

RAD exams – Specifications

Section 2 - Content, Mark Schemes and Format

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

In place from January 2026

Any **highlighted text in green** a change to the specifications from 20261.

Our vision

To be a global leader of excellence in dance education and training, inspiring and empowering future generations of teachers and dancers.

Our mission

The Royal Academy of Dance exists to promote the art of dance and ensure its continued growth and development through exceptional dance education and training programmes across the world. We strive to provide an inclusive and collaborative learning environment that nurtures creativity, innovation, artistry and excellence in every dancer, teacher and member. We are committed to advancing the diversity, accessibility and impact of dance education for all, and believe that through dance we can enrich lives and transform communities.

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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 website)	
Regulated?	No, demonstration classes are not regulated qualifications	

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

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

Pre-Primary in Dance and Primary in Dance

Overview

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

Type	Examination	
Level(s)	Primary in Dance	
Title(s)	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, Northern Ireland and Scotland	

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

Pre-Primary in Dance Class Award content & format

- The warm-up, cool-down and imaginative movement sequence must be presented
- Teachers may choose to present any **7 of the 9** remaining set exercises
- In order to achieve the award all required content must be presented including the Imaginative movement sequence.

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

Primary in Dance Class Award content & format

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

Primary in Dance examination content & format

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

Grades 1-5

Overview

Type	Class award	
Level(s)	Grades 1 – 5	
Title(s)	Grades 1 - 5 class awards	
No of candidates	1 – 8	
Minimum age	7	
Time	Grade 1	
	1 - 2 candidates	15 minutes
	3 - 4 candidates	20 minutes
	5 - 8 candidates	30 minutes
	Grade 2, Grade 3	
	1 - 2 candidates	20 minutes
	3 - 4 candidates	25 minutes
	5 - 8 candidates	35 minutes
	Grade 4, Grade 5	
	1 - 2 candidates	25 minutes
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 1 – 5	
Title(s)	Grade 1	
	Grade 2	
	Grade 3	
	Grade 4	
	Grade 5	
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, Northern Ireland and Scotland	

Type	Solo performance award	
Level(s)	Grades 1 – 5	
Title(s)	Grade 1 Solo Performance Grade 2 Solo Performance Grade 3 Solo Performance Grade 4 Solo Performance Grade 5 Solo Performance	
No of candidates	1 – 4	
Minimum age	7	
Time	1 candidate	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, Northern Ireland and Scotland	

Grade 1 – 5 Class Award content & format

Grade 1 Class Award content & format

The teacher should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time. In order to achieve the award all required content must be presented including the dance.

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

Grade 2 Class Award content & format

The teacher should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time. In order to achieve the award all required content must be presented including the dance.

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

Grade 3 Class Award content & format

The teacher should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time. In order to achieve the award all required content must be presented including the dance.

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

Grade 4 Class Award content & format

The teacher should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time. In order to achieve the award all required content must be presented including the dance.

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

Grade 5 Class Award content & format

The teacher should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time. In order to achieve the award all required content must be presented including the dance.

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

Grade 1 – 5 Examination content & format

Grade 1 examination content & format

Content	Format with four candidates
Technique 1	
Warm up	all together
Legs and arms	two at a time (3 candidates all together)
Technique 2	
Port de bras	two at a time (3 candidates all together)
Demi-plies	all together
Transfer of weight	two at a time (3 candidates 2 + 1)
Walks	two at a time (3 candidates 2 + 1) continuously
Technique 3	
Sautés	all together
Petit jetés and spring points	two at a time (3 candidates 2 + 1)
Galops	two at a time or all together twice through (3 candidates 2 + 1 or all together) or two at a time continuously (min. of 16 counts each dancer) may be seen twice or one at a time continuously (min. of 8 counts each dancer) may be seen twice
Springs	two at a time (3 candidates 2 + 1)
Step hop and parallel assemblé	one at a time continuously one diagonal only - teacher/candidate's choice
Dances	
Dance: A or B	May be performed 2 x 2 or 1 x 1
Character dance: C or D	
Révérence	all together

Grade 2 examination content & format

Content	Format with four candidates
Technique 1 - The pliés exercise and continuous barre exercises should be performed fully, <i>once through</i> 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	all together
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 (32 counts) (3 candidates 2 + 1 or all together) or two at a time continuously (min. of 16 counts each dancer) may be seen twice or one at a time continuously (min. of 8 counts each dancer) may be seen twice
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 (32 counts) (3 candidates 2 + 1 or all together) or two at a time continuously (min. of 16 counts each dancer) may be seen twice or one at a time continuously (min. of 8 counts each dancer) may be seen twice
Turns and parallel assemblés	one at a time continuously one side only - teacher/candidate's choice
Grand allegro	two at a time continuously (3 candidates 2 + 1 continuously)
Dances	
Dance: A or B	May be performed 2 x 2 or 1 x 1
Character dance: C or D	
Révérence	all together

Grade 3 examination content & format

Content	Format with four candidates
Technique 1- <i>The pliés exercise and continuous barre exercises should be performed fully, once through and commence facing the examiner or barre as indicated. Barre exercises that only present one side in a setting should be repeated on the other side.</i>	
Pliés	
Battements tendus and battements glissés	all together
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 - teacher/candidate's choice of exercise (all candidates should choose the same settings within the same exam/class award)
Technique 2	
Port de bras	two at a time (3 candidates 2 + 1)
Ronds de jambe à terre	all together – teacher/candidate's choice en dehors or en dedans or can be shown 2 x en dehors and 2 x en dedans in the same setting. Either direction can be taken first.
Transfer of weight	two at a time or all together twice through (32 counts) (3 candidates 2 + 1 or all together) or two at a time continuously (min. of 16 counts each dancer) may be seen twice or one at a time continuously (min. of 8 counts each dancer) may be seen twice
Adage	two at a time (3 candidates 2 + 1)
Technique 3	
Sautés and changements	two at a time (3 candidates all together)
Glissades, sissonnes and assemblés	two at a time (3 candidates 2 + 1) – teacher/candidate's choice starting with left or right leg devant
Posés and temps levés	two at a time (3 candidates 2 + 1) (24 counts) or two at a time continuously (min. of 12 counts each dancer) may be seen twice or one at a time continuously (min. of 12 counts each dancer) may be seen twice
Turns	one at a time continuously one diagonal - teacher/candidate's choice
Grand allegro	one at a time continuously (candidate's choice starting with left or right foot devant)
Dances	
Dance: A or B or C	May be performed 2 x 2 or 1 x 1
Character dance: D or E	
Révérence	all together

Grade 4 examination content & format

Content	Format with four candidates
Technique 1 - 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	all together
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)
	two at a time (3 candidates 2 + 1) (32 counts) or two at a time continuously (min. of 16 counts each dancer) may be seen twice
Transfer of weight	
Technique 3	
Sautés échappés sautés and changements	two at a time continuously (3 candidates 2 + 1 continuously)
Jetés ordinaires and pas de chat	two at a time (3 candidates 2 + 1)
Assemblés and temps levés	two at a time (3 candidates 2 + 1) – teacher/candidate's choice starting with left or right leg devant
Technique 4	
Turns	
Grand allegro	one at a time continuously
Dances	
Dance: A or B or C	
Character dance: D, E or F	one at a time
Révérence	all together

Grade 5 examination content & format

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

Grades 6-8

Overview

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

Type	Examination	
Level(s)	Grades 6 - 8	
Title(s)	Grade 6 Grade 7 Grade 8	
No of candidates	1 - 4	
Minimum age	11	
Time	Grade 6, Grade 7	
	1 candidate	35 minutes
	2 candidates	40 minutes
	3 candidates	50 minutes
	4 candidates	55 minutes
	Grade 8	
	1 candidate	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, Northern Ireland and Scotland	

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

Grade 6, 7 & 8 Class Award content & format

Grade 6 Class Award content & format

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

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

Grade 7 Class Award content & format

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

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

Grade 8 Class Award & format

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

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

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

In order to achieve the award all required content must be presented.

The Grade 8 class award is conducted by the examiner and the format remains the same as the examination. A maximum of four candidates can be presented at any one time.

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

Grade 6, 7 & 8 Examination content & format

Grade 6 examination content & format

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

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

Grade 7 examination content & format

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

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

Grade 8 examination content & format

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

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

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

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

Intermediate Foundation and Intermediate

Overview

Type	Examination	
Level(s)	Intermediate Foundation, Intermediate	
Title(s)	Intermediate Foundation Intermediate	
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, Northern Ireland and Scotland	

Intermediate Foundation & Intermediate Examination content & format

Intermediate Foundation (female syllabus) Examination content & format

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

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

Intermediate Foundation (male syllabus) Examination content & format

Content	Format with four candidates
Technique 1 - 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	
Battements glissés	
Ronds de jambe à terre	
Battements fondus à terre	all together
Petits battements sur le cou-de-pied and battements frappés	
Adage	
Grands battements and grands battements en cloche	
Technique 2	
Port de bras	all together or two at a time (3 candidates all together) teacher/candidate's choice starting right or left leg devant
Centre practice and pirouettes en dehors	two at a time (3 candidates 2 + 1)
Pirouettes en dedans	one at a time
Technique 3	
Adage	two at a time (3 candidates 2 + 1)
Technique 4	
Allegro 1	all together
Allegro 2	two at a time (3 candidates 2 + 1)
Allegro 3	one at a time – teacher/candidate's choice of starting side
Technique 5	
Free enchaînement** (performed between Allegro 2 and Allegro 3)	two at a time (3 candidates 2 + 1)
Technique 6	
Allegro 4	
Allegro 5	two at a time (3 candidates 2 + 1)
Variation 1 or 2	
Révérence (marked in technique 6)	one at a time

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

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

Content	Format with four candidates
Technique 1 - 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	
Battements glissés	
Ronds de jambe à terre	
Battements fondus à terre	all together
Petits battements sur le cou-de-pied and battements frappés	
Adage	
Grands battements and grands battements en cloche	
Technique 2	
Port de bras	all together or two at a time (3 candidates all together) teacher/candidate's choice starting right or left leg devant
Centre practice and pirouettes en dehors	two at a time (3 candidates 2 + 1)
Pirouettes en dedans	one at a time
Technique 3	
Adage	two at a time (3 candidates 2 + 1)
Technique 4	
Allegro 1	all together
Allegro 2	two at a time (3 candidates 2 + 1)
Allegro 3	one at a time - teacher/candidate's choice of starting side
Technique 5	
Free enchaînement** (performed between Allegro 2 and Allegro 3)	two at a time (3 candidates 2 + 1)
Variation 1 or 2 (female)	
Variation 1 or 2 (male)	one at a time
Technique 6	
Rises (female)	all together
Echappés relevés and courus (female)	
Allegro 4 (male)	
Echappés relevés and classical walks (female)	two at a time (3 candidates 2 + 1)
Allegro 5 (male)	two at a time (3 candidates 2 + 1)
Révérence	one at a time

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

Intermediate Foundation vocabulary

Candidates are expected to have knowledge of the following:

Female syllabus	Male syllabus
Arabesques 1st arabesque 2nd arabesque	Arabesques 1st arabesque 2nd arabesque
Assemblés Assemblé devant, derrière, dessus and dessous Parallel assemblé en avant and en tournant Petit assemblé devant and derrière	Assemblés Assemblé devant, derrière, dessus and dessous Petit assemblé devant and derrière
Balancés Balancé de côté	Balancés Balancé de côté
Battements frappés Battement frappé to 2 nd	Battements frappés Battement frappé to 2 nd
Battements glissés Battement glissé devant, to 2nd and derrière from 5th position in 2 counts Battement glissé to 2nd from 1st position in 1 count	Battements glissés Battement glissé devant, to 2nd and derrière from 5th position in 2 counts Battement glissé to 2nd from 1st position in 1 count
Battements tendus Battement tendu devant, to 2nd and derrière from 5th position in 2 counts	Battements tendus Battement tendu devant, to 2nd and derrière from 5th position in 2 counts
	Cabrioles Cabriole de côté in parallel 1st position
Changements Changement by 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 Coupé dessus and dessous	Coupés Coupé dessus and dessous
Courus Courus en tournant, en demi-pointe and en demi plié Courus sur place en pointe	
Développés Développé devant and to 2nd position	Développés Développé devant and to 2nd position

Echappés relevés Echappé relevé changé en demi-pointe Echappé relevé changé en pointe	Echappés relevés Echappé relevé changé en demi-pointe
Echappés sautés Echappé sauté battu fermé Echappé sauté fermé from 2nd position Echappé sauté changé Echappé sauté to 2nd position	Echappés sautés Echappé sauté battu fermé Echappé sauté fermé from 2nd position Echappé sauté changé Echappé sauté to 2nd position
Glissades Glissade devant, derrière, dessus and dessous Running glissade en avant and de côté	Glissades Glissade devant, derrière, dessus and dessous Running glissade en avant and de côté
Grands battements Grand battement devant, to 2nd and derrière Grand battement en cloche	Grands battements Grand battement devant, to 2nd and derrière Grand battement en cloche
Jetés Grand jeté en avant Jeté in petit attitude devant Jeté ordinaire devant and derrière Jeté passé devant and derrière	Jetés Grand jeté en avant Jeté en avant at glissé height Jeté ordinaire devant and derrière
Pas de bourrées Pas de bourrée devant, derrière, dessus and dessous	Pas de bourrées Pas de bourrée devant, derrière, dessus and dessous
Pas de chats	Pas de chats
Pas de valses Pas de valse en tournant	
Pas soutenus Pas soutenu devant and derrière	Pas soutenus Pas soutenu devant and derrière
Petits battements	Petits battements
Pirouettes En dehors: single from demi-plié in 4th position En dedans: single from 4th position en fondu	Pirouettes En dehors: single from demi-plié in 4th position En dedans: single from 4th position en fondu Single from 4th position en fondu in parallel retiré
Pivots Pivots à terre	Pivots Pivots à terre
Pivot steps Pivot step de côté en face Pivot step en tournant	
Pliés Demi-plié in 1st, 2nd, 4th and 5th positions Grand plié in 1st, 2nd and 5th positions	Pliés Demi-plié in 1st, 2nd, 4th and 5th positions Grand plié in 1st, 2nd and 5th positions Grand plié in parallel 1st position

Port de bras Port de bras with forward bend Port de bras with side bend Port de bras with back bend	Port de bras Port de bras with forward bend Port de bras with side bend Port de bras with back bend
Posés Posé en avant, en arrière and de côté Posé en avant into 1st arabesque en demi-pointe Posé into retiré and retiré derrière en demi-pointe	Posés Posé en avant, en arrière and de côté Posé into retiré derrière en demi-pointe
Poses of the body Crosé devant Crosé derrière Effacé devant Effacé derrière	Poses of the body Crosé devant Crosé derrière Effacé devant Effacé derrière
Relevés Relevé in 1st, 2nd and 5th position Relevé devant and derrière Relevé passé devant and derrière	Relevés Relevé in 1st, 2nd and 5th position Relevé devant and derrière Relevé passé devant and derrière
Rises Rise onto demi-pointe in 1st, 2nd and 5th position Rise onto pointe in 1st position	Rises Rise onto demi-pointe in 1st, 2nd and 5th position
Ronds de jambe Demi grand rond de jambe en dehors and en dedans Demi rond de jambe en dehors and en dedans à terre Rond de jambe à terre, en dehors and en dedans	Ronds de jambe Demi grand rond de jambe en dehors and en dedans Demi rond de jambe en dehors and en dedans à terre Rond de jambe à terre, en dehors and en dedans
Sautés Sauté in 1st, 2nd and 4th position	Sautés Sauté in 1st, 2nd and 4th position Sauté in parallel 1st position
Sissonnes Sissonne fermée de côté devant, derrière, dessus and dessous	Sissonnes Sissonne fermée de côté devant, derrière, dessus and dessous
Soubresauts	Soubresauts
Spring points	Spring points
Temps levés Temps levé in attitude devant Temps levé with low développé passé devant Temps levé in parallel retiré Temps levé in retiré derrière Temps levé in 1st and 2nd arabesque	Temps levés Temps levé in attitude devant Temps levé in parallel retiré Temps levé in 1st and 2nd arabesque

Temps liés Basic temps lié en avant Basic temps lié to 2 nd	Temps liés Basic temps lié en avant Basic temps lié to 2 nd
	Tours en l'air Single tour en l'air
Transfers of weight Basic transfer of weight in 2nd position Full transfer of weight through 2nd position Full transfer of weight through 4th position en avant and en arrière	Transfers of weight Basic transfer of weight in 2nd position Full transfer of weight through 2nd position Full transfer of weight through 4th position en avant and en arrière

Intermediate Foundation free enchaînement vocabulary

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

Intermediate (female syllabus) Examination content & format

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

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

Intermediate (male syllabus) Examination content & format

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

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

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

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

Intermediate vocabulary

Candidates are expected to have knowledge of the following:

Female syllabus	Male syllabus
Assemblés Assemblé battu dessus Assemblé porté de côté dessus	Assemblés Assemblé battu dessus Assemblé porté de côté dessus
Battements fondu Battement fondu devant, to 2nd and derrière at 45°	Battements fondu 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 $\frac{1}{4}$ turn	Chassés Chassé passé en avant with $\frac{1}{4}$ turn
Courus Courus en tournant en demi-pointe	

Détournés Demi détourné en demi-pointe Détourné with $\frac{1}{4}$ turn	Détournés Demi détourné en demi-pointe Détourné with $\frac{1}{4}$ turn
Développés Développé derrière	Développés Développé derrière
Echappés sautés Echappé sauté in 4th position	Echappés sautés Echappé sauté in 4th position Grand échappé sauté battu fermé
Entrechats Entrechat quatre	Entrechats Entrechat quatre

Fouettés Fouetté à terre Coupé fouetté raccourci en pointe Coupé fouetté raccourci sauté Fouetté of adage	Fouettés Fouetté à terre Coupé fouetté raccourci sauté Fouetté of adage
Grands battements Grand battement in 2nd arabesque	Grands battements Grand battement in 2nd arabesque
	Jetés Jeté ordinaire en avant
Pas de basques Pas de basque glissé en avant Pas de basque sauté en avant and en arrière	Pas de basques Pas de basque glissé en avant Pas de basque sauté en avant and en arrière
Pas de bourrées Pas de bourrée piqué sur le cou-de-pied en pointe Running pas de bourrée en avant	
Pirouettes En dehors: double from demi-plié in 4th position En dedans: double from 4th position en fondu Posé pirouettes in series	Pirouettes En dehors: double from demi-plié in 4th position En dedans: double from 4th position en fondu

Pliés Grand plié in 4th position	Pliés Grand plié in 4th position
Posés Posé coupé de côté en demi-pointe Posé coupé de côté en pointe Posé de côté and en arrière to 5th en demi-pointe Posé passé en avant en demi-pointe	
Poses of the body Écarté devant	Poses of the body Écarté devant
Relevés Relevé devant and derrière en pointe	
Ronds de jambe Grand rond de jambe en dehors and en dedans Rond de jambe en l'air en dehors and en dedans, singles and doubles	Ronds de jambe Grand rond de jambe en dehors and en dedans Rond de jambe en l'air en dehors and en dedans, singles and doubles
Rotation Rotation à terre	Rotation Rotation à terre
Sissonnes Sissonne fermée ouverte en avant and en arrière	Sissonnes Sissonne fermée ouvertes en avant and en arrière
Temps levés Temps levé in attitude derrière	Temps levés Temps levé in attitude derrière
Temps liés Temps lié en avant and to 2nd position en pointe	
Turns Soutenu turn	Turns Barrel turn Soutenu turn
Walks Walks en demi-pointe in low parallel retiré	

Intermediate free enchaînement vocabulary

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

Advanced Foundation, Advanced 1 & Advanced 2

Overview

Type	Examination	
Level(s)	Advanced Foundation, Advanced 1, Advanced 2	
Title(s)	Advanced Foundation	
	Advanced 1	
	Advanced 2	
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, Northern Ireland and Scotland	

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

Advanced Foundation (female syllabus) Examination content & format

Content	Format with four candidates
Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, once through and commence facing the examiner.</i>	
Pliés	
Battements tendus	
Battements glissés and battements jetés	
Ronds de jambe à terre	
Battements fondus and ronds de jambe en l'air	all together
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	
Allegro 2	two at a time (3 candidates 2 + 1)
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	
Courus and posés	two at a time (3 candidates 2 + 1)
Pirouettes	one at a time – teacher/candidate's choice of side (corner 7 or 8)
Variation 1 or 2	one at a time
Révérence (marked in technique 6)	all together

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

Advanced Foundation (male syllabus) Examination content & format

Content	Format with four candidates
Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, once through and commence facing the examiner.</i>	
Pliés	
Battements tendus	
Battements glissés and battements jetés	
Ronds de jambe à terre	
Battements fondus and ronds de jambe en l'air	all together
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	
Allegro 2	two at a time (3 candidates 2 + 1)
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 – teacher/candidate's choice of side
Variation 1 or 2	one at a time
Révérence (marked in Technique 6)	all together

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

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

Content	Format with four candidates
Technique 1 - The pliés exercise and continuous barre exercises should be performed fully, <u>once through</u> and commence facing the examiner..	
Pliés	
Battements tendus	
Battements glissés and battements jetés	
Ronds de jambe à terre	
Battements fondus and ronds de jambe en l'air	all together
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	
Allegro 2	two at a time (3 candidates 2 + 1)
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 syllabus)	
Relevés and poses (female syllabus)	all together
Allegro 5 (male syllabus)	two at a time (3 candidates 2 + 1)
Echappés relevés and emboîtés (female syllabus)	two at a time (3 candidates 2 + 1)
Courus and posés (female syllabus)	two at a time (3 candidates 2 + 1)
Allegro 6 (male syllabus)	one at a time – teacher/candidate's choice of side
Pirouettes (female syllabus)	one at a time – teacher/candidate's choice of side (corner 7 or 8)
Variation 1 or 2 (male syllabus)	one at a time
Variation 1 or 2 (female syllabus)	one at a time
Révérence (marked in Technique 6)	all together

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

Advanced Foundation 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 bournées	Pas de bournée en avant and en arrière Pas de bournée dessus and dessous en tournant Pas de bourné pique dessous en tournant en pointe
Petits battements	Petits battements serrés
Piqués	Battement piqué en croix Grand battement piqué
Port de bras	Circular port de bras towards barre Port de bras with forward and back bend in 4th en fondu
Pirouettes	En dehors: doubles finished in 4 th position en fondu En dehors: single en pointe closing in 5 th position En dehors: single with posés en demi-pointe En dedans: doubles with fouetté En dedans: singles en pointe without fouetté En dedans: singles with posés en pointe
Pivots	Pivots en dedans in attitude
Posés	Posé en avant and en arrière en pointe Posé en avant with développé passé devant en pointe Posé en avant in arabesque and en arrière in attitude Posé en avant in arabesque and attitude en pointe Posé en arrière to retirés devant en pointe
Relevés	Relevé 1 to 1 en pointe Relevé in attitude devant en pointe Relevé with développé to 2 nd en pointe
Ronds de jambe	Ronds de jambe jeté en dehors and en dedans
Rotation	Rotation en l'air
Sissonnes	Sissonne doublée dessus, dessous, en avant and en arrière
Soutenu	Petits soutenus en tournant en demi-pointe and en pointe Soutenus en tournant en dehors en pointe Posé assemblé soutenu en tournant en dedans en pointe
Temps de cuisse	French temps de cuisse dessus and dessous

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

Advanced Foundation free enchaînement vocabulary

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

Advanced 1 (female syllabus) Examination content & format

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

Advanced 1 (male syllabus) Examination content & format

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

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

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

Advanced 1: vocabulary

Candidates are expected to have knowledge of the following:

Female syllabus	
Arabesque	Arabesque penchée
Ballottés	Ballottés sautés dessous and dessus
Battement lent	Battement lent devant
Brisés	Coupé brisés devant and derrière Brisés dessus travelling en avant
Chaînés	Chaînés en diagonale Chaînés en diagonale en pointe
Demi contretemps	Demi contretemps
Développés	Développé to 2nd en pointe Grand battement développé
Fouettés	Coupé fouetté raccourci sauté battu Fouetté rond de jambe en tournant Fouetté sauté
Jetés	Jeté battement en avant Jeté passé in attitude derrière Grand jeté en avant in attitude
Pas de bourrées	Pas de bourrées courus en avant and en arrière to dégagé, and de côté to demi-plie
Pirouettes	En dehors: doubles finishing in attitude and arabesque En dehors: singles finishing in 4th position en fondu en pointe En dedans: doubles with posé en demi-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-plies
Pirouettes	En dehors: doubles finishing in attitude and arabesque En dehors: with posé en demi-pointe Relevé turns en dehors in 2nd position Multiple pirouettes Pirouette en dehors in 2nd position with petit sauté
Pivot	Pivot en dedans in arabesque en fondu Grand fouetté en tournant without relevé
Port de bras	Circular port de bras Circular port de bras away from the barre
Retiré	Retiré sauté passé derrière
Saut de basque	Saut de basque
Sissonnes	Sissonne ouverte changé en avant into attitude and arabesque Sissonne fermé changé en avant and en arrière Sissonne battue fermé de côté dessus Sissonne battue fermée en avant

Advanced 2 (female syllabus) Examination content & format

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

Advanced 2 (male syllabus) Examination content & format

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

Advanced 2: vocabulary

Candidates are expected to have knowledge of the following:

Female syllabus	
Assemblés	Assemblé dessus en tournant Petit assemblé devant and derrière en pointe
Ballottés	Ballotté dessous and dessus en pointe
Brisés	Brisé volé devant and derrière
Cabrioles	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

Free Enchaînement Guidelines for Filmed Examinations

The following guidelines are to assist teachers in the preparation and delivery of the Free enchaînement in filmed examinations at Intermediate Foundation, Intermediate and Advanced Foundation levels. There is also additional video footage available for Members to support the guidelines which can be accessed

Content

- Teachers should prepare a different Free enchaînement for each relevant examination.
- Each enchaînement should include at least two versions of one focal step and a selection of linking steps to form a phrase of movement over 8 or 12 counts depending on the chosen time signature. This phrase of movement should then be repeated on the other side and then both sides are repeated again as detailed in the examples below. Therefore, following an 'A / B / A / B' structure.
- Enchaînements created on 2/4, 4/4 or 3/4 (waltz) time signatures would be presented as a phrase of 8 counts repeated x 4. Enchaînement created on a Mazurka, Polonaise or 9/8 dance rhythms/time signature would be presented as a phrase of 12 counts repeated x 4.
- The accompanying port de bras should complement and facilitate the chosen steps.
- In the absence of a pianist, teachers should use the official Free enchaînement tracks which can be purchased [here](#):

Delivery

- The teacher acting as the examiner should verbally deliver the enchaînement in the filmed footage so that the candidates learn the enchaînement in the examination, all together. This includes establishing the counts required in the introduction and should clearly establish the required rhythm and tempo.
- Once the setting has been taught, candidates should then mark the entire setting through with the music, all together. Full use of the upper body and arms should be encouraged whilst marking the footwork.
- The final performance of the Free Enchaînement with music should be demonstrated in groups ex:

4 candidates 2 + 2, 3 candidates 2 + 1, 2 candidates together.

- Candidates will be assessed on their final performance of the Free enchaînement

Please follow the guidelines carefully as incorrect content or delivery may have an adverse effect on the candidates' result for this section.

Examples and supporting videos can be found in the [Members' Area](#)

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	1 - 4 (minimum number of candidates at discretion of national office)	
Minimum age	15	
Time	2 candidates	40 minutes
	3 candidates	40 minutes
	4 candidates	50 minutes
Assessed?	Yes, as per marking criteria	
Outcome	Successful candidates will receive a result form and a certificate and have their names published in <i>Focus on Exams</i>	
Regulated?	Yes, Solo Seal is a qualification regulated in England, Wales and Northern Ireland	
Note	The Solo Seal is performed in front of a panel of judges and an audience. All Solo Seal exams are filmed for quality assurance purposes.	

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

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

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

Male syllabus variations:

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

Finale

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

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

- equal weighting of grand allegro, grand batterie, a batterie sequence, and turning movements of Advanced 2 level including a manège and révérence to the pianist and judges / audience
- compulsory steps to include:
Female syllabus: fouetté rond de jambe en tournant (minimum 7 – candidate's choice of side)

Male syllabus: relevé turns en dehors in 2nd position and pirouettes in 2nd position with petits sautés (candidate's choice of side)

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

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

When the candidate is using their own pianist, music is to be selected by the teacher, candidate and/or pianist. When using a pianist provided by the RAD, **either** a copy of the sheet music to be used should be included with the examination entry, **or** (where this is not done) the RAD pianist will provide appropriate music at the rehearsal. Some element of creative collaboration in rehearsal is encouraged, where practical.

It is recommended that music used in other RAD syllabi, or which is closely associated with well-known repertoire, is not used, in order to remove any pre-existing choreographic associations.

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

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

Further examples can be found by searching 'Galop, Ballet, Opera or Operetta' under Genre/Work types: https://imslp.org/wiki/IMSLP:View_Genres/Work_Types

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

The Largo and 20th Century Variations remain as set.

Discovering Repertoire

Overview

Type	Class award
Level(s)	Levels 2, 3, 4
Title(s)	<i>Discovering Repertoire Level 2-4</i>
No of candidates	1– 8
Minimum age	12
Timings	See Timings section
Assessed?	Yes, a broad indication of standard rather than a detailed breakdown
Outcome	Assessment report and certificate for each unit
Regulated?	No, class awards are not regulated qualifications

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

Discovering Repertoire Class Award content & format

Level 2-4

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

Content
Barre - <i>The pliés exercise and continuous barre exercises should be performed fully, once through and commence facing the examiner or barre as indicated. Barre exercises that only present one side in a setting should be repeated on the other side.</i>
Warm-up
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: <i>Coppélia</i> Act II (Spanish)
<i>Coppélia</i> 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: Tours en l'air
B: Tours en l'air to kneel
C: Grand jeté en avant – teacher/candidate's choice of side
D: Glissade and jeté ordinaire
E: Sissonne fermée dessus
F: Temps levé and grand jeté en avant
G: Demi-contretemps and fouetté sauté
H: Assemblés en avant
Variation 2: Giselle Act I (Peasant pas de deux)
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 - <i>The pliés exercise and continuous barre exercises should be performed fully, once through and commence facing the examiner or barre as indicated.</i>
Warm-up
Pliés
Battements tendus
Battements glissés
Ronds de jambe à terre
Battements fondus
Preparation for batterie
Adage
Grands battements
Centre
Port de bras
Centre practice
Adage
Allegro
Allegro 1
Allegro 2
Allegro 3 – teacher/candidate's choice of side
Class révérence

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

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

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

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

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

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

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

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

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

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

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

Content
Development exercises
A: Port de bras
B: Rond de jambe en l'air
C: Développé passé to arabesque
D: Posé to attitude
E: Posé to arabesque
F: Sissonnes
G: Posé pirouettes en dehors
H: 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 nd
E: Grands jetés en avant
F: Assemblé and relevé in 5 th
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 élancé
H: Assemblés en tournant – teacher/candidate's choice of starting right OR left leg devant
Variation 2: The Nutcracker Act II (Nutcracker Prince)
<i>The Nutcracker reverence</i>

Discovering Repertoire Examination content & format

Level 2/SCQF Level 6: 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	
Pliés	
Battements tendus	
Battements glissés	
Preparation for ronds de jambe à terre	all together
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	
Allegro 2	two at a time (3 candidates 2 + 1)
Technique 6	
Allegro 3	one at a time
Class révérence	all together

Level 2/SCQF Level 6: Unit - Variation 1 (female syllabus) Examination content & format

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

Level 2/SCQF Level 6: Unit - Variation 1 (male syllabus) Examination content & format

Content	Format with four candidates
Development exercises	
Technique 1	
A: Retirés passés derrière	
B: Kneel and développé	two at a time (3 candidates 2 + 1)
Technique 2	
C: Développé relevé	
D: Sissonnes	two at a time (3 candidates 2 + 1)
Technique 3	
E: Balancés	
F: Temps levé in 2nd	two at a time (3 candidates 2 + 1)
Technique 4	
G: Tours en l'air	
H: Posé temps levé	two at a time (3 candidates 2 + 1)
Variation 1: <i>Coppélia</i> Act I (Franz)	one at a time
<i>Coppélia</i> révérence	all together

Level 2/SCQF Level 6: Unit - Variation 2 (female syllabus) Examination content & format

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

Level 2/SCQF Level 6: Unit - Variation 2 (male syllabus) Examination content & format

Content	Format with four candidates
Development exercises	
Technique 1	
A: Tours en l'air	
B: Tours en l'air to kneel	two at a time (3 candidates 2 + 1)
Technique 2	
C: Grand jeté en avant	two at a time (3 candidates 2 + 1) teacher/candidate's choice of side
D: Glissade and jeté ordinaire	one at a time
Technique 3	
E: Sissonne fermée dessus	
F: Temps levé and grand jeté en avant	one at a time
Technique 4	
G: Demi-contretemps and fouetté sauté	
H: Assemblés en avant	one at a time
Variation 2: <i>Giselle</i> Act I (Peasant pas de deux)	one at a time
<i>Giselle</i> reverence	all together

Level 3/SCQF Level 7: Unit - Class (male/female syllabi) Examination content & format

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

Level 3/SCQF Level 7: Unit - Variation 1 (female syllabus) Examination content & format

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

Level 3/SCQF Level 7: Unit - Variation 1 (male syllabus) Examination content & format

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

Level 3/SCQF Level 7: Unit - Variation 2 (female syllabus) Examination content & format

Content	Format with four candidates
Development exercises	
Technique 1	
A: Relevé in attitude devant	
B: Développé to 2nd with temps levé	two at a time (3 candidates 2 + 1)
Technique 2	
C: Cabriole and pirouette preparation	
D: Pirouettes en dehors	two at a time (3 candidates 2 + 1)
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: <i>Paquita</i> (Pas de trois)	one at a time
<i>Paquita</i> reverence	all together

Level 3/SCQF Level 7: Unit – Variation 2 (male syllabus) Examination content & format

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

Level 4/SCQF Level 8: Unit - Class (male/female syllabus) Examination content & format

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

Level 4/SCQF Level 8: Unit - Variation 1 (female syllabus) Examination content & format

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

Level 4/SCQF Level 8: Unit - Variation 1 (male syllabus) Examination content & format

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

Level 4/SCQF Level 8: Unit - Variation 2 (female syllabus) Examination content & format

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

Level 4/SCQF Level 8: Unit - Variation 2 (male syllabus) Examination content & format

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

Further information:

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

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

Learning outcomes and assessment criteria

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

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

Dance to Your Own Tune (DTYOT)

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

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

Dance to Your Own Tune demonstration classes are not assessed.

Pre-Primary in Dance and Primary in Dance

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

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

Graded examinations (Grades 1-5)

Grade 1

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

Grade 2

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

Grade 3

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

Grade 4

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

Grade 5

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

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

Technique

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

Music

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

Performance

- perform with expression and communication.

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

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

In progressing through these **RFQ Levels 1 & 2/SCQF Levels 3, 4 & 5** 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.

Graded examinations (Grades 6-8)

Grade 6

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

Grade 7

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

Grade 8

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

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

Technique

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

- demonstrate elevation with controlled landings in a wide range of more complex steps.

Music

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

Performance

- perform with expression and communication.

In progressing through these **RFQ Level 3/SCQF Level 6** 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.

Solo Performance Awards (Grades 1-7)

Grade 1

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

Grade 2

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

Grade 3

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

Grade 4

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

Grade 5

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

Grade 6

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

Grade 7

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

Vocational graded examinations

Intermediate Foundation

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

Intermediate

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

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

Technique

- demonstrate knowledge and understanding of the fundamental and relevant technique required at **RFQ Levels 2 & 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	Assessment criteria
The learner will:	The learner can:
<ul style="list-style-type: none"> apply and demonstrate, through performance of a range of increasingly advanced movement sequences, fundamental and relevant knowledge and secure understanding of the vocabulary and technique of ballet 	<ul style="list-style-type: none"> apply and demonstrate sound knowledge and understanding of the mechanics and purpose of ballet vocabulary respond to and interpret direction correctly demonstrate strength, stamina, and a disciplined approach in a range of technical movement skills as required by an increasingly advanced level of choreographic demand
<ul style="list-style-type: none"> apply and demonstrate, through performance of a range of increasingly advanced movement sequences, fundamental and relevant knowledge and secure understanding of musicality in ballet 	<ul style="list-style-type: none"> demonstrate a clear understanding of a range of rhythmical sounds, accents and timings demonstrate a clear understanding of musical interpretation as required by an increasingly advanced level of choreographic demand
<ul style="list-style-type: none"> apply and demonstrate, through performance of a range of increasingly advanced movement sequences, fundamental and relevant knowledge and secure understanding of performance skills in ballet 	<ul style="list-style-type: none"> demonstrate the ability to engage an audience demonstrate an awareness of the subtleties of performance as required by an increasingly advanced level of choreographic demand

Advanced 1

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

Advanced 2

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

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

Technique

- demonstrate a high level of technical proficiency achieved through advanced study
- demonstrate with ease complex exercises, which demand varying combinations of advanced vocabulary
- perform with a high level of control showing a refinement of line
- perform with a high level of competency in the body, moving through space and within space
- perform a breadth of vocabulary enhanced by the appropriate dynamic values
- female syllabus only: perform a range of movements en pointe with fluidity and control
- male syllabus only: perform a range of movements with control, eloquence, vitality and power in allegro and turning sequences (enchaînements).

Music

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

Performance

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

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

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

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

Solo Seal

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

<ul style="list-style-type: none"> • demonstrate accuracy of choreography 	<ul style="list-style-type: none"> • demonstrate accurate choreography according to the Royal Academy of Dance DVD and Benesh Movement Notation
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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/SCQF Level 6 (Unit: Class)

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

Level 2/SCQF Level 6 (Units: Variation 1, Variation 2)

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

Level 3/SCQF Level 7 (Unit: Class)

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

Level 3/SCQF Level 7 (Units: Variation 1, Variation 2)

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

Level 4/SCQF Level 8 (Unit: Class)

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

Level 4/SCQF Level 8 (Units: Variation 1, Variation 2)

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

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

Technique

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

- demonstrate an awareness of the appropriate dynamic values in the performance of the vocabulary.

Music

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

Performance

- perform with expression, projection and communication

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

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

In progressing through these RQF Levels 2, 3 & 4/**SCQF Levels 6, 7 & 8**

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. Where the option is presented in the relevant class award, candidates/teachers may choose which exercise/dance they wish to perform as indicated in the content

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

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

Grades 6-7

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

Grade 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)	Stability	Demonstrating control and co-ordination
Valse Automne (male) OR Demi-caractère (male)		
Valse Printemps (female) OR Demi-caractère (female)	Timing/ response	Showing correct timing and appropriate response to the music
Valse Automne (male) OR Demi-caractère (male)	Expression/ communication	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, Grade 1-3 exams 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, **Grades 1-3** 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.

Pointe work - Female Vocational Syllabi

If a candidate is presenting the female syllabus at vocational level, pointe work must be performed wearing pointe shoes and performed en pointe, where required in the choreography.

A mark of '0' will be awarded to the relevant sections under the following circumstances:

- A candidate does not wear pointe shoes for the relevant section(s)
- Pointe shoes are worn although the candidate does not attempt to go en pointe throughout the entire exercise/variation

In the situations above, music and performance marks will not be awarded for these sections and this may negatively impact the candidate's overall of music and performance marks.

The sections that require pointe work include:

Technique 6

Intermediate Foundation
Intermediate

Technique 6 and Variation Technique, Music and Performance

Advanced Foundation

It is not possible to pass the Advanced 1, 2 and Solo Seal female syllabus examinations without presenting the required sections en pointe.

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 mark schemes

(Examinations and Solo Performance Awards)

Technique

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

Music

Primary in Dance

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

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

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

Performance

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

Recall (Primary in Dance, Grades 1-3 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

Mark schemes

(Examinations and Solo Performance Awards)

Primary in Dance exam

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

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

Grade 1-3 exams

Examination content	Component marks
EXERCISES	
1. Technique 1 Grade 1:Centre/Grade 2-3: Barre · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values 10
2. Technique 2 Centre · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values 10
3. Technique 3 Grade 1: Allegro/Grade 2-3: Allegro and Turns · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values 10
4. Music · Timing	· Responsiveness to music 10
5. Performance · Expression · Communication	· Interpretation · Projection 10
DANCES	
6. Dance A or B: Technique · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values 10
7. Dance A or B: Music and performance · Timing · Responsiveness to music · Expression	· Communication · Interpretation · Projection 10
8. Character dance C or D and Révérence: Technique · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values 10
9. Character dance C or D and Révérence: Music and performance · Timing · Responsiveness to music · Expression	· Communication · Interpretation · Projection 10
RECALL	
10. Recall · Secure recall of content	10
TOTAL	100

Grades 4-5 exams

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

Grades 6-7 exams

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

Grade 8 exam

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

Examination content	Component marks
ÉTUDE LYRIQUE	
1. Technique · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values 10 20
2. Music and performance · Timing · Responsiveness to music	· Expression · Communication 10
VALSE PRINTEMPS/VALSE AUTOMNE/DEMI-CARACTÈRE	
3. Technique · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values 10 20
4. Music and performance · Timing · Responsiveness to music	· Expression · Communication 10
MOUVEMENT LIBRE POÉTIQUE/MOUVEMENT LIBRE DRAMATIQUE	
5. Technique · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values 10 20
6. Music and performance · Timing · Responsiveness to music	· Expression · Communication 10
MAZURKA DE SALON/DANSE RUSSE	
7. Technique · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values 10 20
8. Music and performance · Timing · Responsiveness to music	· Expression · Communication 10
TOTAL	(scaled to 100) 80 80

Grades 1-7 Solo Performance Awards

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

Intermediate Foundation and Intermediate

Examination content	Component marks
EXERCISES	
1. Technique 1: Barre · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values 10
2. Technique 2: Port de bras, centre practice and pirouettes · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values 10
3. Technique 3: Adage · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values 10
4. Technique 4: Allegro 1, 2 and 3 · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values 10
5. Technique 5: Free enchaînement · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values 10
6. Technique 6: Allegro 4 & 5 (male syllabus) / Pointe work (female syllabus) · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values 10
7. Music · Timing	· Responsiveness to music 10
8. Performance · Expression · Communication	· Interpretation · Projection 10
VARIATION	
9. Technique · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values 10
10. Music and performance · Timing · Responsiveness to music · Expression	· Communication · Interpretation · Projection 10
TOTAL	100

Advanced Foundation

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

Advanced 1 (female syllabus)

Examination content	Max mark	Pass mark	
EXERCISES			
1. Technique 1: Barre · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
2. Technique 2: Port de bras, centre practice and pirouettes · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
3. Technique 3: Adage · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
4. Technique 4: Allegro 1, 2, and 3 · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
5. Technique 5: Allegro 4 and 5 · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
6. Technique 6: Pointe · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
7. Music · Timing	· Responsiveness to music	10	4
8. Performance · Expression · Communication	· Interpretation · Projection	10	4
VARIATION			
9. Technique · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
10. Music and performance · Timing · Responsiveness to music · Expression	· Communication · Interpretation · Projection	10	4
TOTAL	100		

Advanced 1 (male syllabus)

Examination content	Max mark	Pass mark	
EXERCISES			
1. Technique 1: Barre · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
2. Technique 2: Port de bras, centre practice and pirouettes · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
3. Technique 3: Adage · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
4. Technique 4: Allegro 1, 2, and 3 · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
5. Technique 5: Allegro 4 and 5 · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
6. Technique 6: Allegro 6 and 7 · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
7. Music · Timing	· Responsiveness to music	10	4
8. Performance · Expression · Communication	· Interpretation · Projection	10	4
VARIATION			
9. Technique · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
10. Music and performance · Timing · Responsiveness to music · Expression	· Communication · Interpretation · Projection	10	4
TOTAL	100		

Advanced 2 (female syllabus)

Examination content	Max mark	Pass mark	
EXERCISES			
1. Technique 1: Barre · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
2. Technique 2: Port de bras, centre practice and pirouettes · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
3. Technique 3: Adage · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
4. Technique 4: Allegro 1, 2, 3, and 4 · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
5. Technique 5: Pointe barre and pointe enchaînements 1 and 2 · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
6. Technique 6: Pointe enchaînements 3, 4 and 5 · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
7. Music · Timing	· Responsiveness to music	10	4
8. Performance · Expression	· Interpretation · Projection	10	4
VARIATION			
9. Technique · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
10. Music and performance · Timing · Responsiveness to music · Expression	· Communication · Interpretation · Projection	10	4
TOTAL	100		

Advanced 2 (male syllabus)

Examination content	Max mark	Pass mark	
EXERCISES			
1. Technique 1: Barre · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
2. Technique 2: Port de bras and centre practice · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
3. Technique 3: Pirouettes · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
4. Technique 4: Adage · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
5. Technique 5: Allegro 1, 2, 3 and 4 · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
6. Technique 6: Allegro 5, 6 and 7 · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
7. Music · Timing	· Responsiveness to music	10	4
8. Performance · Expression · Communication	· Interpretation · Projection	10	4
VARIATION			
9. Technique · Correct posture and weight placement · Co-ordination · Control	· Line · Spatial awareness · Dynamic values	10	4
10. Music and performance · Timing · Responsiveness to music · Expression	· Communication · Interpretation · Projection	10	4
TOTAL	100		

Solo Seal

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

Discovering Repertoire exams, Levels 2-4/SQCF Levels 6-8 (Units: Class)

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

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

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

Awarding and reporting

Marks and attainment bands

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

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

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

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

- Primary in Dance and Grades 1-7
- Grades 1-7 Solo Performance Awards
- Intermediate Foundation and Intermediate
- *Discovering Repertoire*, all levels and units

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

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

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

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

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

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

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

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

Attainment band descriptors

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

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

Result forms, assessment reports, certificates, and medals

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

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

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

Successful candidates at any level of vocational graded exam may apply to become an [RAD Member Plus](#).

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.