



Specification

GRADED EXAMINATIONS IN DANCE: LEVEL 2 AWARDS Grades 4-5

This specification is valid from 1 October 2010 to 31 December 2012

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

Vision: Leading the world in dance education and training, the Royal Academy of Dance will be recognised internationally for the highest standards of teaching and learning. As *the* professional membership body for dance teachers it will inspire and empower dance teachers and students, members, and staff to make innovative, artistic and lasting contributions to dance and dance education throughout the world.

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

We will:

- Communicate openly
- Collaborate within and beyond the organisation
- Act with integrity and professionalism
- Deliver quality and excellence
- Celebrate diversity and work inclusively
- Act as advocates for dance

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This specification should be read in conjunction with the document:
Examination Information and Rules & Regulations
available on request from the RAD Examinations Department
and on the RAD website: www.rad.org.uk.

1 Introduction

- 1.1 Grades 4-5 constitute Level 2 of the RAD's Graded syllabus provision in the performance of Ballet and the related dance disciplines of Free Movement and Character. Following on from Grades 1-3, the knowledge and skills gained provide a basis for progression to subsequent Grades (6 – 8 Award). They also constitute a preparation for RAD Vocational Graded examinations in Dance (Ballet), and for Graded and Vocational Graded examinations in a range of dance genres offered by other Awarding Organisations. Grades 4-5 are currently offered as an Examination and as a Presentation Class.
- 1.2 Further information about policies and procedures related to RAD Examinations, including rules and regulations, and information about accreditation and recognition, may be found in the document *Examination Information and Rules & Regulations*, available on request from the RAD Examinations Department and on the RAD website (www.rad.org.uk).

2 Syllabus Aims

- 2.1 The aims of the Graded syllabus qualifications are to:
- promote the study of ballet and related dance disciplines as a leisure and/or vocational activity;
 - provide a means of measuring the acquisition of technical, musical and performance skills in ballet and related dance disciplines;
 - promote and encourage enjoyment of movement as a form of physical exercise;
 - provide all candidates, particularly children and young people, with an opportunity of experiencing various dance disciplines accompanied by live music;
 - encourage personal self-confidence and group awareness through the experience of dancing solo, in partners and in small groups;
 - develop a general appreciation of music through dancing to various musical styles and rhythmic patterns;
 - motivate students by providing a series of clearly defined goals which have been structured to reflect the principles of safe dance practice;
 - provide teachers with a vehicle to measure the individual progress of their students.
- 2.2 A course of study based on these qualifications is intended to provide students with:
- an increasing ability to demonstrate practical knowledge of the dance disciplines of Ballet, Free Movement and Character;
 - a graduated measure of attainment against specific criteria;
 - increasing self-confidence through the learning, memorising and performing of prescribed sequences of movement, studies and dances;
 - an awareness and understanding of working with others;
 - an appreciation, through practical experience, of three contrasting dance disciplines with their accompanying music.

3 Learning objectives

- 3.1 A candidate who has successfully completed a course of study based on Grades 4 and 5 will be able to:

Ballet

Technique

- demonstrate secure posture and correct weight placement while performing movements of increased complexity
- demonstrate an ability to perform an increased range of movements with co-ordination of the whole body, well stretched legs and articulated footwork
- demonstrate line through the body
- demonstrate an ability to perform an increased range of movements with accurate alignment and use of space
- demonstrate a co-ordinated turning action with correct use of supporting leg and placement of working leg
- demonstrate elevation with controlled landings in steps of increased complexity

Music

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

Performance

- perform with expression and communication.

Free Movement

Technique

- perform more complex steps with free flowing movement, use of space and co-ordination of the whole body, showing a secure understanding of weight transference, use of gravity, suspension at the climax of a movement and controlled endings
- show use of gravity and relaxation of upper back to project movements into and through space
- demonstrate an ability to show varying lines through the whole body
- show varying heights of elevation with spring off one leg

Music

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

Performance

- perform with expression and communication.

Character

Technique

- Perform more complex steps with firm hold of the body, upper back and head, correct arm and hand placement, use of fondu, use of space and articulated footwork appropriate to the style
- Perform a co-ordinated turning action.

Music

- Perform with correct timing, rhythmical accuracy and responsiveness to the music.
- Perform exercises with increased rhythmical complexity.

Performance

- perform with expression and communication.

- 3.2 In progressing through these Level 2 qualifications, candidates are expected to demonstrate consolidated technical skills, and an increased range of movements in sequences of increased length and complexity. They should also show a clear understanding of the mechanics and purpose of the required vocabulary.
- 3.3 Candidates will show the ability to sustain an appropriate sense of the style throughout more complex sequences and an increased sensitivity to varying musical qualities. Technical facility and improved spatial awareness will lead to an increased assurance of presentation.

4 Syllabus content

4.1 Graded examinations

- 4.1.1 Candidates will be examined at each Graded level through the performance of the prescribed examination content, all of which should be prepared except where choices are indicated. Examiners will request a selection of exercises.
- 4.1.2 Candidates are normally seen in groups of four; however if the total number being entered for any one grade is not divisible by four, smaller groups may be accepted. Candidates should be prepared to dance in any combination of groups, i.e. one, two, three or four at a time, at the request of the Examiner.

4.2 Presentation classes

- 4.2.1 Presentation Classes are not assessed, and are conducted by the teacher or an assistant, with the Examiner viewing the class. A maximum of eight candidates can be presented at any one time.
- 4.2.2 In order to allow for as much flexibility in teaching approach as possible, teachers may choose either of the following options, *provided that they do not exceed the maximum time specified on page 37 for the Presentation Class*:
- They may present exactly the same work as the corresponding examination syllabus, probably omitting certain exercises because of limitations of time; **or**
 - They may present a selection of exercises from the examination syllabus, plus a selection of those exercises which are specific to Presentation Classes (see sections 4.4 – 4.5 below).
- 4.2.3 The final choice of exercises is entirely at the discretion of the teacher, providing that the work is chosen from the three sections of the syllabus and no exercise is chosen from a different level. Studies and Character Dances may be presented if the teacher so wishes.

4.3 General

- 4.3.1 Detailed descriptions of the set exercises, studies and dances for each Grade are published in the relevant *Set Exercises, Studies and Dances* book, formerly known as the Syllabus (see Section 9 below - *Resources*) which may be purchased from RAD Enterprises Ltd. through mail order, personal shopping or from its website: www.radenterprises.co.uk.
- 4.3.2 Male and female candidates are examined together.
- 4.3.3 For more information about examination procedure, see *Examination Information and Rules & Regulations*, section 8.

4.4 GRADE 4

For the examination, all exercises should be prepared, but there is a choice of Classical or Free Movement Study.

Classical Exercises
Barre <ul style="list-style-type: none">• Pliés• Battements tendus• Battements glissés• Ronds de jambes à terre• Battements fondus à terre• Développés devant - Male and Female separate exercises• Développés à la seconde and exercise for Arabesque en l'air• Grands battements• Relevés passés devant and derrière
Centre <ul style="list-style-type: none">• Port de Bras – Male and Female separate exercises• Battements tendus in alignment• Exercise for pirouette en dehors – Male and Female separate exercises• Pas de bourrées• Glissades• Sautés and changements• Balancés en avant and en arrière - with or without change of direction - Male and Female separate exercises• Assemblés• Posé temps levé in arabesque• Allegro – Male exercise only
Classical Study <i>(if chosen) to be performed as a solo (or, for Presentation Classes only, in pairs)</i> <ul style="list-style-type: none">• Male and Female separate studies
Free Movement Exercises <ul style="list-style-type: none">• Exercise for relaxation• Running with change of direction• Flying hop and run
Free Movement Study <i>(if chosen) to be performed as a solo (or, for Presentation Classes only, in pairs)</i>
Rhythm and Character Exercises <i>(Russian)</i> <ul style="list-style-type: none">• Rhythm in 2/4 time• Pivot step• Quick promenade
Character Dance <i>(Russian) to be performed as a duet on opposite sides, in pairs on the same side or as a solo</i>
Révérence

Optional Exercises for Presentation Class:

- Echappés relevés (training exercise)
- Character Enchainement

Props required: None

4.5 GRADE 5

For the examination, all exercises should be prepared, except that there is a choice of Classical or Free Movement Study. Female candidates choosing the Classical Study have a further choice of two Studies. There is a separate Classical and Free Movement Study for male candidates.

Classical Exercises
<p>Barre</p> <ul style="list-style-type: none"> • Pliés • Battements tendus with transfer of weight • Battements glissés and petits retirés • Battements fondus à terre and ronds de jambe à terre • Développés with fouetté of adage • Grands battements • Port de bras – Male and Female separate exercises <p>Centre</p> <ul style="list-style-type: none"> • Port de bras – Male and Female separate exercises • Battements tendus with transfer of weight • Adage study • Pirouette en dehors – Male and Female separate exercises • Glissades • Sautés and échappés sautés • 1st allegro • 2nd allegro • Balancés – Female exercise only • Exercise for tour en l'air – Male exercise only • Grand allegro
Classical Study (if chosen) to be performed as a solo (or, for Presentation Classes only, in pairs)
<ul style="list-style-type: none"> • Tarantella – Male and Female or Classical – Male and Female separate Studies
Free Movement Exercises
<ul style="list-style-type: none"> • Exercise for relaxation • Triple runs and spin – Female exercise only • Flying hop with change of direction • Step and hop with body turn - Male exercise only
Free Movement Study (if chosen) to be performed as a solo (or, for Presentation Classes only, in pairs)
<ul style="list-style-type: none"> • Male and Female – separate Studies
Rhythm and Character Exercises
<ul style="list-style-type: none"> • Hop heel hop toe and galops • Pivot and half break • Holubetz in 3/4 time • Stamp and clap with galops
Character Dance (Polish) to be performed as a duet on opposite sides, in pairs on the same side or as a solo
Révérence

Optional Exercises for Presentation Class:

- Assemblés soutenus à terre
- Echappés relevés to 2nd with relevés to 5th
- Character enchaînement
- Classical enchaînement

Props Required: None

5 Definition of terms used in the markscheme

5.1 Classical Technique

Secure Posture	Secure use of torso incorporating turnout. (Refer to Page 8 of <i>The Foundations of Classical Ballet Technique</i>)
Correct Weight Placement	The body weight centred over one or two legs or transferring with ease from one to two legs and two to one leg sur place or in travelling movements.
Co-ordination of the whole body	The harmonious relationship of torso, limbs, head and eye focus in movement.
Accurate Alignment	The body facing the appropriate direction for the movement; the correct alignment of the limbs in relation to each other and the torso; travelling in the appropriate direction for the movement.
Use of Space	Effective use of the peripheral space and performance space appropriate to the movement.
Ability to show line through the body	The ability to create harmonious lines through the co-ordinated use of torso, limbs, head and eye focus.
Ability to shape arms	Ability to form the arms in the appropriate shape, according to the position.
Secure, Stretched Leg Extensions	Well held and stretched legs in extensions à terre and en l'air.
Elevation with controlled landings	Elevation with controlled landings appropriate to safe dance practice.
Articulated footwork	Articulated movements of the feet appropriate to the exercise.
Co-ordinated turning action	The ability to show co-ordinated use of legs, arms and head during a turning action. (Refer to Page 73 of <i>The Foundations of Classical Ballet Technique</i>)
Use of épaulement	The ability to show a rotary action in the upper torso, combined with the use of head and eye focus.

5.2 Free Movement Technique

Relaxation	The partial release of the muscles, mainly of the neck and upper back, either preceding or following certain movements.
Transference of weight	The ability to transfer the weight from two feet to one foot, one foot to two feet and one foot to the other.
Suspension	A slight hesitation at the climax of a movement.
Ability to show line through the body	A line which is created through the use of the body, limbs, head and eye focus, often with the body turned in opposition to the front leg.
Free flowing movement	A feeling of moving freely through space in travelling movements.
Elevation	The ability to jump off one leg, with the appropriate dynamics.
Use of gravity	A downward action assisted by gravity which gives weight to a movement.
Controlled endings	The ability to control the endings of exercises, sequences, Studies and Dances.

5.3 Character Technique

Definitions are either the same as for Classical Technique or the terms are considered to be self-explanatory.

5.4 Music

<i>Correct Timing</i>	The ability to synchronise the movement with the music on the correct beat.
<i>Responsiveness to the music</i>	The ability to demonstrate the appropriate movement dynamics, reflecting the quality, phrasing, atmosphere and rhythm of the music.
<i>Rhythmical Accuracy</i> <i>(Character section only)</i>	The ability to demonstrate rhythmic pattern of differing combinations of note values.

5.5 Performance

<i>Expression</i>	Expression reflected in face, body and movement.
<i>Communication</i>	Appropriate engagement with the audience.

6 How marks are awarded

6.1 Introduction

6.1.1 The assessment of the candidate's performance in each section of the examination is delivered via three interrelated domains of assessment - Technique, Music and Performance.

6.1.2 These domains of assessment are broken down into assessment criteria which are applied as appropriate to the various requirements of the examination. Except where indicated in the tables which follow, these criteria are applied to the full range of examination content for each section of the examination. They relate to the learning objectives outlined in 3.1 above and also to the learning outcomes specified in the units on which these qualifications are based.

6.1.3 Each assessment criterion comprises a number of interrelated elements, which increase in number as the examinations increase in level, thus increasing the demands placed on the candidate.

6.1.4 In the examination, the Examiner awards a mark of between 0 and 10 for each assessment criterion. A mark of 1 or higher signifies the standard attained by the candidate with respect to that criterion. A mark of 0 signifies that no work was shown for all or part of the section of the exam relating to that criterion. The tables in section 8.4 below (Attainment Descriptors) explain the level of mastery which the candidate needs to demonstrate in order to achieve these marks.

6.2 **Assessment criteria: Grade 4**

CLASSICAL SECTION		
CLASSICAL TECHNIQUE 1 (<i>Table A</i>) <ul style="list-style-type: none"> Secure posture Correct weight placement 	10	50
CLASSICAL TECHNIQUE 2 (<i>Table A</i>) <ul style="list-style-type: none"> Co-ordination of the whole body Accurate alignment Use of space Ability to show line through the body 	10	
CLASSICAL TECHNIQUE 3 (<i>Table A</i>) <ul style="list-style-type: none"> Secure stretched leg extensions Elevation with controlled landings Articulated footwork 	10	
MUSIC (<i>Table B</i>) <ul style="list-style-type: none"> Correct timing Responsiveness to the music 	10	
PERFORMANCE (<i>Table C</i>) <ul style="list-style-type: none"> Expression Communication 	10	
FREE MOVEMENT SECTION		
FREE MOVEMENT EXERCISES (<i>Table D</i>) <ul style="list-style-type: none"> Relaxation Transference of weight Suspension Ability to show line through the body Free-flowing movement Co-ordination of the whole body Use of space Use of gravity Controlled endings Correct timing Responsiveness to the music Expression Communication 	10	10
STUDY (Classical or Free Movement)*		
TECHNIQUE (As for Classical Technique 1, 2 and 3 or Free Movement, elements 1-9) (<i>Table A</i>)	10	20
MUSIC AND PERFORMANCE (<i>Table E</i>) <ul style="list-style-type: none"> Correct Timing Responsiveness to the music Expression Communication 	10	
CHARACTER SECTION		
RHYTHM AND CHARACTER EXERCISES (<i>Table D</i>) <ul style="list-style-type: none"> Firm hold of body and upper back Confident carriage of head Correct arm and hand placement Articulated footwork Use of space Use of fondu Use of épaulement Co-ordinated turning action Correct timing Responsiveness to the music Rhythmical accuracy Expression Communication 	10	20
CHARACTER DANCE <i>As for Rhythm and Character Exercises (Table D) plus:</i> <ul style="list-style-type: none"> Convincing mime 	10	
TOTAL	100	100

*NB. The Study is assessed separately from the rest of the Classical or Free movement sections.

6.3 **Assessment criteria: Grade 5**

CLASSICAL SECTION		
CLASSICAL TECHNIQUE 1 (<i>Table A</i>) <ul style="list-style-type: none"> Secure posture Correct weight placement 	10	50
CLASSICAL TECHNIQUE 2 (<i>Table A</i>) <ul style="list-style-type: none"> Co-ordination of the whole body Accurate alignment Use of space Ability to show line through the body Co-ordinated turning action 	10	
CLASSICAL TECHNIQUE 3 (<i>Table A</i>) <ul style="list-style-type: none"> Secure stretched leg extensions Elevation with controlled landings Articulated footwork 	10	
MUSIC (<i>Table B</i>) <ul style="list-style-type: none"> Correct timing Responsiveness to the music 	10	
PERFORMANCE (<i>Table C</i>) <ul style="list-style-type: none"> Expression Communication 	10	
FREE MOVEMENT SECTION		
FREE MOVEMENT EXERCISES (<i>Table D</i>) <ul style="list-style-type: none"> Relaxation Transference of weight Suspension Ability to show line through the body Free-flowing movement Elevation Co-ordination of the whole body Use of space Use of gravity Controlled endings Correct timing Responsiveness to the music Expression Communication 	10	10
STUDY (Classical or Free Movement)*		
TECHNIQUE (As for Classical Technique 1, 2 and 3 or Free Movement, elements 1-10) (<i>Table A</i>)	10	20
MUSIC AND PERFORMANCE (<i>Table E</i>) <ul style="list-style-type: none"> Correct Timing Responsiveness to the music Expression Communication 	10	
CHARACTER SECTION		
RHYTHM AND CHARACTER EXERCISES (<i>Table D</i>) <ul style="list-style-type: none"> Firm hold of body and upper back Confident carriage of head Correct arm and hand placement Articulated footwork Use of space Use of fondu Use of épaulement Co-ordinated turning action Correct timing Responsiveness to the music Rhythmical accuracy Expression Communication 	10	20
CHARACTER DANCE <ul style="list-style-type: none"> As for Rhythm and Character Exercises (<i>Table D</i>) 	10	
TOTAL	100	100

*NB. The Study is assessed separately from the rest of the Classical or Free movement sections.

6.4 Attainment descriptors

TABLE A - Classical Technique 1, 2 and 3; Technique for Classical and / or Free Movement Study	
0 marks	The work was not shown (wholly or partially).
1 – 3 marks	The candidate showed little awareness of many of the elements assessed.
4 marks	The candidate was able to demonstrate the elements assessed some of the time. Technique was often not well established.
5 – 6 marks	The candidate showed a fairly good ability to demonstrate the elements assessed, although some may be stronger than others. Technique was fairly well established.
7 – 8 marks	The candidate showed a generally good ability to demonstrate the elements assessed, although one or two may be less strong than others. Technique was mostly secure.
9 – 10 marks	The candidate was able to demonstrate the elements assessed almost all the time, although one or two may be less strong than others. Technique was secure.

TABLE B – Music (Classical)	
0 marks	The work was not shown (wholly or partially).
1 – 3 marks	The candidate was seldom in time with the music.
4 marks	The candidate was in time with the music for more than half the exercises but showed only occasional ability to respond to the music.
5 – 6 marks	The candidate was in time with the music for more than half the exercises and was able to respond to the music fairly well.
7 – 8 marks	The candidate was in time with the music for almost all the exercises and showed a generally good response to the music.
9 – 10 marks	The candidate was in time with the music for almost all the exercises and was able to respond to the music very well.

TABLE C – Performance (Classical)	
0 marks	The work was not shown (wholly or partially).
1 – 3 marks	The candidate showed little sense of performance, or appeared very unsure.
4 marks	The candidate occasionally showed a sense of performance.
5 – 6 marks	The candidate showed a fairly good sense of performance.
7 – 8 marks	The candidate showed a generally good sense of performance.
9 – 10 marks	The candidate showed a very good sense of performance.

TABLE D – All Free Movement and Character ‘exercises’; Character Dance	
0 marks	The work was not shown (wholly or partially).
1 – 3 marks	The candidate showed little awareness of many of the elements assessed.
4 marks	The candidate was able to demonstrate the elements assessed some of the time.
5 – 6 marks	The candidate showed a fairly good ability to demonstrate the elements assessed, although some may be stronger than others.
7 – 8 marks	The candidate showed a generally good ability to demonstrate the elements assessed, although one or two may be less strong than others.
9 – 10 marks	The candidate was able to demonstrate the elements assessed almost all the time, although one or two may be less strong than others.

TABLE E – All Free Movement and Character ‘exercises’; Character Dance	
0 marks	The work was not shown (wholly or partially).
1 – 3 marks	The candidate showed little awareness of music or performance.
4 marks	The candidate showed some musical awareness and sense of performance, although one element may be a little stronger than the other.
5 – 6 marks	The candidate showed a fairly good musical awareness and sense of performance, although one element may be a little stronger than the other.
7 – 8 marks	The candidate showed a good musical awareness and good sense of performance, although one element may be a little stronger than the other.
9 – 10 marks	The candidate showed a very good musical awareness and a real sense of performance.

7 Results and Certificates

- 7.1 In the examinations candidates receive both a final mark (expressed as a percentage) and a classification. There are three pass classifications: Pass, Merit and Distinction. Candidates who do not reach the required standard for award of a Pass will receive the result of Standard Not Attained. Each classification covers a band of marks, as follows:

Distinction	75% - 100%
Merit	55% - 74%
Pass	40% – 54%
Standard Not Attained	0% – 39%

- 7.2 There is no requirement to pass any specific section of the examination; the 40% marks required to pass may come from any section.
- 7.3 All candidates will receive a Result Form. In addition, Certificates, specifying the Grade, classification, and other qualification information, will be awarded to all successful candidates.

8 Music

- 8.1 The examination content must be danced to the official piano music or the official alternative piano music, which may be purchased from RAD Enterprises Ltd, through mail order, personal shopping or from the website www.radenterprises.co.uk.
- 8.2 The music must be played 'live' by an accompanist on a keyboard instrument; CDs may not be used in examinations or Presentation Classes. For further information about acceptable keyboard instruments, see *Examination Information and Rules & Regulations*, Section 6.3.

9 Resources

9.1 Essential reading, playing and listening

Item	Description
Printed Book Code: 100NGS4	Graded Examinations in Dance & Presentation Classes – Grades 4-5
Printed Music Book Code: 200NGM3A	Original music for the set exercises, studies and dances in Grades 4-5.
Printed Alternative Music Book Code: 200M4-5	This is a celebration of the ballet and musical traditions associated with the countries of the five founder members of the Royal Academy of Dance: Italy, France, Denmark, England and Russia. The audio CD is packaged with <i>Music in Focus</i> , a 32-page guide book containing detailed information about each track, and short articles about musical topics relevant to the Graded syllabus music.
CD Code: 300CD1C	Music for Grades 4-5
Alternative Music CD Code: 100AM4-5	Alternative music for Grades 4-5
DVD (set of 2) Grades 4 and 5 Code: 5055190400104	The original video, now on DVD on two discs.

9.2 Uniform

For full information about uniform, please see *Examination Information and Rules and Regulations*, Section 8.3.

FEMALE	MALE
Grades 4 and 5	
<p>Sleeveless or short sleeved scooped neck PCL leotard in Pale Pink, Pale Blue, Red, Mulberry/Fuchsia, Navy, Lavender, Burgundy or Dark Green, with matching elasticised belt.</p> <p>Pink soft ballet shoes in satin, canvas or leather with either pink elastic or pink ribbons.</p> <p>Option of pink nylon tights or short pink socks.</p> <p>Candidates may perform the Free Movement exercises and study in either ballet shoes or bare feet.</p>	<p>Short sleeved or sleeveless white PCL leotard (or well fitting white T-shirt if leotard felt to be unsuitable). Navy PCL or Lycra stirrup tights.</p> <p>White ballet shoes in canvas or leather with white elastic.</p> <p>Short white socks.</p> <p>Candidates may perform the Free Movement exercises and study in either ballet shoes or bare feet.</p>
Character Uniform	
<p>Character skirts should be in black cotton material, with braiding, which complements the colour of the leotard and either circular in style or gathered at the waist, although the former is preferable. The hem of the skirt should be approximately 3 inches below the knee.</p> <p>Character shoes must be worn from Grade 1 and should ideally be black canvas. These are available in two heel sizes - low heel in sizes 3 - 7 (including half sizes) and the Cuban in sizes 2 - 8 (including half sizes). The Cuban heel should ideally be worn from Grade 3 onwards.</p> <p>Standard black leather Character shoes are acceptable as an alternative. Other colours may be worn</p> <p>Pink elastic should be worn across the arch.</p>	<p>The male uniform remains the same throughout all Examinations and Presentation Classes except for the shoes.</p> <p>Laced up Character shoes should be worn.</p>

All resources, including some props, are available from:
Royal Academy of Dance Enterprises Ltd
36 Battersea Square
London SW11 3RA
☎ 0207 326 8080
📠 020 7228 6281
🌐 www.radenterprises.co.uk

online, by post or in person; and other Academy branch outlets.

All uniform is available to Registered Teachers through the RADE Uniform Direct promotion from:

Freed of London
62-64 Well Street
London E9 7PX
Freephone 0800 975 5981 (UK)
☎ 020 8510 4700
📠 020 8510 4750
*🌐 **<http://www.radefreed.com>***
online, by post or in person.

and other stockists.