



# Specifications

for qualifications regulated in England, Wales and Northern Ireland

Information, rules and regulations about examinations, class awards, solo performance awards and demonstration classes

This document is valid from June 2021

Any **highlighted text** is a new addition to the specifications

Any **green text** specifically covers additions related to COVID-19

The Royal Academy of Dance (RAD) is an international teacher education and awarding organisation for dance. Established in 1920 as the Association of Operatic Dancing of Great Britain, it was granted a Royal Charter in 1936 and renamed the Royal Academy of Dancing. In 1999 it became the Royal Academy of Dance.

### Vision

Leading the world in dance education and training, the Royal Academy of Dance is recognised internationally for the highest standards of teaching and learning. As the professional membership body for dance teachers it inspires and empowers dance teachers and students, members, and staff to make innovative, artistic and lasting contributions to dance and dance education throughout the world.

### Mission

To promote and enhance knowledge, understanding and practice of dance internationally by educating and training teachers and students and by providing examinations to reward achievement, so preserving the rich, artistic and educational value of dance for future generations.

### We will:

- communicate openly
- collaborate within and beyond the organisation
- act with integrity and professionalism
- deliver quality and excellence
- celebrate diversity and work inclusively
- act as advocates for dance.

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# Section 1: General information, rules and regulations

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## Introduction

### About this document

This document includes the specifications for qualifications offered by the Royal Academy of Dance (RAD) and regulated by the examinations regulators in England, Wales and Northern Ireland.

It also contains information, rules and regulations about examinations, class awards, solo performance awards and demonstration classes offered by the RAD.

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

- general queries – [exams@rad.org.uk](mailto:exams@rad.org.uk)
- queries about results – [examresults@rad.org.uk](mailto:examresults@rad.org.uk)
- customer service queries (complaints, result enquiries, reasonable adjustments, special considerations appeals etc.) – [examscustomerservices@rad.org.uk](mailto:examscustomerservices@rad.org.uk)
- school or student registration – [idregistration@rad.org.uk](mailto:idregistration@rad.org.uk)
- queries about certificates/replacements – [certificates@rad.org.uk](mailto:certificates@rad.org.uk)

### 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.

The Dance to Your Own Tune curriculum (demonstration classes) is for candidates from 2½ to 5 years.

The graded syllabus (Pre-Primary in Dance, Primary in Dance and Grades 1–8) provides a broad practical dance education focusing on ballet and develops technical, musical and performance skills (age 5+).

The vocational graded syllabus (Intermediate Foundation, Intermediate, Advanced Foundation, Advanced 1, Advanced 2, Solo Seal) provides an in-depth study of ballet and prepares students for a career in dance (age 11+).

Discovering Repertoire, a classical ballet performance programme, provides a flexible structure for the development of technical, musical and performance skills in ballet based on adapted choreography from well-known classical repertoire (age 12+). Each level (2, 3 and 4) is comprised of three units which can be taken individually or in combination.

## Examiners

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

RAD examiners:

- are selected for their expertise and undergo rigorous training before being asked to join the Panel of Examiners. Training continues throughout their career for marking both face-to-face and filmed examinations
- create a welcoming and reassuring environment in the exam studio, ensuring a positive experience for candidates
- 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.

## Publications

Focus on Exams is our digital exams magazine, sent to members three times a year. It is also available on our website.

Syllabus books, music scores, CDs and DVDs are available from [www.radenterprises.co.uk](http://www.radenterprises.co.uk)

The RAD video app is available through iTunes and the Google Play store.

## Language

All exams and assessments are conducted in English.

## Overview of provision

Level	No. of candidates	Age?	What?	Assessed?	Outcome?
<b>Demonstration classes (Dance to Your Own Tune - DTYOT)</b>					
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
<b>Class awards</b>					
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		
Discovering Repertoire Levels 2, 3 and 4	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
<b>Solo Performance Awards</b>					
Grades 1-5	1-4 candidates	7+	3 solo dances, at least 2 from exam syllabus	assessed by the examiner, based on criteria outlined in <a href="#">'Assessment'</a>	successful candidates receive an assessment report, certificate and bar
<b>Examinations</b>					
Primary in Dance	1-4 candidates	6+	candidates perform the exam syllabus	assessed by the examiner, based on criteria outlined in <a href="#">'Assessment'</a>	successful candidates receive a result form, certificate and medal
Grades 1-5		7+			
Grades 6-8		11+			
Intermediate Foundation		11+			
Intermediate		12+			
Advanced Foundation		13+			
Advanced 1		14+			
Advanced 2	1-4 candidates (female and male syllabi examined separately)	15+			successful candidates receive a result form and a certificate
Discovering Repertoire Levels 2, 3 and 4	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 Focus on Exams

# 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.

## 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	Where face-to-face examinations are not possible, teachers may be permitted to film examinations, and the footage is then submitted to the RAD via RAD Online Exams, and later marked by a member of the Panel of Examiners

In most cases, all levels of exam (except Solo Seal) can be taken in any session. Offices will advertise where this is not the case. Special arrangements apply for the Solo Seal. Contact your local office for more information.

In countries with no RAD office, exams can be requested from RAD headquarters.

We do our best to meet all requests for exams, but can't guarantee this, as it depends on available resources and a completed risk assessment being in place.

The RAD reserves the right not to hold a session or tour or arrange an exam visit if there are insufficient entries in a certain 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

## Schools

All schools must be registered before entering for an exam.

To register via RAD Online Exam Entries, see school registration instructions in the Application Guidelines for RAD Online Exam Entries (available in the [Members' Area](#)). All new school requests will be reviewed by the local RAD office.

Registered schools are given a school ID number.

All candidates should be registered at a registered school.

We will not register a school if it is associated with anyone found guilty of malpractice.

## Candidates

All candidates must be registered before entering for an exam. Teachers can instantly register students through RAD Online Exam Entries, 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.

To register candidates via RAD Online Exam Entries, follow candidate registration instructions in the Application Guidelines for RAD Online Exam Entries (available in the [Members' Area](#)).

Registered candidates are given a permanent RAD ID number. Candidates should keep a record of this number, as they will need it if they move to a different school.

- To register a new student with no existing ID number, teachers enter candidate information (apart from the RAD ID number) and save - this will create a new student ID number.
- To transfer a student with an existing RAD ID number to your school, follow the registration process but this time include the RAD ID number – this registers the candidate at your school.
- If you try to register a new student that you didn't realise already had an RAD ID number, the system will flag that they are already registered and you follow the process to transfer this student to your school. Please do not re-register such students as it creates a duplicate record that then needs to be removed from the system and their student learning record will be incomplete.
- Teachers cannot delete candidates from their school (so that there is a complete learner record), but candidates can be withdrawn, and we would recommend teachers updating their candidate list regularly.

If you are not sure whether a student is already registered, contact your local RAD office or email [registration@rad.org.uk](mailto:registration@rad.org.uk) and this can be checked.

You can review or download a list of students from your school from RAD Online Exam Entries to check which candidates already have a RAD ID number. You can also email [registration@rad.org.uk](mailto:registration@rad.org.uk), or contact your local RAD office, to request your candidate list.

Names must be correctly ordered and spelt when registering candidates. This includes:

- correct spelling
- no additional spaces
- do not type names in all capital letters
- name format – e.g. which name should appear first, second and so on
- ensure that names are written as they should appear on certificates

Ensure your registration information is correct! Certificates are prepared from the information provided when candidates are registered.

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.

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.

If you are using RAD Online Exam Entries and you have the additional school administrator job role you can update/correct student names – this must be done in all name fields, including the display name field in the details tab of the student record (as the display name is what will appear on certificates). Once the details are updated in the 'Manage My Students' area, your exam entry will be updated accordingly.

# 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 of entry (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.

## Permission from candidates, parents and guardians

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.

They must also 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, gender) 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.

## 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 and it is helpful if these are not just in the last section of the tour 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). **This may vary in some areas due to pandemic restrictions – speak to your local office for more detail.**

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

## 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).

## COVID-19 - Pianists for vocational graded examinations during 2021

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. If teachers can use a pianist, and would like to do so, we would of course encourage this. This exception is in place until December 2021.

### Minimum ages

Please see table below recommended and required minimum ages:

Candidates must reach the required minimum age by 31 December in the year in which they are taking the examination. There will be no exceptions to this rule.

The minimum age will be recommended instead of required for subsequent vocational graded examinations including Advanced Foundation, Advanced 1, Advanced 2 and Solo Seal. However, the prerequisites 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	
Discovering Repertoire Levels 2, 3 and 4	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.

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.

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. **Note: no audiences should be invited during 2021, unless government guidance indicates that this sort of gathering is acceptable.**

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.

Male and female 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 (**except in specific circumstances, where social distancing measures are put in to place – contact your local office for more detail on this**).

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, where 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 (**this rule will only be followed where social distancing is not an issue**).

## 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/**social distancing measures** are in place, that candidates' data is used responsibly and securely, that safeguarding measures are in place, and that the identity and ages 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.

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

Examinations	Number of candidates	Timing (minutes)	All other classes and assessments	Number of candidates/ participants	Timing (minutes)
			Dance to Your Own Tune: Level 1 and 2 demonstration class	1 - 8	30
				9 - 16	45
Primary in Dance examination	1	20	Primary in Dance and Pre-Primary in Dance class awards	1 - 2	15
	2	25		3 - 4	20
	3	30		5 - 8	30
	4	35			
Grade 1 examination	1	20	Grade 1 class award	1 - 2	15
	2	25		3 - 4	20
	3	35		5 - 8	30
	4	40			
Grade 2 examination	1	20	Grade 2 class award	1 - 2	20
	2	25		3 - 4	25
	3	35		5 - 8	35
	4	40			
Grade 3 examination	1	25	Grade 3 class award	1 - 2	20
	2	30		3 - 4	25
	3	40		5 - 8	35
	4	45			
Grades 4 - 5 examination	1	30	Grade 4 - 5 class award	1 - 2	25
	2	35		3 - 4	30
	3	45		5 - 8	40
	4	50			
			Grade 6 - 7 class award	1-2	35
				3-4	40
				5-8	50
Grades 6 - 7 examination	1	35	Grade 8 class award	1 - 2	35-40
	2	40		3 - 4	50-60
	3	50			
	4	55			
Grade 8 examination	1	35	Grades 1-5 solo performance awards	1 - 2	10
	2	40		3 - 4	15
	3	50		3	20
	4	60		4	25

## Vocational graded syllabus

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

## Discovering Repertoire

Examinations	Number of candidates	Timing (minutes)	Class awards	Number of candidates	Timing (minutes)
Discovering Repertoire Level 2 Unit: Class	1	20	Discovering Repertoire Level 2 Unit: Class	1 - 2	25
	2	25		3 - 4	35
	3	30		5 - 6	40
	4	35		7 - 8	45
Discovering Repertoire Level 2 Unit: Variation 1	1	15	Discovering Repertoire Level 2 Unit: Variation 1	1 - 2	20
	2	20		3 - 4	35
	3	25		5 - 6	50
	4	35		7 - 8	60
Discovering Repertoire Level 2 Unit: Variation 2	1	15	Discovering Repertoire Level 2 Unit: Variation 2	1 - 2	20
	2	20		3 - 4	35
	3	25		5 - 6	50
	4	35		7 - 8	60
Discovering Repertoire Level 3 Unit: Class	1	20	Discovering Repertoire Level 3 Unit: Class	1 - 2	25
	2	25		3 - 4	35
	3	30		5 - 6	40
	4	35		7 - 8	45
Discovering Repertoire Level 3 Unit: Variation 1	1	15	Discovering Repertoire Level 3 Unit: Variation 1	1 - 2	20
	2	20		3 - 4	35
	3	25		5 - 6	50
	4	35		7 - 8	60
Discovering Repertoire Level 3 Unit: Variation 2	1	15	Discovering Repertoire Level 3 Unit: Variation 2	1 - 2	20
	2	20		3 - 4	35
	3	25		5 - 6	50
	4	35		7 - 8	60
Discovering Repertoire Level 4 Unit: Class	1	20	Discovering Repertoire Level 4 Unit: Class	1 - 2	25
	2	25		3 - 4	35
	3	30		5 - 6	40
	4	35		7 - 8	45
Discovering Repertoire Level 4 Unit: Variation 1	1	15	Discovering Repertoire Level 4 Unit: Variation 1	1 - 2	20
	2	20		3 - 4	35
	3	25		5 - 6	50
	4	35		7 - 8	60
Discovering Repertoire Level 4 Unit: Variation 2	1	15	Discovering Repertoire Level 4 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**.

**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).

Due to COVID-19 closing dates may be later than usual to give maximum flexibility to teachers. Therefore if there is limited time between the closing date and start date, offices may choose not to accept late changes if it would not be possible for these to be implemented in time for the examination day. Speak with your local office for further clarification if necessary.

## 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, evidence must be sent to the appropriate RAD office no later than four weeks after the exam date.

For illness/injury, this should include a medical certificate or doctor's letter, stating that the candidate was indisposed on the day of the exam.

In other cases, a written statement from an appropriate person is required, outlining the circumstances, together with any evidence.

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.

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 to the next session (i.e. issue a credit note). 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.

## COVID-19 carryovers and refunds (during 2021)

This section of the specification refund policy applies where an examination entry has been cancelled or prevented due to COVID-19\* issues, and only in the event that the applicant is not taking advantage of either the rescheduling/carry forward or video assessment options. So as not to disadvantage learners, the RAD would encourage that the alternative options are explored fully to ensure that the learners get the opportunity of an RAD assessment.

\*Cancelled by COVID-19 means examinations that have not been able to go ahead due to:

- Changes in government guidance about who/how many can meet and for what purpose
- lockdown measures being put into place.
- restrictions on travel meaning that the examiner/teacher and candidates cannot attend the planned examination day
- the examiner, teacher or candidate contracting COVID-19 or symptoms of COVID-19

Teachers should contact their organising RAD office to inform them of the postponement or cancellation and the reason.

### Face-to-face exams

If the issue only affects some candidates, and the rest of the exam day can continue safely, then it should do so, and the affected candidates can either rearrange their exam, or film their exam entry and submit this via video assessment. Contact your local RAD office for more detail on video assessments.

If the whole examination day is affected, discuss options with your local RAD office. If possible/practical, 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 exams are prevented from going ahead, the exam fee will be carried over for any available session within a 12 month period. Alternatively, teachers can choose to film their exams on a suitable date within 12 months of the planned exam day.

If some of the examination day goes ahead, the candidates who were not able to attend, or take their examination, will be allowed to carry over their fee for 12 months, or to film their exams within 12 months. You should liaise with your local RAD office to notify them of your plans.

If exams cannot go ahead, and there is no realistic expectation of them being able to be rearranged or filmed within the next 12 months (from the exam date) teachers may apply to the local RAD office for a 90% refund.

### Filmed exams

If the issue only affects some candidates, and the rest of the exam day can continue safely, then it should do so, and the affected candidates can film their exam later and add this to the entry. To note, where filmed entries are waiting for additional footage of candidates, the entry will not be processed until footage from all the candidates is received.

If the whole examination day is affected, inform your local office, and identify an alternative time to film.

If filmed exams cannot go ahead, and there is no realistic expectation of them being able to be filmed within the next twelve months (from the exam date) teachers may apply for a 90% refund.

## 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 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. 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, it may be possible to video record the exams and arrange for them to be marked remotely.

## 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.

Due to COVID-19 closing dates may be later than usual to give maximum flexibility to teachers. Therefore if there is limited time between the closing date and start date, offices may not be able to meet this two week timeframe. Speak with your local office for further clarification if necessary.

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.

During 2021 teachers have been asked not to provide lunch, as an additional COVID-secure measure. Examiners will bring their own supplies.

## Exam studios

### AECs

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

Studios must conform to health and safety regulations and COVID-19 safety measures 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, first aid and implementation of the COVID-19 action plan, should any attendee display or develop symptoms of COVID-19. 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, which should include COVID-19 safety measures.

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 81m<sup>2</sup>. 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 100m<sup>2</sup>, although 169m<sup>2</sup> 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.

Teachers may wish to review ventilation and temperature in the light of COVID-19 safety advice – this could include having windows/doors open/limiting the use of air conditioning if possible.

**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 for the examiner to process A3 paperwork. 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. 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.

COVID-19 and social distancing: applicants should have in place appropriate safety/social distancing guidelines. They should also complete a risk assessment before their exam day, and have an 'action plan' in place in case anyone present at the exam day displays or develops symptoms of COVID-19. This should include relevant contact information for attendees and should follow all local government guidelines and best health practice. Further guidance on social distancing in exams and risk assessment samples can be found in the [Members' area](#).

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 be 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

## Pianists for vocational graded examinations throughout 2021

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. If teachers can use a pianist, and would like to do so, we would of course encourage this.

Exam type / level	Pianist*	CD	Own recorded music	Combination - recorded music and pianist - teacher's choice	Choice of A or B track on CD	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	✓	orchestral tracks only		orchestral tracks only from CD	✓	use of CD piano tracks is not permitted – these are for rehearsal purposes only
Grades 6-8 class awards	✓	✓				recorded music should not include title of the exercises beforehand
Grades 1-5 solo performance awards	✓	orchestral tracks only	for free choice dance only	orchestral tracks only from CD		for the free choice dance, candidates may be accompanied by live music or CD. Use of the piano tracks on the exam CD is not permitted – these are for rehearsal purposes only
Primary in Dance exam	✓	✓		✓		
Grades 1-5 exams	✓	orchestral tracks only		orchestral tracks only from CD	✓	use of CD piano tracks is not permitted – these are for rehearsal purposes only
Grades 6-8 exams	✓	✓				recorded music should not include title of the exercises beforehand
Intermediate Foundation – Advanced 2	✓	Variations only				Throughout 2021, to help with missed preparation time/logistical difficulties cause by the COVID-19 pandemic, vocational examinations may be performed with CD or with a pianist
Discovering Repertoire Levels 2, 3 and 4	✓	✓		Unit: Class and Units: Variation 1 & Variation 2 (development exercises only) may be performed to CD or pianist.		the variations and variation révérences in Units: Variations 1 & 2 are performed to the CD; the rest of the exam and Unit: Class may be performed to CD 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 CDs, as appropriate.

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 to and including Grade 8. The orchestral tracks must be used for Pre-Primary to Grade 5 as the piano tracks are for rehearsal only. The CDs used for grades 6-8 should not include the announcement of the title of the exercises.

A pianist is required for all Vocational examinations however, the Variations at all levels should be performed with the orchestral track on the CD.

Until December 2021, recorded may be used for all vocational levels except for Solo Seal.

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 pitch/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. If the equipment allows, it is always preferable to change the tempo without changing the pitch.

Changing the tempo too much can affect the quality of the movement, and the candidates' marks.

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 and rehearsed so as not to impede the flow and time constraints of the exam.

The applicant is responsible for ensuring that the accompanist/CD 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 permitted, the pianist should operate the CD.

For vocational graded exams, playback equipment must be operated by the pianist. It is not permissible for any other individual to enter the exam room to undertake this role. It is the applicant's responsibility to engage a pianist who is willing to undertake this role, and to explain what is required.

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. The applicant is responsible for ensuring that pianists are aware of the requirements of this part of the exam and the extent of what may be requested by examiners.

Throughout 2021, teachers may hold examinations with a CD, rather than a pianist - to facilitate the free enchaînement in live examinations without a pianist at the relevant levels, teachers should provide access to the free music found on the official RAD vocational CDs, associated with the level that is being examined.

If filmed examinations are taking place due to COVID-19 restrictions, 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/>

# Uniform and presentation

## Female syllabus – graded and Discovering Repertoire

Level	Leotard	Colours (recommended)	Skirt	Belt	Socks	Tights	Shoes	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	n/a	Short socks  Candidates may choose socks that match their skin tone	n/a	Soft ballet shoes with elastic (satin, leather or canvas).  Candidates may choose shoes that match their skin tone	n/a	n/a
Grades 1-3	Sleeveless or short sleeved scooped neck leotard	pink lilac marine blue mulberry lavender navy	n/a	Elasticated belt colour to match leotard	Short socks or tights  Candidates may choose tights/socks that match their skin tone		Soft ballet shoes (satin, leather or canvas) with matching elastic or ribbons.  Candidates may choose shoes that match their skin tone	Black with braiding/ribbon that complements the colour of the leotard -circular in style is preferable.  The hem of the skirt should be approximately 3 inches (7.6cm) below the knee	Black canvas  Grades 1-2 Lower heel height  Grade 3 onwards Cuban (higher) heel (lower heel may be worn)  Shoes should be fitted with elastic that matches/tones with tights/socks
Grades 4-5		pale pink teal red mulberry fuchsia navy lavender burgundy dark green							G4 Dance F (Tarantella) requires ballet shoes – character shoes should not be worn

Level	Leotard	Colours (recommended)	Skirt	Belt	Socks	Tights	Shoes	Character skirt	Character shoes
Grades 6-8	Any classical style of leotard	black navy blue royal blue lavender red burgundy mulberry	<p>The skirt is worn after the barre and should be a soft material e.g. georgette or chiffon, approx. mid-calf length.</p> <p>Circular style is preferable. Any colour - should match/tone with the leotard.</p> <p>Grade 8 candidates may choose wear a short skirt for the barre work</p>	Elasticated belt colour to match leotard	n/a	Candidates may choose tights that match their skin tone	<p>Soft ballet shoes (satin, leather or canvas) with matching elastic or ribbons.</p> <p>Soft pointe shoes should not be worn</p> <p>Candidates may choose shoes that match their skin tone.</p> <p>Free Movement exercises and dance may be performed in ballet shoes or bare feet*</p> <p>(for bare feet - convertible tights should be worn)</p>	<p>Black with braiding/ribbon that complements the colour of the leotard - circular style is preferable</p> <p>The hem of the skirt should be approximately 3 inches (7.6cm) below the knee</p>	<p>Black canvas</p> <p>Cuban (higher) heel</p> <p>Shoes should be fitted with elastic that matches/tones with tights</p>
Discovering Repertoire Levels: 2, 3 & 4	Capped sleeve scooped neck or sleeveless leotard	black burgundy	<p>Optional asymmetrical knee length chiffon skirt to match leotard.</p> <p>For Variations at all levels, a romantic or classical tutu in white or black with/without decorative ribbons may be worn</p>	n/a	n/a	Candidates may choose tights to match their skin tone	<p>Soft ballet shoes or soft poine shoes may be worn for all units.</p> <p>Pointe shoes may be worn for Variation 1 &amp; 2 Units only and are not permitted for the Class Unit.</p> <p>Candidates may choose shoes that match their skin tone</p>	n/a	n/a

\*Throughout 2021, due to COVID-19, candidates may wish to wear shoes for this section.

## Female syllabus – vocational graded

Level	Leotard	Colours (recommended)	Skirt	Belt	Tights	Shoes
Intermediate Foundation	Capped sleeve scooped neck or sleeveless leotard	black navy blue royal blue purple	Tutu skirt may be worn for Variation 1 which should tone/match with leotard  Skirt may be worn for Variation 2, which should match/tone with leotard - see <a href="http://tinyurl.com/adv2skirt">http://tinyurl.com/adv2skirt</a> for idea of style	Elasticated belt colour to match leotard	Candidates may choose tights that match their skin tone	For all vocational graded examinations candidates must wear soft pointe shoes*
Intermediate						(The only exception to this is Intermediate Foundation, where soft ballet shoes may be worn in satin, canvas or leather with matching ribbons)
Advanced Foundation Advanced 1 Advanced 2						Pointe shoes must be worn for the pointe work section.  Candidates may choose shoes that match their skin tone All shoes should be fastened with matching ribbons  Candidates may choose to add elastics (if required) to their shoes in addition to ribbons - elastics should match/tone with the shoes/tights
Solo Seal		any colour	Genée port de bras: Soft chiffon circular or wrap around mid-calf length skirt  21st century variation: Soft short chiffon wrap around skirt  Classical variation and Finale: Tutu skirt  All skirts should match/tone with leotard	n/a		Pointe shoes are required for all settings  Candidates may choose shoes that match their skin tone All shoes should be fastened with matching ribbons  Candidates may choose to add elastics (if required) to their shoes in addition to ribbons - elastics should match/tone with the shoes/tights

\* Throughout 2021, due to COVID-19, candidates may wear soft ballet shoes in either satin, leather or canvas for vocational graded examinations (with either elastic or ribbons), but may choose to wear soft pointe ballet shoes with ribbons, if they wish. Pointe shoes MUST be worn for the pointe work section(s) and female Variations in AF-A2. Pointe shoes must be worn for all Solo Seal settings.

## Male syllabus – graded, vocational graded and Discovering Repertoire

Level	T-shirt/Leotard	Colours (recommended)	Shorts	Socks (short length – worn over tights)	Tights	Shoes	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	n/a
Grades 1-5	Short sleeved leotard or well fitted t-shirt	white	navy		Navy or black tights may be worn instead of shorts	Soft ballet shoes (leather or canvas) white with matching elastic	Lace-up character shoes  (no other additional uniform requirements)	
Grades 6-8	Leotard or well-fitted short sleeved t-shirt worn tucked into tights	white	n/a	white	grey navy black	Soft ballet shoes (leather or canvas) white with matching elastic Free Movement exercises and dances may be performed in ballet shoes or bare feet*	G4 Dance F (Tarantella) requires ballet shoes – character shoes should <u>not</u> be worn	
Discovering Repertoire Levels: 2, 3 and 4	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)		Soft ballet shoes (leather or canvas) black or white with matching elastic  Shoes to match socks	n/a	
Intermediate Foundation Intermediate	Leotard or well-fitted short sleeved t-shirt worn tucked into tights	white	n/a	white		Soft ballet shoes (leather or canvas) white with matching elastic		
Advanced Foundation Advanced 1 Advanced 2	Leotard or well-fitted short sleeved t-shirt worn tucked into tights	white black navy		white (with grey or navy tights) or black (with black tights)		Soft ballet shoes (leather or canvas) black or white with matching elastic  Shoes to match socks		
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 3/4 or	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:	

					full length tights	shoes to match skin tone	
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\*Throughout 2021, due to COVID-19, candidates may wish to wear shoes for this section, or ensure spot cleaning if exercises performed in bare feet.



## Presentation – general guidelines

Candidates are expected to wear the uniform stipulated for each grade in the tables above, but where this is not possible, suitable alternatives of a similar colour and style may be worn.

Candidates should wear the correct shoes as stipulated above. Split sole versions of the correct shoe are permitted. Candidates using pointe shoes may bring an additional spare pair of pointe shoes into the exam studio if they wish.

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. The examiner and the candidates will be given instructions on the day regarding policy relating to mask wearing in the examination venues.

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.

Dancers may also wear long-sleeved leotards or tights provided that these do not obscure the line of the dancer.

- uniform should be clean and well-fitting
- 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 earrings may be worn, but other jewellery must not be worn, unless required for religious or cultural reasons
- 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. **Teachers should consider whether they feel comfortable having props for students during the COVID-19 pandemic. Candidates could also have their own props, so that they are not required to share with other students.**

## 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 (optional)	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 (optional)	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)/cotton material representing cloak (male)
Grade 7	Free movement	Long silk scarf (female)/cotton material representing cloak (male)
Grade 8	Free movement	Long silk scarf (female)/cotton material representing cloak (male)
	Danse Russe	Small handkerchief (female)

## Discovering Repertoire

Level	Exercise / dance	Prop
Level 2	Variation 1 (female): Coppélia (Spanish)	Fan

## 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.

COVID-19 secure procedures must be in place, such as social distancing (e.g. tape to mark out appropriate distances/barres/one-way systems), hand sanitising stations, collection of contact details for any track and trace protocols, action plan should anyone display/develop symptoms, information about whether masks are required, extra cleaning equipment/time, any further procedures such as temperature checks/health declaration forms etc.

No Entry/Quiet/Examinations in Progress signs should be placed at the entrance to the studio and in other appropriate locations.

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. Where appropriate, a firm board on which to rest marksheets should be provided.

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. Due to the COVID-19 pandemic, candidates may wish to perform the free movement work in shoes. If candidates are going to perform barefoot, time to clean the floor can be incorporated into the examination timetable.

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.

Due to COVID-19 we are advising examiners and teachers not to shake hands, and to socially distance on meeting/during the exam day. Examiners and teachers may wear masks when they meet. Where permissible/appropriate examiners may remove their mask during the examination.

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.

Again, due to COVID-19, we would advise that teachers and pianists/music operators greet each other without shaking hands, observing social distancing rules, and use masks where appropriate. It may not be necessary for the pianist/music operator to wear a mask during the exam – the teacher

can confirm this and any other additional safety information prior to the examination and issue relevant reminders on the exam day.

## 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.

COVID-19 secure procedures will be in place, such as social distancing (tape to mark out appropriate distances/barres/one-way systems), hand sanitising stations, collection of contact details for any track and trace protocols, action plan should anyone display/develop symptoms, information about whether masks are required, extra cleaning equipment/time, any further procedures such as temperature checks/health declaration forms etc.

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. Candidates will be told to limit what they bring to the exam studio, and RAD staff will advise where they can store their belongings. Candidates may wish to bring a yoga mat/towel to sit on if any part of their warm up is on the floor.

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 10 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. [If the candidate displays COVID-19 symptoms, refer to relevant COVID-19 action plan/local government guidelines.](#)

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 the 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,<sup>1</sup> 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.\*

\*Throughout 2021, due to the COVID-19 pandemic, audiences will only be permitted if allowed under local government guidelines relating to social distancing.

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.

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



Due to the COVID-19 pandemic, any items taken into the studio should be managed in a COVID-secure way – e.g. ensure items are necessary, possessions wiped down before being taken into the studio/placed in a specific area for each candidate, and area subject to regular cleaning.

## 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.

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 s/he is 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 3 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, candidates performing the female syllabus leave the studio and change into calf-length skirts.

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 reverence.

## 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.

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

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 'never' 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 results<sup>2</sup> 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).

Throughout 2021 target dates will be available from your local office. Due to the ongoing COVID-19 pandemic, we cannot plan longer sessions in the same way as we usually do, therefore the target dates will be made available as we finalise the sessions throughout the year. Due to pandemic issues (lockdowns, issues with post or dispatch) there may be delays with certificates and medals, but we will communicate with teachers about our progress regularly.

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, assessment reports, 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.

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<sup>2</sup>No 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.

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.

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, South Africa 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 whether the male or female syllabus was performed.

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

# Resources

Printed syllabus books, printed music books, CDs and DVDs

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

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

## Digital syllabus resources

Video app (same content as DVD)	<a href="http://www.radenterprises.co.uk/rad-video-applications">www.radenterprises.co.uk/rad-video-applications</a>
iBooks for Apple	<a href="http://www.radenterprises.co.uk/rad-syllabus/ebooks-apple-ios">www.radenterprises.co.uk/rad-syllabus/ebooks-apple-ios</a>
eBooks for Android	<a href="http://www.radenterprises.co.uk/syllabus/ebooks">www.radenterprises.co.uk/syllabus/ebooks</a>

## Uniform, props etc.


Uniform	<a href="http://www.radenterprises.co.uk/rad-examination-wear">www.radenterprises.co.uk/rad-examination-wear</a>
Props	<a href="http://www.radenterprises.co.uk/rad-examination-wear/props-accessories">www.radenterprises.co.uk/rad-examination-wear/props-accessories</a>
Exam numbers	<a href="http://www.radenterprises.co.uk/rad-examination-wear/exam-badges">www.radenterprises.co.uk/rad-examination-wear/exam-badges</a>

Stock is also available at the RAD shop – 36 Battersea Square, London, SW11 3RA; 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](http://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®	<b>BLOCH</b> ®
Freed of London	<b>FREED</b> OF LONDON
International Dance Supplies®	
Mondor	<b>MONDOR</b>
Little Ballerina	<i>Little Ballerina</i> ®

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, which are required in any case for other reasons. 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

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## 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 <a href="#">website</a> )	
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\*

\*See beneath content and format tables for any COVID-19 adaptations permitted throughout 2021

## 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\*

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	

\*COVID adaptations permitted for 2021:

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

### Primary in Dance (male/female syllabi) Class Award content & format\*

Content	1-4 candidates	5-8 candidates
Warm-up	all together	
Legs and feet		
Arms and head		
Bend and run*		
Bend and point*		
Transfer of weight	one group	two groups
Marches	all together	
Jumps*	one group	two groups
Springs*	one group	two groups
Hops, jumps and springs*	one group	two groups
Galops and skips*	one group	two groups
Run and leap (one diagonal only)*	one at a time continuously	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	

\*COVID adaptations permitted for 2021:

The following exercise choices are permitted at the teacher's discretion - Class Award ONLY

Bend and run OR Bend and point

TWO of the following exercises: Jumps, Spring and Hops, jumps and springs

Galops and skips OR Run and leap

## Primary in Dance Examination content & format

### Primary in Dance (male/female syllabi) 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 (can 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. (can be seen twice)
Run and leap*	one at a time continuously, both diagonals
Dance	
Dance A (Bouncing ball dance) OR Dance B (Dressing-up dance) Only ONE of these dances should be performed	two at a time (3 candidates 2 + 1)
Cool-down and révérence	all together

\*COVID adaptations permitted for 2021:

Exercise	Adaptations
Run and leap	One diagonal only – candidate's choice



# Grades 1-5\*

\*See beneath content and format tables for any COVID-19 adaptations permitted throughout 2021

## 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 (male/female syllabi) 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
Technique 1
Warm up
Legs and arms
Technique 2
Port de bras
Demi-pliés
Transfer of weight OR Walks - Only ONE of these should be performed
Technique 3
Sautés
Petit jetés and spring points OR Galops - Only ONE of these should be performed
Technique 4
Springs OR Step hop and parallel assemblé* - Only ONE of these should be performed
Dance: A, B, C or D - Only ONE of these should be performed
Révérence

\*COVID adaptations permitted for 2021:

Exercise	Adaptations
Step hop and parallel assemble	one diagonal only – candidate's choice

### Grade 2 (male/female syllabi) 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
Technique 1 - 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.
Pliés
Battements tendus
Preparation for grands battements
Technique 2
Port de bras
Fondus
Transfer of weight OR Adage - Only ONE of these should be performed
Technique 3
Sautés and soubresauts
Echappés sautés and petits jetés OR Galops - Only ONE of these should be performed
Technique 4
Turns and parallel assembles* OR Grand allegro - Only ONE of these should be performed
Dance: A, B, C or D - Only ONE of these should be performed
Révérence

\*COVID adaptations permitted for 2021:

Exercise	Adaptations



## Grade 3 (male/female syllabi) 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.

<b>Content</b>
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
Battements tendus and battements glissés
Battements fondus and développés devant
Grands battements A – devant OR Grands battements B – second and derrière Only ONE of these should be performed
<b>Technique 2</b>
Port de bras
Ronds de jambe à terre
Transfer of weight OR Adage - Only ONE of these should be performed
<b>Technique 3</b>
Sautés and changements
Glissades, sissonnes and assemblés OR Posés and temps levés - Only ONE of these should be performed
<b>Technique 4</b>
Turns* OR Grand allegro - Only ONE of these should be performed
Dance: A, B, C, D or E - Only ONE of these should be performed
Révérence

\*COVID adaptations permitted for 2021:

<b>Exercise</b>	<b>Adaptations</b>
Turns	one diagonal only – <b>candidate's choice</b>

## Grade 4 (male/female syllabi) 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.

<b>Content</b>
Technique 1 - 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.
Pliés
Battements tendus and battements glissés
Battements fondus and ronds de jambe à terre
Développés
Grands battements
<b>Technique 2</b>
Port de bras
Centre practice
Adage - male and female candidates perform separately OR Transfer of weight - Only ONE of these should be performed
<b>Technique 3</b>
Sautés echappés sautés and changements
Jetés ordinaires and pas de chat OR Assemblés and temps levés - Only ONE of these should be performed
<b>Technique 4</b>
Turns OR Grand allegro - Only ONE of these should be performed
Dance: A, B, C, D, E or F - Only ONE of these should be performed
Révérence

## Grade 5 (male/female syllabi) 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
Technique 1 - The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner.
Pliés
Battements tendus and battements glissés
Ronds de jambe à terre and battements fondus
Développés
Grands battements
Technique 2
Port de bras - male and female candidates perform separately
Centre practice
Pirouettes
Adage OR Transfer of weight - Only ONE of these should be performed
Technique 3
Petit allegro
Glissades and sissonnes OR Sissonnes ordinaires and pas de valse - Only ONE of these should be performed
Technique 4
Turns* OR Grand allegro - Only ONE of these should be performed
Dance: A, B, C, D, E or F - Only ONE of these should be performed
Révérence

\*COVID adaptations permitted for 2021:

Exercise	Adaptations
Turns	one diagonal only – <b>candidate's choice</b>

## Grade 1 - 5 Examination content & format

### Grade 1 (male/female syllabi) Examination content & format \*

Content	Format with four candidates
<b>Technique 1</b>	
Warm up	all together
Legs and arms	two at a time (3 candidates all together)
<b>Technique 2</b>	
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
<b>Technique 3</b>	
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)
<b>Technique 4</b>	
Springs	two at a time (3 candidates 2 + 1)
Step hop and parallel assemblé*	one at a time continuously, both diagonals
<b>Dances</b>	
Dance: A or B	one at a time
Character dance: C or D	
Révérence	all together

\*COVID adaptations permitted for 2021:

Exercise	Adaptations
Step hop and parallel assemble	one diagonal only – <b>candidate's choice</b>



## Grade 2 (male/female syllabi) 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. Barre exercises that only present one side in a setting should be repeated on the other side.	
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, both sides
Grand allegro	two at a time continuously (3 candidates 2 + 1 continuously)
Dances	
Dance: A or B	one at a time
Character dance: C or D	
Révérence	all together

\*COVID adaptations permitted for 2021:

Exercise	Adaptations
Turns and parallel assembles	one side only – <b>candidate's choice</b>

## Grade 3 (male/female syllabi) 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 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	
Battements fondus and développés devant	
Grands battements A – devant* OR Grands battements B – second and derrière* Only ONE of these should be performed	all together (examiner’s choice of exercise)
Technique 2	
Port de bras	two at a time (3 candidates 2 + 1)
Ronds de jambe à terre*	all together (examiner’s choice en dehors or en dedans)
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) (examiner’s choice starting with left or right foot devant)
Posés and temps levés	two at a time (3 candidates 2 + 1)
Technique 4	
Turns*	one at a time continuously, both diagonals
Grand allegro	one at a time continuously (candidate’s choice starting with left or right foot devant)
Dances	
Dance: A, B or C	one at a time
Character dance: D or E	
Révérence	all together

\*COVID adaptations permitted for 2021:

Exercise	Adaptations
Grands battements A – devant OR Grands battements B – second and derrière	<b>candidate’s choice</b> of exercise
Ronds de jambe à terre	<b>candidate’s choice</b> of en dehors or en dedans
Glissades, sissonnes and assemblés	<b>candidate’s choice</b> of with starting right or left foot devant
Turns	one diagonal only – <b>candidate’s choice</b>

## Grade 4 (male/female syllabi) 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. 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	
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) male and female performed separately
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) (examiner's choice starting with left or right foot)
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

\*COVID adaptations permitted for 2021:

Exercise	Adaptations
Assemblés and temps levés	<b>candidate's choice</b> starting with right or left foot devant

## Grade 5 (male/female syllabi) 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 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) male and female performed separately
Centre practice	two at a time (3 candidates 2 + 1)
Pirouettes	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) (examiner's choice starting with left or right foot devant)
Sissonnes ordinaires and pas de valse	two at a time (3 candidates 2 + 1)
Technique 4	
Turns*	one at a time continuously, both diagonals
Grand allegro	one at a time continuously (candidate's choice of side)
Dances	
Dance: A, B or C	one at a time
Character dance: D, E or F	
Révérence	all together

\*COVID adaptations permitted for 2021:

Exercise	Adaptations
Glissades and sissonnes	<b>candidate's choice</b> starting right or left foot devant
Turns	one diagonal only – <b>candidate's choice</b>

# Grades 6-8\*

\*See beneath content and format tables for any COVID-19 adaptations permitted throughout 2021

## 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.	

## Grade 6, 7 & 8 Class Award content & format

### Grade 6 (male/female syllabi) Class Award content & format

The barre work should be performed all together. For the centre work, free movement, character and dance, 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. There is a choice of classical, free movement or character dance.

<b>Content</b>	
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	
Battements tendus and battements glissés	
Ronds de jambe à terre and battements fondus	
Battements frappés OR Demi-point enchaînement (female) - Only ONE of these should be performed	
Exercise for ronds de jambe en l'air with port de bras	
Adage	
Grands battements and battements en cloche	
Demi-pointe enchaînement (female) OR Battements frappés - Only ONE of these should be performed	
Technique 2	
1st Port de bras OR 2nd Port de bras - Only ONE of these should be performed	
Pirouette en dehors OR Pirouette en dedans - Only ONE of these should be performed	
Adage study - male and female perform separately	
Technique 3	
Soubresauts and échappés sautés to 4th position	
Pas de bourrées (female)	
Petit allegro - male and female performed separately	
Waltz enchaînement	
Classical dance (if chosen)	
Free movement	
Exercise for upper back - male and female perform separately	
Exercise for elevation and use of space	
Free movement dance (if chosen)	
Character	
Polonaise	
Polish mazurka and pas marché	
Krakoviak	
Character dance: Polish Mazurka (if chosen)	performed in opposition or on the same side
Révérence - male and female performed separately	

## Grade 7 (male/female syllabi) Class Award content & format

The barre work should be performed all together. For the centre work, free movement, character and dance, 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. 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	
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 (female)	
Technique 2	
Port de bras - male and female syllabi perform separately	
Pirouette enchaînement	
Adage - male and female syllabi perform separately	
Technique 3	
Petit allegro	
Allegro - male and female syllabi perform separately	
Grand allegro	
Classical dance (if chosen)	
Free movement	
Study in stillness and gravity	
Study for upper back (female)	
Study with use of cloak (male)	
Free movement dance (if chosen)	
Character	
Letjö and promenades	
Cabrioles and quick letjö	
Retirés and pas de bourrées	
Character dance: Hungarian Czardas (if chosen)	performed in opposition or on the same side
Révérence	

## Grade 8 (male/female syllabi) 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 - 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 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 (female) Only ONE of these should be performed	one at a time
Valse Autumn OR Demi-caractère (male) 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 Polonaise and révérence	all together



## Grade 6, 7 & 8 Examination content & format

### Grade 6 (male/female syllabi) 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-point enchaînement (female)* Only ONE of these should be performed	all together (examiner's choice of exercise)
Exercise for ronds de jambe en l'air with port de bras	all together
Adage	
Grands battements and battements en cloche	
Demi-pointe enchaînement (female)* OR Battements frappés* Only ONE of these should be performed	all together (examiner's choice of exercise)
Technique 2	
1st Port de bras OR 2nd Port de bras	two at a time (3 candidates 2 + 1)
Pirouette en dehors* OR Pirouette en dedans* Only ONE of these should be performed	two at a time (3 candidates 2 + 1) (examiner's choice of exercise)
Adage study	two at a time (3 candidates 2 + 1) male and female perform separately
Technique 3	
Soubresauts and échappés sautés to 4th position	two at a time continuously (3 candidates 2 + 1)
Pas de bourrées (female)	two at a time (3 candidates 2 + 1)
Petit allegro	two at a time (3 candidates 2 + 1) male and female perform separately
Waltz enchaînement	one at a time (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) male and female perform separately
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)	two at a time - in opposition or both on the same side or one at a time (candidate's choice)
Révérance	all together male and female perform separately

\*COVID adaptations permitted for 2021:

<b>Exercise</b>	<b>Adaptations</b>
Battements frappés OR Demi-pointe enchaînement	candidate's choice of exercise
Pirouettes en dehors OR Pirouettes en dedans	candidate's choice of exercise

## Grade 7 (male/female syllabi) 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 (female)	
Technique 2	
Port de bras	two at a time (3 candidates 2 + 1) female and male performed separately
Pirouette enchaînement	two at a time (3 candidates 2 + 1)
Adage	two at a time (3 candidates 2 + 1) male and female perform separately
Technique 3	
Petit allegro	two at a time continuously (3 candidates 2 + 1)
Allegro	two at a time (3 candidates 2 + 1) female and male performed separately
Grand allegro	one at a time (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 (female)	two at a time (3 candidates 2 + 1)
Study with use of cloak (male)	
**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)	two at a time - in opposition or both on the same side or one at a time (candidate's choice)
Révérance	all together

## Grade 8 (male/female syllabi) 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
Barre - 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 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 (female) Only ONE of these should be performed	one at a time
Valse Autumn OR Demi-caractère (male) 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 Polonaise and révérence	all together

# Intermediate Foundation and Intermediate\*

\*See beneath content and format tables for any COVID-19 adaptations permitted throughout 2021

## 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 - 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.	
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) (examiner's choice of starting right or left foot 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 (candidate's choice of starting side)
Technique 5	
Free enchaînement** (performed between Allegro 2 and Allegro 3)	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)
Révérance	one at a time

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

### \*COVID adaptations permitted for 2021:

Exercise	Adaptations
Port de bras	<b>candidate's choice</b> of starting right or left foot devant

## Intermediate Foundation (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. Barre exercises that only present one side in a setting should be repeated on the other side.	
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) (examiner's choice of starting right or left foot 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 (candidate's choice of starting side)
Technique 5	
Free enchaînement** (performed between Allegro 2 and Allegro 3)	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	one at a time
Révérance (marked in technique 6)	

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

\*COVID adaptations permitted for 2021:

Exercise	Adaptations
Port de bras	candidate's choice of starting right or left foot devant

### Intermediate Foundation (male/female syllabi) 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. Barre exercises that only present one side in a setting should be repeated on the other side.	
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) (examiner's choice of starting right or left foot 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 (candidate's choice of starting side)
Technique 5	
Free enchaînement** (performed between Allegro 2 and Allegro 3)	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)
Révèrece	one at a time

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

**\*COVID adaptations permitted for 2021:**

Exercise	Adaptations
Port de bras	<b>candidate's choice</b> of starting right or left foot devant

### 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 <sup>nd</sup>	Battements frappés Battement frappé to 2 <sup>nd</sup>
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 ¼ turn Changement battu	Changements Changement by ¼ 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	Coupés



Coupé dessus and dessous	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	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	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 <sup>nd</sup>	Temps liés Basic temps lié en avant Basic temps lié to 2 <sup>nd</sup>
	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"><li>• Jetés ordinaires devant and derrière</li></ul> <p>Assemblés</p> <ul style="list-style-type: none"><li>• Assemblés devant, derrière, dessus and dessous</li></ul> <p>Sissonnes</p> <ul style="list-style-type: none"><li>• Sissonne fermées de côté devant, derrière, dessus and dessous</li></ul>
Linking steps	<ul style="list-style-type: none"><li>• Pas de bourrées devant, derrière, dessus and dessous</li><li>• Changement, changement battu, relevé in 5th position</li><li>• Glissades devant, derrière, dessus and dessous</li><li>• Temps levé (not in a series)</li><li>• Petits assemblés devant and derrière</li><li>• Coupé chassé pas de bourrée</li></ul>

## Intermediate (female 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 and battements jetés	
Ronds de jambe à terre	
Battements fondus	
Battements frappes	
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 (examiner's choice of side)
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 (candidate's choice of side)
Technique 5	
Free enchaînement** (performed between Allegro 2 and Allegro 3)	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 devant*	all together (examiner's choice of exercise)
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.

\*COVID adaptations permitted for 2021:

Exercise	Adaptations
Pirouettes en dedans and posé pirouettes (female)	candidate's choice of side
Relevés passés derrière OR devant (female)	candidate's choice of exercise

## Intermediate (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 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 (candidate's choice of side)
Technique 5	
Free enchaînement** (performed between Allegro 2 and Allegro 3)	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 (candidates should prepare both sides)
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.

\*COVID adaptations permitted for 2021:

Exercise	Adaptations
Allegro 5 (male)	one side only - <b>candidate's choice</b>

## Intermediate (male/female syllabi) 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 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)*	one at a time (examiner's choice of side)
Pirouettes en dehors and pirouettes en dedans (male)	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 (candidate's choice of side)
Technique 5	
Free enchaînement** (performed between Allegro 2 and Allegro 3)	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
Relevés passés derrière OR devant (female)*	all together (examiner's choice of exercise)
Posés and coupé fouetté raccourci (female)	all together
Allegro 4 (male)	two at a time (3 candidates 2 + 1)
Temps lié and courus (female)	all together
Allegro 5 (male)*	one at a time (candidates should prepare both sides)
Relevés and échappés relevés (female)	all together
Révérence	one at a time

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

\*COVID adaptations permitted for 2021:

Exercise	Adaptations
Pirouettes en dedans and posé pirouettes (female)	candidate's choice of side
Relevés passés derrière OR devant (female)	candidate's choice of exercise
Allegro 5 (male )	one side only - candidate's choice

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

# Advanced Foundation, Advanced 1 & Advanced 2\*

\*See beneath content and format tables for any COVID-19 adaptations permitted throughout 2021

## 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 - 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 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** (performed between Allegro 2 and Allegro 3)	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 (examiner's choice of side)
Variation 1 or 2	one at a time
Révèrece (marked in technique 6)	all together

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

\*COVID adaptations permitted for 2021:

Exercise	Adaptations
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## Advanced Foundation (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 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** (performed between Allegro 2 and Allegro 3)	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 (candidate's choice of side)
Variation 1 or 2	one at a time
Révèrence (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 - 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 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** (performed between Allegro 2 and Allegro 3)	two at a time (3 candidates 2 + 1)
Technique 6	
Rises (female)	all together
Relevés and poses (female)	
Allegro 5 (male)	two at a time (3 candidates 2 + 1)
Echappés relevés and emboîtés (female)	two at a time (3 candidates 2 + 1)
Courus and posés (female)	two at a time (3 candidates 2 + 1)
Allegro 6 (male)	one at a time (candidate's choice of side)
Pirouettes (female)*	one at a time (examiner's choice of side)
Variation 1 or 2 (male)	one at a time
Variation 1 or 2 (female)	one at a time
Révérance (marked in Technique 6)	all together

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

\*COVID adaptations permitted for 2021:

Exercise	Adaptations
Pirouettes (Technique T6 - female)	<b>candidate's choice</b> of side



## 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 <sup>th</sup> position en fondu En dehors: single en pointe closing in 5 <sup>th</sup> 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 <sup>nd</sup> 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 <sup>th</sup> en fondu
Pirouettes	En dehors: doubles finished in 4 <sup>th</sup> position en fondu En dehors: doubles with posé En dedans: doubles with fouetté
Pivots	Pivots en dedans in attitude Pivots en dehors in 2 <sup>nd</sup> 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
<b>Tour en l'air</b>	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"> <li>• Ballonné composé en avant, en arrière</li> <li>• Ballonné composé de côté</li> </ul> <p>Ballonné simple</p> <ul style="list-style-type: none"> <li>• Ballonné simple en avant, en arrière</li> <li>• Ballonné simple de côté and à la seconde</li> </ul> <p>Sissonne doublée</p> <ul style="list-style-type: none"> <li>• Sissonne doublée dessus, dessous</li> <li>• Sissonne doublée dessus en avant, en arrière</li> </ul> <p>Assemblé</p> <ul style="list-style-type: none"> <li>• Assemblé en avant, en arrière</li> <li>• Assemblé de côté dessus, dessous</li> <li>• Assemblé de battu dessus, dessous</li> </ul>
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"> <li>• Coupé dessus and dessous</li> <li>• Entrechat trois and cinq devant and derrière</li> <li>• Failli</li> <li>• French temps de cuisse dessus and dessous</li> <li>• Glissades en avant and en arrière</li> <li>• Pas de bourrées en avant, en arrière, and en tournant dessus and dessous</li> </ul>

## Advanced 1 (female 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 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) (examiner's choice of starting right or left foot devant)
Centre practice and pirouettes	two at a time (3 candidates 2 + 1)
Pirouette enchaînement*	one at a time (examiner's choice of side; double pirouette en dehors in attitude derrière en croisé or 2 <sup>nd</sup> arabesque)
Technique 3	
Adage*	two at a time (3 candidates 2 + 1) (examiner's choice of pivot en dehors in attitude derrière or arabesque)
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 (candidate's choice of starting right or left foot 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

\*COVID adaptations permitted for 2021:

Exercise	Adaptations
Port de bras	<b>candidate's choice</b> of starting right or left foot devant

Pirouette enchaînement	<b>candidate's choice</b> of side; double pirouette en dehors finishing in attitude derrière en croisé or 2nd arabesque
Adage (female)	<b>candidate's choice</b> of pivot en dehors in arabesque or attitude derrière

## Advanced 1 (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 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) (examiner's choice of starting right or left foot devant)
Centre practice and pirouettes	two at a time (3 candidates 2 + 1)
Pirouette enchaînement*	one at a time (examiner's choice of side; double pirouette en dehors in attitude derrière en croisé or 2 <sup>nd</sup> arabesque)
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 (candidate's choice of starting right or left foot devant)
Technique 6	
Allegro 6	one at a time
Allegro 7	one at a time (candidate's choice of side)
Variation 1 or 2	one at a time
Révérence	all together

\*COVID adaptations permitted for 2021:

Exercise	Adaptations
Port de bras	<b>candidate's choice</b> of starting right or left foot devant

Pirouette enchaînement	<b>candidate's choice</b> of side; double pirouette en dehors finishing in attitude derrière en croisé or 2 <sup>nd</sup> arabesque
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### Advanced 1 (male/female syllabi) 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 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) (examiner's choice of starting right or left foot devant)
Centre practice and pirouettes	two at a time (3 candidates 2 + 1)
Pirouette enchaînement*	one at a time (examiner's choice of side; double pirouette en dehors in attitude derrière or 2 <sup>nd</sup> arabesque)
Technique 3	
Adage*	two at a time (3 candidates 2 + 1) (female - examiner's choice of pivot en dehors in attitude derrière or arabesque) male and female candidates perform separately
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 (candidate's choice of starting right or left foot devant)
Technique 6	
Rises (female)	all together
Posés and fouettés (female)	
Allegro 6 (male)	one at a time

Pointe enchaînement 1 (female)	two at a time (3 candidates 2 + 1)
Pointe enchaînement 2 (female)	
Allegro 7 (male)	one at a time (candidate's choice of side)
Pointe enchaînement 3 (female)	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

\*COVID adaptations permitted for 2021:

Exercise	Adaptations
Port de bras	<b>candidate's choice</b> of starting right or left foot devant
Pirouette enchaînement	<b>candidate's choice</b> of side; double pirouette en dehors finishing in attitude derrière en croisé or 2 <sup>nd</sup> arabesque
Adage (female)	<b>candidate's choice</b> of pivot en dehors in arabesque or attitude derrière

## 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 - 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 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) (examiner's choice of starting right or left foot devant)
Centre practice and pirouettes	one at a time
Pirouette enchaînement*	one at a time (examiner's choice of starting right or left foot 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 (examiner's choice of side)
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

\*COVID adaptations permitted for 2021:

Exercise	Adaptations
Port de bras	candidate's choice of starting right or left foot devant
Pirouette enchaînement	

## Advanced 2 (male syllabus) Examination content &amp; 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) (examiner's choice of starting right or left foot devant; double pirouette en dedans in attitude derrière or 1 <sup>st</sup> arabesque)
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) (examiner's choice of starting right or left foot devant; double pirouette en dedans in attitude derrière or 1 <sup>st</sup> arabesque)
Technique 3	
Pirouettes en dehors in attitude or arabesque*	two at a time (3 candidates 2 + 1) (examiner's choice of double pirouette en dehors in attitude derrière or 2 <sup>nd</sup> arabesque)
Pirouette enchaînement*	one at a time (examiner's choice of side)
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 (examiner'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 (candidate's choice of side)
Variation 1 or 2	one at a time

Révérence	all together
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\*COVID adaptations permitted for 2021:

Exercises	Adaptations
Port de bras	candidate's choice of starting right or left foot devant; double pirouette en dedans in attitude derrière or 1 <sup>st</sup> arabesque
Battement fondus and ronds de jambe en l'air	
Pirouette en dehors in attitude or arabesque	candidate's choice of double pirouette en dehors in 2 <sup>nd</sup> arabesque or attitude derrière
Pirouette enchaînement	candidate's choice of side
Allegro 4	candidate's choice of starting right or left foot devant

## 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	Cabriole 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 élancé 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 élancé 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 Focus on Exams	
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	
Genée Port de Bras	Largo
21st century	
Caprice	La Vision
Tread Lightly	Formal Allusion
Dance a Little Faster	Art of Flying
Classical repertoire	
La Bayadère 1	Don Quixote
La Bayadère 2	Coppélia
La Bayadère 3	Swan Lake 1
Raymonda 1	Swan Lake 2
Raymonda 2	Sleeping Beauty
Raymonda 3	Le Corsaire
Raymonda 4	Raymonda
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	Genée port de bras	Ann Hogben
F2	Caprice (Hampson, 2003)	Pasquinade Caprice, Op. 59 by Louis Moreau Gottschalk (1829-1869)
F3	Tread Lightly (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	Dance a Little Faster (Ng, 2006)	"Love Is..." from The Good Person of Szechuan by Leon Ko
F5	La Bayadère 1 La Bayadère Kingdom of the Shades, 1st Variation	From La Bayadère (1877) by Ludwig Minkus (1826-1917)
F6	La Bayadère 2 La Bayadère Kingdom of the Shades, 2nd Variation	From La Bayadère (1877) by Ludwig Minkus (1826-1917)
F7	La Bayadère 3 La Bayadère Kingdom of the Shades, 3rd Variation	From La Bayadère (1877) by Ludwig Minkus (1826-1917)
F8	Raymonda 1 Raymonda Act 1, Scene II, No. 14: Grand pas d'action, Variation I	From Raymonda (1898) by Aleksandr Glazunov (1865 – 1936)
F9	Raymonda 2 Raymonda Act 1, Scene II, No. 14: Grand pas d'action, Variation II	From Raymonda (1898) by Aleksandr Glazunov (1865 – 1936)
F10	Raymonda 3 Raymonda Act II, Grand pas d'action, Variation III	From Raymonda (1898) by Aleksandr Glazunov (1865 – 1936)
F11	Raymonda 4 Raymonda Act III, Grand pas Hongrois, Variation I	From Raymonda (1898) by Aleksandr Glazunov (1865 – 1936)



## Male syllabus variations:

No	Title	Music
M1	Largo	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	La Vision (Hampson, 2003)	Esquisses Op. 63 No. 1: La Vision by Charles-Valentin Alkan (1813-1888)
M3	Formal Allusion (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	The Art of Flying (Ng, 2006)	The Art of Flying from The Good Person of Szechuan by Leon Ko. Publisher: Oknoel Music Ltd administered by Music Nation Publishing Co Ltd
M5	Don Quixote Don Quixote Act III/Vpas de deux: Male variation	From Don Quixote (1869) by Ludwig Minkus (1826-1917)
M6	Coppélia Coppélia Act III: Franz's variation	Coppélia Act III Scene VI: 'La discorde et la Guerre' - Marche des guerrières by Léo Delibes (1836-1891)
M7	Swan Lake 1 Swan Lake pas de trois	From Swan Lake Act 1 No 4, Pas de Trois, Male Variation
M8	Swan Lake 2 Swan Lake: Siegfried's variation from 'Black Swan pas de deux'	From Swan Lake (1877) Act 1 No. 5 (b): Pas de deux
M9	Sleeping Beauty Prince Desiré's variation from Act III pas de deux	From The Sleeping Beauty Act III No. 28 Variation 1 (1890) by Piotr Ilyich Tchaikovsky (1840-1893)
M10	Le Corsaire From Le Corsaire pas de deux	From Le Corsaire pas de deux by Riccardo Drigo
M11	Raymonda Interpolated 'Jean de Brienne' variation from Grand pas Hongrois Act III	From Raymonda (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](https://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](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 will remain as set.

# Discovering Repertoire\*

\*See beneath content and format tables for any COVID-19 adaptations permitted throughout 2021

## Overview

Type	Class awards
Level(s)	Levels 2, 3, 4
Title(s)	Discovering Repertoire Level 2 (Units: Class, Variation 1, Variation 2) Discovering Repertoire Level 3 (Units: Class, Variation 1, Variation 2) Discovering Repertoire Level 4 (Units: Class, Variation 1, Variation 2)
No of candidates	1 – 8
Minimum age	12
Timings	See <a href="#">Timings</a> 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
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 <a href="#">Timings</a> 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

## Discovering Repertoire Class Award content & format

### Level 2: 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 <sup>nd</sup>
G: Tours en l'air
H: Posé temps levé
Variation 1: Coppélia Act I (Franz)
Coppélia 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: Giselle Act I (Peasant pas de deux)
Giselle révérence

## 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
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)
Giselle 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 - The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner or barre as indicated.
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

### 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: The Sleeping Beauty Act III (Princess Florine)
The Sleeping Beauty 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: The Sleeping Beauty Act II (Prince Désiré)
The Sleeping Beauty 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 <sup>nd</sup> 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)
Paquita 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 <sup>th</sup> en fondu
H: Sissonne ordinaire to kneel
Variation 2: Paquita
Paquita 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 - The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner or barre as indicated.
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: Courus en tournant
Variation 1: Swan Lake Act II (Odette)
Swan Lake 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 <sup>nd</sup>
E: Grands jetés en avant
F: Assemblé and relevé in 5 <sup>th</sup>
G: Pirouettes
H: Tours en l'air
Variation 1: Swan Lake Act III (Prince Siegfried)
Swan Lake 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: Courus and petits battements battus
D: Posés to cou-de-pied
E: Pas de basque
F: Dégagés and courus
G: Posés passes
H: Posés to arabesque and retiré devant
Variation 2: The Nutcracker Act II (Sugar Plum Fairy)
The Nutcracker 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 élané
H: Assemblés en tournant
Variation 2: The Nutcracker Act II (Nutcracker Prince)
The Nutcracker révérence

## Discovering Repertoire Examination content & format

### Level 2: Unit - Class (male/female syllabi) 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 or barre as indicated. Barre exercises that only present one side in a setting should be repeated on the other side.	
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: Coppélia Act II (Spanish)	one at a time
Coppélia 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
Coppélia 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
Giselle 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) (examiner'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
Giselle révérence	all together

\*COVID adaptations permitted for 2021:

Exercise	Adaptations
Development exercise C : Grand jeté en avant (male)	candidate's choice of side

### Level 3: Unit - Class (male/female syllabi) 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 or barre as indicated.	
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 (examiner's choice of side)
Class révérence	all together

\*COVID adaptations permitted for 2021:

Exercise	Adaptations
Allegro 3	candidate's choice of side

### 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: The Sleeping Beauty Act III (Princess Florine)	one at a time
The Sleeping Beauty révérence	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: The Sleeping Beauty Act II (Prince Désiré)	one at a time
The Sleeping Beauty révérence	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 élancé	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)	one at a time
Paquita révérence	all together

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

Content	Format with four candidates
Development exercises	
Technique 1	
A: Temps de flèche	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	one at a time
Paquita révérence	all together

## Level 4: Unit - Class (male/female 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 or barre as indicated.	
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: Swan Lake Act II (Odette)	one at a time
Swan Lake révérence	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 2nd	
Technique 3	
E: Grands jetés en avant	one at a time
F: Assemblé and relevé in 5th	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: Swan Lake Act III (Prince Siegfried)	one at a time
Swan Lake révérence	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: The Nutcracker Act II (Sugar Plum Fairy)	one at a time
The Nutcracker 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 (examiner's choice of starting right or left foot devant)
Variation 2: The Nutcracker Act II (Nutcracker Prince)	one at a time
The Nutcracker révérence	all together

\*COVID adaptations permitted for 2021:

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

## Grade 2

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

## Grade 3

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

## Grade 4

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

## Grade 5

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

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

### Grade 2

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

### Grade 3

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

## Grade 4

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

## Grade 5

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

## Graded examinations (Grades 6-8)

### Grade 6

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

## Grade 7

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

## Grade 8

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

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

### Intermediate

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

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

## Advanced 1

Learning outcomes The learner will:	Assessment criteria The learner can:
<ul style="list-style-type: none"> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>apply and demonstrate sound knowledge and understanding of the mechanics and purpose of ballet vocabulary</li> <li>respond to and interpret direction correctly</li> <li>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</li> </ul>
<ul style="list-style-type: none"> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate a clear understanding of a range of rhythmical sounds, accents and timings</li> <li>demonstrate a clear understanding of musical interpretation as required by a level of choreographic demand requiring a considered and mature approach</li> </ul>
<ul style="list-style-type: none"> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate the ability to engage an audience</li> <li>demonstrate an awareness of the subtleties of performance as required by a level of choreographic demand requiring a considered and mature approach</li> </ul>

## Advanced 2

Learning outcomes The learner will:	Assessment criteria The learner can:
<ul style="list-style-type: none"> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>apply and demonstrate sound knowledge and understanding of the mechanics and purpose of ballet vocabulary</li> <li>respond to and interpret direction correctly</li> <li>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</li> </ul>
<ul style="list-style-type: none"> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate a clear understanding of a range of rhythmical sounds, accents and timings</li> <li>demonstrate a clear understanding of musical interpretation as required by a level of choreographic demand requiring a mature and professional approach</li> </ul>
<ul style="list-style-type: none"> <li>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</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate the ability to engage an audience</li> <li>demonstrate an awareness of the subtleties of performance as required by a level of choreographic demand requiring a mature and professional approach</li> </ul>

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"> <li>• apply and demonstrate a thorough and in-depth understanding of the technique and vocabulary of ballet</li> </ul>	<ul style="list-style-type: none"> <li>• 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</li> <li>• demonstrate an in-depth understanding of the contrasting styles of 19th, 20th and 21st century solo variations</li> </ul>
<ul style="list-style-type: none"> <li>• perform a range of highly complex and physically demanding variations showing consistently well developed and established technical skills in ballet</li> </ul>	<ul style="list-style-type: none"> <li>• demonstrate high-level and complex technical skills showing appropriate physical awareness, strength and stamina</li> <li>• 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</li> </ul>
<ul style="list-style-type: none"> <li>• perform a range of complex variations, showing a highly developed and in-depth understanding of musicality in ballet</li> </ul>	<ul style="list-style-type: none"> <li>• demonstrate an in-depth and mature understanding of a highly complex range of timings, rhythms and accents</li> <li>• demonstrate a highly developed, mature and in-depth understanding of musical interpretation within a range of contrasting variations including rhythm, phrasing, dynamics and atmosphere</li> </ul>
<ul style="list-style-type: none"> <li>• apply and demonstrate with assurance a mature, appropriate and highly developed range of performance skills in ballet</li> </ul>	<ul style="list-style-type: none"> <li>• demonstrate the ability to engage with an audience in a mature, appropriate and highly professional manner</li> <li>• demonstrate a highly developed approach to and understanding of the many subtleties of performance</li> </ul>

	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"> <li>demonstrate accuracy of choreography</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate accurate choreography according to the Royal Academy of Dance DVD and Benesh Movement Notation</li> </ul>

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 (Unit: Class)

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



performance skills in moderately demanding exercises and movement sequences in 'class' format	and projection <ul style="list-style-type: none"><li>• communicate effectively with the audience as required by a moderately demanding level of choreography</li></ul>
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## Level 2 (Units: Variation 1, Variation 2)

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

## Level 3 (Unit: Class)

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

## Level 3 (Units: Variation 1, Variation 2)

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

<ul style="list-style-type: none"><li>• be able to demonstrate appropriate performance skills through the performance of more demanding development exercises and a variation</li></ul>	<ul style="list-style-type: none"><li>• demonstrate the use of expression, interpretation and projection</li><li>• communicate effectively with the audience as required by a more demanding level of choreography</li></ul>
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## Level 4 (Unit: Class)

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

## Level 4 (Units: Variation 1, Variation 2)

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

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
- 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 (Classical 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 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 Variation	Stability	Demonstrating control and co-ordination
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 The Foundations of Classical Ballet Technique) The body weight centred over one or two legs or transferring with ease from one to two legs and two to one leg sur place 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
<b>EXERCISES</b>	
1. Technique 1: Legs and feet/Arms and head <ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> <li>• Line</li> <li>• Spatial awareness</li> <li>• Dynamic values</li> </ul>	10
2. Technique 2: Bend and run/Bend and point <ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> <li>• Line</li> <li>• Spatial awareness</li> <li>• Dynamic values</li> </ul>	10
3. Technique 3: Transfer of weight/Marches <ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> <li>• Line</li> <li>• Spatial awareness</li> <li>• Dynamic values</li> </ul>	10
4. Technique 4: Jumps/Springs/Hops/Jumps and springs <ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> <li>• Line</li> <li>• Spatial awareness</li> <li>• Dynamic values</li> </ul>	10
5. Technique 5: Galops and skips/Run and leap <ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> <li>• Line</li> <li>• Spatial awareness</li> <li>• Dynamic values</li> </ul>	10
6. Music <ul style="list-style-type: none"> <li>• Timing</li> <li>• Dynamics</li> </ul>	10
7. Performance <ul style="list-style-type: none"> <li>• Expression</li> <li>• Communication</li> </ul>	10
<b>DANCE: A OR B</b>	
8. Technique <ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> <li>• Line</li> <li>• Spatial awareness</li> <li>• Dynamic values</li> </ul>	10
9. Music and performance <ul style="list-style-type: none"> <li>• Timing</li> <li>• Expression</li> <li>• Dynamics</li> <li>• Communication</li> </ul>	10
<b>RECALL</b>	
10. Recall <ul style="list-style-type: none"> <li>• Secure recall of content</li> </ul>	10
<b>TOTAL</b>	<b>100</b>

## Grades 1-3 exams GRADE 1

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

## Grades 4-5 exams

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

## Grades 1-5 solo performance awards

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



## Grades 6-7 exams

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

## 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		
<b>ÉTUDE LYRIQUE</b>			
1. Technique <ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> </ul>	<ul style="list-style-type: none"> <li>• Line</li> <li>• Spatial awareness</li> <li>• Dynamic values</li> </ul>	10	20
2. Music and performance <ul style="list-style-type: none"> <li>• Timing</li> <li>• Responsiveness to music</li> </ul>	<ul style="list-style-type: none"> <li>• Expression</li> <li>• Communication</li> </ul>	10	
<b>VALSE PRINTEMPS/VALSE AUTOMNE/DEMI-CARACTERE</b>			
3. Technique <ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> </ul>	<ul style="list-style-type: none"> <li>• Line</li> <li>• Spatial awareness</li> <li>• Dynamic values</li> </ul>	10	20
4. Music and performance <ul style="list-style-type: none"> <li>• Timing</li> <li>• Responsiveness to music</li> </ul>	<ul style="list-style-type: none"> <li>• Expression</li> <li>• Communication</li> </ul>	10	
<b>MOUVEMENT LIBRE POETIQUE/MOUVEMENT LIBRE DRAMATIQUE</b>			
5. Technique <ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> </ul>	<ul style="list-style-type: none"> <li>• Line</li> <li>• Spatial awareness</li> <li>• Dynamic values</li> </ul>	10	20
6. Music and performance <ul style="list-style-type: none"> <li>• Timing</li> <li>• Responsiveness to music</li> </ul>	<ul style="list-style-type: none"> <li>• Expression</li> <li>• Communication</li> </ul>	10	
<b>MAZURKA DE SALON/DANSE RUSSE</b>			
7. Technique <ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> </ul>	<ul style="list-style-type: none"> <li>• Line</li> <li>• Spatial awareness</li> <li>• Dynamic values</li> </ul>	10	20
8. Music and performance <ul style="list-style-type: none"> <li>• Timing</li> <li>• Responsiveness to music</li> </ul>	<ul style="list-style-type: none"> <li>• Expression</li> <li>• Communication</li> </ul>	10	
<b>TOTAL</b>	<b>(scaled to 100)</b>	<b>80</b>	<b>80</b>

## Intermediate Foundation and Intermediate

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

## Advanced Foundation

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

## Advanced 1 (female syllabus)

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

## Advanced 1 (male syllabus)

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

## Advanced 2 (female syllabus)

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

## Advanced 2 (male syllabus)

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



## Solo Seal

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

## Discovering Repertoire exams, Levels 2-4 (Units: Class)

Examination content	Component marks
<b>Technique 1: Barre</b> <ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> </ul>	10
<b>Music: Barre</b> <ul style="list-style-type: none"> <li>• Timing</li> </ul>	10
<b>Performance: Barre</b> <ul style="list-style-type: none"> <li>• Expression</li> <li>• Communication</li> </ul>	10
<b>Technique 2: Port de bras</b> <ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> </ul>	10
<b>Technique 3: Centre Practice</b> <ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> </ul>	10
<b>Technique 4: Adage</b> <ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> </ul>	10
<b>Technique 5: Allegro 1 and Allegro 2</b> <ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> </ul>	10
<b>Technique 6: Allegro 3</b> <ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> </ul>	10
<b>Music: Centre</b> <ul style="list-style-type: none"> <li>• Timing</li> </ul>	10
<b>Performance: Centre</b> <ul style="list-style-type: none"> <li>• Expression</li> <li>• Communication</li> </ul>	10
<b>TOTAL</b>	<b>100</b>

## Discovering Repertoire exams, Levels 2-4 (Units: Variation 1, Variation 2)

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

# 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 three attainment bands: pass, merit and 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 – 74	Silver
Distinction	75 – 100	Gold

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

- Primary in Dance and Grades 1-7
- Grades 1-5 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"> <li>• a high level of technical accomplishment</li> <li>• an innate response to music</li> <li>• the ability to perform varied styles with ease and contrasting interpretation</li> <li>• accuracy of choreography/content</li> </ul>
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
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.
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	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	IF, INT, ADV F	<input type="checkbox"/>	<input type="checkbox"/>	
	Discovering Repertoire Levels 2-4	<input type="checkbox"/>	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	<input type="checkbox"/>	<input type="checkbox"/>	
Class awards	PPiD-PiD G 1-8	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Discovering Repertoire Levels 2-4	<input type="checkbox"/>	a certificate for each unit	
Solo performance awards	G 1-5	<input type="checkbox"/>	<input type="checkbox"/>	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

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## 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

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

# Regulation

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 shows how the RAD's qualifications are regulated on the RQF.

## Regulation outside England, Wales and Northern Ireland

Information about recognition and accreditation of qualifications outside England and Wales 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)	Discovering Repertoire 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		Discovering Repertoire Level 2				Level 2
3	11		Grade 6		Grade 6	Intermediate	
	11		Grade 7		Grade 7		
	11		Grade 8		Grade 8		
	12		Discovering Repertoire Level 3				Level 3
	13					Advanced Foundation	
4	12		Discovering Repertoire 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 Discovering Repertoire 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 Discovering Repertoire 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 Discovering Repertoire 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	Advanced 1	501/1378/1	T/616/8229	4	5	33

Graded Examination in Dance: Advanced 1 (Ballet)						
RAD Level 4 Diploma in Vocational Graded Examination in Dance: Advanced 2 (Ballet)	Advanced 2	501/1489/X	K/616/823 0	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	Discovering Repertoire Level 2	603/2484/3	J/616/2483 K/616/333 5 M/616/333 6	2	3	24
RAD Level 3 Certificate in Classical Ballet Repertoire	Discovering Repertoire Level 3	603/2485/5	A/616/333 8 T/616/3337 F/616/3339	3	4	27
RAD Level 4 Certificate in Classical Ballet Repertoire	Discovering Repertoire Level 4	603/2486/7	F/616/3342 T/616/3340 A/616/334 1	4	5	30

# 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 a 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
Discovering Repertoire Level 2	180	60	240
Discovering Repertoire Level 3	210	60	270
Discovering Repertoire Level 4	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	Distinction
Grade 6	8	10	12
Grade 7	12	14	16
Grade 8	16	18	20
Intermediate	8	14	20
Advanced Foundation	16	20	24

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>