



Specification

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)

This Specification is valid from 1 January 2012 to 31 December 2013

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

Vision:

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

Mission:

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

We will:

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

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

1 Objectives, aims, and philosophy

1.1 Summary

- 1.1.1 These examinations constitute Level 3 of the RAD's Graded syllabus provision in the performance of ballet. They are the last three in a suite of eight grades from Grade 1 to Grade 8. An entry pathway to Grade 1 is provided by the RAD's Primary in Dance syllabus.
- 1.1.2 Grades 6-8 are offered as an Examination and a Presentation Class. Only the Examinations are included on the Register of Regulated Qualifications.

1.2 Objectives

- 1.2.1 Following on from Grades 4-5, the knowledge and skills gained through successful completion of these qualifications provide a basis for progression to further personal development, lifelong learning and further and higher education opportunities. They also constitute a preparation for RAD Vocational Graded Examinations in Dance, and for Vocational Graded Examinations in a range of dance genres offered by other Awarding Organisations.
- 1.2.2 Graded and Vocational Graded Examinations in Dance provide the basis of courses of study which lead to recognised achievement at a high level in dance performance. The higher levels of these qualifications are accepted as benchmarks of achievement by Vocational Schools which are attended by the majority of young dancers intending to enter the profession. They are also taken into account by universities and other HE institutions offering degree courses and programmes in dance and dance teacher education (such as the RAD itself). Such qualifications also facilitate or aid 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.
- 1.2.3 Achievement in dance contributes to a learner's all-round achievement, as it helps to develop competencies such as motor control, health and safety awareness, self-expression, physical fitness and stamina, discipline, mental ability and confidence.

1.3 Aims

- 1.3.1 The aims of the Graded Examination syllabus are to:
- promote the study of ballet and related dance disciplines as a leisure and/or vocational activity;
 - provide a means of measuring the acquisition of technical, musical and performance skills in ballet and related dance disciplines;
 - promote and encourage enjoyment of movement as a form of physical exercise;
 - provide all candidates, particularly children and young people, with an opportunity of experiencing 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;
 - aid the development of a general appreciation of music through dancing to various musical styles and rhythmic patterns;

- motivate students by providing a series of clearly defined goals which have been structured to reflect the principles of safe dance practice;
- provide teachers with a means by which to measure the individual progress of their students.

1.3.2 A course of study based on the Graded syllabus is intended to provide students with:

- 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;
- an awareness and understanding of working with others;
- an appreciation, through practical experience, of contrasting dance disciplines with their accompanying music.

1.4 **Fitness for purpose**

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

- validity
- reliability
- comparability
- manageability, and
- minimising bias

1.4.2 The RAD aims to secure 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 annual training seminars, organising periodic moderation exercises, organising standardisation visits, and producing an Annual Review 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 diversity and equality which seek to maximise access to examination, 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

The full policies and procedures related to the above matters are available on request.

1.5 Further information

- 1.5.1 Further information about policies and procedures related to RAD Examinations, rules and regulations, and information about recognition and accreditation, may be found in the document *Examinations Information, Rules and Regulations*, available on request from the RAD Examinations Department and on the RAD website (www.rad.org.uk).

2 Learning outcomes and assessment criteria

- 2.1 The learning outcomes and assessment criteria set out in 2.2 – 2.4 below are taken from the units against which the qualifications are mapped on the Qualifications and Credit Framework (QCF) in England, Wales and Northern Ireland. For more information, see *Examinations Information, Rules and Regulations, Section 2*.

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.

2.2 Grade 6

Learning outcomes The learner will:	Assessment criteria The learner can:
<ul style="list-style-type: none"> be able to perform complex movement sequences showing an understanding, and secure use of technique in ballet 	<ul style="list-style-type: none"> demonstrate a detailed knowledge and understanding of the vocabulary of ballet demonstrate sound, secure and confident technical skills
<ul style="list-style-type: none"> be able to perform complex movement sequences showing an understanding of musicality in ballet 	<ul style="list-style-type: none"> demonstrate a clear understanding of a range of complex rhythmical sounds, accents and timings demonstrate a sensitive musical interpretation including: phrasing, dynamics, atmosphere
<ul style="list-style-type: none"> be able to present an assured performance in ballet 	<ul style="list-style-type: none"> demonstrate a personal sense of style and confidence in performance use varied expression and a range of performance skills with appropriate engagement with the audience

2.3 Grade 7

Learning outcomes The learner will:	Assessment criteria The learner can:
<ul style="list-style-type: none"> be able to perform complex movement sequences showing an understanding, and secure use of technique in ballet 	<ul style="list-style-type: none"> demonstrate a detailed and thorough knowledge and understanding of the vocabulary of ballet demonstrate confident and assured technical skills
<ul style="list-style-type: none"> be able to perform complex movement sequences showing an understanding of musicality in ballet 	<ul style="list-style-type: none"> demonstrate a secure understanding of a range of complex rhythmical sounds, accents and timings demonstrate a confident and sensitive musical interpretation including: phrasing, dynamics, atmosphere

<ul style="list-style-type: none"> • be able to present an assured performance in ballet 	<ul style="list-style-type: none"> • demonstrate an assured personal sense of style and confidence in performance • use varied expression and a range of performance skills confidently with appropriate engagement with the audience
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2.4 Grade 8

Learning outcomes The learner will:	Assessment criteria The learner can:
<ul style="list-style-type: none"> • be able to perform complex movement sequences showing an understanding, and secure use of technique in ballet 	<ul style="list-style-type: none"> • demonstrate a consolidated knowledge and understanding of the vocabulary of ballet • demonstrate consolidated technical skills
<ul style="list-style-type: none"> • be able to perform complex movement sequences showing an understanding of musicality in ballet 	<ul style="list-style-type: none"> • demonstrate a consolidated understanding of a range of complex rhythmical sounds, accents and timings • demonstrate a confident, sensitive and varied musical interpretation including: phrasing, dynamics, atmosphere
<ul style="list-style-type: none"> • be able to present an assured performance in ballet 	<ul style="list-style-type: none"> • demonstrate a mature personal sense of style and confidence in performance • use varied expression and a range of performance skills confidently and consistently with appropriate engagement with the audience

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

Ballet

Technique

- demonstrate secure posture and correct weight placement in the performance of a wide range of more complex movements
- demonstrate an 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 an 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.

Free Movement

Technique

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

Music

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

Performance

- perform with expression and communication.

Character

Technique

- perform a wide range of complex steps with firm hold of the body, upper back and head, accurate placement of the arms and hands, use of deep fondu, use of space and articulated footwork relevant to the style, use of épaulement
- demonstrate an ability to contrast differing qualities of movements and steps
- demonstrate a more complex co-ordinated turning action

Music

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

Performance

- perform with expression and communication.

2.6 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.

2.7 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.

3 Syllabus content

3.1 General

- 3.1.1 Grades 6-8 are offered as an Examination and a Presentation Class.
- 3.1.2 Detailed descriptions of the set exercises and dances for each Grade are published in the relevant *Set Exercises, Studies and Dances* book, formerly known as the Syllabus (see Section 6, *Resources* below) which may be purchased from RAD Enterprises Ltd., through mail order, personal shopping or from its website: www.radenterprises.co.uk
- 3.1.3 Male and female candidates are examined together.
- 3.1.4 For more information about examination procedure, see *Examinations Information, Rules and Regulations*, section 5.

3.2 Graded examinations

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

3.3 Presentation classes

- 3.3.1 Presentation Classes are not assessed. Grades 6 and 7 are conducted by the teacher or an assistant, with the Examiner viewing the class. Grade 8 Award is conducted by the Examiner.
- 3.3.2 A maximum of eight candidates for Grades 6-7, or four candidates for Grade 8 Award, can be presented at any one time.
- 3.3.2 For Grades 6-7 only, in order to allow for as much flexibility in teaching approach as possible, teachers may choose either of the following options, provided that they do not exceed the maximum time specified for the Presentation Class:
- They may present exactly the same work as the corresponding examination syllabus, probably omitting certain exercises because of limitations of time; **or**
 - They may present a selection of exercises from the examination syllabus, plus a selection of those exercises which are specific to Presentation Classes (see sections 3.4 – 3.6 below).
- 3.3.3 For Grades 6-7 only, the final choice of exercises is entirely at the discretion of the teacher, providing that the work is chosen from the three sections of the syllabus and no exercise is chosen from a different level. Studies and Character Dances may be presented if the teacher so wishes.

3.3.4 For Grade 8, the content of the Presentation Class is exactly the same as for the Examination.

3.5 **Grade 6:** Examination format

For the examination, all exercises should be prepared, except that there is a choice of Classical, Free Movement or Character Dance.

Classical Exercises
Barre <ul style="list-style-type: none">• Pliés• Battements tendus and battements glissés• Ronds de jambe à terre and battements fondus• Battements frappés• Exercise for ronds de jambe en l'air with port de bras• Adage• Grands battements and battements en cloche• Demi-pointe enchaînement
Centre <ul style="list-style-type: none">• 1st Port de bras or 2nd Port de bras• Pirouette en dehors• Pirouette en dedans• Adage study• Soubresauts and echappés sautés to 4th position• Pas de bourrées• Petit allegro
Waltz enchaînement: <i>to be performed as a solo – candidate's choice of sides</i>
Classical Dance <i>(if chosen): to be performed as a solo</i>
Free Movement Sequences
<ul style="list-style-type: none">• Exercise for upper back• Exercise for elevation and use of space
Free Movement Dance <i>(if chosen): to be performed as a solo</i>
Character Enchaînements <i>(Polish)</i>
<ul style="list-style-type: none">• Polonaise• Polish Mazurka and Pas Marché• Krakoviak
Character Dance <i>(if chosen): to be performed as a duet on opposite sides or as a solo</i>
<ul style="list-style-type: none">• Polish Mazurka
Character Révérence

Optional Exercises for Presentation Class: none

Props required: long silk scarf (female) or cloak (male) for Free Movement

3.5 **Grade 7:** Examination format

For the Examination, all exercises should be prepared, except that there is a choice of Classical or Free Movement Study.

Classical Exercises
Barre <ul style="list-style-type: none">• Pliés• Battements tendus and battements glissés• Ronds de jambe à terre and battements fondus• Battements frappés• Ronds de jambe en l'air• Adage study• Grands battements and battements en cloche• Coupé fouetté raccourci
Centre <ul style="list-style-type: none">• Port de bras• Pirouette enchaînement• Adage• Petit allegro• Allegro
Grand Allegro: <i>to be performed as a solo – candidate's choice of sides</i>
Classical Dance <i>(if chosen): to be performed as a solo</i>
Free Movement Sequences
<ul style="list-style-type: none">• Study in stillness and gravity• Study for upper back
Free Movement Dance <i>(if chosen): to be performed as a solo</i>
Character Enchaînements <i>(Hungarian Court)</i>
<ul style="list-style-type: none">• Letjö and promenades• Cabrioles and quick letjö• Retirés and pas de bourrées
Character Dance <i>(if chosen): to be performed as a duet on opposite sides or as a solo</i>
<ul style="list-style-type: none">• Czardas
Character Révérence

Optional Exercises for Presentation Class: none

Props required: none

3.6 **Grade 8:** Examination format

Grade 8 develops solo performance as a culmination of the Graded Examination syllabus. Candidates are required to perform solos in the three styles of dance previously studied - Classical, Free Movement and Character - preceded by a short warm up barre.

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

Classical Exercises
Barre
<ul style="list-style-type: none">• Pliés• Battements tendus and battements glissés• Ronds de jambe à terre and battements fondus• Battements frappés• Adage• Grands battements
Entrée Polonaise
Classical Solos
<ul style="list-style-type: none">• Etude Lyrique• Valse Printemps or Demi-Character
Free Movement Solos
<ul style="list-style-type: none">• Mouvement Libre Poétique or Mouvement Libre Dramatique
Character Solos
<ul style="list-style-type: none">• Mazurka de Salon or Danse Russe
Final Polonaise and Révérence

Props required: long silk scarf (female) or cloak (male) for Free Movement; small handkerchief for Danse Russe

4 How marks are awarded

4.1 Overview of the markscheme (Examinations)

- 4.1.1 The learning outcomes and assessment criteria detailed in Section 2 above are differentiated across the examination via three interrelated domains of assessment - Technique, Music and Performance.
- 4.1.2 These domains of assessment are assessed via a markscheme which comprises ten (for Grades 6-7) or eight (for Grade 8) component marks, which are applied as appropriate to the various requirements of the examination. Some are applied to one particular section of the exam (eg. 'Waltz Enchaînement') while others are generic to more than one section, as indicated in the tables below.
- 4.1.3 The component marks are defined by the assessment of a number of interrelated technical elements which contribute to the skill and ability of the dancer. All these elements require a sound classical technique incorporating correct posture, weight placement and (for ballet only) use of turnout. Definitions of the terms used are given in Section 4.5 below.
- 4.1.4 In the examination, the Examiner awards a mark of between 0 and 10 for each component mark. 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 all or part of the section of the exam relating to that component. The tables in section 4.6 below explain the standard which the candidate needs to demonstrate, in relation to the elements contained within each component, in order to achieve these marks.

4.2 Grade 6 Examination: Markscheme

CLASSICAL SECTION		
1. CLASSICAL TECHNIQUE 1 (<i>Table A</i>) <ul style="list-style-type: none"> • Secure posture • Correct weight placement 	10	60
2. CLASSICAL TECHNIQUE 2 (<i>Table A</i>) <ul style="list-style-type: none"> • Co-ordination of the whole body • Accurate alignment • Use of space • Ability to show line through the body • Co-ordinated turning action • Use of épaulement 	10	
3. CLASSICAL TECHNIQUE 3 (<i>Table A</i>) <ul style="list-style-type: none"> • Secure stretched leg extensions • Elevation with controlled landings • Articulated footwork 	10	
4. MUSIC (<i>Table B</i>) <ul style="list-style-type: none"> • Correct timing • Responsiveness to the music 	10	
5. PERFORMANCE (<i>Table C</i>) <ul style="list-style-type: none"> • Expression • Communication 	10	
6. WALTZ ENCHAÎNEMENT (As for Classical Technique 1, 2 and 3, Music and Performance) (<i>Table D</i>)	10	
FREE MOVEMENT AND CHARACTER SECTIONS		
7. FREE MOVEMENT SEQUENCES (<i>Table D</i>) <ul style="list-style-type: none"> • Relaxation • Transference of weight • Suspension • Ability to show line through the body • Free-flowing movement • Elevation • Co-ordination of the whole body • Use of upper back • Use of space • Use of gravity • Controlled endings • Use of scarf / cloak • Correct timing • Responsiveness to the music • Expression • Communication 	10	20
8. CHARACTER ENCHAÎNEMENTS (<i>Table D</i>) <ul style="list-style-type: none"> • Firm hold of body and upper back • Confident carriage of head • Correct arm and hand placement • Articulated footwork • Use of space • Use of fondu • Use of épaulement • Co-ordinated turning action • Correct timing • Responsiveness to the music • Rhythmical accuracy • Expression • Communication 	10	
DANCE (Classical, Free Movement or Character)*		
9. TECHNIQUE (As for Classical Technique 1, 2 and 3 or Free Movement Sequences, elements 1-12 or Character Enchaînements, elements 1-10) (<i>Table A</i>) plus: <i>For Classical Dance:</i> <ul style="list-style-type: none"> • Balances sustained on demi-pointe, and speed of footwork with changes of direction <i>For Free Movement Dance:</i> <ul style="list-style-type: none"> • Use of spiral action in upper back, and clarity in spiralling floor patterns 	10	20
10. MUSIC AND PERFORMANCE (<i>Table E</i>) <ul style="list-style-type: none"> • Correct Timing • Responsiveness to the music • Expression • Communication • Rhythmical accuracy (Character only) 	10	
TOTAL	100	100

*NB. The Dance is assessed separately from the rest of the Classical, Free Movement or Character sections.

4.3 Grade 7 Examination: Markscheme

CLASSICAL SECTION		
1. CLASSICAL TECHNIQUE 1 (Table A)	10	60
<ul style="list-style-type: none"> • Secure posture • Correct weight placement 		
2. CLASSICAL TECHNIQUE 2 (Table A)	10	
<ul style="list-style-type: none"> • Co-ordination of the whole body • Accurate alignment • Use of space • Ability to show line through the body • Co-ordinated turning action • Use of épaulement 		
3. CLASSICAL TECHNIQUE 3 (Table A)	10	
<ul style="list-style-type: none"> • Secure stretched leg extensions • Elevation with controlled landings • Articulated footwork 		
4. MUSIC (Table B)	10	
<ul style="list-style-type: none"> • Correct timing • Responsiveness to the music 		
5. PERFORMANCE (Table C)	10	
<ul style="list-style-type: none"> • Expression • Communication • Ability to incorporate the Romantic ballet style into exercises, where required 		
6. GRAND ALLEGRO (As for Classical Technique 1, 2 and 3, Music and Performance) (Table D)	10	
FREE MOVEMENT AND CHARACTER SECTIONS		
7. FREE MOVEMENT SEQUENCES (Table D)	10	20
<ul style="list-style-type: none"> • Relaxation • Transference of weight • Suspension • Ability to show line through the body • Free-flowing movement • Co-ordination of the whole body • Use of upper back • Use of space • Use of gravity • Controlled endings • Use of scarf / cloak • Correct timing • Responsiveness to the music • Expression • Communication 		
8. CHARACTER ENCHAÎNEMENTS (Table D)	10	
<ul style="list-style-type: none"> • Firm hold of body and upper back • Confident carriage of head • Correct arm and hand placement • Articulated footwork • Use of space • Use of fondu • Use of épaulement • Co-ordinated turning action • Correct timing • Responsiveness to the music • Rhythmical accuracy • Expression • Communication 		
DANCE (Classical, Free Movement or Character)*		
9. TECHNIQUE (As for Classical Technique 1, 2 and 3 or Free Movement Sequences, elements 1-11 or Character Enchaînements, elements 1-8) (Table A) plus: <i>For Classical Dance:</i>	10	20
<ul style="list-style-type: none"> • Elevation • Lyrical flowing quality and clarity of port de bras, contrasted with precise footwork 		
<i>For Character Dance:</i>		
<ul style="list-style-type: none"> • Broad, expansive movements contrasted with neat, fast movements 		
10. MUSIC AND PERFORMANCE (Table E)	10	
<ul style="list-style-type: none"> • Correct Timing • Responsiveness to the music • Expression • Communication • Rhythmical accuracy (Character only) 		
TOTAL	100	100

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

4.4 Grade 8 Examination: markscheme

Note: The Barre, the Entrée Polonaise and the Finale Polonaise are not marked. Candidates are required to pass each Dance in order to pass the examination as a whole.

ETUDE LYRIQUE			
1. TECHNIQUE (Table A) <ul style="list-style-type: none"> • Secure posture • Correct weight placement • Co-ordination of the whole body • Accurate alignment • Use of space • Ability to show line through the body • Co-ordinated turning action • Use of épaulement 		<ul style="list-style-type: none"> • Secure stretched leg extensions • Articulated footwork <p>Key features:</p> <ul style="list-style-type: none"> • Ability to show contrasts between light, quick movements and composure in the sustained passages • Fluid and lyrical movements • Suspension 	10
		20	
2. MUSIC AND PERFORMANCE (Table E) <ul style="list-style-type: none"> • Correct timing • Responsiveness to the music 		<ul style="list-style-type: none"> • Expression • Communication 	10
VALSE PRINTEMPS (female) or VALSE AUTOMNE (male) / DEMI-CARACTERE			
3. TECHNIQUE (Table A) <ul style="list-style-type: none"> • Secure posture • Correct weight placement • Co-ordination of the whole body • Accurate alignment • Use of space • Ability to show line through the body • Co-ordinated turning action • Use of épaulement • Secure stretched leg extensions 		<ul style="list-style-type: none"> • Elevation with controlled landings • Articulated footwork <p>Key features for Valse printemps:</p> <ul style="list-style-type: none"> • Light, springing and darting qualities <p>Key features for Demi-Character:</p> <ul style="list-style-type: none"> • Speed and agility retaining economy of movement • Rapid changes of direction 	10
		20	
4. MUSIC AND PERFORMANCE (Table E) <ul style="list-style-type: none"> • Correct timing • Responsiveness to the music 		<ul style="list-style-type: none"> • Expression • Communication 	10
MOUVEMENT LIBRE POETIQUE / MOUVEMENT LIBRE DRAMATIQUE			
5. TECHNIQUE (Table A) <ul style="list-style-type: none"> • Relaxation • Transference of weight • Suspension • Ability to show line through the body • Free-flowing movement • Elevation • Co-ordination of the whole body • Use of upper back • Use of space • Use of gravity • Controlled endings 		<ul style="list-style-type: none"> • Use of scarf / cloak <p>Key features for Mouvement Libre Poétique:</p> <ul style="list-style-type: none"> • Ability to sustain and extend movements • Ability to show contrast of movement dynamics <p>Key features for Mouvement Libre Dramatique:</p> <ul style="list-style-type: none"> • Ability to show contrast of movement dynamics 	10
		20	
6. MUSIC AND PERFORMANCE (Table E) <ul style="list-style-type: none"> • Correct Timing • Responsiveness to the music • Expression • Communication 		<p>Key features for Mouvement Libre Dramatique:</p> <ul style="list-style-type: none"> • Ability to show complex rhythmical structures throughout the fast moving and elevated passages 	10

/ cont.

MAZURKADE SALON / DANSE RUSSE				
7. TECHNIQUE (Table A)				
<ul style="list-style-type: none"> Firm hold of body and upper back Confident carriage of head Correct arm and hand placement Articulated footwork Use of space Use of fondu Use of épaulement Co-ordinated turning action 	<p>Key features for Mazurka:</p> <ul style="list-style-type: none"> Ability to sustain the movement dynamics throughout <p>Key features for Danse Russe:</p> <ul style="list-style-type: none"> Contained, smooth, gliding quality Delicate use of arms 	10	20	
8. MUSIC AND PERFORMANCE (Table E)				
<ul style="list-style-type: none"> Correct timing Responsiveness to the music Expression Communication 	<p>Key features for Mazurka:</p> <ul style="list-style-type: none"> Elegant and expressive Court style 	10		
TOTAL		(scaled to 100)	80	80

4.5 Definitions of terms used in the markscheme

4.5.1 Classical Technique

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

4.5.2 Free Movement Technique

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

4.5.3 Character Technique

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

4.5.4 Music

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

4.5.5 Performance

Term	Definition
Expression	Expression reflected in face, body and movement.
Communication	Appropriate engagement with the audience.

4.6 Attainment descriptors

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

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

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

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

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

5 Awarding and reporting

5.1 Marks and attainment bands

- 5.1.1 For the Examinations, Candidates receive both a final mark (expressed as a percentage) and an attainment band. There are three attainment bands: Pass, Pass with Merit, and Pass with Distinction. Candidates who do not achieve the standard required for a Pass will receive the result of Standard Not Attained.

Each classification covers a band of marks, as follows:

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

- 5.1.2 For Grades 6-7, there is no requirement to pass any specific section of the examination; the 40% marks required to pass may come from any section.
- 5.1.3 For Grade 8, candidates are required to achieve a minimum of 40% (ie. 8 marks out of 20) for each dance in order to pass overall. (*Note:* there is no requirement to pass both the Technique and the Music and Performance sections in order to pass the dance as a whole). Candidates who achieve a mark of 40% or above but have not reached the pass mark in one or more of the dances, will receive a Standard Not Attained result.

5.2 Results and Certificates

- 5.2.1 All candidates who enter for an Examination will receive a Result Form. In addition, candidates who achieve a Pass, Pass with Merit or Pass with Distinction will receive a Certificate, specifying the Grade, attainment band, and other qualification information.
- 5.2.2 Successful examination candidates are eligible to apply for Affiliate Membership of the Royal Academy of Dance.
- 5.2.3 All candidates who enter for a Presentation Class will receive a Certificate of Participation.

6 Resources

6.1 Word notes / Benesh notation¹

Code	Description
100NGS6	Graded Examinations in Dance & Presentation Classes – Grade 6
100NGS7	Graded Examinations in Dance & Presentation Classes – Grade 7 (Female)
100NGS7M	Graded Examinations in Dance & Presentation Classes – Grade 7 (Male)
100NGS8	Graded Examinations in Dance & Presentation Classes – Grade 8 (Female)

6.2 Music

6.2.1 The examination content must be danced to the official piano music or the official alternative piano music, which may be purchased from RAD Enterprises Ltd, through mail order, personal shopping or from the website www.radenterprises.co.uk.

6.2.2 The music must be played 'live' by an accompanist on a keyboard instrument; CDs may not be used in examinations or Presentation Classes. For further information about acceptable keyboard instruments, see *Examination Information, Rules and Regulations*, Section 4.7.

6.2.3 Music resources available are as follows:

Code	Description
5055190400111	Printed music book: original music for the set exercises, studies and dances for Grade 6.
200NGM7	Printed music book: original music for the set exercises, studies and dances for Grade 7.
5055190400166	Printed music book: original music for the set exercises, studies and dances for Grade 8.
5055190400012	CD of music for Grade 6 and Grade 7.

6.3 DVDs

Code	Description
330DVD6	Grade 6 (female): the original video, now on DVD.
330DVD7	Grade 7 (female): the original video, now on DVD
330DVD8M	Grade 8 (male): DVD
330DVD8	Grade 8 (female): DVD

¹ Benesh notation has not yet been completed for Grade 7.

6.4 Uniform

For full information about uniform, please see *Examinations Information, Rules and Regulations*, Section 5.5.

6.4.1 Ballet

Female	Male
<p>Any classic style of leotard in Cotton Lycra in any colour, but in particular the following are recommended: black, navy blue, royal blue, lavender, red or mulberry.</p> <p>The skirt (worn after the barre work) should be in a soft, flimsy, lightweight material, such as georgette or chiffon and approximately mid-calf length, and in any colour. Circular skirts are the most flattering, but gathered at the waist is acceptable.</p> <p>A short skirt may also be worn for the barre work of Grade 8 exams, if candidates prefer.</p> <p>A light silk scarf of no more than 1m x 2m of any colour. The colour of the leotard, skirt and scarf should match or tone with each other.</p> <p>Pink soft satin, canvas or leather shoes with either elastic or ribbons. (Soft pointe shoes should not be worn, but split soles can be.)</p> <p>Candidates may perform the Free Movement exercises and study in either ballet shoes or bare feet.</p>	<p>Short sleeved or sleeveless white PCL leotard (or well fitting white T-shirt if leotard felt to be unsuitable). Navy PCL or Lycra stirrup tights.</p> <p>White ballet shoes in canvas or leather with white elastic.</p> <p>Short white socks.</p> <p>Candidates may perform the Free Movement exercises and study in either ballet shoes or bare feet.</p> <p>The 'cloak' for Free Movement is represented by a piece of light cotton material, similar in size and shape to the silk used by female candidates. It may be white or dyed any colour.</p>

6.4.2 Character

Female	Male
<p>Character skirts should be in black cotton material, with braiding which complements the colour of the leotard, and either circular in style or gathered at the waist, although the former is preferable. The hem of the skirt should be approximately 3 inches below the knee.</p> <p>Character shoes must be worn from Grade 1 and should ideally be black canvas. These are available in two heel sizes - low heel in sizes 3 - 7 (including half sizes) and the Cuban in sizes 2 - 8 (including half sizes). The Cuban heel should ideally be worn from Grade 3 onwards.</p> <p>Standard black leather Character shoes are acceptable as an alternative. Other colours may be worn.</p> <p>Pink elastic should be worn across the arch.</p>	<p>The male uniform remains the same throughout all Examinations and Presentation Classes except for the shoes.</p> <p>Laced up Character shoes should be worn.</p>

6.5 Outlets and stockists

- 6.5.1 The printed book, music books, CD and DVD, as well as coloured badges, are available from:

Royal Academy of Dance Enterprises Ltd
36 Battersea Square
London SW11 3RA
☎ 0207 326 8080
📠 020 7228 628
💻 **www.radenterprises.co.uk**
online, by post or in person

and other Academy branch outlets.

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

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

and other stockists.