a candidate is absent on the exam day, the exam order should not be changed, including the numbering of the candidates within a set (e.g. if candidate 2 of a set of 4 is absent, then the attending candidates should remain as 1, 3, 4).

Where any person substitutes for a candidate without the prior knowledge and agreement of the RAD, it will be treated as malpractice.

The applicant must ensure that all those connected with the exam, including candidates and (where appropriate) their parents, are aware of all relevant information, including exam date, time and studio location.

Where it becomes apparent that a candidate is known to an examiner who is due to examine them, extra care will be taken during the monitoring and results quality assurance process to ensure that the result has not been compromised. It may sometimes be felt in the candidate's best interests to re-schedule, postpone or even cancel an exam. In the event of a cancellation a full refund of fees will be given.

Examiner transport and lunch

RAD offices may ask applicants to help with examiner travel – e.g. picking up or dropping off. If you do not have the time or resources to do this, please let the office know so that they can make alternative arrangements.

Where an applicant or their representative provides transport for an examiner as part of their scheduled tour, and where these arrangements are made on an official basis with the RAD, it is the applicant's responsibility to ensure that valid and current vehicle insurance arrangements are in place. (Where an examiner accepts assistance with transport on an informal basis, this requirement does not apply.)

Teachers are asked to kindly provide the examiner with lunch and/or refreshments throughout the examining day. This is not an obligation. Please do inform your organiser if you do not have the resources to provide this.

Exam studios

AECs

Approved Examination Centres (AECs) are premises provided for exams by the applicant.

Studios must conform to health and safety regulations and be a suitable and safe place for candidates, pianist/music operator and examiner. On the exam day, the applicant (or their designated examination attendant) is responsible for emergency procedures, including fire evacuation and first aid. The RAD accepts no liability for any injuries to candidates which occur in AECs.

Applicants must ensure that they have appropriate risk assessment documentation in place.

In order that exams may take place in an environment consistent with the RAD's Safeguarding Policy, the requirements set out under Safeguarding in [Additional information](#) below must be observed.

Where applicants join together to hold exams in an AEC, primary responsibility lies with the applicant who normally uses those premises for exams ('host teacher'). Where neither applicant uses the premises in this way, primary responsibility must be agreed between the two parties and communicated to the relevant RAD office. For further guidelines please contact your local office.

Minimum requirements for AECs

Size: For all exams and awards **other than vocational graded examinations and *Discovering Repertoire***, the recommended minimum studio size is **81m²**. If the performing space is rectangular the length of the short walls should be no less than 8m.

For **vocational graded examinations and *Discovering Repertoire*** the recommended minimum size is **100m²**, although **169m²** is considered ideal. If the performing space is rectangular the length of the short walls should be no less than 9m.

Sizes given refer to the performing space, ie. excluding the area required for the pianist and examiner. There should be no obstructions to the examiner's sightlines (e.g. pillars).

Where these minimum recommended sizes are not met, applicants should be aware that this may impede the ability of candidates to demonstrate syllabus requirements (particularly use of space) effectively, particularly at higher levels, which may affect the results.

Flooring: The floor should be sprung or have 'give'. It should not be concrete or wood laid directly on concrete as this provides no shock absorption.

For vocational graded examinations, it is recommended that the floor should be sprung and constructed to absorb between 55% and 70% of the force of impact of a dancer landing from jumps. (Floors that are too highly sprung may not be suitable for pointe work.)

It is also recommended that the floor should have an industry top standard covering suitable for ballet, including pointe work, produced by companies such as Harlequin®, Tarkett® or equivalent. The covering should be laid from wall to wall; portable covering should be securely taped.

Wooden floors can be slippery, and this should be minimised e.g. by keeping polishing to a minimum. Where appropriate, rosin should be provided to candidates to prevent falls.

Barres: These should preferably be fixed, but stable portable barres are acceptable. All barres should be of sufficient length for four candidates to use together. Fixed barres should be approximately 30cm away from the wall on either the right or left side of the studio, not across the back. Two heights, approximately 102cm and 115cm, are preferable for both fixed and portable barres, but are not essential.

Ceiling height: This should allow for circulation of air, and for tall candidates to perform grand allegro with arms in 5th position (we recommend a minimum of 3m).

Ventilation and temperature: The studio should be at a suitable working temperature, which should not normally fall below 18.3°C/65°F. It should be well ventilated and heated as appropriate and in extremely cold weather extra heating may need to be provided. The Academy does not prescribe a maximum temperature, but in hot climates, it is advised to have either air conditioning, overhead fans and/or windows that can easily be opened. In extreme heat, additional water or rest breaks may be taken – the examiner will advise in such situations.

Lighting: The studio should be well lit. Where direct sunlight is likely to obstruct focus or attention, there should be blinds, curtains or shutters.

Walls and doors: The studio should have doors; curtains are not acceptable. All mirrors should be covered. The rear wall and examiner sightlines should be clear of miscellaneous items and visual distractions where possible.

Table: A table and comfortable chair (preferably height adjustable) should be provided for the examiner. The table should be steady and large enough to accommodate an iPad, relevant timetable/paperwork, bell and water glass/jug. It should be placed to avoid glare and sunlight, with a clear view of the entire performing space and the accompanist/music operator and so that all candidates can be seen when standing at the barre.

Music: An accompanist, keyboard instrument, music scores, additional instruments and/or playback facilities for recorded music must be provided as appropriate. Where teachers enter students for Intermediate Foundation, Intermediate and Advanced Foundation and choose to use recorded music, they should also provide the official Free Enchaînement tracks for this part of the exam. See [Music](#) for further details.

Access: There should be full and inclusive access to all exam facilities.

Changing room and toilet facilities: These must be available to the examiner, accompanist/music operator and candidates. If possible, facilities for the examiner and accompanist/music operator should be separate to those for candidates.

Warm up facilities: Ideally a studio should be provided for candidates to warm up, although if this is not available then an alternative private area should be allocated for this purpose if possible.

Fire, health and safety procedures: The studio's health and safety procedures should be clearly visible and emergency exits should be clearly marked.

These minimum requirements are set out for the benefit of candidates, in order to safeguard their health and safety, but also to ensure that they are able to perform to their best in exams. They are also intended to ensure a suitable environment for examiners/pianists/music operators/exam attendants in which to work.

If, in the opinion of the examiner, the facilities provided may seriously disadvantage candidates or put them at risk of injury, or constitute an unsafe working environment, the exams may be cancelled or suspended until the issue is resolved.

AECs are monitored by both the RAD and the qualifications regulators. Applicants agree that access to their exam centre is available to both as required. Notification will normally be made in advance if either the RAD or regulatory personnel wish to visit the premises.

RAVs

RAD Approved Venues (RAVs) are provided by the RAD. The number and location of RAVs varies from country to country.

The RAD recommends that where candidates are under the age of 15, a responsible adult accompanies them to their examination.

Any candidate taking an exam at an RAV will have the studio, pianist/music operator and exam numbers provided, but will need to provide their own props and uniform.

Teachers and candidates may choose to supply their own pianist, in which case the pianist should bring their own music.

Further information is available on request from RAD offices.

CCTV

The RAD recognises that some premises used for exams will have CCTV security systems which could lead to exams being filmed.

The RAD accepts the proper use of CCTV cameras in the context of exams taking place at those premises, provided that the normal features of such systems are in place; i.e. that it is clear where and why footage is being taken, that footage is stored securely, will only be reviewed in the event of a security issue occurring, and will be deleted/destroyed after a given period of time (usually 3-6 months); and that cameras and other equipment (monitors etc.) are unobtrusive and do not disrupt or impede the exams in any way.

In no circumstances can CCTV footage be used as part of an enquiry or appeal.

The implementation and use of CCTV systems is the responsibility of the premises and not the RAD (unless the premises are owned by the RAD).

Music

Teachers will not be required to use a pianist for their examinations (except the Solo Seal).

| Exam type / level | Pianist* | Recorded music | Own recorded music | Combination - recorded music and pianist - teacher's choice | Choice of A or B track from recorded music | Notes |
|---|----------|----------------|----------------------------|--|--|--|
| DTYOT levels 1-2 | ✓ | ✓ | ✓ | ✓ | | |
| Pre-Primary in Dance class award | ✓ | ✓ | | ✓ | ✓ | percussion accompaniment can be used for some exercises with piano. For the Imaginary Movement Sequence, improvised or own choice piano or recorded music can be used. |
| Primary in Dance class award | ✓ | ✓ | | ✓ | ✓ | |
| Grades 1-5 class awards | ✓ | ✓ | | ✓ | ✓ | |
| Grades 6-8 class awards | ✓ | ✓ | | | | recorded music should not include title of the exercises beforehand |
| Grades 1-7 solo performance awards | ✓ | ✓ | for free choice dance only | ✓ | | for the free choice dance, candidates may be accompanied by live or recorded music. |
| Primary in Dance exam | ✓ | ✓ | | ✓ | | |
| Grades 1-5 exams | ✓ | ✓ | | ✓ | ✓ | |
| Grades 6-8 exams | ✓ | ✓ | | | | recorded music should not include title of the exercises beforehand |
| Intermediate Foundation – Advanced 2 | ✓ | ✓ | | | | Vocational examinations may be performed with recorded music or with a pianist. Where teachers use recorded music for Intermediate Foundation, Intermediate and Advanced Foundation, they must provide the official Free Enchaînement tracks for these levels. |
| <i>Discovering Repertoire</i> Levels 2, 3 and 4 (and levels 6, 7 and 8 for Scottish qualifications regulated by SQA) | ✓ | ✓ | | Unit: Class and Units: Variation 1 & Variation 2 (development exercises only) may be performed to recorded music or pianist. | | the variations and variation révérences in Units: Variations 1 & 2 are performed to the recorded music; the rest of the exam and Unit: Class may be performed to recorded music or pianist. |
| Solo Seal | ✓ | | | | | |

In AECs, applicants are required to provide their own accompanist, keyboard instrument and stool, music score, additional instruments, playback facilities for recorded music and/or recorded music, as appropriate, including the official [Free Enchaînement tracks](#) for Intermediate Foundation, Intermediate and Advanced Foundation levels if using recorded music for these levels.

In RAVs the RAD will provide pianists/music operators and playback equipment.

Music in AECs

For further details about the piano/keyboard specification, visit our [website](#).

Up to and including Grade 5, the syllabus music allows for a variety of styles and instrumentations; therefore a keyboard other than that stipulated (for example a portable electronic keyboard) may be appropriate.

A piano stool or chair (preferably height-adjustable) should be provided.

Recorded music may be used up for all exams except the Solo Seal.

Recorded music should not include the announcement of the title of the exercises.

For Vocational examinations the variations at all levels should be performed with the orchestral tracks.

If a teacher chooses to use recorded music for Intermediate Foundation, Intermediate and Advanced Foundation, they must also provide the official [Free Enchaînement tracks](#) for these levels.

For Discovering Repertoire, either a pianist or recorded music can be used for all Units. The exceptions are the Variations and Variation révérence which should be performed to the recorded orchestrated music.

Adjustments to the tempo of playback devices using tempo controls may be used at the discretion of the teacher, but only to a degree to which the learning outcomes and assessment criteria of the exercise can be met and should be appropriate for the dynamics of the settings. Changing the tempo should not change the pitch, and no more than 5% slower or faster is recommended.

Amplifiers and speakers should be powerful enough and suitably placed to provide clearly audible accompaniment, but remain within the limits stipulated by *The Control of Noise at Work Regulations 2005* in the UK, or corresponding regulations in other countries.

The piano, any additional musical instruments, and playback facility should be placed so that the accompanist/music operator can see both the examiner and the candidates. It should be placed away from the examining table and should not distract or obscure the sightline of the examiner.

All musical resources should be sufficiently well prepared so as not to impede the flow and time constraints of the exam. We advise rehearsing with any equipment before the examination so that the exam day flows smoothly and candidates are not impacted by difficulties operating the music, incorrect music choices or unsuitable volume.

The applicant is responsible for ensuring that the accompanist/music operator is aware of the requirements of the exams and is fully briefed in undertaking their role. Where a mixture of live and recorded music is used, the pianist should operate the playback equipment.

Where a pianist is accompanying an examination, they should also operate the music playback equipment for the variations.

It is strongly advised that the teacher (or parent/guardian) does **not** act as pianist or operate the playback equipment. This is because candidates, particularly young candidates, can easily get distracted in this situation which can affect their performance in the exam, particularly the alignment of head and eyes. If a teacher does need to perform this role, the following guidelines are suggested:

- a screen is placed between the performing space and the piano/sound system
- the teacher should sit with their back towards the exam area and make no eye contact with the candidates
- candidates should understand beforehand that the examiner will conduct the exam and that the teacher will not assist at any point.

For the free enchaînement sections of Intermediate Foundation, Intermediate and Advanced Foundation exams, pianists can choose to play a piece of the suggested music that appears at the back of the printed music book or a piece of their own choice. Where recorded music is used, the official [Free Enchaînement tracks](#) should be provided. The applicant is responsible for ensuring that pianists/music operators are aware of the requirements of this part of the exam and the extent of what may be requested by examiners.

If teachers are filming their examinations, then guidelines for the preparation and presentation of free enchaînements can be found in the [Members' area](#).

For further details about RAD music resources, please visit <https://www.radenterprises.co.uk/>

ROYAL ACADEMY OF DANCE

Uniform and presentation

All uniform is recommended, not required. Uniform should flatter and enhance the candidate's line, be clean, appropriately supportive and comfortable to the individual. The silhouette of the candidate should be clearly visible.

Option 1 (traditionally female) – graded and *Discovering Repertoire*

| Level | Leotard | Colours <i>(recommended)</i> | Skirt | Socks/Tights | Shoes <i>(Split sole shoes are permitted)</i> | Character skirt | Character shoes |
|--|--|--|---|---|--|---|---|
| DTYOT | No prescribed uniform | | | | | | |
| Pre-Primary in Dance Primary in Dance | Short sleeved or skirted leotard | pink lilac marine blue | Georgette wrap over skirt – colour to match leotard | Short socks Pink or to match skin tone | Soft ballet shoes with matching elastic (satin, leather or canvas) Pink or to match skin tone Should tone with socks | n/a | n/a |
| Grades 1-3 | Sleeveless or short sleeved leotard | pink lilac marine blue mulberry lavender navy | n/a | Short socks or tights Pink or to match skin tone | Soft ballet shoes with matching elastic (satin, leather or canvas) Pink or to match skin tone Should tone with tights/socks | Black with braiding/ribbon that complements the colour of the leotard - circular in style is preferable The hem of the skirt | Black canvas Grades 1-2 Lower heel height Grade 3 onwards Cuban (higher) heel |

| | | | | | | | |
|-----------------------|---|---|--|--|--|--|---|
| <p>Grades 4-5</p> | <p>Elasticated belt colour to match leotard</p> | <p>pink teal red mulberry fuchsia navy lavender burgundy dark green</p> | | | | <p>approximately 3 inches (7.6cm) below the knee</p> | <p>(lower heel may be worn)</p> <p>Shoes should be fitted with elastic that matches/tones with tights/socks</p> <p>G4 Dance F (Tarantella) requires ballet shoes – character shoes should <u>not</u> be worn</p> |
|-----------------------|---|---|--|--|--|--|---|

| Level | Leotard | Colours <i>(recommended)</i> | Skirt | Tights | Shoes <i>(Split sole shoes are permitted)</i> | Character skirt | Character shoes |
|---|--|--|---|----------------------------|---|--|---|
| Grades 6-8 | Any classical style of leotard Elasticated belt colour to match leotard | black navy royal blue lavender red burgundy mulberry | The skirt is worn after the barre and should be a soft material e.g. georgette or chiffon- approx.mid-calf length. Circular style is preferable Colour should match/tone leotard Grade 8 candidates may wear a short skirt for the barre work | Pink or to match skin tone | Soft ballet shoes with matching elastic (satin, leather or canvas) Soft pointe shoes should <u>not</u> be worn Pink or to match skin tone Should tone with tights Free Movement exercises and dance may be performed in ballet shoes or bare feet (for bare feet – convertible tights should be worn) | Black with braiding/ribbon that complements the colour of the leotard – circular style is preferable The hem of the skirt should be approximately 3 inches (7.6cm) below the knee | Black canvas Cuban (higher) heel Shoes should be fitted with elastic that matches/tones with tights |
| <i>Discovering Repertoire</i> All levels | Capped sleeved or sleeveless leotard | black burgundy | Optional chiffon skirt to match leotard Variations at all levels Optional romantic or classical tutu skirt in white or black with/or without decorative ribbons | | All units Soft ballet shoes with matching elastic or ribbons (satin, leather or canvas) or demi-pointe/soft pointe shoes with ribbons Variation 1 & 2 units <u>only</u> Pointe shoes with ribbons may be worn Pink or to match skin tone Should tone with tights | n/a | n/a |

Option 1 (traditional female syllabus) – vocational graded

| Level | Leotard | Colours (recommended) | Skirt | Tights | Shoes (Split sole shoes are permitted) |
|-------------------------|--|--|---|----------------------------|--|
| Intermediate Foundation | Capped sleeved or sleeveless leotard | black navy royal blue purple Elasticated belt to match leotard | Optional – short skirt without pattern to match/tone with leotard (hem approximately 30cm from floor when kneeling) | Pink or to match skin tone | Soft ballet shoes with matching elastic or ribbons (satin, leather or canvas) or demi-pointe/soft pointe shoes with ribbons. |
| Intermediate | | | Optional classical tutu skirt may be worn for Variation 1 which should tone/match with leotard | | Pointe shoes with ribbons must be worn for pointe work sections and female syllabus variations in AF – A2 elastic may be worn in addition to ribbons if required and should tone with the pointe shoes/tights. |
| Advanced Foundation | | | Optional skirt may be worn for Variation 2, which should match/tone with leotard either as described above or: Here | | |
| Advanced 1 | | | | | |
| Advanced 2 | | | | | |
| Solo Seal | | any colour | <p>Genée port de bras: Soft chiffon circular or wrap around mid-calf length skirt</p> <p>21st century variation: Soft short chiffon wrap around skirt</p> <p>Classical variation and Finale: Classical tutu skirt</p> <p>Should match/tone with leotard</p> | | <p>Pointe shoes with ribbons are required for all settings elastic may be worn in addition to ribbons if required and should tone with the pointe shoes/tights.</p> <p>Pink or to match skin tone Should tone with tights</p> |

Option 2 (traditionally male syllabus) – graded, vocational graded and *Discovering Repertoire*

| Level | T-shirt/Leotard | Colours (recommended) | Shorts | Socks (short length – worn over tights) | Tights | Shoes (Split sole shoes are permitted) | Character |
|--|---|---|---------------|--|--|---|--|
| DTYOT | No prescribed uniform | | | | | | |
| Pre-Primary in Dance Primary in Dance | Well fitted t-shirt | blue white | navy black | white | n/a | Soft ballet shoes (leather or canvas) white with matching elastic | n/a |
| Grades 1-5 | Short sleeved leotard or well fitted t-shirt | white | | | Navy or black tights may be worn instead of shorts | | Lace-up character shoes (no other additional uniform requirements) G4 Dance F (Tarantella) requires ballet shoes – character shoes should <u>not</u> be worn |
| Grades 6-8 | Leotard or well- fitted short sleeved t-shirt worn tucked into tights | T-shirt: white Leotard: white navy black | n/a | white (with grey or navy tights) or black (with black tights) | grey navy black | Soft ballet shoes (leather or canvas) black or white with matching elastic Shoes to match socks Free Movement exercises and dances may be performed in ballet shoes or bare feet | |
| <i>Discovering Repertoire</i> All levels | | | | | | | |
| Intermediate Foundation | | | | | | | |
| Intermediate Advanced Foundation Advanced 1 Advanced 2 | | | | | | | |
| Solo Seal | Leotard, unitard or well-fitted short sleeved t-shirt worn tucked into tights | any colour | n/a | Largo, Classical variation and Finale: black or white (to match shoes) 21st century variation: no socks | Largo, Classical variation and Finale: any colour full length or footed tights 21st century variation: any colour ¾ or full length tights | Soft ballet shoes (leather or canvas) with matching elastic Largo, Classical variation and Finale: black or white shoes to match socks/tights 21st century variation: shoes to match skin tone | |

ROYAL ACADEMY OF DANCE

Presentation – general guidelines

Uniform recommendations are listed for each grade in the tables above, but where this is not possible, suitable alternatives of a similar colour and style may be worn.

Teachers are reminded that it is not necessary for candidates to have newly purchased uniform for exams.

Candidates should wear the correct shoes as stipulated above. Candidates using pointe shoes may bring an additional spare pair of pointe shoes into the exam studio if required.

For **solo performance awards**, candidates can wear their normal uniform as specified for the relevant grade. Enhancements may be made to the uniform; these should be relatively simple, must not distract from the dance itself, and should be additions rather than complete costume changes. Changes must be carried out quickly and efficiently, and must not disrupt the timing. They may not obscure candidate numbers. Candidates may perform the free choice dance in bare feet.

Candidates may wear masks if local guidelines require this, or if it is their personal preference. If candidates choose to wear a mask, their expression will be marked through use of their eyeline and expression through their body.

Uniform, masks and some props can be purchased from [RAD Enterprises Ltd](#) and selected distributors and retailers worldwide.

RAD uniform is available to Registered Teachers at 30% off the RADE retail price through the RADE Uniform Direct promotion from Freed of London.

Where candidates wish to wear a headscarf or hijab, this should not obscure the line of the head and neck.

Candidates may also wear leotards with more coverage e.g. long-sleeves/high neck line.

- Uniform should flatter and enhance the dancer's line, be clean, appropriately supportive and comfortable to the individual. The silhouette of the dancer must be clearly visible
- elastic or ribbons should be firmly sewn on shoes in the correct position and securely fastened before entering the studio
- hair should be neatly and appropriately styled off the face and neck in order that the line of the head and neck is not obscured
- glasses may be worn
- small stud piercings may be worn, but other jewellery must not be worn, unless required for religious or cultural reasons
- make-up is not required for examinations. Where used, make-up should be natural and kept to a minimum. Coloured nail varnish should not be worn. Candidates may wear arm or leg supports if necessary. These should be white or chosen to match skin tone.

The RAD places the safeguarding of children and young people at the heart of its policy making. It is important that candidates (and their parents/guardians) feel comfortable, and should not be made uneasy with any of the uniform requests made by teachers. It is not acceptable for teachers to prohibit candidates from wearing underwear.

Props

Props are optional for exercises. For dances there is an alternative version that does not require the use of props at each level.

Dance to Your Own Tune

Resources (e.g. dressing-up clothes and props) can be used if so desired.

Pre-Primary in Dance and Primary in Dance

The use of a wide range of props such as feathers, wrist bands, pom-poms and percussive instruments is encouraged, in order to aid learning. However, the use of props is optional. Teachers may find that the use of props during classes is beneficial, even if they are not used for all exercises during the exam or class award itself.

Pre-Primary in Dance - Class Award

| Exercise | Props |
|-------------------------------|--|
| Warm-up | Wrist bands with ribbons/streamers or finger bands with ribbons/streamers |
| Fingers and hands | Feathers, suitable flower petals or pom-poms (small) |
| Walks | Suitable percussion instruments and/or relevant prop |
| Run and balance | Wings composed of a soft suitable material that can be attached to shoulders and to the wrist or finger |
| Bounce and jump | Suitable percussion instruments, wristbands with ribbons/streamers or finger bands with ribbons/streamers, hand held pom-poms |
| Claps and jumps | Chalk or non-slip suitable floor markers |
| Imaginative movement sequence | Any prop that will help in the understanding of the story. Small pieces of costume may be worn, for example hat, crown, scarf, cloak, belt (avoid masks as the candidate's face should be seen at all times) |

Primary in Dance Class - Award and Examination

| Exercise | Props |
|-------------------|---|
| Marches | Hand held pom poms or flags |
| Dressing-up dance | A small trunk, suitcase or box with a hinged lid (containing costume item) one per candidate. Any suitable items of costume that can be easily worn and taken off, e.g. hat, crown, scarf, cloak, belt (<i>avoid masks as the candidate's face should be seen at all times</i>) |

Grades 1-8

All props shown below are *required* except for Transfer of weight (Grade 1 & Grade 4).

At all levels, alternative dances are available for which props are not required.

| Grade | Exercise/dance | Props |
|---------|--|---|
| Grade 1 | Transfer of weight (<i>optional</i>) | Flag, soft fabric on a stick, scarf or ribbon The ribbon for the transfer of weight exercise should be longer than the one for the dance. An exact length is not advised because it depends on the height of the candidate and their facility with the ribbon. |
| | Dance B | Short stick with two ribbons attached or two ribbons held in the hand (length of ribbons approx 0.5m) |
| | Character dance C | Watering can. Must have two handles, one at the side for the watering movements (used with one hand) and a fixed handle over the top (held with both hands) |
| Grade 2 | Character dance C (female syllabus) | Soft garland of flowers - approximately 1 metre in length |
| | Character dance C (male syllabus) | Scarf - approximately 1.25m in length and 0.25m wide. Should have the appearance of Hungarian (folk style), any material, may have braided style trimming |
| Grade 3 | Character dance D (female syllabus) | Flowered head band with ribbons attached but hanging down the back: approx 6 ribbons, each 3cms wide, length to just below knees (length depends on height of candidate). The frame should be a circle covered by ribbon to fit the head, with flowers attached to the top part to just above the ears at both sides, and then the ribbons attached side by side to the lower half of the circle. |
| | Character dance D (male syllabus) | Small folk drum (this can be hand-made e.g. from a biscuit tin or similar) |
| Grade 4 | Transfer of weight (<i>optional</i>) | Two long ribbons - any colour |
| | Dance B (male syllabus) | Braces (any colour) |
| | Dance C | Cane (any colour) |
| | Character Dance F | Tambourine – may have ribbons attached (any colour) |
| Grade 5 | Dance C | Bowler style hat (any colour) |
| | Dance F (male syllabus) | Waistcoat (any colour) |
| Grade 6 | Free movement | Long silk scarf (female syllabus)/cotton material representing cloak (male syllabus) |
| Grade 7 | | |
| Grade 8 | Free movement | Long silk scarf (female syllabus)/cotton material representing cloak (male syllabus) |
| | Danse Russe | Small handkerchief (female syllabus) |

Discovering Repertoire

| Level | Exercise / dance | Prop |
|-----------------------------------|--|------|
| Level 2 (Level 6 for Scottish) | Variation 1 (female syllabus): <i>Coppélia</i> (Spanish) | Fan |

| | | |
|----------------------------------|--|--|
| qualifications regulated by SQA) | | |
|----------------------------------|--|--|

Solo performance awards

The use of props for free choice dances is optional. Any props used must be hand-held.

On the exam day

AECs – before the exams

The exam studio should be ready before the examiner arrives and should be clear and tidy.

A responsible person must be available to act as examination attendant and should be present outside the studio at all times to assist candidates and those accompanying them. (This may be the applicant or another teacher associated with the entry).

The examination attendant is responsible for running the exam day and should be available to deal with or react to emergencies, including fire evacuation procedures and first aid.

No Entry/Quiet/Examinations in Progress signs should be placed at the entrance to the studio and in other appropriate locations as loud noises near the exam studio can be distracting for the candidates.

The examiner's table should be positioned as outlined above under *Exam studios*. A bell, a jug/bottle of water and a glass should be placed on the table.

Optional music/dance choice forms are available from the RAD website. If necessary, these forms can be completed and given to the examiner.

Where necessary (Grades 6-8 only), the examiner should be informed if candidates are performing Free Movement work in bare feet.

The examiner will arrive approximately 15 minutes before the start of the first exam. The examination attendant should make themselves known to the examiner and introduce the pianist/music operator. The examiner must be informed of fire evacuation procedures and first aid facilities and procedures, and should then be escorted to the studio and be given time to prepare for the exams.

The examiner will advise when the pianist/music operator can enter the studio. Pianists/music operators may only remain in the studio whilst engaged in accompanying the candidates or operating playback equipment, and should not discuss proceedings with either the examiner or candidates, unless the examiner asks them for help with translation or other matters. Pianists/music operators should leave the studio during the breaks so that the examiner can complete the paperwork without being disturbed.

RAVs – before the exams

Normally the venue will be open one hour before the start of the exams and closed half an hour after the end of the exams.

An examination attendant will be present at the venue to greet and register the candidates.

An area will normally be available for candidates to warm up before the exams. Those accompanying candidates to the venue, including teachers and parents, are not allowed into the warm-up area.

Rosin can be provided for candidates if appropriate.

Candidates will be registered on arrival by the examination attendant and will be asked to sign to confirm their identity (proof of identity is not required). Where candidates are too young to sign, a parent/ guardian may do so on their behalf.

Candidates are allocated their number when registering at the venue. This number is worn throughout the exam as a means of identification. If candidates fail to arrive or have cancelled after the timetable has been issued, the original allocated numbers will stay in place for the remaining candidates. (Note, numbers no longer have any relation to candidate height.)

Admission to the exam studio

Normally only the candidates, the examiner and a pianist/music operator may be present during an exam. The RAD may at its discretion permit additional examiners (e.g. trainees or standardisation examiners) and/or (for exams in RAVs) additional pianists (e.g. for training/monitoring purposes) into the studio.

Occasionally, the presence of an additional responsible adult may be necessary in order to comply with safeguarding requirements (see [Safeguarding](#)) or to assist where filmed exams are taking place.

Additionally, the examinations regulators have the right to send representatives for monitoring/auditing purposes. In such cases teachers will be notified in advance.

During the exam, unauthorised persons should only enter the studio in an emergency.

Warm up

Candidates should arrive in time to warm up, and be ready to begin at least 15 minutes before the scheduled start time.

Illness and injury before or during the exam

Candidates who feel unwell before or during any exam or suffer an injury resulting in them not being able to continue, should withdraw and leave the studio.

Temporary withdrawal from the exam room should be for as brief a time as possible, during which the exam, if under way, will be stopped and the remaining candidates advised to keep warm.

If, having left the exam, the candidate is not able to return within about three minutes, the examiner should be informed by the examination attendant, so that the exam can be started or resumed as soon as possible. If a candidate is unable to complete an exam due to illness/injury or for any other reason, they may choose to either (a) accept the result of the exam based on the completed sections, or (b) withdraw from the exam and, if they wish, apply for compensation as detailed in the *Fees* section. If a candidate withdraws or is unable to complete an exam due to illness/injury, this should be communicated to the local office as soon as possible.

In the event of (a) above, the examiner will assess the candidate on the basis of the work seen, as if no response had been given by the candidate to the parts of the exam which were not completed. This may result in 0 being awarded for some components; however, candidates may still be able to pass provided that the minimum required marks have been obtained.

For class awards, if a candidate does not show a section (ie. if they receive 'never' for any descriptor), they do not obtain the award.

Candidates who accept such a result are ineligible to apply for a credit note or refund.

Candidates who become ill before or during the exam, whether or not they complete the exam, are eligible to apply for Special Consideration (see below). However, in this event they will forfeit the right to apply for a credit note or refund as set out in the [Fees](#) section.

The RAD takes no responsibility for any injury to a candidate in an exam, unless it can be shown, in the case of an RAV, that it was negligent in providing suitable facilities for the exam to take place, and that it was this negligence which caused the injury to occur. Other than in this case, any injury to a candidate in an exam is entirely the responsibility of the applicant.

Withdrawals and non-attendance

Notice of withdrawal of any candidate who cannot be present for an exam must be submitted as soon as the inability to attend is known, and certainly no later than the day of the exam, to the RAD office where the original entry was sent, with an explanation of the reason.

If a candidate is unable to attend an exam due to circumstances beyond their control, such as illness, compassionate reasons e.g. family bereavement, serious adverse weather conditions, compensation may be sought, on the basis of evidence submitted, as detailed in the *Fees* section.

The RAD is not liable to offer compensation for the withdrawal of any candidate who is entered for an exam and does not meet the published criteria for entry. This includes the candidate meeting any minimum age requirements, and having the correct pre-requisite exam qualification.

A candidate in quarantine for any infection must be withdrawn.

Special consideration

Special consideration is a post exam adjustment to the mark of a candidate who was prepared for and took an exam but who may have been disadvantaged by temporary adverse circumstances that arose prior to,¹ or at the time of the exam.

Such circumstances could include an illness or injury, or some other event outside of the candidate's control, which had, or was reasonably likely to have had, a material effect on their ability to take an assessment or demonstrate their level of attainment. The full policy is available [online](#).

Audiences

Audiences are permitted for demonstration classes (Dance to your own tune) held in AEC venues and Solo Seal examinations.

Audience regulations for demonstration classes (Dance to your own tune):

- guests should arrive on time
- the audience should be seated where the teacher and participants feel most comfortable
- audience numbers should comply with logistical and health and safety requirements for the studio
- no guests under 12 years of age should be admitted
- guests must enter and leave the studio promptly so as not to disrupt the exam timetable, and cannot enter/leave the studio once the class has started, or until it has finished
- no photography or video recording is permitted
- mobile phones and watch alarms must be switched off
- no food or drink is allowed in the studio
- guests must remain silent during the class, and must not attempt to speak to/distract candidates
- the examiner will not discuss the class with the guests
- no fees may be charged by the teacher for viewing the class.

In the exam

Candidates can take a water bottle into the exam studio. Normally water should only be drunk during official rest breaks.

Candidates who are diabetic can take their insulin or a snack into the exam studio.

Candidates who require asthma pumps and sprays can take these into the exam studio.

Candidates taking vocational graded exams can take a hand towel into the studio.

Candidates using pointe shoes may bring an spare pair into the studio.

All items taken into the exam studio should be placed at the side of the room where they will not impede any candidates' dancing.

Candidate numbers

Numbers must be worn during the exam as a means of identification. They should be large enough for the examiner to see, and securely pinned to the **front** and **back** of each candidate.

¹ In this context, 'prior to' will normally extend back to the closing date for entry, but not before.

In an AEC the numbers should match the submitted entry.

In an RAV, the numbers will be pre-allocated and provided on arrival.

If any candidate fails to arrive or cancels after the timetable has been issued, the original numbers remain in place.

Entering the exam studio

A few minutes before the start time, the exam attendant should line the candidates up in the correct order outside the studio door.

Checks should be carried out to ensure that the candidates are wearing the correct number.

Where relevant, candidates should have with them their character skirts, character shoes, pointe shoes, tutus, and/or props if these have not already been placed in the studio.

The examiner will ring the bell when they are ready for the exam to begin.

The exam attendant will then direct the candidates to enter the exam studio.

The candidates enter the studio and form a line in front of the examiner in ascending numerical order (see below) and greet the examiner in English or the candidate's own language. For a class award, the teacher will lead the students into the exam studio in numerical order.

Order of candidates in an exam:

| | | | |
|------------|-------------|-------------|-------------|
| candidate1 | candidate 2 | candidate 3 | candidate 4 |
| Examiner | | | |

The examiner will then check the name and number of each candidate. For class awards, the teacher will introduce the candidates individually to the examiner.

No candidates should enter the studio once the exam has started.

Examinations

Exams are conducted by the examiner or in line with Guidelines for filming RAD exams (see [members' area](#)).

At the barre, exam candidates stand in sequential order with the lowest number at the front.

For vocational graded exams, where barre exercises travel, candidates may be asked to present them two by two, rather than all together.

Candidates will be given time to change before the character and pointe work sections.

On conclusion of the exam, the examiner will instruct the candidates to leave the studio.

Candidates will be examined through the performance of the prescribed examination content, all of which should be prepared except where choices are indicated (see [Section 2](#)).

Candidates are normally seen in sets of four and should be prepared to dance solo and in combinations as indicated.

For graded exams, teachers may organise the candidates groups following the grouping indicated in [Section 2](#). Examiners will not change teachers' pre-arranged groupings. When arranging pairs candidates should remain in order: e.g. candidates 1&2 perform together and 3&4 perform together. If teachers feel their students may not remember the pre-determined groups, brief notes can be given to the examiner. When the teacher has not arranged pre-determined groups, the examiner will arrange the groups following the guidelines in [Section 2](#).

For sets of three candidates in graded exams, for paired work, two candidates dance as a pair and one dances solo. One candidate can dance twice to create two pairs, but the candidate chosen to do this should be varied during the exam.

For vocational graded examinations at both AEC and RAV centres, the examiner will arrange the candidate groups at all levels.

In some cases, the order of the exercises will be dependent on whether candidates in the same set are performing the male or female syllabus.

Candidates may offer a verbal 'thank you' to the examiner after the set *révérence*.

Additional guidelines for Grade 8

A short skirt may be worn for the barrework in grade 8. At the end of the barre, all candidates leave the studio and candidates choosing to wear calf-length skirts for the dances would change into them now.

The examiner will ring the bell to indicate when the candidate(s) should re-enter the studio.

All candidates then return, perform the *Entrée Polonaise* together, and then leave the studio.

Candidate number 1 then returns to the studio and performs the classical solo, after which he/she leaves; followed individually in turn by candidate numbers 2, 3 and 4.

This continues for each of the chosen classical, free movement and character solos. Finally, all candidates return for the *Finale Polonaise* and *Révérence*, which are performed together. If there are only one or two candidates in a set, the pauses between solos will be a little longer.

Where there is only one candidate they will remain in the studio after the *Entrée Polonaise* before performing *Etude Lyrique* and will remain in the studio after the character solo before performing the *Finale Polonaise* and *Révérence*.

This exam should be presented as a stage performance. Candidates make their entrances and exits as if entering and exiting from a stage. The examiner will **not** cue the pianist or candidate(s) at the start of each piece.

Having entered, the candidates will place themselves in the correct starting position and the pianist will take their cue from them. At the end of each solo there is no need for a bow or curtsy to the examiner or pianist as the *Finale Polonaise* and *Révérence* serves this purpose. Candidates may offer a simple verbal 'thank you' to the examiner after the *révérence*.

Class awards

Class awards from Pre-Primary in Dance to Grade 7 are conducted by the teacher or an assistant, with the examiner assessing the class. For Grade 8, the examiner conducts the class and this follows the same format

as the examination. For *Discovering Repertoire*, the examiner or the teacher conducts the class (teacher's choice).

Audiences are not permitted for class awards.

All candidates perform the syllabus content as detailed in the *Exercises and Dances* book. The formats for class awards are set out in [Section 2](#).

Teachers should follow the grouping guidelines in [Section 2](#) for Pre-Primary in Dance and Primary in Dance class awards. For all other levels, teachers should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see all the candidates and fit the allocated time.

For *Discovering Repertoire* class awards with 5-8 candidates, additional barres may be used to ensure candidates have enough performance space.

If the teacher is conducting the class they may move around the room as felt necessary, interacting with the candidates as appropriate, but the examiner's view should not be obscured. Teachers may bring a list of exercises into the studio as an aide-memoire.

In general, during a Class Award, the candidates should be able to perform the majority of the work independently. If more assistance is required then teachers may use their judgement.

Candidates may offer a simple verbal 'thank you' to the examiner after the *r v rence*.

On conclusion of the class award the teacher should escort the candidates out of the studio.

For class awards, **if a candidate does not show a section** (ie. if they receive 'not shown' for any descriptor), **they do not obtain the award.**

For information on props see the [Props](#) section above.

Solo performance awards

These are assessed by the examiner.

Candidates present three dances, each shown as a solo. These can be in any order. Two of these must be taken from the syllabus for the relevant grade. The third dance may be **either**:

- (a) also taken from the syllabus for the relevant grade; or
- (b) free choice, in any dance genre or style.

Once the students have greeted the examiner, they all leave the exam studio.

The examiner will ring the bell again, at which point candidate 1 re-enters, performs Dance 1 and then leaves the studio in order to prepare for Dance 2.

The examiner will ring the bell for candidate 2 to enter the studio. Candidate 2 performs Dance 1 and then leaves, and the process is repeated with candidates 3 & 4.

The examiner will ring the bell for candidate 1 to come back in to the studio and perform Dance 2.

The proceedings continue in the same order until the final candidate has performed Dance 3.

The examiner will ring the bell for all the candidates to return to the studio and perform the *révérence* together.

If a candidate is in a set on their own, they do not need to leave the exam studio between their greeting and Dance 1, or between Dance 3 and the *révérence*.

The choreography for the *révérence* is free choice, and may be classical or character in style, using the *révérence* music from the corresponding examination.

RAD examiners are specialists in the genre of ballet, although they receive comprehensive training and monitoring in dance assessment. Where a genre other than ballet is selected, examiners will assess this according to their professional judgement. There is no obligation to select a genre other than ballet for the third dance.

Additional guidelines on free choice dances for solo performance awards

Free choice dances should be original, may not belong to any publically recognised third party (e.g. another dance organisation), and may not have been previously published in any form. Typically the dance will have been choreographed by the teacher/candidate, although it is also possible to use dances from other sources (e.g. choreographed by a friend or colleague) provided this is done within the constraints set out above, and with the permission of the choreographer.

The degree of challenge in the movement skills demanded by the choreography must be broadly comparable to that of the set dances.

The teacher is responsible for the use of a free choice dance and undertakes to indemnify the RAD against any action taken by an individual or organisation in respect of its use.

There is no restriction on a free choice dance having been performed before.

Free choice dances should be between 50 and 70 seconds in length.

Dances from RAD syllabi other than the syllabus for the relevant grade, including previous syllabi (whether for the same or a different grade), are not admissible as a free choice dance. (However, this does not apply to music used in other syllabi, which can be used, so long as the choreography itself is original.)

Candidates may perform the free choice dance in bare feet.

Pointe work may not be used.

Results and certificates

Assessment

Details of mark schemes and assessment methodologies can be found in [Section 2](#).

All results are subject to analysis and moderation. More information is available [online](#).

Examiners may only disclose the provisional results of an exam to the RAD.

Sections of exams which are not shown by candidates are given a mark of 0. Where this is due to teacher error, teachers may contact the Examinations Department to explain the situation, and in the interests of candidates, it may in certain circumstances be possible to take appropriate action.

Dispatch of results and certificates

We aim to issue results² no later than four weeks, and final results, certificates, medals and bars are dispatched from the printing centre no later than six weeks, following the end of an examination session (allowing for public holidays in the relevant results processing centre).

Results will be issued via the applicant's RAD Online Exam Entries account.

On receipt of results, applicants should check the candidate information to ensure that it is correct - there is a specified time frame given for checking/updating candidate information and informing the RAD of any errors. If changes to certificates are requested **after** printing, this will usually incur a charge, and another wait for the replacement certificate.

The **target date** is the date by which we aim to have certificates printed and dispatched from the RAD results processing centre. After this point certificates dispatched from RAD HQ are sent to our distribution agency to be collated, packaged and sent to teachers via courier. Please note that in these circumstances there may be an additional time period of 1-2 weeks between the RAD printing and dispatching certificates, and packages being received by applicants, due to the distribution, collation and courier services used.

Exam result forms, assessment reports, certificates, medals and/or bars are issued to the applicant by post. Where possible secure postal services are used. Applicants should be aware that they may have to receive these materials in person and sign for them.

Result forms, certificates, medals and bars are the property of the candidate. It is the responsibility of the applicant to ensure that candidates receive such materials as they are entitled to within a reasonable timescale following receipt. Failure to deliver them to the candidate in a timely manner will be regarded as malpractice.

The passing on of false or incomplete information to candidates regarding results of exams, either verbally or in writing, will be regarded as malpractice.

Distributing results information to third parties in advance of receipt by the candidate and/or without the candidate's consent is regarded as malpractice.

The above points apply even in the event of a dispute arising between the applicant and another teacher, parent, or any other interested party.

²No qualification can be officially confirmed until the certificate is issued. However, any results (where issued) will have been through all RAD quality assurance systems, and will only change in exceptional circumstances.

All communication regarding results and certificates will be made to the applicant, via the contact details given on the entry form. Under no circumstances, other than those outlined below, will the RAD communicate results to any third party, including individuals named on the entry form who are not the applicant.

In the event that the applicant and the RAD are involved in a dispute after an entry has been submitted, or where the applicant is unable to forward results and certificates to the candidates, the RAD reserves the right in exceptional circumstances and in the interests of candidates who have taken examinations and achieved qualifications to release the results and certificates to another appropriate person, or direct to candidates/parents where appropriate ID checks are undertaken.

All examination, class award and solo performance award certificates and result forms are issued on secure, fraud-proof parchment paper. Security features include:

- micro-numismatics
- advanced holograms
- specialist reactive inks
- watermarks visible only under ultra-violet light
- advanced security numbering
- website document validation
- controlled secure papers & toners.

Certificates include the date of the exam and the date that the award is confirmed and result forms include the award date and the examiner's name.

Where a candidate enters for and takes an exam despite a required pre-requisite not being passed, no result or certificate will be issued.

Where a candidate withdraws from or fails to complete an examination and compensation is sought, no result or certificate will be issued. See [*Illness and injury before or during the exam.*](#)

Enquiries about results

The RAD offers a Result Enquiry service, for which a fee is payable. All other questions about results should be submitted in writing to the Examinations Customer Service Manager at RAD headquarters. The full policy is available [online](#).

Replacement result forms, assessment reports, certificates and medals

For exams taken in **Australia, New Zealand and Canada**, please contact your [national RAD Office](#). For all other replacements, please complete the [form on the RAD website](#).

A charge will normally be made for replacement result forms, assessment reports, certificates or medals. The exception is where the RAD has misspelt the name of a candidate, despite the correct version of the name having been submitted according to proper procedures and timescales (see the [Registration](#) section above). Charges are published in the fees tables, available [online](#).

Please note that printing of full exam sessions will always take priority over replacement certificates, particularly during busy times, and where the replacement is not the fault of the RAD. Due to volumes of printing, we cannot guarantee a specific timeframe for replacement certificates to be sent out, but will prioritise these as soon as the main exam session printing is complete.

The Academy will re-issue a certificate or result form under a new name for a candidate who changes their gender identity, although the result form will continue to indicate which syllabus was performed.

In accordance with regulatory requirements, replacement certificates and result forms are labelled as such. The full policy is available [online](#).

Resources

Syllabus apps, books, downloads

For more details, or to purchase, visit our online shop:

| | |
|---|--|
| UK (and all countries except those below) | www.radenterprises.co.uk/rad-syllabus |
| Australia | www.rad.org.au/more/shopping |
| Canada | shop.radcanada.org |
| New Zealand | www.rad.org.nz/shopping |
| South Africa | www.radshop.co.za |
| USA | www.radusa.org/shop |
| China and Hong Kong | Contact local office |

Digital syllabus resources

| | |
|---------------------------------|--|
| Video app (same content as DVD) | www.radenterprises.co.uk/rad-video-applications |
| iBooks for Apple | www.radenterprises.co.uk/rad-syllabus/ebooks-apple-ios |
| eBooks for Android | www.radenterprises.co.uk/syllabus/ebooks |





Uniform, props etc.

| | |
|--------------|--|
| Uniform | www.radenterprises.co.uk/rad-examination-wear |
| Props | www.radenterprises.co.uk/rad-examination-wear/props-accessories |
| Exam numbers | www.radenterprises.co.uk/rad-examination-wear/exam-badges |

Stock is also available at the RAD shop – 188 York Road, Battersea, London, SW11 3JZ; tel: +44 (0)207 326 8080 – or contact your local office for information on your nearest stockist.

For teachers who sell uniform to students through their schools, RAD recommended uniform is available to Registered Teachers at a 30% discount through the RADE Uniform Direct promotion from Freed of London – www.radefreed.com

The RAD works in collaboration with the following licenced suppliers who are authorised to manufacture and sell RAD approved exam wear bearing the RAD logo through various stockists:

| | |
|-------------------------------|---|
| Bloch® |  |
| Freed of London |  |
| International Dance Supplies® |  |
| Mondor |  |
| Little Ballerina |  |

Bloch approved uniform is only available outside the UK and Europe. Mondor mainly distributes in the US and North America with limited distribution elsewhere. All other licensees distribute worldwide.

RAD style uniform without our logo has not been approved by RAD.

Additional information

Data protection

The RAD complies with the requirements of the UK Data Protection Act 2018 incorporating the General Data Protection Regulation (GDPR). The full RAD data protection and privacy statements and policy are available [online](#).

In accordance with its obligations as a recognised awarding organisation, the RAD maintains a database of all candidates who take its exams, including a record of results. For more information, see our [full policy online](#).

Applicants, teachers, and other individuals registering or entering candidates for exams have certain obligations related to data protection. Personal information provided will be used exclusively for the purposes outlined on any associated privacy notice. It is the responsibility of the applicant to make individuals whose data they provide us with (or their parents/guardians if under 18) aware of the purposes for which it will be used.

Quality assurance

As an awarding organisation regulated by the UK qualifications regulators, the RAD has comprehensive quality assurance procedures in place to ensure that its exam service is of the highest quality.

Occasionally the RAD will film exams. This is for internal quality assurance, training or standardisation purposes, and will not affect the exam procedure or marking process. Applicants and candidates will be informed before their exam day that filming will be taking place, and consent will be sought.

Equality, diversity and inclusion

The RAD Exams Board prides itself on its commitment to diversity, and takes steps at all times and with respect to all its functions, policies and procedures to ensure that no candidate is discriminated against on grounds of race, disability, gender, gender identity, religion, sexual orientation or for any other reason. This includes ensuring that no unnecessary barriers are present which deny access to candidates who could otherwise enter for exams and achieve qualifications. The policy is available [online](#).

It is our policy to ensure that equal opportunities are accorded candidates of all genders, in the context of the heritage of ballet. Candidates may enter for their preferred syllabus according to the gender with which they choose to identify in relation to dance.

For information about reasonable adjustments see [Entering candidates for exams](#).

In accordance with good practice in monitoring diversity and equality, the RAD requests certain information about candidates, e.g. ethnic origin, as well as names, gender and dates of birth. **Providing ethnicity data is optional**. The stored data is anonymised and reviewed to check that the RAD is not creating barriers to entry for exams, and if any such barrier is identified, that steps are taken to remedy this.

Candidates are not assessed on the basis of body shape, size, or weight.

Safeguarding

The RAD recognises that it is a privilege to work with children, young people and vulnerable adults, and is committed to creating an environment that enables them to learn and develop in a safe, understanding and encouraging environment.

The RAD will take appropriate steps to ensure that children, young people and vulnerable adults are not exposed to risk of physical injury, or impact on mental health or wellbeing.

The policy is available [online](#).

The RAD's safeguarding policy states that all activities involving children and/or vulnerable adults should maintain a ratio of at least one responsible adult to ten children/vulnerable adults. It also states that where an activity involves children under age nine and is not within sight or hearing of other adults, *or* where more than ten children/vulnerable adults are present, a second responsible person must be present.

The examiner will always act as a responsible adult in exams.

In an AEC the provision of a second responsible person, where necessary, is the responsibility of the applicant and will be either the teacher (for demonstration classes, class awards, etc.) or the pianist/ music operator. Where the music operator is not old enough to act as a responsible adult, it is the applicants' responsibility to ensure that a second responsible adult is present.

In an RAV the presence of a second responsible adult is the responsibility of the RAD and will be the pianist/music operator. Pianists/music operators are contractually required to observe the RAD's Safeguarding Policy and to be prepared to assist in a situation involving the safeguarding of children/vulnerable adults in the RAD's care.

At RAVs, the examination attendant is the 'trusted adult' for safeguarding purposes (although not present in examinations) and is the 'go to person' for any candidate who wishes to raise a safeguarding concern.

Complaints, enquiries about results, and appeals

Any complaint or enquiry about an exam should be submitted in writing to the Examinations Customer Service Manager at RAD headquarters.

Complaints should be submitted within ten working days of the circumstances relating to the complaint.

Result Enquiries should be submitted within ten working days of receiving the result.

The policy is available [online](#).

Malpractice

In accordance with its status as a recognised awarding organisation and in order to safeguard the integrity of its qualifications in the interests of all candidates, the RAD will investigate any allegation or instance of examinations malpractice and will take action where necessary. The policy is available [online](#).

Conflicts of interest

In accordance with regulatory requirements, the RAD identifies and monitors conflicts of interest likely to have an adverse effect on the awarding of qualifications. The policy is available [online](#).

Disputes and obligations

The contract to provide an exam service is between the RAD and the applicant.

The applicant has certain contractual obligations in the way he/she behaves towards candidates and their parents in respect of exams, and the RAD will investigate where there is evidence that these obligations have not been fulfilled. Otherwise, the RAD will normally not become involved in disputes between applicants, teachers, candidates and their parents/guardians.

Applicants who are Members of the Royal Academy of Dance are subject to the RAD Code of Conduct. All teachers registered with the RAD who are associated with an exam entry, including as the applicant and/or as a teacher named on an entry form, are subject to the Code of Conduct and Professional Practice for Teachers Registered with the Royal Academy of Dance, which includes requirements specific to examinations. Both documents are available [online](#).

Customer service statement

This is available [online](#).

Section 2: Content and markschemes

Dance to Your Own Tune

Overview

| | | |
|-------------------------|--|--------------------------------|
| Type | Demonstration class | |
| Title | 'Dance to Your Own Tune – DTYOT' demonstration classes | |
| Level(s) | 1 and 2 | |
| No of candidates | 1 - 16 | |
| Age | 2½ - 5 | |
| Time | 1-8 candidates – 30 minutes | 9 - 16 candidates – 45 minutes |
| Assessed? | No, the examiner watches but does not assess | |
| Outcome | Certificate of participation (from RAD office), optional progress report (from website) | |
| Regulated? | No, demonstration classes are not regulated qualifications | |

The *Dance to Your Own Tune* curriculum provides teachers with an invaluable resource for teaching their youngest students and an excellent opportunity to expand their dance studio and forge a lasting relationship with students and parents.

Teachers should plan the demonstration class so that, using the chosen theme, the content addresses the four learning outcomes of the curriculum.

Pre-Primary in Dance and Primary in Dance

Overview

| | | |
|-------------------------|--|------------|
| Type | Class award | |
| Level(s) | Pre-Primary in Dance, Primary in Dance | |
| Title(s) | Pre-Primary in Dance class award, Primary in Dance class award | |
| No of candidates | 1 – 8 | |
| Minimum age | Pre-Primary in Dance – 5 years, Primary in Dance – 6 years | |
| Time | 1 - 2 candidates | 15 minutes |
| | 3 - 4 candidates | 20 minutes |
| | 5 - 8 candidates | 30 minutes |
| Assessed? | Yes, a broad indication of standard rather than a detailed breakdown | |
| Outcome | Assessment report, certificate and medal for successful candidates | |
| Regulated? | No, class awards are not regulated qualifications | |

| | | |
|-------------------------|--|------------|
| Type | Examination | |
| Level(s) | Primary in Dance | |
| Title(s) | RAD Entry Level Award in Graded Examination in Dance: Primary in Dance | |
| No of candidates | 1 – 4 | |
| Minimum age | 6 years | |
| Time | 1 - 2 candidates | 15 minutes |
| | 3 - 4 candidates | 20 minutes |
| | 5 - 8 candidates | 30 minutes |
| Assessed? | Yes, as per marking criteria. | |
| Outcome | Result form, certificate and medal for successful candidates. | |
| Regulated? | Yes, the Primary in Dance examination is a qualification regulated in England, Wales and Northern Ireland. | |

Pre-Primary in Dance/Primary in Dance Class Award content & format

Pre-Primary in Dance Class Award content & format

- The warm-up, cool-down and imaginative movement sequence should be presented
- Teachers may choose to present any **7 of the 9** set exercises

| Content | 1-4 candidates | 5-8 candidates |
|-------------------------------|---|----------------|
| Warm-up | all together | |
| Legs and feet | all together | |
| Fingers and hands | all together | |
| Walks | all together or two groups | |
| Run and balance | one group | two groups |
| Bounce and jump | one group | two groups |
| Bend and spin | all together | |
| Picked-up galops | all together | |
| Claps and jumps | one at a time following on continuously | |
| Skips | one group | two groups |
| Imaginative movement sequence | all together | |
| Cool-down | all together | |

Primary in Dance Class Award content & format

| Content | 1-4 candidates | 5-8 candidates |
|--|---|--|
| Warm-up | all together | |
| Legs and feet | | |
| Arms and head | | |
| Bend and run OR Bend and point | | |
| Transfer of weight | one group | two groups |
| Marches | all together | |
| Two of the following exercises: Jumps Springs and Hops Jumps and springs | one group | two groups |
| Galops and skips OR Run and leap one diagonal – teacher/candidate's choice | one group one at a time continuously | two groups two at a time continuously |
| Dance A OR Dance B Only ONE of these dances should be performed | one group | two groups |
| Cool-down | all together | |

Primary in Dance Examination content & format

Primary in Dance examination content & format

| Content | Format |
|--|---|
| Warm-up | all together |
| Technique 1 | |
| Legs and feet | two at a time (3 candidates all together) |
| Arms and head | |
| Technique 2 | |
| Bend and run | two at a time (3 candidates all together) |
| Bend and point | |
| Technique 3 | |
| Transfer of weight | two at a time (3 candidates 2 + 1) |
| Marches | all together (may be seen twice) |
| Technique 4 | |
| Jumps | two at a time (3 candidates 2 + 1) |
| Springs | |
| Hops, jumps and springs | |
| Technique 5 | |
| Galops and skips | all together with or without a partner (may be seen twice) |
| Run and leap | one at a time continuously one diagonal – teacher/candidate's choice |
| Dance | |
| Dance A (Bouncing ball dace) OR Dance B (Dressing-up dance) Only <u>ONE</u> of these dances should be performed | two at a time (3 candidates 2 + 1) |
| Cool-down and révérence | all together |

Grades 1-5

Overview

| | | |
|-------------------------|--|------------|
| Type | Class award | |
| Level(s) | Grades 1 – 5 | |
| Title(s) | Grades 1 - 5 class awards | |
| No of candidates | 1 – 8 | |
| Minimum age | 7 | |
| Time | Grade 1 | |
| | 1 - 2 candidates | 15 minutes |
| | 3 - 4 candidates | 20 minutes |
| | 5 - 8 candidates | 30 minutes |
| | Grade 2, Grade 3 | |
| | 1 - 2 candidates | 20 minutes |
| | 3 - 4 candidates | 25 minutes |
| | 5 - 8 candidates | 35 minutes |
| | Grade 4, Grade 5 | |
| | 1 - 2 candidates | 25 minutes |
| | 3 - 4 candidates | 30 minutes |
| | 5 - 8 candidates | 40 minutes |
| Assessed? | Yes, a broad indication of standard rather than a detailed breakdown | |
| Outcome | Result form, certificate and medal for successful candidates. | |
| Regulated? | No, class awards are not regulated qualifications | |

| | | |
|-------------------------|---|------------|
| Type | Solo performance award | |
| Level(s) | Grades 1 – 5 | |
| Title(s) | RAD Level 1 Award in Solo Performance in Dance: Grade 1 RAD Level 1 Award in Solo Performance in Dance: Grade 2 RAD Level 1 Award in Solo Performance in Dance: Grade 3 RAD Level 1 Award in Solo Performance in Dance: Grade 4 RAD Level 1 Award in Solo Performance in Dance: Grade 5 | |
| No of candidates | 1 – 4 | |
| Minimum age | 7 | |
| Time | 1 candidates | 10 minutes |
| | 2 candidates | 15 minutes |
| | 3 candidates | 20 minutes |
| | 4 candidates | 25 minutes |
| Assessed? | Yes, as per marking criteria | |
| Outcome | Result form, certificate and medal for successful candidates. | |
| Regulated? | Yes, Grade 1 - 5 solo performance awards are qualifications regulated in England, Wales and Northern Ireland. | |

| | | |
|-------------------------|--|------------------------------|
| Type | Examination | |
| Level(s) | Grades 1 – 5 | |
| Title(s) | RAD Level 1 Award in Graded Examination in Dance: Grade 1 (Ballet) RAD Level 1 Award in Graded Examination in Dance: Grade 2 (Ballet) RAD Level 1 Award in Graded Examination in Dance: Grade 3 (Ballet) RAD Level 1 Award in Graded Examination in Dance: Grade 4 (Ballet) RAD Level 1 Award in Graded Examination in Dance: Grade 5 (Ballet) | |
| No of candidates | 1 – 4 | |
| Minimum age | 7 | |
| Time | Grade 1, Grade 2 | |
| | 1 candidates | 20 minutes |
| | 2 candidates | 25 minutes |
| | 3 candidates | 35 minutes |
| | 4 candidates | 40 minutes |
| | Grade 3 | |
| | 1 candidates | 25 minutes |
| | 2 candidates | 30 minutes |
| | 3 candidates | 40 minutes |
| | 4 candidates | 45 minutes |
| | Grade 4, Grade 5 | |
| | 1 candidates | 30 minutes |
| | 2 candidates | 35 minutes |
| | 3 candidates | 45 minutes |
| | 4 candidates | 50 minutes |
| | Assessed? | Yes, as per marking criteria |
| Outcome | Result form, certificate and medal for successful candidates. | |
| Regulated? | Yes, Grade 1 - 5 exams are qualifications regulated in England, Wales and Northern Ireland. | |

Grade 1 - 5 Class Award content & format

Grade 1 Class Award content & format

The teacher should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time.

| Content | Format |
|--|---|
| Technique 1 | |
| Warm up | Groupings arranged by the teacher |
| Legs and arms | |
| Technique 2 | |
| Port de bras | Groupings arranged by the teacher |
| Demi-pliés | |
| Transfer of weight OR | |
| Walks | |
| Technique 3 | |
| Sautés | Groupings arranged by the teacher |
| Petit jetés and spring points OR | |
| Galops | |
| Technique 4 | |
| Springs OR Step hop and parallel assemblé one diagonal only – teacher/candidate's choice | Groupings arranged by the teacher |
| Dance - Only ONE of these should be performed | |
| Dance: A, B, C or D | 1 – 4 candidates, 1 group 1 – 8 candidates, 2 groups |
| Révérence | all together |

Grade 2 Class Award content & format

The teacher should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time.

| Content | Format |
|--|---|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner. Barre exercises that only present one side in a setting should be repeated on the other side.</i> | |
| Pliés | all together |
| Battements tendus | |
| Preparation for grands battements | |
| Technique 2 | |
| Port de bras | Groupings arranged by the teacher |
| Fondus | |
| Transfer of weight OR | |
| Adage | |
| Technique 3 | |
| Sautés and soubresauts | Groupings arranged by the teacher |
| Echappés sautés and petits jetés OR | |
| Galops | |
| Technique 4 | |
| Turns and parallel assemblés one side only – teacher/candidate’s choice OR Grand allegro | Groupings arranged by the teacher |
| Dance - Only ONE of these should be performed | |
| Dance: A, B, C or D | 1 – 4 candidates, 1 group 5 – 8 candidates, 2 groups |
| Révérence | all together |

Grade 3 Class Award content & format

The teacher should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time.

| Content | Format |
|--|---|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner or barre as indicated. Barre exercises that only present one side in a setting should be repeated on the other side.</i> | |
| Pliés | all together |
| Battements tendus and battements glissés | |
| Battements fondus and développés devant | |
| Grands battements A – devant OR Grands battements B – second and derrière teacher/candidate’s choice of exercise (all candidates should perform the same exercise within the same exam/award) | |
| Technique 2 | |
| Port de bras | Groupings arranged by the teacher |
| Ronds de jambe à terre – teacher/candidate’s choice: 4 x en dehors OR 4 x en dedans OR 2 x en dehors and 2 x en dedans in the same setting – either direction can be taken first | |
| Transfer of weight OR Adage | |
| Technique 3 | |
| Sautés and changements | Groupings arranged by the teacher |
| Glissades, sissonnes and assemblés teacher/candidate’s choice starting with left or right leg devant OR Posés and temps levés | |
| Technique 4 | |
| Turns one diagonal only – teacher/candidate’s choice OR Grand allegro – teacher/candidate’s choice starting with left or right leg devant | Groupings arranged by the teacher |
| Dance - Only ONE of these should be performed | |
| Dance: A, B, C, D or E | 1 – 4 candidates, 1 group 5 – 8 candidates, 2 groups |
| Révérence | all together |

Grade 4 Class Award content & format

The teacher should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time.

| Content | Format |
|--|---|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner. Barre exercises that only present one side in a setting should be repeated on the other side.</i> | |
| Pliés | all together |
| Battements tendus and battements glissés | |
| Battements fondus and ronds de jambe à terre | |
| Développés | |
| Grands battements | |
| Technique 2 | |
| Port de bras | Groupings arranged by the teacher |
| Centre practice | |
| Adage OR Transfer of weight | |
| Technique 3 | |
| Sautés echappés sautés and changements | Groupings arranged by the teacher |
| Jetés ordinaires and pas de chat OR Assemblés and temps levés – teacher/candidate's choice starting with left or right leg devant | |
| Technique 4 | |
| Turns OR Grand allegro - teacher/candidate's choice of side | Groupings arranged by the teacher |
| Dance - Only ONE of these should be performed | |
| Dance: A, B, C, D, E or F | 1 – 4 candidates, 1 group 5 – 8 candidates, 2 groups |
| Révérence | all together |

Grade 5 Class Award content & format

The teacher should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time.

| Content | Format |
|--|---|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner.</i> | |
| Pliés | all together |
| Battements tendus and battements glissés | |
| Ronds de jambe à terre and battements fondus | |
| Développés | |
| Grands battements | |
| Technique 2 | |
| Port de bras | Groupings arranged by the teacher |
| Centre practice OR Pirouettes | |
| Adage OR Transfer of weight | |
| | |
| Technique 3 | |
| Petit allegro | Groupings arranged by the teacher |
| Glissades and sissonnes – teacher/candidate's choice starting with left or right leg devant OR Sissonnes ordinaires and pas de valse | |
| Technique 4 | |
| Turns one diagonal only – teacher/candidate's choice OR Grand allegro – teacher/candidate's choice of side | Groupings arranged by the teacher |
| Dances | |
| Dance: A, B, C, D, E or F | 1 – 4 candidates, 1 group 5 – 8 candidates, 2 groups |
| Révérence | all together |

Grade 1 - 5 Examination content & format

Grade 1 examination content & format

| Content | Format with four candidates |
|--------------------------------|---|
| Technique 1 | |
| Warm up | all together |
| Legs and arms | two at a time (3 candidates all together) |
| Technique 2 | |
| Port de bras | two at a time (3 candidates all together) |
| Demi-pliés | all together |
| Transfer of weight | two at a time (3 candidates 2 + 1) |
| Walks | two at a time (3 candidates 2 + 1) continuously |
| Technique 3 | |
| Sautés | all together |
| Petit jetés and spring points | two at a time (3 candidates 2 + 1) |
| Galops | two at a time or all together twice through (3 candidates 2 + 1 or all together) |
| Technique 4 | |
| Springs | two at a time (3 candidates 2 + 1) |
| Step hop and parallel assemblé | one at a time continuously one diagonal only – teacher/candidate's choice |
| Dances | |
| Dance: A or B | May be performed 2 x 2 or 1 x 1 |
| Character dance: C or D | |
| Révérence | all together |

Grade 2 examination content & format*

| Content | Format with four candidates |
|--|---|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner. Barre exercises that only present one side in a setting should be repeated on the other side.</i> | |
| Pliés | all together |
| Battements tendus | |
| Preparation for grands battements | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates all together) |
| Fondus | two at a time (3 candidates 2 + 1) continuously |
| Transfer of weight | two at a time or all together twice through (3 candidates 2 + 1 or all together) |
| Adage | two at a time (3 candidates 2 + 1) |
| Technique 3 | |
| Sautés and soubresauts | two at a time (3 candidates all together) |
| Echappés sautés and petits jetés | two at a time (3 candidates 2 + 1) |
| Galops | two at a time or all together twice through (3 candidates 2 + 1 or all together) |
| Technique 4 | |
| Turns and parallel assemblés | one at a time continuously one side only – teacher/candidate’s choice |
| Grand allegro | two at a time continuously (3 candidates 2 + 1 continuously) |
| Dances | |
| Dance: A or B | May be performed 2 x 2 or 1 x 1 |
| Character dance: C or D | |
| Révérence | all together |

Grade 3 examination content & format

| Content | Format with four candidates |
|---|---|
| Technique 1- <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner or barre as indicated. Barre exercises that only present one side in a setting should be repeated on the other side.</i> | |
| Pliés | all together |
| Battements tendus and battements glissés | |
| Battements fondus and développés devant | |
| Grands battements A – devant OR Grands battements B – second and derrière | all together – teacher/candidate’s choice of exercise (all candidates should perform the same exercise within the same exam/award) |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) |
| Ronds de jambe à terre | all together – teacher/candidate’s choice: 4 x en dehors OR 4 x en dedans OR 2 x en dehors and 2 x en dedans in the same setting – either direction can be taken first |
| Transfer of weight | two at a time or all together twice (3 candidates 2 + 1 or all together) |
| Adage | two at a time (3 candidates 2 + 1) |
| Technique 3 | |
| Sautés and changements | two at a time (3 candidates all together) |
| Glissades, sissonnes and assemblés | two at a time (3 candidates 2 + 1) – teacher/candidate’s choice starting with left or right leg devant |
| Posés and temps levés | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| Turns | one at a time continuously one diagonal only – teacher/candidate’s choice |
| Grand allegro | one at a time continuously – teacher/ candidate’s choice starting with left or right leg devant |
| Dances | |
| Dance: A, B or C | May be performed 2 x 2 or 1 x 1 |
| Character dance: D or E | |
| Révérence | all together |

Grade 4 examination content & format

| Content | Format with four candidates |
|--|---|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner. Barre exercises that only present one side in a setting should be repeated on the other side.</i> | |
| Pliés | all together |
| Battements tendus and battements glissés | |
| Battements fondus and ronds de jambe à terre | |
| Développés | |
| Grands battements | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) |
| Centre practice | |
| Adage | two at a time (3 candidates 2 + 1) |
| Transfer of weight | two at a time (3 candidates 2 + 1) |
| Technique 3 | |
| Sautés echappés sautés and changements | two at a time continuously (3 candidates 2 + 1 continuously) |
| Jetés ordinaires and pas de chat | two at a time (3 candidates 2 + 1) |
| Assemblés and temps levés | two at a time (3 candidates 2 + 1) – teacher/candidate's choice starting with left or right leg devant |
| Technique 4 | |
| Turns | one at a time continuously |
| Grand allegro | |
| Dances | |
| Dance: A, B or C | one at a time |
| Character dance: D, E or F | |
| Révérence | all together |

Grade 5 examination content & format

| Content | Format with four candidates |
|--|---|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner.</i> | |
| Pliés | all together |
| Battements tendus and battements glissés | |
| Ronds de jambe à terre and battements fondus | |
| Développés | |
| Grands battements | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) |
| Centre practice OR Pirouettes | two at a time (3 candidates 2 + 1) one at a time continuously |
| Adage | two at a time (3 candidates 2 + 1) |
| Transfer of weight | |
| Technique 3 | |
| Petit allegro | two at a time continuously (3 candidates 2 + 1) |
| Glissades and sissonnes | two at a time (3 candidates 2 + 1) – teacher/candidate's choice starting with left or right leg devant |
| Sissonnes ordinaires and pas de valse | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| Turns | one at a time continuously one diagonal only – teacher/candidate's choice |
| Grand allegro | one at a time continuously – teacher/candidate's choice of side |
| Dances | |
| Dance: A, B or C | one at a time |
| Character dance: D, E or F | |
| Révérance | all together |

Grades 6-8

Overview

| | | |
|-------------------------|--|------------------|
| Type | Class Award | |
| Level(s) | Grades 6 - 8 | |
| Title(s) | Grade 6 Class Award Grade 7 Class Award Grade 8 Class Award | |
| No of candidates | Grade 6, Grade 7 | 1 - 8 candidates |
| | Grade 8 | 1 - 4 candidates |
| Minimum age | 11 | |
| Time | Grade 6, Grade 7 | |
| | 1 - 2 candidates | 35 minutes |
| | 3 - 4 candidates | 40 minutes |
| | 5 - 8 candidates | 50 minutes |
| | Grade 8 | |
| | 1 - 2 candidates | 35 - 40 minutes |
| | 3 - 4 candidates | 50 - 60 minutes |
| Assessed? | Yes, a broad indication of standard rather than a detailed breakdown | |
| Outcome | Result form, certificate and medal for successful candidates. | |
| Regulated | No, class awards are not regulated qualifications | |

| | | |
|-------------------------|--|------------|
| Type | Examination | |
| Level(s) | Grades 6 - 8 | |
| Title(s) | RAD Level 3 Certificate in Graded Examination in Dance: Grade 6 (Ballet) RAD Level 3 Certificate in Graded Examination in Dance: Grade 7 (Ballet) RAD Level 3 Certificate in Graded Examination in Dance: Grade 8 (Ballet) | |
| No of candidates | 1 - 4 | |
| Minimum age | 11 | |
| Time | Grade 6, Grade 7 | |
| | 1 candidates | 35 minutes |
| | 2 candidates | 40 minutes |
| | 3 candidates | 50 minutes |
| | 4 candidates | 55 minutes |
| | Grade 8 | |
| | 1 candidates | 35 minutes |
| | 2 candidates | 40 minutes |
| | 3 candidates | 50 minutes |
| | 4 candidates | 60 minutes |
| Assessed? | Yes, as per marking criteria | |
| Outcome | Result form, certificate and medal for successful candidates. | |
| Regulated? | Yes, Grade 6 - 8 exams are qualifications regulated in England, Wales and Northern Ireland. | |

| | | |
|-------------------------|---|------------|
| Type | Solo performance award | |
| Level(s) | Grades 6 – 7 | |
| Title(s) | RAD Level 1 Award in Solo Performance in Dance: Grade 6 RAD Level 1 Award in Solo Performance in Dance: Grade 7 | |
| No of candidates | 1 – 4 | |
| Minimum age | 7 | |
| Time | 1 candidates | 15 minutes |
| | 2 candidates | 20 minutes |
| | 3 candidates | 25 minutes |
| | 4 candidates | 30 minutes |
| Assessed? | Yes, as per marking criteria | |
| Outcome | Result form, certificate and medal for successful candidates. | |
| Regulated? | Yes, Grade 6 - 7 solo performance awards are qualifications regulated in England, Wales and Northern Ireland, and Scotland. | |

Grade 6, 7 & 8 Class Award content & format

Grade 6 Class Award content & format

The barre work should be performed all together. For the centre work, free movement, character and dance, the teacher should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time. ****Only one dance is presented - a choice of classical, free movement or character.**

| Content | Format |
|--|------------------------------------|
| Technique 1- pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner or barre as indicated. Barre exercises that only present one side in a setting should be repeated on the other side. | |
| Pliés | minimum 5 exercises |
| Battements tendus and battements glissés | |
| Ronds de jambe à terre and battements fondus | |
| Battements frappés | |
| Exercise for ronds de jambe en l'air with port de bras | |
| Adage | |
| Grands battements and battements en cloche | |
| Demi-pointe enchaînement (additional alternative setting introduced) | |
| Technique 2 | |
| 1st Port de bras OR 2nd Port de bras | minimum 2 exercises |
| Pirouette en dehors OR Pirouette en dedans | |
| Adage study | |
| Technique 3 | |
| Soubresauts and échappés sautés to 4th position | minimum 2 exercises |
| Pas de bourrées | |
| Petit allegro | |
| Waltz enchaînement | teacher/candidate's choice of side |
| **Classical dance (if chosen) | |
| Free movement | |
| Exercise for upper back (male and female syllabi performed separately) | minimum 1 exercise |
| Exercise for elevation and use of space | |
| **Free movement dance (if chosen) | |
| Character | |
| Polonaise | Minimum 2 exercises |
| Polish Mazurka and Pas Marché | |
| Krakoviak | |
| **Character dance: Polish mazurka (if chosen) | |
| Révérence | all together |

Grade 7 Class Award content & format

The barre work should be performed all together. For the centre work, free movement, character and dance, the teacher should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time. ****One dance should be presented - there is a choice of classical, free movement or character.**

| Content | Format |
|--|------------------------------------|
| Technique 1 <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner or barre as indicated. Barre exercises that only present one side in a setting should be repeated on the other side.</i> | |
| Pliés | minimum 5 exercises |
| Battements tendus and battements glissés | |
| Ronds de jambe à terre and battements fondus | |
| Battements frappés | |
| Ronds de jambe en l'air | |
| Adage study | |
| Grands battements and battements en cloche | |
| Coupé fouetté raccourci (additional alternative setting introduced) | |
| Technique 2 | |
| Port de bras (female and male syllabi performed separately) | minimum 2 exercises |
| Pirouette enchaînement | |
| Adage | |
| Technique 3 | |
| Petit allegro | minimum 1 exercise |
| Allegro | |
| Grand allegro | teacher/candidate's choice of side |
| **Classical dance (if chosen) | |
| Free movement exercises | |
| Study in stillness and gravity | minimum 1 exercise |
| Study for upper back (performed with scarf) OR Study with use of cloak (performed with cloak) | |
| **Free movement dance (if chosen) | |
| Character exercises | |
| Letjö and promenades | minimum 2 exercises |
| Cabrioles and quick letjö | |
| Retirés and pas de bourrées | |
| **Character dance: Hungarian Czardas (if chosen) | |
| Révérance | all together |

Grade 8 Class Award & format

Grade 8 develops solo performance as a culmination of the graded syllabus.

Candidates are required to perform solos in the three genres previously studied - classical, free movement and character - preceded by a short warm up barre.

The Étude Lyrique is compulsory, however in all other sections there is a choice of dance.

| Content | Format |
|---|---------------|
| Barre - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner.</i> | |
| Pliés | all together |
| Battements tendus and battements glissés | |
| Ronds de jambe à terre and battements fondus | |
| Battements frappes | |
| Adage | |
| Grands battements | |
| Entrée Polonaise | all together |
| Classical | |
| Étude Lyrique ALL candidates perform this solo | one at a time |
| Valse Printemps OR Valse Automn OR Demi-caractère Only ONE of these should be performed | one at a time |
| Free movement | |
| Mouvement Libre Poétique OR Mouvement Libre Dramatique Only ONE of these should be performed | one at a time |
| Character | |
| Mazurka de Salon OR Danse Russe Only ONE of these should be performed | one at a time |
| Finale Polonnaise and révérence | all together |

Grade 6, 7 & 8 Examination content & format

Grade 6 examination content & format

**There is a choice of classical, free movement or character dance.

| Content | Format |
|---|--|
| Technique 1 - The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner or barre as indicated. Barre exercises that only present one side in a setting should be repeated on the other side. | |
| Pliés | all together |
| Battements tendus and battements glissés | |
| Ronds de jambe à terre and battements fondus | |
| Battements frappés OR Demi-pointe enchaînement (additional alternative setting introduced) teacher/candidate's choice of exercise (all candidates should perform the same exercise within the same exam/award) | |
| Exercise for ronds de jambe en l'air with port de bras | |
| Adage | |
| Grands battements and battements en cloche | |
| Demi-pointe enchaînement OR Battements frappés teacher/candidate's choice of exercise (all candidates should perform the same exercise within the same exam/award) | |
| Technique 2 | |
| 1st Port de bras OR 2nd Port de bras (candidate's choice) | two at a time (3 candidates 2 + 1) |
| Pirouette en dehors OR Pirouette en dedans | two at a time (3 candidates 2 + 1) teacher/candidate's choice of exercise – candidates may present different exercises in the same exam |
| Adage study | two at a time (3 candidates 2 + 1) |
| Technique 3 | |
| Soubresauts and échappés sautés to 4th position | two at a time continuously (3 candidates 2 + 1) |
| Pas de bourrées – all candidates should prepare this exercise (additional alternative setting introduced) | two at a time (3 candidates 2 + 1) |
| Petit allegro | two at a time (3 candidates 2 + 1) |
| Waltz enchaînement | one at a time – teacher/candidate's choice of side |
| **Classical dance (if chosen) | one at a time |
| Free movement | |
| Exercise for upper back | two at a time (3 candidates 2 + 1) |
| Exercise for elevation and use of space | one at a time or two at a time continuously (3 candidates 2 + 1) |
| **Free movement dance (if chosen) | one at a time |
| Character | |
| Polonaise | two at a time (3 candidates 2 + 1) |
| Polish Mazurka and Pas Marché | |
| Krakoviak | |
| **Character dance: Polish mazurka (if chosen) | 2 x 2 - in opposition or both on the same side OR 1 x 1 teacher/candidate's choice |
| Révérence | all together |

Grade 7 examination content & format

***There is a choice of classical, free movement or character dance*

| Content | Format |
|---|--|
| Technique 1 - The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner or barre as indicated. Barre exercises that only present one side in a setting should be repeated on the other side. | |
| Pliés | all together |
| Battements tendus and battements glissés | |
| Ronds de jambe à terre and battements fondus | |
| Battements frappés | |
| Ronds de jambe en l'air | |
| Adage study | |
| Grands battements and battements en cloche | |
| Coupé fouetté raccourci - all candidates should prepare this exercise (additional alternative setting introduced) | |
| Technique 2 | |
| Port de bras (female and male syllabi performed separately) | two at a time (3 candidates 2 + 1) |
| Pirouette enchaînement | two at a time (3 candidates 2 + 1) |
| Adage (male and female syllabi performed separately) | two at a time (3 candidates 2 + 1) |
| Technique 3 | |
| Petit allegro | two at a time continuously (3 candidates 2 + 1) |
| Allegro (female and male syllabi performed separately) | two at a time (3 candidates 2 + 1) |
| Grand allegro | one at a time teacher/candidate's choice of side |
| **Classical dance (if chosen) | one at a time |
| Free movement exercises | |
| Study in stillness and gravity | all together or two at a time |
| Study for upper back (performed with scarf) OR Study with use of cloak (performed with cloak) | two at a time (3 candidates 2 + 1) teacher/candidate's choice of exercise |
| **Free movement dance (if chosen) | one at a time |
| Character exercises | |
| Letjö and promenades | two at a time continuously (3 candidates 2 + 1) |
| Cabrioles and quick letjö | two at a time (3 candidates 2 + 1) |
| Retirés and pas de bourrées | |
| **Character dance: Hungarian Czardas (if chosen) | 2 x 2 - in opposition or both on the same side OR 1 x 1 teacher/candidate's choice |
| Révérance | all together |

Grade 8 examination content & format

Grade 8 develops solo performance as a culmination of the graded exam syllabus.

Candidates are required to perform solos in the three genres previously studied - classical, free movement and character - preceded by a short warm up barre.

The first dance (Étude Lyrique) is compulsory, but in all other sections there is a choice of dance.

| Content | Format |
|---|---------------|
| <i>Barre - The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner.</i> | |
| Pliés | all together |
| Battements tendus and battements glissés | |
| Ronds de jambe à terre and battements fondus | |
| Battements frappés | |
| Adage | |
| Grands battements | |
| Entrée Polonaise | all together |
| Classical | |
| Étude Lyrique ALL candidates perform this solo | one at a time |
| Valse Printemps OR Demi-caractère Only ONE of these should be performed | one at a time |
| Valse Autumn OR Demi-caractère Only ONE of these should be performed | one at a time |
| Free movement | |
| Mouvement Libre Poétique OR Mouvement Libre Dramatique Only ONE of these should be performed | one at a time |
| Character | |
| Mazurka de Salon OR Danse Russe Only ONE of these should be performed | one at a time |
| Finale Polonnaise and révérence | all together |

Intermediate Foundation and Intermediate

Overview

| | | |
|-------------------------|---|------------|
| Type | Examination | |
| Level(s) | Intermediate Foundation, Intermediate | |
| Title(s) | RAD Level 2 Certificate in Vocational Graded Examination in Dance: Intermediate Foundation (Ballet) RAD Level 3 Certificate in Vocational Graded Examination in Dance: Intermediate (Ballet) | |
| No of candidates | 1 – 4 | |
| Minimum age | Intermediate Foundation | 11 |
| | Intermediate | 12 |
| Time | Intermediate Foundation | |
| | 1 candidate | 40 minutes |
| | 2 candidates | 45 minutes |
| | 3 - 4 candidates | 65 minutes |
| | Intermediate | |
| | 1 candidate | 45 minutes |
| | 2 candidates | 50 minutes |
| | 3 - 4 candidates | 75 minutes |
| Assessed? | Yes, as per marking criteria | |
| Outcome | Result form and certificate for successful candidates | |
| Regulated? | Yes, Intermediate Foundation and Intermediate are qualifications regulated in England, Wales and Northern Ireland | |

Intermediate Foundation & Intermediate Examination content & format

Intermediate Foundation (female syllabus) Examination content & format

| Content | Format with four candidates |
|--|--|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner. Barre exercises that only present one side in a setting should be repeated on the other side.</i> | |
| Pliés | all together |
| Battements tendus | |
| Battements glissés | |
| Ronds de jambe à terre | |
| Battements fondus à terre | |
| Petits battements sur le cou-de-pied and battements frappés | |
| Adage | |
| Grands battements and grands battements en cloche | |
| Technique 2 | |
| Port de bras | all together or two at a time (3 candidates all together) teacher/candidate's choice of starting right or left leg devant |
| Centre practice and pirouettes en dehors | two at a time (3 candidates 2 + 1) |
| Pirouettes en dedans | one at a time |
| Technique 3 | |
| Adage | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| Allegro 1 | all together |
| Allegro 2 | two at a time (3 candidates 2 + 1) |
| Allegro 3 | one at a time - teacher/candidate's choice of starting side |
| Technique 5 | |
| Free enchaînement** (<i>performed between Allegro 2 and Allegro 3</i>) | two at a time (3 candidates 2 + 1) |
| Variation 1 or 2 | one at a time |
| Technique 6 | |
| Rises | all together |
| Echappés relevés and courus | |
| Echappés relevés and classical walks | two at a time (3 candidates 2 + 1) |
| Révérence | one at a time |

**Candidates perform one free enchaînement, set by the examiner and performed between Allegro 2 and Allegro 3.

Intermediate Foundation (male syllabus) Examination content & format

| Content | Format with four candidates |
|--|---|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner. Barre exercises that only present one side in a setting should be repeated on the other side.</i> | |
| Pliés | all together |
| Battements tendus | |
| Battements glissés | |
| Ronds de jambe à terre | |
| Battements fondus à terre | |
| Petits battements sur le cou-de-pied and battements frappés | |
| Adage | |
| Grands battements and grands battements en cloche | |
| Technique 2 | |
| Port de bras | all together or two at a time (3 candidates all together) teacher/candidate's choice starting right or left leg devant |
| Centre practice and pirouettes en dehors | two at a time (3 candidates 2 + 1) |
| Pirouettes en dedans | one at a time |
| Technique 3 | |
| Adage | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| Allegro 1 | all together |
| Allegro 2 | two at a time (3 candidates 2 + 1) |
| Allegro 3 | one at a time – teacher/candidate's choice of starting side |
| Technique 5 | |
| Free enchaînement** (<i>performed between Allegro 2 and Allegro 3</i>) | two at a time (3 candidates 2 + 1) |
| Technique 6 | |
| Allegro 4 | two at a time (3 candidates 2 + 1) |
| Allegro 5 | |
| Variation 1 or 2 | |
| Révérence (marked in technique 6) | one at a time |

**Candidates perform one free enchaînement, set by the examiner and performed between Allegro 2 and Allegro 3.

Intermediate Foundation (male/female syllabi) Examination content & format

| Content | Format with four candidates |
|--|---|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner. Barre exercises that only present one side in a setting should be repeated on the other side.</i> | |
| Pliés | all together |
| Battements tendus | |
| Battements glissés | |
| Ronds de jambe à terre | |
| Battements fondus à terre | |
| Petits battements sur le cou-de-pied and battements frappés | |
| Adage | |
| Grands battements and grands battements en cloche | |
| Technique 2 | |
| Port de bras | all together or two at a time (3 candidates all together) teacher/candidate's choice starting right or left leg devant |
| Centre practice and pirouettes en dehors | two at a time (3 candidates 2 + 1) |
| Pirouettes en dedans | one at a time |
| Technique 3 | |
| Adage | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| Allegro 1 | all together |
| Allegro 2 | two at a time (3 candidates 2 + 1) |
| Allegro 3 | one at a time - teacher/candidate's choice of starting side |
| Technique 5 | |
| Free enchaînement** (<i>performed between Allegro 2 and Allegro 3</i>) | two at a time (3 candidates 2 + 1) |
| Variation 1 or 2 (female) | one at a time |
| Variation 1 or 2 (male) | |
| Technique 6 | |
| Rises (female) | all together |
| Echappés relevés and courus (female) | |
| Allegro 4 (male) | two at a time (3 candidates 2 + 1) |
| Echappés relevés and classical walks (female) | |
| Allegro 5 (male) | two at a time (3 candidates 2 + 1) |
| Révérence | one at a time |

**Candidates perform one free enchaînement, set by the examiner and performed between Allegro 2 and Allegro 3.

Intermediate Foundation vocabulary

Candidates are expected to have knowledge of the following:

| Female syllabus | Male syllabus |
|---|---|
| Arabesques 1st arabesque 2nd arabesque | Arabesques 1st arabesque 2nd arabesque |
| Assemblés Assemblé devant, derrière, dessus and dessous Parallel assemblé en avant and en tournant Petit assemblé devant and derrière | Assemblés Assemblé devant, derrière, dessus and dessous Petit assemblé devant and derrière |
| Balancés Balancé de côté | Balancés Balancé de côté |
| Battements frappés Battement frappé to 2 nd | Battements frappés Battement frappé to 2 nd |
| Battements glissés Battement glissé devant, to 2nd and derrière from 5th position in 2 counts Battement glissé to 2nd from 1st position in 1 count | Battements glissés Battement glissé devant, to 2nd and derrière from 5th position in 2 counts Battement glissé to 2nd from 1st position in 1 count |
| Battements tendus Battement tendu devant, to 2nd and derrière from 5th position in 2 counts | Battements tendus Battement tendu devant, to 2nd and derrière from 5th position in 2 counts |
| | Cabrioles Cabriole de côté in parallel 1st position |
| Changements Changement by $\frac{1}{4}$ turn Changement battu | Changements Changement by $\frac{1}{4}$ turn Grand changement Changement battu |
| Chassés Chassé en avant and en arrière Chassé to 2nd position Chassé passé en avant | Chassés Chassé en avant and en arrière Chassé to 2nd position Chassé passé en avant |
| Classical walks | Classical walks |
| Coupés Coupé dessus and dessous | Coupés Coupé dessus and dessous |
| Courus Courus en tournant, en demi-pointe and en demi plié Courus sur place en pointe | |
| Développés Développé devant and to 2nd position | Développés Développé devant and to 2nd position |
| Echappés relevés Echappé relevé changé en demi-pointe Echappé relevé changé en pointe | Echappés relevés Echappé relevé changé en demi-pointe |
| Echappés sautés Echappé sauté battu fermé Echappé sauté fermé from 2nd position Echappé sauté changé Echappé sauté to 2nd position | Echappés sautés Echappé sauté battu fermé Echappé sauté fermé from 2nd position Echappé sauté changé Echappé sauté to 2nd position |
| Glissades Glissade devant, derrière, dessus and dessous Running glissade en avant and de côté | Glissades Glissade devant, derrière, dessus and dessous Running glissade en avant and de côté |

| | |
|---|---|
| Grands battements Grand battement devant, to 2nd and derrière Grand battement en cloche | Grands battements Grand battement devant, to 2nd and derrière Grand battement en cloche |
| Jetés Grand jeté en avant Jeté in petit attitude devant Jeté ordinaire devant and derrière Jeté passé devant and derrière | Jetés Grand jeté en avant Jeté en avant at glissé height Jeté ordinaire devant and derrière |
| Pas de bourrées Pas de bourrée devant, derrière, dessus and dessous | Pas de bourrées Pas de bourrée devant, derrière, dessus and dessous |
| Pas de chats | Pas de chats |
| Pas de valse Pas de valse en tournant | |
| Pas soutenus Pas soutenu devant and derrière | Pas soutenus Pas soutenu devant and derrière |
| Petits battements | Petits battements |
| Pirouettes En dehors: single from demi-plié in 4th position En dedans: single from 4th position en fondu | Pirouettes En dehors: single from demi-plié in 4th position En dedans: single from 4th position en fondu Single from 4th position en fondu in parallel retiré |
| Pivots Pivots à terre | Pivots Pivots à terre |
| Pivot steps Pivot step de côté en face Pivot step en tournant | |
| Pliés Demi-plié in 1st, 2nd, 4th and 5th positions Grand plié in 1st, 2nd and 5th positions | Pliés Demi-plié in 1st, 2nd, 4th and 5th positions Grand plié in 1st, 2nd and 5th positions Grand plié in parallel 1st position |
| Port de bras Port de bras with forward bend Port de bras with side bend Port de bras with back bend | Port de bras Port de bras with forward bend Port de bras with side bend Port de bras with back bend |
| Posés Posé en avant, en arrière and de côté Posé en avant into 1st arabesque en demi-pointe Posé into retiré and retiré derrière en demi-pointe | Posés Posé en avant, en arrière and de côté Posé into retiré derrière en demi-pointe |
| Poses of the body Croisé devant Croisé derrière Effacé devant Effacé derrière | Poses of the body Croisé devant Croisé derrière Effacé devant Effacé derrière |
| Relevés Relevé in 1st, 2nd and 5th position Relevé devant and derrière Relevé passé devant and derrière | Relevés Relevé in 1st, 2nd and 5th position Relevé devant and derrière Relevé passé devant and derrière |
| Rises Rise onto demi-pointe in 1st, 2nd and 5th position Rise onto pointe in 1st position | Rises Rise onto demi-pointe in 1st, 2nd and 5th position |

| | |
|--|--|
| Ronds de jambe Demi grand rond de jambe en dehors and en dedans Demi rond de jambe en dehors and en dedans à terre Rond de jambe à terre, en dehors and en dedans | Ronds de jambe Demi grand rond de jambe en dehors and en dedans Demi rond de jambe en dehors and en dedans à terre Rond de jambe à terre, en dehors and en dedans |
| Sautés Sauté in 1st, 2nd and 4th position | Sautés Sauté in 1st, 2nd and 4th position Sauté in parallel 1st position |
| Sissonnes Sissonne fermée de côté devant, derrière, dessus and dessous | Sissonnes Sissonne fermée de côté devant, derrière, dessus and dessous |
| Soubresauts | Soubresauts |
| Spring points | Spring points |
| Temps levés Temps levé in attitude devant Temps levé with low développé passé devant Temps levé in parallel retiré Temps levé in retiré derrière Temps levé in 1st and 2nd arabesque | Temps levés Temps levé in attitude devant Temps levé in parallel retiré Temps levé in 1st and 2nd arabesque |
| Temps liés Basic temps lié en avant Basic temps lié to 2 nd | Temps liés Basic temps lié en avant Basic temps lié to 2 nd |
| | Tours en l'air Single tour en l'air |
| Transfers of weight Basic transfer of weight in 2nd position Full transfer of weight through 2nd position Full transfer of weight through 4th position en avant and en arrière | Transfers of weight Basic transfer of weight in 2nd position Full transfer of weight through 2nd position Full transfer of weight through 4th position en avant and en arrière |

Free enchaînement vocabulary

| | |
|----------------------|---|
| Focal steps | <p>Jetés</p> <ul style="list-style-type: none">• Jetés ordinaires devant and derrière <p>Assemblés</p> <ul style="list-style-type: none">• Assemblés devant, derrière, dessus and dessous <p>Sissonnes</p> <ul style="list-style-type: none">• Sissonne fermées de côté devant, derrière, dessus and dessous |
| Linking steps | <ul style="list-style-type: none">• Pas de bourrées devant, derrière, dessus and dessous• Changement, changement battu, relevé in 5th position• Glissades devant, derrière, dessus and dessous• Temps levé (not in a series)• Petits assemblés devant and derrière• Coupé chassé pas de bourrée |

Intermediate (female syllabus) Examination content & format

| Content | Format with four candidates |
|--|--|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner.</i> | |
| Pliés | all together |
| Battements tendus | |
| Battements glissés and battements jetés | |
| Ronds de jambe à terre | |
| Battements fondus | |
| Battements frappés | |
| Petits battements sur le cou-de-pieds | |
| Ronds de jambe en l'air | |
| Adage | |
| Grands battements and grands battements en cloche | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) |
| Centre practice and pirouettes en dehors | |
| Pirouettes en dedans and posé pirouettes | one at a time – teacher/candidate's choice of side (corner 7 OR 8) |
| Technique 3 | |
| Adage | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| Allegro 1 | all together |
| Allegro 2 | two at a time (3 candidates 2 + 1) |
| Allegro 3 | one at a time – teacher/candidate's choice of side |
| Technique 5 | |
| Free enchaînement** <i>(performed between Allegro 2 and Allegro 3)</i> | two at a time (3 candidates 2 + 1) |
| Variation 1 or 2 | one at a time |
| Technique 6 | |
| Rises | all together |
| Relevés passés derrière OR Relevés passés devant | all together – teacher/candidate's choice of exercise If presenting in an RAV centre, candidates may present either setting however only the music for Relevés passés derrière will be used and all candidates will perform at the same time |
| Posés and coupé fouetté raccourci | all together |
| Temps lié and courus | |
| Relevés and échappés relevés | |
| Révérence | one at a time |

**Candidates perform one free enchaînement, set by the examiner and performed between Allegro 2 and Allegro 3.

Intermediate (male syllabus) Examination content & format

| Content | Format with four candidates |
|--|---|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner.</i> | |
| Pliés | all together |
| Battements tendus | |
| Battements glissés and battements jetés | |
| Ronds de jambe à terre | |
| Battements fondus | |
| Battements frappés | |
| Petits battements sur le cou-de-pieds | |
| Ronds de jambe en l'air | |
| Adage | |
| Grands battements and grands battements en cloche | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) |
| Centre practice and pirouettes en dehors | |
| Pirouettes en dehors and pirouettes en dedans | one at a time |
| Technique 3 | |
| Adage | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| Allegro 1 | all together |
| Allegro 2 | two at a time (3 candidates 2 + 1) |
| Allegro 3 | one at a time – teacher/candidate's choice of side |
| Technique 5 | |
| Free enchaînement** <i>(performed between Allegro 2 and Allegro 3)</i> | two at a time (3 candidates 2 + 1) |
| Technique 6 | |
| Allegro 4 | two at a time (3 candidates 2 + 1) |
| Allegro 5 | one at a time one side only – teacher/candidate's choice of side |
| Variation 1 or 2 | one at a time |
| Révérance (marked in Technique 6) | one at a time |

**Candidates perform one free enchaînement, set by the examiner and performed between Allegro 2 and Allegro 3.

Intermediate (male/female syllabi) Examination content & format

| Content | Format with four candidates |
|--|--|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner.</i> | |
| Pliés | all together |
| Battements tendus | |
| Battements glissés and battements jetés | |
| Ronds de jambe à terre | |
| Battements fondus | |
| Battements frappés | |
| Petits battements sur le cou-de-pieds | |
| Ronds de jambe en l'air | |
| Adage | |
| Grands battements and grands battements en cloche | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) |
| Centre practice and pirouettes en dehors | |
| Pirouettes en dedans and posé pirouettes (female syllabus) | one at a time – teacher/candidate's choice of side (corner 7 OR 8) |
| Pirouettes en dehors and pirouettes en dedans (male syllabus) | one at a time |
| Technique 3 | |
| Adage | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| Allegro 1 | all together |
| Allegro 2 | two at a time (3 candidates 2 + 1) |
| Allegro 3 | one at a time – teacher/candidate's choice of side |
| Technique 5 | |
| Free enchaînement** (<i>performed between Allegro 2 and Allegro 3</i>) | two at a time (3 candidates 2 + 1) |
| Variation 1 or 2 (female syllabus) | one at a time |
| Variation 1 or 2 (male syllabus) | |
| Technique 6 | |
| Rises (female) | all together |
| Relevés passés derrière OR Relevés passés devant (female syllabus) | all together – teacher/candidate's choice of exercise If presenting in an RAV centre, candidates may present either setting however only the music for Relevés passés derrière will be used and all candidates will perform at the same time |
| Posés and coupé fouetté raccourci (female syllabus) | all together |
| Allegro 4 (male syllabus) | two at a time (3 candidates 2 + 1) |
| Temps lié and courus (female syllabus) | all together |
| Allegro 5 (male syllabus) | one at a time one side only – teacher/candidate's choice of side |
| Relevés and échappés relevés (female syllabus) | all together |
| Révérence | one at a time |

**Candidates perform one free enchaînement, set by the examiner and performed between Allegro 2 and Allegro 3.

Intermediate vocabulary

Candidates are expected to have knowledge of the following:

| Female syllabus | Male syllabus |
|--|--|
| Assemblés Assemblé battu dessus Assemblé porté de côté dessus | Assemblés Assemblé battu dessus Assemblé porté de côté dessus |
| Battements fondus Battement fondu devant, to 2nd and derrière at 45° | Battements fondus Battement fondu devant, to 2nd and derrière at 45° |
| Battements frappés Battement frappé devant and derrière Battement frappé fouetté to 2nd position | Battements frappés Battement frappé devant and derrière Battement frappé fouetté to 2nd position |
| Battements jetés Battement jeté to 2nd position | Battements jetés Battement jeté to 2nd position |
| Battements tendus Battement tendu devant, to 2nd and derrière in 1 count | Battements tendus Battement tendu devant, to 2nd and derrière in 1 count |
| Battements glissés Battement glissé devant to 2nd and derrière from 5th position in 2 counts Battement glissé to 2nd from 1st position in 1 count | Battements glissés Battement glissé devant to 2nd and derrière from 5th position in 2 counts Battement glissé to 2nd from 1st position in 1 count |
| Battements tendus Battement tendu devant, to 2nd and derrière from 5th position in 2 counts | Battements tendus Battement tendu devant, to 2nd and derrière from 5th position in 2 counts |
| Brisés Brisé dessus | Brisés Brisé dessus |
| Chaînes Single chaîné | |
| Chassés Chassé passé en avant with ¼ turn | Chassés Chassé passé en avant with ¼ turn |
| Courus Courus en tournant en demi-pointe | |
| Détournés Demi détourné en demi-pointe Détourné with ¼ turn | Détournés Demi détourné en demi-pointe Détourné with ¼ turn |
| Développés Développé derrière | Développés Développé derrière |
| Echappés sautés Echappé sauté in 4th position | Echappés sautés Echappé sauté in 4th position Grand échappé sauté battu fermé |
| Entrechats Entrechat quatre | Entrechats Entrechat quatre |

| | |
|--|---|
| Fouettés Fouetté à terre Coupé fouetté raccourci en pointe Coupé fouetté raccourci sauté Fouetté of adage | Fouettés Fouetté à terre Coupé fouetté raccourci sauté Fouetté of adage |
| Grands battements Grand battement in 2nd arabesque | Grands battements Grand battement in 2nd arabesque |
| | Jetés Jeté ordinaire en avant |
| Pas de basques Pas de basque glissé en avant Pas de basque sauté en avant and en arrière | Pas de basques Pas de basque glissé en avant Pas de basque sauté en avant and en arrière |
| Pas de bourrées Pas de bourrée piqué sur le cou-de-pied en pointe Running pas de bourrée en avant | |
| Pirouettes En dehors: double from demi-plié in 4th position En dedans: double from 4th position en fondu Posé pirouettes in series | Pirouettes En dehors: double from demi-plié in 4th position En dedans: double from 4th position en fondu |
| Pliés Grand plié in 4th position | Pliés Grand plié in 4th position |
| Posés Posé coupé de côté en demi-pointe Posé coupé de côté en pointe Posé de côté and en arrière to 5th en demi-pointe Posé passé en avant en demi-pointe | |
| Poses of the body Écarté devant | Poses of the body Écarté devant |
| Relevés Relevé devant and derrière en pointe | |
| Ronds de jambe Grand rond de jambe en dehors and en dedans Rond de jambe en l'air en dehors and en dedans, singles and doubles | Ronds de jambe Grand rond de jambe en dehors and en dedans Rond de jambe en l'air en dehors and en dedans, singles and doubles |
| Rotation Rotation à terre | Rotation Rotation à terre |
| Sissonnes Sissonne fermée ouverte en avant and en arrière | Sissonnes Sissonne fermée ouvertes en avant and en arrière |
| Temps levés Temps levé in attitude derrière | Temps levés Temps levé in attitude derrière |
| Temps liés Temps lié en avant and to 2nd position en pointe | |
| Turns Soutenu turn | Turns Barrel turn Soutenu turn |
| Walks Walks en demi-pointe in low parallel retiré | |

Free enchaînement vocabulary

| | |
|----------------------|--|
| Focal steps | <p>Pas de basque</p> <ul style="list-style-type: none">• Pas de basque sauté en avant and en arrière <p>Assemblé</p> <ul style="list-style-type: none">• Assemblé battu dessus• Assemblés devant, derrière, dessus and dessous• Assemblé porté de côté dessus <p>Sissonne</p> <ul style="list-style-type: none">• Sissonnes fermées de côté devant, derrière, dessus and dessous• Sissonnes fermées and ouvertes en avant and en arrière |
| Linking steps | <ul style="list-style-type: none">• Pas de bourrée devant, derrière, dessus and dessous• Changement, changement battu, entrechat quatre and relevé in 5th position• Glissade devant, derrière, dessus and dessous• Temps levé (not in a series)• Petits assemblé devant and derrière• Coupé chassé pas de bourrée |

Advanced Foundation, Advanced 1 & Advanced 2

Overview

| | | |
|-------------------------|---|------------|
| Type | Examination | |
| Level(s) | Advanced Foundation, Advanced 1, Advanced 2 | |
| Title(s) | RAD Level 3 Certificate in Vocational Graded Examination in Dance: Advanced Foundation (Ballet) RAD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced 1 (Ballet) RAD Level 4 Diploma in Vocational Graded Examination in Dance: Advanced 2 (Ballet) | |
| No of candidates | 1 – 4 | |
| Minimum age | Advanced Foundation | 13 |
| | Advanced 1 | 14 |
| | Advanced 2 | 15 |
| Time | 1 candidate | 55 minutes |
| | 2 candidates | 65 minutes |
| | 3 - 4 candidates | 85 minutes |
| Assessed? | Yes, as per marking criteria | |
| Outcome | Result form and certificate for successful candidates | |
| Regulated? | Yes, Advanced Foundation, Advanced 1 and Advanced 2 are qualifications regulated in England, Wales and Northern Ireland | |

Advanced Foundation, Advanced 1 & Advanced 2 Examination content & format

Advanced Foundation (female syllabus) Examination content & format

| Content | Format with four candidates |
|--|--|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner.</i> | |
| Pliés | all together |
| Battements tendus | |
| Battements glissés and battements jetés | |
| Ronds de jambe à terre | |
| Battements fondus and ronds de jambe en l'air | |
| Battements frappés and petits battement serrés | |
| Adage | |
| Grands battements and grands battements en cloche | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) |
| Centre practice and pirouettes | |
| Pirouette enchaînement | one at a time |
| Technique 3 | |
| Adage | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| Allegro 1 | two at a time (3 candidates 2 + 1) |
| Allegro 2 | |
| Allegro 3 | |
| Allegro 4 | one at a time |
| Technique 5 | |
| Free enchaînement** <i>(performed between Allegro 2 and Allegro 3)</i> | two at a time (3 candidates 2 + 1) |
| Technique 6 | |
| Rises | all together |
| Relevés and posés | |
| Echappés relevés and emboîtés | two at a time (3 candidates 2 + 1) |
| Courus and posés | |
| Pirouettes | one at a time – teacher/candidate's choice of side (corner 7 OR 8) |
| Variation 1 or 2 | |
| Révérence (marked in technique 6) | one at a time |
| | all together |

** Candidates perform one free enchaînement, set by the examiner and performed between Allegro 2 and Allegro 3.

Advanced Foundation (male syllabus) Examination content & format

| Content | Format with four candidates |
|--|--|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner.</i> | |
| Pliés | all together |
| Battements tendus | |
| Battements glissés and battements jetés | |
| Ronds de jambe à terre | |
| Battements fondus and ronds de jambe en l'air | |
| Battements frappés and petits battement serrés | |
| Adage | |
| Grands battements and grands battements en cloche | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) |
| Centre practice and pirouettes | |
| Pirouette enchaînement | one at a time |
| Technique 3 | |
| Adage | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| Allegro 1 | two at a time (3 candidates 2 + 1) |
| Allegro 2 | |
| Allegro 3 | |
| Allegro 4 | one at a time |
| Technique 5 | |
| Free Enchaînement** <i>(performed between Allegro 2 and Allegro 3)</i> | two at a time (3 candidates 2 + 1) |
| Technique 6 | |
| Allegro 5 | two at a time (3 candidates 2 + 1) |
| Allegro 6 | one at a time – teacher/candidate's choice of side |
| Variation 1 or 2 | one at a time |
| Révérence (marked in Technique 6) | all together |

**Candidates perform one free enchaînement, set by the examiner and performed between Allegro 2 and Allegro 3.

Advanced Foundation (male/female syllabi) Examination content & format*

| Content | Format with four candidates |
|---|--|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner..</i> | |
| Pliés | all together |
| Battements tendus | |
| Battements glissés and battements jetés | |
| Ronds de jambe à terre | |
| Battements fondus and ronds de jambe en l'air | |
| Battements frappés and petits battement serrés | |
| Adage | |
| Grands battements and grands battements en cloche | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) |
| Centre practice and pirouettes | |
| Pirouette enchaînement | one at a time |
| Technique 3 | |
| Adage | two at a time (3 candidates 2 + 1) male and female performed separately |
| Technique 4 | |
| Allegro 1 | two at a time (3 candidates 2 + 1) |
| Allegro 2 | |
| Allegro 3 | |
| Allegro 4 | one at a time |
| Technique 5 | |
| Free Enchaînement** <i>(performed between Allegro 2 and Allegro 3)</i> | two at a time (3 candidates 2 + 1) |
| Technique 6 | |
| Rises (female syllabus) | all together |
| Relevés and poses (female syllabus) | |
| Allegro 5 (male syllabus) | two at a time (3 candidates 2 + 1) |
| Echappés relevés and emboîtés (female syllabus) | two at a time (3 candidates 2 + 1) |
| Courus and posés (female syllabus) | two at a time (3 candidates 2 + 1) |
| Allegro 6 (male syllabus) | one at a time – teacher/candidate's choice of side |
| Pirouettes (female syllabus) | one at a time – teacher/candidate's choice of side (corner 7 OR 8) |
| Variation 1 or 2 (male syllabus) | one at a time |
| Variation 1 or 2 (female syllabus) | one at a time |
| Révérance (<i>marked in Technique 6</i>) | all together |

** Candidates perform one free enchaînement, set by the examiner and performed between Allegro 2 and Allegro 3.

Advanced Foundation vocabulary

Candidates are expected to have knowledge of the following:

| Female syllabus | |
|--------------------------|--|
| Arabesques | 2nd arabesque en fondu |
| Assemblés | Assemblé en avant and en arrière Assemblé de côté dessus and dessous |
| Attitude | Attitude derrière en ouvert |
| Ballonnés | Ballonné composé en avant, en arrière and de côté Ballonné simple en avant, en arrière, de côté and à la seconde |
| Brisés | Brisé dessous |
| Emboité | Emboité en pointe |
| Entrechats | Entrechat trois devant and derrière Entrechat cinq devant and derrière |
| Failli | Failli |
| Fondu | Battement fondu en demi-pointe |
| Glissades | Glissades en avant and en arrière |
| Jetés | Grand jeté en tournant Jeté ordinaire derrière de côté |
| Pas de bourrées | Pas de bourrée en avant and en arrière Pas de bourrée dessus and dessous en tournant Pas de bourré pique dessous en tournant en pointe |
| Petits battements | Petits battements serrés |
| Piqués | Battement piqué en croix Grand battement piqué |
| Port de bras | Circular port de bras towards barre Port de bras with forward and back bend in 4th en fondu |
| Pirouettes | En dehors: doubles finished in 4 th position en fondu En dehors: single en pointe closing in 5 th position En dehors: single with posés en demi-pointe En dedans: doubles with fouetté En dedans: singles en pointe without fouetté En dedans: singles with posés en pointe |
| Pivots | Pivots en dedans in attitude |
| Posés | Posé en avant and en arrière en pointe Posé en avant with développé passé devant en pointe Posé en avant in arabesque and en arrière in attitude Posé en avant in arabesque and attitude en pointe Posé en arrière to retirés devant en pointe |
| Relevés | Relevé 1 to 1 en pointe Relevé in attitude devant en pointe Relevé with développé to 2 nd en pointe |
| Ronds de jambe | Ronds de jambe jeté en dehors and en dedans |
| Rotation | Rotation en l'air |
| Sissonnes | Sissonne doublée dessus, dessous, en avant and en arrière |
| Soutenu | Petits soutenus en tournant en demi-pointe and en pointe Soutenus en tournant en dehors en pointe Posé assemblé soutenu en tournant en dedans en pointe |
| Temps de cuisse | French temps de cuisse dessus and dessous |

| Male syllabus | |
|--------------------------|---|
| Arabesques | 2nd arabesque en fondu |
| Assemblés | Assemblé en avant and en arrière Assemblé de côté dessus and dessous |
| Attitude | Attitude derrière en ouvert |
| Brisés | Brisé dessous |
| Coupé | Coupé dessous en tournant chassé en avant |
| Entrechats | Entrechat trois devant and derrière Entrechat cinq devant and derrière |
| Failli | Failli |
| Fondu | Battement fondu en demi-pointe |
| Glissades | Glissades en avant and en arrière |
| Jetés | Grand jeté en tournant Jeté ordinaire derrière de côté |
| Mazurka | Mazurka step |
| Pas de bourrées | Pas de bourrée en avant and en arrière Pas de bourrée dessus and dessous en tournant |
| Petits battements | Petits battements serré |
| Piqués | Battement piqué en croix Grands battement piqué |
| Port de bras | Circular port de bras towards barre Port de bras with forward and back bend in 4 th en fondu |
| Pirouettes | En dehors: doubles finished in 4 th position en fondu En dehors: doubles with posé En dedans: doubles with fouetté |
| Pivots | Pivots en dedans in attitude Pivots en dehors in 2 nd position |
| Posés | Posé en avant in arabesque and en arrière in attitude |
| Rotation | Rotation en l'air |
| Sissonnes | Sissonne doublée dessus, dessous, en avant and en arrière |
| Soutenu | Petits soutenus en tournant en demi-pointe Soutenus en tournant en dehors en demi-pointe |
| Temps de cuisse | French temps de cuisse dessus and dessous |
| Tour en l'air | Double tour en l'air |

Free enchaînement vocabulary

| | |
|-------------------------|---|
| Focal steps | <p>Focal steps listed for previous levels will <u>NOT</u> be used.</p> <p>Ballonné composé</p> <ul style="list-style-type: none">• Ballonné composé en avant, en arrière• Ballonné composé de côté <p>Ballonné simple</p> <ul style="list-style-type: none">• Ballonné simple en avant, en arrière• Ballonné simple de côté and à la seconde <p>Sissonne doublée</p> <ul style="list-style-type: none">• Sissonne doublée dessus, dessous• Sissonne doublée dessus en avant, en arrière <p>Assemblé</p> <ul style="list-style-type: none">• Assemblé en avant, en arrière• Assemblé de côté dessus, dessous• Assemblé de battu dessus, dessous |
| Additional steps | <p>In addition to the linking steps listed in Intermediate Foundation and Intermediate, candidates are expected to have knowledge of the following steps:</p> <ul style="list-style-type: none">• Coupé dessus and dessous• Entrechat trois and cinq devant and derrière• Failli• French temps de cuisse dessus and dessous• Glissades en avant and en arrière• Pas de bourrées en avant, en arrière, and en tournant dessus and dessous |

Advanced 1 (female syllabus) Examination content & format

| Content | Format with four candidates |
|--|--|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner.</i> | |
| Pliés | all together |
| Battements tendus | |
| Battements glissés and battements jetés | |
| Ronds de jambe à terre | |
| Battements fondus and ronds de jambe en l'air | |
| Battements frappés and petits battements | |
| Adage | |
| Grands battements and grands battements en cloche | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) – teacher/ candidate's choice of starting right or left leg devant |
| Centre practice and pirouettes | two at a time (3 candidates 2 + 1) |
| Pirouette enchaînement | one at a time – teacher/candidate's choice of starting side, right OR left leg devant; double pirouette en dehors in <i>attitude derrière en croisé or 2nd arabesque</i> |
| Technique 3 | |
| Adage | two at a time (3 candidates 2 + 1) – teacher/candidate's choice of pivot en dehors in <i>attitude derrière or arabesque</i> |
| Technique 4 | |
| Allegro 1 | two at a time (3 candidates 2 + 1) |
| Allegro 2 | |
| Allegro 3 | |
| Technique 5 | |
| Allegro 4 | one at a time |
| Allegro 5 | one at a time – teacher/candidate's choice of starting right or left leg devant |
| Technique 6 | |
| Rises | all together |
| Posés and fouettés | |
| Pointe enchaînement 1 | two at a time (3 candidates 2 + 1) |
| Pointe enchaînement 2 | |
| Pointe enchaînement 3 | one at a time |
| Variation 1 or 2 | one at a time |
| Révérence | all together |

Advanced 1 (male syllabus) Examination content & format

| Content | Format with four candidates |
|--|---|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner.</i> | |
| Pliés | all together |
| Battements tendus | |
| Battements glissés and battements jetés | |
| Ronds de jambe à terre | |
| Battements fondus and ronds de jambe en l'air | |
| Battements frappés and petits battements | |
| Adage | |
| Grands battements and grands battements en cloche | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) – teacher/candidate's choice of starting right or left leg devant |
| Centre practice and pirouettes | two at a time (3 candidates 2 + 1) |
| Pirouette enchaînement | one at a time – teacher/candidate's choice of side; double pirouette en dehors in <i>attitude derrière en croisé</i> or 2 nd <i>arabesque</i> |
| Technique 3 | |
| Adage | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| Allegro 1 | two at a time (3 candidates 2 + 1) |
| Allegro 2 | |
| Allegro 3 | |
| Technique 5 | |
| Allegro 4 | one at a time |
| Allegro 5 | one at a time – teacher/candidate's choice of starting right or left leg devant |
| Technique 6 | |
| Allegro 6 | one at a time |
| Allegro 7 | one at a time – teacher/candidate's choice of side |
| Variation 1 or 2 | one at a time |
| Révérence | all together |

Advanced 1 (male/female syllabi) Examination content & format

| Content | Format with four candidates |
|--|--|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner.</i> | |
| Pliés | all together |
| Battements tendus | |
| Battements glissés and battements jetés | |
| Ronds de jambe à terre | |
| Battements fondus and ronds de jambe en l'air | |
| Battements frappés and petits battements | |
| Adage | |
| Grands battements and grands battements en cloche | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) – teacher/candidate's choice of starting right or left leg devant |
| Centre practice and pirouettes | two at a time (3 candidates 2 + 1) |
| Pirouette enchaînement | one at a time – teacher/candidate's choice of side; double pirouette en dehors in <i>attitude derrière</i> or 2 nd <i>arabesque</i> |
| Technique 3 | |
| Adage (female and male syllabus performed separately) | two at a time (3 candidates 2 + 1) – for female syllabus, teacher/candidate's choice of pivot en dehors in <i>attitude derrière</i> or <i>arabesque</i> |
| Technique 4 | |
| Allegro 1 | two at a time (3 candidates 2 + 1) |
| Allegro 2 | |
| Allegro 3 | |
| Technique 5 | |
| Allegro 4 | one at a time |
| Allegro 5 | one at a time – teacher/candidate's choice of starting right or left leg devant |
| Technique 6 | |
| Rises (female syllabus) | all together |
| Posés and fouettés (female syllabus) | |
| Allegro 6 (male syllabus) | one at a time |
| Pointe enchaînement 1 (female syllabus) | two at a time (3 candidates 2 + 1) |
| Pointe enchaînement 2 (female syllabus) | |
| Allegro 7 (male syllabus) | one at a time – teacher/candidate's choice of side |
| Pointe enchaînement 3 (female syllabus) | one at a time |
| Variation 1 or 2 (male) | one at a time |
| Variation 1 or 2 (female) | one at a time |
| Révérence | all together |

Advanced 1: vocabulary

Candidates are expected to have knowledge of the following:

| Female syllabus | |
|-------------------------|--|
| Arabesque | Arabesque penchée |
| Ballottés | Ballottés sautés dessous and dessus |
| Battement lent | Battement lent devant |
| Brisés | Coupé brisés devant and derrière Brisés dessus travelling en avant |
| Chaînés | Chaînés en diagonale Chaînés en diagonale en pointe |
| Demi contretemps | Demi contretemps |
| Développés | Développé to 2nd en pointe Grand battement développé |
| Fouettés | Coupé fouetté raccourci sauté battu Fouetté rond de jambe en tournant Fouetté sauté |
| Jetés | Jeté battement en avant Jeté passé in attitude derrière Grand jeté en avant in attitude |
| Pas de bourrées | Pas de bourrées courus en avant and en arrière to dégagé, and de côté to demi-plie |
| Pirouettes | En dehors: doubles finishing in attitude and arabesque En dehors: singles finishing in 4th position en fondu en pointe En dehors: doubles with posé en demi-pointe En dedans: singles with fouetté en pointe En dedans and en dehors: with posé en demi-pointe En dedans and en dehors: with posé en pointe |
| Pivot | Pivots en dehors and en dedans in arabesque and en dehors in attitude |
| Port de bras | Circular port de bras Circular port de bras away from the barre |
| Relevés | Relevés passés with half turn en diagonale Relevés 1 to 1 in arabesque Relevés in attitude derrière |
| Ronds de jambe | Grand rond de jambe en l'air en dehors Single rond de jambe en l'air en dedans with relevés en pointe |
| Sissonnes | Sissonnes fermées relevées de côté dessus en pointe Sissonnes fermées relevées en avant and en arrière en pointe Sissonnes ouvertes changées en avant into attitude Sissonnes fermées changées en avant and en arrière |

| Male syllabus | |
|-------------------------|--|
| Arabesque | Arabesque penchée |
| Ballottés | Ballotté sauté dessous and dessus |
| Battement lent | Battement lent devant |
| Brisés | Coupé brisé devant and derrière Brisé dessus travelling en avant Entrechat six Pas de basque sauté battu en avant and en arrière Brisé volé devant |
| Chaînés | Chaînés en diagonale |
| Demi contretemps | Demi contretemps |
| Développés | Grand battement développé |
| Fouettés | Coupé fouetté raccourci sauté battu Fouetté sauté |
| Jetés | Jeté battement en avant Grand Jeté en avant in attitude |
| Pas de bourrées | Pas de bourrée couru en avant and en arrière to dégagé and de côté to demi-plié |
| Pirouettes | En dehors: doubles finishing in attitude and arabesque En dehors: with posé en demi-pointe Relevé turns en dehors in 2nd position Multiple pirouettes Pirouette en dehors in 2nd position with petit sauté |
| Pivot | Pivot en dedans in arabesque en fondu Grand fouetté en tournant without relevé |
| Port de bras | Circular port de bras Circular port de bras away from the barre |
| Retiré | Retiré sauté passé derrière |
| Saut de basque | Saut de basque |
| Sissonnes | Sissonne ouverte changé en avant into attitude and arabesque Sissonne fermé changé en avant and en arrière Sissonne battue fermé de côté dessus Sissonne battue fermée en avant |

Advanced 2 (female syllabus) Examination content & format

| Content | Format with four candidates |
|--|---|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner.</i> | |
| Pliés | all together |
| Battements tendus | |
| Battements glissés and battements piqués | |
| Ronds de jambe à terre | |
| Battements fondus and ronds de jambe en l'air | |
| Petit battements and battements frappés | |
| Adage | |
| Grands battements and grands battements en cloche | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) – teacher/candidate's choice of starting right or left leg devant |
| Centre practice and pirouettes | one at a time |
| Pirouette enchaînement | one at a time – teacher/candidate's choice of starting right or left leg devant |
| Technique 3 | |
| Adage | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| Allegro 1 | two at a time (3 candidates 2 + 1) |
| Allegro 2 | one at a time |
| Allegro 3 | one at a time – teacher/candidate's choice of starting right or left leg devant |
| Allegro 4 | one at a time |
| Technique 5 | |
| Rises and relevés | all together |
| Ballottés and posés | |
| Pointe enchaînement 1 | two at a time (3 candidates 2 + 1) |
| Pointe enchaînement 2 | one at a time |
| Technique 6 | |
| Pointe enchaînement 3 | one at a time - candidate's choice of side |
| Pointe enchaînement 4 | |
| Pointe enchaînement 5 | |
| Variation 1 or 2 | one at a time |
| Révérence | all together |

Advanced 2 (male syllabus) Examination content & format

| Content | Format with four candidates |
|---|--|
| Technique 1 - The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner. | |
| Pliés | all together |
| Battements tendus | |
| Battements glissés | |
| Ronds de jambe à terre | |
| Battements fondus and ronds de jambe en l'air | |
| Battements frappés and petit battements | |
| Adage | |
| Grands battements and grands battements en cloche | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) – teacher/candidate's choice of starting right or left leg devant; double pirouette en dedans in <i>attitude derrière</i> or <i>1st arabesque</i> |
| Battements tendus and grands battement | two at a time (3 candidates 2 + 1) |
| Battements fondus and ronds de jambe en l'air | two at a time (3 candidates 2 + 1) – teacher/ candidate's choice of starting right or left leg devant; double pirouette en dedans in <i>attitude derrière</i> or <i>1st arabesque</i> |
| Technique 3 | |
| Pirouettes en dehors in attitude or arabesque | two at a time (3 candidates 2 + 1) – teacher/candidate's choice of double pirouette en dehors in <i>attitude derrière</i> or <i>2nd arabesque</i> |
| Pirouette enchaînement | one at a time – teacher/candidate's choice of starting side – right OR left leg devant |
| Technique 4 | |
| Adage | two at a time (3 candidates 2 + 1) |
| Technique 5 | |
| Allegro 1 | two at a time (3 candidates 2 + 1) |
| Allegro 2 | |
| Allegro 3 | one at a time |
| Allegro 4 | one at a time – teacher/candidate's choice of starting right or left foot devant |
| Technique 6 | |
| Allegro 5 | one at a time |
| Allegro 6 | |
| Allegro 7 | one at a time – teacher/candidate's choice of side |
| Variation 1 or 2 | one at a time |
| Révérence | all together |

Advanced 2: vocabulary

Candidates are expected to have knowledge of the following:

| Female syllabus | |
|------------------------|--|
| Assemblés | Assemblé dessus en tournant Petit assemblé devant and derrière en pointe |
| Ballottés | Ballotté dessous and dessus en pointe |
| Brisés | Brisé volé devant and derrière |
| Cabrioles | Cabriolet ouverte devant and derrière |
| Changements | Changements en pointe |
| Entrechats | Entrechat six Entrechat six de volé de côté |
| Fouettés | Fouetté relevé en pointe Grand fouetté relevé en tournant en pointe Fouetté sauté battu en tournant Fouetté rond de jambe en tournant en pointe |
| Gargouillade | Gargouillade |
| Grand battement | Grand battement enveloppé |
| Jetés | Jeté élané en tournant Coupé jeté en tournant Grand jeté en avant with développé Grand jeté en avant en tournant in attitude |
| Pas de basque | Petit pas de basque en manège en pointe |
| Pirouettes | En dehors: doubles en demi-pointe in attitude En dedans: single in 1st arabesque and double in attitude En dehors: double finishing in 2nd arabesque en fondu En dehors and en dedans: triples en demi-pointe |
| Renversés | Renversé en dehors with relevé en pointe |
| Saut de basque | Saut de basque |
| Sissonnes | Sissonne doublée battue with développé dessous Sissonne ouverte changée en tournant in attitude Sissonne ordinaire devant and derrière en pointe |
| Temps de flèche | Temps de flèche |

| Male syllabus | |
|-------------------------|--|
| Assemblés | Assemblé dessus en tournant |
| Brisés | Brisé volé derrière Brisé dessus finishing in cou-de-pied derrière |
| Cabrioles | Double cabriole ouvert devant and cabriole derrière Cabriole de côté dessus |
| Echappés | Echappé sauté battu fermé changé to 2nd with double beats |
| Entrechats | Entrechat six de volé de côté |
| Fouettés | Grand fouetté relevé en tournant Grand fouetté sauté en tournant Fouetté sauté battu en tournant |
| Grand battement | Grand battement enveloppé |
| Jetés | Jeté élané en tournant Coupé jeté battu en tournant Grand jeté en avant with développé Grand jeté en avant en tournant in attitude Jeté passé derrière in arabesque Jeté ordinaire derrière battu |
| Pas de basque | Grands pas de basque en tournant |
| Pirouettes | En dedans and en dehors: Double in attitude or arabesque En dehors and en dedans: Double in 2nd position |
| Retiré | Retiré sauté passé devant |
| Rond de jambe | Double rond de jambe sauté en dehors and en dedans Grand rond de jambe sauté to attitude derrière Grand rond de jambe relevé en dehors to arabesque |
| Saut de basque | Saut de basque and double saut de basque |
| Sissonnes | Sissonne doublée battue with développé dessous Sissonne ouverte changée en tournant in attitude Sissonne ordinaire devant en tournant |
| Temps de poisson | Temps de poisson |

Solo Seal

Overview

| | | |
|------------------|--|------------|
| Type | Examination | |
| Title | RAD Level 5 Certificate in Vocational Graded Examination in Dance: Solo Seal (Ballet) | |
| Level | Solo Seal | |
| No of candidates | 2 - 4 (minimum of 2 candidates for exam to take place) | |
| Minimum age | 15 | |
| Time | 2 candidates | 40 minutes |
| | 3 candidates | 40 minutes |
| | 4 candidates | 50 minutes |
| Assessed? | Yes, as per marking criteria | |
| Outcome | Successful candidates will receive a result form and a certificate and have their names published in <i>Focus on Exams</i> | |
| Regulated? | Yes, Solo Seal is a qualification regulated in England, Wales and Northern Ireland | |
| Note | The Solo Seal is performed in front of a panel of judges and an audience. All Solo Seal exams are filmed for quality assurance purposes. | |

Candidates are required to perform four variations in the following order:

- Set variation (20th century)
- A choice of one variation from the 21st century
- A choice of one variation from the classical repertoire (19th century)
- Finale

| Female syllabus | Male syllabus |
|------------------------------|------------------------|
| Set variation | |
| <i>Genée Port de Bras</i> | <i>Largo</i> |
| 21st century | |
| <i>Caprice</i> | <i>La Vision</i> |
| <i>Tread Lightly</i> | <i>Formal Allusion</i> |
| <i>Dance a Little Faster</i> | <i>Art of Flying</i> |
| Classical repertoire | |
| <i>La Bayadère 1</i> | <i>Don Quixote</i> |
| <i>La Bayadère 2</i> | <i>Coppélia</i> |
| <i>La Bayadère 3</i> | <i>Swan Lake 1</i> |
| <i>Raymonda 1</i> | <i>Swan Lake 2</i> |
| <i>Raymonda 2</i> | <i>Sleeping Beauty</i> |
| <i>Raymonda 3</i> | <i>Le Corsaire</i> |
| <i>Raymonda 4</i> | <i>Raymonda</i> |
| Finale | |

The Royal Academy of Dance gratefully acknowledges the permission of the Rudolf Nureyev Foundation for the use of Rudolf Nureyev's choreography for 'La Bayadère' and 'Raymonda'.

19th, 20th and 21st century variations

Benesh Movement Notation scores of the set variations are published in the [Solo Seal book](#) which includes a DVD.

Female syllabus variations:

| No | Title | Music |
|-----|--|--|
| F1 | <i>Genée port de bras</i> | Ann Hogben |
| F2 | <i>Caprice</i> (Hampson, 2003) | <i>Pasquinade Caprice</i> , Op. 59 by Louis Moreau Gottschalk (1829-1869) |
| F3 | <i>Tread Lightly</i> (Dowson, 2004) | Adapted from Sonata in E flat, Op. 1 No. 1, 2nd Movt.: Rondo by John Field (1782-1837) edited by Christopher Kite & Timothy Roberts, published by Stainer & Bell Ltd |
| F4 | <i>Dance a Little Faster</i> (Ng, 2006) | "Love Is..." from <i>The Good Person of Szechuan</i> by Leon Ko |
| F5 | <i>La Bayadère</i> 1 <i>La Bayadère</i> Kingdom of the Shades, 1st Variation | From <i>La Bayadère</i> (1877) by Ludwig Minkus (1826-1917) |
| F6 | <i>La Bayadère</i> 2 <i>La Bayadère</i> Kingdom of the Shades, 2nd Variation | From <i>La Bayadère</i> (1877) by Ludwig Minkus (1826-1917) |
| F7 | <i>La Bayadère</i> 3 <i>La Bayadère</i> Kingdom of the Shades, 3rd Variation | From <i>La Bayadère</i> (1877) by Ludwig Minkus (1826-1917) |
| F8 | <i>Raymonda</i> 1 <i>Raymonda</i> Act 1, Scene II, No. 14: Grand pas d'action, Variation I | From <i>Raymonda</i> (1898) by Aleksandr Glazunov (1865 – 1936) |
| F9 | <i>Raymonda</i> 2 <i>Raymonda</i> Act 1, Scene II, No. 14: Grand pas d'action, Variation II | From <i>Raymonda</i> (1898) by Aleksandr Glazunov (1865 – 1936) |
| F10 | <i>Raymonda</i> 3 <i>Raymonda</i> Act II, Grand pas d'action, Variation III | From <i>Raymonda</i> (1898) by Aleksandr Glazunov (1865 – 1936) |
| F11 | <i>Raymonda</i> 4 <i>Raymonda</i> Act III, Grand pas Hongrois, Variation I | From <i>Raymonda</i> (1898) by Aleksandr Glazunov (1865 – 1936) |

Male syllabus variations:

| No | Title | Music |
|-----|--|---|
| M1 | <i>Largo</i> | 2nd movement from Concerto in F minor for Harpsichord and Orchestra BWV1056 by J.S. Bach (1685-1750), adapted and arranged for piano solo by Harold Craxton. Publisher: Oxford University Press |
| M2 | <i>La Vision</i> (Hampson, 2003) | <i>Esquisses</i> Op. 63 No. 1: <i>La Vision</i> by Charles-Valentin Alkan (1813-1888) |
| M3 | <i>Formal Allusion</i> (Dowson, 2004) | Sonata Op. 1 No. 2 in A major, 2nd Movement: Allegro vivace by John Field (1782-1837) edited by Christopher Kite & Timothy Roberts, published by Stainer & Bell Ltd |
| M4 | <i>The Art of Flying</i> (Ng, 2006) | The Art of Flying from <i>The Good Person of Szechuan</i> by Leon Ko. Publisher: Oknoel Music Ltd administered by Music Nation Publishing Co Ltd |
| M5 | <i>Don Quixote</i> <i>Don Quixote</i> Act III/Vpas de deux: Male variation | From <i>Don Quixote</i> (1869) by Ludwig Minkus (1826-1917) |
| M6 | <i>Coppélia</i> <i>Coppélia</i> Act III: Franz's variation | <i>Coppélia</i> Act III Scene VI: 'La discorde et la Guerre' - Marche des guerrières by Léo Delibes (1836-1891) |
| M7 | <i>Swan Lake</i> 1 <i>Swan Lake</i> pas de trois | From <i>Swan Lake</i> Act 1 No 4, Pas de Trois, Male Variation |
| M8 | <i>Swan Lake</i> 2 <i>Swan Lake</i> : Siegfried's variation from 'Black Swan pas de deux' | From <i>Swan Lake</i> (1877) Act 1 No. 5 (b): Pas de deux |
| M9 | <i>Sleeping Beauty</i> Prince Desiré's variation from Act III pas de deux | From <i>The Sleeping Beauty</i> Act III No. 28 Variation 1 (1890) by Piotr Ilyich Tchaikovsky (1840-1893) |
| M10 | <i>Le Corsaire</i> From <i>Le Corsaire</i> pas de deux | From <i>Le Corsaire</i> pas de deux by Riccardo Drigo |
| M11 | <i>Raymonda</i> Interpolated ' <i>Jean de Brienne</i> ' variation from Grand pas Hongrois Act III | From <i>Raymonda</i> (1898) by Aleksandr Glazunov (1865-1936) Act II No. 21 (b) Grand pas de deux, male variation |

Finale

After the 19th, 20th and 21st century variations have been performed, each candidate will perform a virtuoso finale to highlight grand allegro, batterie, and turning movements, and including an opportunity to thank the pianist, judges and audience. This additional variation should be choreographed by the candidate and/or their teacher, adding a creative element to the examination (although the choreography itself is not assessed).

The finale should be classical in style and include the following:

- equal weighting of grand allegro, grand batterie, a batterie sequence, and turning movements of Advanced 2 level including a manège and révérence to the pianist and judges / audience
- compulsory steps to include:
 - Female syllabus*: fouetté rond de jambe en tournant (minimum 7 – candidate's choice of side)
 - Male syllabus*: relevé turns en dehors in 2nd position and pirouettes in 2nd position with petits sautés (candidate's choice of side)

Candidates should finish on stage (no additional *révérence* is required).

The music should consist of 64 bars of a quick 2/4 with an additional 8 bar introduction (1 count = 1 bar).

When the candidate is using their own pianist, music is to be selected by the teacher, candidate and/or pianist. When using a pianist provided by the RAD, **either** a copy of the sheet music to be used should be included with the examination entry, **or** (where this is not done) the RAD pianist will provide appropriate music at the rehearsal. Some element of creative collaboration in rehearsal is encouraged, where practical. It is recommended that music used in other RAD syllabi, or which is closely associated with well-known repertoire, is not used, in order to remove any pre-existing choreographic associations.

The website imslp.org is a valuable source of sheet music, most of which is in the public domain.

The links below will contain suitable examples of music among the quick 2/4 works of composers such as Waldteufel, Offenbach, Lumbye and the Strauss family among others. Be sure to look for a Piano Solo version under 'Arrangements and Transcriptions':

<https://imslp.org/wiki/Category:Composers>

Further examples can be found by searching 'Galop, Ballet, Opera or Operetta' under Genre/Work types:

https://imslp.org/wiki/IMSLP:View_Genres/Work_Types

The Classical Variations in the Solo Seal male syllabus can be performed on the candidate's choice of side. That would mean the entire Variation could be performed on the opposite side to as shown on the DVD. However, candidates would not be able to adapt sections of variations.

The Largo and 20th Century Variations remain as set.

Discovering Repertoire

Overview

| | |
|-------------------------|--|
| Type | Class awards |
| Level(s) | Levels 2, 3, 4 (or 6, 7, 8 for Scottish Qualifications accredited on by the SQA) |
| Title(s) | <i>Discovering Repertoire</i> Level 2 / Level 6 SQA (Units: Class, Variation 1, Variation 2) <i>Discovering Repertoire</i> Level 3 / Level 7 SQA (Units: Class, Variation 1, Variation 2) <i>Discovering Repertoire</i> Level 4 / Level 8 SQA (Units: Class, Variation 1, Variation 2) |
| No of candidates | 1 – 8 |
| Minimum age | 12 |
| Timings | See Timings section |
| Assessed? | Yes, a broad indication of standard rather than a detailed breakdown |
| Outcome | Assessment report and certificate for each unit |
| Regulated? | No, class awards are not regulated qualifications |

| | |
|-------------------------|---|
| Type | Examination |
| Level(s) | Levels 2, 3, 4 (or 6, 7, 8 for Scottish Qualifications accredited on by the SQA) |
| Title(s) | RAD Level 2 Certificate in Classical Ballet Repertoire (Units: Class, Variation 1, Variation 2) RAD Level 3 Certificate in Classical Ballet Repertoire (Units: Class, Variation 1, Variation 2) RAD Level 4 Certificate in Classical Ballet Repertoire (Units: Class, Variation 1, Variation 2) |
| No of candidates | 1 – 4 |
| Minimum age | 12 |
| Timings | See Timings section |
| Assessed? | Yes, as per marking criteria |
| Outcome | Result form and certificate for each unit. On completion of all three units in a level, a qualification certificate is issued |
| Regulated? | Yes, Levels 2, 3 and 4 are qualifications regulated in England, Wales and Northern Ireland / Levels 6, 7, 8 are qualifications regulated in Scotland) |

Discovering Repertoire Class Award content & format

Level 2/Level 5 SQA: Unit - Class (male/female syllabi) Class Award content & format

The barre work should be performed all together. For the centre work, teachers should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time.

| Content |
|---|
| Barre - The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner or barre as indicated. Barre exercises that only present one side in a setting should be repeated on the other side. |
| Warm-up |
| Pliés |
| Battements tendus |
| Battements glissés |
| Preparation for ronds de jambe à terre |
| Battements fondus |
| Adage |
| Grands battements |
| Centre practice |
| Port de bras |
| Centre practice |
| Adage |
| Allegro: |
| Allegro 1 |
| Allegro 2 |
| Allegro 3 |
| Class révérence |

Level 2: Unit - Variation 1 (female syllabus) Class Award content & format

Teachers should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time.

| Content |
|---|
| Development exercises: |
| A: Transfer of weight |
| B: Port de bras |
| C: Port de bras with temps levé |
| D: Walks |
| E: Balancés |
| F: Posés in attitude |
| G: Chaînés |
| H: Swivel turns |
| Variation 1: Coppélia Act II (Spanish) |
| Coppélia reverence |

Level 2: Unit - Variation 1 (male syllabus) Class Award content & format

Teachers should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time.

| |
|---|
| Content |
| Development exercises: |
| A: Retirés passés derrière |
| B: Kneel and développé |
| C: Développé relevé |
| D: Sissonnes |
| E: Balancés |
| F: Temps levé in 2 nd |
| G: Tours en l'air |
| H: Posé temps levé |
| Variation 1: <i>Coppélia</i> Act I (Franz) |
| <i>Coppélia</i> reverence |

Level 2: Unit - Variation 2 (female syllabus) Class Award content & format

Teachers should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time.

| |
|--|
| Content |
| Development exercises: |
| A: Posés en diagonale |
| B: Posés en tournant en diagonale |
| C: Sissonnes relevées |
| D: Posés in attitude |
| E: Sissonnes ordinaires |
| F: Petits jetés en tournant |
| G: Sauts de basque |
| H: Cabriole devant |
| Variation 2: <i>Giselle</i> Act I (Peasant pas de deux) |
| <i>Giselle</i> reverence |

Level 2: Unit - Variation 2 (male syllabus) Class Award content & format

Teachers should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time.

| Content |
|---|
| Development exercises: |
| A: Tours en l'air |
| B: Tours en l'air to kneel |
| C: Grand jeté en avant – teacher/candidate's choice of side |
| D: Glissade and jeté ordinaire |
| E: Sissonne fermée dessus |
| F: Temps levé and grand jeté en avant |
| G: Demi-contretemps and fouetté sauté |
| H: Assemblés en avant |
| Variation 2: Giselle Act I (Peasant pas de deux) |
| <i>Giselle</i> révérence |

Level 3: Unit - Class (male/female syllabi) Class Award content & format

The barre work should be performed all together. For the centre work, teachers should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time.

| Content |
|--|
| Barre - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner or barre as indicated.</i> |
| Warm-up |
| Pliés |
| Battements tendus |
| Battements glissés |
| Ronds de jambe à terre |
| Battements fondus |
| Preparation for batterie |
| Adage |
| Grands battements |
| Centre |
| Port de bras |
| Centre practice |
| Adage |
| Allegro |
| Allegro 1 |
| Allegro 2 |

| |
|--|
| Allegro 3 – teacher/candidate’s choice of side |
| Class révérence |

Level 3: Unit - Variation 1 (female syllabus) Class Award content & format

Teachers should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time.

| |
|---|
| Content |
| Development exercises |
| A: Battement to 2nd and courus |
| B: Fouetté à terre |
| C: Posés in attitude |
| D: Échappés relevés |
| E: Courus de côté |
| F: Chaînés |
| G: Posé pirouettes en dedans |
| H: Posé to arabesque and kneel |
| Variation 1: <i>The Sleeping Beauty</i> Act III (Princess Florine) |
| <i>The Sleeping Beauty</i> révérence |

Level 3: Unit - Variation 1 (male syllabus) Class Award content & format

Teachers should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time.

| |
|---|
| Content |
| Development exercises |
| A: Jeté passé devant |
| B: Assemblé en avant |
| C: Posé pirouettes en dehors |
| D: Tours en l’air |
| E: Demi-grand rond de jambe |
| F: Posé to attitude |
| G: Sissonne en avant in attitude |
| H: Preparation for pirouette and kneel |
| Variation 1: <i>The Sleeping Beauty</i> Act II (Prince Désiré) |
| <i>The Sleeping Beauty</i> révérence |

Level 3: Unit - Variation 2 (female syllabus) Class Award content & format

Teachers should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time.

| Content |
|---|
| Development exercises |
| A: Relevé in attitude devant |
| B: Développé to 2 nd with temps levé |
| C: Cabriole and pirouette preparation |
| D: Pirouettes en dehors |
| E: Cabriole and balancé en tournant |
| F: Posé to attitude |
| G: Preparation for jeté élancé |
| H: Temps levé in arabesque and pirouettes en dehors |
| Variation 2: Paquita (Pas de trois) |
| <i>Paquita</i> reverence |

Level 3: Unit - Variation 2 (male syllabus) Class Award content & format

Teachers should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time.

| Content |
|---|
| Development exercises |
| A: Temps de fleche |
| B: Grand jeté in attitude |
| C: Temps levé en tournant |
| D: Pirouettes |
| E: Balancés |
| F: Pas de bourrée and changement |
| G: Sissonne ordinaire to 4 th en fondu |
| H: Sissonne ordinaire to kneel |
| Variation 2: Paquita |
| <i>Paquita</i> reverence |

Level 4: Unit - Class (male/female syllabus) Class Award content & format

The barre work should be performed all together. For the centre work, teachers should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time.

| |
|--|
| Content |
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner or barre as indicated.</i> |
| Warm-up |
| Pliés |
| Battements tendus |
| Battements glissés |
| Ronds de jambe à terre |
| Battements fondus |
| Battements frappés and petits battements |
| Adage |
| Grands battements |
| Centre |
| Port de bras |
| Centre practice |
| Adage |
| Allegro |
| Allegro 1 |
| Allegro 2 |
| Allegro 3 |
| Class révérence |

Level 4: Unit - Variation 1 (female syllabus) Class Award content & format

Teachers should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time.

| |
|---|
| Content |
| Development exercises |
| A: Port de bras |
| B: Rond de jambe en l'air |
| C: Développé passé to arabesque |
| D: Posé to attitude |
| E: Posé to arabesque |
| F: Sissonnes |
| G: Posé pirouettes en dehors |
| H: Cœurs en tournant |
| Variation 1: Swan Lake Act II (Odette) |
| <i>Swan Lake</i> révérence |

Level 4: Unit - Variation 1 (male syllabus) Class Award content & format

Teachers should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time.

| Content |
|---|
| Development exercises |
| A: Saut de basque |
| B: Grand jeté en tournant |
| C: Relevé in attitude |
| D: Sauté in 2 nd |
| E: Grands jetés en avant |
| F: Assemblé and relevé in 5 th |
| G: Pirouettes |
| H: Tours en l'air |
| Variation 1: <i>Swan Lake</i> Act III (Prince Siegfried) |
| <i>Swan Lake</i> reverence |

Level 4: Unit - Variation 2 (female syllabus) Class Award content & format

Teachers should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time.

| Content |
|---|
| Development exercises |
| A: Relevés passés derrière |
| B: Pas de chat and détourné |
| C: Cœurs and petits battements battus |
| D: Posés to cou-de-pied |
| E: Pas de basque |
| F: Dégagés and cœurs |
| G: Posés passes |
| H: Posés to arabesque and retiré devant |
| Variation 2: <i>The Nutcracker</i> Act II (Sugar Plum Fairy) |
| <i>The Nutcracker</i> révérence |

Level 4: Unit - Variation 2 (male syllabus) Class Award content & format

Teachers should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time.

| |
|---|
| Content |
| Development exercises |
| A: Pirouettes |
| B: Chassés |
| C: Détourné and changements |
| D: Pas de bourrée and tour en l'air |
| E: Chassé and assemblé |
| F: Cabrioles |
| G: Jeté élancé |
| H: Assemblés en tournant – teacher/candidate's choice of starting right OR left leg devant |
| Variation 2: <i>The Nutcracker</i> Act II (Nutcracker Prince) |
| <i>The Nutcracker</i> reverence |

Discovering Repertoire Examination content & format

Level 2/Level 5 SQA: Unit - Class (male/female syllabi) Examination content & format

| Content | Format with four candidates |
|--|------------------------------------|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner or barre as indicated. Barre exercises that only present one side in a setting should be repeated on the other side.</i> | |
| Warm-up | all together |
| Pliés | |
| Battements tendus | |
| Battements glissés | |
| Preparation for ronds de jambe à terre | |
| Battements fondus | |
| Adage | |
| Grands battements | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) |
| Technique 3 | |
| Centre practice | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| Adage | two at a time (3 candidates 2 + 1) |
| Technique 5 | |
| Allegro 1 | two at a time (3 candidates 2 + 1) |
| Allegro 2 | |
| Technique 6 | |
| Allegro 3 | one at a time |
| Class révérence | all together |

Level 2: Unit - Variation 1 (female syllabus) Examination content & format

| Content | Format with four candidates |
|--|------------------------------------|
| Development exercises | |
| Technique 1 | |
| A: Transfer of weight | two at a time (3 candidates 2 + 1) |
| B: Port de bras | |
| Technique 2 | |
| C: Port de bras with temps levé | two at a time (3 candidates 2 + 1) |
| D: Walks | |
| Technique 3 | |
| E: Balancés | two at a time (3 candidates 2 + 1) |
| F: Posés in attitude | one at a time |
| Technique 4 | |
| G: Chaînés | one at a time |
| H: Swivel turns | |
| Variation 1: <i>Coppélia</i> Act II (Spanish) | one at a time |
| <i>Coppélia</i> révérence | all together |

Level 2: Unit - Variation 1 (male syllabus) Examination content & format

| Content | Format with four candidates |
|------------------------------|------------------------------------|
| Development exercises | |
| Technique 1 | |
| A: Retirés passés derrière | two at a time (3 candidates 2 + 1) |
| B: Kneel and développé | |
| Technique 2 | |
| C: Développé relevé | two at a time (3 candidates 2 + 1) |
| D: Sissonnes | |
| Technique 3 | |
| E: Balancés | two at a time (3 candidates 2 + 1) |
| F: Temps levé in 2nd | |

| Technique 4 | |
|--|------------------------------------|
| G: Tours en l'air | two at a time (3 candidates 2 + 1) |
| H: Posé temps levé | |
| Variation 1: Coppélia Act I (Franz) | one at a time |
| <i>Coppélia</i> révérence | all together |

Level 2: Unit - Variation 2 (female syllabus) Examination content & format

| Content | Format with four candidates |
|---|------------------------------------|
| Development Exercises | |
| Technique 1 | |
| A: Posés en diagonale | two at a time (3 candidates 2 + 1) |
| B: Posés en tournant en diagonale | |
| Technique 2 | |
| C: Sissonnes relevées | two at a time (3 candidates 2 + 1) |
| D: Posés in attitude | |
| Technique 3 | |
| E: Sissonnes ordinaires | two at a time (3 candidates 2 + 1) |
| F: Petits jetés en tournant | |
| Technique 4 | |
| G: Sauts de basque | two at a time (3 candidates 2 + 1) |
| H: Cabriole devant | |
| Variation 2: Giselle Act I (Peasant pas de deux) | one at a time |
| <i>Giselle</i> révérence | all together |

Level 2: Unit - Variation 2 (male syllabus) Examination content & format*

| Content | Format with four candidates |
|--------------------------------|--|
| Development exercises | |
| Technique 1 | |
| A: Tours en l'air | two at a time (3 candidates 2 + 1) |
| B: Tours en l'air to kneel | |
| Technique 2 | |
| C: Grand jeté en avant | two at a time (3 candidates 2 + 1) teacher/candidate's choice of side |
| D: Glissade and jeté ordinaire | one at a time |
| Technique 3 | |
| E: Sissonne fermée dessus | one at a time |

| | |
|---|---------------|
| F: Temps levé and grand jeté en avant | |
| Technique 4 | |
| G: Demi-contretemps and fouetté sauté | one at a time |
| H: Assemblés en avant | |
| Variation 2: Giselle Act I (Peasant pas de deux) | one at a time |
| <i>Giselle</i> reverence | all together |

Level 3: Unit - Class (male/female syllabi) Examination content & format*

| Content | Format with four candidates |
|--|---|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner or barre as indicated.</i> | |
| Warm-up | all together |
| Pliés | |
| Battements tendus | |
| Battements glissés | |
| Ronds de jambe à terre | |
| Battements fondus | |
| Preparation for batterie | |
| Adage | |
| Grands battements | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) |
| Technique 3 | |
| Centre practice | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| Adage | two at a time (3 candidates 2 + 1) |
| Technique 5 | |
| Allegro 1 | two at a time (3 candidates 2 + 1) |
| Allegro 2 | |
| Technique 6 | |
| Allegro 3 | one at a time – teacher/candidate's choice of side) |
| Class révérence | all together |

Level 3: Unit - Variation 1 (female syllabus) Examination content & format

| Content | Format with four candidates |
|---|------------------------------------|
| Development exercises | |
| Technique 1 | |
| A: Battement to 2nd and courus | two at a time (3 candidates 2 + 1) |
| B: Fouetté à terre | |
| Technique 2 | |
| C: Posés in attitude | two at a time (3 candidates 2 + 1) |
| D: Échappés relevés | |
| Technique 3 | |
| E: Courus de côté | two at a time (3 candidates 2 + 1) |
| F: Chaînés | |
| Technique 4 | |
| G: Posé pirouettes en dedans | one at a time |
| H: Posé to arabesque and kneel | |
| Variation 1: <i>The Sleeping Beauty</i> Act III (Princess Florine) | one at a time |
| <i>The Sleeping Beauty</i> reverence | all together |

Level 3: Unit - Variation 1 (male syllabus) Examination content & format

| Content | Format with four candidates |
|---|------------------------------------|
| Development exercises | |
| Technique 1 | |
| A: Jeté passé devant | two at a time (3 candidates 2 + 1) |
| B: Assemblé en avant | |
| Technique 2 | |
| C: Posé pirouettes en dehors | two at a time (3 candidates 2 + 1) |
| D: Tours en l'air | |
| Technique 3 | |
| E: Demi-grand rond de jambe | two at a time (3 candidates 2 + 1) |
| F: Posé to attitude | |
| Technique 4 | |
| G: Sissonne en avant in attitude | two at a time (3 candidates 2 + 1) |
| H: Preparation for pirouette and kneel | |
| Variation 1: <i>The Sleeping Beauty</i> Act II (Prince Désiré) | one at a time |
| <i>The Sleeping Beauty</i> reverence | all together |

Level 3: Unit - Variation 2 (female syllabus) Examination content & format

| Content | Format with four candidates |
|---|------------------------------------|
| Development exercises | |
| Technique 1 | |
| A: Relevé in attitude devant | two at a time (3 candidates 2 + 1) |
| B: Développé to 2nd with temps levé | |
| Technique 2 | |
| C: Cabriole and pirouette preparation | two at a time (3 candidates 2 + 1) |
| D: Pirouettes en dehors | |
| Technique 3 | |
| E: Cabriole and balancé en tournant | one at a time |
| F: Posé to attitude | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| G: Preparation for jeté élané | two at a time (3 candidates 2 + 1) |
| H: Temps levé in arabesque and pirouettes en dehors | one at a time |
| Variation 2: Paquita (Pas de trois) | |
| <i>Paquita</i> reverence | all together |

Level 3: Unit - Variation 2 (male syllabus) Examination content & format

| Content | Format with four candidates |
|---------------------------------------|------------------------------------|
| Development exercises | |
| Technique 1 | |
| A: Temps de fleche | one at a time |
| B: Grand jeté in attitude | two at a time (3 candidates 2 + 1) |
| Technique 2 | |
| C: Temps levé en tournant | one at a time |
| D: Pirouettes | two at a time (3 candidates 2 + 1) |
| Technique 3 | |
| E: Balancés | one at a time |
| F: Pas de bourrée and changement | |
| Technique 4 | |
| G: Sissonne ordinaire to 4th en fondu | one at a time |
| H: Sissonne ordinaire to kneel | |
| Variation 2: Paquita | |
| <i>Paquita</i> reverence | all together |

Level 4: Unit - Class (male/female syllabus) Examination content & format

| Content | Format with four candidates |
|--|------------------------------------|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner or barre as indicated.</i> | |
| Warm-up | all together |
| Pliés | |
| Battements tendus | |
| Battements glissés | |
| Ronds de jambe à terre | |
| Battements fondus | |
| Battements frappés and petits battements | |
| Adage | |
| Grands battements | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) |
| Technique 3 | |
| Centre practice | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| Adage | two at a time (3 candidates 2 + 1) |
| Technique 5 | |
| Allegro 1 | two at a time (3 candidates 2 + 1) |
| Allegro 2 | |
| Technique 6 | |
| Allegro 3 | one at a time |
| Class révérence | all together |

Level 4: Unit - Variation 1 (female syllabus) Examination content & format

| Content | Format with four candidates |
|--|------------------------------------|
| Development exercises | |
| Technique 1 | |
| A: Port de bras | two at a time (3 candidates 2 + 1) |
| B: Rond de jambe en l'air | |
| Technique 2 | |
| C: Développé passé to arabesque | two at a time (3 candidates 2 + 1) |
| D: Posé to attitude | |
| Technique 3 | |
| E: Posé to arabesque | two at a time (3 candidates 2 + 1) |
| F: Sissonnes | |
| Technique 4 | |
| G: Posé pirouettes en dehors | one at a time |
| H: Cœurs en tournant | two at a time (3 candidates 2 + 1) |
| Variation 1: <i>Swan Lake</i> Act II (Odette) | one at a time |
| <i>Swan Lake</i> reverence | all together |

Level 4: Unit - Variation 1 (male syllabus) Examination content & format

| Content | Format with four candidates |
|---|------------------------------------|
| Development exercises | |
| Technique 1 | |
| A: Saut de basque | one at a time |
| B: Grand jeté en tournant | |
| Technique 2 | |
| C: Relevé in attitude | two at a time (3 candidates 2 + 1) |
| D: Sauté in 2 nd | |
| Technique 3 | |
| E: Grands jetés en avant | one at a time |
| F: Assemblé and relevé in 5 th | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| G: Pirouettes | two at a time (3 candidates 2 + 1) |
| H: Tours en l'air | |
| Variation 1: <i>Swan Lake</i> Act III (Prince Siegfried) | one at a time |
| <i>Swan Lake</i> reverence | all together |

Level 4: Unit - Variation 2 (female syllabus) Examination content & format

| Content | Format with four candidates |
|---|------------------------------------|
| Development exercises | |
| Technique 1 | |
| A: Relevés passés derrière | two at a time (3 candidates 2 + 1) |
| B: Pas de chat and détourné | |
| Technique 2 | |
| C: Courus and petits battements battus | two at a time (3 candidates 2 + 1) |
| D: Posés to cou-de-pied | |
| Technique 3 | |
| E: Pas de basque | two at a time (3 candidates 2 + 1) |
| F: Dégagés and courus | |
| Technique 4 | |
| G: Posés passés | two at a time (3 candidates 2 + 1) |
| H: Posés to arabesque and retiré devant | |
| Variation 2: <i>The Nutcracker Act II (Sugar Plum Fairy)</i> | one at a time |
| <i>The Nutcracker</i> révérence | all together |

Level 4: Unit - Variation 2 (male syllabus) Examination content & format*

| Content | Format with four candidates |
|--|---|
| Development exercises | |
| Technique 1 | |
| A: Pirouettes | two at a time (3 candidates 2 + 1) |
| B: Chassés | |
| Technique 2 | |
| C: Détourné and changements | two at a time (3 candidates 2 + 1) |
| D: Pas de bourrée and tour en l'air | |
| Technique 3 | |
| E: Chassé and assemblé | two at a time (3 candidates 2 + 1) |
| F: Cabrioles | |
| Technique 4 | |
| G: Jeté élané | one at a time |
| H: Assemblés en tournant | one at time - teacher/candidate's choice of starting right or left leg devant |
| Variation 2: <i>The Nutcracker Act II (Nutcracker Prince)</i> | one at a time |
| <i>The Nutcracker</i> révérence | all together |

Further information:

Révérence (all levels and units): The music is set and choreography is free arrangement.

Pointe: Pointe work is optional for the female syllabus version of the programme for units: Variation 1 & Variation 2 at all levels. **If the variation is performed en pointe, all development exercises must also be performed en pointe.** No additional marks are awarded for use of pointe (i.e. full marks are achievable without using pointe).

Learning outcomes and assessment criteria

Learning outcomes describe what a learner should know, understand or be able to do on completion of a learning process, defined in terms of knowledge, skills and competence.

Assessment criteria specify the standard a learner is expected to meet in order to demonstrate that the learning outcomes have been achieved.

Dance to Your Own Tune (DTYOT)

Through participation in the *Dance to Your Own Tune* curriculum, children can:

- move with increased control, co-ordination and confidence
- move with an awareness of the body and an understanding of how it moves through space
- demonstrate a developing sensitivity to music through movement
- express feelings and emotions through movement.

Dance to Your Own Tune demonstration classes are not assessed.

Pre-Primary in Dance and Primary in Dance

On successful completion of a course of study based on Pre-Primary in Dance and Primary in Dance, students, through participation and practice, will be able to:

- articulate parts of the body
- demonstrate awareness of positions of the body
- perform with an awareness of space
- demonstrate control and co-ordination
- demonstrate elevation
- demonstrate use of appropriate movement dynamics
- respond to the elements of music
- perform expressively
- perform a sequence of simple steps to depict a story
- confidently recall the settings.

Graded examinations (Grades 1-5)

Grade 1

| Learning outcomes | Assessment criteria |
|---|---|
| The learner will: | The learner can: |
| <ul style="list-style-type: none">• be able to demonstrate appropriate technique through the performance of basic movement sequences and dances in ballet | <ul style="list-style-type: none">• demonstrate knowledge of the vocabulary of ballet• demonstrate technical skills as required by a basic level of choreographic demand |
| <ul style="list-style-type: none">• be able to show awareness of musicality through the performance of basic movement sequences and dances in ballet | <ul style="list-style-type: none">• demonstrate appropriate timing• demonstrate responsiveness to music as required by a basic level of choreographic demand |
| <ul style="list-style-type: none">• be able to show awareness of performance skills in basic movement sequences and dances in ballet | <ul style="list-style-type: none">• demonstrate use of expression, communication, interpretation and projection as required by a basic level of choreographic demand |

Grade 2

| Learning outcomes The learner will: | Assessment criteria The learner can: |
|--|--|
| <ul style="list-style-type: none">• be able to demonstrate appropriate technique through the performance of simple movement sequences and dances in ballet | <ul style="list-style-type: none">• demonstrate knowledge of the vocabulary of ballet• demonstrate technical skills as required by a simple level of choreographic demand |
| <ul style="list-style-type: none">• be able to show awareness of musicality through the performance of simple movement sequences and dances in ballet | <ul style="list-style-type: none">• demonstrate appropriate timing• demonstrate responsiveness to music as required by a simple level of choreographic demand |
| <ul style="list-style-type: none">• be able to show awareness of performance skills in simple movement sequences and dances in ballet | <ul style="list-style-type: none">• demonstrate use of expression, communication, interpretation and projection as required by a simple level of choreographic demand |

Grade 3

| Learning outcomes The learner will: | Assessment criteria The learner can: |
|--|--|
| <ul style="list-style-type: none">• be able to demonstrate appropriate technique through the performance of simple to moderate movement sequences and dances in ballet | <ul style="list-style-type: none">• demonstrate knowledge of the vocabulary of ballet• demonstrate technical skills as required by a simple to moderate level of choreographic demand |
| <ul style="list-style-type: none">• be able to show awareness of musicality through the performance of simple to moderate movement sequences and dances in ballet | <ul style="list-style-type: none">• demonstrate appropriate timing• demonstrate responsiveness to music as required by a simple to moderate level of choreographic demand |
| <ul style="list-style-type: none">• be able to show awareness of performance skills in simple to moderate movement sequences and dances in ballet | <ul style="list-style-type: none">• demonstrate use of expression, communication, interpretation and projection as required by a simple to moderate level of choreographic demand |

Grade 4

| Learning outcomes The learner will: | Assessment criteria The learner can: |
|--|--|
| <ul style="list-style-type: none">• be able to demonstrate appropriate technique through the performance of moderate movement sequences and dances in ballet | <ul style="list-style-type: none">• demonstrate knowledge of the vocabulary of ballet• demonstrate technical skills as required by a moderate level of choreographic demand |
| <ul style="list-style-type: none">• be able to show awareness of musicality through the performance of moderate movement sequences and dances in ballet | <ul style="list-style-type: none">• demonstrate appropriate timing• demonstrate responsiveness to music as required by a moderate level of choreographic demand |
| <ul style="list-style-type: none">• be able to show awareness of performance skills in moderate movement sequences and dances in ballet | <ul style="list-style-type: none">• demonstrate use of expression, communication, interpretation and projection as required by a moderate level of choreographic demand |

Grade 5

| Learning outcomes The learner will: | Assessment criteria The learner can: |
|--|---|
| <ul style="list-style-type: none">• be able to demonstrate appropriate technique through the performance of intermediate movement sequences and dances in ballet | <ul style="list-style-type: none">• demonstrate knowledge of the vocabulary of ballet• demonstrate technical skills as required by an intermediate level of choreographic demand |
| <ul style="list-style-type: none">• be able to show awareness of musicality through the performance of intermediate movement sequences and dances in ballet | <ul style="list-style-type: none">• demonstrate appropriate timing• demonstrate responsiveness to music as required by an intermediate level of choreographic demand |
| <ul style="list-style-type: none">• be able to show awareness of performance skills in intermediate movement sequences and dances in ballet | <ul style="list-style-type: none">• demonstrate use of expression, communication, interpretation and projection as required by an intermediate level of choreographic demand |

A candidate who has successfully completed a course of study based on Grades 1-5 will be able to:

Technique

- demonstrate knowledge and understanding of the fundamental and relevant technique required at Level 1/Level 2
- demonstrate co-ordination, control and accuracy in a range of sequences
- perform with an awareness of line
- perform with spatial awareness of the body in travelling movements and turning actions
- demonstrate an awareness of the appropriate dynamic values in the performance of the vocabulary.

Music

- perform with correct and accurate timing and appropriate response to the music.

Performance

- perform with expression and communication.

In the exam, candidates will be assessed on their ability to:

- perform a series of prepared ballet exercises which require the ability to demonstrate secure posture, correct weight placement, co-ordination of the whole body, control, line, spatial awareness and dynamic values
- dance, throughout the examination, in time to the music and show responsiveness to the music
- dance, throughout the examination, with expression and communication
- perform two dances which require the candidate to demonstrate all the above aspects of technique, music and performance.

In progressing through these Level 1 and Level 2 qualifications, candidates are expected to demonstrate an increasing vocabulary of steps, and an increasing awareness and mastery of dance technique. They are expected to demonstrate knowledge of vocabulary as defined by the syllabus content. An understanding of technique is reflected in the ability to co-ordinate movements to produce combinations of steps with appropriate quality of movement (i.e. precision and control), within the range of the candidates' physical capacity.

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

Through the elements of assessment, the syllabus identifies the skills that underpin secure technique, including core stability, weight placement, turnout and line, while continuing to recognise and reward candidates' awareness of artistry and dynamics.

Solo performance awards (Grades 1-5)

Grade 1

| Learning outcomes The learner will: | Assessment criteria The learner can: |
|--|---|
| <ul style="list-style-type: none"> be able to demonstrate appropriate technique through the performance of three solo dances at a basic level | <ul style="list-style-type: none"> demonstrate knowledge of movement vocabulary demonstrate technical skills as required by a basic level of choreographic demand |
| <ul style="list-style-type: none"> be able to show awareness of musicality through the performance of three solo dances at a basic level | <ul style="list-style-type: none"> demonstrate appropriate timing demonstrate responsiveness to music as required by a basic level of choreographic demand |
| <ul style="list-style-type: none"> be able to show awareness of performance skills in three solo dances at a basic level | <ul style="list-style-type: none"> demonstrate use of expression, communication, interpretation and projection as required by a basic level of choreographic demand |

Grade 2

| Learning outcomes The learner will: | Assessment criteria The learner can: |
|--|--|
| <ul style="list-style-type: none"> be able to demonstrate appropriate technique through the performance of three simple solo dances | <ul style="list-style-type: none"> demonstrate knowledge of movement vocabulary demonstrate technical skills as required by a simple level of choreographic demand |
| <ul style="list-style-type: none"> be able to show awareness of musicality through the performance of three simple solo dances | <ul style="list-style-type: none"> demonstrate appropriate timing demonstrate responsiveness to music as required by a simple level of choreographic demand |
| <ul style="list-style-type: none"> be able to show awareness of performance skills in three simple solo dances | <ul style="list-style-type: none"> demonstrate use of expression, communication, interpretation and projection as required by a simple level of choreographic demand |

Grade 3

| Learning outcomes The learner will: | Assessment criteria The learner can: |
|--|--|
| <ul style="list-style-type: none"> be able to demonstrate appropriate technique through the performance of three simple to moderate solo dances | <ul style="list-style-type: none"> demonstrate knowledge of movement vocabulary demonstrate technical skills as required by a simple to moderate level of choreographic demand |
| <ul style="list-style-type: none"> be able to show awareness of musicality through the performance of three simple to moderate solo dances | <ul style="list-style-type: none"> demonstrate appropriate timing demonstrate responsiveness to music as required by a simple to moderate level of choreographic |
| <ul style="list-style-type: none"> be able to show awareness of performance skills in three simple to moderate solo dances | <ul style="list-style-type: none"> demonstrate use of expression, communication, interpretation and projection as required by a simple to moderate level of choreographic demand |

Grade 4

| Learning outcomes | Assessment criteria |
|---|--|
| The learner will: | The learner can: |
| <ul style="list-style-type: none"> be able to demonstrate appropriate technique through the performance of three dances of moderate difficulty | <ul style="list-style-type: none"> demonstrate knowledge of movement vocabulary demonstrate technical skills as required by a moderate level of choreographic demand |
| <ul style="list-style-type: none"> be able to show awareness of musicality through the performance of three dances of moderate difficulty | <ul style="list-style-type: none"> demonstrate appropriate timing demonstrate responsiveness to music as required by a moderate level of choreographic demand |
| <ul style="list-style-type: none"> be able to show awareness of performance skills in three dances of moderate difficulty | <ul style="list-style-type: none"> demonstrate use of expression, communication, interpretation and projection as required by a moderate level of choreographic demand |

Grade 5

| Learning outcomes | Assessment criteria |
|---|---|
| The learner will: | The learner can: |
| <ul style="list-style-type: none"> be able to demonstrate appropriate technique through the performance of three dances of intermediate difficulty | <ul style="list-style-type: none"> demonstrate knowledge of movement vocabulary demonstrate technical skills as required by an intermediate level of choreographic demand |
| <ul style="list-style-type: none"> be able to show awareness of musicality through the performance of three dances of intermediate difficulty | <ul style="list-style-type: none"> demonstrate appropriate timing demonstrate responsiveness to music as required by an intermediate level of choreographic demand |
| <ul style="list-style-type: none"> be able to show awareness of performance skills in three dances of intermediate difficulty | <ul style="list-style-type: none"> demonstrate use of expression, communication, interpretation and projection as required by an intermediate level of choreographic demand |

Graded examinations (Grades 6-8)

Grade 6

| Learning outcomes | Assessment criteria |
|--|--|
| The learner will: | The learner can: |
| <ul style="list-style-type: none"> be able to demonstrate appropriate technique through the performance of increasingly complex movement sequences and dances in ballet | <ul style="list-style-type: none"> demonstrate knowledge of the vocabulary of ballet demonstrate technical skills as required by an increasingly complex level of choreographic demand |
| <ul style="list-style-type: none"> be able to show awareness of musicality through the performance of increasingly complex movement sequences and dances in ballet | <ul style="list-style-type: none"> demonstrate appropriate timing demonstrate responsiveness to music as required by an increasingly complex level of choreographic demand |
| <ul style="list-style-type: none"> be able to show awareness of performance skills in increasingly complex movement sequences and dances in ballet | <ul style="list-style-type: none"> demonstrate use of expression, communication, interpretation and projection as required by an increasingly complex level of choreographic demand |

Grade 7

| Learning outcomes The learner will: | Assessment criteria The learner can: |
|---|--|
| <ul style="list-style-type: none"> be able to demonstrate appropriate technique through the performance of a range of advanced movement sequences and dances in ballet | <ul style="list-style-type: none"> demonstrate knowledge of the vocabulary of ballet demonstrate technical skills as required by an advanced level of choreographic demand |
| <ul style="list-style-type: none"> be able to show awareness of musicality through the performance of a range of advanced movement sequences and dances in ballet | <ul style="list-style-type: none"> demonstrate appropriate timing demonstrate responsiveness to music as required by an advanced level of choreographic demand |
| <ul style="list-style-type: none"> be able to show awareness of performance skills in a range of advanced movement sequences and dances in ballet | <ul style="list-style-type: none"> demonstrate use of expression, communication, interpretation and projection as required by an advanced level of choreographic demand |

Grade 8

| Learning outcomes The learner will: | Assessment criteria The learner can: |
|--|--|
| <ul style="list-style-type: none"> be able to demonstrate appropriate technique through the performance of a range of complex movement sequences and solo dances in ballet, character and free movement | <ul style="list-style-type: none"> demonstrate knowledge of the vocabulary of ballet demonstrate technical skills as required by an advanced level of complex choreographic demand |
| <ul style="list-style-type: none"> be able to show awareness of musicality through the performance of a range of complex movement sequences and dances in ballet, character and free movement | <ul style="list-style-type: none"> demonstrate appropriate timing demonstrate responsiveness to music as required by an advanced level of complex choreographic demand |
| <ul style="list-style-type: none"> be able to show awareness of performance skills in a range of complex movement sequences and solo dances in ballet, character and free movement | <ul style="list-style-type: none"> demonstrate use of expression, communication, interpretation and projection as required by an advanced level of complex choreographic demand |

A candidate who has successfully completed a course of study based on Grades 6-8 will be able to:

Technique

- demonstrate secure posture and correct weight placement in the performance of a wide range of more complex movements
- demonstrate the ability to perform a wide range of complex movements with co-ordination of the whole body, well stretched legs and articulated footwork
- demonstrate line through the body and use of épaulement
- demonstrate the ability to perform more complex movements with accurate alignment and use of space
- demonstrate well co-ordinated turning actions with correct use of supporting leg and placement of working leg
- demonstrate elevation with controlled landings in a wide range of more complex steps.

Music

- perform with correct and accurate timing and appropriate response to the music.

Performance

- perform with expression and communication.

In progressing through these Level 3 qualifications, candidates are expected to demonstrate a comprehensive knowledge and understanding of the vocabulary of a particular style through the wide range of movements

performed with technical strength. Along with confidence, candidates will convey self-awareness, resulting in a sensitive personal responsiveness to the musical mood.

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

Vocational graded examinations

Intermediate Foundation

| Learning outcomes The learner will: | Assessment criteria The learner can: |
|---|--|
| <ul style="list-style-type: none"> apply and demonstrate, through performance of a range of moderately challenging movement sequences, fundamental and relevant knowledge and secure understanding of the vocabulary and technique of ballet | <ul style="list-style-type: none"> apply and demonstrate sound knowledge and understanding of the mechanics and purpose of ballet vocabulary respond to and interpret direction correctly demonstrate strength, stamina, and a disciplined approach in a range of technical movement skills as required by a moderately challenging level of choreographic demand |
| <ul style="list-style-type: none"> apply and demonstrate, through performance of a range of moderately challenging movement sequences, fundamental and relevant knowledge and secure understanding of musicality in ballet | <ul style="list-style-type: none"> demonstrate a clear understanding of a range of rhythmical sounds, accents and timings demonstrate a clear understanding of musical interpretation as required by a moderately challenging level of choreographic demand |
| <ul style="list-style-type: none"> apply and demonstrate, through performance of a range of moderately challenging movement sequences, fundamental and relevant knowledge and secure understanding of performance skills in ballet | <ul style="list-style-type: none"> demonstrate the ability to engage an audience demonstrate an awareness of the subtleties of performance as required by a moderately challenging level of choreographic demand |

Intermediate

| Learning outcomes The learner will: | Assessment criteria The learner can: |
|--|---|
| <ul style="list-style-type: none"> apply and demonstrate, through performance of a range of challenging movement sequences, fundamental and relevant knowledge and secure understanding of the vocabulary and technique of ballet | <ul style="list-style-type: none"> apply and demonstrate sound knowledge and understanding of the mechanics and purpose of ballet vocabulary respond to and interpret direction correctly demonstrate strength, stamina, and a disciplined approach in a range of technical movement skills as required by a challenging level of choreographic demand |
| <ul style="list-style-type: none"> apply and demonstrate, through performance of a range of challenging movement sequences, fundamental and relevant knowledge and secure understanding of musicality in ballet | <ul style="list-style-type: none"> demonstrate a clear understanding of a range of rhythmical sounds, accents and timings demonstrate a clear understanding of musical interpretation as required by a challenging level of choreographic demand |
| <ul style="list-style-type: none"> apply and demonstrate, through performance of a range of challenging movement sequences, fundamental and relevant knowledge and secure understanding of performance skills in ballet | <ul style="list-style-type: none"> demonstrate the ability to engage an audience demonstrate an awareness of the subtleties of performance as required by a challenging level of choreographic demand |

A candidate who has successfully completed a course of study based on Intermediate Foundation and Intermediate will be able to:

Technique

- demonstrate knowledge and understanding of the fundamental and relevant technique required at Levels 2 and 3
- demonstrate sound co-ordination, control and accuracy in a range of sequences
- perform with an aesthetic awareness of line
- perform with spatial awareness of the body in travelling movements and turning actions
- demonstrate an awareness of the appropriate dynamic values in the performance of the vocabulary
- perform a range of movements en pointe with control (female syllabus only).

Music

- demonstrate understanding of a range of movements within different rhythmical frameworks
- perform with awareness of phrasing and appropriate use of musical dynamics.

Performance

- perform showing understanding of interpretation and expression
- demonstrate communication and projection in performance.

Candidates are expected to demonstrate knowledge of vocabulary as defined by the syllabus content at each level. An understanding of technique is reflected in an ability to co-ordinate movements to produce combinations of steps with appropriate quality of movement, within the range of the candidates' physical capacity.

Candidates demonstrate that they can confidently communicate to an audience. They are able to interpret music and display sensitivity to the musical content and style of the movements.

Advanced Foundation

| Learning outcomes The learner will: | Assessment criteria The learner can: |
|--|--|
| <ul style="list-style-type: none"> • apply and demonstrate, through performance of a range of increasingly advanced movement sequences, fundamental and relevant knowledge and secure understanding of the vocabulary and technique of ballet | <ul style="list-style-type: none"> • apply and demonstrate sound knowledge and understanding of the mechanics and purpose of ballet vocabulary • respond to and interpret direction correctly • demonstrate strength, stamina, and a disciplined approach in a range of technical movement skills as required by an increasingly advanced level of choreographic demand |
| <ul style="list-style-type: none"> • apply and demonstrate, through performance of a range of increasingly advanced movement sequences, fundamental and relevant knowledge and secure understanding of musicality in ballet | <ul style="list-style-type: none"> • demonstrate a clear understanding of a range of rhythmical sounds, accents and timings • demonstrate a clear understanding of musical interpretation as required by an increasingly advanced level of choreographic demand |
| <ul style="list-style-type: none"> • apply and demonstrate, through performance of a range of increasingly advanced movement sequences, fundamental and relevant knowledge and secure understanding of performance skills in ballet | <ul style="list-style-type: none"> • demonstrate the ability to engage an audience • demonstrate an awareness of the subtleties of performance as required by an increasingly advanced level of choreographic demand |

Advanced 1

| Learning outcomes The learner will: | Assessment criteria The learner can: |
|--|--|
| <ul style="list-style-type: none"> • apply and demonstrate, through performance of a range of movement sequences which demand a considered and mature approach, fundamental and relevant knowledge and secure understanding of the vocabulary and technique of ballet | <ul style="list-style-type: none"> • apply and demonstrate sound knowledge and understanding of the mechanics and purpose of ballet vocabulary • respond to and interpret direction correctly • demonstrate strength, stamina, and a disciplined approach in a range of technical movement skills as required by a level of choreographic demand requiring a considered and mature approach |
| <ul style="list-style-type: none"> • apply and demonstrate, through performance of a range of movement sequences which demand a considered and mature approach, fundamental and relevant knowledge and secure understanding of musicality in ballet | <ul style="list-style-type: none"> • demonstrate a clear understanding of a range of rhythmical sounds, accents and timings • demonstrate a clear understanding of musical interpretation as required by a level of choreographic demand requiring a considered and mature approach |
| <ul style="list-style-type: none"> • apply and demonstrate, through performance of a range of movement sequences which demand a considered and mature approach, fundamental and relevant knowledge and secure understanding of performance skills in ballet | <ul style="list-style-type: none"> • demonstrate the ability to engage an audience • demonstrate an awareness of the subtleties of performance as required by a level of choreographic demand requiring a considered and mature approach |

Advanced 2

| Learning outcomes The learner will: | Assessment criteria The learner can: |
|--|--|
| <ul style="list-style-type: none"> • apply and demonstrate, through performance of a range of movement sequences which demand a mature and professional approach, fundamental and relevant knowledge and secure understanding of the vocabulary and technique of ballet | <ul style="list-style-type: none"> • apply and demonstrate sound knowledge and understanding of the mechanics and purpose of ballet vocabulary • respond to and interpret direction correctly • demonstrate strength, stamina, and a disciplined approach in a range of technical movement skills as required by a level of choreographic demand requiring a mature and professional approach |
| <ul style="list-style-type: none"> • apply and demonstrate, through performance of a range of movement sequences which demand a mature and professional approach, fundamental and relevant knowledge and secure understanding of musicality in ballet | <ul style="list-style-type: none"> • demonstrate a clear understanding of a range of rhythmical sounds, accents and timings • demonstrate a clear understanding of musical interpretation as required by a level of choreographic demand requiring a mature and professional approach |
| <ul style="list-style-type: none"> • apply and demonstrate, through performance of a range of movement sequences which demand a mature and professional approach, fundamental and relevant knowledge and secure understanding of performance skills in ballet | <ul style="list-style-type: none"> • demonstrate the ability to engage an audience • demonstrate an awareness of the subtleties of performance as required by a level of choreographic demand requiring a mature and professional approach |

A candidate who has successfully completed a course of study based on Advanced Foundation, 1 and 2 will be able to:

Technique

- demonstrate a high level of technical proficiency achieved through advanced study
- demonstrate with ease complex exercises, which demand varying combinations of advanced vocabulary
- perform with a high level of control showing a refinement of line
- perform with a high level of competency in the body, moving through space and within space

- perform a breadth of vocabulary enhanced by the appropriate dynamic values
- female syllabus only: perform a range of movements en pointe with fluidity and control
- male syllabus only: perform a range of movements with control, eloquence, vitality and power in allegro and turning sequences (enchaînements).

Music

- demonstrate acute sensitivity to the rhythmical structures, melody, texture and dynamic expression of the music.

Performance

- demonstrate a high level of understanding of interpretation and expression colouring the performance
- demonstrate an assured and confident performance with a high level of engagement.

In the course of these qualifications, candidates are expected to demonstrate an increasingly expansive range of vocabulary as defined by the syllabus content. An understanding of technique is reflected in the ability to co-ordinate complex movements to produce combinations of steps, and quality of movement (i.e. precision and control).

Candidates communicate an increasingly mature and accomplished sense of performance. They are able to interpret music and display an increasingly sophisticated response to musical content and style.

Candidates' performances show spatial awareness and sensitive response to an audience.

Solo Seal

| Learning outcomes The learner will: | Assessment criteria The learner can: |
|--|--|
| <ul style="list-style-type: none"> • apply and demonstrate a thorough and in-depth understanding of the technique and vocabulary of ballet | <ul style="list-style-type: none"> • apply and demonstrate, through solo performance in front of an audience, a thorough and detailed knowledge and in-depth understanding of the mechanics and purpose of the required vocabulary • demonstrate and in-depth understanding of the contrasting styles of 19th, 20th and 21st century solo variations |
| <ul style="list-style-type: none"> • perform a range of highly complex and physically demanding variations showing consistently well developed and established technical skills in ballet | <ul style="list-style-type: none"> • demonstrate high-level and complex technical skills showing appropriate physical awareness, strength and stamina • demonstrate a highly disciplined, mature, confident and professional approach in a range of high level technical skills including spatial awareness, control, co-ordination and contrasting dynamic values |
| <ul style="list-style-type: none"> • perform a range of complex variations, showing a highly developed and in-depth understanding of musicality in ballet | <ul style="list-style-type: none"> • demonstrate an in-depth and mature understanding of a highly complex range of timings, rhythms and accents • demonstrate a highly developed, mature and in-depth understanding of musical interpretation within a range of contrasting variations including rhythm, phrasing, dynamics and atmosphere |
| <ul style="list-style-type: none"> • apply and demonstrate with assurance a mature, appropriate and highly developed range of performance skills in ballet | <ul style="list-style-type: none"> • demonstrate the ability to engage with an audience in a mature, appropriate and highly professional manner • demonstrate a highly developed approach to and understanding of the many subtleties of performance appropriate to the era and choreography of both the set and selected solo variations including expression, communication and projection |
| <ul style="list-style-type: none"> • demonstrate accuracy of choreography | <ul style="list-style-type: none"> • demonstrate accurate choreography according to the Royal Academy of Dance DVD and Benesh Movement Notation |

In all variations candidates are assessed on the following:

Technique

- correct posture, weight placement and use of turnout
- ability to show control and varied qualities performed with ease
- co-ordination of the whole body, through the harmonious relationship of torso, limbs, head and eye focus in movement
- spatial awareness
- contrasting dynamic values
- refined range of lines
- use of épaulement
- secure co-ordinated turning action
- clearly articulated footwork
- appropriate range of elevation
- secure, assured movements en pointe (female syllabus only).

Music

- correct timing
- appropriate response to rhythm, phrasing, contrasting dynamics and atmosphere.

Performance

- expression and interpretation appropriate to era and choreography of set and selected variations
- communication and projection.

Accuracy of choreography

- *for 19th, 20th and 21st century variations*: accuracy of choreography in relation to the Royal Academy of Dance Solo Seal DVD and Benesh Movement Notation
- *for the Finale*: the content must follow the guidelines on pages [109-10](#)

Discovering Repertoire examinations

Level 2/Level 5 SQA (Unit: Class)

| Learning outcomes The learner will: | Assessment criteria The learner can: |
|---|--|
| <ul style="list-style-type: none"> • be able to perform moderately demanding exercises and movement sequences in 'class' format showing an awareness of secure technique in ballet | <ul style="list-style-type: none"> • demonstrate knowledge of the set content • demonstrate technical skills as required by a moderately demanding level of choreography |
| <ul style="list-style-type: none"> • be able to perform moderately demanding exercises and movement sequences in 'class' format demonstrating musicality in ballet | <ul style="list-style-type: none"> • demonstrate an ability to dance in time with the music • demonstrate an understanding of music including: phrasing, dynamics, atmosphere, accents and dance rhythms as required by a moderately demanding level of choreography |
| <ul style="list-style-type: none"> • be able to demonstrate appropriate performance skills in moderately demanding exercises and movement sequences in 'class' format | <ul style="list-style-type: none"> • demonstrate the use of expression, interpretation and projection • communicate effectively with the audience as required by a moderately demanding level of choreography |

Level 2 (Units: Variation 1, Variation 2)

| Learning outcomes The learner will: | Assessment criteria The learner can: |
|---|--|
| <ul style="list-style-type: none"> be able to perform moderately demanding development exercises and a variation showing an awareness of secure technique in ballet | <ul style="list-style-type: none"> demonstrate knowledge of the set content demonstrate technical skills as required by a moderately demanding level of choreography |
| <ul style="list-style-type: none"> be able to perform moderately demanding development exercises and a variation demonstrating musicality in ballet | <ul style="list-style-type: none"> demonstrate an ability to dance in time with the music demonstrate an understanding of music including: phrasing, dynamics, atmosphere, accents and dance rhythms as required by a moderately demanding level of choreography |
| <ul style="list-style-type: none"> be able to demonstrate appropriate performance skills through the performance of moderately demanding development exercises and a variation | <ul style="list-style-type: none"> demonstrate the use of expression, interpretation and projection communicate effectively with the audience as required by a moderately demanding level of choreography |

Level 3 (Unit: Class)

| Learning outcomes The learner will: | Assessment criteria The learner can: |
|---|--|
| <ul style="list-style-type: none"> be able to perform more demanding exercises and movement sequences in 'class' format showing an awareness of secure technique in ballet | <ul style="list-style-type: none"> demonstrate knowledge of the set content demonstrate technical skills as required by a more demanding level of choreography |
| <ul style="list-style-type: none"> be able to perform more demanding exercises and movement sequences in 'class' format demonstrating musicality in ballet | <ul style="list-style-type: none"> demonstrate an ability to dance in time with the music demonstrate an understanding of music including: phrasing, dynamics, atmosphere, accents and dance rhythms as required by a more demanding level of choreography |
| <ul style="list-style-type: none"> be able to demonstrate appropriate performance skills in more demanding exercises and movement sequences in 'class' format | <ul style="list-style-type: none"> demonstrate the use of expression, interpretation and projection communicate effectively with the audience as required by a more demanding level of choreography |

Level 3 (Units: Variation 1, Variation 2)

| Learning outcomes The learner will: | Assessment criteria The learner can: |
|---|--|
| <ul style="list-style-type: none"> be able to perform more demanding development exercises and a variation showing an awareness of secure technique in ballet | <ul style="list-style-type: none"> demonstrate knowledge of the set content demonstrate technical skills as required by a more demanding level of choreography |
| <ul style="list-style-type: none"> be able to perform more demanding development exercises and a variation demonstrating musicality in ballet | <ul style="list-style-type: none"> demonstrate an ability to dance in time with the music demonstrate an understanding of music including: phrasing, dynamics, atmosphere, accents and dance rhythms as required by a more demanding level of choreography |
| <ul style="list-style-type: none"> be able to demonstrate appropriate performance skills through the performance of more demanding development exercises and a variation | <ul style="list-style-type: none"> demonstrate the use of expression, interpretation and projection communicate effectively with the audience as required by a more demanding level of choreography |

Level 4 (Unit: Class)

| Learning outcomes The learner will: | Assessment criteria The learner can: |
|--|---|
| <ul style="list-style-type: none"> be able to perform challenging exercises and movement sequences in 'class' format showing an awareness of secure technique in ballet | <ul style="list-style-type: none"> demonstrate knowledge of the set content demonstrate technical skills as required by a challenging level of choreography |
| <ul style="list-style-type: none"> be able to perform challenging exercises and movement sequences in 'class' format demonstrating musicality in ballet | <ul style="list-style-type: none"> demonstrate an ability to dance in time with the music demonstrate an understanding of music including: phrasing, dynamics, atmosphere, accents and dance rhythms as required by a challenging level of choreography |
| <ul style="list-style-type: none"> be able to demonstrate appropriate performance skills in challenging exercises and movement sequences in 'class' format | <ul style="list-style-type: none"> demonstrate the use of expression, interpretation and projection communicate effectively with the audience as required by a challenging level of choreography |

Level 4 (Units: Variation 1, Variation 2)

| Learning outcomes The learner will: | Assessment criteria The learner can: |
|--|---|
| <ul style="list-style-type: none"> be able to perform challenging development exercises and a variation showing an awareness of secure technique in ballet | <ul style="list-style-type: none"> demonstrate knowledge of the set content demonstrate technical skills as required by a challenging level of choreography |
| <ul style="list-style-type: none"> be able to perform challenging development exercises and a variation demonstrating musicality in ballet | <ul style="list-style-type: none"> demonstrate an ability to dance in time with the music demonstrate an understanding of music including: phrasing, dynamics, atmosphere, accents and dance rhythms as required by a challenging level of choreography |
| <ul style="list-style-type: none"> be able to demonstrate appropriate performance skills through the performance of challenging development exercises and a variation | <ul style="list-style-type: none"> demonstrate the use of expression, interpretation and projection communicate effectively with the audience as required by a challenging level of choreography |

A candidate who has successfully completed a course of study based on the *Discovering Repertoire* programme will be able to:

Technique

- demonstrate knowledge and understanding of the fundamental and relevant technique required at Regulated Qualifications Framework (RQF) Levels 2, 3 & 4 / SQA Levels 5, 6, 7, 8.
- demonstrate co-ordination, control and accuracy of line in a range of sequences
- perform with spatial awareness of the body in travelling movements and turning actions
- demonstrate an awareness of the appropriate dynamic values in the performance of the vocabulary.

Music

- perform with correct and accurate timing and appropriate response to the music.

Performance

- perform with expression, projection and communication

In the examination, candidates will be assessed on their ability to:

- perform a series of prepared exercises and (for Units: Variation 1 and Variation 2 only) a variation which require the ability to demonstrate secure posture, correct weight placement, co-ordination of the whole body, control, line, spatial awareness and dynamic values as follows:
- dance, throughout the examination, in time to the music and show responsiveness to the music
- dance, throughout the examination, with understanding of interpretation

In progressing through these RQF Levels 2, 3 & 4 qualifications, candidates are expected to demonstrate an increasing vocabulary of steps, and apply awareness and mastery of dance technique to the increasing complexity of the content. Candidates are expected to demonstrate knowledge of vocabulary as defined by the content. An understanding of technique is reflected in the ability to co-ordinate movements to produce increasingly complex combinations of steps with appropriate quality of movement (i.e. precision and control).

Candidates are required to maintain confidence in performance. They should be able to interpret music and display sensitivity to musical content and style. Candidates' performances should demonstrate spatial awareness and responsiveness to an audience. Candidates should display an understanding of classical ballet repertoire through appropriate performance, show a range of interpretation and mastery of technical skills.

Class awards (Pre-Primary in Dance, Grades 1-8 and *Discovering Repertoire*)

The assessment system for class awards is formative in nature rather than summative, and is intended to give broad overview of the candidate's achievement and progress to date as observed by the examiner. Class awards do not provide a specified level of attainment for the candidate and are not qualifications.

Assessment

Demonstration classes

These are not assessed.

Class awards

Candidates are assessed, through the performance of the entire class award content, on the following criteria:

Pre-Primary in Dance and Primary in Dance

| Section | Key features | Definition |
|-------------------------------------|-----------------------|---|
| Technique | Stability | Demonstrating control and co-ordination |
| Music | Timing/dynamics | Showing correct timing and appropriate reaction to the style of the music |
| Performance | Expression | Maintaining appropriate expression through face and body |
| Imaginative movement sequence/dance | Confidence/creativity | Expressing a story through movement with confidence and creativity |

Grades 1-5

| Component | Key features | Definition |
|--|-------------------------------|---|
| Technique T1-T4 | Stability | Demonstrating control and co-ordination |
| Music T1-T4 | Timing/response | Showing correct timing and appropriate response to the music |
| Performance T1-T4 | Expression | Maintaining appropriate expression and communication through face and body |
| Dance <i>(Classical or Character)</i> | Technique/music / performance | Demonstrating control and co-ordination Showing correct timing and appropriate response to the music Maintaining appropriate expression and communication through face and body |

Grade 6-7

| Component | Key features | Definition |
|-------------------|-------------------------------|---|
| Technique T1-T3 | Stability | Demonstrating control and co-ordination |
| Music T1-T3 | Timing/response | Showing correct timing and appropriate response to the music |
| Performance T1-T3 | Expression/communication | Maintaining appropriate expression and communication through face and body |
| Free movement | Technique/music / performance | Demonstrating control and co-ordination Showing correct timing and appropriate response to the music Maintaining appropriate expression and communication through face and body |
| Character | Technique/music / performance | Demonstrating control and co-ordination Showing correct timing and appropriate response to the music Maintaining appropriate expression and communication through face and body |

| | | |
|---|-------------------------------|---|
| Dance (Classical or Free movement or Character) | Technique/music / performance | Demonstrating control and co-ordination Showing correct timing and appropriate response to the music Maintaining appropriate expression and communication through face and body |
|---|-------------------------------|---|

Grade 8

| Component | Key features | Definition |
|--|---|--|
| Étude Lyrique | Stability | Demonstrating control and co-ordination |
| Étude Lyrique | Timing/response Expression/ communication | Showing correct timing and appropriate response to the music Maintaining appropriate expression and communication through face and body |
| Valse Printemps (female) OR Demi-caractère (female) Valse Automne (male) OR Demi-caractère (male) | Stability | Demonstrating control and co-ordination |
| Valse Printemps (female) OR Demi-caractère (female) Valse Automne (male) OR Demi-caractère (male) | Timing/response Expression/ communication | Showing correct timing and appropriate response to the music Maintaining appropriate expression and communication through face and body |
| Mouvement Libre Poétique OR Mouvement Libre Dramatique | Stability | Demonstrating control and co-ordination |
| Mouvement Libre Poétique OR Mouvement Libre Dramatique | Timing/response Expression/ communication | Showing correct timing and appropriate response to the music Maintaining appropriate expression and communication through face and body |
| Mazurka de Salon OR Danse Russe | Stability | Demonstrating control and co-ordination |
| Mazurka de Salon OR Danse Russe | Timing/response Expression/ communication | Showing correct timing and appropriate response to the music Maintaining appropriate expression and communication through face and body |

Discovering Repertoire – Class and Variation units

| Component | Key features | Definition |
|--|--------------|---|
| Barre OR Development exercises | Stability | Demonstrating control and co-ordination |
| Centre OR | Stability | Demonstrating control and co-ordination |

| | | |
|-------------|------------------------------|--|
| Variation | | |
| Music | Timing/response | Showing correct timing and appropriate response to the music |
| Performance | Expression/ communication | Maintaining appropriate expression through face and body Demonstrating control and co-ordination Showing correct timing and appropriate response to the music Demonstrate the use of projection |

Attainment descriptors

| Attainment | Descriptor |
|--------------|---|
| Not shown | The elements to be assessed were not shown |
| Occasionally | The candidate showed an ability to achieve the required assessment criteria some of the time |
| Generally | The candidate showed an ability to achieve the required assessment criteria approximately half of the time |
| Frequently | The candidate showed an ability to achieve the required assessment criteria almost all of the time |

If the attainment descriptor **not shown** is given in any section, then the class award will not be obtained.

The 'marks' given on results listings (within RAD Online Exams Entries) against class awards are actually indicators of the text that will appear on the assessment form. '1' equates to 'Occasionally', '2' to 'Generally' and '3' to 'Frequently', so for example a mark of 2 against Technique for a Primary in Dance class award would equate to 'Generally demonstrated control and co-ordination'.

Examinations and solo performance awards

The **learning outcomes** and **assessment criteria** detailed above are differentiated across the exam via the following related assessment areas:

- technique
- music
- performance
- recall (Primary in Dance exam and solo performance awards only)
- accuracy of choreography (Solo Seal only)

Technique, music, performance and (where applicable) **recall** or **accuracy of choreography** are assessed using a markscheme which comprises ten component marks (or eight for the Grade 8 exam; 27 for the Solo Seal), applied to the content of the assessment.

Some are applied to one particular section of the exam (e.g. 'Dance A or B', 'waltz enchaînement', or 'barre') while others are generic to a number of sections, as indicated in the markscheme tables below.

The component marks are awarded through the assessment of related elements, as appropriate to each assessment area, which contribute to the skill and ability of the dancer, i.e. co-ordination, control, line, spatial awareness and dynamic values, and where applicable, the specific studies of pointe work for the female syllabus and allegro for the male syllabus. All these elements require a sound classical technique incorporating correct posture, weight placement and use of turnout (as appropriate to the genre). Definitions of the terms used are given below.

Candidates are assessed on their ability to:

- perform the prescribed examination content, demonstrating secure posture, correct weight placement, co-ordination of the whole body, control, line, spatial awareness, dynamic values, and (for female syllabi in vocational graded exams), the successful execution of movements en pointe
- dance, throughout the examination, in time to the music and show responsiveness to the music
- dance, throughout the examination, with expression, interpretation, communication and projection
- (for Primary in Dance exam and solo performance awards only) dance, throughout the examination, showing appropriate recall of content
- (for Solo Seal only) dance, throughout the examination, demonstrating accuracy of choreography

- (for Intermediate, Intermediate Foundation and Advanced Foundation only) perform one unprepared enchaînement in accordance with the examiner's instructions, demonstrating a secure knowledge of the required vocabulary and all the above aspects of technique, music and performance.

Attainment descriptors

In the exam, the examiner awards a mark of between 0 and 10 for each component.

A mark of 1 or higher signifies the standard attained by the candidate with respect to that component. A mark of 0 signifies that no work was shown for the section of the exam relating to that component.

The table below explains the standard which the candidate needs to demonstrate in order to achieve these marks. The descriptors are used generically in examinations and solo performance awards at all levels for technique, music, performance and (where appropriate) recall and accuracy of choreography.

| Mark | Descriptor |
|------|---|
| 0 | No work was shown |
| 1 | The candidate showed an extremely limited ability to achieve the elements assessed |
| 2 | The candidate showed a very limited ability to achieve the elements assessed |
| 3 | The candidate showed a limited ability to achieve the elements assessed |
| 4 | The candidate showed an adequate ability to achieve the elements assessed |
| 5 | The candidate showed a fair ability to achieve the elements assessed |
| 6 | The candidate showed a fairly good ability to achieve the elements assessed |
| 7 | The candidate showed a good ability to achieve the elements assessed |
| 8 | The candidate showed a very good ability to achieve the elements assessed |
| 9 | The candidate showed an excellent ability to achieve the elements assessed |
| 10 | The candidate showed an exceptional ability to achieve the elements assessed |

Definitions of terms used in the markschemes

(examinations and solo performance awards)

Technique

| Term | Definition |
|---|---|
| Correct posture and weight placement | Secure use of torso (refer to page 8 <i>The Foundations of Classical Ballet Technique</i>) The body weight centred over one or two legs or transferring with ease from one to two legs and two to one leg <i>sur place</i> or in travelling movements |
| Co-ordination of the whole body | The harmonious relationship of torso, limbs, head and eye focus in movement |
| Control | Sustained and balanced movements, achieved through strength and correct use of turnout (as appropriate to the genre) |
| Line | The ability to demonstrate a range of harmonious lines through the whole body |
| Spatial awareness | Effective use of peripheral space and performance space, also the ability to move through space |
| Dynamic values | The ability to perform the range of movement dynamics appropriate to each step |

Music

Primary in Dance

| Term | Definition |
|-----------------|--|
| Timing | The steps performed in time with the music, i.e. on the correct beat |
| Dynamics | The ability to respond to volume and musical highlights |

Grades 1-8, vocational graded exams, *Discovering Repertoire*

| Term | Definition |
|--------------------------------|---|
| Timing | The steps performed in time with the music, i.e. on the correct beat |
| Responsiveness to music | The ability to respond to phrasing (musical punctuation), dynamics (volume and musical highlights), atmosphere (the style and mood of the music) and the varying accents and 'shape' of different time signatures and dance rhythms |

Performance

| Term | Definition |
|-----------------------|--|
| Expression | Expression reflected in face, body and dynamics of the movement |
| Projection | The ability to project expression, feelings and emotions to an audience |
| Interpretation | Dancing with understanding and intelligent response to what one is dancing about, i.e. the motivation for the movement |
| Communication | Appropriate engagement with the audience and partners |

Recall (Primary in Dance and solo performance awards only)

| Term | Definition |
|---------------|--|
| Recall | Secure recall of content (irrespective of syllabus accuracy) |

Accuracy of choreography (Solo Seal only)

| Term | Definition |
|---------------------------------|--|
| Accuracy of choreography | Accuracy of choreography in relation to the RAD Solo Seal DVD and Benesh Movement Notation |

Markschemes

(examinations and solo performance awards)

Primary in Dance exam

Warm-up and cool-down/révérence should be presented but are not assessed.

| Examination content | Component marks |
|--|-----------------|
| EXERCISES | |
| 1. Technique 1: Legs and feet/Arms and head <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | 10 |
| <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | |
| 2. Technique 2: Bend and run/Bend and point <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | 10 |
| <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | |
| 3. Technique 3: Transfer of weight/Marches <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | 10 |
| <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | |
| 4. Technique 4: Jumps/Springs/Hops/Jumps and springs <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | 10 |
| <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | |
| 5. Technique 5: Galops and skips/Run and leap <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | 10 |
| <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | |
| 6. Music <ul style="list-style-type: none"> • Timing | 10 |
| <ul style="list-style-type: none"> • Dynamics | |
| 7. Performance <ul style="list-style-type: none"> • Expression | 10 |
| <ul style="list-style-type: none"> • Communication | |
| DANCE: A OR B | |
| 8. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | 10 |
| <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | |
| 9. Music and performance <ul style="list-style-type: none"> • Timing • Expression | 10 |
| <ul style="list-style-type: none"> • Dynamics • Communication | |
| RECALL | |
| 10. Recall <ul style="list-style-type: none"> • Secure recall of content | 10 |
| TOTAL | 100 |

Grades 1-3 exams GRADE 1

| Examination content | Component marks |
|---|-----------------|
| EXERCISES | |
| 1. Technique 1 Grade 1: Centre/Grade 2-3: Barre <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values | 10 |
| 2. Technique 2 Centre <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values | 10 |
| 3. Technique 3 Allegro <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values | 10 |
| 4. Technique 4 Grade 1: Grand allegro/Grade 2-3: Turns and Grand allegro <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values | 10 |
| 5. Music <ul style="list-style-type: none"> • Timing • Responsiveness to music | 10 |
| 6. Performance <ul style="list-style-type: none"> • Expression • Communication • Interpretation • Projection | 10 |
| DANCES | |
| 7. Dance A or B: Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values | 10 |
| 8. Dance A or B: Music and performance <ul style="list-style-type: none"> • Timing • Responsiveness to music • Expression • Communication • Interpretation • Projection | 10 |
| 9. Character dance C or D and Révérence: Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values | 10 |
| 10. Character dance C or D and Révérence: Music and performance <ul style="list-style-type: none"> • Timing • Responsiveness to music • Expression • Communication • Interpretation • Projection | 10 |
| TOTAL | 100 |

Grades 4-5 exams

| Examination content | Component marks |
|---|---|
| EXERCISES | |
| 1. Technique 1: Barre <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p> |
| 2. Technique 2: Centre <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p> |
| 3. Technique 3: Allegro <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p> |
| 4. Technique 4: Turns and Grand allegro <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p> |
| 5. Music <ul style="list-style-type: none"> • Timing | <ul style="list-style-type: none"> • Responsiveness to music <p style="text-align: center;">10</p> |
| 6. Performance <ul style="list-style-type: none"> • Expression • Communication | <ul style="list-style-type: none"> • Interpretation • Projection <p style="text-align: center;">10</p> |
| DANCES | |
| 7. Dance A, B or C: Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p> |
| 8. Dance A, B or C: Music and performance <ul style="list-style-type: none"> • Timing • Responsiveness to music • Expression | <ul style="list-style-type: none"> • Communication • Interpretation • Projection <p style="text-align: center;">10</p> |
| 9. Character dance D, E or F and Révérence: Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p> |
| 10. Character dance D, E or F and Révérence: Music and performance <ul style="list-style-type: none"> • Timing • Responsiveness to music • Expression | <ul style="list-style-type: none"> • Communication • Interpretation • Projection <p style="text-align: center;">10</p> |
| TOTAL | 100 |

Grades 1-7 solo performance awards

| Examination content | Component marks |
|--|-----------------|
| Dance 1 | |
| 1. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | 10 |
| <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | |
| 2. Music <ul style="list-style-type: none"> • Timing | 10 |
| <ul style="list-style-type: none"> • Responsiveness to music | |
| 3. Performance <ul style="list-style-type: none"> • Expression • Communication | 10 |
| <ul style="list-style-type: none"> • Interpretation • Projection | |
| Dance 2 | |
| 4. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | 10 |
| <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | |
| 5. Music <ul style="list-style-type: none"> • Timing | 10 |
| <ul style="list-style-type: none"> • Responsiveness to music | |
| 6. Performance <ul style="list-style-type: none"> • Expression • Communication | 10 |
| <ul style="list-style-type: none"> • Interpretation • Projection | |
| Dance 3 | |
| 7. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | 10 |
| <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | |
| 8. Music <ul style="list-style-type: none"> • Timing | 10 |
| <ul style="list-style-type: none"> • Responsiveness to music | |
| 6. Performance <ul style="list-style-type: none"> • Expression • Communication | 10 |
| <ul style="list-style-type: none"> • Interpretation • Projection | |
| All three dances | |
| 10. Recall <ul style="list-style-type: none"> • Secure recall of content | 10 |
| TOTAL | 100 |

Grades 6-7 exams

| Examination content | Component marks |
|---|---|
| CLASSICAL EXERCISES | |
| 1. Technique 1: Barre <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: right;">10</p> |
| 2. Technique 2: Centre <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: right;">10</p> |
| 3. Technique 3: Allegro <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: right;">10</p> |
| 4. Grade 6:Waltz enchaînement/Grade 7: Grand allegro <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: right;">10</p> |
| 5. Music <ul style="list-style-type: none"> • Timing | <ul style="list-style-type: none"> • Responsiveness to music <p style="text-align: right;">10</p> |
| 6. Performance <ul style="list-style-type: none"> • Expression • Communication | <ul style="list-style-type: none"> • Interpretation • Projection <p style="text-align: right;">10</p> |
| FREE MOVEMENT AND CHARACTER EXERCISES | |
| 7. Free movement exercises <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values | <ul style="list-style-type: none"> • Timing • Responsiveness to music • Expression • Communication • Interpretation • Projection <p style="text-align: right;">10</p> |
| 8. Character exercises <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values | <ul style="list-style-type: none"> • Timing • Responsiveness to music • Expression • Communication • Interpretation • Projection <p style="text-align: right;">10</p> |
| DANCE (CLASSICAL, FREE MOVEMENT OR CHARACTER) | |
| 9. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: right;">10</p> |
| 10. Music and performance <ul style="list-style-type: none"> • Timing • Responsiveness to music • Expression | <ul style="list-style-type: none"> • Communication • Interpretation • Projection <p style="text-align: right;">10</p> |
| TOTAL | 100 |

Grade 8 exam

The Barre, Entrée Polonaise and Finale Polonaise are not marked.
Candidates are required to pass each dance in order to pass the exam.

| Examination content | Component marks | | |
|--|---|-----------|-----------|
| ÉTUDE LYRIQUE | | | |
| 1. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 | |
| 2. Music and performance <ul style="list-style-type: none"> • Timing • Responsiveness to music | <ul style="list-style-type: none"> • Expression • Communication | 10 | |
| VALE PRINTEMPS/VALE AUTOMNE/DEMI-CARACTERE | | | |
| 3. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 | |
| 4. Music and performance <ul style="list-style-type: none"> • Timing • Responsiveness to music | <ul style="list-style-type: none"> • Expression • Communication | 10 | |
| MOUVEMENT LIBRE POETIQUE/MOUVEMENT LIBRE DRAMATIQUE | | | |
| 5. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 | |
| 6. Music and performance <ul style="list-style-type: none"> • Timing • Responsiveness to music | <ul style="list-style-type: none"> • Expression • Communication | 10 | |
| MAZURKA DE SALON/DANSE RUSSE | | | |
| 7. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 | |
| 8. Music and performance <ul style="list-style-type: none"> • Timing • Responsiveness to music | <ul style="list-style-type: none"> • Expression • Communication | 10 | |
| TOTAL | (scaled to 100) | 80 | 80 |

Intermediate Foundation and Intermediate

| Examination content | Component marks |
|---|--|
| EXERCISES | |
| 1. Technique 1: Barre <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: right;">10</p> |
| 2. Technique 2: Port de bras, centre practice and pirouettes <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: right;">10</p> |
| 3. Technique 3: Adage <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: right;">10</p> |
| 4. Technique 4: Allegro 1, 2 and 3 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: right;">10</p> |
| 5. Technique 5: Free enchaînement <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: right;">10</p> |
| 6. Technique 6: Allegro 4 & 5 (male syllabus) / Pointe work (female syllabus) <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: right;">10</p> |
| 7. Music <ul style="list-style-type: none"> • Timing | <ul style="list-style-type: none"> • Responsiveness to music <p style="text-align: right;">10</p> |
| 8. Performance <ul style="list-style-type: none"> • Expression • Communication | <ul style="list-style-type: none"> • Interpretation • Projection <p style="text-align: right;">10</p> |
| VARIATION | |
| 9. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: right;">10</p> |
| 10. Music and Performance <ul style="list-style-type: none"> • Timing • Responsiveness to music • Expression | <ul style="list-style-type: none"> • Communication • Interpretation • Projection <p style="text-align: right;">10</p> |
| TOTAL | 100 |

Advanced Foundation

| Examination content | Component marks |
|--|---|
| EXERCISES | |
| 1. Technique 1: Barre <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p> |
| 2. Technique 2: Port de bras, centre practice and pirouettes <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p> |
| 3. Technique 3: Adage <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p> |
| 4. Technique 4: Allegro 1, 2, 3 and 4 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p> |
| 5. Technique 5: Free enchaînement <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p> |
| 6. Technique 6: Allegro 5 and 6 (male syllabus) / Pointe (female syllabus) <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p> |
| 7. Music <ul style="list-style-type: none"> • Timing • Responsiveness to music | <p style="text-align: center;">10</p> |
| 8. Performance <ul style="list-style-type: none"> • Expression • Communication | <ul style="list-style-type: none"> • Interpretation • Projection <p style="text-align: center;">10</p> |
| VARIATION | |
| 9. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p> |
| 10. Music and Performance <ul style="list-style-type: none"> • Timing • Responsiveness to music • Expression | <ul style="list-style-type: none"> • Communication • Interpretation • Projection <p style="text-align: center;">10</p> |
| TOTAL | 100 |

Advanced 1 (female syllabus)

| Examination content | Max mark | Pass mark |
|--|------------|-----------|
| EXERCISES | | |
| 1. Technique 1: Barre <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 | 4 |
| 2. Technique 2: Port de bras, centre practice and pirouettes <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 | 4 |
| 3. Technique 3: Adage <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 | 4 |
| 4. Technique 4: Allegro 1, 2, and 3 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 | 4 |
| 5. Technique 5: Allegro 4 and 5 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 | 4 |
| 6. Technique 6: Pointe <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 | 4 |
| 7. Music <ul style="list-style-type: none"> • Timing • Responsiveness to music | 10 | 4 |
| 8. Performance <ul style="list-style-type: none"> • Expression • Communication <ul style="list-style-type: none"> • Interpretation • Projection | 10 | 4 |
| VARIATION | | |
| 9. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 | 4 |
| 10. Music and Performance <ul style="list-style-type: none"> • Timing • Responsiveness to music • Expression <ul style="list-style-type: none"> • Communication • Interpretation • Projection | 10 | 4 |
| TOTAL | 100 | |

Advanced 1 (male syllabus)

| Examination content | Max mark | Pass mark |
|--|---|------------|
| EXERCISES | | |
| 1. Technique 1: Barre <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 |
| 2. Technique 2: Port de bras, centre practice and pirouettes <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 |
| 3. Technique 3: Adage <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 |
| 4. Technique 4: Allegro 1, 2, and 3 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 |
| 5. Technique 5: Allegro 4 and 5 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 |
| 6. Technique 6: Allegro 6 and 7 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 |
| 7. Music <ul style="list-style-type: none"> • Timing • Responsiveness to music | | 10 |
| 8. Performance <ul style="list-style-type: none"> • Expression • Communication | <ul style="list-style-type: none"> • Interpretation • Projection | 10 |
| VARIATION | | |
| 9. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 |
| 10. Music and Performance <ul style="list-style-type: none"> • Timing • Responsiveness to music • Expression | <ul style="list-style-type: none"> • Communication • Interpretation • Projection | 10 |
| TOTAL | | 100 |

Advanced 2 (female syllabus)

| Examination content | Max mark | Pass mark |
|---|------------|-----------|
| EXERCISES | | |
| 1. Technique 1: Barre <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 | 4 |
| 2. Technique 2: Port de bras, centre practice and pirouettes <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 | 4 |
| 3. Technique 3: Adage <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 | 4 |
| 4. Technique 4: Allegro 1, 2, 3 and 4 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 | 4 |
| 5. Technique 5: Pointe barre and pointe enchaînements 1 and 2 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control <ul style="list-style-type: none"> • Line • Spatial Awareness • Dynamic values | 10 | 4 |
| 6. Technique 6: Pointe enchaînements 3, 4 and 5 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control <ul style="list-style-type: none"> • Line • Spatial Awareness • Dynamic values | 10 | 4 |
| 7. Music <ul style="list-style-type: none"> • Timing • Responsiveness to music | 10 | 4 |
| 8. Performance <ul style="list-style-type: none"> • Expression • Communication <ul style="list-style-type: none"> • Interpretation • Projection | 10 | 4 |
| VARIATION | | |
| 9. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 | 4 |
| 10. Music and Performance <ul style="list-style-type: none"> • Timing • Responsiveness to music • Expression <ul style="list-style-type: none"> • Communication • Interpretation • Projection | 10 | 4 |
| TOTAL | 100 | |

Advanced 2 (male syllabus)

| Examination content | Max mark | Pass mark |
|--|---|------------|
| EXERCISES | | |
| 1. Technique 1: Barre <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 |
| 2. Technique 2: Port de bras and centre practice <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 |
| 3. Technique 3: Pirouettes <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 |
| 4. Technique 4: Adage <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 |
| 5. Technique 5: Allegro 1, 2, 3 and 4 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial Awareness • Dynamic values | 10 |
| 6. Technique 6: Allegro 5, 6 and 7 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial Awareness • Dynamic values | 10 |
| 7. Music <ul style="list-style-type: none"> • Timing • Responsiveness to music | | 10 |
| 8. Performance <ul style="list-style-type: none"> • Expression • Communication | <ul style="list-style-type: none"> • Interpretation • Projection | 10 |
| VARIATION | | |
| 9. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values | 10 |
| 10. Music and Performance <ul style="list-style-type: none"> • Timing • Responsiveness to music • Expression | <ul style="list-style-type: none"> • Communication • Interpretation • Projection | 10 |
| TOTAL | | 100 |

Solo Seal

| Examination content | Component marks |
|--|--|
| VARIATION 1 | |
| <ul style="list-style-type: none"> • Correct posture and weight placement • Control and turnout • Co-ordination • Line • Spatial awareness • Dynamic values • Music • Performance • Syllabus accuracy | 10 10 10 10 10 10 10 10 10 |
| VARIATION 2 | |
| <ul style="list-style-type: none"> • Correct posture and weight placement • Control and turnout • Co-ordination • Line • Spatial awareness • Dynamic values • Music • Performance • Syllabus accuracy | 10 10 10 10 10 10 10 10 10 |
| VARIATION 3 | |
| <ul style="list-style-type: none"> • Correct posture and weight placement • Control and turnout • Co-ordination • Line • Spatial awareness • Dynamic values • Music • Performance • Syllabus accuracy | 10 10 10 10 10 10 10 10 10 |
| FINALE | |
| <ul style="list-style-type: none"> • Correct posture and weight placement • Control and turnout • Co-ordination • Line • Spatial awareness • Dynamic values • Music • Performance | 10 10 10 10 10 10 10 10 |

Discovering Repertoire exams, Levels 2-4/Levels 5-8 SQA (Units: Class)

| Examination content | Component marks |
|--|--|
| Technique 1: Barre <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: right;">10</p> |
| Music: Barre <ul style="list-style-type: none"> • Timing | <ul style="list-style-type: none"> • Responsiveness to music <p style="text-align: right;">10</p> |
| Performance: Barre <ul style="list-style-type: none"> • Expression • Communication | <ul style="list-style-type: none"> • Interpretation • Projection <p style="text-align: right;">10</p> |
| Technique 2: Port de bras <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: right;">10</p> |
| Technique 3: Centre Practice <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: right;">10</p> |
| Technique 4: Adage <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: right;">10</p> |
| Technique 5: Allegro 1 and Allegro 2 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: right;">10</p> |
| Technique 6: Allegro 3 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: right;">10</p> |
| Music: Centre <ul style="list-style-type: none"> • Timing | <ul style="list-style-type: none"> • Responsiveness to music <p style="text-align: right;">10</p> |
| Performance: Centre <ul style="list-style-type: none"> • Expression • Communication | <ul style="list-style-type: none"> • Interpretation • Projection <p style="text-align: right;">10</p> |
| TOTAL | 100 |

Discovering Repertoire exams, Levels 2-4/Levels 6-8 SQA (Units: Variation 1, Variation 2)

| Examination content | Component marks |
|--|---|
| Technique 1: Development exercises A & B <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p> |
| Technique 2: Development exercises C & D <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p> |
| Technique 3: Development exercises E & F <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p> |
| Technique 4: Development exercises G & H <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control | <ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values <p style="text-align: center;">10</p> |
| Music: Development exercises <ul style="list-style-type: none"> • Timing | <ul style="list-style-type: none"> • Responsiveness to music <p style="text-align: center;">10</p> |
| Performance: Development exercises <ul style="list-style-type: none"> • Expression • Communication | <ul style="list-style-type: none"> • Interpretation • Projection <p style="text-align: center;">10</p> |
| Variation: Technique A <ul style="list-style-type: none"> • Correct posture and weight placement • Control | <ul style="list-style-type: none"> • Line <p style="text-align: center;">10</p> |
| Variation: Technique B <ul style="list-style-type: none"> • Co-ordination • Spatial awareness | <ul style="list-style-type: none"> • Dynamic values <p style="text-align: center;">10</p> |
| Music: Variation <ul style="list-style-type: none"> • Timing | <ul style="list-style-type: none"> • Responsiveness to music <p style="text-align: center;">10</p> |
| Performance: Variation <ul style="list-style-type: none"> • Expression • Communication | <ul style="list-style-type: none"> • Interpretation • Projection <p style="text-align: center;">10</p> |
| TOTAL | 100 |

Awarding and reporting

Marks and attainment bands

For examinations (except Solo Seal) and solo performance awards, candidates receive both a final mark (expressed as a percentage) and an attainment band. There are five attainment bands: pass, merit, high merit, distinction and high distinction. Candidates who do not achieve the standard required for a pass will receive the result of 'standard not attained'.

Marks are aggregated to arrive at an overall total which corresponds to the following result classifications:

| Result classification | Total marks | Medal classification (graded examinations only) |
|-----------------------|-------------|--|
| Standard not attained | 0 – 39 | n/a |
| Pass | 40 – 54 | Bronze |
| Merit | 55 – 64 | Silver |
| High Merit | 65 - 74 | |
| Distinction | 75 – 84 | Gold |
| High Distinction | 85 - 100 | |

There is no requirement to pass any **specific** section of the exam for:

- Primary in Dance and Grades 1-7
- Grades 1-7 solo performance awards
- Intermediate Foundation and Intermediate
- *Discovering Repertoire*, all levels and units

To pass the above, the marks required may come from **any** section.

For the **Grade 8** exam, candidates are required to achieve a **minimum mark of 8 out of 20 (i.e. 40%) for each dance in order to pass the exam overall.** (Note: there is no requirement to pass (i.e. achieve a mark of 4) both the technique and the music/performance sections in order to pass each dance as a whole.)

For **Advanced 1 and 2**, candidates are required to achieve a **minimum mark of 4 for each component mark of the exam in order to pass overall.**

Candidates who do not achieve the minimum mark in each of the required sections/components will receive a 'standard not attained' result, **even if their final result is 40 or higher.**

The **Solo Seal** is either awarded or not awarded. There is no further grading.

| | |
|--------------------|---|
| Awarded | Throughout the four variations, the candidate consistently demonstrated: <ul style="list-style-type: none"> • a high level of technical accomplishment • an innate response to music • the ability to perform varied styles with ease and contrasting interpretation • accuracy of choreography/content |
| Not awarded | The candidate has not achieved the level of technique, music, performance and |

| | |
|--|-----------------------------------|
| | accuracy of choreography required |
|--|-----------------------------------|

To attain the Solo Seal the candidate must achieve a minimum of 8 (out of 10) for each component mark. Candidates who do not achieve the minimum mark in any component will receive a 'Not awarded' result.

Candidates who successfully complete all three units in the same level for **Discovering Repertoire** exams are awarded the qualification for that level. The mark and attainment band are calculated from an average of the marks awarded for each of the three units.

Attainment band descriptors

The descriptors below give a general indication of expected overall outcome for each attainment band. Because of the compensatory nature of the markscheme in most cases, some aspects may be stronger and others weaker for some candidates.

| Attainment band | Descriptor |
|-----------------------|---|
| High Distinction | An accomplished standard of technique overall, demonstrating a consistent and contrasting quality of movement as required by the content. Musicality is highly developed throughout, with an assured and engaging sense of performance. |
| Distinction | Secure and precise technique overall, with an ability to demonstrate contrast in style as required by the content. Musicality is highly developed most of the time and performance shows appropriate expression and communication. |
| High Merit | Proficient delivery of technique evident in most areas, with the ability at times to demonstrate contrast in quality of movement as required by the content. Musicality and performance are generally well sustained throughout although some aspects could be more varied. |
| Merit | Proficient technique overall, although probably stronger in some areas than in others. Musical qualities are evident, although they could sometimes be more consistent. Performance shows expression and communication, although these aspects could be more sustained. |
| Pass | A basic competence in the technical aspects of the work, although some areas are stronger than others. Some musicality is evident although there are limitations in certain areas. A basic ability to show some expression and communication in performance is evident. |
| Standard not attained | Little awareness of technique is shown overall. Musical and performance qualities are rarely evident. |

Result forms, assessment reports, certificates, and medals

| Type | Level | Result form/ assessment report (all candidates) | Certificate (successful candidates) | Medal (successful candidates) |
|-------------------------|---|--|---|----------------------------------|
| Demonstration classes | Levels 1 and 2 | | certificate of participation | |
| Examinations | PiD, G1-8 | ✓ | ✓ | ✓ |
| | IF, INT, ADV F | ✓ | ✓ | |
| | <i>Discovering Repertoire</i> Levels 2-4/ Levels 6 -8 SQA | ✓ | a certificate for each unit, and for candidates that complete all three units in a level, a qualification certificate. (NB. an additional result form is not provided with the qualification certificate) | |
| | Solo Seal | ✓ | ✓ | |
| Class awards | PPiD-PiD G 1-8 | ✓ | ✓ | ✓ |
| | <i>Discovering Repertoire</i> Levels 2-4 / Levels 6 -8 SQA | ✓ | a certificate for each unit | |
| Solo performance awards | G 1-7 | ✓ | ✓ | a bar |

Certificates specify the level, attainment band and other qualification information. Medals specify the attainment band.

Successful Solo Seal candidates have their names published in *Focus on Exams*.

Successful candidates at Grades 6 - 8 and any level of vocational graded exam are eligible to apply for Full [Membership](#) of the Royal Academy of Dance.

Candidates who pass Advanced 1 with Distinction are eligible to enter the [Phyllis Bedells Bursary](#), subject to additional requirements.

Candidates who pass Advanced 2 with Distinction are eligible to enter the [Fonteyn International Ballet Competition](#) (formerly the Genée International Ballet Competition), subject to additional requirements.

Section 3: Regulatory information

Aims and objectives

The knowledge and skills gained through completion of the RAD's qualifications provide **continuing personal development, lifelong learning** and **further and higher education opportunities**.

They also prepare candidates for **progression** to subsequent exams in ballet and other dance genres.

The graded and vocational graded syllabi, and the *Discovering Repertoire* Programme, provide pathways to recognised achievement at a high level in dance performance. The higher level qualifications are accepted as benchmarks of achievement by vocational schools, attended by most young dancers intending to enter the profession.

The qualifications are also taken into account by universities/HE institutions offering degree courses/programmes in dance and dance teacher education. They also help with progression to workplace opportunities such as: professional dancer, professional dance teacher, professional choreographer, professional dance notator, professional dance historian, lecturer in dance, and facilitator in community dance.

Achievement in dance contributes to the development of a range of competencies and life skills, such as **motor control, self-expression, physical fitness and stamina, health and nutrition, discipline, mental ability** and **confidence**.

The **aims** of the **graded syllabus** are to:

- promote the study of ballet and related dance disciplines
- motivate students by providing a series of clearly defined goals
- provide teachers with a means by which to measure the individual progress of their students
- measure the acquisition of technical, musical and performance skills in ballet and related dance disciplines
- promote and encourage enjoyment of movement as a form of physical exercise
- provide all candidates with an opportunity of experiencing dance accompanied by live and recorded music
- encourage personal self-confidence and group awareness through the experience of dancing solo, in partners and in small groups
- promote a developing appreciation of music through dancing to various musical styles and rhythmic patterns
- promote the principles of safe dance practice.

A student who has followed a pathway of learning based on the **graded syllabus** will show:

- an increasing ability to demonstrate practical knowledge of the dance disciplines of ballet and character
- a graduated measure of attainment against specific criteria
- increasing self-confidence through the learning, memorising and performing of prescribed sequences of movement, studies and dances
- developing self-discipline and an awareness and understanding of working with others
- an appreciation, through practical experience, of contrasting dance disciplines with their accompanying music.

The aims of the **vocational graded syllabus** are to:

- measure the acquisition of technical, musical and performance skills in ballet

- motivate students by providing them with a series of clearly defined goals
- provide candidates with a sound ballet base in preparation for further training and/or a career in dance or dance related subjects
- provide candidates with an opportunity to gain internationally recognised qualifications in ballet to an advanced level
- provide a progressive measure of attainment in ballet against specific criteria
- promote the principles of safe dance practice.

A student who has followed a pathway of learning based on the **vocational graded syllabus** will show:

- an increasing ability to demonstrate in-depth knowledge and practical skills in ballet.

The aims of the ***Discovering Repertoire Programme*** are to:

- promote the study of ballet and related dance disciplines for dancers aged 12 and over
- provide a means of measuring the acquisition of technical, musical and performance skills in ballet
- promote and encourage enjoyment of movement as a form of physical exercise
- provide all candidates, particularly young people and adults, with an opportunity of experiencing dance accompanied by music from classical ballets
- encourage personal self-confidence and growth through dance
- aid the development of an appreciation of music associated with the classical ballet repertoire
- motivate students by providing a series of clearly defined goals which have been structured to reflect the principles of safe dance practice
- provide teachers with a means by which to measure and develop the individual progress of their students.

A course of study based on the ***Discovering Repertoire Programme*** is intended to provide students with:

- an increasing ability to demonstrate practical knowledge of classical ballet
- a graduated measure of attainment against specific criteria
- increasing self-confidence through the learning, memorising and performing of prescribed sequences of movement, studies and dances
- an appreciation, through practical experience, of contrasting dance disciplines with their accompanying music.

Fitness for purpose

A qualification will only be fit for purpose if that qualification, as far as possible, meets the requirements of:

- validity
- reliability
- comparability
- manageability
- minimising bias.

The RAD aims to meet these requirements by the following means:

- appointing examiners who are subject experts, and who demonstrate their suitability for the role of assessor via the outcomes of a rigorous and extensive training programme
- monitoring the work of examiners by holding regular training seminars, organising individual standardisation visits and frequent moderation exercises and producing performance reviews for each examiner
- carrying out reviews of syllabus content and marking methodologies which lead the way in defining best practice in dance assessment
- carrying out quality assurance checks on results, including statistical analysis of marks and adjustment where appropriate
- having policies and procedures related to equality and diversity which seek to maximise access to exam, identify and mitigate barriers, and ensure that all candidates are assessed in the same way regardless of their personal characteristics
- setting out clearly how Reasonable Adjustments and Special Consideration may be applied in relation to examinations
- identifying conflicts of interest and setting out how these are managed.

Required knowledge, skills and understanding and recognition of prior learning

An indication of the knowledge, skills and understanding required to commence a course of study leading to each qualification is provided by the content of the preceding level in the relevant syllabus, i.e.:

- Pre-Primary in Dance class award for the Primary in Dance exam and class award
- Primary in Dance class award or exam for the Grade 1 exam, class award or solo performance award etc.

Additionally,

- the Dance to Your Own Tune curriculum for the Pre-Primary in Dance class award
- Grades 4/5 for Intermediate Foundation
- Grade 3 for *Discovering Repertoire* Level 2 (Level 6 for Scottish qualifications accredited by the SQA)

The RAD does not accept claims for exemption from any part of a qualification by means of recognition of prior learning (RPL).

Regulation – England, Wales and Northern Ireland

The Royal Academy of Dance is an awarding organisation recognised to award qualifications on the Regulated Qualifications Framework (RQF) in England, Wales and Northern Ireland by the Office of Qualifications and Examinations Regulation (Ofqual), Qualifications Wales, and the Council for the Curriculum, Examinations and Assessment respectively.

The Regulated Qualifications Framework (RQF) is a comprehensive structure for all qualifications (apart from degrees) in England, Wales and Northern Ireland.

The RQF includes qualifications of many types and in all fields of study, including GCSEs, A levels, and NVQs, placing dance exams in a wider context of learning and achievement, and recognising equivalence in levels of knowledge, skills and understanding.

For more information about the RQF, see:

<https://www.gov.uk/government/news/ofqual-to-introduce-new-regulated-qualifications-framework>

(website correct at time of publication)

The table below explains how the RAD's graded and vocational graded examinations align with other regulated qualifications available in England, Wales and Northern Ireland.

The table below on page 186 shows how the RAD's qualifications are regulated on the RQF.

Regulation outside England, Wales, Northern Ireland and Scotland

Information about recognition and accreditation of qualifications outside England, Wales, Northern Ireland and Scotland can be obtained from other versions of this document and from RAD national offices and websites.

At-a-glance summary of progression and RQF level

| RQF Level | From age (years) | Demonstration classes (not regulated) | Class awards (not regulated) | Solo performance awards (regulated) | Graded examinations (regulated) | Vocational graded examinations (regulated) | <i>Discovering Repertoire</i> examinations (regulated) |
|-----------|------------------|---------------------------------------|---------------------------------------|-------------------------------------|---------------------------------|--|--|
| | 2½ | Dance to Your Own Tune | | | | | |
| | 5 | | Pre-Primary in Dance | | | | |
| Entry | 6 | | Primary in Dance | | Primary in Dance | | |
| 1 | 7 | | Grade 1 | Grade 1 | Grade 1 | | |
| | 7 | | Grade 2 | Grade 2 | Grade 2 | | |
| | 7 | | Grade 3 | Grade 3 | Grade 3 | | |
| 2 | 7 | | Grade 4 | Grade 4 | Grade 4 | | |
| | 7 | | Grade 5 | Grade 5 | Grade 5 | | |
| | 11 | | | | | Intermediate Foundation | |
| | 12 | | <i>Discovering Repertoire</i> Level 2 | | | | Level 2 |
| 3 | 11 | | Grade 6 | | Grade 6 | Intermediate | |
| | 11 | | Grade 7 | | Grade 7 | | |
| | 11 | | Grade 8 | | Grade 8 | | |
| | 12 | | <i>Discovering Repertoire</i> Level 3 | | | | Level 3 |
| | 13 | | | | | Advanced Foundation | |
| 4 | 12 | | <i>Discovering Repertoire</i> Level 4 | | | | Level 4 |
| | 14 | | | | | Advanced 1 | |
| | 15 | | | | | Advanced 2 | |
| 5 | 15 | | | | | Solo Seal | |

How RAD qualifications align with other regulated qualifications available in England, Wales and Northern Ireland

| Level | RAD Examinations | Regulated Qualifications Framework (RQF) | Framework for Higher Education (FHEQ) |
|-------------|---|--|---|
| Entry level | Primary in Dance examination | Entry level certificates Skills for Life at entry level Entry level awards, certificates and diplomas Foundation Learning Tier pathways Functional Skills at Entry Level | |
| 1 | Grades 1-3 examinations and solo performance awards | GCSEs graded D-G NVQs at level 1 Key Skills level 1 Skills for Life Foundation Diploma BTEC awards, certificates and diplomas at level 1 Functional Skills at level 1 OCR Nationals Foundation Learning Tier pathways | |
| 2 | Grades 4 and 5 examinations and solo performance awards Intermediate Foundation examination <i>Discovering Repertoire</i> Level 2 examinations | GCSEs graded A*-C NVQs at level 2 Level 2 VQs Key Skills level 2 Skills for Life Higher Diploma BTEC awards, certificates and diplomas at level 2 Functional Skills at level 2 | |
| 3 | Grades 6, 7 and 8 examinations Intermediate and Advanced Foundation examinations <i>Discovering Repertoire</i> Level 3 examinations | AS/A levels Advanced Extension Awards International Baccalaureate Key Skills level 3 NVQs at level 3 Cambridge International Awards Advanced and Progression Diploma BTEC awards, certificates and diplomas at level 3 BTEC Nationals OCR Nationals | |
| 4 | Advanced 1 and Advanced 2 examinations <i>Discovering Repertoire</i> Level 4 examinations | NVQs at level 4 Key Skills level 4 BTEC Professional Diplomas, Certificates and Awards | Certificates of higher education |
| 5 | Solo Seal examination | Higher national diplomas Diplomas of further education Other higher diplomas NVQs at level 5 HNCS and HNDS BTEC Professional Diplomas, Certificates and Awards | Diplomas of higher education Foundation degrees and higher national diplomas |
| 6 | | National Diploma in Professional Production Skills BTEC Advanced Professional Diplomas, Certificates and Awards | Bachelor degrees, graduate certificates and diplomas |
| 7 | | Postgraduate certificates and diplomas BTEC advanced professional awards, certificates and diplomas Fellowships and fellowship diplomas Diploma in Translation Advanced professional awards, certificates and diplomas | Masters degrees, postgraduate certificates and diplomas |
| 8 | | Award, certificate and diploma in strategic direction | Doctorates |

How the RAD's qualifications are regulated on the RQF

| Qualification title | Abbreviated title | Qualification number | Unit number | RQF Level | EQF Level | Credit value |
|---|---------------------------------------|----------------------|--|-----------|-----------|--------------|
| RAD Entry Level Award in Graded Examination in Dance: Primary in Dance | Primary in Dance | 601/2838/0 | L/505/6848 | Entry 3 | 1 | n/a |
| RAD Level 1 Award in Graded Examination in Dance: Grade 1 (Ballet) | Grade 1 Examination | 501/1393/8 | A/616/8216 | 1 | 2 | 7 |
| RAD Level 1 Award in Solo Performance in Dance: Grade 1 | Grade 1 Solo Performance Award | 601/4072/0 | D/506/1729 | 1 | 2 | n/a |
| RAD Level 1 Award in Graded Examination in Dance: Grade 2 (Ballet) | Grade 2 Examination | 501/1389/6 | F/616/8217 | 1 | 2 | 7 |
| RAD Level 1 Award in Solo Performance in Dance: Grade 2 | Grade 2 Solo Performance Award | 601/4568/7 | M/506/7003 | 1 | 2 | n/a |
| RAD Level 1 Award in Graded Examination in Dance: Grade 3 (Ballet) | Grade 3 Examination | 501/1379/3 | J/616/8218 | 1 | 2 | 7 |
| RAD Level 1 Award in Solo Performance in Dance: Grade 3 | Grade 3 Solo Performance Award | 601/4649/7 | J/506/2373 | 1 | 2 | n/a |
| RAD Level 2 Award in Graded Examination in Dance: Grade 4 (Ballet) | Grade 4 Examination | 501/1392/6 | L/616/8219 | 2 | 3 | 10 |
| RAD Level 2 Award in Solo Performance in Dance: Grade 4 | Grade 4 Solo Performance Award | 601/4651/5 | M/506/7003 | 2 | 3 | n/a |
| RAD Level 2 Award in Graded Examination in Dance: Grade 5 (Ballet) | Grade 5 Examination | 501/1405/0 | F/616/8220 | 2 | 3 | 10 |
| RAD Level 2 Award in Solo Performance in Dance: Grade 5 | Grade 5 Solo Performance Award | 601/4652/7 | T/506/7004 | 2 | 3 | n/a |
| RAD Level 3 Certificate in Graded Examination in Dance: Grade 6 (Ballet) | Grade 6 Examination | 501/1375/6 | R/616/8223 | 3 | 3 | 13 |
| RAD Level 3 Certificate in Graded Examination in Dance: Grade 7 (Ballet) | Grade 7 Examination | 501/1380/X | D/616/8225 | 3 | 4 | 13 |
| RAD Level 3 Certificate in Graded Examination in Dance: Grade 8 (Ballet) | Grade 8 Examination | 501/1376/8 | H/616/8226 | 3 | 4 | 13 |
| RAD Level 2 Certificate in Vocational Graded Examination in Dance: Intermediate Foundation (Ballet) | Intermediate Foundation | 501/1582/0 | L/616/8222 | 2 | 3 | 28 |
| RAD Level 3 Certificate in Vocational Graded Examination in Dance: Intermediate (Ballet) | Intermediate | 501/1583/2 | K/616/8227 | 3 | 4 | 28 |
| RAD Level 3 Certificate in Vocational Graded Examination in Dance: Advanced Foundation (Ballet) | Advanced Foundation | 501/1591/1 | M/616/8228 | 3 | 4 | 28 |
| RAD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced 1 (Ballet) | Advanced 1 | 501/1378/1 | T/616/8229 | 4 | 5 | 33 |
| RAD Level 4 Diploma in Vocational Graded Examination in Dance: Advanced 2 (Ballet) | Advanced 2 | 501/1489/X | K/616/8230 | 4 | 5 | 38 |
| RAD Level 5 Certificate in Vocational Graded Examination in Dance: Solo Seal (Ballet) | Solo Seal | 601/6060/3 | L/507/1706 | 5 | 5 | 24 |
| RAD Level 2 Certificate in Classical Ballet Repertoire | <i>Discovering Repertoire</i> Level 2 | 603/2484/3 | J/616/2483 K/616/3335 M/616/3336 | 2 | 3 | 24 |

| | | | | | | |
|---|---|------------|--|---|---|----|
| RAD Level 3 Certificate in Classical Ballet Repertoire | <i>Discovering Repertoire Level 3</i> | 603/2485/5 | A/616/3338 T/616/3337 F/616/3339 | 3 | 4 | 27 |
| RAD Level 4 Certificate in Classical Ballet Repertoire | <i>Discovering Repertoire Level 4</i> | 603/2486/7 | F/616/3342 T/616/3340 A/616/3341 | 4 | 5 | 30 |

Scotland

The Royal Academy of Dance is recognised as an Awarding Body in Scotland by SQA Accreditation.

SQA Accreditation is a distinct, autonomous arm of the Scottish Qualifications Authority. SQA Accreditation has a statutory role to approve and accredit all types of qualifications (other than degrees) that are offered across Scotland. It also regulates and approves Awarding Bodies to deliver these qualifications.

The table below explains how the RAD's graded and vocational graded examinations are accredited by SQA Accreditation on the Scottish Credit and Qualifications Framework (SCQF).

The SCQF supports everyone in Scotland, including learners, learning providers and employers, by:

- helping people of all ages and circumstances access appropriate education and training so they can meet their full potential;
- helping employers, learners and the general public to understand the full range of Scottish qualifications, how qualifications relate to each other and to other forms of learning, and how different types of qualification can contribute to improving the skills of the workforce.

For more information about the SCQF, see:

<https://scqf.org.uk/about-the-framework/>

(website correct at time of publication)

Regulation outside England, Wales, Northern Ireland and Scotland

Information about recognition and accreditation of qualifications outside England, Wales, Northern Ireland and Scotland can be obtained from other versions of this document and from RAD national offices and websites.

Table showing how the RAD's examinations are accredited by SQA Accreditation:

| Qualification title | Abbreviated title | Qualification number | Credit value |
|--|--------------------------------|----------------------|--------------|
| Graded Examination in Dance: Primary in Dance | Primary in Dance | R547 04 | n/a |
| Graded Examination in Dance: Grade 1 (Ballet) at SCQF Level 3 | Grade 1 | R513 04 | 5 |
| Solo Performance in Dance: Grade 1 | Grade 1 Solo Performance Award | R548 04 | n/a |
| Graded Examination in Dance: Grade 2 (Ballet) at SCQF Level 4 | Grade 2 | R514 04 | 5 |
| Solo Performance in Dance: Grade 2 | Grade 2 Solo Performance Award | R549 04 | n/a |
| Graded Examination in Dance: Grade 3 (Ballet) at SCQF Level 4 | Grade 3 | R515 04 | 7 |
| Solo Performance in Dance: Grade 3 | Grade 3 Solo Performance Award | R550 04 | n/a |
| Graded Examination in Dance: Grade 4 (Ballet) at SCQF Level 5 | Grade 4 | R516 04 | 8 |
| Solo Performance in Dance: Grade 4 | Grade 4 Solo Performance Award | R551 04 | n/a |
| Graded Examination in Dance: Grade 5 (Ballet) at SCQF Level 5 | Grade 5 | R517 04 | 10 |
| Solo Performance in Dance: Grade 5 | Grade 5 Solo Performance Award | R552 04 | n/a |
| Graded Examination in Dance: Grade 6 (Ballet) at SCQF Level 6 | Grade 6 | R518 04 | 11 |
| Solo Performance in Dance: Grade 6 | Grade 6 Solo Performance Award | TBC | TBC |
| Graded Examination in Dance: Grade 7 (Ballet) at SCQF Level 6 | Grade 7 | R519 04 | 11 |
| Solo Performance in Dance: Grade 7 | Grade 7 Solo Performance Award | TBC | TBC |
| Graded Examination in Dance: Grade 8 (Ballet) at SCQF Level 6 | Grade 8 | R520 04 | 14 |
| Vocational Graded Examination in Dance: Intermediate Foundation (Ballet) at SCQF Level 6 | Intermediate Foundation | R521 04 | 21 |
| Vocational Graded Examination in Dance: Intermediate (Ballet) at SCQF Level 7 | Intermediate | R522 04 | 24 |
| Vocational Graded Examination in Dance: Advanced Foundation (Ballet) at SCQF Level 7 | Advanced Foundation | R523 04 | 24 |
| Vocational Graded Examination in Dance: Advanced 1 (Ballet) at SCQF Level 8 | Advanced 1 | R524 04 | 37 |
| Vocational Graded Examination in Dance: Advanced 2 (Ballet) at SCQF Level 8 | Advanced 2 | R525 04 | 37 |
| Certificate in Classic Ballet Repertoire at SCQF level 6 | | R622 04 | 24 |
| Certificate in Classic Ballet Repertoire at SCQF level 7 | | R623 04 | 28 |
| Certificate in Classic Ballet Repertoire at SCQF level 8 | | R624 04 | 31 |

Level descriptors

The UK dance awarding organisations, with support from the regulators in England, Wales and Northern Ireland, developed a set of level descriptors for graded and vocational graded examinations in dance for the original accreditation of these qualifications in 2001.

For the transition of these qualifications to the Qualifications and Credit Framework (QCF) in 2010, the awarding organisations came together under the leadership of the Council for Dance, Drama and Musical Theatre (CDMT) to review collectively the original set of descriptors against the generic descriptors for the QCF and make amendments where necessary. The resulting descriptors aimed to fulfil two functions:

- to provide a set of benchmarks to which future graded and vocational graded examinations in dance qualifications will be developed;
- to provide benchmarks which will provide a basis for ongoing comparability and maintenance of standards within and between awarding organisations.

The awarding organisations also developed unit templates for the qualifications based on QCF requirements.

Ofqual withdrew the QCF Arrangements in 2015 and replaced them with updated General Conditions of Recognition and accompanying level descriptors which define each level via an 'outcomes' statement. Accordingly, the unit templates developed in 2010 have now been updated into a set of benchmark statements for each grade which run alongside the descriptors for each level.

The descriptors and statements together give a guide to general standards and outcomes at each level and grade. They are not intended to be a prescriptive set of requirements but a 'best fit' description. They can be used by organisations as a general indication of standards, and for the purposes of making general assessments of comparability across qualification suites.

Graded examinations: Level 1 (Grades 1-3)

General descriptor:

- achievement at **level 1** reflects the ability to understand and use and apply relevant knowledge, understanding and skills in relation to an increasing vocabulary of movement and artistic awareness.

Knowledge statement (the holder...):

- demonstrates knowledge and understanding of technique, music and performance, which is reflected in the ability to co-ordinate simple movements to produce combinations of steps with appropriate precision and control or through discussion with examiners.

Skills statement (the holder can...):

- demonstrate basic techniques through using an increasing vocabulary of movement in their chosen dance discipline/genre
- demonstrate the ability to interpret music with a sense of appropriate timing and rhythm for their chosen dance discipline/genre
- demonstrate performance with an increasing confidence and responsiveness to an audience.

Grade benchmark statements:

- at **Grade 1** candidates demonstrate the fundamental basic knowledge of the vocabulary and technical skills for their chosen genre. They are able to perform a simple repertoire with a sense of timing and rhythm expression and presentation and respond to music.

- at **Grade 2** candidates demonstrate an increasing knowledge of the basic vocabulary and technical skills through the performance of basic repertoire showing timing and rhythm expression and presentation and responsiveness to music.
- at **Grade 3** candidates demonstrate a developing knowledge of the basic vocabulary and technical skills for their chosen genre. They show a sense of timing and rhythm expression and presentation and responsiveness to music through the performance of a developing repertoire of movements.

Graded examinations: Level 2 (Grades 4-5)

General descriptor:

- achievement at **level 2** reflects the ability to build upon skills, knowledge and understanding in relation to an increasing vocabulary of movement and artistic understanding showing an increased confidence and assurance in application.

Knowledge statement (the holder...):

- demonstrates a clear knowledge and understanding of technique, music and performance which is reflected in the ability to co-ordinate more complex movements to produce combinations of steps with increasing precision and control or through discussion with examiners.

Skills statement (the holder can...):

- demonstrate an increasing consolidation of technical skills in their chosen dance discipline/genre
- demonstrate an increased ability to interpret music and display sensitivity to musical content and style appropriate to the dance discipline/genre
- demonstrate an increased range of movements in sequences of greater length and complexity and the ability to sustain an appropriate sense of style of the dance discipline/genre
- demonstrate confidence in performing the movement sequences required.

Grade benchmark statements:

- at **Grade 4**, candidates demonstrate a knowledge of the vocabulary and technical skills through performance of a more complex repertoire. They show an increasing understanding of a range of rhythmical sounds, accents and timings and an understanding of musical interpretation and use of expression.
- at **Grade 5** candidates demonstrate technical skills and knowledge of the vocabulary through performance of an increasingly complex repertoire. They show a developing understanding of an increasing range of musical sounds, accents and timings, an understanding of musical interpretation and a secure use of expression.

Graded examinations: Level 3 (Grades 6-8)

General descriptor:

- achievement at **Level 3** reflects the ability to build upon a range of skills, knowledge and understanding in relation to an increasingly refined vocabulary of movement and artistic interpretation showing an increased confidence, assurance and sensitivity in application.

Knowledge statement (the holder...):

- demonstrates a sound and established knowledge and understanding of the technique and music of a particular dance discipline/genre
- Demonstrates an increased awareness of performance and an increased understanding of the relationship between performer and audience.

Skills statement (the holder can...):

- demonstrate a wide range of movements performed consistently and confidently with technical accuracy and control

- demonstrate an increased sensitivity to a range of musical content and style appropriate to the dance discipline/genre
- demonstrate dynamics and fluidity of movement incorporating the use of space and a maturity and individuality in interpretation and expression.

Grade benchmark statements:

- at **Grade 6** candidates demonstrate secure and confident knowledge of the vocabulary, technical skills and performance qualities demanded by complex repertoire in their chosen genre. They show a clear understanding of a range of musical sounds, accents and timings, demonstrate musical interpretation, and evidence the ability to communicate and express themselves through performance.
- at **Grade 7** candidates demonstrate knowledge of the vocabulary, technical skills and performance qualities demanded by increasingly complex repertoire in their chosen genre. Through this repertoire, they are able to show understanding of a range of complex rhythmical sounds, accents and timings, an advanced sense of musical interpretation and a developing and increasingly assured personal sense of style and confidence in performance.
- at **Grade 8** candidates demonstrate knowledge of the vocabulary, technical skills and performance qualities demanded by complex repertoire in their chosen genre. Through this repertoire, they are able to show understanding of a range of complex rhythmical sounds, accents and timings, a sophisticated sense of musical interpretation and an assured personal sense of style and confidence in performance.

There are no level descriptors or benchmark statements specifically for dance at Level 5.

Total Qualification Time and Guided Learning Hours

Total Qualification Time (TQT) is an indication of the total number of hours required for the average learner to achieve and demonstrate the attainment necessary for the award of a qualification.

TQT is comprised of:

- the number of hours assigned to a qualification for guided learning (**guided learning hours**), and
- an estimate of the number of hours a learner will reasonably be likely to spend in preparation, study or any other form of participation in education or training, including assessment, which takes place as directed by – but, unlike guided learning, not under the immediate guidance or supervision of – a teacher (or other provider of education or training).

The learning rate of individual students will vary, and the length of exam training for each student is at the discretion of the teacher.

It is recommended, however, that students studying for vocational graded examinations should take a minimum of two syllabus classes a week at the lower levels, increasing as the student progresses towards the higher levels. Additional time, particularly when growth spurts occur, can only be beneficial in the long term.

Indications of the time taken by a typical learner when studying towards RAD qualifications placed on the Regulated Qualifications Framework (RQF) are shown in the table below.

For graded and vocational graded examinations from Grade 1 to Advanced 2, these are based on the determination of Total Qualification Time (TQT) developed by UK dance awarding organisations in 2015/16.

For the Primary in Dance and Solo Seal examinations, they are consistent with the determination of guided learning hours/credit values made when these qualifications were placed on the RQF in 2015.

Total qualification time:

| Qualification | Guided Learning Hours | Additional learning | Total Qualification Time |
|---------------------------------------|-----------------------|---------------------|--------------------------|
| Primary in Dance examination | 40 | 0 | 40 |
| Grade 1 examination | 60 | 10 | 70 |
| Grade 1 solo performance award | 50 | 10 | 60 |
| Grade 2 examination | 60 | 10 | 70 |
| Grade 2 solo performance award | 50 | 10 | 60 |
| Grade 3 examination | 60 | 10 | 70 |
| Grade 3 solo performance award | 50 | 10 | 60 |
| Grade 4 examination | 75 | 20 | 95 |
| Grade 4 solo performance award | 60 | 15 | 75 |
| Grade 5 examination | 75 | 20 | 95 |
| Grade 5 solo performance award | 60 | 15 | 75 |
| Grade 6 examination | 90 | 40 | 130 |
| Grade 7 examination | 90 | 40 | 130 |
| Grade 8 examination | 90 | 40 | 130 |
| Intermediate Foundation examination | 150 | 125 | 275 |
| Intermediate examination | 150 | 125 | 275 |
| Advanced Foundation examination | 150 | 125 | 275 |
| Advanced 1 examination | 150 | 175 | 325 |
| Advanced 2 examination | 150 | 225 | 375 |
| Solo Seal examination | 180 | 60 | 240 |
| <i>Discovering Repertoire</i> Level 2 | 180 | 60 | 240 |
| <i>Discovering Repertoire</i> Level 3 | 210 | 60 | 270 |
| <i>Discovering Repertoire</i> Level 4 | 240 | 60 | 300 |

Recommended Study Hours

Guidelines for recommended study hours for RAD examinations are shown in the table below. These guidelines are consistent with credit rating carried out in association with SQA Accreditation for the Scottish Credit and Qualifications Framework in 2011, and re-confirmed in 2017.

The learning rate of individual students will vary, and the length of exam training for each student is at the discretion of the teacher.

It is recommended, however, that students studying for vocational graded examinations should take a minimum of two syllabus classes a week at the lower levels, increasing as the student progresses towards the higher levels. Additional time, particularly when growth spurts occur, can only be beneficial in the long term.

| Qualification | Guided Learning Hours | Additional learning | Total Study Time |
|---|-----------------------|---------------------|------------------|
| Primary in Dance examination | 40 | 0 | 40 |
| Grade 1 examination | 60 | 10 | 70 |
| Grade 1 solo performance award | 50 | 10 | 60 |
| Grade 2 examination | 60 | 10 | 70 |
| Grade 2 solo performance award | 50 | 10 | 60 |
| Grade 3 examination | 60 | 10 | 70 |
| Grade 3 solo performance award | 50 | 10 | 60 |
| Grade 4 examination | 75 | 20 | 95 |
| Grade 4 solo performance award | 60 | 15 | 75 |
| Grade 5 examination | 75 | 20 | 95 |
| Grade 5 solo performance award | 60 | 15 | 75 |
| Grade 6 examination | 90 | 40 | 130 |
| Grade 7 examination | 90 | 40 | 130 |
| Grade 8 examination | 90 | 40 | 130 |
| Intermediate Foundation examination | 150 | 125 | 275 |
| Intermediate examination | 150 | 125 | 275 |
| Advanced Foundation examination | 150 | 125 | 275 |
| Advanced 1 examination | 150 | 175 | 325 |
| Advanced 2 examination | 150 | 225 | 375 |
| Solo Seal examination | 180 | 60 | 240 |
| <i>Discovering Repertoire</i> Level 2 (Level 6 for Scottish qualifications) | 180 | 60 | 240 |
| <i>Discovering Repertoire</i> Level 3 (Level 7 for Scottish qualifications) | 210 | 60 | 270 |
| <i>Discovering Repertoire</i> Level 4 (Level 8 for Scottish qualifications) | 240 | 60 | 300 |

Universities and Colleges Admissions Service (UCAS)

The RAD's exams at RQF Level 3 are included on the UCAS points tariff for entrance to universities, colleges and Higher Education Institutions (HEIs) in the UK. Candidates who have achieved a Pass or higher at Grades 6-8, Intermediate or Advanced Foundation can use their exam result to contribute towards their points tariff.

The points allocated to dance examinations are shown in the table below:

| Examination | Pass | Merit | High Merit | Distinction | High Distinction |
|---------------------|------|-------|------------|-------------|------------------|
| Grade 6 | tbc | tbc | tbc | tbc | tbc |
| Grade 7 | tbc | tbc | tbc | tbc | tbc |
| Grade 8 | tbc | tbc | tbc | tbc | tbc |
| Intermediate | tbc | tbc | tbc | tbc | tbc |
| Advanced Foundation | tbc | tbc | tbc | tbc | tbc |

Size band: 2

Grade bands: 8-10 (Grade 8), 6-8 (Grade 7), 4-6 (Grade 6)

If using your RAD dance qualifications towards your UCAS points tariff you should enter **all** relevant qualifications as part of your application. Your university/HEI will decide which can be used to make up your points score. Normally only the highest qualification earned will be used, but universities/HEIs have some discretion to accept more than one qualification in certain circumstances.

For further details, please visit:

<https://www.ucas.com/advisers/guides-and-resources/information-new-ucas-tariff-advisers>

<https://www.ucas.com/ucas/undergraduate/getting-started/entry-requirements/tariff/calculator>

To add dance qualifications to the tariff calculator:

- type 'graded' into the qualification field and grades 6, 7 and 8 in dance should appear in the dropdown list. Select the appropriate qualification(s).
- type 'vocational' into the qualification field and Intermediate and Advanced Foundation options should appear. Select the appropriate qualification(s).

Personal Learning Record (PLR)

The PLR is an accessible verified record of learning participation and achievement which offers a facility to record all learner achievement in the UK. It is a free service that helps providers and advisers support learners to access and interpret their achievement data, online and in one place.

Candidates who wish their RAD exam result to be uploaded to the PLR need to supply their Unique Learning Number (ULN) at the time of registration. Where candidates do not already have a ULN, an application must be made on their behalf by a learning provider (usually the candidate's 'home centre', for example their school or college) or, if this is not possible, by the RAD.

Only results of qualifications which are included on the Register of Regulated Qualifications (Primary in Dance – Grade 8 examinations, Grades 1-5 solo performance awards and vocational graded examinations) can be uploaded to the PLR.

The PLR is hosted and managed by the Learning Records Service (LRS). For more information, see: <https://www.gov.uk/government/publications/learning-records-service-the-plr-for-learners-and-parents>