



# Specification

**RAD Level 4 Certificate in Vocational Graded Examination in Dance:  
Advanced 1 (Ballet)**

**RAD Level 4 Diploma in Vocational Graded Examination in Dance:  
Advanced 2 (Ballet)**

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

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](http://www.rad.org.uk).

# 1 Objectives, aims, and philosophy

## 1.1 Summary

- 1.1.1 Advanced 1 and Advanced 2 constitute Level 4 of the RAD's Vocational Graded syllabus provision in the performance of ballet. They are the fourth and fifth in a suite of five levels from Intermediate Foundation to Advanced 2. An entry pathway to Advanced 1 is provided by the previous three Vocational Graded levels.
- 1.1.2 Advanced 1 and Advanced 2 are offered as Examinations.

## 1.2 Objectives

- 1.2.1 The knowledge and skills gained through successful completion of these qualifications provide a basis for progression to further personal development and lifelong learning opportunities, including the RAD's prestigious Solo Seal Award. Both qualifications are marks of achievement at an advanced level and are recognised as such by many employers.
- 1.2.3 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 (starting at Intermediate level) 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 Vocational Graded Syllabus qualifications are to:
- provide a means of measuring the acquisition of technical, musical and performance skills in ballet;
  - provide candidates with a sound ballet base in preparation for further training and/or a career in dance or dance related subjects;
  - provide a progressive measure of attainment in ballet against specific criteria;
  - provide candidates with a series of clearly defined goals, which reflect the principles of safe dance practice;
  - provide candidates with an opportunity to gain internationally recognised qualifications in ballet to an advanced level.
- 1.3.2 A course of study based on these qualifications aims to provide students with an increasing ability to demonstrate in-depth knowledge and practical skills in ballet.

## 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](http://www.rad.org.uk)).

## 2 Learning outcomes and assessment criteria

2.1 The learning outcomes and assessment criteria set out in 2.2 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 Advanced 1

Learning outcomes The learner will:	Assessment criteria The learner can:
<ul style="list-style-type: none"> <li>• apply and demonstrate through performance a thorough knowledge and understanding of the fundamental and relevant technique and vocabulary of ballet</li> </ul>	<ul style="list-style-type: none"> <li>• apply and demonstrate a thorough knowledge and understanding of the mechanics and purpose of the required vocabulary</li> <li>• demonstrate a mature and professional approach in responding to and interpreting direction</li> </ul>
<ul style="list-style-type: none"> <li>• perform a range of complex and physically demanding movement sequences showing highly developed technical skills in ballet</li> </ul>	<ul style="list-style-type: none"> <li>• demonstrate advanced technical skills showing appropriate physical awareness, strength and stamina</li> <li>• demonstrate a disciplined, mature and professional approach in a range of advanced technical skills including: spatial awareness, control, co-ordination</li> </ul>
<ul style="list-style-type: none"> <li>• perform a range of complex movement sequences showing a highly developed understanding of musicality in ballet</li> </ul>	<ul style="list-style-type: none"> <li>• demonstrate a highly developed understanding of a more complex range of rhythmical sounds, accents and timings</li> <li>• demonstrate a highly developed understanding of musical interpretation within more complex sequences including: phrasing, dynamics, atmosphere</li> </ul>
<ul style="list-style-type: none"> <li>• apply and demonstrate mature and appropriate range of performance skills with assurance in ballet</li> </ul>	<ul style="list-style-type: none"> <li>• demonstrate the ability to engage with an audience in a mature, appropriate and professional way</li> <li>• demonstrate an appreciation and understanding of the subtleties of performance including: expression, communication, projection</li> </ul>

## 2.3 Advanced 2

Learning outcomes The learner will:	Assessment criteria The learner can:
<ul style="list-style-type: none"> <li>apply and demonstrate through performance a thorough knowledge and understanding of the fundamental and relevant technique and vocabulary of ballet</li> </ul>	<ul style="list-style-type: none"> <li>apply and demonstrate a thorough and detailed knowledge and understanding of the mechanics and purpose of the required vocabulary</li> <li>demonstrate a mature, professional and assured approach in responding to and interpreting direction</li> </ul>
<ul style="list-style-type: none"> <li>perform a range of complex and physically demanding movement sequences showing highly developed technical skills in ballet</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate high level technical skills showing appropriate physical awareness, strength and stamina</li> <li>demonstrate a disciplined, mature, confident and professional approach in a range of high level technical skills including: spatial awareness, control, co-ordination</li> </ul>
<ul style="list-style-type: none"> <li>perform a range of complex movement sequences showing a highly developed understanding of musicality in ballet</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate a highly developed and mature understanding of a more complex range of rhythmical sounds, accents and timings</li> <li>demonstrate a highly developed and mature understanding of musical interpretation within more complex sequences including: phrasing, dynamics, atmosphere</li> </ul>
<ul style="list-style-type: none"> <li>apply and demonstrate a mature and appropriate range of performance skills with assurance in ballet</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate the ability to engage with an audience in a mature, appropriate, assured and professional way</li> <li>demonstrate a well developed appreciation and understanding of the subtleties of performance including: expression, communication, projection</li> </ul>

## 2.4 Female Candidates

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

### **Technique**

- demonstrate technical proficiency achieved through Advanced study
- demonstrate with ease complex exercises, which demand the combination of Advanced vocabulary
- perform with a high level of control showing a refinement of line
- perform with a high level of competency in the body moving through space and within space
- perform a breadth of vocabulary enhanced by the appropriate dynamic value
- perform a range of movements en pointe with fluidity and control.

### **Music**

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

### ***Performance***

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

## **2.5 Male candidates**

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

### ***Technique***

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

### ***Music***

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

### ***Performance***

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

2.6 In the course of these Level 4 qualifications, candidates are expected to demonstrate an expansive range of vocabulary as defined by the syllabus content. An understanding of technique is reflected in the ability to co-ordinate complex movements to produce combinations of steps, and quality of movement (i.e. precision and control), within the range of candidates' physical capacity.

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

## 3 Syllabus content

### 3.1 General

- 3.1.1 Candidates will be examined through the performance of the prescribed examination content, all of which should be prepared except where choices are indicated. At the direction of the Examiner, a selection of the prescribed content will be seen in the examination, but all the content should be prepared, except where choices are indicated. Candidates are expected to acquire and retain knowledge of the vocabulary listed.
- 3.1.2 Candidates are normally seen in groups of three; however candidates should also be prepared to dance in groups of two or solo, at the request of the Examiner.
- 3.1.4 There are separate syllabi and examinations for male and female candidates.
- 3.1.6 Detailed descriptions of the set exercises, variations or dance studies required for each examination are published in the relevant *Set Exercises, Studies and Dances* book, formerly known as the Syllabus (see Section 6 below - *Resources*) which may be purchased from RAD Enterprises Ltd. through mail order, personal shopping or from its website: [www.radenterprises.co.uk](http://www.radenterprises.co.uk).
- 3.1.7 For more information about examination procedure, see *Examination Information, Rules and Regulations*, section 5.

### 3.2 Vocabulary: Advanced 1

In addition to the vocabulary listed for previous levels, candidates are expected to have knowledge of the following vocabulary:

Female	Male
<b>Arabesque</b> Arabesque penchée	
<b>Ballonnés simples</b> Ballonnés simples en avant and en arrière Ballonné simple de côté	<b>Ballonnés simples</b> Ballonnés simples en avant and en arrière Ballonné simple de côté
<b>Ballottés sautés</b> Ballottés sautés dessous and dessus	<b>Ballottés</b> Ballottés sautés dessous and dessus
<b>Brisé</b> Coupé brisé derrière	<b>Brisés</b> Coupés brisés devant and derrière Brisés dessous and dessus
<b>Chaîné</b> Chaîné en diagonale en pointe	<b>Chaîné</b> Chaîné en diagonale
	<b>Coupé</b> Coupé dessous en tournant

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

### 3.3 Examination content (format): Advanced 1

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

Female	Male
<b>Barre</b>	
Pliés Battements tendus Battements glissés with battements piqués Battements fouettés Ronds de jambe à terre Ronds de jambe jetés Battements fondus Battements frappés Battements frappés fouettés Ronds de jambe en l'air Petits battements Fouettés and rotations Battements lents Grands battements sur la demi-pointe Grands battements en cloche	Pliés Battements tendus with petits retirés Battements tendus with use of alternate legs Battements glissés Battements jetés Ronds de jambe à terre Battements fondus Battements frappés Battements frappés fouettés Ronds de jambe en l'air Petits battements Fouettés and rotations Battements lents Grands battements Grands battements en cloche
<b>Centre</b>	
<b>Port de bras</b> Port de bras <b>Centre Practice</b> Temps lié en avant Temps lié en arrière Battements tendus with pirouettes Ronds de jambe à terre with pirouettes Battements fondus Grands battements  <b>Pirouettes</b> Pirouettes prepared by temps levé chassé pas de bourrée Pirouettes finishing in attitude and arabesque Posé pirouette en dehors Fouettés ronds de jambe en tournant <b>Adage</b> Grands ronds de jambe Pivots in arabesque Adage study <b>Allegro</b> Petits changements Jetés battements Free enchaînement Ballonnés composés Ballonnés simples	<b>Port de bras</b> Port de bras <b>Centre Practice</b> Temps lié en avant Temps lié en arrière Pliés Battements tendus with battements glissés and battements jetés Battements tendus with pirouettes Ronds de jambe à terre with pirouettes Battements fondus Grands battements  <b>Pirouettes</b> Triple pirouettes en dehors and en dedans Pirouettes finishing in attitude and arabesque Pirouette enchaînement Pirouettes in 2 <sup>nd</sup> position Chaînés <b>Adage</b> Grands ronds de jambe Pivots Adage study <b>Allegro 1</b> Petits sautés Jetés battements Ballonnés composés Ballonnés simples Ballottés sautés

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

### 3.4 Advanced 2: Vocabulary

In addition to the vocabulary listed for previous levels, candidates are expected to have knowledge of the following:

Female	Male
<b>Arabesque</b> Arabesque allongée	<b>Arabesque</b> Arabesque penchée
<b>Assemblé</b> Assemblé dessus en tournant	<b>Assemblé</b> Double assemblé dessus en tournant
<b>Ballottés</b> Ballottés en demi-pointe and en pointe	

Female	Male
<p><b>Brisés</b>  Brisés dessus and dessous 2 feet to 1 foot, 1 foot to 1 foot, 1 foot to 2 feet  Brisés devant and derrière 2 feet to 2 feet, 2 feet to 1 foot, 1 foot to 1 foot, 1 foot to 2 feet  Brisés en avant and en arrière 2 feet to 2 feet, 2 feet to 1 foot, 1 foot to 1 foot, 1 foot to 2 feet  Brisés volés devant and derrière</p>	<p><b>Brisés</b>  Brisés en avant and en arrière 2 feet to 2 feet, 2 feet to 1 foot, 1 foot to 1 foot, 1 foot to 2 feet  Brisés dessous and dessus 1 foot to 1 foot, 1 foot to 2 feet  Brisé derrière en tournant 1 foot to 1 foot  Brisé dessus en tournant 1 foot to 1 foot  Brisés devant and derrière 2 feet to 2 feet, 2 feet to 1 foot, 1 foot to 1 foot, 1 foot to 2 feet  Brisés volés devant and derrière</p>
<p><b>Cabrioles</b>  Cabrioles ouvertes devant, derrière and de côté  Cabrioles fermées devant, derrière and de côté</p>	<p><b>Cabrioles</b>  Cabrioles fermées devant (single and double) derrière and de côté  Cabrioles ouvertes devant (single and double) derrière and de côté</p>
<p><b>Changement</b>  Changement en pointe</p>	
<p><b>Emboîte</b>  Emboîté saute en tournant</p>	
	<p><b>Echappés</b>  Echappés sautés ouverts and fermés with beat of entrechat six</p>
<p><b>Entrechats</b>  Entrechat six  Entrechat six de volées de côté</p>	<p><b>Entrechats</b>  Entrechat six  Entrechat six de volées de côté</p>
<p><b>Fouettés</b>  Coupé fouetté raccourci battu en tournant  Fouettés relevés en demi-pointe and en pointe  Grands fouettés relevés en tournant en demi-pointe and en pointe  Grand fouetté sauté en tournant</p>	<p><b>Fouettés</b>  Coupé fouetté raccourci battus en tournant  Fouetté relevé en tournant  Fouetté sauté battu and fouetté sauté battu en tournant  Grand fouetté relevé en tournant</p>
<p>Fouetté sauté en tournant  Fouetté sauté battu en tournant  Fouetté rond de jambe en tournant en pointe</p>	<p>Grand fouetté sauté battu en tournant</p>
<p><b>Gargouillades</b>  Gargouillade en dehors  Gargouillade en dedans to dégagé</p>	

Female	Male
<p><b>Jetés</b>            Petits jetés devant and derrière en pointe            Petits jetés battus devant and derrière            Jeté élançé en tournant            Coupé jeté en tournant en manège            Grand jetés en avant with développé            Grand jeté battu en tournant            Grand jeté en avant en tournant in attitude            Jetés ronds de jambes sautés en dehors and en dedans            Jetés passés derrière in attitude and arabesque</p>	<p><b>Jetés</b>            Petits jetés battus devant and derrière            Jeté battu devant            Jetés élançés en tournant, en diagonale and en manège            Grand jeté battu en tournant            Grand jeté en avant en tournant in attitude            Grand jeté en avant with développé            Jetés passés derrière in attitude and arabesque            Jetés ronds de jambe sautés en dehors and en dedans</p>
<p><b>Pas de basque</b>            Grands pas de basque en tournant            Petits pas de basque en manège en pointe            Pas de basque battus en avant and en arrière</p>	<p><b>Pas de basque</b>            Pas de basque battus en avant and en arrière            Grands pas de basque en tournant</p>
<p><b>Pas de bourrée</b>            Pas de bourrée courus en première            Pas de bourrée piqués dessous en tournant en pointe</p>	<p><b>Pas de bourrée</b>            Pas de bourrée piqués dessous en tournant</p>
<p><b>Pirouettes</b>            En dehors: singles and doubles en demi-pointe in attitude            En dehors: doubles en demi-pointe finishing in effacé devant en l'air            En dehors: triples en demi-pointe            En dehors: posé pirouette en pointe            En dedans: singles and doubles en demi-pointe and en pointe in attitude and 1<sup>st</sup> arabesque            En dedans: singles en demi-pointe in 2<sup>nd</sup> position            En dedans: triples en demi-pointe            En dedans: double posé pirouette en pointe            En dedans: doubles finishing in arabesque de côté</p>	<p><b>Pirouettes</b>            En dehors: triple pirouettes finishing in open positions            En dehors: double pirouettes in 2<sup>nd</sup> position            En dehors: single and double pirouettes in arabesque            En dehors: double pirouettes in attitude            En dehors: grandes pirouettes to include turns in 2<sup>nd</sup> position and attitude            En dedans: triple pirouettes finishing in open positions            En dedans: double pirouettes in 2<sup>nd</sup> position            En dedans: single and double pirouettes in arabesque            En dedans: double pirouette in attitude            En dedans: posé pirouette into any open position</p>
<p><b>Polka</b>            Polka en pointe</p>	
	<p><b>Relevé</b>            Relevé développé</p>
<p><b>Renversés</b>            Renversés en dehors with relevé en demi-pointe and en pointe            Renversé en dehors sauté</p>	<p><b>Renversés</b>            Renversés en dehors relevés and sautés</p>

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

### 3.5 Examination content (format): Advanced 2

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

Female	Male
<b>Barre</b>	
Pliés Battements tendus with transfer of weight Battements tendus with rises and petits retirés passés Battements glissés with battements piqués Battements jetés Ronds de jambe à terre with ronds de jambe jetés Battements fondus Battements frappés - doubles with flic flac en tournant Ronds de jambe en l'air with fouetté rond de jambe en tournant Petits battements Développés and tombés Grands ronds de jambe Grands battements with grands battements développés Grands battements en cloche	Pliés Battements tendus with transfer of weight Battements tendus with rises and petits retirés passés Battements glissés with battements piqués Battements jetés Ronds de jambe à terre with développés passés Battements fondus Battements frappés - doubles with flic flac en tournant Ronds de jambe en l'air Petits battements and battements frappés fouettés Développés and tombés Grands ronds de jambe Grands battements with grands battements développé Grands battements en cloche
<b>Centre</b>	
<b>Ports de Bras</b> 1st Port de bras 2nd Port de bras <b>Centre Practice</b> Battements tendus and glissés Battements fondus and ronds de jambe en l'air Petits battements and petits battements battus Grands battements <b>Pirouettes</b> Exercise with pirouette en dedans in 2nd position Exercise with pirouette en dehors in attitude  <b>Adage</b> 1st Adage 2nd Adage	<b>Ports de Bras</b> 1st Port de bras 2nd Port de bras <b>Centre Practice</b> Battements tendus with battements glissés and battements jetés Ronds de jambe à terre with pirouettes Battements fondus and ronds de jambe en l'air (A and B) Grands battements <b>Pirouettes</b> Pirouettes en dehors in arabesque and à la seconde Pirouette enchaînement Grands pirouettes <b>Adage</b> 1st Adage 2nd Adage
<b>Allegro</b> Warm-up exercise Ronds de jambe sautés Gargouillades and sissonnes battues Free batterie enchaînement Entrechats six and entrechats six de volées de côté	<b>Allegro 1</b> Changements Ronds de jambe sautés Sissonnes développées passées Allegro enchaînement <b>Allegro 2</b> Free batterie enchaînement

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

## 4 How marks are awarded

### 4.1 Overview of the markscheme

- 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 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. 'Adage') 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, i.e. co-ordination, control, line, spatial awareness, dynamic values and the specific studies of Pointe work for Females and Allegro for Males. All these elements require a sound classical technique incorporating correct posture, weight placement and use of turnout. Definitions of the terms used are given in Section 4.6 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 4.7 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.



### 4.3 Markscheme: Advanced 1 (Male)

	Max mark	Pass mark	
<b>1. TECHNIQUE: PORT DE BRAS, CENTRE PRACTICE AND PIRQUETTES</b>			
<ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> <li>• Line</li> <li>• Spatial awareness</li> <li>• Dynamic values</li> </ul>	10	20	
<b>2. TECHNIQUE: ADAGE</b>			
<ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> <li>• Line</li> <li>• Spatial awareness</li> <li>• Dynamic values</li> </ul>	10		
<b>3. TECHNIQUE: ALLEGRO 1 (excluding Free Enchaînement)</b>			
<ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> <li>• Line</li> <li>• Spatial awareness</li> <li>• Dynamic values</li> <li>• Use of elevation</li> </ul>	10		
<b>4. TECHNIQUE: ALLEGRO 2 (excluding Grand Allegro Enchaînement)</b>			
<ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> <li>• Line</li> <li>• Spatial awareness</li> <li>• Dynamic values</li> <li>• Use of elevation</li> </ul>	10		
<b>5. TECHNIQUE: FREE ENCHAÎNEMENTS</b>			
<ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> <li>• Line</li> <li>• Spatial awareness</li> <li>• Dynamic values</li> <li>• Ability to perform enchaînements consistently as set</li> </ul>	10		
<b>6 &amp; 7. MUSIC (generic: excluding Grand Allegro Enchaînement)</b>			
<ul style="list-style-type: none"> <li>• Timing and rhythm</li> <li>• Responsiveness to music</li> </ul>	10 10	8	
<b>8. PERFORMANCE (generic: excluding Grand Allegro Enchaînement)</b>			
<ul style="list-style-type: none"> <li>• Expression, interpretation, communication and projection</li> </ul>	10	4	
<b>9 &amp; 10. GRAND ALLEGRO ENCHAÎNEMENT</b>			
<b>Technique</b>	10	8	
<ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> <li>• Line</li> <li>• Spatial awareness</li> <li>• Dynamic values</li> <li>• Use of elevation</li> </ul>			
<b>Music and Performance (as above)</b>	10		
<b>TOTAL</b>	<b>100</b>		

#### 4.4 Markscheme: Advanced 2 (Female)

	Max mark	Pass mark
<b>1. TECHNIQUE: PORT DE BRAS, CENTRE PRACTICE AND PIROUETTES</b>		
<ul style="list-style-type: none"> <li>Correct posture and weight placement</li> <li>Co-ordination</li> <li>Control</li> <li>Line</li> <li>Spatial awareness</li> <li>Dynamic values</li> </ul>	10	16
<b>2. TECHNIQUE: ADAGE</b>		
<ul style="list-style-type: none"> <li>Correct posture and weight placement</li> <li>Co-ordination</li> <li>Control</li> <li>Line</li> <li>Spatial awareness</li> <li>Dynamic values</li> </ul>	10	
<b>3. TECHNIQUE: ALLEGRO (excluding Free Enchaînement)</b>		
<ul style="list-style-type: none"> <li>Correct posture and weight placement</li> <li>Co-ordination</li> <li>Control</li> <li>Line</li> <li>Spatial awareness</li> <li>Dynamic values</li> <li>Use of elevation</li> </ul>	10	
<b>4. TECHNIQUE: FREE WORK (excluding Pointe work)</b>		
<ul style="list-style-type: none"> <li>Correct posture and weight placement</li> <li>Co-ordination</li> <li>Control</li> <li>Line</li> <li>Spatial awareness</li> <li>Dynamic values</li> <li>Use of elevation</li> <li>Ability to perform enchaînements consistently as set</li> </ul>	10	
<b>5. POINTE WORK (including Barre and Free Enchaînement)</b>		
<ul style="list-style-type: none"> <li>Correct posture and weight placement</li> <li>Co-ordination</li> <li>Control</li> <li>Line</li> <li>Spatial awareness</li> <li>Dynamic values</li> <li>Ability to perform free enchaînement consistently as set</li> <li>Music (see below)</li> <li>Performance (see below)</li> </ul>	10	4
<b>6 &amp; 7. MUSIC (generic: excluding Dance and Pointe work)</b>	10	8
<ul style="list-style-type: none"> <li>Timing and rhythm</li> <li>Responsiveness to music</li> </ul>	10	
<b>8. PERFORMANCE (generic: excluding Dance and Pointe work)</b>		
<ul style="list-style-type: none"> <li>Expression, interpretation, communication and projection</li> </ul>	10	4
<b>9 &amp; 10. DANCE (Polka and Waltz or Galop)</b>		
<b>Technique</b>	10	8
<ul style="list-style-type: none"> <li>Correct posture and weight placement</li> <li>Co-ordination</li> <li>Control</li> <li>Line</li> <li>Spatial awareness</li> <li>Dynamic values</li> </ul>		
<b>Key features for Polka:</b>		
<ul style="list-style-type: none"> <li>Ability to combine the 'coquettish' character with light, springing travelling movements and flowing port de bras</li> </ul>		
<b>Key features for Waltz:</b>		
<ul style="list-style-type: none"> <li>Ability to combine the romantic waltz character with broad, sweeping movements, suspension and light elevation</li> </ul>		
<b>Key features for Galop:</b>		
<ul style="list-style-type: none"> <li>Ability to combine speed of movement and control incorporating high extensions, a varied range of elevated and terre à terre movements enhancing the continuous pulse of the music</li> </ul>		
<b>Music and Performance (as above)</b>	10	
<b>TOTAL</b>	<b>100</b>	

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

	Max mark	Pass mark	
<b>1. TECHNIQUE: PORT DE BRAS, CENTRE PRACTICE AND PIROQUETTES</b>			
<ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> <li>• Line</li> <li>• Spatial awareness</li> <li>• Dynamic values</li> </ul>	10	20	
<b>2. TECHNIQUE: ADAGE</b>			
<ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> <li>• Line</li> <li>• Spatial awareness</li> <li>• Dynamic values</li> </ul>	10		
<b>3. TECHNIQUE: ALLEGRO 1 (excluding Free Enchaînements)</b>			
<ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> <li>• Line</li> <li>• Spatial awareness</li> <li>• Dynamic values</li> <li>• Use of elevation</li> </ul>	10		
<b>4. TECHNIQUE: ALLEGRO 2 (excluding Variation)</b>			
<ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> <li>• Line</li> <li>• Spatial awareness</li> <li>• Dynamic values</li> <li>• Use of elevation</li> </ul>	10		
<b>5. TECHNIQUE: FREE ENCHAÎNEMENTS</b>			
<ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> <li>• Line</li> <li>• Spatial awareness</li> <li>• Dynamic values</li> <li>• Use of elevation</li> <li>• Ability to perform free enchaînement consistently as set</li> </ul>	10		
<b>6 &amp; 7. MUSIC (generic: excluding Variation)</b>			
<ul style="list-style-type: none"> <li>• Timing and rhythm</li> <li>• Responsiveness to music</li> </ul>	10 10	8	
<b>8. PERFORMANCE (generic: excluding Variation)</b>			
<ul style="list-style-type: none"> <li>• Expression, interpretation, communication and projection</li> </ul>	10	4	
<b>9 &amp; 10. VARIATION</b>			
<b>Technique</b>	10		
<ul style="list-style-type: none"> <li>• Correct posture and weight placement</li> <li>• Co-ordination</li> <li>• Control</li> <li>• Line</li> <li>• Spatial awareness</li> <li>• Dynamic values</li> <li>• Ability to perform a contrasting range of movements within a strongly accented waltz rhythm covering space and incorporating varied levels of elevation, batterie, aerial turns, multiple pirouettes, finishing with a powerful and dynamic manège</li> </ul>		8	
<b>Music and Performance (as above)</b>	10		
<b>TOTAL</b>	<b>100</b>		

## 4.6 Definitions of terms used in the markscheme

### 4.6.1 Technical proficiency

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

Term	Definition
<b>Correct Posture</b>	Secure use of torso (refer to page 8 <i>The Foundations of Classical Ballet Technique</i> )
<b>Correct Weight Placement</b>	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.
<b>Co-ordination of the whole body</b>	The harmonious relationship of torso, limbs, head and eye focus in movement.
<b>Control</b>	Sustained and balanced movements, achieved through strength and correct use of turnout
<b>Line</b>	The ability to demonstrate a range of harmonious lines through the whole body.
<b>Spatial Awareness</b>	Effective use of peripheral space and performance space, also the ability to move through space.
<b>Dynamic Values</b>	The ability to perform the range of movement dynamics appropriate to each step, achieved through the co-ordinated use of feet, legs and arms.

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

### 4.6.2 Music

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

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

### 4.6.3 Performance

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

Term	Definition
<b>Expression</b>	Expression reflected in face, body and dynamics of the movement.
<b>Interpretation</b>	Dancing with understanding and intelligent response to what one is dancing about i.e. the motivation for the movement.
<b>Communication</b>	Appropriate engagement with the audience.
<b>Projection</b>	The ability to project expression, feelings and emotions to an audience.

#### 4.7 Attainment descriptors

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

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

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

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

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

## 5 Awarding and reporting

### 5.1 Marks and attainment bands

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

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

## 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 candidates are eligible to become Affiliate Members of the Royal Academy of Dance.

## 6 Resources

### 6.1 Word notes / Benesh notation

Code	Description
100IS	Printed book: Vocational Graded Examinations in Dance: Advanced 1 (Female)
100MIS	Printed book: Vocational Graded Examinations in Dance: Advanced 1 (Male)
100AN	Printed book: Vocational Graded Examinations in Dance: Advanced 2 (Female)
100MAS	Printed book: Vocational Graded Examinations in Dance: Advanced 2 (Male)

### 6.2 Music

6.2.1 The examination content will be danced to the official piano music, which may be purchased from RAD Enterprises Ltd, through mail order, personal shopping or from the website [www.radenterprises.co.uk](http://www.radenterprises.co.uk).

6.2.2 The music will be played 'live' by an accompanist provided by the RAD.

6.2.3 Music resources available are as follows:

Code	Description
200IM	Printed music book: Original music for the set exercises and dance studies for Advanced 1 (Female)
200MIM	Printed music book: Original music for the set exercises and dance studies for Advanced 1 (Male)
200AM	Printed music book: Original music for the set exercises and dance studies for Advanced 2 (Female)
200MAM	Printed music book: Original music for the set exercises and dance studies for Advanced 2 (Male)
300ICD	CD of music for Advanced 1 (Female)
300MICD	CD of music for Advanced 1 (Male)
505519040019	CD of music for Advanced 2 (Female)
300MACD	CD of music for Advanced 2 (Male)

### 6.3 DVDs

Code	Description
330ADVD	DVD: Advanced 1 (Female)
330A1MDVD	DVD: Advanced 1 (Male)
330A2DVD	DVD: Advanced 2 (Female)

## 6.4 Uniform

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

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

## 6.5 Outlets and stockists

6.5.1 The printed books, music books, CDs and DVDs 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](http://www.radenterprises.co.uk)  
online, by post or in person

and other Academy branch outlets.

6.6.2 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.