

ROYAL ACADEMY OF DANCE

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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Section 2 - Contents

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

Primary in Dance examination content & format

| 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) Only <u>ONE</u> of these dances should be performed | two at a time (3 candidates 2 + 1) |
| Cool-down and révérence | all together |

Grades 1-5

Overview

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

| | | |
|-------------------------|-------------------------|------------|
| Type | 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 | Groupings arranged by the teacher |
| Demi-pliés | |
| Transfer of weight or | |
| Walks | |
| Technique 3 | |
| Sautés | Groupings arranged by the teacher |
| Petit jetés and spring points or | |
| Galops | |
| Springs | |
| or | |
| Step hop and parallel assemblé | |
| one diagonal only – teacher/candidate's choice | |
| 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, <u>once</u> through and commence facing the examiner. Barre exercises that only present one side in a setting should be repeated on the other side.</i> | |
| Pliés | all together |
| Battements tendus | |
| Preparation for grands battements | |
| Technique 2 | |
| Port de bras | Groupings arranged by the teacher |
| Fondus | |
| Transfer of weight or | |
| Adage | |
| Technique 3 | |
| Sautés and soubresauts | Groupings arranged by the teacher |
| Echappés sautés and petits jetés or | |
| Galops | |
| Turns and parallel assemblés one side only – teacher/candidate’s choice or Grand allegro | |
| 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, <u>once</u> through and commence facing the examiner or barre as indicated. Barre exercises that only present one side in a setting should be repeated on the other side.</i> | |
| Pliés | all together |
| Battements tendus and battements glissés | |
| Battements fondus and développés devant | |
| Grands battements A – devant or Grands battements B – second and derrière teacher/candidate’s choice of exercise (all candidates should perform the same exercise within the same exam/award) | |
| Technique 2 | |
| Port de bras | Groupings arranged by the teacher |
| Ronds de jambe à terre – teacher/candidate’s choice: 4 x en dehors or 4 x en dedans or 2 x en dehors and 2 x en dedans in the same setting – either direction can be taken first | |
| Transfer of weight or Adage | |
| Technique 3 | |
| Sautés and changements | Groupings arranged by the teacher |
| Glissades, sissonnes and assemblés teacher/candidate’s choice starting with left or right leg devant or Posés and temps levés | |
| 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 | all together |
| Battements tendus and battements glissés | |
| Battements fondus and ronds de jambe à terre | |
| Développés | |
| Grands battements | |
| Technique 2 | |
| Port de bras | Groupings arranged by the teacher |
| Centre practice | |
| Adage or | |
| Transfer of weight | |
| Technique 3 | |
| Sautés échappés sautés and changements | Groupings arranged by the teacher |
| Jetés ordinaires and pas de chat or | |
| Assemblés and temps levés – teacher/candidate's choice starting with left or right leg devant | |
| Technique 4 | |
| Turns or | Groupings arranged by the teacher |
| Grand allegro - teacher/candidate's choice of side | |
| 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 | all together |
| Battements tendus and battements glissés | |
| Ronds de jambe à terre and battements fondus | |
| Développés | |
| Grands battements | |
| Technique 2 | |
| Port de bras | Groupings arranged by the teacher |
| Centre practice or Pirouettes | |
| Adage or Transfer of weight | |
| | |
| Technique 3 | |
| Petit allegro | Groupings arranged by the teacher |
| Glissades and sissonnes – teacher/candidate's choice starting with left or right leg devant or Sissonnes ordinaires and pas de valse | |
| | |
| Technique 4 | |
| Turns one diagonal only – teacher/candidate's choice or Grand allegro – teacher/candidate's choice of side | Groupings arranged by the teacher |
| Dances | |
| Dance: A 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-pliés | all together |
| Transfer of weight | two at a time (3 candidates 2 + 1) |
| Walks | two at a time (3 candidates 2 + 1) continuously |
| Technique 3 | |
| Sautés | all together |
| Petit jetés and spring points | two at a time (3 candidates 2 + 1) |
| Galops | two at a time or all together twice through (3 candidates 2 + 1 or all together) 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 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner. Barre exercises that only present one side in a setting should be repeated on the other side.</i> | |
| Pliés | all together |
| Battements tendus | |
| Preparation for grands battements | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates all together) |
| Fondus | two at a time (3 candidates 2 + 1) continuously |
| Transfer of weight | two at a time or all together twice through (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, <u>once</u> through and commence facing the examiner or barre as indicated. Barre exercises that only present one side in a setting should be repeated on the other side.</i> | |
| Pliés | all together |
| Battements tendus and battements glissés | |
| Battements fondus and développés devant | |
| Grands battements A – devant or Grands battements B – second and derrière 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 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner. Barre exercises that only present one side in a setting should be repeated on the other side.</i> | |
| Pliés | all together |
| Battements tendus and battements glissés | |
| Battements fondus and ronds de jambe à terre | |
| Développés | |
| Grands battements | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) |
| Centre practice | |
| Adage | two at a time (3 candidates 2 + 1) |
| Transfer of weight | two at a time (3 candidates 2 + 1) (32 counts) or two at a time continuously (min. of 16 counts each dancer) may be seen twice |
| 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 | one at a time continuously |
| Grand allegro | |
| Dances | |
| Dance: A or B or C | one at a time |
| Character dance: D, E or F | |
| Révérence | all together |

Grade 5 examination content & format

| Content | Format with four candidates |
|--|---|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner.</i> | |
| Pliés | all together |
| Battements tendus and battements glissés | |
| Ronds de jambe à terre and battements fondus | |
| Développés | |
| Grands battements | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) |
| Centre practice or Pirouettes | two at a time (3 candidates 2 + 1) one at a time continuously |
| Adage | two at a time (3 candidates 2 + 1) |
| Transfer of weight | |
| Technique 3 | |
| Petit allegro | two at a time continuously (3 candidates 2 + 1) |
| Glissades and sissonnes | two at a time (3 candidates 2 + 1) – teacher/candidate’s choice starting with left or right leg devant |
| Sissonnes ordinaires and pas de valse | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| Turns | one at a time continuously |
| | one diagonal only – teacher/candidate’s choice |
| Grand allegro | one at a time continuously – teacher/candidate’s choice of side |
| Dances | |
| Dance: A 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 Grade 8 | 1 - 8 candidates 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- <i>pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner or barre as indicated. Barre exercises that only present one side in a setting should be repeated on the other side.</i> | |
| Pliés | minimum 5 exercises |
| Battements tendus and battements glissés | |
| Ronds de jambe à terre and battements fondus | |
| Battements frappés | |
| Exercise for ronds de jambe en l'air with port de bras | |
| Adage | |
| Grands battements and battements en cloche | |
| Demi-pointe enchaînement (additional alternative setting introduced) | |
| Technique 2 | |
| 1st Port de bras or 2nd Port de bras | minimum 2 exercises |
| Pirouette en dehors or Pirouette en dedans | |
| Adage study | |
| Technique 3 | |
| Soubresauts and échappés sautés to 4th position | minimum 2 exercises |
| Pas de bourrées (additional alternative setting introduced) | |
| Petit allegro | |
| Waltz enchaînement | teacher/candidate's choice of side |
| **Classical dance (if chosen) | |
| Free movement | |
| Exercise for upper back (male and female syllabi performed separately) | minimum 1 exercise |
| Exercise for elevation and use of space | |
| **Free movement dance (if chosen) | |
| Character | |
| Polonaise | Minimum 2 exercises |
| Polish Mazurka and Pas Marché | |
| Krakoviak | |
| **Character dance: Polish mazurka (if chosen) | |
| Révérence | all together |

Grade 7 Class Award content & format

The barre work should be performed all together. For the centre work, free movement, character and dance, the teacher should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see the candidates and fit the allocated time. 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 | minimum 5 exercises |
| Battements tendus and battements glissés | |
| Ronds de jambe à terre and battements fondus | |
| Battements frappés | |
| Ronds de jambe en l'air | |
| Adage study | |
| Grands battements and battements en cloche | |
| Coupé fouetté raccourci (additional alternative setting introduced) | |
| Technique 2 | |
| Port de bras (female and male syllabi performed separately) | minimum 2 exercises |
| Pirouette enchaînement | |
| Adage | |
| Technique 3 | |
| Petit allegro | minimum 1 exercise |
| Allegro | |
| Grand allegro | teacher/candidate's choice of side |
| **Classical dance (if chosen) | |
| Free movement exercises | |
| Study in stillness and gravity | minimum 1 exercise |
| Study for upper back (performed with scarf) or Study with use of cloak (performed with cloak) | |
| | |
| **Free movement dance (if chosen) | |
| Character exercises | |
| Letjö and promenades | minimum 2 exercises |
| Cabrioles and quick letjö | |
| Retirés and pas de bourrées | |
| **Character dance: Hungarian Czardas (if chosen) | |
| 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, <u>once</u> through and commence facing the examiner.</i> | |
| Pliés | all together |
| Battements tendus and battements glissés | |
| Ronds de jambe à terre and battements fondus | |
| Battements frappes | |
| Adage | |
| Grands battements | |
| Entrée Polonaise | all together |
| Classical | |
| Étude Lyrique ALL candidates perform this solo | one at a time |
| Valse Printemps or Valse Automne or Demi-caractère Only ONE of these should be performed | one at a time |
| Free movement | |
| Mouvement Libre Poétique or Mouvement Libre Dramatique Only ONE of these should be performed | one at a time |
| Character | |
| Mazurka de Salon or Danse Russe Only ONE of these should be performed | one at a time |
| Finale Polonaise 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 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner or barre as indicated. Barre exercises that only present one side in a setting should be repeated on the other side.</i> | |
| Pliés | all together |
| Battements tendus and battements glissés | |
| 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) | |
| Exercise for ronds de jambe en l'air with port de bras | |
| Adage | |
| Grands battements and battements en cloche | |
| Demi-pointe enchaînement or Battements frappés teacher/candidate's choice of exercise (all candidates should perform the same exercise within the same exam/award) | |
| Technique 2 | |
| 1st Port de bras or 2nd Port de bras (candidate's choice) | two at a time (3 candidates 2 + 1) |
| Pirouette en dehors or Pirouette en dedans | two at a time (3 candidates 2 + 1) teacher/candidate's choice of exercise – candidates may present different exercises in the same exam |
| Adage study | two at a time (3 candidates 2 + 1) |
| Technique 3 | |
| Soubresauts and échappés sautés to 4th position | two at a time continuously (3 candidates 2 + 1) |
| Pas de bourrées – all candidates should prepare this exercise (additional alternative setting 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 continously (3 candidates 2 + 1) |
| **Free movement dance (if chosen) | one at a time |
| Character | |
| Polonaise | two at a time (3 candidates 2 + 1) |
| Polish Mazurka and Pas Marché | |
| Krakowiak | |
| **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 |
| Révérance | all together |

Grade 7 examination content & format

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

| Content | Format |
|---|--|
| Technique 1 - The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner or barre as indicated. Barre exercises that only present one side in a setting should be repeated on the other side. | |
| Pliés | all together |
| Battements tendus and battements glissés | |
| Ronds de jambe à terre and battements fondus | |
| Battements frappés | |
| Ronds de jambe en l'air | |
| Adage study | |
| Grands battements and battements en cloche | |
| Coupé fouetté raccourci - all candidates should prepare this exercise (additional alternative setting available) | |
| Technique 2 | |
| Port de bras (female and male syllabi performed separately) | two at a time (3 candidates 2 + 1) |
| Pirouette enchaînement | two at a time (3 candidates 2 + 1) |
| Adage (male and female syllabi performed separately) | two at a time (3 candidates 2 + 1) |
| Technique 3 | |
| Petit allegro | two at a time continuously (3 candidates 2 + 1) |
| Allegro (female and male syllabi performed separately) | two at a time (3 candidates 2 + 1) |
| Grand allegro | one at a time teacher/candidate's choice of side |
| **Classical dance (if chosen) | one at a time |
| Free movement exercises | |
| Study in stillness and gravity | all together or two at a time |
| Study for upper back (performed with scarf) or Study with use of cloak (performed with cloak) | two at a time (3 candidates 2 + 1) teacher/candidate's choice of exercise |
| **Free movement dance (if chosen) | one at a time |
| Character exercises | |
| Letjö and promenades | two at a time continuously (3 candidates 2 + 1) |
| Cabrioles and quick letjö | two at a time (3 candidates 2 + 1) |
| Retirés and pas de bourrées | |
| **Character dance: Hungarian Czardas (if chosen) | 2 x 2 - in opposition or both on the same side or 1 x 1 teacher/candidate's choice |
| 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, <u>once</u> through and commence facing the examiner.</i> | |
| Pliés | all together |
| Battements tendus and battements glissés | |
| Ronds de jambe à terre and battements fondus | |
| Battements frappés | |
| Adage | |
| Grands battements | |
| Entrée Polonaise | all together |
| Classical | |
| Étude Lyrique ALL candidates perform this solo | one at a time |
| Valse Printemps or Valse Automn or Demi-caractère Only ONE of these should be performed | one at a time |
| Free movement | |
| Mouvement Libre Poétique or Mouvement Libre Dramatique Only ONE of these should be performed | one at a time |
| Character | |
| Mazurka de Salon or Danse Russe Only ONE of these should be performed | one at a time |
| Finale Polonaise 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, <u>once</u> through and commence facing the examiner. Barre exercises that only present one side in a setting should be repeated on the other side.</i> | |
| Pliés | all together |
| Battements tendus | |
| Battements glissés | |
| Ronds de jambe à terre | |
| Battements fondus à terre | |
| Petits battements sur le cou-de-pied and battements frappés | |
| Adage | |
| Grands battements and grands battements en cloche | |
| Technique 2 | |
| Port de bras | all together or two at a time (3 candidates all together) teacher/candidate's choice of starting right or left leg devant |
| Centre practice and pirouettes en dehors | two at a time (3 candidates 2 + 1) |
| Pirouettes en dedans | one at a time |
| Technique 3 | |
| Adage | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| Allegro 1 | all together |
| Allegro 2 | two at a time (3 candidates 2 + 1) |
| Allegro 3 | one at a time - teacher/candidate's choice of starting side |
| Technique 5 | |
| Free enchaînement** (<i>performed between Allegro 2 and Allegro 3</i>) | two at a time (3 candidates 2 + 1) |
| Variation 1 or 2 | one at a time |
| Technique 6 | |
| Rises | all together |
| Echappés relevés and courus | |
| Echappés relevés and classical walks | two at a time (3 candidates 2 + 1) |
| Révérence | one at a time |

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

Intermediate Foundation (male syllabus) Examination content & format

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

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

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

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

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

Intermediate Foundation vocabulary

Candidates are expected to have knowledge of the following:

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

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

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

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

Intermediate Foundation free enchaînement vocabulary

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

Intermediate (female syllabus) Examination content & format

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

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

Intermediate (male syllabus) Examination content & format

| Content | Format with four candidates |
|--|---|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner.</i> | |
| Pliés | all together |
| Battements tendus | |
| Battements glissés and battements jetés | |
| Ronds de jambe à terre | |
| Battements fondus | |
| Battements frappés | |
| Petits battements sur le cou-de-pieds | |
| Ronds de jambe en l'air | |
| Adage | |
| Grands battements and grands battements en cloche | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) |
| Centre practice and pirouettes en dehors | |
| Pirouettes en dehors and pirouettes en dedans | one at a time |
| Technique 3 | |
| Adage | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| Allegro 1 | all together |
| Allegro 2 | two at a time (3 candidates 2 + 1) |
| Allegro 3 | one at a time – teacher/candidate's choice of side |
| Technique 5 | |
| Free enchaînement** <i>(performed between Allegro 2 and Allegro 3)</i> | two at a time (3 candidates 2 + 1) |
| Technique 6 | |
| Allegro 4 | two at a time (3 candidates 2 + 1) |
| Allegro 5 | one at a time one side only – teacher/candidate's choice of side |
| Variation 1 or 2 | one at a time |
| 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 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner.</i> | |
| Pliés | all together |
| Battements tendus | |
| Battements glissés and battements jetés | |
| Ronds de jambe à terre | |
| Battements fondus | |
| Battements frappes | |
| Petits battements sur le cou-de-pieds | |
| Ronds de jambe en l'air | |
| Adage | |
| Grands battements and grands battements en cloche | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) |
| Centre practice and pirouettes en dehors | |
| Pirouettes en dedans and posé pirouettes (female syllabus) | one at a time – teacher/candidate's choice of side (corner 7 or 8) |
| Pirouettes en dehors and pirouettes en dedans (male syllabus) | one at a time |
| Technique 3 | |
| Adage | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| Allegro 1 | all together |
| Allegro 2 | two at a time (3 candidates 2 + 1) |
| Allegro 3 | one at a time – teacher/candidate's choice of side |
| Technique 5 | |
| Free enchaînement** (<i>performed between Allegro 2 and Allegro 3</i>) | two at a time (3 candidates 2 + 1) |
| Variation 1 or 2 (female syllabus) | one at a time |
| Variation 1 or 2 (male syllabus) | |
| Technique 6 | |
| Rises (female) | all together |
| Relevés passés derrière | all together – teacher/candidate's choice of exercise If presenting in an RAV centre, candidates may present either setting however only the music for Relevés passés derrière will be used and all candidates will perform at the same time |
| or 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 fondus Battement fondu devant, to 2nd and derriere at 45° | Battements fondus Battement fondu devant, to 2nd and derriere 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 ¼ turn | Détournés Demi détourné en demi-pointe Détourné with ¼ turn |
| Développés Développé derrière | Développés Développé derrière |
| Echappés sautés Echappé sauté in 4th position | Echappés sautés Echappé sauté in 4th position Grand échappé sauté battu fermé |
| Entrechats Entrechat quatre | Entrechats Entrechat quatre |
| Fouettés Fouetté à terre Coupé fouetté raccourci en pointe Coupé fouetté raccourci sauté Fouetté of adage | Fouettés Fouetté à terre Coupé fouetté raccourci sauté Fouetté of adage |
| Grands battements Grand battement in 2nd arabesque | Grands battements Grand battement in 2nd arabesque |
| | Jetés Jeté ordinaire en avant |
| Pas de basques Pas de basque glissé en avant Pas de basque sauté en avant and en arrière | Pas de basques Pas de basque glissé en avant Pas de basque sauté en avant and en arrière |
| Pas de bourrées Pas de bourrée piqué sur le cou-de-pied en pointe Running pas de bourrée en avant | |
| Pirouettes En dehors: double from demi-plié in 4th position En dedans: double from 4th position en fondu Posé pirouettes in series | Pirouettes En dehors: double from demi-plié in 4th position En dedans: double from 4th position en fondu |

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

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

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

Advanced Foundation (male syllabus) Examination content & format

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

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

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

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

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

Advanced Foundation vocabulary

Candidates are expected to have knowledge of the following:

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

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

Advanced Foundation free enchaînement vocabulary

| | |
|--------------------------------|--|
| <p>Focal steps</p> | <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 |
| <p>Additional steps</p> | <p>In addition to the linking steps listed in Intermediate Foundation and Intermediate, candidates are expected to have knowledge of the following steps:</p> <ul style="list-style-type: none"> · Coupé dessus and dessous · Entrechat trois and cinq devant and derrière · Failli · French temps de cuisse dessus and dessous · Glissades en avant and en arrière · Pas de bourrées en avant, en arrière, and en tournant dessus and dessous |

Advanced 1 (female syllabus) Examination content & format

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

Advanced 1 (male syllabus) Examination content & format

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

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

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

Advanced 1: vocabulary

Candidates are expected to have knowledge of the following:

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

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

Advanced 2 (female syllabus) Examination content & format

| Content | Format with four candidates |
|--|---|
| Technique 1 - <i>The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner.</i> | |
| Pliés | all together |
| Battements tendus | |
| Battements glissés and battements piqués | |
| Ronds de jambe à terre | |
| Battements fondus and ronds de jambe en l'air | |
| Petit battements and battements 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 | all together |
| Ballottés and posés | |
| Pointe enchaînement 1 | two at a time (3 candidates 2 + 1) |
| Pointe enchaînement 2 | one at a time |
| Technique 6 | |
| Pointe enchaînement 3 | one at a time - candidate's choice of side |
| Pointe enchaînement 4 | |
| Pointe enchaînement 5 | |
| Variation 1 or 2 | one at a time |
| Révérence | all together |

Advanced 2 (male syllabus) Examination content & format

| Content | Format with four candidates |
|---|---|
| Technique 1 - The pliés exercise and continuous barre exercises should be performed fully, <u>once</u> through and commence facing the examiner. | |
| Pliés | all together |
| Battements tendus | |
| Battements glissés | |
| Ronds de jambe à terre | |
| Battements fondus and ronds de jambe en l'air | |
| Battements frappés and petit battements | |
| Adage | |
| Grands battements and grands battements en cloche | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) – teacher/candidate's choice of starting right or left leg devant; double pirouette en dedans in <i>attitude derrière</i> or 1 st arabesque |
| Battements tendus and grands battement | two at a time (3 candidates 2 + 1) |
| Battements fondus and ronds de jambe en l'air | two at a time (3 candidates 2 + 1) – teacher/candidate's choice of starting right or left leg devant; double pirouette en dedans in <i>attitude derrière</i> or 1 st arabesque |
| 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 2 nd arabesque |
| 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 | |
| <i>Genée Port de Bras</i> | <i>Largo</i> |
| 21st century | |
| <i>Caprice</i> | <i>La Vision</i> |
| <i>Tread Lightly</i> | <i>Formal Allusion</i> |
| <i>Dance a Little Faster</i> | <i>Art of Flying</i> |
| Classical repertoire | |
| <i>La Bayadère 1</i> | <i>Don Quixote</i> |
| <i>La Bayadère 2</i> | <i>Coppélia</i> |
| <i>La Bayadère 3</i> | <i>Swan Lake 1</i> |
| <i>Raymonda 1</i> | <i>Swan Lake 2</i> |
| <i>Raymonda 2</i> | <i>Sleeping Beauty</i> |
| <i>Raymonda 3</i> | <i>Le Corsaire</i> |
| <i>Raymonda 4</i> | <i>Raymonda</i> |
| Finale | |

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

19th, 20th and 21st century variations

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

Female syllabus variations:

| No | Title | Music |
|-----|--|--|
| F1 | <i>Genée port de bras</i> | Ann Hogben |
| F2 | <i>Caprice</i> (Hampson, 2003) | <i>Pasquinade Caprice</i> , Op. 59 by Louis Moreau Gottschalk (1829-1869) |
| F3 | <i>Tread Lightly</i> (Dowson, 2004) | Adapted from Sonata in E flat, Op. 1 No. 1, 2nd Movt.: Rondo by John Field (1782-1837) edited by Christopher Kite & Timothy Roberts, published by Stainer & Bell Ltd |
| F4 | <i>Dance a Little Faster</i> (Ng, 2006) | "Love Is..." from The Good Person of Szechuan 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' - Marche des guerrières by Léo Delibes (1836-1891) |
| M7 | <i>Swan Lake</i> 1 <i>Swan Lake</i> pas de trois | From <i>Swan Lake</i> Act 1 No 4, Pas de Trois, Male Variation |
| M8 | <i>Swan Lake</i> 2 <i>Swan Lake</i> : Siegfried's variation from 'Black Swan pas de deux' | From <i>Swan Lake</i> (1877) Act 1 No. 5 (b): Pas de deux |
| M9 | <i>Sleeping Beauty</i> Prince Desiré's variation from Act III pas de deux | From <i>The Sleeping Beauty</i> Act III No. 28 Variation 1 (1890) by Piotr Ilyich Tchaikovsky (1840-1893) |
| M10 | <i>Le Corsaire</i> From <i>Le Corsaire</i> pas de deux | From <i>Le Corsaire</i> pas de deux by Riccardo Drigo |
| M11 | <i>Raymonda</i> Interpolated '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) Grand pas de deux, male variation |

Finale

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

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

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

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

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

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

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

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

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

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

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

The Largo and 20th Century Variations remain as set.

Discovering Repertoire

Overview

| | |
|-------------------------|--|
| Type | Class 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, <u>once</u> through and commence facing the examiner or barre as indicated. Barre exercises that only present one side in a setting should be repeated on the other side.</i> |
| Warm-up |
| 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: Chainés |
| 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, <u>once</u> through and commence facing the examiner or barre as indicated.</i> |
| Warm-up |
| Pliés |
| Battements tendus |
| Battements glissés |
| Ronds de jambe à terre |
| Battements fondus |
| Preparation for batterie |
| Adage |
| Grands battements |
| Centre |
| Port de bras |
| Centre practice |
| Adage |
| Allegro |
| Allegro 1 |
| Allegro 2 |
| Allegro 3 – teacher/candidate's choice of side |
| Class révérence |

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

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

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

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

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

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

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

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

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

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

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

| Content |
|---|
| Development exercises |
| A: Port de bras |
| B: Rond de jambe en l'air |
| C: Développé passé to arabesque |
| D: Posé to attitude |
| E: Posé to arabesque |
| F: Sissonnes |
| G: Posé pirouettes en dehors |
| H: 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: <i>Swan Lake</i> Act III (Prince Siegfried) |
| <i>Swan Lake</i> reverence |

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

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

| Content |
|---|
| Development exercises |
| A: Relevés passés derrière |
| B: Pas de chat and détourné |
| C: 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: <i>The Nutcracker</i> Act II (Sugar Plum Fairy) |
| <i>The Nutcracker</i> révérence |

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

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

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

Discovering Repertoire Examination content & format

Level 2/SCQF Level 6: Unit - Class (male/female syllabi) Examination content & format

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

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

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

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

| Content | Format with four candidates |
|--|------------------------------------|
| Development exercises | |
| Technique 1 | |
| A: Retirés passés derrière | two at a time (3 candidates 2 + 1) |
| B: Kneel and développé | |
| Technique 2 | |
| C: Développé relevé | two at a time (3 candidates 2 + 1) |
| D: Sissonnes | |
| Technique 3 | |
| E: Balancés | two at a time (3 candidates 2 + 1) |
| F: Temps levé in 2nd | |
| Technique 4 | |
| G: Tours en l'air | two at a time (3 candidates 2 + 1) |
| H: Posé temps levé | |
| Variation 1: <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 | two at a time (3 candidates 2 + 1) |
| B: Posés en tournant en diagonale | |
| Technique 2 | |
| C: Sissonnes relevées | two at a time (3 candidates 2 + 1) |
| D: Posés in attitude | |
| Technique 3 | |
| E: Sissonnes ordinaires | two at a time (3 candidates 2 + 1) |
| F: Petits jetés en tournant | |
| Technique 4 | |
| G: Sauts de basque | two at a time (3 candidates 2 + 1) |
| H: Cabriole devant | |
| Variation 2: Giselle Act I (Peasant pas de deux) | one at a time |
| Giselle révérence | all together |

Level 2/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 | two at a time (3 candidates 2 + 1) |
| B: Tours en l'air to kneel | |
| Technique 2 | |
| C: Grand jeté en avant | two at a time (3 candidates 2 + 1) teacher/candidate's choice of side |
| D: Glissade and jeté ordinaire | one at a time |
| Technique 3 | |
| E: Sissonne fermée dessus | one at a time |
| F: Temps levé and grand jeté en avant | |
| Technique 4 | |
| G: Demi-contretemps and fouetté sauté | one at a time |
| H: Assemblés en avant | |
| Variation 2: <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, <u>once</u> through and commence facing the examiner or barre as indicated.</i> | |
| Warm-up | all together |
| Pliés | |
| Battements tendus | |
| Battements glissés | |
| Ronds de jambe à terre | |
| Battements fondus | |
| Preparation for batterie | |
| Adage | |
| Grands battements | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) |
| Technique 3 | |
| Centre practice | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| Adage | two at a time (3 candidates 2 + 1) |
| Technique 5 | |
| Allegro 1 | two at a time (3 candidates 2 + 1) |
| Allegro 2 | |
| Technique 6 | |
| Allegro 3 | one at a time – teacher/candidate's choice of side) |
| Class révérence | all together |

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

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

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

Level 3/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 | two at a time (3 candidates 2 + 1) |
| B: Développé to 2nd with temps levé | |
| Technique 2 | |
| C: Cabriole and pirouette preparation | two at a time (3 candidates 2 + 1) |
| D: Pirouettes en dehors | |
| Technique 3 | |
| E: Cabriole and balancé en tournant | one at a time |
| F: Posé to attitude | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| G: Preparation for jeté élané | two at a time (3 candidates 2 + 1) |
| H: Temps levé in arabesque and pirouettes en dehors | one at a time |
| Variation 2: Paquita (Pas de trois) | one at a time |
| Paquita 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 | one at a time |
| F: Pas de bourrée and changement | |
| Technique 4 | |
| G: Sissonne ordinaire to 4th en fondu | one at a time |
| H: Sissonne ordinaire to kneel | |
| Variation 2: Paquita | one at a time |
| Paquita 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, <u>once</u> through and commence facing the examiner or barre as indicated.</i> | |
| Warm-up | all together |
| Pliés | |
| Battements tendus | |
| Battements glissés | |
| Ronds de jambe à terre | |
| Battements fondus | |
| Battements frappés and petits battements | |
| Adage | |
| Grands battements | |
| Technique 2 | |
| Port de bras | two at a time (3 candidates 2 + 1) |
| Technique 3 | |
| Centre practice | two at a time (3 candidates 2 + 1) |
| Technique 4 | |
| Adage | two at a time (3 candidates 2 + 1) |
| Technique 5 | |
| Allegro 1 | two at a time (3 candidates 2 + 1) |
| Allegro 2 | |
| Technique 6 | |
| Allegro 3 | one at a time |
| Class révérence | all together |

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

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

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

| Content | Format with four candidates |
|--|------------------------------------|
| Development exercises | |
| Technique 1 | |
| A: Relevés passés derrière | two at a time (3 candidates 2 + 1) |
| B: Pas de chat and détourné | |
| Technique 2 | |
| C: Courus and petits battements battus | two at a time (3 candidates 2 + 1) |
| D: Posés to cou-de-pied | |
| Technique 3 | |
| E: Pas de basque | two at a time (3 candidates 2 + 1) |
| F: Dégagés and courus | |
| Technique 4 | |
| G: Posés passés | two at a time (3 candidates 2 + 1) |
| H: Posés to arabesque and retiré devant | |
| Variation 2: <i>The Nutcracker</i> Act II (Sugar Plum Fairy) | 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 | two at a time (3 candidates 2 + 1) |
| B: Chassés | |
| Technique 2 | |
| C: Détourné and changements | two at a time (3 candidates 2 + 1) |
| D: Pas de bourrée and tour en l'air | |
| Technique 3 | |
| E: Chassé and assemblé | two at a time (3 candidates 2 + 1) |
| F: Cabrioles | |
| Technique 4 | |
| G: Jeté 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: The Nutcracker Act II (Nutcracker Prince) | one at a time |
| The Nutcracker 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 The learner will: | Assessment criteria 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 The learner will: | Assessment criteria The learner can: |
|--|---|
| <ul style="list-style-type: none"> be able to demonstrate appropriate technique through the performance of simple movement sequences and dances in ballet | <ul style="list-style-type: none"> demonstrate knowledge of the vocabulary of ballet demonstrate technical skills as required by a simple level of choreographic demand |
| <ul style="list-style-type: none"> be able to show awareness of musicality through the performance of simple movement sequences and dances in ballet | <ul style="list-style-type: none"> demonstrate appropriate timing demonstrate responsiveness to music as required by a simple level of choreographic demand |
| <ul style="list-style-type: none"> be able to show awareness of performance skills in simple movement sequences and dances in ballet | <ul style="list-style-type: none"> demonstrate use of expression, communication, interpretation and projection as required by a simple level of choreographic demand |
| <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 The learner will: | Assessment criteria The learner can: |
|--|---|
| <ul style="list-style-type: none"> be able to demonstrate appropriate technique through the performance of simple to moderate movement sequences and dances in ballet | <ul style="list-style-type: none"> demonstrate knowledge of the vocabulary of ballet demonstrate technical skills as required by a simple to moderate level of choreographic demand |
| <ul style="list-style-type: none"> be able to show awareness of musicality through the performance of simple to moderate movement sequences and dances in ballet | <ul style="list-style-type: none"> demonstrate appropriate timing demonstrate responsiveness to music as required by a simple to moderate level of choreographic demand |
| <ul style="list-style-type: none"> be able to show awareness of performance skills in simple to moderate movement sequences and dances in ballet | <ul style="list-style-type: none"> demonstrate use of expression, communication, interpretation and projection as required by a simple to moderate level of choreographic demand |
| <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 The learner will: | Assessment criteria The learner can: |
|--|--|
| <ul style="list-style-type: none">be able to demonstrate appropriate technique through the performance of moderate movement sequences and dances in ballet | <ul style="list-style-type: none">demonstrate knowledge of the vocabulary of balletdemonstrate 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 timingdemonstrate responsiveness to music as required by a moderate level of choreographic demand |
| <ul style="list-style-type: none">be able to show awareness of performance skills in moderate movement sequences and dances in ballet | <ul style="list-style-type: none">demonstrate use of expression, communication, interpretation and projection as required by a moderate level of choreographic demand |

Grade 5

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

Grade 7

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

Grade 8

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

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

Technique

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

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

Music

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

Performance

- perform with expression and communication.

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

Grade 2

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

Grade 3

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

Intermediate

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

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

Technique

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

Advanced 1

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

Advanced 2

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

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

Technique

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

Music

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

Performance

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

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

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

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

Solo Seal

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

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

In all variations candidates are assessed on the following:

Technique

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

Music

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

Performance

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

Accuracy of choreography

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

Discovering Repertoire examinations

Level 2/SCQF Level 6 (Unit: Class)

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

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

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

Level 3/SCQF Level 7 (Unit: Class)

| Learning outcomes The learner will: | Assessment criteria The learner can: |
|---|---|
| <ul style="list-style-type: none">be able to perform more demanding exercises and movement sequences in 'class' format showing an awareness of secure technique in ballet | <ul style="list-style-type: none">demonstrate knowledge of the set contentdemonstrate 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 musicdemonstrate 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 projectioncommunicate 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 The learner will: | Assessment criteria The learner can: |
|---|---|
| <ul style="list-style-type: none">be able to perform more demanding development exercises and a variation showing an awareness of secure technique in ballet | <ul style="list-style-type: none">demonstrate knowledge of the set contentdemonstrate 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 musicdemonstrate 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 projectioncommunicate effectively with the audience as required by a more demanding level of choreography |

Level 4/SCQF Level 8 (Unit: Class)

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

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

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

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

Technique

- demonstrate knowledge and understanding of the fundamental and relevant technique required at Regulated Qualifications Framework (RQF) Levels 2, 3 & 4 / 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 (Classical or Character) | Technique/music/performance | Demonstrating control and co-ordination Showing correct timing and appropriate response to the music Maintaining appropriate expression and communication through face and body |

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

Discovering Repertoire – Class and Variation units

| Component | Key features | Definition |
|--|------------------------------|--|
| Barre OR Development exercises | Stability | Demonstrating control and co-ordination |
| Centre OR Variation | Stability | Demonstrating control and co-ordination |
| Music | Timing/response | Showing correct timing and appropriate response to the music |
| Performance | Expression/ communication | Maintaining appropriate expression through face and body Demonstrating control and co-ordination Showing correct timing and appropriate response to the music Demonstrate the use of projection |

Attainment descriptors

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

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

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

Examinations and Solo Performance Awards

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

- technique
- music
- performance
- recall (Primary in Dance, 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 <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control | 10 |
| 2. Technique 2: Bend and run/Bend and point <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control | 10 |
| 3. Technique 3: Transfer of weight/Marches <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control | 10 |
| 4. Technique 4: Jumps/Springs/Hops/Jumps and springs <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control | 10 |
| 5. Technique 5: Galops and skips/Run and leap <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control | 10 |
| 6. Music <ul style="list-style-type: none"> Timing | 10 |
| 7. Performance <ul style="list-style-type: none"> Expression | 10 |
| DANCE: A OR B | |
| 8. Technique <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control | 10 |
| 9. Music and performance <ul style="list-style-type: none"> Timing Expression | 10 |
| RECALL | |
| 10. Recall <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 <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control Line Spatial awareness Dynamic values | 10 |
| 2. Technique 2 Centre <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control Line Spatial awareness Dynamic values | 10 |
| 3. Technique 3 Grade 1: Allegro/Grade 2-3: Allegro and Turns <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control Line Spatial awareness Dynamic values | 10 |
| 4. Music <ul style="list-style-type: none"> Timing Responsiveness to music | 10 |
| 5. Performance <ul style="list-style-type: none"> Expression Communication Interpretation Projection | 10 |
| DANCES | |
| 6. Dance A or B: Technique <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control Line Spatial awareness Dynamic values | 10 |
| 7. Dance A or B: Music and performance <ul style="list-style-type: none"> Timing Responsiveness to music Expression Communication Interpretation Projection | 10 |
| 8. Character dance C or D and Révérence: Technique <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control Line Spatial awareness Dynamic values | 10 |
| 9. Character dance C or D and Révérence: Music and performance <ul style="list-style-type: none"> Timing Responsiveness to music Expression Communication Interpretation Projection | 10 |
| RECALL | |
| 10. Recall <ul style="list-style-type: none"> 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 | 10 |
| 2. Technique 2 Centre <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control | 10 |
| 3. Technique 3: Allegro <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control | 10 |
| 4. Technique 4: Turns and 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 | 10 |
| 6. Performance <ul style="list-style-type: none"> Expression Communication | 10 |
| DANCES | |
| 7. Dance A, B or C: Technique <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control | 10 |
| 8. Dance A, B or C: Music and performance <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control | 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 | 10 |
| 10. Character dance D, E or F and Révérence: Music and performance <ul style="list-style-type: none"> Timing Responsiveness to music Expression | 10 |
| TOTAL | 100 |

Grades 6-7 exams

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

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 1 | | 10 | 20 |
| <div><div>· Correct posture and weight placement</div><div>· Co-ordination</div><div>· Control</div></div> <div><div>· Line</div><div>· Spatial awareness</div><div>· Dynamic values</div></div> | | | |
| 2. Music and performance | | 10 | |
| <div><div>· Timing</div><div>· Responsiveness to music</div></div> <div><div>· Expression</div><div>· Communication</div></div> | | | |
| VALE PRINTEMPS/VALE AUTOMNE/DEMI-CARACTERE | | | |
| 3. Technique | | 10 | 20 |
| <div><div>· Correct posture and weight placement</div><div>· Co-ordination</div><div>· Control</div></div> <div><div>· Line</div><div>· Spatial awareness</div><div>· Dynamic values</div></div> | | | |
| 4. Music and performance | | 10 | |
| <div><div>· Timing</div><div>· Responsiveness to music</div></div> <div><div>· Expression</div><div>· Communication</div></div> | | | |
| MOUVEMENT LIBRE POETIQUE/MOUVEMENT LIBRE DRAMATIQUE | | | |
| 5. Technique | | 10 | 20 |
| <div><div>· Correct posture and weight placement</div><div>· Co-ordination</div><div>· Control</div></div> <div><div>· Line</div><div>· Spatial awareness</div><div>· Dynamic values</div></div> | | | |
| 6. Music and performance | | 10 | |
| <div><div>· Timing</div><div>· Responsiveness to music</div></div> <div><div>· Expression</div><div>· Communication</div></div> | | | |
| MAZURKA DE SALON/DANSE RUSSE | | | |
| 7. Technique | | 10 | 20 |
| <div><div>· Correct posture and weight placement</div><div>· Co-ordination</div><div>· Control</div></div> <div><div>· Line</div><div>· Spatial awareness</div><div>· Dynamic values</div></div> | | | |
| 8. Music and perfmormance | | 10 | |
| <div><div>· Timing</div><div>· Responsiveness to music</div></div> <div><div>· Expression</div><div>· Communication</div></div> | | | |
| TOTAL | | 80 | 80 |
| (scaled to 100) | | | |

Grades 1-7 Solo Performance Awards

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

Advanced 1 (female syllabus)

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

Advanced 1 (male syllabus)

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

Advanced 2 (female syllabus)

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

Advanced 2 (male syllabus)

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

Solo Seal

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

Discovering Repertoire exams, Levels 2-4/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 | 10 |
| Music: Barre <ul style="list-style-type: none"> Timing | 10 |
| Performance: Barre <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control | 10 |
| Technique 2: Port de bras <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control | 10 |
| Technique 3: Centre Practice <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control | 10 |
| Technique 4: Adage <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control | 10 |
| Technique 5: Allegro 1 and Allegro 2 <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control | 10 |
| Technique 6: Allegro 3 <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control | 10 |
| Music: Centre <ul style="list-style-type: none"> Timing | 10 |
| Performance: Centre <ul style="list-style-type: none"> Expression Communication | 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 | 10 |
| Technique 2: Development exercises C & D <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control | 10 |
| Technique 3: Development exercises E & F <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control | 10 |
| Technique 4: Development exercises G & H <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control | 10 |
| Music: Development exercises <ul style="list-style-type: none"> Timing | 10 |
| Performance: Development exercises <ul style="list-style-type: none"> Expression Communication | 10 |
| Variation: Technique A <ul style="list-style-type: none"> Correct posture and weight placement Control | 10 |
| Variation: Technique B <ul style="list-style-type: none"> Co-ordination Spatial awareness | 10 |
| Music: Variation <ul style="list-style-type: none"> Timing | 10 |
| Performance: Variation <ul style="list-style-type: none"> Expression Communication | 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 | Gold |
| High Distinction | 85 – 100 | |

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

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

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

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

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

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

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

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

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

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

Attainment band descriptors

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

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

Result forms, assessment reports, certificates, and medals

| Type | Level | Result form/ assessment report (all candidates) | Certificate (successful candidates) | Medal (successful candidates) |
|-------------------------------|--|---|---|-------------------------------------|
| Demonstration classes | Levels 1 and 2 (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.