



# **Specification**

## **Solo Seal Award**

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A charity registered in England No 312826

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

Vision: To lead the world of dance education

Mission: To promote knowledge, understanding and practice of dance internationally

Objectives: To elevate and advance the art of dance by promoting the correct tuition of dance in its highest forms

To advance education in the art of dance

To acknowledge and reward achievement by setting and conducting examinations in dance

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# PART ONE

## GENERAL OUTLINE OF ROYAL ACADEMY OF DANCE SYLLABI

### 1. Purpose and description of syllabi

As an awarding body, the Royal Academy of Dance Examinations Board offers an internationally recognised portfolio of examinations and assessments. They are designed to motivate and encourage students of all ages and levels of ability, through a systematic measurement of progress and attainment.

Students may start with the Pre-School Dance Curriculum, move up through Pre-Primary and Primary levels and then into eight Graded levels or six Vocational Graded levels. Students are guided by their teachers to move from the Graded pathway to the Vocational Graded pathway at an appropriate moment; or they may study both pathways simultaneously. In the Graded syllabi students are offered alternative options of an examination, Class Award or Presentation Class.

#### 1.1 Pre-School Dance Curriculum

The Pre-School Dance Curriculum develops basic movement skills, musical awareness, expression and creativity. Themed classes encourage class participation, focus and confidence that prepare students for entry to the Pre-Primary levels. This curriculum is appropriate for students between the ages of two and a half and five years.

#### 1.2 Graded Syllabi Pre-Primary and Primary levels

These syllabi develop students' physical skills, stamina, creativity, expression and musicality using a range of sounds and musical styles. This strong foundation prepares students for a successful transition to ballet and other dance genres. These levels are appropriate for students between the ages of five and eight years.

#### 1.3 Graded Syllabi 6 levels (Grades 1 – 8 Award)

The Graded syllabi provide a broad practical dance education, progressively developing the technical, musical and performance skills of the student. They incorporate Classical Ballet, Free Movement and Character:

- Classical Ballet is the core of the syllabus
- Free Movement incorporates movements in common with dance genres such as Natural Movement, Contemporary and Classical Greek
- Character is the theatrical presentation of national dance using ethnic dance and music, which has been freely adapted for the theatre. Three styles have been selected for study: Hungarian, Russian and Polish

The Graded syllabi are appropriate for students from the age of six years.

#### 1.4 Vocational Graded Syllabi 6 levels

### **(Intermediate Foundation to Solo Seal Award)**

The Vocational Graded syllabi provide an in-depth study of Classical Ballet developing the technique, music and performance skills of the student. It introduces pointe work for female candidates. This highly focused and practical training education prepares students for a dance or dance related career. The Vocational Graded syllabi are appropriate for students from the age of 11 years.

## **2. Portfolio of assessments**

<b>Vocational Graded examinations</b>	<b>Graded examinations</b>	<b>Presentation Classes</b>	<b>Class Awards</b>	<b>Demonstration Classes</b>
Solo Seal Award	Grade 8 Award	Grade 8 Award		
Advanced 2	Grade 7	Grade 7		
Advanced 1	Grade 6	Grade 6		
Advanced Foundation	Grade 5	Grade 5		
Intermediate	Grade 4	Grade 4		
Intermediate Foundation	Grade 3	Grade 3		
	Grade 2	Grade 2		
	Grade 1	Grade 1		
	Primary and Primary in Dance	Primary	Primary in Dance	
		Pre-Primary	Pre-Primary in Dance	
				Pre-School Dance Curriculum

[Correct at time of publication December 2008]

## **3. Types of assessment**

### **3.1 Demonstration Classes**

Demonstration Classes are an optional part of the Pre-School Dance Curriculum. They are conducted by the teacher and students demonstrate a selection of material covered in the Curriculum to an RAD examiner. An invited audience may be present to observe the demonstration. All candidates receive an RAD Certificate of Participation. Students can be assessed by their teacher on their class work using an optional Progress Report.

### **3.2 Presentation Classes**

Presentation Classes are available from Pre-Primary to Grade 8 Award. They are conducted by the teacher up to Grade 7, and by an RAD examiner at Grade 8 Award. Students perform a selection of pre-set exercises, studies and dances to an RAD examiner. An invited audience may be present. All candidates receive an RAD Certificate of Participation. Students can be assessed by their teacher on their class work using an optional Progress Report.

### **3.3 Class Awards**

*(Available from September 2009)*

Class Awards are the latest addition to the Academy's portfolio of assessments and are available at Pre-Primary in Dance and Primary in Dance levels. They are conducted by the teacher. Students are assessed by an RAD examiner through observation of performance of all the exercises and a dance. All candidates receive an Assessment Report, a Certificate, and a Medal from the RAD.

### **3.4 Graded examinations**

#### **3.4.1 Primary in Dance**

Primary in Dance is the latest addition to the Academy's portfolio of Graded examinations. Students are assessed by an RAD examiner through observation of performance of all the exercises and a dance. Successful candidates receive an Examination Result Form, a Certificate, and a Medal from the RAD. Unsuccessful candidates receive an Examination Result Form and a Certificate of Participation from the RAD.

#### **3.4.2 Primary, Grade 1 - 8 Award**

There are nine levels of examination, progressively structured in terms of difficulty. Students are assessed by an RAD examiner through observation of performance of a selection of the pre-set exercises, studies and dances. Successful candidates receive an Examination Result Form and a Certificate from the RAD. Unsuccessful candidates receive an Examination Result Form and a Certificate of Participation from the RAD.

### **3.5 Vocational Graded examinations**

There are six levels of examination, progressively structured in terms of difficulty. In the first five levels, students are assessed by an RAD examiner through observation of performance of a selection of the pre-set exercises, studies and a free enchaînement. At the highest level of examination, students are assessed on their performance on solo variations. All candidates receive an Examination Result Form, and successful candidates also receive a Certificate.

## 4. Recognition and accreditation

### 4.1 Recognition in England, Wales and Northern Ireland

#### 4.1.1 National Qualifications Framework

The Royal Academy of Dance Examinations Board is recognised as an awarding body in England, Wales and Northern Ireland by Ofqual (Office of the Qualifications and Examinations Regulator), DCELLS (Department for Children, Education, Lifelong Learning and Skills), and CCEA (Council for the Curriculum, Examinations and Assessment) respectively.

The RAD's qualifications are accredited by these regulatory authorities:

Qualification	Accreditation No
Grades 1, 2 and 3	100/1341/6
Grades 4 and 5	100/1342/8
Grades 6, 7 and 8 Award	100/1343/X
Intermediate Foundation and Intermediate	100/1340/4
Advanced Foundation, Advanced 1 and Advanced 2	100/1339/8

The Solo Seal Award has not been submitted for accreditation.

This accreditation places Grades 1 – 8 Award and Intermediate Foundation - Advanced 2 on the National Qualifications Framework for England, Wales and Northern Ireland. This Framework includes qualifications in all fields of study placing dance examinations within the context of other qualifications, and recognising equivalence in the levels of knowledge, skills and understanding required for their attainment. It does not necessarily mean that dance examinations will be regarded as interchangeable with the corresponding national curriculum/school examinations.

Level	RAD Qualifications	National Qualifications Framework
E		Basic skills Entry level certificates
1	Grades 1 , 2 and 3	Key skills Vocational certificates & diplomas Basic skills GCSE (Grades D-G) [NVQ 1]
2	Intermediate Foundation Intermediate Grades 4 and 5	Key skills Vocational certificates & diplomas GCSE (Grades A*-C) [NVQ 2]
3	Advanced Foundation Advanced 1 Advanced 2 Grades 6, 7 and 8 Award	Key skills Vocational certificates & diplomas A Levels [NVQ 3]
4		Vocational certificates & diplomas
5		Key skills Vocational certificates & diplomas [NVQ 4]
6		Vocational certificates & diplomas
7		Key skills Vocational certificates & diplomas [NVQ 5]
8		Vocational diplomas

#### **4.1.2 14-19 Diploma in England**

The Academy's accredited qualifications are included in the catalogue of qualifications which may contribute to the Additional/Specialist Learning component of the Diploma for 14 to 19 year olds being offered by approved schools/colleges in England from September 2008.

#### **4.2 Recognition outside England, Wales and Northern Ireland**

Qualifications accredited outside England, Wales and Northern Ireland can be found on the RAD's website **[www.rad.org.uk](http://www.rad.org.uk)**.

# PART TWO

## SOLO SEAL AWARD SYLLABUS

### 1. Introduction

The Solo Seal Award examination was introduced in 1928 as an additional examination for students who had achieved the Advanced Certificate. This is the highest Vocational Graded examination of the Royal Academy of Dance and focuses on solo performance.

Candidates are required to perform three contrasting variations, which have been selected to meet the stylistic and movement demands of today's choreographers and directors.

The Solo Seal Award examination takes place in front of an invited audience and panel of judges, which normally consists of a Vocational Grades examiner and professional dancer or former dancer from a ballet company, approved by the Artistic Director of the Academy.

### 2. Aim

The aim of the Solo Seal Award examination is to provide students with an opportunity to achieve at a high level, and be assessed on variations performed in front of an audience.

### 3. Learning outcomes

Students will acquire the ability to perform three contrasting variations showing a consistently high level of technical accomplishment, musicality, style and presentation.

### 4. Content

Candidates are required to prepare three variations as listed below:

- Set variation
- A choice of one variation from the 21st Century
- A choice of one variation from the Classical Repertoire

Female	Male
<b>Set Variation</b>	
<i>Genée Port de Bras</i>	<i>Largo</i>
<b>21st Century</b>	
<i>Caprice</i>	<i>La Vision</i>
<i>Tread Lightly</i>	<i>Format Allusion</i>
<i>Dance a Little Faster</i>	<i>Art of Flying</i>
<b>Classical Repertoire</b>	
<i>La Bayadère 1</i>	<i>Don Quixote</i>
<i>La Bayadère 2</i>	<i>Coppélia</i>
<i>La Bayadère 3</i>	<i>Swan Lake 1</i>
<i>Raymonda 1</i>	<i>Swan Lake 2</i>
<i>Raymonda 2</i>	<i>Sleeping Beauty</i>
<i>Raymonda 3</i>	<i>Le Corsaire</i>
<i>Raymonda 4</i>	<i>Raymonda</i>

*The Royal Academy of Dance wishes to thank the Rudolf Nureyev Foundation for the permission to use of Rudolf Nureyev's choreography for 'La Bayadère' and 'Raymonda'.*

## 5. Solo Seal Mark Allocation and Assessment Criteria

### MARKING

To attain the Solo Seal Award the candidate must achieve a minimum of 4 in all of the Technical, Music, Performance and Accuracy of Choreography criteria sections.

### Marking Allocation

- |   |   |
|---|---|
| 0 | The candidate did not show the assessment criteria.   |
| 1 | The candidate did not achieve the level required of the assessment criteria   |
| 2 | The candidate showed a limited ability but did not achieve the level required of the assessment criteria              |
| 3 | The candidate showed a fair to fairly good ability, but did not achieve the level required of the assessment criteria |
| 4 | The candidate showed a good to very good ability to achieve the required assessment criteria                          |
| 5 | The candidate showed an excellent to exceptional ability to achieve the required assessment criteria                  |

### Assessment Criteria

In all variations candidates are assessed on the following:

#### Technical Proficiency incorporating:

- Correct posture, weight placement and use of turnout
- Ability to show control and varied qualities performed with ease
- Co-ordination of the whole body, through the harmonious relationship of torso, limbs, head and eye focus in movement
- Spatial awareness
- Contrasting dynamic values
- Refined range of lines
- Use of Épaulement
- Secure co-ordinated turning action
- Clearly articulated footwork
- Appropriate range of elevation
- Secure, assured movements en pointe (Female only)

#### Music

- Correct timing and rhythmical accuracy
- Appropriate response to phrasing, contrasting dynamics and atmosphere

#### Performance

- Expression and interpretation appropriate to era and choreography of variations
- Communication and projection

#### Accuracy of Choreography

- Accuracy of choreography in relation to the Royal Academy of Dance Solo Seal DVD and Benesh Movement Notation

## 6. Attainment Descriptors

The Solo Seal Award is either awarded or not awarded. There is no grading within an award.

### 6.1 Awarded

The candidate has consistently demonstrated throughout three variations:

- a high level of technical accomplishment
- an innate response to music
- the ability to perform varied styles with ease and contrasting interpretation

### 6.2 Not Awarded

The candidate has not achieved the high level of technique, music and performance required for this Award.

## 7. Prerequisites

Candidates must have gained Distinction in an Advanced 2 Vocational Graded ballet examination from the RAD or one of the following awarding bodies:

- British Ballet Organization (BBO)
- British Theatre Dance Association (BTDA)
- Imperial Society of Teachers of Dancing (ISTD)
- International Dance Teachers Association (IDTA)

(correct as of December 2008)

## 8. Timings

The approximate timings for the Solo Seal Award examination are as follows:

Number of candidates	Time
2-3	30 minutes
4	40 minutes
5	50 minutes

## 9. Format

The three chosen variations are performed in the following order:

- *Genée Port de Bras / Largo*
- 21st Century
- Classical Repertoire

## 10. Music

### 10.1 Names and titles of Classical Repertoire variations

Naming the 19th variations is problematic: it is well known that variations tend to move from place to place not just within a single ballet, but also from ballet to ballet, like 'suitcase arias' in opera. The published musical score of a ballet may never be played in that order in a performance. For example, the variation known almost everywhere as the *Swan Lake* 'Act III' variation for Siegfried is located, in the original 1877 score, in Act I. Similarly, *Jean de Brienne*'s solo from what is often advertised as '*Raymonda* Act III' - itself a *one act* ballet - is found in Act II in the musical score.

The variations in the Solo Seal Award are fixed versions of a fluid concept for a particular purpose. That being the case, for ease of use and reference, short names such as '*Raymonda* 1' or '*Swan Lake* 2' have been given to each of the variations in this volume, which correspond to those used in the Benesh Movement Notation and on the DVD. These are used to identify the variation quickly within the context of the book and the Award itself. They are not the original titles of the variations.

For the sake of interest and correspondence with other musical materials, we have included further information, where possible. For example, the Act and Scene numbers are given for the Tchaikovsky and Glazunov ballets. It is recommended, however, that the short names are used in the studio, to ensure that teacher, dancer and musician are talking about the same piece.

### 10.2 Female Variations

Variation	Music
<b>F1 : Genée port de bras</b>	Ann Hogben
<b>F2: Caprice</b> (Hampson, 2003)	<i>Pasquinade Caprice</i> Op. 59 by Louis Moreau Gottschalk (1829-1869)
<b>F3: Tread Lightly</b> (Dowson, 2004)	Adapted from Sonata in E flat, Op. 1 No. 1, 2nd Movt.: Rondo by John Field (1782- 1837) edited by Christopher Kite & Timothy Roberts, published by Stainer & Bell Ltd.
<b>F4: Dance a little Faster</b> (Ng, 2006)	"Love Is..." from The Good Person of Szechuan by Leon Ko.
<b>F5: La Bayadère 1</b> <i>La Bayadère</i> Kingdom of the Shades, 1st Variation	From <i>La Bayadère</i> (1877) by Ludwig Minkus (1826-1917)
<b>F6: La Bayadère 2</b> <i>La Bayadère</i> Kingdom of the Shades, 2nd Variation	From <i>La Bayadère</i> (1877) by Ludwig Minkus (1826-1917)
<b>F7: La Bayadère 3</b> <i>La Bayadère</i> Kingdom of the Shades, 3rd Variation	From <i>La Bayadère</i> (1877) by Ludwig Minkus (1826-1917)
<b>F8: Raymonda 1</b> <i>Raymonda</i> Act 1, Scene II, No. 14: Grand pas d'action, Variation I	From <i>Raymonda</i> (1898) by Aleksandr Glazunov (1865 – 1936)
<b>F9: Raymonda 2</b> <i>Raymonda</i> Act 1, Scene II, No. 14: Grand pas d'action, Variation II	From <i>Raymonda</i> (1898) by Aleksandr Glazunov (1865 – 1936)
<b>F10: Raymonda 3</b> <i>Raymonda</i> Act II, Grand pas d'action, Variation III	From <i>Raymonda</i> (1898) by Aleksandr Glazunov (1865 – 1936)
<b>F11: Raymonda 4</b> <i>Raymonda</i> Act III, Grand pas Hongrois, Variation I	From <i>Raymonda</i> (1898) by Aleksandr Glazunov (1865 – 1936)

### 10.3 Male Variations

Variation	Music
<b>M1: Largo</b>	2nd movement from Concerto in F minor for Harpsichord and Orchestra BWV1056 by J.S. Bach (1685-1750), adapted and arranged for piano solo by Harold Craxton. Publisher: Oxford University Press.
<b>M2: La Vision</b> (Hampson, 2003)	<i>Esquisses</i> Op. 63 No. 1: La Vision by Charles-Valentin Alkan (1813-1888)
<b>M3: Formal Allusion</b> (Dowson, 2004)	Sonata Op. 1 No. 2 in A major, 2nd Movement: Allegro vivace by John Field (1782-1837) edited by Christopher Kite & Timothy Roberts, published by Stainer & Bell Ltd
<b>M4: The Art of Flying</b> (Ng, 2006)	The Art of Flying from <i>The Good Person of Szechuan</i> by Leon Ko. Publisher: Oknoel Music Ltd administered by Music Nation Publishing Co Ltd
<b>M5: Don Quixote</b> <i>Don Quixote</i> Act III/Vpas de deux: Male variation	From <i>Don Quixote</i> (1869) by Ludwig Minkus (1826-1917)
<b>M6: Coppélia</b> <i>Coppélia</i> Act III: Franz's variation	<i>Coppélia</i> Act III Scene VI: 'La discorde et la Guerre' - Marche des guerrières by Léo Delibes (1836-1891)
<b>M7: Swan Lake 1</b> <i>Swan Lake</i> pas de trois	From <i>Swan</i> Act 1 No 4, Pas de Trois, Male Variation
<b>M8: Swan Lake 2</b> <i>Swan Lake</i> : Siegfried's variation from 'Black Swan pas de deux'	From <i>Swan Lake</i> (1877) Act 1 No. 5 (b): Pas de deux
<b>M9: Sleeping Beauty</b> Prince Desiré's variation from Act III pas de deux.	From <i>The Sleeping Beauty</i> Act III No. 28 Variation 1 (1890) by Piotr Ilyich Tchaikovsky (1840-1893)
<b>M10: Le Corsaire</b> From <i>Le Corsaire</i> pas de deux	From <i>Le Corsaire</i> pas de deux by Riccardo Drigo.
<b>M11: Raymonda</b> Interpolated ' <i>Jean de Brienne</i> ' variation from Grand pas Hongrois Act III	From <i>Raymonda</i> (1898) by Aleksandr Glazunov (1865-1936) Act II No. 21 (b) Grand pas de deux, male variation.

### 10.4 Tempo and timing in the Classical Repertoire Variations

Since many of the 19th century variations are in part vehicles for a display of virtuosity, tempo in these cases is greatly influenced by the particular technical strengths and physical attributes of individual dancers. It is virtually impossible to establish anything like a historically 'correct' or 'authentic' tempo, and the tempos exhibited on the Solo Seal Award DVD are largely unique and personal to the individual performers.

Nonetheless, tempo is also a key factor in the artistic interpretation of a variation, and the overall effects of choosing one tempo over another should be carefully considered. For example, to speed-up or slow down one section for the sake of comfort or showing a particular step to better advantage may have a negative effect on the overall impact and flow of the variation. If a tempo is too sluggish or too fast, it may detract from the audience's enjoyment of the dance as a whole, regardless of how excellent the dancer's movement may be.

For this reason, it is important for dancers at this level to work with live accompaniment, so that they can explore the impact of different tempi and interpretations, as well as enjoying sympathetic and supportive accompaniment at an individually appropriate tempo.

## 11. Resources

Code	Title
<b>Printed Book in BMN only and DVD (set)</b> Code: 100SSA	<i>benesh movement notation for variations</i> for Solo Seal Award. DVD shows performances of the Variations by professional dancers, and exclusive footage of coaching sessions with the choreographers of the 21st Century Variations
<b>Printed Music Book</b> Code: 200SSA	Music to accompany <i>variations</i>
<b>Specification</b>	This publication (available only in PDF format from <a href="http://www.radenterprises.co.uk">www.radenterprises.co.uk</a> )

Resources are available from Royal Academy of Dance Enterprises Ltd, 36 Battersea Square, London SW11 3RA - ☎ 020 7326 8080 📠 020 7228 6281 🌐 [www.radenterprises.co.uk](http://www.radenterprises.co.uk) - online, by post or in person; and other Academy branch outlets.

## 12. Recommended uniform

The recommended uniform is set out below:

Female	Male
<p><b>Port de Bras</b></p> <p>Any colour sleeveless leotard with:</p> <ul style="list-style-type: none"> <li>• Soft chiffon circular (mid-calf length) skirt in matching or toning colour to the leotard</li> <li>• Soft chiffon wrap around (mid-calf length) skirt in similar matching or toning colour to the leotard</li> </ul> <p><b>21st Century Variation</b></p> <p>Any colour sleeveless leotard with</p> <ul style="list-style-type: none"> <li>• Soft short chiffon wrap around skirt in matching or toning colour to the leotard</li> </ul> <p><b>Classical Repertoire Variation</b></p> <p>Any colour sleeveless leotard with</p> <ul style="list-style-type: none"> <li>• Tutu skirt in matching or toning colour to the leotard</li> </ul> <p>Pink tights should be worn for all variations</p> <p>Pointe shoes should be worn for all variations</p>	<p><b>Largo and Classical Repertoire Variation</b></p> <ul style="list-style-type: none"> <li>• Any colour leotard or short sleeved T-shirt worn inside tights</li> <li>• Any colour tights and socks</li> <li>• Black or white ballet shoes</li> </ul> <p><b>21st Century Variation</b></p> <ul style="list-style-type: none"> <li>• Any colour leotard or short sleeved T-shirt</li> <li>• Any colour ¾ or full length tights</li> <li>• Black, white or flesh colour ballet shoes</li> </ul>

## PART THREE

### AWARDING BODY RULES and REGULATIONS

For the full rules and regulations and conditions of entry for Solo Seal Award examinations, please refer to the *Handbook for Teachers, Vocational Graded Examinations* which is available as a printed publication, in a CD format or as a PDF download from the RAD website [www.rad.org.uk](http://www.rad.org.uk)

#### 1. Examinations

- 1.1 The RAD's portfolio of assessments is listed in Part One.

#### 2. Syllabus

- 2.1 The syllabus is published by Royal Academy of Dance Enterprises Ltd. All publications are listed in Part 2
- 2.2 Advance notice of any changes to the syllabus is given in the *Technical Supplement*, in the RAD's magazine *dance gazette*, and on the website ([www.rad.org.uk](http://www.rad.org.uk)).
- 2.3 Normally one year's notice is given for any changes to the syllabus to come into effect.

#### 3. Examination applications

- 3.1 Examination entry forms can only be submitted by an RAD Registered Teacher (RAD RTS), or teacher recognised by mutual agreement, or by a school who employs RAD Registered Teacher or teacher recognised by mutual agreement.
- 3.2 The school, RAD Registered Teacher or teacher recognised by mutual agreement submits the examination entry and acts on the behalf of the candidate(s).
- 3.3 It is the responsibility of the school, RAD Registered Teacher or teacher recognised by mutual agreement to read and agree to these examination rules and regulations, and to ensure that all those connected with the examination including the candidate and parents are aware of the conditions of entry, the marking criteria and to pass on the candidates marks and certification when received.
- 3.4 Schools, RAD Registered Teachers or teachers recognised by mutual agreement and candidates are all issued unique ID numbers which must be quoted on all examination entry forms and in all communications with the RAD:

Registered Teacher ID

Candidate ID

- 3.5 Examination entry forms can be obtained from RAD headquarters, local offices or from RAD websites.

#### 4. Conditions of entry where they differ from Vocational Graded examinations

##### 4.1. Candidate sets

A minimum of two candidates is normally required for a Solo Seal Award examination to take place.

##### 4.2. Results and certificates

Results will be issued to teachers, normally within two weeks of the examination. Successful candidates will receive a certificate normally within four weeks of the examination.

# PART FOUR

## CUSTOMER SERVICE

The Royal Academy of Dance Examinations Board promotes knowledge, understanding and practice of dance internationally. We seek to accomplish our mission through the provision of an examination system, which is comprehensive, safe and progressively structured.

All staff are required to provide a courteous, helpful and efficient service to all and customer feedback and consultation on all examination services is encouraged and evaluated.

Customer Services has a designated telephone line +44 (0)20 7326 8005 and email address: [cs@rad.org.uk](mailto:cs@rad.org.uk).

### Customer expectation

The Royal Academy of Dance (RAD) aims to:

- Provide a helpful, courteous and quick response to all enquirers and visitors.
- Answer the headquarters switchboard within six rings and transfer callers to the appropriate extension or voicemail.
- Answer direct line calls within six rings. Callers will have the opportunity to leave voicemail messages after the six rings.
- Respond to all voicemail messages within 24 hours on working days.
- Respond to all correspondence (including emails and faxes) within seven working days. An acknowledgement will be sent within seven working days if a full reply is not immediately possible. This refers to all correspondence, including complaints.

### Information and contact details

Information on Royal Academy of Dance examinations can be obtained from Examinations Departments, RAD headquarters, local offices, or as shown below:

- Online            [www.rad.org.uk](http://www.rad.org.uk)
- Email            [exams@rad.org.uk](mailto:exams@rad.org.uk)  
or [cs@rad.org.uk](mailto:cs@rad.org.uk) for Customer Services
- Write to        Examinations Department  
Royal Academy of Dance  
36 Battersea Square  
London, SW11 3RA  
United Kingdom
- Telephone      + 44 (0)20 7326 8000
- Fax              + 44 (0)20 7924 2311
- Personal visits

Examination Registration Forms, Entry Forms, Notification of Candidates with Disabilities/Conditions and full details of the procedure for entering candidates for Graded examinations are available online or from RAD headquarters and RAD national and local offices. The contact details for these offices are published in *dance gazette*, *diary* and online.

### **Quality assurance**

The Academy, as an Ofqual recognised Awarding Body, has comprehensive quality assurance procedures in place to ensure that the examination service is of the highest quality achievable.

### **Equal opportunities**

The RAD is an equal opportunities organisation and has a policy of open access to examinations regardless of sex, sexual orientation, marital status, religion, socio-economic background, colour, race, nationality, ethnic origin, sensory or physical disability. The full policy can be found on the Academy's website [www.rad.org.uk](http://www.rad.org.uk).

### **Data protection**

Personal information will be dealt with properly irrespective of how it is collected, recorded and used – whether on paper, electronically or recorded on other media. The RAD regards the lawful and correct treatment of personal information as important to successful operations, and to the maintenance of confidence between it and those with whom it deals. Our staff and those acting on our behalf will obtain, use and disclose personal information lawfully and correctly. The full policy can be found on the Academy's website [www.rad.org.uk](http://www.rad.org.uk).

### **Child protection**

The RAD is committed to creating an environment that enables children and young people to learn and develop in a safe, understanding and encouraging environment. It recognises that it is a privilege to work with children and young people. The Academy will take appropriate steps to ensure that children and young people are not exposed to reasonably unforeseeable risk of injury, whether to their physical or mental health and wellbeing. The Academy is committed to the protection from harm and the safeguarding of all children and young people who attend its activities. The full policy can be found on the Academy's website [www.rad.org.uk](http://www.rad.org.uk).

### **Examination fees**

Worldwide examination fees are published annually in a *Fees Booklet* which is available from Examinations Departments, RAD headquarters, local offices and RAD's websites.

### **Complaints**

We aim to ensure that you have no cause to make a complaint about the service received from the Examinations Departments, whether at Head Office or a local office, but in the event of a complaint being made it will be dealt with in an efficient, impartial and courteous manner in accordance with the Customer Complaints Procedure. Copies of this can be obtained from headquarters, local offices and RAD websites.

### **Customer feedback and evaluation**

Teachers, parents and candidates are encouraged to provide feedback on the examination services provided and may, if they wish, use the Customer Feedback Form which is readily available from Customer Services at the Royal Academy of Dance, 36 Battersea Square, London, SW11 3RA and RAD website.

### **Monitoring of customer service provision**

Comprehensive procedures are in place to monitor your feedback to ensure that you are receiving the level of service that we aim to deliver.