



Specification

VOCATIONAL GRADED EXAMINATIONS IN DANCE:

LEVEL 4 CERTIFICATE: Advanced 1

LEVEL 4 DIPLOMA: Advanced 2

This specification is valid from 1 September 2010 to 31 December 2011

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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Contents

| | |
|--|----|
| 1. Introduction | 4 |
| 2. Syllabus aims | 4 |
| 3. Learning objectives | 5 |
| 4. Syllabus content | 6 |
| 5. Definitions of terms used in the markscheme | 15 |
| 6. How marks are awarded | 16 |
| 7. Results and Certificates | 22 |
| 8. Music | 23 |
| 9. Resources | 24 |

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 Advanced 1 and Advanced 2 constitute Level 4 of the RAD's Vocational Graded syllabus provision in the performance of Ballet. They are the fourth and fifth in a suite of five levels from Intermediate Foundation to Advanced 2. The knowledge and skills gained provide a basis for progression to further personal development, lifelong learning, and higher education opportunities.
- 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 Vocational Graded Syllabus qualifications are to:
- Provide a means of measuring the acquisition of technical, musical and performance skills in ballet;
 - Provide candidates with a sound ballet base in preparation for further training and/or a career in dance or dance related subjects;
 - Provide a progressive measure of attainment in ballet against specific criteria;
 - Provide candidates with a series of clearly defined goals, which reflect the principles of safe dance practice;
 - Provide candidates with an opportunity to gain internationally recognised qualifications in ballet to an advanced level.
- 2.2 A course of study based on these qualifications aims to provide students with an increasing ability to demonstrate in-depth knowledge and practical skills in ballet.

3 Learning objectives

3.1 Female Candidates

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

Technique

- demonstrate technical proficiency achieved through Advanced study;
- demonstrate with ease complex exercises, which demand the combination 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 value;
- perform a range of movements en pointe with fluidity and control.

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.

3.2 Male candidates

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

Technique

- demonstrate technical proficiency achieved through Advanced study;
- demonstrate with ease, complex exercises which demand the combination of Advanced vocabulary;
- perform with high level of control showing a refinement of line;
- perform with a high level of control, in the body moving through space and within space;
- perform a breadth of vocabulary enhanced by the appropriate dynamic value;
- perform a range of movements with control, eloquence, vitality and power in Allegro and turning sequences (enchaînements).

Music

- demonstrate an 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.

3.3 In the course of these Level 4 qualifications, candidates are expected to demonstrate an 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), within the range of candidates' physical capacity.

3.4 Candidates communicate a mature and accomplished sense of performance. They are able to interpret music and display a sophisticated response to musical content and style. Candidates' performances show spatial awareness and sensitive response to an audience.

4 Syllabus content

4.1 General guidelines

- 4.1.1 Candidates will be examined through the performance of the prescribed examination content, all of which should be prepared except where choices are indicated. At the direction of the Examiner, a selection of the prescribed content will be seen in the examination, but all the content should be prepared, except where choices are indicated. Candidates are expected to acquire and retain knowledge of the vocabulary listed.
- 4.1.2 Candidates are normally seen in groups of three; however candidates should also be prepared to dance in groups of two or solo, at the request of the Examiner.
- 4.1.3 There are separate syllabi and examinations for male and female candidates.
- 4.1.4 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 13 below - *Resources*) which may be purchased from RAD Enterprises Ltd. through mail order, personal shopping or from its website: www.radenterprises.co.uk.
- 4.1.5 For more information about examination procedure, see *Examination Information and Rules & Regulations*, section 10.

4.2 Advanced 1: Vocabulary

In addition to the Vocabulary listed for Intermediate Foundation, candidates are expected to have knowledge of the following vocabulary:

| Female | Male |
|--|--|
| Arabesque Arabesque penchée | |
| Ballonnés simples Ballonnés simples en avant and en arrière Ballonné simple de côté | Ballonnés simples Ballonnés simples en avant and en arrière Ballonné simple de côté |
| Ballottés sautés Ballottés sautés dessous and dessus | Ballottés Ballottés sautés dessous and dessus |
| Brisé Coupé brisé derrière | Brisés Coupés brisés devant and derrière Brisés dessous and dessus |
| Chaîné Chaîné en diagonale en pointe | Chaîné Chaîné en diagonale |
| | Coupé Coupé dessous en tournant |
| Fouettés Coupé fouetté raccourci battu Fouetté rond de jambe en tournant Fouetté sauté | Fouettés Coupé fouetté raccourci battu Fouetté sauté and fouetté sauté en tournant |

| Female | Male |
|--|--|
| <p>Jetés Jeté battement en arrière Jeté battu derrière</p> | <p>Jetés Jeté battement en arrière Jeté battu derrière</p> |
| <p>Pas de bourrée Pas de bourrée courus en avant, en arrière and de côté Pas de bourrée à quatre and cinq pas</p> | <p>Pas de bourrée Pas de bourrée courus en avant and en arrière</p> |
| <p>Pirouettes En dehors: doubles finishing in attitude and arabesque En dehors: singles en pointe finishing in 4th position en fondu En dedans: singles en pointe with fouetté</p> | <p>Pirouettes En dehors: doubles finishing in attitude and arabesque, 2nd position en l'air En dehors: triples finishing in 4th position en fondu En dehors: multiple pirouettes finishing in 4th position en fondu En dehors: grands pirouettes in 2nd position with petits sautés En dehors: singles in 2nd position En dedans: triples finishing in 5th position</p> |
| <p>Pivot Pivots en dehors and en dedans in arabesque</p> | <p>Pivot Pivot en dehors in attitude</p> |
| <p>Ronds de jambe Grands ronds de jambe en dehors and en dedans</p> | <p>Ronds de jambe Grands ronds de jambe en dehors and en dedans</p> |
| <p>Sissonnes Sissonnes fermées relevées de côté devant, derrière, dessus and dessous, en pointe Sissonnes fermées relevées en avant and en arrière en pointe Sissonnes ouvertes relevées en avant and en arrière en pointe Sissonne fermée battue dessus Sissonnes ouvertes en avant and en arrière into arabesque or attitude Sissonnes ouvertes changées en avant and en arrière into arabesque or attitude</p> | <p>Saut de basque Sissonnes Sissonne fermée battue dessus Sissonne ordinaire devant en tournant Sissonnes ouvertes en avant and en arrière into arabesque and attitude Sissonnes ouvertes changées en avant and en arrière into arabesque and attitude Sissonnes doublées with développé dessus and dessous Sissonnes ouvertes changées en arrière</p> |
| <p>Temps de cuisse French temps de cuisse dessous French temps de cuisse en avant and en arrière</p> | <p>Temps de cuisse French temps de cuisse dessous French temps de cuisse en avant and en arrière</p> |

4.3 Advanced 1 Examination Content

Candidates should prepare all the examination content listed, a selection of which will be seen in the examination:

| Female | Male |
|--|--|
| Barre | |
| Pliés Battements tendus Battements glissés with battements piqués Battements fouettés Ronds de jambe à terre Ronds de jambe jetés Battements fondus Battements frappés Battements frappés fouettés Ronds de jambe en l'air Petits battements Fouettés and rotations Battements lents Grands battements sur la demi-pointe Grands battements en cloche | Pliés Battements tendus with petits retirés Battements tendus with use of alternate legs Battements glissés Battements jetés Ronds de jambe à terre Battements fondus Battements frappés Battements frappés fouettés Ronds de jambe en l'air Petits battements Fouettés and rotations Battements lents Grands battements Grands battements en cloche |
| Centre | |
| Port de bras Port de bras Centre Practice Temps lié en avant Temps lié en arrière Battements tendus with pirouettes Ronds de jambe à terre with pirouettes Battements fondus Grands battements Pirouettes Pirouettes prepared by temps levé chassé pas de bourrée Pirouettes finishing in attitude and arabesque Posé pirouette en dehors Fouettés ronds de jambe en tournant Adage Grands ronds de jambe Pivots in arabesque Adage study | Port de bras Port de bras Centre Practice Temps lié en avant Temps lié en arrière Pliés Battements tendus with battements glissés and battements jetés Battements tendus with pirouettes Ronds de jambe à terre with pirouettes Battements fondus Grands battements Pirouettes Triple pirouettes en dehors and en dedans Pirouettes finishing in attitude and arabesque Pirouette enchaînement Pirouettes in 2 nd position Chaînés Adage Grands ronds de jambe Pivots Adage study |

| Female | Male |
|--|--|
| <p>Allegro</p> <p>Petits changements Jetés battements Free enchaînement Ballonnés composés Ballonnés simples Sissonnes doublées (A and B) Ballottés sautés Entrechats trois and cinq Coupés fouettés raccourcis battus and sissonnes fermées battues Brisés dessus Brisés dessous Jetés battus and coupés brisés Free grand allegro enchaînement</p> | <p>Allegro 1</p> <p>Petits sautés Jetés battements Ballonnés composés Ballonnés simples Ballottés sautés Sissonnes doublées (A and B) Entrechats trois and cinq Brisés Jetés battus and coupés brisés Free medium enchaînement</p> <p>Allegro 2</p> <p>Tours en l'air en diagonale Enchaînement en diagonale Sauts de basque Free grand allegro enchaînement Grand allegro enchaînement</p> |
| Pointe work | |
| <p>Barre</p> <p>Warm-up exercise Battements glissés relevés Relevés Relevés in attitude and arabesque Développés en croix Grands battements</p> <p>Centre</p> <p>Temps lié Echappés and relevés Free enchaînement Pirouettes en dehors with courus Pirouettes en dedans Petits soutenus and posés pirouettes en dedans Chaînés</p> <p>Dance Studies</p> <p>Waltz or Galop</p> | |
| Révérance | Révérance |

4.4 Advanced 2: Vocabulary

In addition to the Vocabulary listed for Intermediate Foundation and Intermediate, candidates are expected to have knowledge of the following vocabulary:

| Female | Male |
|---|---|
| Arabesque Arabesque allongée | Arabesque Arabesque penchée |
| Assemblé Assemblé dessus en tournant | Assemblé Double assemblé dessus en tournant |
| Ballottés Ballottés en demi-pointe and en pointe | |
| Brisés Brisés dessus and dessous 2 feet to 1 foot, 1 foot to 1 foot, 1 foot to 2 feet Brisés devant and derrière 2 feet to 2 feet, 2 feet to 1 foot, 1 foot to 1 foot, 1 foot to 2 feet Brisés en avant and en arrière 2 feet to 2 feet, 2 feet to 1 foot, 1 foot to 1 foot, 1 foot to 2 feet Brisés volés devant and derrière | Brisés Brisés en avant and en arrière 2 feet to 2 feet, 2 feet to 1 foot, 1 foot to 1 foot, 1 foot to 2 feet Brisés dessous and dessus 1 foot to 1 foot, 1 foot to 2 feet Brisé derrière en tournant 1 foot to 1 foot Brisé dessus en tournant 1 foot to 1 foot Brisés devant and derrière 2 feet to 2 feet, 2 feet to 1 foot, 1 foot to 1 foot, 1 foot to 2 feet Brisés volés devant and derrière |
| Cabrioles Cabrioles ouvertes devant, derrière and de côté Cabrioles fermées devant, derrière and de côté | Cabrioles Cabrioles fermées devant (single and double) derrière and de côté Cabrioles ouvertes devant (single and double) derrière and de côté |
| Changement Changement en pointe | |
| Emboîte Emboîté saute en tournant | |
| | Echappés Echappés sautés ouverts and fermés with beat of entrechat six |
| Entrechats Entrechat six Entrechat six de volées de côté | Entrechats Entrechat six Entrechat six de volées de côté |
| Fouettés Coupé fouetté raccourci battu en tournant Fouettés relevés en demi-pointe and en pointe Grands fouettés relevés en tournant en demi-pointe and en pointe Grand fouetté sauté en tournant | Fouettés Coupé fouetté raccourci battus en tournant Fouetté relevé en tournant Fouetté sauté battu and fouetté sauté battu en tournant Grand fouetté relevé en tournant |

| Female | Male |
|---|---|
| Fouetté sauté en tournant Fouetté sauté battu en tournant Fouetté rond de jambe en tournant en pointe | Grand fouetté sauté battu en tournant |
| Gargouillades Gargouillade en dehors Gargouillade en dedans to dégagé | |
| Jetés Petits jetés devant and derrière en pointe Petits jetés battus devant and derrière Jeté élané en tournant Coupé jeté en tournant en manège Grand jetés en avant with développé Grand jeté battu en tournant Grand jeté en avant en tournant in attitude Jetés ronds de jambes sautés en dehors and en dedans Jetés passés derrière in attitude and arabesque | Jetés Petits jetés battus devant and derrière Jeté battu devant Jetés élanés en tournant, en diagonale and en manège Grand jeté battu en tournant Grand jeté en avant en tournant in attitude Grand jeté en avant with développé Jetés passés derrière in attitude and arabesque Jetés ronds de jambe sautés en dehors and en dedans |
| Pas de basque Grands pas de basque en tournant Petits pas de basque en manège en pointe Pas de basque battus en avant and en arrière | Pas de basque Pas de basque battus en avant and en arrière Grands pas de basque en tournant |
| Pas de bourrée Pas de bourrée courus en première Pas de bourrée piqués dessous en tournant en pointe | Pas de bourrée Pas de bourrée piqués dessous en tournant |
| Pirouettes En dehors: singles and doubles en demi-pointe in attitude En dehors: doubles en demi-pointe finishing in effacé devant en l'air En dehors: triples en demi-pointe En dehors: posé pirouette en pointe En dedans: singles and doubles en demi-pointe and en pointe in attitude and 1 st arabesque En dedans: singles en demi-pointe in 2 nd position En dedans: triples en demi-pointe En dedans: double posé pirouette en pointe En dedans: doubles finishing in arabesque de côté | Pirouettes En dehors: triple pirouettes finishing in open positions En dehors: double pirouettes in 2 nd position En dehors: single and double pirouettes in arabesque En dehors: double pirouettes in attitude En dehors: grandes pirouettes to include turns in 2 nd position and attitude En dedans: triple pirouettes finishing in open positions En dedans: double pirouettes in 2 nd position En dedans: single and double pirouettes in arabesque En dedans: double pirouette in attitude En dedans: posé pirouette into any open position |
| Polka Polka en pointe | |

| Female | Male |
|--|--|
| | <p>Relevé Relevé développé</p> |
| <p>Renversés Renversés en dehors with relevé en demi-pointe and en pointe Renversé en dehors sauté</p> | <p>Renversés Renversés en dehors relevés and sautés</p> |
| <p>Retiré Petit retiré sauté passé Ronds de jambe sautés Rond de jambe sauté en dehors Rond de jambe sauté en dedans</p> | <p>Retiré Retiré sauté passé</p> |
| <p>Rotations Posé rotation with développé Rotation relevé with développé en pointe</p> | <p>Rotations Rotation en l'air Rotation with relevé</p> |
| <p>Saut de basque</p> | <p>Saut de basque Double saut de basque</p> |
| <p>Sauté Sauté en pointe</p> | |
| <p>Sissonnes Sissonnes fermées battues en avant and en arrière Sissonnes ouvertes battues en avant, en arrière, devant and derrière Sissonnes ouvertes changées battues en avant and en arrière Sissonnes fermées changées battues en avant, en arrière and en tournant Sissonnes doublées with développé dessus, dessous, en avant and en arrière Sissonnes doublées battues dessus and dessous Sissonnes ouvertes changées en tournant in attitude and arabesque Sissonnes ordinaires en tournant devant, derrière, passées devant and passées derrière, en dehors and en dedans Sissonnes développées en avant, en arrière, passées devant, passées derrière and de côté</p> | <p>Sissonnes Sissonnes développées en avant, en arrière, passées devant, passées derrière and de côté Sissonnes doublées battues dessous, dessus, en avant and en arrière Sissonnes doublées with développé and développé passé en avant and en arrière Sissonnes fermées battues dessous, devant, derrière, en avant and en arrière Sissonnes fermées changées battues en avant, en arrière and en tournant Sissonnes ordinaires en tournant (single and double) devant, derrière, passées devant and passées derrière, en dehors and en dedans Sissonnes ouvertes battues devant, derrière, en avant and en arrière Sissonnes ouvertes changées en tournant in attitude and arabesque Sissonnes ouvertes changées battues en avant and en arrière</p> |
| <p>Soutenu Petit soutenu en tournant en pointe</p> | |
| <p>Temps de cuisse Italian temps de cuisse dessus, dessous</p> | <p>Temps de cuisse Italian temps de cuisse dessous and dessus</p> |

| Female | Male |
|-------------------------|-------------------------|
| <i>Temps de flèche</i> | <i>Temps de flèche</i> |
| <i>Temps de poisson</i> | <i>Temps de poisson</i> |

4.5 Advanced 2 Examination Content

Candidates should prepare all the examination content listed, a selection of which will be seen in the examination:

| Female | Male |
|--|---|
| Barre | |
| Pliés Battements tendus with transfer of weight Battements tendus with rises and petits retirés passés Battements glissés with battements piqués Battements jetés Ronds de jambe à terre with ronds de jambe jetés Battements fondus Battements frappés - doubles with flic flac en tournant Ronds de jambe en l'air with fouetté rond de jambe en tournant Petits battements Développés and tombés Grands ronds de jambe Grands battements with grands battements développés Grands battements en cloche | Pliés Battements tendus with transfer of weight Battements tendus with rises and petits retirés passés Battements glissés with battements piqués Battements jetés Ronds de jambe à terre with développés passés Battements fondus Battements frappés - doubles with flic flac en tournant Ronds de jambe en l'air Petits battements and battements frappés fouettés Développés and tombés Grands ronds de jambe Grands battements with grands battements développé Grands battements en cloche |
| Centre | |
| Ports de Bras 1 st Port de bras 2 nd Port de bras Centre Practice Battements tendus and glissés Battements fondus and ronds de jambe en l'air Petits battements and petits battements battus Grands battements Pirouettes Exercise with pirouette en dedans in 2 nd position Exercise with pirouette en dehors in attitude Adage 1st Adage 2nd Adage | Ports de Bras 1 st Port de bras 2 nd Port de bras Centre Practice Battements tendus with battements glissés and battements jetés Ronds de jambe à terre with pirouettes Battements fondus and ronds de jambe en l'air (A and B) Grands battements Pirouettes Pirouettes en dehors in arabesque and à la seconde Pirouette enchaînement Grands pirouettes Adage 1st Adage 2nd Adage |

| Female | Male |
|--|---|
| <p>Allegro Warm-up exercise Ronds de jambe sautés Gargouillades and sissonnes battues Free batterie enchaînement Entrechats six and entrechats six de volées de côté Jetés élanés en tournant en diagonale Coupés jetés en tournant en manège Free grand allegro enchaînement</p> | <p>Allegro 1 Changements Ronds de jambe sautés Sissonnes développées passées Allegro enchaînement</p> <p>Allegro 2 Free batterie enchaînement Sissonnes battues and brisés volés Petits brisés en tournant Echappés sautés battus with tours en l'air Enchaînement en diagonale Entrechats six and entrechats six de volées de côté Free grand allegro enchaînement Variation</p> |
| Pointe work | |
| <p>Barre Warm-up exercise Ballottés and fouettés Grands battements relevés Sautés en pointe</p> <p>Centre Echappés and relevés Temps liés en avant and en arrière Pirouettes prepared by temps levé chassé pas de bourrée Free enchaînement Relevés to 4th devant en l'air and arabesque Petits pas de basque en manège Petits soutenus en manège Fouettés rond de jambe en tournant</p> <p>Dance Studies Polka Waltz or Galop</p> | |
| Révérance | Révérance |

5 Definition of terms used in the markscheme

5.1 Technical proficiency

Explanations of the elements that are assessed for Technical Proficiency are given below:

| | |
|--|---|
| <i>Co-ordination: of the whole body</i> | The harmonious relationship of torso, limbs, head and eye focus in movement. |
| <i>Control</i> | Sustained and balanced movements, achieved through strength and correct use of turnout |
| <i>Line</i> | The ability to demonstrate a range of harmonious lines through the whole body, (achieved through the co-ordinated use of torso, limbs, head and eye focus in movement). |
| <i>Spatial Awareness</i> | Effective use of peripheral space and performance space, also the ability to move through space. |
| <i>Dynamic Values</i> | The ability to perform the range of movement dynamics appropriate to each step, achieved through the co-ordinated use of feet, legs and arms. |

| | |
|---|--|
| <i>Pointe work (Female Candidates)</i> | The ability to successfully perform movements en pointe. |
| <i>Allegro (Male Candidates)</i> | The ability to perform varied levels of elevation with exuberance, agility and use of space. |

5.2 Music

Explanations of the elements that are assessed for Music are given below:

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

5.3 Performance

Explanations of the elements that are assessed for Performance are given below:

| | |
|------------------------------|--|
| <i>Expression</i> | Expression reflected in face, body and dynamics of the movement. |
| <i>Interpretation</i> | Dancing with understanding and intelligent response to what one is dancing about i.e. the motivation for the movement. |
| <i>Communication</i> | Appropriate engagement with the audience. |
| <i>Projection</i> | The ability to project expression, feelings and emotions to an 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 themselves comprise a number of interrelated elements. These criteria are applied as appropriate to the various requirements of the examination. Some criteria are applied to particular sections of the exam while others are generic to more than one section, as indicated in the tables below. The criteria relate to the learning objectives outlined in Section 3 above and also to the learning outcomes specified in the units on which these qualifications are based.
- 6.1.3 In Vocational Graded Examinations, assessment is made based on the technical elements which contribute to the overall dancer, i.e. co-ordination, control, line, spatial awareness, dynamic values and the specific studies of pointe work for Females and Allegro for Males. All these elements require a sound classical technique incorporating correct posture, weight placement and use of turnout.
- 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 8.6 below (Attainment Descriptors) explain the level of mastery which the candidate needs to demonstrate in order to achieve these marks.

6.2 **Assessment criteria: Advanced 1 (Female)**

| | Max mark | Pass mark |
|---|--|-----------|
| TECHNIQUE: PORT DE BRAS, CENTRE PRACTICE AND PIRQUETTES <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values | 10 | 16 |
| TECHNIQUE: ADAGE <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values | 10 | |
| TECHNIQUE: ALLEGRO (<i>excluding Free Enchaînement</i>) <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values • Use of elevation | 10 | |
| TECHNIQUE: FREE WORK (<i>excluding Pointe work</i>) <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values • Use of elevation • Ability to perform enchaînements consistently as set | 10 | |
| POINTE WORK (<i>including Barre and Free Enchaînement</i>) <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values • Ability to perform free enchaînement consistently as set • Music (see below) • Performance (see below) | 10 | 4 |
| MUSIC (<i>generic: excluding Dance and Pointe work</i>) <ul style="list-style-type: none"> • Timing and rhythm • Responsiveness to music | 10 10 | 8 |
| PERFORMANCE (<i>generic: excluding Dance and Pointe work</i>) <ul style="list-style-type: none"> • Expression, interpretation, communication and projection | 10 | 4 |
| DANCE (<i>Waltz or Galop</i>) <p>Technique</p> <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values <p>Key features for Waltz:</p> <ul style="list-style-type: none"> • Ability to contrast varied rhythmic structures • Ability to combine lilting movements with suspension, elevation, full use of the body and broad use of space <p>Key features for Galop</p> <ul style="list-style-type: none"> • Ability to portray varied dynamic qualities • Ability to demonstrate speed of movement, sustained positions en pointe and full use of the body <p>Music and Performance (as above)</p> | 10 10 | 8 |
| TOTAL | 100 | |

6.3 Assessment criteria: Advanced 1 (Male)

| | Max mark | Pass mark |
|--|--|-----------|
| TECHNIQUE: PORT DE BRAS, CENTRE PRACTICE AND PIRQUETTES <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values | 10 | 20 |
| TECHNIQUE: ADAGE <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values | 10 | |
| TECHNIQUE: ALLEGRO 1 (<i>excluding Free Enchaînement</i>) <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values • Use of elevation | 10 | |
| TECHNIQUE: ALLEGRO 2 (<i>excluding Grand Allegro Enchaînement</i>) <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values • Use of elevation | 10 | |
| TECHNIQUE: FREE ENCHAÎNEMENTS <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values • Ability to perform enchaînements consistently as set | 10 | |
| MUSIC (<i>generic: excluding Grand Allegro Enchaînement</i>) <ul style="list-style-type: none"> • Timing and rhythm • Responsiveness to music | 10 10 | 8 |
| PERFORMANCE (<i>generic: excluding Grand Allegro Enchaînement</i>) <ul style="list-style-type: none"> • Expression, interpretation, communication and projection | 10 | 4 |
| GRAND ALLEGRO ENCHAÎNEMENT <p>Technique</p> <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values • Use of elevation <p>Music and Performance (as above)</p> | 10 10 | 8 |
| TOTAL | 100 | |

6.5 **Assessment criteria: Advanced 2 (Male)**

| | Max mark | Pass mark |
|--|------------|-----------|
| TECHNIQUE: PORT DE BRAS, CENTRE PRACTICE AND PIROQUETTES <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values | 10 | 20 |
| TECHNIQUE: ADAGE <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values | 10 | |
| TECHNIQUE: ALLEGRO 1 (<i>excluding Free Enchaînements</i>) <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values • Use of elevation | 10 | |
| TECHNIQUE: ALLEGRO 2 (<i>excluding Variation</i>) <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values • Use of elevation | 10 | |
| TECHNIQUE: FREE ENCHAÎNEMENTS <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values • Use of elevation • Ability to perform free enchaînement consistently as set | 10 | |
| MUSIC (<i>generic: excluding Variation</i>) <ul style="list-style-type: none"> • Timing and rhythm • Responsiveness to music | 10 10 | 8 |
| PERFORMANCE (<i>generic: excluding Variation</i>) <ul style="list-style-type: none"> • Expression, interpretation, communication and projection | 10 | 4 |
| VARIATION Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values • Ability to perform a contrasting range of movements within a strongly accented waltz rhythm covering space and incorporating varied levels of elevation, batterie, aerial turns, multiple pirouettes, finishing with a powerful and dynamic manege | 10 | 8 |
| Music and Performance (as above) | 10 | |
| TOTAL | 100 | |

6.6 Attainment descriptors

| TABLE A - Technique | |
|----------------------------|---|
| 0 marks | The work was not shown (wholly or partially). |
| 1 – 3 marks | The candidate showed little ability to demonstrate the elements assessed |
| 4 marks | The candidate showed some ability to demonstrate the elements assessed, but this was limited and inconsistent. Some elements may be stronger than others. |
| 5 – 6 marks | The candidate's demonstration of the elements assessed was secure at times, but this was not sustained throughout all the exercises. Some elements may be stronger than others. |
| 7 – 8 marks | The candidate's demonstration of the elements assessed was generally secure for more than half the exercises, although one or two elements may be less strong than others. |
| 9 – 10 marks | The candidate's demonstration of the elements assessed was secure and sustained throughout nearly all the exercises. |

| TABLE B - MUSIC: Timing and rhythm | |
|---|--|
| 0 marks | The work was not shown (wholly or partially). |
| 1 – 3 marks | The candidate performed the steps in time with the music for a few exercises and showed a very limited ability to respond to varying rhythms. |
| 4 marks | The candidate performed the steps in time with the music for some of the examination but showed very limited ability to respond to varying rhythms. |
| 5 – 6 marks | The candidate performed the steps in time with the music for over half of the examination and showed ability to respond to varying rhythms at times. |
| 7 – 8 marks | The candidate performed the steps in time with the music throughout almost all the examination and showed good ability to respond to varying rhythms at times. |
| 9 – 10 marks | The candidate performed the steps in time with the music throughout almost all the examination and showed very good ability to respond to varying rhythms. |

| TABLE C – MUSIC: Responsiveness to music | |
|---|--|
| 0 marks | The work was not shown (wholly or partially). |
| 1 – 3 marks | The candidate showed almost no responsiveness to music. |
| 4 marks | The candidate showed occasional responsiveness to music. |
| 5 – 6 marks | The candidate showed responsiveness to music in some parts of the examination. |
| 7 – 8 marks | The candidate showed responsiveness to music in over half of the examination. |
| 9 – 10 marks | The candidate showed very good responsiveness to music in almost all of the examination. |

| TABLE D – PERFORMANCE: Expression, Interpretation, Communication and Projection | |
|--|---|
| 0 marks | The work was not shown (wholly or partially). |
| 1 – 3 marks | The candidate showed little expression or ability to communicate with an audience. |
| 4 marks | The candidate showed some expressive qualities but a limited ability to communicate with an audience OR the candidate showed some ability to communicate with an audience but limited expressive qualities. |
| 5 – 6 marks | The candidate showed some expressive qualities and some ability to communicate with an audience. |
| 7 – 8 marks | The candidate showed good expressive qualities and a reasonable ability to communicate with an audience OR the candidate showed a well developed ability to communicate with an audience and a reasonable level of expression. |
| 9 – 10 marks | The candidate showed good expressive qualities and a well developed ability to communicate with an audience. |

| TABLE E – DANCE/DANCE ENCHAINEMENT: Music and Performance | |
|--|---|
| 0 marks | The work was not shown (wholly or partially). |
| 1 – 3 marks | The candidate showed little expression or ability to communicate with an audience. |
| 4 marks | The candidate showed some expressive qualities but a limited ability to communicate with an audience OR the candidate showed some ability to communicate with an audience but limited expressive qualities. |
| 5 – 6 marks | The candidate showed some expressive qualities and some ability to communicate with an audience. |
| 7 – 8 marks | The candidate showed good expressive qualities and a reasonable ability to communicate with an audience OR the candidate showed a well developed ability to communicate with an audience and a reasonable level of expression. |
| 9 – 10 marks | The candidate showed good expressive qualities and a well developed ability to communicate with an audience. |

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 Candidates must reach the minimum pass mark in the required sections, as shown in the table below, in order to achieve an overall pass. Candidates who do not pass in each of the required sections will receive a Standard Not Attained classification, even if their total mark is 40% or higher.

| Level | Required Sections | Minimum Pass mark |
|-------------------|--|-------------------|
| Advanced 1 Female | Port de bras, Centre Practice and Pirouettes; Adage; Allegro; Free Enchaînements | 16 overall |
| | Pointe work | 4 |
| | Music | 8 overall |
| | Performance | 4 |
| | Dance | 8 overall |
| Advanced 2 Female | Port de bras, Centre Practice and Pirouettes; Adage; Allegro; Free Enchaînements | 16 overall |
| | Pointe work | 4 |
| | Music | 8 overall |
| | Performance | 4 |
| | Dance | 8 overall |
| Advanced 1 Male | Port de bras, Centre Practice and Pirouettes; Adage; Allegro 1 & 2; Free Enchaînements | 20 overall |
| | Grand Allegro enchainement | 8 overall |
| | Music | 8 overall |
| | Performance | 4 |
| Advanced 2 Male | Port de bras, Centre Practice and Pirouettes; Adage; Allegro 1 & 2; Free Enchaînements | 20 overall |
| | Music | 8 overall |
| | Performance | 4 |
| | Variation | 8 overall |

- 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.
- 7.4 Successful candidates are eligible to become Full Members of the Royal Academy of Dance.

8 Music

- 8.1 The examination content will be danced to the official 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 will be played 'live' by an accompanist provided by the RAD.

9 Resources

9.1 Essential reading, playing and listening

| ITEM | DESCRIPTION |
|---|--|
| Printed Book Code: 100IS | Vocational Graded Examinations in Dance: Advanced 1 (Female) |
| Printed Book Code: 100MIS | Vocational Graded Examinations in Dance: Advanced 1 (Male) |
| Printed Book Code: 100AN | Vocational Graded Examinations in Dance: Advanced 2 (Female) |
| Printed Book Code: 100MAS | Vocational Graded Examinations in Dance: Advanced 2 (Male) |
| Printed Music Book Code: 200IM | Original music for the set exercises and dance studies for Advanced 1 (Female) |
| Printed Music Book Code: 200MIM | Original music for the set exercises and dance studies for Advanced 1 (Male) |
| Printed Music Book Code: 200AM | Original music for the set exercises and dance studies for Advanced 2 (Female) |
| Printed Music Book Code: 200MAM | Original music for the set exercises and dance studies for Advanced 2 (Male) |
| CD Code: 300ICD | CD of music for Advanced 1 (Female) |
| CD Code: 300MICD | CD of music for Advanced 1 (Male) |
| CD Code: 505519040019 | CD of music for Advanced 2 (Female) |
| CD Code: 300MACD | CD of music for Advanced 2 (Male) |
| DVD Code: 330ADVD | Advanced 1 (Female) |
| DVD Code: tbc | Advanced 1 (Male) |
| DVD Code: tbc | Advanced 2 (Female) |

9.2 Uniform

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

| FEMALE | MALE |
|--|--|
| <ul style="list-style-type: none">• sleeveless leotard – black, navy blue or purple• waistband (optional) - 2cm elastic, the same colour as leotard• tights – pink• head ribbons (optional) – velvet, in the same colour as the leotard• soft pointe shoes – pink with ribbons• pointe shoes (pointe work section) – pink with ribbons <p>(Soft split sole shoes may not be worn.)</p> | <ul style="list-style-type: none">• white leotard or a short sleeved white T-shirt worn inside tights• tights - black or navy blue• white socks worn over the tights• black or white shoes with white elastic |

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 628

🌐 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.