



Specifications

for qualifications regulated in England, Wales and Northern Ireland

incorporating **information, rules and regulations** about examinations, class awards, solo performance awards, presentation classes and demonstration classes

This document is valid from 1 July 2018

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

Vision

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

Mission

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

We will:

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

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Section I: General information, rules and regulations

Introduction

About this document

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

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

Unless otherwise stated or indicated by the context, where we refer generally to '**exams**' we mean examinations, class awards, solo performance awards, presentation classes and demonstration classes.

www.rad.org.uk/exams

exams@rad.org.uk

What do we do?

The RAD offers an internationally recognised portfolio of exams and assessments, designed to **encourage**, **motivate** and **reward** students of all ages and abilities, providing a progressive structure for **learning** and **achievement** in **dance**.

Pathways

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

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

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

Discovering Repertoire, a classical ballet performance programme, provides a flexible structure for the development of technical, musical and performance skills in ballet based on adapted choreography from well-

known classical repertoire (age 12+). Each level (2, 3 and 4) is comprised of three units which can be taken individually or in combination. For more information see the separate *Discovering Repertoire* specification document.

Examiners

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

RAD examiners

- are selected for their expertise and undergo rigorous training before joining the Panel of Examiners. Training continues throughout their career.
- create a welcoming and reassuring environment in the exam studio, ensuring a positive experience for candidates
- complete a check with the Disclosure and Barring Service (or equivalent body where available) and adhere to RAD policies and procedures, including equality and diversity, safeguarding and data protection
- do not usually examine at the same location / school within any two year period, and
- are allocated by a strict policy designed to be transparent, fair and make good business sense.

Applicants cannot request or decline specific examiners for their school.

Publications

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

Syllabus books, music scores, CDs and DVDs are available from www.radenterprises.co.uk

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

Language

All exams and assessments are conducted in English.

Overview of provision

Level	No. of candidates	Age?	What?	Assessed?	Outcome?
Demonstration classes (<i>Dance to Your Own Tune</i>)					
Levels 1 and 2	1-16 candidates	2½ - 5	free content, led by teacher, can be performed in front of an 'audience' at an AEC	no – the examiner observes the class, but doesn't assess	all candidates receive a certificate of participation
Class awards					
Pre-Primary in Dance	1-8 candidates	5+	class award syllabus (selection of exercises and one dance) led by the teacher	assessed by the examiner (a broad indication of standard rather than a detailed breakdown)	successful candidates receive an assessment report, certificate and medal
Primary in Dance		6+			
Grades 1-5		7+			
<i>Discovering Repertoire</i> Levels 2, 3 and 4		12+	any unit(s) in its entirety, led by the teacher or examiner (teacher's choice)		successful candidates receive an assessment report and a certificate for each unit
Solo Performance Awards					
Grades 1-5	1-4 candidates	7+	3 solo dances, at least 2 from exam syllabus	assessed by the examiner, based on criteria outlined in pages 138-159	successful candidates receive an assessment report, certificate and bar
Presentation Classes					
Grades 6-7	1-8 candidates	11+	G6-7: selection of exercises from the syllabus G8: candidates perform the syllabus Led by the teacher; can be performed in front of an 'audience' at an AEC	no – the examiner observes the class, but doesn't assess	all candidates receive a certificate of participation
Grade 8					
Examinations					
Primary in Dance	1-4 candidates	6+	candidates perform the exam syllabus	assessed by the examiner, based on criteria outlined in pages 138-159	successful candidates receive a result form, certificate and medal
Grades 1-5		7+			
Grades 6-8		11+			
Intermediate Foundation		11+			successful candidates receive a result form and a certificate
Intermediate		12+			
Advanced Foundation		13+			
Advanced 1		14+			
Advanced 2	1-4 candidates (female and male candidates examined separately)	15+			
<i>Discovering Repertoire</i> Levels 2, 3 and 4	1-4	12+	any unit(s) in its entirety	successful candidates receive a result form and a certificate for each unit. If all three units are passed, candidates receive a qualification certificate	
Solo Seal	2-4 candidates (minimum of 2)	15+	candidates perform 3 solo variations and a Finale for a panel of judges and an audience	assessed by a panel of judges - an RAD examiner and a dance professional approved by the Artistic Director	successful candidates receive a result form and a certificate, and their names are published in <i>Focus on Exams</i>

Availability of the exams service

Sessions

An exam '**session**' covers the dates when exams take place in an area. The length of a session varies; dates are published by local offices.

Every session has a '**closing date**' by which all exam entry forms must be **received** by the RAD.

There are three kinds of sessions:

Type	Full name	What does it mean?
AEC	Approved Examination Centre	an examiner visits an applicant's school to examine their candidates
RAV	RAD Approved Venue	exams take place at a studio provided by the RAD. Candidates from different schools visit the venue for their exam
Dual	n/a	a mix of AEC and RAV visits by the examiner

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

In countries with no RAD office, exams can be requested from RAD headquarters. We do our best to meet all requests, but can't guarantee this, as it depends on available resources.

The RAD reserves the right not to hold a session or tour or arrange an exam visit if there are insufficient entries in a certain area. This applies in particular to:

- exams in AECs, if an applicant requests an exam service in an outlying area or in a country where no exams service has been provided before.
- exams in RAVs, in a country which has an established service for exams in AECs.

If a session is not financially viable the RAD reserves the right to alter, postpone or cancel it (see [Cancellation of exams](#)).

We try our best to schedule teachers' preferred exam dates, but this cannot be guaranteed.

Specials

In some countries, for a surcharge, 'Special' exam visits can be requested for dates outside the published session, provided there is a minimum number of examining hours.

Contact your local office for more information.

Registration

Schools

All schools **must** be registered **before** entering for an exam. To register, email your completed registration form to registration@rad.org.uk **except** for **Australia, Canada, New Zealand** and **South Africa**. For these countries contact the relevant office.

Registered schools are given a school ID number.

All candidates should be registered at a registered school.

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

Candidates

All candidates **must** be registered **before** entering for an exam and this should be **at least two weeks before the closing date**. Failure to do this leads to delays in entry and results processing.

To register candidates, send your completed registration form to registration@rad.org.uk **except** for **Australia, Canada, New Zealand** and **South Africa**. For these countries contact the relevant office.

Registered candidates are given a permanent ID number. Candidates should keep a record of this number, as they will need it if they change teachers.

Inform the RAD if you have a candidate who has changed school.

Names must be clearly and correctly written, ordered and spelt on the registration form.

Ensure your registration information is correct! Certificates are prepared from the information on the registration form, not the entry form. The RAD will accept no responsibility for errors in the spelling or ordering of names on certificates where candidates have not been registered correctly, even if names are later corrected on entry forms.

Even if you correct a name on the **entry** form, it still needs to be updated with the relevant registration team. Email registration@rad.org.uk **except** for **Australia, Canada, New Zealand** and **South Africa**. For these countries contact the relevant office.

Conditions of entry

Applicants must follow all entry procedures in this document.

Entries must be received by the closing date for the session (although a procedure is available for late entries: see [Fees](#)).

The applicant must have registered their school and all candidates before entry.

The applicant must be a teacher registered with the RAD, or the principal or administrator of a school registered with the RAD which employs or contracts a teacher registered with the RAD who is listed on the entry form and has agreed to be so listed.

All RAD registered teachers named on the entry form must be current members of the Royal Academy of Dance at the time of the submission of the entry forms.

All fees must be paid at the time of entry (see [Fees](#) for more information).

If any of the above conditions are not met, exams will not be scheduled until action is taken to meet them. Where action is not taken, exams will not take place, entry forms will be returned, and an admin surcharge will be applied.

The RAD reserves the right to refuse entry to exams or withhold exam schedules, results, certificates, medals or bars for all candidates, if any of the conditions above are not met at the time of entry, or are subsequently found to have not been met when the exam has been completed.

Entering candidates for exams

Permission from candidates, parents and guardians

Teachers should contact candidates, parents or guardians before the session closing date to check that candidates can take their exam, and to ensure the payment of the exam fee and any additional fees the school might charge.

Candidates (and parents / guardians, where relevant) must be informed that candidate details (name, date of birth, gender) are being given to the RAD, and will be stored on a database for the purpose of organising and administering exams.

Pre-booking

Where a pre-booking request service is offered, applicants must give at least three alternative dates.

Pre-booking date requests are not confirmed until after the closing date.

Pre-booking does not guarantee that date preferences will be met, although the RAD will make every effort to do so.

Minimum time

In most cases, the **minimum time for an AEC exam visit is three hours** (excluding breaks).

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

Joining and 'host' teachers

Teachers or schools can join to make one entry to meet the minimum examining hours.

RAD offices are not responsible for organising joint exam days or for finding 'host' teachers - any such arrangements are the responsibility of the teacher, and any assistance given is entirely discretionary.

If teachers or schools join to create one exam entry they should complete separate entry forms and separate their candidates when scheduling exam days (i.e. all teacher 1's candidates followed by all teacher 2's candidates). This is so that results are processed efficiently and accurately.

Further guidelines are available from your local office.

Candidates taking multiple exams

Candidates may re-take an exam as many times as they wish, regardless of the result.

Candidates may take two exams in the same session although the RAD does not encourage this. It should be noted that this may result in candidates being assessed twice by the same examiner.

For the *Discovering Repertoire* Programme, candidates may take more than one unit at one sitting, but each unit is examined separately.

Pianists

The RAD does not normally provide or recommend pianists for exams in AECs. Where an RAD office assists with these matters, this is on a discretionary basis and a fee may apply.

Minimum ages

The RAD has set minimum ages for exams to ensure safe dance practice and maximise achievement.

Candidates **must** have reached the minimum age by the local cut-off date for the session. Contact your local office for more details.

Demonstration Classes:

<i>Dance to Your Own Tune</i>	Target age
Level 1	2½ - 3½
Level 2	3½ - 5

Exams, class awards, presentation classes and solo performance awards:

Exam / level	Minimum age
Pre-Primary in Dance	5
Primary in Dance	6
Grades 1-5	7
Grades 6-8 and Intermediate Foundation	11
<i>Discovering Repertoire</i> Levels 2, 3 and 4	12
Intermediate	12
Advanced Foundation	13
Advanced 1	14
Advanced 2	15
Solo Seal	15

There are no *maximum* age limits for any exams.

Pre-requisites

Examination	Pre-requisite
Advanced Foundation	Intermediate
Advanced 1	Intermediate
Advanced 2	Advanced 1
Solo Seal	Advanced 2 (Distinction)

There are no pre-requisites for graded exams, class awards, solo performance awards, presentation classes, demonstration classes, or *Discovering Repertoire* exams or class awards.

Where pre-requisites apply, candidates must have passed these before entering for any subsequent exam; however, it may be possible for candidates to enter for an exam *and* the pre-requisite in the same session. In this case the award of the exam (if passed) will be dependent on the required pre-requisite also being passed.

This option is not available for the Solo Seal, where Advanced 2 with Distinction **must** have been attained **before** entry in **every** case.

Where a candidate's pre-requisite exam is not an RAD exam, a copy of the certificate must be included with the entry form. Equivalent qualifications awarded by the following organisations are accepted:

- bbodance (British Ballet Organization)
- British Theatre Dance Association (BTDA)
- National Association of Teachers of Dance (NATD)
- Imperial Society of Teachers of Dancing (ISTD)
- International Dance Teachers' Association (IDTA)

Pre-requisites taken according to previous syllabus requirements are accepted.

Reasonable adjustments

Candidates who feel unable to enter or are concerned about entering for an exam due to a barrier which is known about at the time of entry, such as a disability or medical condition, may request special arrangements to be put in place.

In these cases, the RAD will make adjustments to administrative and / or exam procedures if these are judged to be reasonable, necessary and practicable.

In order to safeguard the integrity of the award, **all candidates will be assessed against the same criteria and no concessions will be made in this respect.**

In some cases no adjustment may be necessary, but the RAD will make the examiner aware of the candidate's condition.

Teachers should notify their organising office of such requests at the time of entry.

The full policy is available [online](#).

Scheduling the exam day

Demonstration classes can take place at any point during the exam day, but if an audience is to be invited (AEC only) it is best to place them either at the start or the end of the day.

Where possible, candidates taking vocational graded exams at an AEC should be scheduled at the end of the day.

Information about how exams are scheduled can be found online in [Information for teachers on Examination Scheduling in AECs](#).

Exam sets

Candidates should be grouped in sets according to the tables in the [Timings](#) section below.

Male and female candidates are examined together at all levels up to and including Advanced I.

Within sets, candidates should be prepared to dance solo and in combinations as in the exam content tables (see [Section 2: Examination content](#)).

AECs:

Candidates at AECs are scheduled according to the information provided on the entry form.

Sets should be as full as possible.

Candidates must not be set in smaller numbers than necessary in order to make up minimum time requirements.

If numbers result in an incomplete set of candidates, the groups should be set in a logical and efficient fashion. For example, five candidates taking Grade 5 should be set as three and two, rather than four and one. Ten candidates taking Primary in Dance should be set as four – four – two or three – three – four.

The order and numbering of candidates must remain as indicated on the entry form, even if there are absent candidates.

RAVs:

Candidates at RAVs are scheduled by the relevant RAD office as follows:

- candidates up to Grade 5 will be scheduled in sets according to the information given by the teacher on the entry form
- candidates at all other levels are scheduled in sets by school where possible; however, this cannot be guaranteed. Applicants can express a preference for their candidates to be mixed with those from other schools.

Ultimately, candidates entering for Grade 6 and above at RAVs need to be prepared to dance with any other candidate.

Completing the entry form

Entry forms are available from RAD websites or on request from RAD offices. Entries cannot be accepted by telephone or letter, and must be received by your local RAD office by the published closing date for the relevant exam session.

Completed entry forms must include the names of:

- at least one teacher registered with the RAD; and
- an applicant.

A teacher may act as the applicant, but the applicant can also be the principal or administrator of a registered school which employs or contracts the teacher. The applicant submits the entry on behalf of the candidate(s).

The applicant is responsible for reading the entry forms and associated information, and being aware of their content.

By signing the entry form (a typed name in the signature field is taken as a signature), the applicant forms a contract with the RAD in respect of the provision of an exam service.

The applicant undertakes to comply with all policies, procedures, terms and conditions published by the RAD relating to exams, and in particular those set out in this document, and to pass all relevant information on to the candidates and / or their parents, guardians, or teachers as necessary. This includes confirming that any premises to be used for exams meet the minimum requirements, and confirming the identity and ages of candidates. (Additional security measures may be in place in certain jurisdictions: please contact your local office for more information).

All parts of the entry form must be fully and correctly completed, including ID numbers for school, teacher(s) and candidate(s). Entry forms which are incomplete or incorrect will be returned and will incur a surcharge.

Names must be clearly and correctly written, ordered and spelt. Please note that certificates are **not** prepared from the names written on the entry forms.

The applicant must ensure that any teachers named on the entry form:

- are employed or contracted by the registered school responsible for the entry, and
- have given their consent to be so named.

If teachers do not meet these criteria, we will investigate. As a membership organisation, the RAD's ultimate responsibility is to its members.

The applicant must ensure that individuals who take exams are those whose details are listed on the entry form, and that no other person is substituted for any candidate. Failure to ensure that this requirement is maintained will be treated as malpractice.

The applicant's correspondence address on the entry form will be used for all exam-related communication for that session, including the dispatch of certificates – even when different addresses may be used by the RAD for other purposes, or where a different address is already logged on RAD systems.

It is the responsibility of the applicant to ensure that the correct address is provided.

The RAD takes no responsibility for delays caused by the dispatch of results, certificates and medals to incorrect addresses where these have been provided by the applicant.

Applicants should indicate dates when it is impossible for them to hold exams; these should be kept to a minimum, as the RAD cannot guarantee to meet such preferences.

The section concerning coaching by RAD examiners must be completed for all vocational grades candidates entering in an RAV.

When entering demonstration classes, on the entry form teachers should write **DC 1** or **DC 2** as appropriate in the **Level Code** column and **DC** in the **Exam Type** column, with the timings, but it is not necessary to list the names of the participants.

The RAD cannot accept responsibility for non-receipt of entry forms or for entries that do not arrive until after the closing date due to insufficient postage, server downtime or other circumstances outside its control. Receipt of entry forms will not be acknowledged.

Applicants entering for AEC exams should include relevant travel details with their entry form to help the examiner locate the studio.

Timings

Graded syllabus:

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

Vocational graded syllabus:

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

Discovering Repertoire:

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

Fees

Setting fees

Exam fees are reviewed each calendar year and are valid from 1 January – 31 December (except Canada). Fees are published on RAD websites including surcharges and a description of services.

The RAD only publishes exam fees for countries where there is an established service. Applicants requesting exams in a country where the Academy has no presence, or where the area is remote enough to render a tour uneconomic, may be required to pay for the full cost of the service. Contact the exams department for more information.

Payment of fees

All fees must be paid at the time of entry.

Exam fees apply in the country in which the examination is taking place, and must be paid in the currency of that country, regardless of the country of residence of either teacher or candidate.

It is the responsibility of the applicant to collect the exam fee from the parent / candidate. The RAD will not enter into any dispute between the applicant and parents / candidates about the non-payment of fees.

Fees must be paid by the applicant by a single cheque, credit or debit card, bank draft / transfer or cash payment as available according to location.

When making a bank transfer or online payment, evidence of the payment must be provided at time of entry (e.g. a screen shot), and a reference number provided by RAD staff must be used when making a bank transfer.

Cash payments must be made in person and not sent by post.

If teachers add charges to an exam fee, it must be highlighted to parents and candidates that these are additional to the RAD exam fee. They should be separated and shown as such in all documentation.

Applicants should make candidates and parents aware that the RAD has no responsibility towards them in respect of any fees or additional charges paid, including the non-receipt by the RAD of any such fees or charges. Payment direct from candidates / parents / guardians of candidates will not be accepted.

As the applicant acts as the agent or trustee of the parent / candidate for exam fees received, the RAD recommends that fees should be paid into an 'escrow' account and identified in account records as exam entry fees received on behalf of the named candidate or parent. This guideline is to protect money that remains the property of candidates or parents until it is paid to the RAD and which is not the property of the school.

Once an entry has been submitted, the entry fee cannot be refunded other than in accordance with the regulations for carrying over and refunding fees (see below).

In certain cases, an RAD office may agree that an applicant can withhold a portion of fees payable in order to cover costs incurred by the RAD such as examiner accommodation or subsistence. Any such arrangements are made at the discretion of the relevant RAD office and with the applicant's agreement, must be fully documented and all accounts and paperwork maintained for auditing purposes.

Late entries

These are accepted at the RAD's discretion and medical or other evidence may be required. Where late entries are accepted, a 10% surcharge will be applied to the fees for all entries received up to seven days after the closing date, and a 20% surcharge for entries received between seven and fourteen days after the closing date. (This regulation applies to complete entries or additional candidates.)

No entries can be accepted, nor can changes to entries be received, later than two weeks after the closing date unless there are exceptional circumstances (e.g. in order to allow a transfer of candidates between centres).

Surcharges

Additional fees or surcharges may be made in the following circumstances:

- one or more conditions of entry are not met
- a payment is dishonoured by the bank
- an incomplete entry form is submitted
- an incorrect payment is submitted
- one or more candidates are added to an entry after the closing date
- a change is agreed to an exam day
- a certificate, result form or assessment report has to be replaced due to incorrect registration details
- a certificate, result form, assessment report, medal or bar is damaged or lost by the recipient
- changes are made to the exam schedule on the day of the exam/s without agreement from the organising office.

This list is indicative and not exhaustive.

Refunds

If a candidate withdraws or is absent from their exam and applies for a refund, evidence must be sent to the appropriate RAD office no later than four weeks after the exam date.

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

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

The RAD will review the evidence, and where agreed, will process a 50% refund within eight weeks of the exam tour being completed. Refunds are normally paid to the applicant; however, it may be possible to arrange payment to another person (e.g. parent of a candidate) if requested.

Where, after a refund is requested, there is no response to correspondence from the RAD after four weeks, the RAD reserves the right to terminate the refund process. Where an exam has been partially completed, no award will be given where a credit note or refund is applied for and given.

For refunds where an exam session is cancelled by the RAD or the applicant, see [Cancellation of exams](#).

Carrying over fees

In certain circumstances, the RAD may be able to carry forward the fee to the next session (i.e. issue a credit note). Where fees have increased in the intervening period, the balance will be payable on re-entry. The candidate may enter for the same level or a higher level exam.

If this is not possible or practical, the entry fee will be refunded, following the timeframe/guidance above.

Where a candidate wishes to carry forward their exam fee to take the exam in another country, and where this is agreed by the relevant offices, a full refund will need to be issued, and the candidate re-entered, paying the appropriate fee to the new local office. An administrative surcharge may apply.

Instances where refunds or credit notes cannot be provided

Credit notes or refunds will not be given

- for clashes with events in the candidate's school, college or university calendar as these should have been foreseen at the time of entry (this includes exams, holidays or school trips)
- where candidates' lessons have been curtailed before an exam due to a dispute between the applicant and the candidate (or candidate's parent / guardian)
- where a candidate withdraws from an exam due to a pre-requisite not being passed
- where a candidate withdraws from an exam because they have not yet reached the minimum age
- for demonstration classes.

Cancellation of exams

Cancellation of exams by the RAD

If the RAD has to cancel an exam session, either wholly or in part, after the receipt of entries and fees due to circumstances beyond its control (e.g. war, terrorism, civil unrest, epidemic of serious illness, severe weather disruption, insufficient exam entries, sudden unavailability of the intended examiner or, at RAD Approved Venues only, the pianist), the RAD will, where possible, give applicants 48 hours' notice.

In these circumstances the RAD will make every effort to re-schedule the exams affected as soon as practicable and within four months. Where this cannot be done, 90% of the exam fees will be refunded to applicants.

Where exams are re-scheduled and a candidate is unable to attend for examination at the revised time, 50% of the fee is refundable.

Applicants will not be liable for any increase in exam fees occurring between the date of the original exams and the re-scheduled exams.

Where exams are cancelled because an examiner is personally known to a candidate, a full refund of fees will be given.

In the event that, at short notice, an examiner cannot be provided for scheduled exams, it may, in exceptional circumstances, be possible to video record the exams and arrange for them to be marked remotely.

Cancellation of examinations by the applicant

If the applicant has to cancel an exam session after the closing date, due to circumstances beyond their control (including illness, compassionate reasons, e.g. family bereavement, serious adverse weather conditions etc.) as applied either to themselves or the majority of candidates, they must inform the RAD immediately in writing, including all supporting evidence. If these conditions are met, the RAD may at its sole discretion apply the procedures outlined above.

After the closing date

Scheduling exams

The RAD aims to send out exam schedules / timetable information no less than two weeks before the date of an exam, dependent on the information given on the entry form. Teachers are requested not to contact RAD offices to ask for dates before this time as this will delay the notification process for all teachers.

Exams are normally scheduled during school term times. Parents should be aware that teachers may request a student to be absent from school in order to take an exam. The RAD can provide a letter, which can be used by teachers to request release from school.

The RAD reserves the right to withhold confirmation of exam dates if conditions of entry are not met (see [Conditions of Entry](#)).

After exams have been confirmed, changes to the running order can only be considered in exceptional circumstances, e.g. candidate withdrawal or illness. All alterations to the timetable must be agreed in advance with the appropriate RAD office. An admin fee will normally be incurred. Changes must not be presented to the examiner on the exam day.

Where any person substitutes for a candidate without the prior knowledge and agreement of the RAD, it will be treated as malpractice.

The applicant must ensure that all those connected with the exam, including candidates and (where appropriate) their parents, are aware of all relevant information, including exam date, time and studio location.

Where it becomes apparent that a candidate is known to an examiner who is due to examine them, extra care will be taken during the monitoring and results quality assurance process to ensure that the result has not been compromised. It may sometimes be felt in the candidate's best interests to re-schedule, postpone or even cancel an exam. In the event of cancellation a full refund of fees will be given.

Examiner transport

RAD offices may ask applicants to help with examiner travel – e.g. picking up or dropping off. If you do not have the time or resources to do this, please let the office know so that they can make alternative arrangements.

Where an applicant or their representative provides transport for an examiner as part of their scheduled tour, and where these arrangements are made on an official basis with the RAD, it is the applicant's responsibility to ensure that valid and current vehicle insurance arrangements are in place. (Where an examiner accepts assistance with transport on an informal basis, this requirement does not apply.)

Exam studios

AECs

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

Studios must conform to health and safety regulations and be a suitable and safe place for candidates, pianist and examiner. On the exam day, the Examination Attendant is responsible for emergency procedures, including fire evacuation and first aid. The RAD accepts no liability for any injuries to candidates which occur in AECs.

In order that exams may take place in an environment consistent with the RAD's Safeguarding Policy, the requirements set out under Safeguarding in [Additional information](#) below must be observed.

Where applicants join together to hold exams in an AEC, primary responsibility lies with the applicant who normally uses those premises for exams ('host teacher'). Where neither applicant uses the premises in this way, primary responsibility must be agreed between the two parties and communicated to the relevant RAD office. For further guidelines please contact your local office.

Minimum requirements for AECs

Size: For all exams and awards **other than vocational graded examinations and *Discovering Repertoire***, the recommended minimum studio size is **81m²**. If the performing space is rectangular the length of the short walls should be no less than 8m.

For **vocational graded examinations and *Discovering Repertoire*** the recommended minimum size is **100m²**, although **169m²** is considered ideal. If the performing space is rectangular the length of the short walls should be no less than 9m.

Sizes given refer to the performing space, ie. excluding the area required for the pianist and examiner. There should be no obstructions to the examiner's sightlines (e.g. pillars).

Where these minimum recommended sizes are not met, applicants should be aware that this may impede the ability of candidates to demonstrate syllabus requirements (particularly use of space) effectively, particularly at higher levels, which may affect the results.

Flooring: The floor should be sprung or have 'give'. It should not be concrete or wood laid directly on concrete as this provides no shock absorption.

For vocational graded examinations, it is recommended that the floor should be sprung and constructed to absorb between 55% and 70% of the force of impact of a dancer landing from jumps. (Floors that are too highly sprung may not be suitable for pointe work.)

It is also recommended that the floor should have an industry top standard covering suitable for ballet, including pointe work, produced by companies such as Harlequin®, Tarkett® or equivalent. The covering should be laid from wall to wall; portable covering should be securely taped.

Wooden floors can be slippery, and this should be minimised e.g. by keeping polishing to a minimum. Where appropriate, rosin should be provided to candidates to prevent falls.

Barres: These should preferably be fixed, but stable portable barres are acceptable. All barres should be of sufficient length for four candidates to use together. Fixed barres should be approximately 30cm away from the wall on either the right or left side of the studio, not across the back. Two heights, approximately 102cm and 115cm, are preferable for both fixed and portable barres, but are not essential.

Ceiling height: This should allow for circulation of air, and for tall candidates to perform grand allegro with arms in 5th position (we recommend a minimum of 3m).

Ventilation and temperature: The studio should be at a suitable working temperature, which should not normally fall below 18.3°C/65°F. It should be well ventilated and heated as appropriate and in extremely cold weather extra heating may need to be provided. The Academy does not prescribe a maximum temperature, but in hot climates, it is advised to have either air conditioning, overhead fans and/or windows that can easily be opened.

Lighting: The studio should be well lit. Where direct sunlight is likely to obstruct focus or attention, there should be blinds, curtains or shutters.

Walls and doors: The studio should have doors; curtains are not acceptable. All mirrors should be covered. The rear wall and examiner sightlines should be clear of miscellaneous items and visual distractions where possible.

Table: A table and comfortable chair (preferably height adjustable) should be provided for the examiner. The table should be steady and large enough for the examiner to process A3 paperwork. It should be placed to avoid glare and sunlight, with a clear view of the entire performing space and the accompanist / music operator and so that all candidates can be seen when standing at the barre.

Music: An accompanist, keyboard instrument, music scores, additional instruments and/or playback facilities for recorded music must be provided as appropriate. See [Music](#) for further details.

Access: There should be full and inclusive access to all exam facilities.

Changing room and toilet facilities: These must be available to the examiner, accompanist / music operator and candidates. They should normally be provided separately for male and female candidates. If possible, facilities for the examiner and accompanist / music operator should be separate to those for candidates.

Warm up facilities: Ideally a studio should be provided for candidates to warm up, although if this is not available then an alternative private area should be allocated for this purpose if possible.

Fire, health and safety procedures: The studio's health and safety procedures should be clearly visible and emergency exits should be clearly marked.

These minimum requirements are set out for the benefit of candidates, in order to safeguard their health and safety, but also to ensure that they are able to perform to their best in exams. They are also intended to ensure a suitable environment for examiners in which to work.

If, in the opinion of the examiner, the facilities provided may seriously disadvantage candidates or put them at risk of injury, or constitute an unsafe working environment, the exams may be cancelled or suspended until the issue is resolved.

AECs are monitored by both the RAD and the qualifications regulators. Applicants agree that access to their exam centre is available to both as required. Notification will be normally be made in advance if either the RAD or regulatory personnel wish to visit the premises.

RAVs

RAD Approved Venues (RAVs) are provided by the RAD. The number and location of RAVs varies from country to country.

Any candidate taking an exam at an RAV will have the studio, pianist / music operator and exam numbers provided, but will need to provide their own props and uniform.

Teachers and candidates may choose to supply their own pianist, in which case the pianist should bring their own music.

Further information is available on request from RAD offices.

CCTV

The RAD recognises that some premises used for exams will have CCTV security systems which could lead to exams being filmed.

The RAD accepts the proper use of CCTV cameras in the context of exams taking place at those premises, provided that the normal features of such systems are in place; i.e. that it is clear where and why footage is being taken, that footage is stored securely, will only be reviewed in the event of a security issue occurring, and will be deleted / destroyed after a given period of time (usually 3-6 months); and that cameras and other equipment (monitors etc.) are unobtrusive and do not disrupt or impede the exams in any way.

In no circumstances can CCTV footage be used as part of an enquiry or appeal.

The implementation and use of CCTV systems is the responsibility of the premises and not the RAD (unless the premises are owned by the RAD).

Music

Exam type / level	Piano	CD	Own recorded music	Combination - recorded and pianist - teacher's choice	Choice of A or B track on CD	Notes
Demonstration class levels 1-2	✓	✓	✓			
Pre-Primary in Dance class award	✓	✓		✓	✓	percussion accompaniment can be used for some exercises with piano. For the Imaginary Movement Sequence, improvised or own choice piano or recorded music can be used.
Primary in Dance class award	✓	✓		✓	✓	percussion accompaniment can be used for some exercises with piano
Grades 1-5 class awards	✓	orchestral tracks only		orchestral tracks only from CD	✓	use of CD piano tracks is not permitted – these are for rehearsal purposes only
Grades 1-5 solo performance awards	✓	orchestral tracks only	for free choice dance only	orchestral tracks only from CD		for the free choice dance, candidates may be accompanied by live music or CD. Use of the piano tracks on the exam CD is not permitted – these are for rehearsal purposes only
Grades 6-8 presentation classes	✓	✓				
Primary in Dance exam	✓	✓		✓		
Grades 1-5 exams	✓	orchestral tracks only		orchestral tracks only from CD	✓	use of CD piano tracks is not permitted – these are for rehearsal purposes only
Grades 6-8 exams	✓	✓				
Intermediate Foundation – Advanced 2	✓	orchestral tracks (variations only)				only the variations are performed to the CD; the rest of the exam is accompanied by the piano
<i>Discovering Repertoire</i> Levels 2, 3 and 4	✓	✓		Unit: Class and Units: Variation 1 & Variation 2 (development exercises only) may be performed to CD or piano.		the variations and variation révérences in Units: Variations 1 & 2 are performed to the CD; the rest of the exam and Unit: Class may be performed to CD or piano.
Solo Seal	✓					

In AECs, applicants are required to provide their own accompanist, keyboard instrument and stool, music score, additional instruments, playback facilities for recorded music and/or CDs, as appropriate.

In RAVs the RAD will provide pianists and playback equipment.

Music in AECs

For further details about the piano / keyboard specification, see: www.rad.org.uk/keyboards-in-exams.

Up to and including Grade 5, the syllabus music allows for a variety of styles and instrumentations; therefore a keyboard other than that stipulated (for example a portable electronic keyboard) may be appropriate.

A piano stool or chair (preferably height-adjustable) should be provided.

Recorded music may be used up to and including Grade 8, and *must* be provided for variations in vocational graded exams.

Adjustments to the tempo of playback devices using pitch / tempo controls may be used at the discretion of the teacher, but only to a degree to which the learning outcomes and assessment criteria of the exercise can be met. If the equipment allows, it is always preferable to change the tempo *without* changing the pitch. Changing the tempo too much can affect the quality of the movement, and the candidates' marks.

Amplifiers and speakers should be powerful enough and suitably placed to provide clearly audible accompaniment, but remain within the limits stipulated by *The Control of Noise at Work Regulations 2005* in the UK, or corresponding regulations in other countries.

The piano, any additional musical instruments, and playback facility should be placed so that the accompanist / music operator can see both the examiner and the candidates. It should be placed away from the examining table and should not distract or obscure the sight line of the examiner.

All musical resources should be sufficiently well prepared and rehearsed so as not to impede the flow and time constraints of the exam.

The applicant is responsible for ensuring that the accompanist / CD operator is aware of the requirements of the exams and is fully briefed in undertaking their role. Where a mixture of live and recorded music is permitted, the pianist should operate the CD.

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

It is always better if the teacher does not act as pianist or operate the playback equipment. This is because candidates, particularly young candidates, can easily get distracted in this situation which can affect their

performance in the exam, particularly the alignment of head and eyes. If a teacher does need to perform this role, the following guidelines are suggested:

- a screen is placed between the performing space and the piano / sound system
- the teacher should sit with their back towards the exam area and make no eye contact with the candidates
- candidates should understand beforehand that the examiner will conduct the exam and that the teacher will not assist at any point.

For the free enchaînement sections of Intermediate Foundation, Intermediate and Advanced Foundation exams, pianists can choose to play a piece of the suggested music that appears at the back of the printed music book or a piece of their own choice. The applicant is responsible for ensuring that pianists are aware of the requirements of this part of the exam and the extent of what may be requested by examiners.

For vocational graded exams a pianist **must** be provided by the applicant. If, on the day of an exam, an accompanist is unable to attend due to unforeseen circumstances e.g. illness or major travel disruption, applicants should inform their local office as soon as possible. Where, exceptionally, it is agreed that the exams may go ahead, applicants will be required to send information about the situation to their local office, and this information will be logged.

For further details about RAD music resources, please visit www.radenterprises.org.uk

Uniform and presentation

Female – graded syllabus and *Discovering Repertoire*

Exam / level	Leotard	Colours	Skirt	Belt	Socks	Tights	Shoes	Character skirt	Character shoes
Demonstration class	No prescribed uniform								
Pre-Primary in Dance / Primary in Dance	short sleeved (e.g. Chloe style) or skirted leotard	pink, lilac, marine blue	georgette wrap over skirt - colour to match leotard	no	pink / flesh coloured socks	no	pink / flesh coloured (to tone with socks) soft toe ballet shoes with elastic (satin or leather)	no	no
Grades 1-3	sleeveless or short sleeved scooped neck leotard (matt effect fabric)	pink, lilac, marine blue, mulberry, lavender, navy	no	elasticated belt, colour to match leotard	short pink socks OR pink / flesh coloured tights		pink / flesh coloured (to tone with socks / tights) soft ballet shoes (satin, leather or canvas) with matching elastic or ribbons. Split soles are permitted NB. tambourine dance (G4) requires ballet shoes, not character shoes	black with braiding that complements the colour of the leotard and either circular in style or gathered at the waist, although circular is preferable. The hem of the skirt should be approximately 3 inches (7.6cm) below the knee	ideally black canvas. Lower heel height for Grades 1-2; the Cuban heel should ideally be worn from Grade 3 onwards. Standard black leather character shoes are acceptable as an alternative. Other colours may be worn. Shoes should be fitted with pink / flesh coloured elastic
Grades 4-5		pale pink, teal, red, mulberry, fuchsia, navy, lavender, burgundy, dark green							

Exam / level	Leotard	Colours	Skirt	Belt	Socks	Tights	Shoes	Character skirt	Character shoes
Grades 6-8	any classic style of leotard in cotton lycra	any colour, but black, navy blue, royal blue, lavender, red, burgundy, mulberry are recommended	worn after barrework, the skirt should be soft material e.g. georgette or chiffon, approx. mid-calf length. Circular skirts are the most flattering, but gathered at the waist is acceptable. Any colour is acceptable, although it should match or tone with the leotard Grade 8 candidates may wear a short skirt for the barrework if preferred	no	no	pink / flesh coloured tights	pink / flesh coloured (to tone with tights) soft toe ballet shoes (satin, leather or canvas) with matching elastic or ribbons. Split sole shoes are permitted. Soft pointe shoes should not be worn Candidates may perform the Free Movement exercises and study in either ballet shoes or bare feet. If performing in bare feet, convertible tights should be worn	black with braiding that complements the colour of the leotard and either circular in style or gathered at the waist, although circular is preferable. The hem of the skirt should be approximately 3 inches (7.6cm) below the knee	ideally black canvas. Lower heel height for Grades 1-2; the Cuban heel should ideally be worn from Grade 3 onwards. Standard black leather character shoes are acceptable as an alternative. Other colours may be worn. Shoes should be fitted with pink / flesh coloured elastic
Discovering Repertoire Levels 2, 3 and 4	capped sleeve scooped neck or camisole leotard	black, burgundy	Optional asymmetrical knee length chiffon skirt to match leotard For Variations at all levels, a romantic or classical tutu in white or black with / or without decorative ribbons may be worn.	no	no	pink / flesh coloured tights	pink / flesh coloured (to tone with tights) soft ballet shoes in satin, canvas or leather with pink / flesh coloured elastic / ribbons may be worn for all units. Pointe shoes or soft pointe shoes may be worn for Units: Variation 1 and Variation 2 (satin pink or flesh coloured with ribbons). Split sole shoes are permitted.	no	no

Female – vocational graded

Exam / level	Leotard	Colours	Skirt	Belt	Tights	Shoes	Additional
Intermediate Foundation / Intermediate	capped sleeve scooped neck or sleeveless leotard	black, navy blue, royal blue, purple	half tutu may be worn for Variation 1, which should tone or match with leotard	optional waistband. 2cm elastic, colour to match leotard	pink / flesh coloured tights	soft pointe shoes For Intermediate Foundation only soft ballet shoes may be worn Pointe shoes for the pointe work section All shoes should be pink / flesh coloured (to tone with tights) with matching ribbons Split sole shoes are permitted	head ribbons are optional and should be velvet, in the same colour as the leotard
Advanced Foundation, 1 & 2		black, navy blue, royal blue, purple	skirt may be worn for Variation 2, which should match or tone with leotard - see http://tinyurl.com/adv2skirt for idea of style				
Solo Seal		any colour	Port de bras: a soft chiffon circular or wrap around mid-calf length skirt 21st century variation: soft short chiffon wrap around skirt Classical variation and Finale: tutu skirt All skirts to match or tone with leotard	no		pointe shoes, pink / flesh coloured (to tone with tights) with matching ribbons. Split sole pointe shoes may be worn	no

Male

Exam / level	T-shirt/Leotard	Colours	Shorts	Socks	Tights	Shoes	Character	Character shoes
Demonstration Class	no prescribed uniform							
Pre-Primary in Dance / Primary in Dance	well fitted t-shirt	blue or white	navy or black	white	no	white or black canvas or leather soft ballet shoes, with elastic	n/a	n/a
Grades 1-5	short sleeved leotard or well fitted t-shirt	white	navy		navy stirrup tights may be worn instead of shorts	white ballet shoes, canvas or leather, with white elastic	male uniform remains the same throughout	lace-up character shoes (these shoes only go up to size 8, therefore

Exam / level	T-shirt/Leotard	Colours	Shorts	Socks	Tights	Shoes	Character	Character shoes
Grades 6-8	short sleeved or sleeveless leotard (matt fabric), or well fitted t-shirt	white	no	white, worn over the tights	navy stirrup tights	white ballet shoes, canvas or leather, with white elastic. Candidates may perform the Free Movement exercises and study in ballet shoes or bare feet	all exams / class awards / solo performance awards except for the shoes	candidates requiring a larger size can use black lace up tap shoes without the taps or black ballroom shoes)
<i>Discovering Repertoire</i> Levels 2, 3 and 4	short sleeved leotard or well fitted t-shirt	white t-shirt / white, navy or black leotard	no	short white socks (with grey or navy tights) or black socks (with black tights)	grey, navy or black stirrup tights	white or black ballet shoes in canvas or leather with matching elastic and socks	n/a	n/a
Intermediate Foundation / Intermediate	leotard or well-fitted short sleeved t-shirt worn tucked into tights	white	no	white, worn over the tights		white, black canvas or leather soft ballet shoes with white elastic. Split sole shoes are permitted	n/a	n/a
Advanced Foundation / Advanced 1 / Advanced 2	Leotard	white, black, navy		short white socks (with grey or navy tights) or black socks (with black tights)		white, black canvas or leather soft ballet shoes with elastic. If black shoes are worn, then socks should be black. Split sole shoes are permitted	n/a	n/a
Solo Seal	leotard, unitard or well-fitted short sleeved t-shirt. Largo, Classical variation and Finale: worn tucked into tights	any colour	no	Largo, Classical variation and Finale: any colour 21st century variation: no socks	Largo, Classical variation and Finale: any colour full length tights 21st century variation: any colour 3/4 or full length tights	Largo, Classical variation and Finale: black or white 21st century variation: black, white or flesh coloured	n/a	n/a

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

Candidates may wear a headscarf or hijab, provided that this does not obscure the line of the head and neck, and may wear long-sleeved leotards, provided this does not obscure the line of the arm.

For **solo performance awards**, candidates can wear either a leotard or t-shirt. Enhancements may be made to the leotard / t-shirt; these should be relatively simple, must not distract from the dance itself, and should be additions rather than complete costume changes. They must be carried out quickly and efficiently, and must not disrupt the timing. They may not obscure candidate numbers.

Candidates may perform the free choice dance in bare feet.

For **Discovering Repertoire**, a romantic or classical tutu may be worn for the variations at each level.

Uniform and some props can be purchased from [RAD Enterprises Ltd.](#) and selected distributors and retailers worldwide.

RAD uniform is available to Registered Teachers at 30% off the RADE retail price through the RADE Uniform Direct promotion from [Freed of London](#).

Presentation – general guidelines

- uniform should be clean and well-fitting
- elastic or ribbons should be firmly sewn on shoes in the correct position and securely fastened before entering the studio
- hair should be neatly and appropriately styled off the face and neck in order that the line of the head and neck is not obscured
- glasses may be worn
- jewellery must not be worn, unless required for religious or cultural reasons
- where used, make-up and nail varnish should be light and kept to a minimum
- visible tattoos should be covered with make-up where possible
- candidates may wear arm or leg supports if necessary. These should be white or flesh coloured

Where worn, underwear should not be visible. The RAD places the safeguarding of children and young people at the heart of its policy making. It is important that candidates (and their parents) feel comfortable, and should not be made uneasy with any of the uniform requests made by teachers.

Candidates using pointe shoes may bring an additional spare pair of pointe shoes into the exam studio if they wish.

Props

Dance to Your Own Tune

Resources (e.g. dressing-up clothes and props) can be used if so desired.

Pre-Primary in Dance and Primary in Dance

The use of a wide range of props such as feathers, wrist bands, pom-poms and percussive instruments is encouraged, in order to aid learning. However, the use of props is optional. Teachers may find that the use of props during classes is beneficial, even if they are not used for all exercises during the exam or class award itself.

Pre-Primary in Dance class award

Exercise	Props
Warm-up	Wrist bands with ribbons / streamers or finger bands with ribbons / streamers
Fingers and hands	Feathers, suitable flower petals or pom-poms (small)
Walks	Suitable percussion instruments and/or relevant prop
Run and balance	Wings composed of a soft suitable material that can be attached around the neck /shoulder and to the wrist or finger
Bounce and jump	Suitable percussion instruments, wristbands with ribbons / streamers or finger bands with ribbons / streamers, hand held pom-poms
Claps and jumps	Chalk or non-slip suitable floor markers
Imaginative movement sequence	Any prop that will help in the understanding of the story. Small pieces of costume may be worn, for example hat, crown, scarf, cloak, belt (avoid masks as the candidate's face should be seen at all times)

Primary in Dance class award and exam

Exercise	Props
Marches	Hand held pom poms or flags
Dressing-up dance	A small trunk, suitcase or box with a hinged lid (containing costume item), one per candidate. Any suitable items of costume that can be easily worn and taken off, e.g. hat, crown, scarf, cloak, belt (avoid masks as the candidate's face should be seen at all times)

Grades 1-8

All props shown below are *required* except for Transfer of weight (Grade 1). At all levels, alternative dances are available for which props are not required.

Grade	Exercise / dance	Props
Grade 1	Transfer of weight (optional)	Flag, soft fabric on a stick, scarf or ribbon The ribbon for the transfer of weight exercise should be longer than the one for the dance. An exact length is not advised because it depends on the height of the candidate and their facility with the ribbon.
	Dance B	Short stick with two ribbons attached <i>or</i> two ribbons held in the hand (length of ribbons approx 0.5m)
	Character dance C	Watering can. Any small watering can is acceptable but it must have two handles, one at the side for the watering movements (used with one hand) and a fixed handle over the top (held with both hands)
Grade 2	Character dance C (female)	Garland of flowers, approx 1 metre in length
	Character dance C (male)	Scarf, approx 1.25m in length and 0.25m wide (exact measurements depend on size of candidate). Should have the appearance of Hungarian (folk) style, any material, perhaps with braid trimming
Grade 3	Character dance D (female)	Flowered head band with ribbons attached, not bunched by the ears but hanging down the back: approx 6 ribbons, each 0.3cms wide, length to just below knees (length depends on height of candidate). The frame should be a circle covered by ribbon to fit the head, with flowers attached to the top part to just above the ears at both sides, and then the ribbons attached to the lower half of the circle in a line slightly overlapping
	Character dance D (male)	Small folk drum (carried) (this can be hand-made e.g. from a tin or similar)
Grade 4	Transfer of Weight	Long ribbon (any colour) (optional)
	Dance B male	Braces (any colour)
	Dance C	Cane (any colour)
	Character Dance F	Tambourine (any colour)
Grade 5	Transfer of Weight	Long ribbon (any colour) (optional)
	Dance C	Bowler hat (any colour)
	Dance F male	Waistcoat (any colour)
Grade 6	Free movement	Long silk scarf (female)
Grade 7	Free movement	Long silk scarf (female) / cotton material representing cloak (male)
Grade 8	Free movement	Long silk scarf (female) / cotton material representing cloak (male)
	Danse Russe	Small handkerchief

Discovering Repertoire

Props shown below are *required* for the exercise and variation shown:

Level	Exercise / dance	Prop
Level 2	Variation I (female): <i>Coppélia</i> (Spanish)	Fan

Solo performance awards

The use of props for free choice dances is optional. Any props used must be hand-held.

On the exam day

AECs – before the exams

The exam studio should be ready before the examiner arrives and should be clear and tidy.

A responsible person must be available to act as examination attendant and should be present outside the studio at all times to assist candidates and those accompanying them. (This may be the applicant or another teacher associated with the entry).

The examination attendant is responsible for running the exam day and should be available to deal with or react to emergencies, including fire evacuation procedures and first aid.

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

The examiner's table should be positioned as outlined above under *Exam studios*. A bell, a jug of water and a glass should be placed on the table. Where appropriate, a firm board on which to rest marksheets should be provided.

Optional study choice forms are available from the RAD website. If necessary, these forms should be completed and given to the examiner.

Where necessary (Grades 6-8 only), the examiner should be informed if candidates are performing Free Movement work in bare feet.

The examiner will arrive approximately 15 minutes before the start of the first exam. The examination attendant should make themselves known to the examiner and introduce the pianist / music operator. The examiner must be informed of fire evacuation procedures and first aid facilities and procedures, and should then be escorted to the studio and be given time to prepare for the exams.

The examiner will advise when the pianist / music operator can enter the studio. Pianists / music operators may only remain in the studio whilst engaged in accompanying the candidates or operating playback equipment, and should not discuss proceedings with either the examiner or candidates, unless the examiner asks them for help with translation or other matters. Pianists / music operators should leave the studio during the breaks so that the examiner can complete the paperwork without being disturbed.

RAVs – before the exams

Normally the venue will be open one hour before the start of the exams and closed half an hour after the end of the exams.

An examination attendant will be present at the venue to greet and register the candidates.

An area will normally be available for candidates to warm up before the exams. Those accompanying candidates to the venue, including teachers and parents, are not allowed into the warm-up area.

Rosin can be provided for candidates if appropriate (NB. it is not appropriate to use rosin on specialist dance flooring).

Candidates will be registered on arrival by the examination attendant and will be asked to sign to confirm their identity (proof of identity is not required). Where candidates are too young to sign, a parent/guardian may do so on their behalf.

Candidates are allocated their number when registering at the venue. This number is worn throughout the exam as a means of identification. If candidates fail to arrive or have cancelled after the timetable has been issued, the original allocated numbers will stay in place for the remaining candidates.

Admission to the exam studio

Normally only the candidates, the examiner and a pianist / music operator may be present during an exam. The RAD may at its discretion permit additional examiners (e.g. trainees or standardisation examiners) and / or (for exams in RAVs) additional pianists (e.g. for training / monitoring purposes) into the studio.

Occasionally, the presence of an additional responsible adult may be necessary in order to comply with safeguarding requirements (see [Safeguarding](#)).

Additionally, the examinations regulators have the right to send representatives for monitoring / auditing purposes. In such cases teachers will be notified in advance.

During the exam, unauthorised persons should only enter the studio in an emergency.

Warm up

Candidates should arrive in time to warm up, and be ready to begin at least 10 minutes before the scheduled start time.

Illness and injury before or during the exam

Candidates who feel unwell before or during any exam or suffer an injury resulting in them not being able to continue, should withdraw and leave the studio.

Temporary withdrawal from the exam room should be for as brief a time as possible, during which the exam, if under way, will be stopped and the remaining candidates advised to keep warm.

If, having left the exam, the candidate is not able to return within about three minutes, the examiner should be informed by the examination attendant, so that the exam can be started or resumed as soon as possible.

If a candidate is unable to complete an exam due to illness / injury or for any other reason, they may choose to either (a) accept the result of the exam based on the completed sections, or (b) withdraw from the exam and, if they wish, apply for compensation as detailed in the *Fees* section.

In the event of (a) above, the examiner will assess the candidate on the basis of the work seen, as if no response had been given by the candidate to the parts of the exam which were not completed. This may result in 0 being awarded for some components; however, candidates may still be able to pass provided that the minimum required marks have been obtained.

For class awards, if a candidate does not show a section (ie. if they receive 'never' for any descriptor), they do not obtain the award.

Candidates who accept such a result are ineligible to apply for a credit note or refund.

Candidates who become ill before or during the exam, whether or not they complete the exam, are eligible to apply for Special Consideration (see below). However, in this event they will forfeit the right to apply for a credit note or refund as set out in the [Fees](#) section.

The RAD takes no responsibility for any injury to a candidate in an exam, unless it can be shown, in the case of an RAV, that it was negligent in providing suitable facilities for the exam to take place, and that it was this negligence which caused the injury to occur. Other than in this case, any injury to a candidate in an exam is entirely the responsibility of the applicant.

Withdrawals and non-attendance

Notice of withdrawal of any candidate who cannot be present for an exam must be submitted as soon as the inability to attend is known, and certainly no later than the day of the exam, to the RAD office where the original entry was sent, with an explanation of the reason.

If a candidate is unable to attend an exam due to circumstances beyond their control, such as illness, compassionate reasons e.g. family bereavement, serious adverse weather conditions, compensation may be sought, on the basis of evidence submitted, as detailed in the *Fees* section.

The RAD is not liable to offer compensation for the withdrawal of any candidate who is entered for an exam and does not meet the published criteria for entry. This includes the candidate meeting the minimum age requirements, and having the correct pre-requisite exam qualification.

A candidate in quarantine for any infection must be withdrawn.

Special consideration

Special consideration is a post exam adjustment to the mark of a candidate who was prepared for and took an exam but who may have been disadvantaged by temporary adverse circumstances that arose prior to,¹ or at the time of the exam.

Such circumstances could include an illness or injury, or some other event outside of the candidate's control, which had, or was reasonably likely to have had, a material effect on their ability to take an assessment or demonstrate their level of attainment. The full policy is available [online](#).

Audiences

Audiences are permitted for:

- demonstration classes in AECs
- Grades 6 and 7 presentation classes in AECs
- Solo Seal examinations

Audience regulations for demonstration and presentation classes:

- guests should arrive on time
- the audience should be seated where the teacher and participants feel most comfortable
- audience numbers should comply with logistical and health and safety requirements for the studio
- no guests under 12 years of age should be admitted
- guests must enter and leave the studio promptly so as not to disrupt the exam timetable, and cannot enter / leave the studio once the class has started, or until it has finished
- no photography or video recording is permitted
- mobile phones and watch alarms must be switched off
- no food or drink is allowed in the studio
- guests must remain silent during the class, and must not attempt to speak to / distract candidates
- the examiner will not discuss the class with the guests
- no fees may be charged by the teacher for viewing the class.

In the exam

Candidates can take a plastic water bottle into the exam studio. Normally water should only be drunk during official rest breaks.

Candidates who are diabetic can take their insulin or a snack into the exam studio.

Candidates who require asthma pumps and sprays can take these into the exam studio.

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

Candidates taking vocational graded exams can take a hand towel into the studio.

Candidates using pointe shoes may bring an additional spare pair of pointe shoes into the studio,

All items taken into the exam studio should be placed where they will not impede any candidates' dancing.

Candidate numbers

Numbers must be worn during the exam as a means of identification. They should be large enough for the examiner to see, and securely pinned to the front and back of each candidate.

In an AEC the numbers should match the entry form.

In an RAV, the numbers will be pre-allocated and provided on arrival.

If any candidate fails to arrive or cancels after the timetable has been issued, the original numbers remain in place.

Additionally, for graded exams, candidates may wear coloured badges or ribbons in the following order: pink/red, blue, white, yellow. Numbers must still be worn.

Entering the exam studio

A few minutes before the start time, the exam attendant should line the candidates up in the correct order outside the studio door.

Checks should be carried out to ensure that the candidates are wearing the correct number/badges etc.

Where relevant, candidates should have with them their character skirts, character shoes, pointe shoes, tutus, and/or props if these have not already been placed in the studio.

The examiner will ring the bell when s/he is ready for the exam to begin.

The exam attendant will then direct the candidates to enter the exam studio.

The candidates enter the studio and form a line in front of the examiner (see order below), make a simple reverence and greet the examiner in English or the candidate's own language. For a class award, the teacher will lead the students into the exam studio in numerical order.

Order of candidates in an exam:

candidate 1	candidate 2	candidate 3	candidate 4
examiner			

The examiner will then check the name and number of each candidate. For class awards, the teacher will introduce the candidates individually to the examiner.

No candidates should enter the studio once the exam has started.

Demonstration classes

Demonstration classes allow the students an opportunity to perform a selection of the material covered over the year to an examiner, and, optionally at an AEC, an invited audience of parents / guardians.

The class is conducted by the teacher (and assistants where necessary). This does not have to be a teacher listed on the entry form.

The applicant must ensure that the teacher / pupil ratio complies with RAD safeguarding policies and any relevant local legislation.

See above for audience regulations (AECs only). Audiences are not permitted in RAVs.

The examiner will ring the bell when s/he is ready to begin, and the teacher (and any assistants) should lead the participants into the studio.

The teacher should briefly introduce the students to the examiner and then conduct the class as usual, re-creating the regular class environment as closely as possible.

All candidates entered will receive a certificate of achievement completed by the teacher. These are sent from their local RAD office before the exam day.

The examiner can hand the certificates out at the end of the class or they can be presented on another occasion. If the examiner is to present the certificates to the participants, the teacher should provide them to the examiner, ready completed, before the start of the class.

Optional progress reports can be downloaded from the [RAD website](#).

Normally, children who have been entered for the demonstration class, and who have been regularly attending classes, may still receive a certificate even if they are not able to attend on the day of the demonstration class. This may not be possible in some localities; contact your local office for details.

Examinations

Exams are conducted by the examiner.

At the barre, exam candidates stand in sequential order with the lowest number at the front.

For vocational graded exams, where barre exercises travel, candidates may be asked to present them two by two, rather than all together.

Candidates will be given time to change before any pointe work.

On conclusion of the exam, the examiner will instruct the candidates to leave the studio.

Candidates will be examined through the performance of the prescribed examination content, all of which should be prepared except where choices are indicated (see [Section 2](#)).

Candidates are normally seen in sets of four and should be prepared to dance solo and in combinations as indicated.

For graded exams, teachers may organise the candidate groups. Examiners will not change teachers' pre-arranged groupings. If teachers feel their students may not remember the pre-determined groups, brief notes can be given to the examiner. When the teacher has not arranged pre-determined groups, the examiner will arrange the groups.

For sets of 3 candidates in graded exams, for paired work, two candidates dance as a pair and one dances solo. One candidate can dance twice to create two pairs, but the candidate chosen to do this should be varied during the exam.

In some cases, the order of the exercises will be dependent on the composition of male and female candidates in the set.

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

Additional guidelines for Grade 8

A short skirt may be worn for the barrework in grade 8. At the end of the barre, female candidates leave the studio and change into calf-length skirts. All candidates then return, perform the *Entrée Polonaise* together, and then leave the studio.

Candidate number 1 then returns to the studio and performs the classical solo, after which he / she leaves; followed individually in turn by candidate numbers 2, 3 and 4.

This continues for each of the chosen classical, free movement and character solos. Finally, all candidates return for the *Finale Polonaise* and *Révérence*, which are performed together. If there are only one or two candidates in a set, the pauses between solos will be a little longer.

Where there is only one candidate they will remain in the studio after the *Entrée Polonaise* before performing *Etude Lyrique* and will remain in the studio after the character solo before performing the *Finale Polonaise* and *Révérence*.

This exam should be presented as a stage performance. Candidates make their entrances and exits as if entering and exiting from a stage. The examiner will not cue the pianist or candidate(s) at the start of each piece.

Having entered, the candidates will place themselves in the correct starting position and the pianist will take their cue from them. At the end of each solo there is no need for a bow or curtsey to the examiner or pianist as the Finale Polonaise and Révérence serves this purpose. Candidates may offer a simple verbal 'thank you' to the examiner after the reverence.

Presentation classes

Grades 6 and 7 are conducted by the teacher or an assistant, with the examiner viewing the class.

Only one teacher/ assistant may conduct the presentation class and be in the room with the candidates. If the assistant conducts the class, he / she should have helped to prepare the candidates and worked with them on a regular basis. It is not essential that the assistant is a teacher registered with the RAD, as long as the main teacher is.

The Grade 8 presentation class is conducted by the examiner.

For Grades 6-7 teachers present exactly the same work as the corresponding exam syllabus, although some exercises may be omitted due to time limitations. The choice of exercises is 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. Dances may be presented.

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

Dances at Grades 6-7 should be shown two at a time and continuous diagonals two by two (where necessary, three candidates can be arranged as a two and a one.

For Grade 8, the content of the presentation class is exactly the same as for the examination.

For presentation classes at Grades 6-7 in AECs an invited audience may be present. An audience will not be permitted where the presentation class takes place in an RAV.

The examiner will present the certificates of participation at the end if desired by the teacher; alternatively, these may be presented at a later date. Before the start of the presentation class, teachers should inform the examiner of their preference. If the certificates are to be presented by the examiner, teachers should state how they would like this to be done.

Individual records of attainment may be completed by the teacher in advance of the presentation class to indicate candidates' progress.

Where present, the teacher may interject and remind the candidates from time to time, but should refrain from demonstrating or counting throughout the exercises.

Teachers may move around the room as necessary, but the examiner's view should not be obscured. Generally, standing near the piano or at one of the downstage corners is the most comfortable position from which to conduct the class.

The examiner may ask to see an exercise a second time, and may speak to the candidates from time to time.

Teachers can bring the syllabus, rules and regulations document or a list of the exercises into the studio as an aide-memoire.

No candidate may enter the studio after the class has started.

Class awards

Class awards from Pre-Primary in Dance to Grade 5 are conducted by the teacher or an assistant, with the examiner assessing the class. For *Discovering Repertoire*, the examiner or the teacher conducts the class (teacher's choice).

Audiences are not permitted for class awards.

All candidates perform the syllabus content as detailed in the *Exercises and Dances* book. The formats for class awards are set out in Section 2.

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

For *Discovering Repertoire* class awards with 5-8 candidates, additional barres may be used to ensure candidates have enough performance space.

If the teacher is conducting the class they may move around the room as felt necessary, interacting with the candidates as appropriate, but the examiner's view should not be obscured.

Teachers may bring a list of exercises into the studio as an aide-memoire.

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

On conclusion of the class award the teacher should escort the candidates out of the studio.

For information on props see the [Props](#) section above.

Solo performance awards

These are assessed by the examiner.

Candidates present three dances, each shown as a solo. These can be in any order. Two of these must be taken from the syllabus for the relevant grade. The third dance may be **either**:

- (a) also taken from the syllabus for the relevant grade; or
- (b) free choice, in any dance genre or style.

Once the students have greeted the examiner, they all leave the exam studio.

The examiner will ring the bell again, at which point candidate 1 re-enters, performs Dance 1 and then leaves the studio in order to prepare for Dance 2.

The examiner will ring the bell for candidate 2 to enter the studio. Candidate 2 performs Dance 1 and then leaves, and the process is repeated with candidates 3 & 4.

The examiner will ring the bell for candidate 1 to come back in to the studio and perform Dance 2.

The proceedings continue in the same order until the final candidate has performed Dance 3.

The examiner will ring the bell for all the candidates to return to the studio and perform the *révérence* together.

If a candidate is in a set on their own, they do not need to leave the exam studio between their greeting and Dance 1, or between Dance 3 and the *révérence*.

The choreography for the *révérence* is free choice, and may be classical or character in style, using the *révérence* music from the corresponding examination.

RAD examiners are specialists in the genre of ballet, although they receive comprehensive training and monitoring in dance assessment. Where a genre other than ballet is selected, examiners will assess this according to their professional judgement. There is no obligation to select a genre other than ballet for the third dance.

Additional guidelines on free choice dances for solo performance awards

Free choice dances should be original, may not belong to any publically recognised third party (e.g. another dance organisation), and may not have been previously published in any form. Typically the dance will have been choreographed by the teacher / candidate, although it is also possible to use dances from other sources (e.g. choreographed by a friend or colleague) provided this is done within the constraints set out above, and with the permission of the choreographer.

The degree of challenge in the movement skills demanded by the choreography must be broadly comparable to that of the set dances.

The teacher is responsible for the use of a free choice dance and undertakes to indemnify the RAD against any action taken by an individual or organisation in respect of its use.

There is no restriction on a free choice dance having been performed before.

Free choice dances should be between 50 and 70 seconds in length.

Dances from RAD syllabi other than the syllabus for the relevant grade, including previous syllabi (whether for the same or a different grade), are not admissible as a free choice dance. (However, this

does not apply to music used in other syllabi, which can be used, so long as the choreography itself is original.)

Candidates may perform the free choice dance in bare feet.

Pointe work may not be used.

Results and certificates

Assessment

Details of mark schemes and assessment methodologies can be found in [Section 2](#).

All results are subject to analysis and moderation. More information is available [online](#).

Examiners may only disclose the provisional results of an exam to the RAD.

Sections of exams which are not shown by candidates are given a mark of 0. Where this is due to teacher error, teachers may contact the Examinations Department to explain the situation, and in the interests of candidates, it may in certain circumstances be possible to take appropriate action.

Dispatch of results

Provisional results², where issued, will be issued no later than four weeks, and final results, certificates, medals and bars no later than six weeks, following the end of an examination session (allowing for public holidays in the relevant results processing centre).

Results target dates for exam sessions are published in RAD publications including *Focus on Members* and on RAD websites.

Provisional results, where issued, may be issued by post or electronically at the RAD's discretion.

Exam result forms, assessment reports, certificates, medals and / or bars are issued to the applicant by post. Where possible secure postal services are used. Applicants should be aware that they may have to receive these materials in person and sign for them.

Result forms, assessment reports, certificates, medals and bars are the property of the candidate. It is the responsibility of the applicant to ensure that candidates receive such materials as they are entitled to within a reasonable timescale following receipt. Failure to deliver them to the candidate in a timely manner will be regarded as malpractice.

The passing on of false or incomplete information to candidates regarding results of exams, either verbally or in writing, will be regarded as malpractice.

Distributing results information to third parties in advance of receipt by the candidate and / or without the candidate's consent is regarded as malpractice.

²No qualification can be officially confirmed until the certificate is issued. However, provisional results (where issued) will have been through all RAD quality assurance systems, and will only change in exceptional circumstances.

The above points apply even in the event of a dispute arising between the applicant and another teacher, parent, or any other interested party.

All communication regarding results and certificates will be made to the applicant, via the contact details given on the entry form. Under no circumstances, other than those outlined below, will the RAD communicate results to any third party, including individuals named on the entry form who are not the applicant.

In the event that the applicant and the RAD are involved in a dispute after an entry has been submitted, or where the applicant is unable to forward results and certificates to the candidates, the RAD reserves the right in exceptional circumstances and in the interests of candidates who have taken examinations and achieved qualifications to release the results and certificates to another appropriate person, or direct to candidates / parents where appropriate ID checks are undertaken.

All examination, class award and solo performance award certificates and result forms are issued on secure, fraud-proof parchment paper. Security features include:

- micro-numismatics
- advanced holograms
- specialist reactive inks
- watermarks visible only under ultra-violet light
- advanced security numbering
- website document validation
- controlled secure papers & toners.

Certificates include the date that the award is confirmed and result forms include the award date and the examiner's name.

Where a candidate enters for and takes an exam despite a required pre-requisite not being passed, no result or certificate will be issued.

Where a candidate withdraws from or fails to complete an examination and compensation is sought, no result or certificate will be issued. See [Illness and injury before or during the exam](#).

Enquiries about results

The RAD offers a Result Enquiry service, for which a fee is payable. All other questions about results should be submitted in writing to the Examinations Business and Customer Service Manager at RAD headquarters. The full policy is available [online](#).

Replacement result forms, assessment reports, certificates and medals

Applications for replacement result forms, assessment reports, certificates, or medals must be made in writing to the office of issue, stating as much information as possible, but including as a minimum:

- name of candidate
- candidate ID
- candidate date of birth
- teacher ID
- examination level
- date of exam

A charge will normally be made for replacement result forms, assessment reports, certificates or medals. The exception is where the RAD has misspelt the name of a candidate, despite the correct version of the name having been submitted according to proper procedures and timescales (see the [Registration](#) section above). Charges are published in the fees tables, available [online](#).

In accordance with equalities law and best practice, the Academy will re-issue a certificate or result form under a new name for a candidate who subsequently changes their gender identity, although the result form will continue to indicate whether the male or female syllabus was performed.

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

Resources

Printed syllabus books, printed music books, CDs and DVDs

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

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

Digital syllabus resources

Video app (same content as DVD)	www.radenterprises.co.uk/rad-video-applications
iBooks for Apple	www.radenterprises.co.uk/rad-syllabus/ebooks-apple-ios
eBooks for Android	www.radenterprises.co.uk/syllabus/ebooks

Uniform, props etc.

Uniform	www.radenterprises.co.uk/rad-examination-wear
Props	www.radenterprises.co.uk/rad-examination-wear/props-accessories
Exam numbers	www.radenterprises.co.uk/rad-examination-wear/exam-badges

Stock is also available at the RAD shop – 36 Battersea Square, London, SW11 3RA; tel: +44 (0)207 326 8080 – or contact your local office for information on your nearest stockist.

For teachers who sell uniform to students through their schools, RAD recommended uniform is available to Registered Teachers at a 30% discount through the RADE Uniform Direct promotion from Freed of London – www.radefreed.com

The RAD works in collaboration with the following licenced suppliers who are authorised to manufacture and sell RAD approved exam wear bearing the RAD logo through various stockists:

Bloch®	
Freed of London	
International Dance Supplies®	
Mondor	
Little Ballerina	

Bloch approved uniform is only available outside the UK and Europe. Mondor mainly distributes in the US and North America with limited distribution elsewhere. All other licensees distribute worldwide.

RAD style uniform without our logo has not been approved by RAD.

Additional information

Data protection

The RAD complies with the requirements of the UK Data Protection Act 1998 (DP Act) and is in the process of implementing full compliance with the General Data Protection Regulation (GDPR). The full RAD data protection and privacy statements and policy are available [online](#).

In accordance with its obligations as a recognised awarding organisation, the RAD maintains a database of all candidates who take its exams, including a record of results, which is kept throughout their exam history.

Candidate information is confidential to the RAD and the applicant, according to the terms of the contract to provide an exam service to the applicant. However, the RAD may make statistical information available to government bodies and associated agencies, as required by the regulators and statutory authorities. This data will always be handled in a way that is compliant with the Data Protection Act and with the RAD's own published policies.

Applicants, teachers, and other individuals registering or entering candidates for exams have certain obligations under the RAD's Data Protection policies. Personal information provided on the entry form is shared with the RAD in order that it can collect, process, store and share information about applicants, teachers, and candidates in the normal course of operating its exams business and to enable it to comply with the requirements of the exams regulators.

The information provided will be used exclusively for the purpose of administering the exams listed on the form. The form will be retained for three years and then securely disposed of. It is the responsibility of the applicant to make candidates (or their parents / guardians if under 18) and teachers named on the form aware of this.

Quality assurance

As an awarding organisation regulated by the UK qualifications regulators, the RAD has comprehensive quality assurance procedures in place to ensure that its exam service is of the highest quality.

Occasionally the RAD will film exams. This is for internal quality assurance, training or standardisation purposes, and will not affect the exam procedure or marking process. Applicants and candidates will be informed before their exam day that filming will be taking place, and consent will be sought.

Equality, diversity and inclusion

The RAD Exams Board prides itself on its commitment to diversity, and takes steps at all times and with respect to all its functions, policies and procedures to ensure that no candidate is discriminated against on grounds of race, disability, gender, gender identity, religion, sexual orientation or for any other reason.

This includes ensuring that no unnecessary barriers are present which deny access to candidates who could otherwise enter for exams and achieve qualifications. The policy is available [online](#).

For information about reasonable adjustments see [Entering candidates for exams](#).

In accordance with good practice in monitoring diversity and equality, the RAD requests certain information about candidates, e.g. ethnic origin, as well as names, gender and dates of birth, which are required in any case for other reasons. **Providing ethnicity data is optional.** The stored data is anonymised and reviewed to check that the RAD is not creating barriers to entry for exams, and if any such barrier is identified, that steps are taken to remedy this.

Candidates are not assessed on the basis of body shape, size, or weight.

Safeguarding

The RAD recognises that it is a privilege to work with children, young people and vulnerable adults, and is committed to creating an environment that enables them to learn and develop in a safe, understanding and encouraging environment.

The RAD will take appropriate steps to ensure that children, young people and vulnerable adults are not exposed to risk of physical injury, or impact on mental health or wellbeing.

The policy is available [online](#).

The RAD's safeguarding policy states that all activities involving children and / or vulnerable adults should maintain a ratio of at least one responsible adult to ten children / vulnerable adults. It also states that where an activity involves children under 9 and is not within sight or hearing of other adults, or where more than 10 children / vulnerable adults are present, a second responsible person must be present.

The examiner will always act as a responsible adult in exams.

In an AEC the provision of a second responsible person, where necessary, is the responsibility of the applicant and will be either the teacher (for demonstration classes, class awards, etc.) or the pianist / music operator. Where the music operator is not old enough to act as a responsible adult, it is the applicants' responsibility to ensure that a second responsible adult is present.

In an RAV the presence of a second responsible adult is the responsibility of the RAD and will be the pianist / music operator. Pianists / music operators are contractually required to observe the RAD's Safeguarding Policy and to be prepared to assist in a situation involving the safeguarding of children/ vulnerable adults in the RAD's care. In addition the examination attendant is a responsible adult for safeguarding purposes (although not present in examinations) and is the 'go to person' for any candidate who wishes to raise a safeguarding concern.

Complaints, enquiries about results, and appeals

Any complaint or enquiry about an exam should be submitted in writing to the Examinations Business and Customer Service Manager at RAD headquarters. The policy is available [online](#).

Malpractice

In accordance with its status as a recognised awarding organisation and in order to safeguard the integrity of its qualifications in the interests of all candidates, the RAD will investigate any allegation or instance of examinations malpractice and will take action where necessary. The policy is available [online](#).

Conflicts of interest

In accordance with regulatory requirements, the RAD identifies and monitors conflicts of interest likely to have an adverse effect on the awarding of qualifications. The policy is available [online](#).

Disputes and obligations

The contract to provide an exam service is between the RAD and the applicant.

The applicant has certain contractual obligations in the way he / she behaves towards candidates and their parents in respect of exams, and the RAD will investigate where there is evidence that these obligations have not been fulfilled. Otherwise, the RAD will normally not become involved in disputes between applicants, teachers, candidates and their parents/guardians.

Applicants who are members of the Academy are subject to the Code of Conduct for Members of the Royal Academy of Dance. All teachers registered with the RAD who are associated with an exam entry, including as the applicant and/or as a teacher named on an entry form, are subject to the Code of Conduct and Professional Practice for Teachers Registered with the Royal Academy of Dance, which includes requirements specific to examinations. Both documents are available [online](#).

Customer service statement

This is available [online](#).

Section 2: Content and markschemes

Dance to Your Own Tune

Overview

Type	Demonstration class	
Title	'Dance to Your Own Tune' 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 doesn't 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 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)	RAD Entry Level Award in Graded Examination in Dance: Primary in Dance	
No of candidates	1 - 4	
Minimum age	6 years	
Time	1 - 2 candidates	15 minutes
	3 - 4 candidates	20 minutes
	5 - 8 candidates	30 minutes
Assessed?	Yes, as per marking criteria.	
Outcome	Result form, certificate and medal for successful candidates.	
Regulated?	Yes, the Primary in Dance examination is a qualification regulated in England, Wales and Northern Ireland.	

Pre-Primary in Dance class award: content & format

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

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		
Bend and point		
Transfer of weight	one group	two groups
Marches	all together	
Jumps	one group	two groups
Springs	one group	two groups
Hops, jumps and springs	one group	two groups
Galops and skips	one group	two groups
Run and leap (one diagonal only)	one at a time following on continuously	two at a time following on continuously
Bouncing ball dance * (Dance A) OR Dressing-up dance * (Dance B) <i>NB. Only ONE of these dances should be performed</i>	one group	two groups
Cool-down	all together	

Primary in Dance exam: content & format

Content	Format
Technique 1	
Warm-up	all together
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
Marches	all together (can be seen twice)
Technique 4	
Jumps	two at a time
Springs	
Hops, jumps and springs	
Technique 5	
Galops and skips	all together with or without a partner (can be seen twice)
Run and leap	one at a time continuously (both diagonals)
Dance	
Bouncing ball dance * (Dance A) OR Dressing-up dance * (Dance B) <i>NB. Only ONE of these dances should be performed</i>	two at a time
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	Solo performance award	
Level(s)	Grades 1 - 5	
Title(s)	RAD Level 1 Award in Solo Performance in Dance: Grade 1 RAD Level 1 Award in Solo Performance in Dance: Grade 2 RAD Level 1 Award in Solo Performance in Dance: Grade 3 RAD Level 1 Award in Solo Performance in Dance: Grade 4 RAD Level 1 Award in Solo Performance in Dance: Grade 5	
No of candidates	1 - 4	
Minimum age	7	
Time	1 candidates	10 minutes
	2 candidates	15 minutes
	3 candidates	20 minutes
	4 candidates	25 minutes
Assessed?	Yes, as per marking criteria	
Outcome	Result form, certificate and medal for successful candidates.	
Regulated?	Yes, Grade 1 - 5 solo performance awards are qualifications regulated in England, Wales and Northern Ireland.	

Type	Examination	
Level(s)	Grades 1 - 5	
Title(s)	RAD Level 1 Award in Graded Examination in Dance: Grade 1 (Ballet) RAD Level 1 Award in Graded Examination in Dance: Grade 2 (Ballet) RAD Level 1 Award in Graded Examination in Dance: Grade 3 (Ballet) RAD Level 1 Award in Graded Examination in Dance: Grade 4 (Ballet) RAD Level 1 Award in Graded Examination in Dance: Grade 5 (Ballet)	
No of candidates	1 - 4	
Minimum age	7	
Time	Grade 1, Grade 2	
	1 candidates	20 minutes
	2 candidates	25 minutes
	3 candidates	35 minutes
	4 candidates	40 minutes
	Grade 3	
	1 candidates	25 minutes
	2 candidates	30 minutes
	3 candidates	40 minutes
	4 candidates	45 minutes
	Grade 4, Grade 5	
	1 candidates	30 minutes
	2 candidates	35 minutes
	3 candidates	45 minutes
	4 candidates	50 minutes
Assessed?	Yes, as per marking criteria	
Outcome	Result form, certificate and medal for successful candidates.	
Regulated?	Yes, Grade 1 - 5 exams are qualifications regulated in England, Wales and Northern Ireland.	

Grade 1: class award content & format

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

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

Grade 2: class award content & format

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

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

Grade 3: class award content & format

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

Content
Technique 1
Pliés
Battements tendus and battements glissés
Battements fondus and développés devant
Grands battements A – devant OR Grands battements B – second and derrière (NB. Only ONE of these should be performed)
Technique 2
Port de bras
Ronds de jambe à terre
Transfer of weight OR Adage (NB. Only ONE of these should be performed)
Technique 3
Sautés and changements
Glissades, sissonnes and assemblés OR Posés and temps levés (NB. Only ONE of these should be performed)
Technique 4
Turns OR Grand allegro (NB. Only ONE of these should be performed)
Dance: A, B, C, D or E
Révérence

Grade 4: class award content & format

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

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

Grade 5: class award content & format

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

Content
Technique 1
Pliés
Battements tendus and battements glissés
Ronds de jambe à terre and battements fondus
Développés
Grands battements
Technique 2
Port de bras
Centre practice
Pirouettes
Adage OR Transfer of weight (NB. Only ONE of these should be performed)
Technique 3
Petit allegro
Glissades and sissonnes OR Sissonnes ordinaires and pas de valse (NB. Only ONE of these should be performed)
Technique 4
Turns OR Grand allegro (NB. Only ONE of these should be performed)
Dance: A, B, C, D, E or F
Révérence

Grade 1: exam 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)
Technique 4	
Springs	two at a time (3 candidates 2 + 1)
Step hop and parallel assemblé	one at a time continuously, both diagonals
Dance: A or B	one at a time
Character dance: C or D	
Révérence	all together

Grade 2: exam content & format

Content	Format (with four candidates)
Technique 1	
Pliés	all together
Battements tendus	
Preparation for grands battements	
Technique 2	
Port de bras	two at a time (3 candidates all together)
Fondus	two at a time (3 candidates 2 + 1) continuously
Transfer of weight	two at a time or all together twice through (3 candidates 2 + 1 or all together)
Adage	two at a time (3 candidates 2 + 1)
Technique 3	
Sautés and soubresauts	two at a time (3 candidates all together)
Echappés sautés and petits jetés	two at a time (3 candidates 2 + 1)
Galops	two at a time or all together twice through (3 candidates 2 + 1 or all together)
Technique 4	
Turns and parallel assemblés	one at a time continuously, both sides
Grand allegro	two at a time continuously (3 candidates 2 + 1 continuously)
Dance: A or B	one at a time
Character dance: C or D	
Révérence	all together

Grade 3: exam content & format

Content	Format (with four candidates)
Technique 1	
Pliés	all together
Battements tendus and battements glissés	
Battements fondus and développés devant	
Grands battements A – devant OR Grands battements B – second and derrière <i>NB. Only ONE of these should be performed</i>	all together (examiner's choice of exercise)
Technique 2	
Port de bras	two at a time (3 candidates 2 + 1)
Ronds de jambe à terre	all together (examiner's choice en dehors or en dedans)
Transfer of weight	two at a time or all together twice (3 candidates 2 + 1 or all together)
Adage	two at a time (3 candidates 2 + 1)
Technique 3	
Sautés and changements	two at a time (3 candidates all together)
Glissades, sissonnes and assemblés	two at a time (3 candidates 2 + 1) (examiner's choice of starting with left or right foot)
Posés and temps levés	two at a time (3 candidates 2 + 1)
Technique 4	
Turns	one at a time continuously, both diagonals
Grand allegro	one at a time continuously (candidate choice, right or left leg to start)
Dance: A, B or C	one at a time
Character dance: D or E	
Révérence	all together

Grade 4: exam content & format

Content	Format (with four candidates)
Barre	
Pliés	all together
Battements tendus and battements glissés	
Battements fondus and ronds de jambe à terre	
Développés	
Grands battements	
Centre	
Port de bras	two at a time (3 candidates 2 + 1)
Centre practice	
Adage	two at a time (3 candidates 2 + 1) male and female candidates perform separately
Transfer of weight	two at a time (3 candidates 2 + 1)
Allegro	
Sautés echappés sautés and changements	two at a time continuously (3 candidates 2 + 1 continuously)
Jetés ordinaires and pas de chat	two at a time (3 candidates 2 + 1)
Assemblés and temps levés	two at a time (3 candidates 2 + 1) (examiner's choice of starting with left or right foot)
Turns	one at a time continuously
Grand allegro	
Dance: A, B or C	one at a time
Character dance: D, E or F	
Révérence	all together

Grade 5: exam content & format

Content	Format (with four candidates)
Barre	
Pliés	all together
Battements tendus and battements glissés	
Ronds de jambe à terre and battements fondus	
Développés	
Grands battements	
Centre	
Port de bras	two at a time (3 candidates 2 + 1). Male and female candidates perform separately
Centre practice	two at a time (3 candidates 2 + 1)
Pirouettes	one at a time continuously
Adage	two at a time (3 candidates 2 + 1)
Transfer of weight	
Allegro	
Petit allegro	two at a time continuously (3 candidates 2 + 1) continuously
Glissades and sissonnes	two at a time (3 candidates 2 + 1) (examiner's choice of starting with left or right foot)
Sissonnes ordinaires and pas de valse	two at a time (3 candidates 2 + 1)
Turns	one at a time continuously (both diagonals)
Grand allegro	one at a time continuously (candidate's choice of side)
Dance: A, B or C	one at a time
Character dance: D, E or F	
Révérence	all together

Grades 6 - 8

Overview

Type	Presentation class	
Level(s)	Grades 6 - 8	
Title(s)	Grade 6 Presentation Class Grade 7 Presentation Class Grade 8 Presentation Class	
No of candidates	Grade 6, Grade 7	1 - 8 candidates
	Grade 8	1 - 4 candidates
Minimum age	11	
Time	Grade 6, Grade 7	
	1 - 2 candidates	35 minutes
	3 - 4 candidates	40 minutes
	5 - 8 candidates	50 minutes
	Grade 8	
	1 - 2 candidates	35 - 40 minutes
	3 - 4 candidates	50 - 60 minutes
Assessed?	No, the examiner only observes	
Outcome	Certificate of participation (from RAD office), optional progress report (from website)	
Regulated	No, presentation classes are not regulated qualifications	

Type	Examination	
Level(s)	Grades 6 - 8	
Title(s)	RAD Level 3 Certificate in Graded Examination in Dance: Grade 6 (Ballet) RAD Level 3 Certificate in Graded Examination in Dance: Grade 7 (Ballet) RAD Level 3 Certificate in Graded Examination in Dance: Grade 8 (Ballet)	
No of candidates	1 - 4	
Minimum age	11	
Time	Grade 6, Grade 7	
	1 candidates	35 minutes
	2 candidates	40 minutes
	3 candidates	50 minutes
	4 candidates	55 minutes
	Grade 8	
	1 candidates	35 minutes
	2 candidates	40 minutes
	3 candidates	50 minutes
	4 candidates	60 minutes
Assessed?	Yes, as per marking criteria	
Outcome	Result form, certificate and medal for successful candidates.	
Regulated?	Yes, Grade 6 - 8 exams are qualifications regulated in England, Wales and Northern Ireland.	

Grade 6: exam content & format

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

Content	Format
Technique 1 – Barre	
Pliés	all together
Battements tendus and battements glissés	
Ronds de jambe à terre and battements fondus	
Battements frappés OR demi-point enchaînement <i>NB. Only ONE of these should be performed</i>	all together (examiner's choice)
Exercise for ronds de jambe en l'air with port de bras	all together
Adage	
Grands battements and battements en cloche	
Demi-pointe enchaînement OR battements frappés <i>NB. Only ONE of these should be performed</i>	all together (female only: examiner's choice)
Technique 2 – Port de bras, centre practice	
1st Port de bras or 2nd Port de bras	two at a time
Pirouette en dehors OR Pirouette en dedans <i>NB. Only ONE of these should be performed</i>	two at a time (examiner's choice)
Adage study	two at a time (female and male candidates perform separately)
Technique 3 – Allegro	
Soubresauts and échappés sautés to 4th position	two at a time continuously
Pas de bourrées	two at a time (female only)
Petit allegro	two at a time (female and male separately)
Waltz enchaînement	one at a time (teacher's / candidate's choice of side)
*Classical dance (<i>if chosen</i>)	one at a time
Free movement exercises	
Exercise for upper back	two at a time (female and male separately)
Exercise for elevation and use of space	one at a time or two at a time continuously (teacher's / candidate's choice)
*Free movement dance (<i>if chosen</i>)	one at a time
Character exercises (Polish)	
Polonaise	two at a time
Polish Mazurka and Pas Marché	
Krakowiak	
*Character dance: Polish mazurka (<i>if chosen</i>)	two at a time or one at a time (teacher's / candidate's choice) - a duet on opposite sides or a solo
Character révérence	all together (female and male separately)

Grade 7: exam content & format

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

Content	Format
Classical technique 1 – Barre	
Pliés	all together
Battements tendus and battements glissés	
Ronds de jambe à terre and battements fondus	
Battements frappés	
Ronds de jambe en l'air	
Adage study	
Grands battements and battements en cloche	
Coupé fouetté raccourci (female only)	
Classical technique 2 – Port de bras, centre practice	
Port de bras	two at a time (female and male candidates perform separately)
Pirouette enchaînement	two at a time
Adage	two at a time (female and male candidates perform separately)
Classical technique 3 – Allegro	
Petit allegro	two at a time continuously
Allegro	two at a time (female and male candidates perform separately)
Grand allegro	one at a time (teacher's / candidate's choice of side)
*Classical dance (if chosen)	one at a time
Free movement sequences	
Study in stillness and gravity	all together or two at a time
Study for upper back (female)	two at a time
Study with use of cloak (male)	
*Free movement dance (if chosen)	one at a time
Character enchaînements (Hungarian court)	
Letjö and promenades	two at a time continuously
Cabrioles and quick letjö	two at a time
Retirés and pas de bourrées	
Character dance: Czardas (if chosen)	one at a time or two at a time – teacher's choice (to be performed as a duet on opposite sides or as a solo)
Révérence	
Character révérence	all together

Grade 8: exam 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	
Pliés	all together
Battements tendus and battements glissés	
Ronds de jambe à terre and battements fondus	
Battements frappés	
Adage	
Grands battements	
Entrée Polonaise and solos	
Entrée Polonaise	all together
Classical solos	
Étude Lyrique <i>NB. ALL candidates perform this solo</i>	one at a time
Valse Printemps OR Demi-caractère (female candidates) <i>NB. Only ONE of these should be performed</i>	one at a time
Valse Automne (male candidates)	one at a time
Free movement solos	
Mouvement Libre Poétique OR Mouvement Libre Dramatique <i>NB. Only ONE of these should be performed</i>	one at a time
Character solos	
Mazurka de Salon OR Danse Russe <i>NB. Only ONE of these should be performed</i>	one at a time
Finale Polonnaise and révérence	all together

Intermediate Foundation and Intermediate

Overview

Type	Examination	
Level(s)	Intermediate Foundation, Intermediate	
Title(s)	RAD Level 2 Certificate in Vocational Graded Examination in Dance: Intermediate Foundation (Ballet) RAD Level 3 Certificate in Vocational Graded Examination in Dance: Intermediate (Ballet)	
No of candidates	1 - 4	
Minimum age	Intermediate Foundation	11
	Intermediate	12
Time	Intermediate Foundation	
	1 candidate	40 minutes
	2 candidates	45 minutes
	3 - 4 candidates	65 minutes
	Intermediate	
	1 candidate	45 minutes
	2 candidates	50 minutes
	3 - 4 candidates	75 minutes
Assessed?	Yes, as per marking criteria	
Outcome	Result form and certificate for successful candidates	
Regulated?	Yes, Intermediate Foundation and Intermediate are qualifications regulated in England, Wales and Northern Ireland	

Intermediate Foundation (female) exam content & format

Content	Format with four candidates
Barre	
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	
Centre	
Port de bras	all together or two at a time (examiner's choice of starting side), (3 candidates seen all together)
Centre practice and pirouettes en dehors	two at a time (3 candidates 2 + 1)
Pirouettes en dedans	one at a time
Adage	two at a time (3 candidates 2 + 1)
Allegro 1	all together
Allegro 2	two at a time (3 candidates 2 + 1)
Free enchaînement*	
Allegro 3	one at a time (candidate's choice of starting side)
Variation 1 or 2	one at a time
Pointe barre	
Rises	all together
Echappés relevés and courus	
Pointe centre	
Echappés relevés and classical walks	two at a time (3 candidates 2 + 1)
Révérence	one at a time

* Candidates will be asked to perform one free enchaînement, set by the examiner and performed between Allegro 2 and Allegro 3. The enchaînement will take the form of a series of one focal step with use of linking steps, as indicated in the vocabulary.

Intermediate Foundation (male) exam content & format

Content	Format with four candidates
Barre	
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	
Centre	
Port de bras	all together or two at a time (examiner's choice of starting side), (3 candidates seen all together)
Centre practice and pirouettes en dehors	two at a time (3 candidates 2 + 1)
Pirouettes en dedans	one at a time
Adage	two at a time (3 candidates 2 + 1)
Allegro 1	all together
Allegro 2	two at a time (3 candidates 2 + 1)
Free enchaînement*	
Allegro 3	one at a time (candidate's choice of starting side)
Allegro 4	two at a time (3 candidates 2 + 1)
Allegro 5	
Variation 1 or 2	one at a time
Révérence	

*Candidates will be asked to perform one free enchaînement, set by the examiner and performed between Allegro 2 and Allegro 3. The enchaînement will take the form of a series of one focal step with use of linking steps, as indicated in the vocabulary.

Intermediate Foundation (male/female) exam content & format

Content	Format with four candidates
Barre	
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	
Centre	
Port de bras	all together or two at a time (examiner's choice of starting side), (3 candidates seen all together)
Centre practice and pirouettes en dehors	two at a time (3 candidates 2 + 1)
Pirouettes en dedans (male/female)	one at a time
Adage	two at a time (3 candidates 2 + 1)
Allegro 1	all together
Allegro 2	two at a time (3 candidates 2 + 1)
Free enchaînement*	
Allegro 3	one at a time (candidate's choice of starting side)
Female: Variation 1 or 2	one at a time
Male: Variation 1 or 2	
Pointe barre (female candidates only)	
Rises	all together
Echappés relevés and courus	
Allegro (male candidates only)	
Allegro 4	two at a time (3 candidates 2 + 1)
Allegro 5	
Pointe centre (female candidates only)	
Echappés relevés and classical walks	two at a time (3 candidates 2 + 1)
Révérence	one at a time

* Candidates will be asked to perform one free enchaînement, set by the examiner and performed between Allegro 2 and Allegro 3. The enchaînement will take the form of a series of one focal step with use of linking steps, as indicated in the vocabulary above.

Intermediate Foundation vocabulary

Candidates are expected to have knowledge of the following:

Female	Male
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 2nd
Battements glissés Battement glissé devant, to 2nd and derrière from 5th position in 2 counts Battement glissé to 2nd from 1st position in 1 count	Battements glissés Battement glissé devant, to 2nd and derrière from 5th position in 2 counts Battement glissé to 2nd from 1st position in 1 count
Battements tendus Battement tendu devant, to 2nd and derrière from 5th position in 2 counts	Battements tendus Battement tendu devant, to 2nd and derrière from 5th position in 2 counts
	Cabrioles Cabriole de côté in parallel 1st position
Changements Changement by ¼ turn Changement battu	Changements Changement by ¼ turn Grand changement Changement battu
Chassés Chassé en avant and en arrière Chassé to 2nd position Chassé passé en avant	Chassés Chassé en avant and en arrière Chassé to 2nd position Chassé passé en avant
Classical walks	Classical walks
Coupés Coupé dessus and dessous	Coupés Coupé dessus and dessous
Courus Cours en tournant, en demi-pointe and en demi plié Cours 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 bourrées devant, derrière, dessus and dessous	Pas de bourrées Pas de bourrées 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

Free enchaînement vocabulary

Focal step Linking steps	Sissonnes fermées de côté, devant, derrière, dessus and dessous Pas de bourrées devant, derrière, dessus and dessous Changement, changement battu, relevé in 5th position
Focal step Linking steps	Assemblés devant, derrière, dessus and dessous Glissades devant, derrière, dessus and dessous Changement, changement battu, relevé in 5th position
Focal step Linking steps	Jetés ordinaires devant and derrière Petits assemblés devant and derrière Temps levé (not in a series) Changement, changement battu, relevé in 5th position

Intermediate (female) exam content & format)

Content	Format
Barre	
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	
Centre	
Port de bras	two at a time (3 candidates 2 + 1)
Centre practice and pirouettes en dehors	
Pirouettes en dedans and posé pirouettes	one at a time (examiner's choice of starting side)
Adage	two at a time (3 candidates 2 + 1)
Allegro 1	all together
Allegro 2	two at a time (3 candidates 2 + 1)
Free enchaînement	
Allegro 3	one at a time (candidate's choice of starting side)
Variation 1 or 2	one at a time
Pointe barre	
Rises	all together
Relevés passés derrière OR devant (examiner choice)	all together
Posés and coupé fouetté raccourci	all together
Pointe centre	
Temps lié and courus	all together
Relevés and échappés relevés	
Révérance	one at a time

* Candidates will be asked to perform one free enchaînement, set by the examiner and performed between Allegro 2 and Allegro 3. The enchaînement will take the form of a series of one focal step with use of linking steps, as indicated in the vocabulary above.

Intermediate (male) exam content & format

Content	Format
Barre	
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	
Centre	
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
Adage	two at a time (3 candidates 2 + 1)
Allegro 1	all together
Allegro 2	two at a time (3 candidates 2 + 1)
Free enchaînement	
Allegro 3	one at a time (candidate's choice of starting side)
Allegro 4	two at a time (3 candidates 2 + 1)
Allegro 5	one at a time (prepare both sides)
Variation 1 or 2	one at a time
Révérance	

*Candidates will be asked to perform one free enchaînement, set by the examiner and performed between Allegro 2 and Allegro 3. The enchaînement will take the form of a series of one focal step with use of linking steps, as indicated in the vocabulary above.

Intermediate (male/female) exam content & format

Content	Format
Barre	
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	
Centre	
Port de bras	two at a time (3 candidates 2 + 1)
Centre practice and pirouettes en dehors	
Female: Pirouettes en dedans and posé pirouettes	one at a time (examiner's choice of starting side)
Male: Pirouettes en dehors and pirouettes en dedans	
Adage	two at a time (3 candidates 2 + 1)
Allegro 1	all together
Allegro 2	two at a time (3 candidates 2 + 1)
Free enchaînement	
Allegro 3	one at a time (candidate's choice of starting side)
Female: Variation 1 or 2	one at a time
Male: Variation 1 or 2	
Pointe barre (female candidates only)	
Rises	all together
Relevés passés derrière OR devant (examiner choice)	all together
Posés and coupé fouetté raccourci	all together
Allegro (male candidates only)	
Allegro 4	two at a time (3 candidates 2 + 1)
Allegro 5	one at a time (prepare both sides)
Pointe centre (female candidates only)	
Temps lié and courus	all together
Relevés and échappés relevés	
Révérance	one at a time

*Candidates will be asked to perform one free enchaînement, set by the examiner and performed between Allegro 2 and Allegro 3. The enchaînement will take the form of a series of one focal step with use of linking steps, as indicated in the vocabulary above.

Intermediate vocabulary

Candidates are expected to have knowledge of the following:

Female	Male
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 ¼ turn	Chassés Chassé passé en avant with ¼ turn
Courus Courus en tournant en demi-pointe	
Détournés Demi détourné en demi-pointe Détourné with ¼ turn	Détournés Demi détourné en demi-pointe Détourné with ¼ turn
Développés Développé derrière	Développés Développé derrière
Echappés sautés Echappé sauté in 4th position	Echappés sautés Echappé sauté in 4th position Grand échappé sauté battu fermé
Entrechats Entrechat quatre	Entrechats Entrechat quatre
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	Posés Posé coupé de côté en demi-pointe Posé de côté and en arrière to 5th en demi-pointe
Poses of the body Ecarté devant	Poses of the body Ecarté 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 Sissonnes fermées, ouvertes en avant and en arrière	Sissonnes Sissonnes fermées, 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	Walks Walks en demi-pointe in low parallel retire

Free enchaînement vocabulary

Focal step Linking steps	Pas de basque sauté en avant and en arrière Pas de bourrées devant, derrière, dessus and dessous Coupé chassé pas de bourrée Changement, changement battu, entrechat quatre and relevé in 5th position
Focal step Linking steps	Assemblés <ul style="list-style-type: none"> • Assemblé battu dessus • Assemblés devant, derrière, dessus and dessous • Assemblé porté de côté dessus Glissades devant, derrière, dessus and dessous Changement, changement battu, entrechat quatre and relevé in 5th position
Focal step Linking steps	Sissonnes <ul style="list-style-type: none"> • Sissonnes fermées de côté devant, derrière, dessus and dessous • Sissonnes fermées and ouvertes en avant and en arrière Pas de bourrées devant, derrière, dessus and dessous Coupé chassé pas de bourrée Changement, changement battu, entrechat quatre and relevé in 5th position

Advanced Foundation, Advanced I and Advanced 2

Overview

Type	Examination	
Level(s)	Advanced Foundation, Advanced I, Advanced 2	
Title(s)	RAD Level 3 Certificate in Vocational Graded Examination in Dance: Advanced Foundation (Ballet) RAD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced I (Ballet) RAD Level 4 Diploma in Vocational Graded Examination in Dance: Advanced 2 (Ballet)	
No of candidates	1 - 4	
Minimum age	Advanced Foundation	13
	Advanced I	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 I and Advanced 2 are qualifications regulated in England, Wales and Northern Ireland	

Advanced Foundation (female) exam content & format

Content	Format
Barre	
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	
Centre	
Port de bras	two at a time (3 candidates 2 + 1)
Centre Practice and pirouettes	
Pirouette enchaînement	one at a time
Adage	two at a time (3 candidates 2 + 1)
Allegro 1	
Allegro 2	
Free enchaînement	
Allegro 3	one at a time
Allegro 4	
Pointe barre	
Rises	all together
Relevés and posés	
Pointe centre	
Echappés relevés and emboîtés	two at a time (3 candidates 2 + 1)
Courus and posés	
Pirouettes	one at a time (examiner choice of starting side)
Variation 1 or 2	one at a time
Révérance	all together

Advanced Foundation (male) exam content & format

Content	Format
Barre	
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	
Centre	
Port de bras	two at a time (3 candidates 2 + 1)
Centre Practice and pirouettes	
Pirouette enchaînement	one at a time
Adage	two at a time (3 candidates 2 + 1)
Allegro A	
Allegro 1	two at a time (3 candidates 2 + 1)
Allegro 2	
Free enchaînement	
Allegro 3	
Allegro 4	one at a time
Allegro B	
Allegro 5	two at a time (3 candidates 2 + 1)
Allegro 6	one at a time (candidate's choice of starting side)
Variation 1 or 2	one at a time
Révérence	all together

Advanced Foundation (male/female): exam content & format

Content	Format
Barre	
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	
Centre	
Port de bras	two at a time (3 candidates 2 + 1)
Centre practice and pirouettes	
Pirouette enchaînement	one at a time
Adage (female and male candidates perform separately)	two at a time (3 candidates 2 + 1)
Allegro 1	
Allegro 2	
Free enchaînement	
Allegro 3	one at a time
Allegro 4	
Pointe barre (female candidates only)	
Rises	all together
Relevés and posés	
Allegro (male candidates only)	
Allegro 5	two at a time (3 candidates 2 + 1)
Allegro 6	one at a time (candidate's choice of starting side)
Pointe centre (female candidates only)	
Echappés relevés and emboîtés	two at a time (3 candidates 2 + 1)
Courus and poses	
Pirouettes	one at a time (examiner's choice of starting side)
Variation 1 or 2	one at a time
Révérance	all together

Advanced Foundation vocabulary

Candidates are expected to have knowledge of the following:

Female	
Arabesques	2nd arabesque en fondu
Assemblés	Assemblés en avant and en arrière Assemblés de côté dessus and dessous
Attitude	Attitude derrière en ouvert
Ballonnés	Ballonnés composés en avant, en arrière and de côté Ballonnés simples en avant, en arrière, de côté and à la seconde
Brisés	Brisé dessous
Emboité	Emboité en pointe
Entrechats	Entrechats trois devant and derrière Entrechats 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 bourrées pique dessous en tournant en pointe
Petits battements	Petits battements serrés
Piqués	Battements piqués en croix Grands battements piqués
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 4th position en fondu En dehors: singles en pointe closing in 5th position En dehors: singles 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	Posés en avant and en arrière en pointe Posés en avant with développé passé devant en pointe Posés en avant in arabesque and en arrière in attitude Posés en avant in arabesque and attitude en pointe Posés en arrière to retirés devant en pointe
Relevés	Relevés I to I en pointe Relevés in attitude devant en pointe Relevés with développé to 2nd en pointe
Ronds de jambe	Ronds de jambe jetés en dehors and en dedans
Rotation	Rotation en l'air
Sissonnes	Sissonnes doublées 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	
Arabesques	2nd arabesque en fondu
Assemblés	Assemblés en avant and en arrière Assemblés de côté dessus and dessous
Attitude	Attitude derrière en ouvert
Brisés	Brisé dessous
Coupé	Coupé dessous en tournant chassé en avant
Entrechats	Entrechats trois devant and derrière Entrechats 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 serrés
Piqués	Battements piqués en croix Grands battements piqués
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 4th position en fondu En dehors: doubles with posés En dedans: doubles with fouetté
Pivots	Pivots en dedans in attitude Pivots en dehors in 2nd position
Posés	Posés en avant in arabesque and en arrière in attitude
Rotation	Rotation en l'air
Sissonnes	Sissonnes doublées 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

Free enchaînement vocabulary

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

Advanced I (female) exam content & format

Content	Format
Barre	
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	
Centre	
Port de bras	two at a time (3 candidates 2 + 1; examiner's choice of starting side)
Centre practice and pirouettes	two at a time (3 candidates 2 + 1)
Pirouette enchaînement	one at a time (examiner's choice of starting side)
Adage	two at a time (3 candidates 2 + 1)
Allegro 1	
Allegro 2	
Allegro 3	
Allegro 4	one at a time
Allegro 5	one at a time (candidate's choice of side)
Pointe barre	
Rises	all together
Posés and fouettés	
Pointe centre	
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	
Révérence	all together

Advanced I (male) exam content & format

Content	Format
Barre	
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	
Centre	
Port de bras	two at a time (3 candidates 2 + 1; examiner's choice of starting side)
Centre practice and pirouettes	two at a time (3 candidates 2 + 1)
Pirouette enchaînement	one at a time (examiner's choice of starting side)
Adage	two at a time (3 candidates 2 + 1)
Allegro 1	
Allegro 2	
Allegro 3	
Allegro 4	one at a time
Allegro 5	one at a time (candidate's choice of side)
Allegro 6	one at a time
Allegro 7	one at a time (candidate's choice of side)
Variation 1 or 2	one at a time
Révérance	all together

Advanced I (male/female) exam content & format

Content	Format
Barre	
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	
Centre	
Port de bras	two at a time (3 candidates 2 + 1; examiner's choice of starting side)
Centre practice and pirouettes	two at a time (3 candidates 2 + 1)
Pirouette enchaînement	one at a time (examiner's choice of starting side)
Adage	two at a time (3 candidates 2 + 1)
Allegro 1	
Allegro 2	
Allegro 3	
Allegro 4	one at a time
Allegro 5	one at a time (candidate's choice of side)
Pointe barre (female candidates)	
Rises	all together
Posés and fouettés	
Allegro (male candidates)	
Allegro 6	one at a time
Pointe centre (female candidates)	
Pointe enchaînement 1	two at a time (3 candidates 2 + 1)
Pointe enchaînement 2	
Allegro (male candidates)	
Allegro 7	one at a time (candidate's choice of side)
Pointe centre (female candidates)	
Pointe enchaînement 3	one at a time
Variation 1 or 2	
Révérance	all together

Advanced I: vocabulary

Candidates are expected to have knowledge of the following:

Female	
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 I to I 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	
Arabesque	Arabesque penchée
Ballottés	Ballottés sautés dessous and dessus
Battement lent	Battement lent devant
Brisés	Coupés brisés devant and derrière Brisés dessus travelling en avant Entrechat six Pas de basque sauté battu en avant and en arrière Brisé vole 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 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: with posé en demi-pointe Relevé turns en dehors in 2nd position Multiple pirouettes Pirouette en dehor 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
Retirés	Retirés passes derrière sauté
Saut de basque	Saut de basque
Sissonnes	Sissonne ouvertes changées en avant into attitude and arabesque Sissonne fermées changées en avant and en arrière Sissonnes battues fermées de côté dessus Sissonnes battues fermées en avant

Advanced 2 (female): exam content & format

Content	Format
Barre	
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	
Centre	
Port de bras	two at a time (3 candidates 2 + 1; examiner's choice of starting side)
Centre practice and pirouettes	one at a time
Pirouette enchaînement	one at a time (examiner's choice of starting side)
Adage	two at a time (3 candidates 2 + 1)
Allegro 1	
Allegro 2	one at a time
Allegro 3	one at a time (examiner's choice of starting side)
Allegro 4	one at a time
Pointe barre	
Rises and relevés	all together
Ballottés and posés	
Pointe centre	
Pointe enchaînement 1	two at a time (3 candidates 2 + 1)
Pointe enchaînement 2	one at a time
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): exam content & format

Content	Format
Barre	
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	
Centre	
Port de bras	two at a time (3 candidates 2 + 1: examiner's choice of starting side)
Battements tendus and grands battement	two at a time (3 candidates 2 + 1)
Battements fondus and ronds de jambe en l'air	two at a time (3 candidates 2 + 1: examiner's choice of starting side)
Pirouettes en dehors in attitude or arabesque	two at a time (3 candidates 2 + 1)
Pirouette enchaînement	one at a time (examiner's choice of starting side)
Adage	two at a time (3 candidates 2 + 1)
Allegro 1	
Allegro 2	
Allegro 3	one at a time
Allegro 4	
Allegro 5	
Allegro 6	
Allegro 7	one at a time (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	
Assemblés	Assemblé dessus en tournant Petit assemblé devant and derrière en pointe
Ballottés	Ballottés dessous and dessus en pointe
Brisés	Brisés volés devant and derrière
Cabrioles	Cabrioles ouvertes devant and derrière
Changements	Changements en pointe
Entrechats	Entrechat six Entrechat six de volées de côté
Fouettés	Fouettés relevés en pointe Grands fouettés relevés en tournant en pointe Fouetté sauté battu en tournant Fouetté rond de jambe en tournant en pointe
Gargouillade	Gargouillade
Grand battement	Grand battement envelope
Jetés	Jeté élané 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: singles 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	Renversés en dehors with relevé en pointe
Saut de basque	Saut de basque
Sissonnes	Sissonnes doublées battues with développé dessous Sissonnes ouvertes changées en tournant in attitude Sissonne ordinaire devant and derrière en pointe
Temps de flèche	Temps de fleche

Male	
Assemblés	Assemblé dessus en tournant
Brisés	Brisés volés derrière Brisé dessus finishing in cou-de-pied derrière
Cabrioles	Double cabrioles ouvertes devant and cabrioles derrière Cabrioles de côté dessus
Echappés	Echappé sauté battu fermé changé to 2nd with double beats
Entrechats	Entrechat six de volées 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 élané 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: Doubles 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	Sissonnes doublées battues with développée dessous Sissonnes ouvertes changées en tournant in attitude Sissonnes ordinaire devant en tournant
Temps de poisson	Temps de poisson

Solo Seal

Overview

Type	Examination	
Title	RAD Level 5 Certificate in Vocational Graded Examination in Dance: Solo Seal (Ballet)	
Level	Solo Seal	
No of candidates	2 - 4 (minimum of 2 candidates for exam to take place)	
Minimum age	15	
Time	2 candidates	40 minutes
	3 candidates	40 minutes
	4 candidates	50 minutes
Assessed?	Yes, as per marking criteria	
Outcome	Successful candidates will receive a result form and a certificate and have their names published in <i>Focus on Exams</i>	
Regulated?	Yes, Solo Seal is a qualification regulated in England, Wales and Northern Ireland	
Note	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	Male
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 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 I, 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 I, 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 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> I <i>Swan Lake</i> pas de trois	From <i>Swan Lake</i> Act I 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 I 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 I (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: fouetté rond de jambe en tournant (minimum 7 – candidate's choice of side)
Male: 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.

Discovering Repertoire

Overview

Type	Class awards
Level(s)	Levels 2, 3, 4
Title(s)	Discovering Repertoire Level 2 (Units: Class, Variation 1, Variation 2) Discovering Repertoire Level 3 (Units: Class, Variation 1, Variation 2) Discovering Repertoire Level 4 (Units: Class, Variation 1, Variation 2)
No of candidates	1 - 8
Minimum age	12
Timings	See 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
Title(s)	RAD Level 2 Certificate in Classical Ballet Repertoire (Units: Class, Variation 1, Variation 2) RAD Level 3 Certificate in Classical Ballet Repertoire (Units: Class, Variation 1, Variation 2) RAD Level 4 Certificate in Classical Ballet Repertoire (Units: Class, Variation 1, Variation 2)
No of candidates	1 - 4
Minimum age	12
Timings	See 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.

Level 2: Unit – Class

Exam and class award content & format (female/male)

Content	Format (with four candidates)
Barre	
Warm-up	all together
Pliés	
Battements tendus	
Battements glissés	
Preparation for ronds de jambe à terre	all together, twice through
Battements fondus	
Adage	all together
Grands battements	
Centre	
Port de bras	two by two (3 candidates 2 + 1)
Centre practice	
Adage	
Allegro 1	
Allegro 2	
Allegro 3	one at a time
Class révérence	all together

Level 2: Unit – Variation I

Exam and class award content & format (female)

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

Level 2: Unit – Variation I

Exam and class award content & format (male)

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

Level 2: Unit – Variation 2

Exam and class award content & format (female)

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

Level 2: Unit – Variation 2

Exam and class award content & format (male)

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

Level 3: Unit – Class

Exam and class award content & format (female/male)

Content	Format (with four candidates)
Barre	
Warm-up	all together
Pliés	
Battements tendus	
Battements glissés	
Ronds de jambe à terre	
Battements fondus	
Preparation for batterie	
Adage (female/male)	
Grands battements	
Centre	
Port de bras (female/male)	two at a time (3 candidates 2 + 1)
Centre practice	
Adage	
Allegro 1	
Allegro 2	
Allegro 3	one at a time
Class révérence	all together

Level 3: Unit – Variation I

Exam and class award content & format (female)

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

Level 3: Unit – Variation I

Exam and class award content & format (male)

Content	Format (with four candidates)
Development exercises	
A: Jeté passé devant	two at a time (3 candidates 2 + 1)
B: Assemblé en avant	two at a time (3 candidates 2 + 1)
C: Posé pirouettes en dehors	two at a time (3 candidates 2 + 1)
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 I male: <i>The Sleeping Beauty</i> Act II (Prince Désiré)	one at a time
<i>The Sleeping Beauty</i> révérence	all together

Level 3: Unit – Variation 2

Exam and class award content & format (female)

Content	Format (with four candidates)
Development exercises	
A: Relevé in attitude devant	two at a time (3 candidates 2 + 1)
B: Développé to 2nd with temps levé	
C: Cabriole and pirouette preparation	two at a time (3 candidates 2 + 1)
D: Pirouettes en dehors	two at a time (3 candidates 2 + 1)
E: Cabriole and balancé en tournant	one at a time
F: Posé to attitude	two at a time (3 candidates 2 + 1)
G: Preparation for jeté élané	
H: Temps levé in arabesque and pirouettes en dehors	one at a time
Variation 2 female: Paquita (Pas de trois)	one at a time
Paquita révérence	all together

Level 3: Unit – Variation 2

Exam and class award content & format (male)

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

Level 4: Unit – Class

Exam and class award content & format (male/female)

Content	Format (with four candidates)
Barre	
Warm-up	all together
Pliés	
Battements tendus	
Battements glissés	
Ronds de jambe à terre	
Battements fondus	
Battements frappés and petits battements	
Adage (female/male)	
Grands battements	
Centre	
Port de bras (female/male)	two at a time (3 candidates 2 + 1)
Centre practice	
Adage (female/male)	
Allegro 1	
Allegro 2	
Allegro 3	one at a time
Class révérence	all together

Level 4: Unit – Variation I

Exam and class award content & format (female)

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

Level 4: Unit - Variation I

Exam and class award content & format (male)

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

Level 4: Unit – Variation 2

Exam and class award content & format (female)

Content	Format (with four candidates)
Development exercises	
A: Relevés passés derrière	two at a time (3 candidates 2 + 1)
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 passés	
H: Posés to arabesque and retiré devant	
Variation 2 female: <i>The Nutcracker</i> Act II (Sugar Plum Fairy)	one at a time
<i>The Nutcracker</i> révérence	all together

Level 4: Unit – Variation 2

Exam and class award content & format (male)

Content	Format (with four candidates)
Development exercises:	
A: Pirouettes	two at a time (3 candidates 2 + 1)
B: Chassés	
C: Détourné and changements	
D: Pas de bourrée and tour en l'air	
E: Chassé and assemblé	
F: Cabrioles	
G: Jeté élané	one at a time
H: Assemblés en tournant	
Variation 2 male: <i>The Nutcracker</i> Act II (Nutcracker Prince)	one at a time
<i>The Nutcracker</i> révérence	all together

Further information:

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

Pointe: Pointe work is optional for females 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 (ie. 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

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

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

Dance to Your Own Tune demonstration classes are not assessed.

Pre-Primary in Dance and Primary in Dance

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

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

Graded examinations (Grades 1-5)

Grade 1

Learning outcomes	Assessment criteria
The learner will:	The learner can:
<ul style="list-style-type: none">be able to demonstrate appropriate technique through the performance of basic movement sequences and dances in ballet	<ul style="list-style-type: none">demonstrate knowledge of the vocabulary of balletdemonstrate 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 timingdemonstrate 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

Grade 2

Learning outcomes	Assessment criteria
The learner will:	The learner can:
<ul style="list-style-type: none">be able to demonstrate appropriate technique through the performance of simple movement sequences and dances in ballet	<ul style="list-style-type: none">demonstrate knowledge of the vocabulary of balletdemonstrate 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 timingdemonstrate 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

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

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

Grade 5

Learning outcomes 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 Level 1 and Level 2 qualifications, candidates are expected to demonstrate an increasing vocabulary of steps, and an increasing awareness and mastery of dance technique. They are expected to demonstrate knowledge of vocabulary as defined by the syllabus content. An understanding

of technique is reflected in the ability to co-ordinate movements to produce combinations of steps with appropriate quality of movement (i.e. precision and control), within the range of the candidates' physical capacity.

Candidates are required to communicate an increasing confidence in performance. They should be able to interpret music and display a developing sensitivity to musical content and style. Performances should communicate a developing spatial awareness, an ability to work with others, and responsiveness to an audience.

Through the elements of assessment, the syllabus identifies the skills that underpin secure technique, including core stability, weight placement, turnout and line, while continuing to recognise and reward candidates' awareness of artistry and dynamics.

Solo performance awards (Grades 1-5)

Grade 1

Learning outcomes The learner will:	Assessment criteria The learner can:
<ul style="list-style-type: none"> 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 simple to 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 simple to 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 demand
<ul style="list-style-type: none"> be able to show awareness of performance skills in three simple to 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

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 Level 3 qualifications, candidates are expected to demonstrate a comprehensive knowledge and understanding of the vocabulary of a particular style through the wide range of movements performed with technical strength. Along with confidence, candidates will convey self-awareness, resulting in a sensitive personal responsiveness to the musical mood.

Candidates will demonstrate a mature awareness of audience as well as subtleties of performance combined with expression and fluidity of movement involving dynamics and use of space.

Vocational graded examinations

Intermediate Foundation

Learning outcomes The learner will:	Assessment criteria The learner can:
<ul style="list-style-type: none"> • 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 Levels 2 and 3
- demonstrate sound co-ordination, control and accuracy in a range of sequences
- perform with an aesthetic awareness of line
- perform with spatial awareness of the body in travelling movements and turning actions
- demonstrate an awareness of the appropriate dynamic values in the performance of the vocabulary
- perform a range of movements en pointe with control (female 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 <p>as required by an increasingly advanced level of choreographic demand</p>
<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 <p>as required by an increasingly advanced level of choreographic demand</p>

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 <p>as required by a level of choreographic demand requiring a considered and mature approach</p>
<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 <p>as required by a level of choreographic demand requiring a considered and mature approach</p>
<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 <p>as required by a level of choreographic demand requiring a considered and mature approach</p>

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 <p>as required by a level of choreographic demand requiring a mature and professional approach</p>
<ul style="list-style-type: none"> • apply and demonstrate, through performance of a range of movement sequences which demand a mature and professional approach, fundamental and relevant knowledge and secure understanding of 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 <p>as required by a level of choreographic demand requiring a mature and professional approach</p>
<ul style="list-style-type: none"> • apply and demonstrate, through performance of a range of movement sequences which demand a mature and professional approach, fundamental and relevant knowledge and secure understanding of 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 <p>as required by a level of choreographic demand requiring a mature and professional approach</p>

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 candidates only: perform a range of movements en pointe with fluidity and control
- male candidates only: perform a range of movements with control, eloquence, vitality and power in allegro and turning sequences (enchaînements).

Music

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

Performance

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

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

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

Solo Seal

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

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 candidates only).

Music

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

Performance

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

Accuracy of choreography

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

Discovering Repertoire examinations

Level 2 (Unit: Class)

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

Level 3 (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 content demonstrate technical skills as required by a more demanding level of choreography
<ul style="list-style-type: none"> be able to perform more demanding development exercises and a variation demonstrating musicality in ballet 	<ul style="list-style-type: none"> demonstrate an ability to dance in time with the music demonstrate an understanding of music including: phrasing, dynamics, atmosphere, accents and dance rhythms as required by a more demanding level of choreography
<ul style="list-style-type: none"> be able to demonstrate appropriate performance skills through the performance of more demanding development exercises and a variation 	<ul style="list-style-type: none"> demonstrate the use of expression, interpretation and projection communicate effectively with the audience as required by a more demanding level of choreography

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

Learning outcomes	Assessment criteria
The learner will:	The learner can:
<ul style="list-style-type: none">be able to perform challenging development exercises and a variation showing an awareness of secure technique in ballet	<ul style="list-style-type: none">demonstrate knowledge of the set contentdemonstrate 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 musicdemonstrate 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 projectioncommunicate 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
- demonstrate co-ordination, control and accuracy of line in a range of sequences
- perform with spatial awareness of the body in travelling movements and turning actions
- demonstrate an awareness of the appropriate dynamic values in the performance of the vocabulary.

Music

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

Performance

- perform with expression, projection and communication

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

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

In progressing through these RQF Levels 2, 3 & 4 qualifications, candidates are expected to demonstrate an increasing vocabulary of steps, and apply awareness and mastery of dance technique to the increasing complexity of the content. Candidates are expected to demonstrate knowledge of vocabulary as defined by the content. An understanding of technique is reflected in the ability to co-ordinate movements to

produce increasingly complex combinations of steps with appropriate quality of movement (i.e. precision and control).

Candidates are required to maintain confidence in performance. They should be able to interpret music and display sensitivity to musical content and style. Candidates' performances should demonstrate spatial awareness and responsiveness to an audience. Candidates should display an understanding of classical ballet repertoire through appropriate performance, show a range of interpretation and mastery of technical skills.

Class awards (Pre-Primary in Dance, Grades 1-5 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.

Presentation classes (Grades 6-8)

Presentation classes are not assessed.

Assessment

Demonstration and presentation classes

These are not assessed.

Class awards

Candidates are assessed, through the performance of the entire class award content, on the following criteria:

Pre-Primary in Dance and Primary in Dance

Section	Key features	Definition
Technique	Stability	Demonstrating control and co-ordination
Music	Timing / dynamics	Showing correct timing and appropriate reaction to the style of the music
Performance	Expression	Maintaining appropriate expression through face and body
Imaginative movement sequence / dance	Confidence / creativity	Expressing a story through movement with confidence and creativity

Grades 1-5

Component	Key features	Definition
Technique	Stability	Demonstrating control and co-ordination
Music	Timing / response	Showing correct timing and appropriate response to the music
Performance	Expression	Maintaining appropriate expression through face and body
Dance / Variation	Stability / timing / response / expression	Demonstrating control and co-ordination Showing correct timing and appropriate response to the music Maintaining appropriate expression through face and body

Discovering Repertoire

Component	Key features	Definition
Barre or development exercises	Control and co-ordination	Demonstrating control and co-ordination
Centre or variation	Control and co-ordination	Demonstrating control and co-ordination
Music	Timing / response	Showing correct timing and appropriate response to the music
Performance	Expression / communication / interpretation / projection	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 more than 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.

Examinations and solo performance awards

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

- technique
- music
- performance
- recall (Primary in Dance exam and solo performance awards only)
- accuracy of choreography (Solo Seal only)

Technique, music, performance and (where applicable) **recall** or **accuracy of choreography** are assessed using a markscheme which comprises ten component marks (or eight for the Grade 8 exam; 27 for the Solo Seal), applied to the content of the assessment.

Some are applied to one particular section of the exam (e.g. 'Dance A or B', 'waltz enchaînement', or 'barre') while others are generic to a number of sections, as indicated in the markscheme tables below.

The component marks are awarded through the assessment of related elements, as appropriate to each assessment area, which contribute to the skill and ability of the dancer, i.e. co-ordination, control, line, spatial awareness and dynamic values, and where applicable, the specific studies of pointe work for females and allegro for males. 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 candidates in vocational graded exams), the successful execution of movements en pointe
- dance, throughout the examination, in time to the music and show responsiveness to the music
- dance, throughout the examination, with expression, interpretation, communication and projection

- (for Primary in Dance exam and solo performance awards only) dance, throughout the examination, showing appropriate recall of content
- (for Solo Seal only) dance, throughout the examination, demonstrating accuracy of choreography
- (for Intermediate, Intermediate Foundation and Advanced Foundation only) perform one unprepared enchaînement in accordance with the examiner's instructions, demonstrating a secure knowledge of the required vocabulary and all the above aspects of technique, music and performance.

Attainment descriptors

In the exam, the examiner awards a mark of between 0 and 10 for each component.

A mark of 1 or higher signifies the standard attained by the candidate with respect to that component. A mark of 0 signifies that no work was shown for the section of the exam relating to that component.

The table below explains the standard which the candidate needs to demonstrate in order to achieve these marks. The descriptors are used generically in examinations and solo performance awards at all levels for technique, music, performance and (where appropriate) recall and accuracy of choreography.

Mark	Descriptor
0	No work was shown
1	The candidate showed an extremely limited ability to achieve the elements assessed
2	The candidate showed a very limited ability to achieve the elements assessed
3	The candidate showed a limited ability to achieve the elements assessed
4	The candidate showed an adequate ability to achieve the elements assessed
5	The candidate showed a fair ability to achieve the elements assessed
6	The candidate showed a fairly good ability to achieve the elements assessed
7	The candidate showed a good ability to achieve the elements assessed
8	The candidate showed a very good ability to achieve the elements assessed
9	The candidate showed an excellent ability to achieve the elements assessed
10	The candidate showed an exceptional ability to achieve the elements assessed

Definitions of terms used in the markschemes

(examinations and solo performance awards)

Technique

Term	Definition
Correct posture and weight placement	Secure use of torso (refer to page 8 <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 and solo performance awards only)

Term	Definition
Recall	Secure recall of content (irrespective of syllabus accuracy)

Accuracy of choreography (Solo Seal only)

Term	Definition
Accuracy of choreography	Accuracy of choreography in relation to the RAD Solo Seal DVD and Benesh Movement Notation

Markschemes

(examinations and solo performance awards)

Primary in Dance exam

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

Examination content	Component marks
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

Grades 1-3 exams

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

Grades 1-5 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 	10
2. Music <ul style="list-style-type: none"> Timing 	10
3. Performance <ul style="list-style-type: none"> Expression Communication 	10
Dance 2	
4. Technique <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
Dance 3	
7. Technique <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control 	10
8. Music <ul style="list-style-type: none"> Timing 	10
6. Performance <ul style="list-style-type: none"> Expression Communication 	10
All three dances	
10. Recall <ul style="list-style-type: none"> Secure recall of content 	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 Line Spatial awareness Dynamic values 	10
2. Technique 2: Port de bras, centre practice <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control Line Spatial awareness Dynamic values 	10
3. Technique 3: Allegro <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control Line Spatial awareness Dynamic values 	10
4. Waltz enchaînement / Grand allegro <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
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 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 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 Line Spatial awareness Dynamic values 	10
10. Music and performance <ul style="list-style-type: none"> Timing Responsiveness to music Expression 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 <ul style="list-style-type: none">• Correct posture and weight placement• Co-ordination• Control	10	20
2. Music and performance <ul style="list-style-type: none">• Timing• Responsiveness to music	10	
VALE PRINTEMPS / VALE AUTOMNE / DEMI-CARACTERE		
3. Technique <ul style="list-style-type: none">• Correct posture and weight placement• Co-ordination• Control	10	20
4. Music and performance <ul style="list-style-type: none">• Timing• Responsiveness to music	10	
MOUVEMENT LIBRE POETIQUE / MOUVEMENT LIBRE DRAMATIQUE		
5. Technique <ul style="list-style-type: none">• Correct posture and weight placement• Co-ordination• Control	10	20
6. Music and performance <ul style="list-style-type: none">• Timing• Responsiveness to music	10	
MAZURKA DE SALON / DANSE RUSSE		
7. Technique <ul style="list-style-type: none">• Correct posture and weight placement• Co-ordination• Control	10	20
8. Music and performance <ul style="list-style-type: none">• Timing• Responsiveness to music	10	
TOTAL	(scaled to 100)	80
		80

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

Advanced I (female)

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, and 3 <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control 	10	4
5. Technique 5: Allegro 4 and 5 <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control 	10	4
6. Technique 6: Pointe <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 Responsiveness to music 	10	4
8. Performance <ul style="list-style-type: none"> Expression Communication 	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 I (male)

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, and 3 <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control 	10	4
5. Technique 5: Allegro 4 and 5 <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control 	10	4
6. Technique 6: Allegro 6 and 7 <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 Responsiveness to music 	10	4
8. Performance <ul style="list-style-type: none"> Expression Communication 	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 (female)

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 Responsiveness to music 	10	4
8. Performance <ul style="list-style-type: none"> Expression Communication 	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)

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, battements tendus and grands battements, battement fondus and ronds de jambe en l'air <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control 	10	4
3. Technique 3: Pirouettes en dehors in attitude or arabesque, pirouette, enchaînement <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control 	10	4
4. Technique 4: Adage <ul style="list-style-type: none"> Correct posture and weight placement Co-ordination Control 	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 	10	4
6. Technique 6: Allegro 5, 6 and 7 <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 Responsiveness to music 	10	4
8. Performance <ul style="list-style-type: none"> Expression Communication 	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	

Solo Seal

Examination content	Component marks
VARIATION 1	
• Correct posture and weight placement	10
• Control and turnout	10
• Co-ordination	10
• Line	10
• Spatial awareness	10
• Dynamic values	10
• Music	10
• Performance	10
• Syllabus accuracy	10
VARIATION 2	
• Correct posture and weight placement	10
• Control and turnout	10
• Co-ordination	10
• Line	10
• Spatial awareness	10
• Dynamic values	10
• Music	10
• Performance	10
• Syllabus accuracy	10
VARIATION 3	
• Correct posture and weight placement	10
• Control and turnout	10
• Co-ordination	10
• Line	10
• Spatial awareness	10
• Dynamic values	10
• Music	10
• Performance	10
• Syllabus accuracy	10
FINALE	
• Correct posture, weight placement	10
• Control and turnout	10
• Co-ordination	10
• Line	10
• Spatial awareness	10
• Dynamic values	10
• Music	10
• Performance	10
• Syllabus accuracy	10

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

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

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

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

Awarding and reporting

Marks and attainment bands

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

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

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

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

- Primary in Dance and Grades 1-7
- Grades 1-5 solo performance awards
- Intermediate Foundation and Intermediate
- *Discovering Repertoire*, all levels and units

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

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

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

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

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

Awarded	<p>Throughout the four variations, the candidate consistently demonstrated:</p> <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
Distinction	Secure and precise technique overall, with an ability to demonstrate contrast in style as required by the content. Musicality is highly developed most of the time and performance shows appropriate expression and communication.
Merit	Proficient technique overall, although probably stronger in some areas than in others. Musical qualities are evident, although they could sometimes be more consistent. Performance shows expression and communication, although these aspects could be more sustained.
Pass	A basic competence in the technical aspects of the work, although some areas are stronger than others. Some musicality is evident although there are limitations in certain areas. A basic ability to show some expression and communication in performance is evident.
Standard not attained	Little awareness of technique is shown overall. Musical and performance qualities are rarely evident.

Result forms, assessment reports, certificates, and medals

Type	Level	Result form / assessment report (all candidates)	Certificate (successful candidates)	Medal (successful candidates)
Demonstration classes	Levels 1 and 2		certificate of participation	
Examinations	PiD, G1-8	✓	✓	✓
	IF, INT, ADV F	✓	✓	
	<i>Discovering Repertoire</i> Levels 2-4	✓	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	PiD, G 1-5	✓	✓	✓
	<i>Discovering Repertoire</i> Levels 2-4	✓	a certificate for each unit	
Solo performance awards	G 1-5	✓	✓	a bar
Presentation classes	G 6-8		certificate of participation	

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

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

Successful candidates at Grades 6 - 8, Intermediate Foundation, Intermediate and Advanced Foundation are eligible to apply for [Affiliate Membership](#) of the Royal Academy of Dance.

Successful candidates at Advanced 1 & 2 are eligible to apply for [Full Membership](#) of the Royal Academy of Dance.

Candidates who pass Advanced 1 with Distinction are eligible to enter the [Phyllis Bedells Bursary](#), subject to additional requirements.

Candidates who pass Advanced 2 with Distinction are eligible to enter the [Genée International Ballet Competition](#), subject to additional requirements.

Section 3: Regulatory information

Aims and objectives

The knowledge and skills gained through completion of the RAD's qualifications provide **continuing personal development, lifelong learning** and **further and higher education opportunities**.

They also prepare candidates for **progression** to subsequent exams in ballet and other dance genres.

The graded and vocational graded syllabi, and the *Discovering Repertoire* Programme, provide pathways to recognised achievement at a high level in dance performance. The higher level qualifications are accepted as benchmarks of achievement by vocational schools, attended by most young dancers intending to enter the profession.

The qualifications are also taken into account by universities / HE institutions offering degree courses / programmes in dance and dance teacher education. They also help with progression to workplace opportunities such as: professional dancer, professional dance teacher, professional choreographer, professional dance notator, professional dance historian, lecturer in dance, and facilitator in community dance.

Achievement in dance contributes to the development of a range of competencies and life skills, such as **motor control, self-expression, physical fitness and stamina, health and nutrition, discipline, mental ability and confidence**.

The **aims** of the **graded syllabus** are to:

- promote the study of ballet and related dance disciplines
- motivate students by providing a series of clearly defined goals
- provide teachers with a means by which to measure the individual progress of their students
- measure the acquisition of technical, musical and performance skills in ballet and related dance disciplines
- promote and encourage enjoyment of movement as a form of physical exercise
- provide all candidates with an opportunity of experiencing dance accompanied by live and recorded music
- encourage personal self-confidence and group awareness through the experience of dancing solo, in partners and in small groups
- promote a developing appreciation of music through dancing to various musical styles and rhythmic patterns
- promote the principles of safe dance practice

A student who has followed a pathway of learning based on the **graded syllabus** will show:

- an increasing ability to demonstrate practical knowledge of the dance disciplines of ballet and character
- a graduated measure of attainment against specific criteria

- increasing self-confidence through the learning, memorising and performing of prescribed sequences of movement, studies and dances
- developing self-discipline and an awareness and understanding of working with others
- an appreciation, through practical experience, of contrasting dance disciplines with their accompanying music.

The aims of the **vocational graded syllabus** are to:

- measure the acquisition of technical, musical and performance skills in ballet
- motivate students by providing them with a series of clearly defined goals
- provide candidates with a sound ballet base in preparation for further training and/or a career in dance or dance related subjects
- provide candidates with an opportunity to gain internationally recognised qualifications in ballet to an advanced level
- provide a progressive measure of attainment in ballet against specific criteria
- promote the principles of safe dance practice

A student who has followed a pathway of learning based on the **vocational graded syllabus** will show:

- an increasing ability to demonstrate in-depth knowledge and practical skills in ballet.

The aims of the **Discovering Repertoire Programme** are to:

- promote the study of ballet and related dance disciplines for dancers aged 12 and over
- provide a means of measuring the acquisition of technical, musical and performance skills in ballet
- promote and encourage enjoyment of movement as a form of physical exercise
- provide all candidates, particularly young people and adults, with an opportunity of experiencing dance accompanied by music from classical ballets
- encourage personal self-confidence and growth through dance
- aid the development of an appreciation of music associated with the classical ballet repertoire
- motivate students by providing a series of clearly defined goals which have been structured to reflect the principles of safe dance practice
- provide teachers with a means by which to measure and develop the individual progress of their students.

A course of study based on the **Discovering Repertoire Programme** is intended to provide students with:

- an increasing ability to demonstrate practical knowledge of classical ballet
- a graduated measure of attainment against specific criteria
- increasing self-confidence through the learning, memorising and performing of prescribed sequences of movement, studies and dances
- an appreciation, through practical experience, of contrasting dance disciplines with their accompanying music.

Fitness for purpose

A qualification will only be fit for purpose if that qualification, as far as possible, meets the requirements of:

- validity
- reliability
- comparability
- manageability
- minimising bias.

The RAD aims to meet these requirements by the following means:

- appointing examiners who are subject experts, and who demonstrate their suitability for the role of assessor via the outcomes of a rigorous and extensive training programme
- monitoring the work of examiners by holding regular training seminars, organising individual standardisation visits and frequent moderation exercises and producing performance reviews for each examiner
- carrying out reviews of syllabus content and marking methodologies which lead the way in defining best practice in dance assessment
- carrying out quality assurance checks on results, including statistical analysis of marks and adjustment where appropriate
- having policies and procedures related to equality and diversity which seek to maximise access to exam, identify and mitigate barriers, and ensure that all candidates are assessed in the same way regardless of their personal characteristics
- setting out clearly how Reasonable Adjustments and Special Consideration may be applied in relation to examinations
- identifying conflicts of interest and setting out how these are managed.

Required knowledge, skills and understanding and recognition of prior learning

An indication of the knowledge, skills and understanding required to commence a course of study leading to each qualification is provided by the content of the preceding level in the relevant syllabus, i.e.:

- Pre-Primary in Dance class award for the Primary in Dance exam and class award
- Primary in Dance class award or exam for the Grade 1 exam, class award or solo performance award
etc.

Additionally,

- the Dance to Your Own Tune curriculum for the Pre-Primary in Dance class award
- Grades 4 / 5 for Intermediate Foundation
- Grade 3 for *Discovering Repertoire* Level 2

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

Regulation

The Royal Academy of Dance is an awarding organisation recognised to award qualifications on the Regulated Qualifications Framework (RQF) in England, Wales and Northern Ireland by the Office of Qualifications and Examinations Regulation (Ofqual), Qualifications Wales, and the Council for the Curriculum, Examinations and Assessment respectively.

The Regulated Qualifications Framework (RQF) is a comprehensive structure for all qualifications (apart from degrees) in England, Wales and Northern Ireland.

The RQF includes qualifications of many types and in all fields of study, including GCSEs, A levels, and NVQs, placing dance exams in a wider context of learning and achievement, and recognising equivalence in levels of knowledge, skills and understanding.

For more information about the RQF, see:

<https://www.gov.uk/government/news/ofqual-to-introduce-new-regulated-qualifications-framework>

(website correct at time of publication)

The table on page [168](#) below explains how the RAD's graded and vocational graded examinations align with other regulated qualifications available in England, Wales and Northern Ireland.

The table on page [169](#) below shows how the RAD's qualifications are regulated on the RQF.

Regulation outside England, Wales and Northern Ireland

Information about recognition and accreditation of qualifications outside England and Wales can be obtained from other versions of this document and from RAD national offices and websites.

At-a-glance summary of progression and RQF level

RQF Level	From age (years)	Demonstration classes (not regulated)	Class awards (not regulated)	Solo performance awards (regulated)	Presentation classes (not regulated)	Graded examinations (regulated)	Vocational graded examinations (regulated)	Discovering Repertoire examinations (regulated)
	2½	Dance to Your Own Tune						
	5		Pre-Primary in Dance					
Entry	6		Primary in Dance			Primary in Dance		
1	7		Grade 1	Grade 1		Grade 1		
	7		Grade 2	Grade 2		Grade 2		
	7		Grade 3	Grade 3		Grade 3		
2	7		Grade 4	Grade 4		Grade 4		
	7		Grade 5	Grade 5		Grade 5		
	11						Intermediate Foundation	
	11							
	12		Discovering Repertoire Level 2					Level 2
3	11				Grade 6	Grade 6	Intermediate	
	11				Grade 7	Grade 7		
	11				Grade 8	Grade 8		
	12		Discovering Repertoire Level 3					Level 3
	13						Advanced Foundation	
4	12		Discovering Repertoire Level 4					Level 4
	14						Advanced 1	
	15						Advanced 2	
5	15						Solo Seal	

How RAD qualifications align with other regulated qualifications available in England, Wales and Northern Ireland

Level	RAD Examinations	Regulated Qualifications Framework (RQF)	Framework for Higher Education (FHEQ)
Entry level	Primary in Dance examination	Entry level certificates Skills for Life at entry level Entry level awards, certificates and diplomas Foundation Learning Tier pathways Functional Skills at Entry Level	
1	Grades 1-3 examinations and solo performance awards	GCSEs graded D-G NVQs at level 1 Key Skills level 1 Skills for Life Foundation Diploma BTEC awards, certificates and diplomas at level 1 Functional Skills at level 1 OCR Nationals Foundation Learning Tier pathways	
2	Grades 4 and 5 examinations and solo performance awards Intermediate Foundation examination <i>Discovering Repertoire</i> Level 2 examinations	GCSEs graded A*-C NVQs at level 2 Level 2 VQs Key Skills level 2 Skills for Life Higher Diploma BTEC awards, certificates and diplomas at level 2 Functional Skills at level 2	
3	Grades 6, 7 and 8 examinations Intermediate and Advanced Foundation examinations <i>Discovering Repertoire</i> Level 3 examinations	AS/A levels Advanced Extension Awards International Baccalaureate Key Skills level 3 NVQs at level 3 Cambridge International Awards Advanced and Progression Diploma BTEC awards, certificates and diplomas at level 3 BTEC Nationals OCR Nationals	
4	Advanced 1 and Advanced 2 examinations <i>Discovering Repertoire</i> Level 4 examinations	NVQs at level 4 Key Skills level 4 BTEC Professional Diplomas, Certificates and Awards	Certificates of higher education
5	Solo Seal examination	Higher national diplomas Diplomas of further education Other higher diplomas NVQs at level 5 HNCs and HNDs BTEC Professional Diplomas, Certificates and Awards	Diplomas of higher education Foundation degrees and higher national diplomas
6		National Diploma in Professional Production Skills BTEC Advanced Professional Diplomas, Certificates and Awards	Bachelor degrees, graduate certificates and diplomas
7		Postgraduate certificates and diplomas BTEC advanced professional awards, certificates and diplomas Fellowships and fellowship diplomas Diploma in Translation Advanced professional awards, certificates and diplomas	Masters degrees, postgraduate certificates and diplomas
8		Award, certificate and diploma in strategic direction	Doctorates

How the RAD's qualifications are regulated on the RQF

Qualification title	Abbreviated title	Qualification number	Unit number	RQF Level	EQF Level	Credit value
RAD Entry Level Award in Graded Examination in Dance: Primary in Dance	Primary in Dance	601/2838/0	L/505/6848	Entry 3	1	n/a
RAD Level 1 Award in Graded Examination in Dance: Grade 1 (Ballet)	Grade 1 Examination	501/1393/8	A/616/8216	1	2	7
RAD Level 1 Award in Solo Performance in Dance: Grade 1	Grade 1 Solo Performance Award	601/4072/0	D/506/1729	1	2	n/a
RAD Level 1 Award in Graded Examination in Dance: Grade 2 (Ballet)	Grade 2 Examination	501/1389/6	F/616/8217	1	2	7
RAD Level 1 Award in Solo Performance in Dance: Grade 2	Grade 2 Solo Performance Award	601/4568/7	M/506/7003	1	2	n/a
RAD Level 1 Award in Graded Examination in Dance: Grade 3 (Ballet)	Grade 3 Examination	501/1379/3	J/616/8218	1	2	7
RAD Level 1 Award in Solo Performance in Dance: Grade 3	Grade 3 Solo Performance Award	601/4649/7	J/506/2373	1	2	n/a
RAD Level 2 Award in Graded Examination in Dance: Grade 4 (Ballet)	Grade 4 Examination	501/1392/6	L/616/8219	2	3	10
RAD Level 2 Award in Solo Performance in Dance: Grade 4	Grade 4 Solo Performance Award	601/4651/5	M/506/7003	2	3	n/a
RAD Level 2 Award in Graded Examination in Dance: Grade 5 (Ballet)	Grade 5 Examination	501/1405/0	F/616/8220	2	3	10
RAD Level 2 Award in Solo Performance in Dance: Grade 5	Grade 5 Solo Performance Award	601/4652/7	T/506/7004	2	3	n/a
RAD Level 3 Certificate in Graded Examination in Dance: Grade 6 (Ballet)	Grade 6 Examination	501/1375/6	R/616/8223	3	3	13
RAD Level 3 Certificate in Graded Examination in Dance: Grade 7 (Ballet)	Grade 7 Examination	501/1380/X	D/616/8225	3	4	13
RAD Level 3 Certificate in Graded Examination in Dance: Grade 8 (Ballet)	Grade 8 Examination	501/1376/8	H/616/8226	3	4	13
RAD Level 2 Certificate in Vocational Graded Examination in Dance: Intermediate Foundation (Ballet)	Intermediate Foundation	501/1582/0	L/616/8222	2	3	28
RAD Level 3 Certificate in Vocational Graded Examination in Dance: Intermediate (Ballet)	Intermediate	501/1583/2	K/616/8227	3	4	28
RAD Level 3 Certificate in Vocational Graded Examination in Dance: Advanced Foundation (Ballet)	Advanced Foundation	501/1591/1	M/616/8228	3	4	28
RAD Level 4 Certificate in Vocational Graded Examination in Dance: Advanced 1 (Ballet)	Advanced 1	501/1378/1	T/616/8229	4	5	33
RAD Level 4 Diploma in Vocational Graded Examination in Dance: Advanced 2 (Ballet)	Advanced 2	501/1489/X	K/616/8230	4	5	38
RAD Level 5 Certificate in Vocational Graded Examination in Dance: Solo Seal (Ballet)	Solo Seal	601/6060/3	L/507/1706	5	5	24

RAD Level 2 Certificate in Classical Ballet Repertoire	<i>Discovering Repertoire</i> Level 2	603/2484/3	J/616/2483 K/616/3335 M/616/3336	2	3	24
RAD Level 3 Certificate in Classical Ballet Repertoire	<i>Discovering Repertoire</i> Level 3	603/2485/5	A/616/3338 T/616/3337 F/616/3339	3	4	27
RAD Level 4 Certificate in Classical Ballet Repertoire	<i>Discovering Repertoire</i> Level 4	603/2486/7	F/616/3342 T/616/3340 A/616/3341	4	5	30

Level descriptors

The UK dance awarding organisations, with support from the regulators in England, Wales and Northern Ireland, developed a set of level descriptors for graded and vocational graded examinations in dance for the original accreditation of these qualifications in 2001.

For the transition of these qualifications to the Qualifications and Credit Framework (QCF) in 2010, the awarding organisations came together under the leadership of the Council for Dance, Drama and Musical Theatre (CDMT) to review collectively the original set of descriptors against the generic descriptors for the QCF and make amendments where necessary. The resulting descriptors aimed to fulfil two functions:

- to provide a set of benchmarks to which future graded and vocational graded examinations in dance qualifications will be developed;
- to provide benchmarks which will provide a basis for ongoing comparability and maintenance of standards within and between awarding organisations.

Ofqual withdrew the QCF Arrangements in 2015 and replaced them with updated General Conditions of Recognition and accompanying level descriptors which define each level via an 'outcomes' statement. In response, CDMT developed revised level descriptors for dance in 2015 which aim to reflect these changes whilst maintaining specific references to dance.

These level descriptors are shown in the tables below.

Level descriptors for **Graded examinations in dance**

General descriptor	Knowledge statement (the holder...)	Skills statement (the holder can...)
Achievement at Level 1 reflects the ability to understand, use and apply relevant knowledge, understanding and skills in relation to an increasing vocabulary of movement and artistic awareness.	Demonstrates knowledge and understanding of technique, music and performance which is reflected in the ability to co-ordinate simple movements to produce combinations of steps with appropriate precision and control.	<ul style="list-style-type: none"> • demonstrate basic techniques through using an increasing vocabulary of movement in their chosen dance discipline / genre. • demonstrate the ability to interpret music with a sense of appropriate timing and rhythm for their chosen dance discipline / genre. • demonstrate performance with an increasing confidence and responsiveness to an audience.
Achievement at Level 2 reflects the ability to build upon skills, knowledge and understanding in relation to an increasing vocabulary of movement and artistic understanding showing an increased confidence and assurance in application.	Demonstrate a clear knowledge and understanding of technique, music and performance which is reflected in the ability to co-ordinate more complex movements to produce combinations of steps with increasing precision and control.	<ul style="list-style-type: none"> • demonstrate an increasing consolidation of technical skills in their chosen dance discipline / genre. • demonstrate an increased ability to interpret music and display sensitivity to musical content and style appropriate to the dance discipline / genre. • demonstrate an increased range of movements in sequences of greater length and complexity and the ability to sustain an appropriate sense of style of the dance discipline / genre. • demonstrate confidence in performing the movement sequences required.
Achievement at Level 3 reflects the ability to build upon a range of skills, knowledge and understanding in relation to an increasingly refined vocabulary of movement and artistic interpretation showing an increased confidence, assurance and sensitivity in application.	<p>Demonstrate a sound and established knowledge and understanding of the technique and music of a particular dance discipline / genre.</p> <p>Demonstrate an increased awareness of performance and an increased understanding of the relationship between performer and audience.</p>	<ul style="list-style-type: none"> • demonstrate a wide range of movements performed consistently and confidently with technical accuracy and control. • demonstrate an increased sensitivity to a range of musical content and style appropriate to the dance discipline / genre. • demonstrate dynamics and fluidity of movement incorporating the use of space and a maturity and individuality in interpretation and expression.

Level descriptors for **Vocational Graded examinations in dance**

General descriptor	Knowledge statement (the holder...)	Skills statement (the holder can...)
<p>Achievement at Level 2 reflects the ways in which candidates will begin to make the transition from personal motivation for dance to a disciplined attitude necessary for a dance professional. Candidates will build upon skills, knowledge and understanding in relation to an increasing vocabulary of movement and artistic understanding showing increased confidence and assurance.</p>	<ul style="list-style-type: none"> • demonstrates a clear knowledge and understanding of technique, music and performance in within the chosen discipline / genre in relation to mood, dynamics and rhythm and the mechanics and purposes of the required vocabulary. • shows a developing awareness of the professional context of dance. 	<ul style="list-style-type: none"> • demonstrate technical accuracy through: <ul style="list-style-type: none"> · the appropriate physicality, core stability and flexibility required to execute the work · a clear sense of line and style · the execution of appropriately demanding pre-set steps, movements and sequences · the use of appropriate technical and artistic language. • demonstrate an increased sensitivity to varying musical qualities with technical facility. • demonstrate an increased assuredness of presentation and performance through: <ul style="list-style-type: none"> · the use of developing musical and artistic skills · improved spatial awareness · an ability to communicate directly with an audience · underpinning interpretation with reference to key aspects of the genre · the confidence and ability to follow directions within their chosen dance discipline / genre.
<p>Achievement at Level 3 reflects the ways in which candidates make the transition from expressive and personal motivation for dance to a disciplined attitude necessary for a dance professional. Candidates build upon a range of skills, knowledge and understanding in relation to an increasingly refined vocabulary of movement and artistic interpretation showing an increased confidence, assurance and sensitivity. In addition an increasing understanding of professional contexts will be demonstrated and applied in performance and practice.</p>	<ul style="list-style-type: none"> • demonstrates a sound and established knowledge and understanding of the technique and vocabulary required within the chosen dance genre • will be able to apply a broad knowledge and understanding of their genre to their own work and demonstrate knowledge of the role of a dance professional and the need for safe and healthy working practices and the professional context for dance. 	<ul style="list-style-type: none"> • demonstrate consolidated technical skills through: <ul style="list-style-type: none"> · the fluent use of the dance movement vocabulary · the acquisition of an increased range of movements in sequences of increased length and complexity · an ability to sustain an appropriate sense of style throughout more complex sequences · those additional elements of movement vocabulary and/or technique required for progression to professional work. • demonstrate enhanced musical and artistic qualities through: <ul style="list-style-type: none"> · greater understanding of mood, dynamics and rhythm · a sensitive personal interpretation of musical mood. • Candidates will demonstrate performance through: <ul style="list-style-type: none"> · the execution of appropriately demanding pre-set steps, movements and sequences · expression and fluidity of movement involving dynamics and use of space · the confidence and ability to individually interpret directions within their chosen dance discipline / genre and use the performance skills necessary to engage an audience.

<p>Achievement at Level 4 reflects the ways in which candidates build upon a range of skills, knowledge and understanding to demonstrate the disciplined attitude necessary for a dance professional. Candidates will demonstrate an increasingly sophisticated vocabulary of movement and artistry showing confidence, assurance and professional awareness in application. In addition, a thorough understanding of professional contexts will be demonstrated and applied in performance and practice.</p>	<ul style="list-style-type: none"> • demonstrates a comprehensive knowledge of the repertoire and vocabulary of their chosen dance genre. • demonstrates the ability to comment critically on others' work with reference to the broader context of dance provision. • demonstrates knowledge of the world of dance and its relationship to the aspects of choreography and direction that underpin professional development as a dancer and the ability to relate this to working in professional contexts. 	<ul style="list-style-type: none"> • demonstrate evidence of personal style and technical mastery through: <ul style="list-style-type: none"> · a wide range of movements performed with stamina and safely developed technical strength · the use of an extensive dance movement vocabulary. • demonstrate assured musicality and artistry through: <ul style="list-style-type: none"> · a highly developed understanding of mood, dynamics and rhythm · an increasingly mature interpretation of the music. • Candidates will demonstrate a performance as a coherent entity in a confident and assured manner through: <ul style="list-style-type: none"> · the ability to integrate personal knowledge and experience with the repertoire required in their chosen dance discipline / genre, using this as the basis for improvisation in their work · subtleties of performance · evidence of more varied and challenging work being undertaken · the ability to communicate subtleties of interpretation effectively (both solo and/or ensemble) · the ability to interpret the repertoire for their chosen dance discipline/genre with a developing sense of individuality and style · an adaptable, self-confident approach to performance skills.
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NB. There is no level descriptor specifically for dance at Level 5.

Total Qualification Time and Guided Learning Hours

Total Qualification Time (TQT) is an indication of the total number of hours required for the average learner to achieve and demonstrate the attainment necessary for the award of a qualification.

TQT is comprised of:

- (i) the number of hours assigned to a qualification for guided learning (**guided learning hours**) and
- (ii) an estimate of the number of hours a learner will reasonably be likely to spend in preparation, study or any other form of participation in education or training, including assessment, which takes place as directed by – but, unlike guided learning, not under the immediate guidance or supervision of – a teacher (or other provider of education or training).

The learning rate of individual students will vary, and the length of exam training for each student is at the discretion of the teacher.

It is recommended, however, that students studying for vocational graded examinations should take a minimum of two syllabus classes a week at the lower levels, increasing as the student progresses towards the higher levels. Additional time, particularly when growth spurts occur, can only be beneficial in the long term.

Indications of the time taken by a typical learner when studying towards RAD qualifications placed on the Regulated Qualifications Framework (RQF) are shown in the table below.

For graded and vocational graded examinations from Grade 1 to Advanced 2, these are based on the determination of Total Qualification Time (TQT) developed by UK dance awarding organisations in 2015/16.

For the Primary in Dance and Solo Seal examinations, they are consistent with the determination of guided learning hours / credit values made when these qualifications were placed on the RQF in 2015.

Total qualification time:

Qualification	Guided Learning Hours	Additional learning	Total Qualification Time
Primary in Dance examination	40	0	40
Grade 1 examination	60	10	70
Grade 1 solo performance award	50	10	60
Grade 2 examination	60	10	70
Grade 2 solo performance award	50	10	60
Grade 3 examination	60	10	70
Grade 3 solo performance award	50	10	60
Grade 4 examination	75	20	95
Grade 4 solo performance award	60	15	75
Grade 5 examination	75	20	95
Grade 5 solo performance award	60	15	75
Grade 6 examination	90	40	130
Grade 7 examination	90	40	130
Grade 8 examination	90	40	130
Intermediate Foundation examination	150	125	275
Intermediate examination	150	125	275
Advanced Foundation examination	150	125	275
Advanced 1 examination	150	175	325
Advanced 2 examination	150	225	375
Solo Seal examination	180	60	240
Discovering Repertoire Level 2	180	60	240
Discovering Repertoire Level 3	210	60	270
Discovering Repertoire Level 4	240	60	300

Universities and Colleges Admissions Service (UCAS)

The RAD's exams at RQF Level 3 are included on the UCAS points tariff for entrance to universities, colleges and Higher Education Institutions (HEIs) in the UK. Candidates who have achieved a Pass or higher at Grades 6-8, Intermediate or Advanced Foundation can use their exam result to contribute towards their points tariff.

The points allocated to dance examinations are shown in the table below:

Examination	Pass	Merit	Distinction
Grade 6	8	10	12
Grade 7	12	14	16
Grade 8	16	18	20
Intermediate	8	14	20
Advanced Foundation	16	20	24

Size band: 2

Grade bands: 8-10 (Grade 8), 6-8 (Grade 7), 4-6 (Grade 6)

If using your RAD dance qualifications towards your UCAS points tariff you should enter **all** relevant qualifications as part of your application. Your university / HEI will decide which can be used to make up your points score. Normally only the highest qualification earned will be used, but universities / HEIs have some discretion to accept more than one qualification in certain circumstances.

For further details, please visit:

<https://www.ucas.com/advisers/guides-and-resources/information-new-ucas-tariff-advisers>

<https://www.ucas.com/ucas/undergraduate/getting-started/entry-requirements/tariff/calculator>

To add dance qualifications to the tariff calculator:

- type 'graded' into the qualification field and grades 6, 7 and 8 in dance should appear in the dropdown list. Select the appropriate qualification(s).
- type 'vocational' into the qualification field and Intermediate and Advanced Foundation options should appear. Select the appropriate qualification(s).

Personal Learning Record (PLR)

The PLR is an accessible verified record of learning participation and achievement which offers a facility to record all learner achievement in the UK. It is a free service that helps providers and advisers support learners to access and interpret their achievement data, online and in one place.

Candidates who wish their RAD exam result to be uploaded to the PLR need to supply their Unique Learning Number (ULN) at the time of registration. Where candidates do not already have a ULN, an application must be made on their behalf by a learning provider (usually the candidate's 'home centre', for example their school or college) or, if this is not possible, by the RAD.

Only results of qualifications which are included on the Register of Regulated Qualifications (Primary in Dance – Grade 8 examinations, Grades 1-5 solo performance awards and vocational graded examinations) can be uploaded to the PLR.

The PLR is hosted and managed by the Learning Records Service (LRS). For more information, see: <https://www.gov.uk/government/publications/learning-records-service-the-plr-for-learners-and-parents>