



Specification

Graded Examination in Dance: Grade 4 (Ballet) at SCQF Level 5

Graded Examination in Dance: Grade 5 (Ballet) at SCQF Level 5

(Qualifications regulated in Scotland)

RAD Level 2 Award in Solo Performance in Dance: Grade 4

RAD Level 2 Award in Solo Performance in Dance: Grade 5

(Qualifications regulated in England, Wales and Northern Ireland)

Grades 4-5 Class Awards

This Specification is valid from 8 February 2016 to 31 December 2016 (or until further notice)

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

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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 & Regulations

available from www.rad.org.uk

I Summary, objectives, aims, and philosophy

I.1 Summary

- I.1.1 Grades 4-5 constitute SCQF Level 5 of the RAD's graded syllabus provision in the performance of ballet. They are the fourth and fifth in a suite of eight grades. An entry pathway to Grade 1 is provided by the RAD's Primary in Dance syllabus.
- I.1.2 Grades 4-5 are offered as an examination, class award and solo performance award. Only the examinations are accredited by SQA Accreditation on the Scottish Credit and Qualifications Framework. The solo performance awards are regulated qualifications in England, Wales and Northern Ireland.

I.2 Objectives (Graded examinations)

- I.2.1 Following on from Grades 1-3, the knowledge and skills gained through completion of these qualifications provide a base for subsequent graded examinations, solo performance awards, and vocational graded examinations in dance offered by the RAD, as well as similar qualifications in a range of genres offered by other awarding organisations.
- I.2.2 Graded examinations, solo performance awards, and vocational graded examinations in dance are progressive, structured assessments which ultimately lead to recognised achievement at a high level in dance performance. The higher level qualifications are accepted as benchmarks of achievement by vocational schools, attended by young dancers intending to enter the profession. They are 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). The exams also 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.
- I.2.3 Achievement in dance contributes to the development of a wide range of competencies and life-skills such as motor control, health and safety awareness, self-expression, physical fitness and stamina, discipline, mental ability and confidence.

I.3 Aims

- I.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
 - 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 music

- encourage personal self-confidence and group awareness through the experience of dancing solo, with 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 and develop 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 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 **Philosophy**

1.4.1 The philosophy of Grades 4-5 is to provide teachers and students with an examination syllabus that encourages the development of sound technique, relevant for the ballet world of today. Through the elements of assessment, the syllabus identifies the skills that underpin secure technique, including core stability, weight placement, turnout and line, while continuing to recognise and reward the candidates' awareness of artistry and dynamics. Musically inspired exercises and dances motivate the students preparing for these examinations, class awards and solo performance awards to acquire a well-rounded understanding of ballet, and will promote joy in movement, creative interpretation, and performance.

1.5 **Fitness for purpose**

1.5.1 A qualification will only be fit for purpose if it secures the requirements of

- validity
- reliability
- comparability
- manageability
- minimising bias

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

- appointing examiners who are subject experts, and who demonstrate their suitability for the role of assessor via the outcomes of rigorous, extensive and ongoing training
- monitoring the work of examiners by holding regular training seminars, organising individual standardisation visits and frequent moderation exercises and producing performance reviews for each examiner

- carrying out reviews of syllabus content and marking methodologies which lead the way in defining best practice in dance assessment
- carrying out quality assurance checks on results, including statistical analysis of marks and adjustment where appropriate
- having policies and procedures related to equality and diversity which seek to maximise access to examinations, 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.

Further information on the above matters can be found in the document *Examinations Information, Rules and Regulations*, relevant policies and procedures, and elsewhere on www.rad.org.uk .

1.6 Required knowledge, skills and understanding

- 1.6.1 No previous attainment in dance is necessary in order to enter for graded examinations, class awards or solo performance awards.
- 1.6.2 An indication of required knowledge, skills and understanding is provided by the content of the preceding level in the graded structure: i.e. Grade 3 for Grade 4; and Grade 4 for Grade 5.

1.7 Further information

- 1.7.1 Further information about RAD examinations can be found in the document *Examinations Information, Rules & Regulations*, available from 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 which comprise each graded examination.

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 4 examination

Learning outcomes The learner will:	Assessment criteria The learner can:
<ul style="list-style-type: none"> be able to perform movement sequences showing an awareness of technique in ballet 	<ul style="list-style-type: none"> demonstrate a clear knowledge and understanding of the vocabulary of ballet demonstrate secure technical skills
<ul style="list-style-type: none"> be able to perform movement sequences demonstrating musicality in ballet 	<ul style="list-style-type: none"> demonstrate an understanding of a range of rhythmical sounds, accents and timings demonstrate an understanding of musical interpretation including: phrasing, dynamics, atmosphere
<ul style="list-style-type: none"> be able to show an sense of performance in ballet 	<ul style="list-style-type: none"> demonstrate the use of expression and performance skills appropriately communicate appropriately with the audience

2.3 Grade 5 examination

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

- 2.4 A candidate who has successfully completed a course of study based on Grades 4 and 5 will be able to:

Technique

- demonstrate knowledge and understanding of the fundamental and relevant technique required at Level 2
- demonstrate co-ordination, control and accuracy in a range of sequences
- perform with an awareness of line
- perform with spatial awareness of the body in travelling movements and turning actions
- demonstrate an awareness of the appropriate dynamic values in the performance of the vocabulary.

Music

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

Performance

- perform with expression and communication.

- 2.5 In the examination, candidates will be assessed on their ability to:
- perform a series of prepared ballet exercises which require the ability to demonstrate secure posture, correct weight placement, co-ordination of the whole body, control, line, spatial awareness and dynamic values
 - dance, throughout the examination, in time to the music and show responsiveness to the music
 - dance, throughout the examination, with expression and communication
 - perform two dances which require the candidate to demonstrate all the above aspects of technique, music and performance.
- 2.6 In progressing through these Level 2 qualifications, candidates are expected to demonstrate an increasing vocabulary of steps, and an increasing awareness and mastery of dance technique. Candidates are expected to demonstrate knowledge of vocabulary as defined by the syllabus content. An understanding of technique is reflected in the ability to co-ordinate movements to produce combinations of steps with appropriate quality of movement (i.e. precision and control), within the range of candidates' physical capacity.
- 2.7 Candidates are required to communicate an increasing confidence in performance. They should be able to interpret music and display a developing sensitivity to musical content and style. Candidates' performances should communicate a developing spatial awareness, an ability to work with others, and responsiveness to an audience.

2.8 **Class awards and solo performance awards**

In so far as they are defined by the content of the syllabus, learning outcomes and assessment criteria for class awards and solo performance awards may be considered to be in line with those for the examinations as detailed above.

The assessment system for class awards is formative in nature rather than summative, and is intended to give a broad overview of the candidate's achievement and progress to date as observed by the examiner.

The assessment system for solo performance awards is similar to that of the examinations, but the content consists only of dances, and is thus narrower in scope.

3 Syllabus content

3.1 General

- 3.1.1 Grades 4-5 are offered as an examination, class award and a solo performance award. Only the examinations are accredited by SQA Accreditation.
- 3.1.2 Detailed descriptions of the set exercises and dances for each grade are published in the relevant *Set Exercises and Dances* book, formerly known as the Syllabus (see Section 6, *Resources* below) which may be purchased from RAD Enterprises Ltd.
www.radenterprises.co.uk
- 3.1.3 Male and female candidates are examined together.
- 3.1.4 For more information about preparation, requirements, and procedure, see *Examinations Information, Rules & Regulations*, Sections 4 and 5.

3.2 Graded examinations

- 3.2.1 Candidates will be examined through the performance of the prescribed examination content. All exercises should be prepared, and two dances chosen from the options available for the grade, as shown in the formats below.
- 3.2.2 Candidates are normally seen in sets of four; however smaller sets will be accepted when required by the total number of candidates entered.
- 3.2.3 Candidates should be prepared to dance solo and in combinations as indicated.
- 3.2.4 Where a set consists of three candidates, for items to be danced in pairs, two candidates dance as a pair and one dances solo. In these cases teachers may organise candidates into various pre-determined groups. One candidate can dance twice to create two pairs, but the candidate chosen to do this should be varied during the examination. If teachers feel their students may not remember the pre-determined groups, brief notes of the arrangements can be given to the examiner. When the teacher has not arranged pre-determined groups, the examiner will arrange the groups.
- 3.2.5 Refer to Section 5.3 of *Examinations Information, Rules and Regulations* and the explanatory notes in the *Exercises and Dances* book.
- 3.2.6 Candidates may offer a simple verbal 'thank you' to the examiner after the *r ev erence*.

3.3 Class awards

- 3.3.1 Class awards are conducted by the teacher or an assistant, with the examiner assessing the class. A maximum of eight candidates can be presented at any one time.
- 3.3.2 Candidates present all exercises listed, except where there is a choice of exercise as shown. Candidates present one dance rather than two.
- 3.3.3 Teachers should arrange candidates in groupings that are appropriate for the studio space, allow the examiner to clearly see all the candidates and fit within the allocated time frame. The dance should be shown two at a time and continuous diagonals two by two (where necessary, three candidates can be arranged as a two and a one; see 3.2.4 above). Refer to the explanatory notes in the *Exercises and Dances* book.
- 3.3.4 Candidates may offer a simple verbal 'thank you' to the Examiner after the *révérence*.

Grade 4: examination content (format)

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

Grade 4: class award content (format)

Content
Technique 1 Pliés Battements tendus and battements glissés Battements fondus and ronds de jambe à terre Développés Grands battements
Technique 2 Port de bras Centre practice Adage or Transfer of weight
Technique 3 Sautés echappés sautés and changements Jetés ordinaires and pas de chat or Assemblés and temps levés
Technique 4 Turns or Grand allegro
Dance: A, B, C, D, E or F (performed two at a time)
Révérence

Grade 5: examination content (format)

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

Grade 5: class award content (format)

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

3.4 Solo performance awards

3.4.1 These are assessed by the examiner.

3.4.2 Candidates can be entered in sets of up to four.

3.4.3 Candidates are required to present three dances, each shown as a solo. These can be in any order. Two of these must be taken from the corresponding graded examination syllabus. The third dance may be **either**:

- (a) taken from the corresponding graded syllabus; or
- (b) free choice, in any dance genre or style.

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

3.4.5 Where the third dance is a free choice, the degree of challenge in the movement skills demanded by the choreography must be broadly comparable to that of the set dances.

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

- 3.4.7 There is no restriction on a free choice dance having been performed before, either by the candidate or by others.
- 3.4.8 Free choice dances should be between 50 and 70 seconds in length.
- 3.4.9 The use of props for free choice dances is optional. Any props used must be hand-held.
- 3.4.10 Dances from other RAD syllabi, including previous syllabi, are not admissible as a free choice dance due to the pre-publication rule mentioned in 3.4.4 above. However, this does not apply to the music, which can be used, so long as the choreography itself is original.
- 3.4.11 Candidates may perform the free choice dance in bare feet.
- 3.4.12 Pointe work may not be used in free choice dances.
- 3.4.13 The choreography for the *révérence* is free choice, and may be classical or character in style, using the *révérence* music from the corresponding examination.
- 3.4.14 Candidates can wear either a leotard or t-shirt for the solo performance award, and they may enhance their uniform for any of the dances. Such enhancements should be made only to the leotard / t-shirt, and should be of a relatively simple and straightforward nature; they must not be such as to distract from the dance itself and should not be in the nature of complete costume changes, but rather additions to the standard RAD uniform. Additions to costume must be carried out quickly and efficiently, and must not disrupt the timing of the award. They may not obscure candidate numbers.
- 3.4.15 RAD examiners are specialists in the genre of ballet, although they receive comprehensive training and monitoring in dance assessment. Where a genre other than ballet is selected, examiners will assess this according to their professional judgement. There is no obligation to select a genre other than ballet for the third dance.

4 How marks are awarded

4.1 Overview of the markscheme (examinations and solo performance awards)

- 4.1.1 The learning outcomes and assessment criteria detailed in Section 2 above are differentiated across the examination via three related assessment areas - technique, music and performance¹.
- 4.1.2 Technique, music, and performance¹ are assessed using a markscheme which comprises ten component marks, applied as appropriate to the various examination requirements. Some are applied to one particular section of the exam (e.g. 'Dance A or B') while others are generic to a number of sections, as indicated in the tables below.
- 4.1.3 The component marks are awarded through the assessment of interrelated elements which contribute to the skill and ability of the dancer, i.e. co-ordination, control, line, spatial awareness and dynamic values. All these elements require a sound technique incorporating correct posture, weight placement and use of turnout (as appropriate to the genre). Definitions of the terms used are given in Section 4.4 below.
- 4.1.4 The examiner awards a mark of between 0 and 10 for each component. A mark of 1 or higher signifies the standard attained by the candidate with respect to that component. A mark of 0 signifies that no work was shown for the section of the exam relating to that component. The table in Section 4.5 explains the standard which the candidate needs to demonstrate in order to achieve these marks.

¹ Recall is also included for solo performance awards.

4.2 Grade 4 and 5 examinations: markscheme

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

4.3 Grades 4-5 solo performance awards: markscheme

Examination content	Marks
DANCE 1	
1. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	10
<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	
2. Music <ul style="list-style-type: none"> • Timing 	10
<ul style="list-style-type: none"> • Responsiveness to music 	
3. Performance <ul style="list-style-type: none"> • Expression • Communication 	10
<ul style="list-style-type: none"> • Interpretation • Projection 	
DANCE 2	
4. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	10
<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	
5. Music <ul style="list-style-type: none"> • Timing 	10
<ul style="list-style-type: none"> • Responsiveness to music 	
6. Performance <ul style="list-style-type: none"> • Expression • Communication 	10
<ul style="list-style-type: none"> • Interpretation • Projection 	
DANCE 3	
7. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	10
<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	
8. Music <ul style="list-style-type: none"> • Timing 	10
<ul style="list-style-type: none"> • Responsiveness to music 	
6. Performance <ul style="list-style-type: none"> • Expression • Communication 	10
<ul style="list-style-type: none"> • Interpretation • Projection 	
ALL THREE DANCES	
10. Recall <ul style="list-style-type: none"> • Secure recall of content 	10
TOTAL	100

4.4 Definitions of terms used in the markscheme

4.4.1 Technique

Term	Definition
Correct posture and weight placement	Secure use of torso (refer to page 8 <i>The Foundations of Classical Ballet Technique</i>) The body weight centred over one or two legs or transferring with ease from one to two legs and two to one leg <i>sur place</i> or in travelling movements
Co-ordination of the whole body	The harmonious relationship of torso, limbs, head and eye focus in movement
Control	Sustained and balanced movements, achieved through strength and correct use of turnout (as appropriate to the genre)
Line	The ability to demonstrate a range of harmonious lines through the whole body
Spatial awareness	Effective use of peripheral space and performance space, also the ability to move through space
Dynamic values	The ability to perform the range of movement dynamics appropriate to each step

4.4.2 Music

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

4.4.3 Performance

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

4.4 Recall²

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

² Solo Performance Award only

4.5 Attainment descriptors

The descriptors below are used generically for technique, music, performance and recall:

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

4.6 Class awards

4.6.1 Elements to be assessed

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

4.6.2 Attainment descriptors

Attainment	Descriptor
Never	The elements to be assessed were not shown
Occasionally	The candidate was able to demonstrate the elements to be assessed some of the time
Generally	The candidate was able to demonstrate the elements to be assessed more than half of the time
Frequently	The candidate was able to demonstrate the elements to be assessed almost all of the time

5 Awarding and reporting

5.1 Marks and attainment bands

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

5.1.2 Each classification covers a band of marks, as follows:

Result classification	Total marks	Medal classification
Standard not attained	0 – 39	
Pass	40 – 54	Bronze
Merit	55 – 74	Silver
Distinction	75 – 100	Gold

5.1.3 There is no requirement to pass any specific section of the examination; the marks required to pass may come from any section.

5.2 Attainment band descriptors

Attainment band	Descriptor
Distinction	Secure and precise technique throughout most of the examination, with an ability to demonstrate contrast in style between the two dance disciplines. Musicality is highly developed most of the time and performance shows appropriate expression and communication.
Merit	Proficient technique in most of the examination, although probably stronger in some areas than in others. Musical qualities are evident, although they could sometimes be more consistent. Performance shows expression and communication, although these aspects could be more sustained.
Pass	A basic competence in the technical aspects of the work, although some areas are stronger than others. Some musicality is evident although there are limitations in certain areas. A basic ability to show some expression and communication in performance is evident.
Standard not attained	Little awareness of technique is shown in most parts of the examination. Musical and performance qualities are very rarely evident.

5.3 Result forms, certificates, medals and bars

5.3.1 All candidates who enter for an examination will receive a result form. In addition, candidates who achieve a pass, merit or distinction will receive a certificate, specifying the grade, attainment band, and other qualification information, and a medal, specifying the attainment band.

- 5.3.2 All candidates who enter for a class award will receive an assessment report. In addition, candidates who achieve at least 'occasionally' in each component will receive a certificate and a medal.
- 5.3.3 All candidates who enter for a solo performance award will receive a result form. In addition, candidates who achieve a pass, merit or distinction will receive a certificate, specifying the grade and attainment band, and a bar.

6 Resources

6.1 Word notes / Benesh notation

Code	Description
100G4	Set Exercises and Dances: Grade 4 (includes full word notes and Benesh movement notation for all examination content)
100G5	Set Exercises and Dances: Grade 5 (includes full word notes and Benesh movement notation for all examination content)

6.2 Music

6.2.1 The examination, class award and solo performance award content (with the exception the third dance in a solo performance award, where this is a free choice dance) must be danced to the official music published by the Royal Academy of Dance. There are three options:

- (a) live piano
- (b) CD (orchestral tracks only)
- (c) live piano and CD (orchestral tracks only) used interchangeably throughout the examination at the discretion of the teacher.

6.2.2 Teachers can choose between tracks A and B for each exercise - i.e. two contrasting pieces of music (A and B) are supplied for each exercise. Teachers may choose between Music A and Music B according to preference. The purpose of the two choices is to provide a means of developing the student's ability to adapt movement to a variety of musical accompaniments in different ways with imagination. We would advise that the same music is played for each side of an exercise in the exam and class award.

6.2.3 Use of the piano tracks on the CD is not permitted in the examination, class award or solo performance award. These are provided for rehearsal purposes only.

6.2.4 For further information and guidance about the use of music in examinations, please see *Examinations Information, Rules and Regulations*, Section 4.7.

6.2.5 Music resources available are as follows:

Code	Description
200G4	Printed music: Music for Set Exercises and Dances: Grade 4
300G4	CD: Music for Set Exercises and Dances: Grade 4 containing orchestral (for examination) and piano (for rehearsal) versions of the music.
200G5	Printed music: Music for Set Exercises and Dances: Grade 5
300G5	CD: Music for Set Exercises and Dances: Grade 5 containing orchestral (for examination) and piano (for rehearsal) versions of the music.

6.3 DVD

Code	Description
330G4	Set Exercises and Dances: Grade 4
330G5	Set Exercises and Dances: Grade 5

6.4 Apps

6.4.1 The app content replicates that of the DVDs. Each grade can be purchased separately within the free 'container' application and is priced individually. Video content is downloaded to your device, for viewing offline at your leisure.

6.4.2 Apps are available via iTunes App Store and the Google Play Store.

	Description
RAD Video App	Set Exercises and Dances: Grade 4
RAD Video App	Set Exercises and Dances: Grade 5

6.5 Uniform

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

6.5.1 Ballet

Female	Male
<p>Sleeveless or short sleeved scooped neck leotard in pale pink, teal, red, mulberry / fuchsia, lavender, navy, burgundy or dark green (any matt effect fabric), with matching elasticated belt</p> <p>Pink soft ballet shoes in satin, canvas or leather, with pink elastic or ribbons (Split sole shoes are permitted)</p> <p>Candidates cannot dance barefoot for any part of their examination, Class Award or Solo Performance Award, with the exception of the 'free choice' dance in the Solo Performance Award</p> <p>Option of short pink socks or pink tights</p>	<p>White short sleeved leotard or well-fitted t-shirt with Navy Lycra or cotton shorts</p> <p>Navy stirrup tights may be worn instead of shorts</p> <p>White ballet shoes in canvas or leather, with white elastic</p> <p>Short white socks</p>

6.5.2 Character

Female	Male
<p>Character skirts should be black, 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 (7.6cm) below the knee</p> <p>Where character shoes are required, they should ideally be black canvas. These are available in two heel sizes - low heel in sizes 3 - 7 (including half sizes) and Cuban in sizes 2 - 8 (including half sizes). The Cuban heel should ideally be worn</p> <p>Standard black leather Character shoes are acceptable as an alternative. Other colours may be worn</p> <p>Shoes should be fitted with pink elastic.</p>	<p>The male uniform remains the same throughout all Examinations / Class Awards / Solo Performance Awards except for the shoes</p> <p>Lace up Character shoes should be worn</p>

6.5.3 Enhancements to uniform are permitted for Solo Performance Awards (see 3.4.14).

6.6 Props

All props shown below are required for the chosen dances. At both levels, alternative dances are available for which props are not required.

Grade	Exercise / Dance	Props
Grade 4	Transfer of Weight Dance B male Dance C Character Dance F	Long ribbon (any colour) (optional) Braces (any colour) Cane (any colour) Tambourine (any colour)
Grade 5	Transfer of Weight Dance C Dance F male	Long ribbon (any colour) (optional) Bowler hat (any colour) Waistcoat (any colour)

6.7 Outlets and stockists

6.7.1 The *Set Exercises and Dances* book, printed music books, CD and DVD, as well as some props and coloured badges, are available from:

Royal Academy of Dance Enterprises Ltd
www.radenterprises.co.uk

36 Battersea Square
 London SW11 3RA
 Tel 0207 326 8080
 Fax 020 7228 628

and other Academy branch outlets.

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

Freed of London

www.radefreed.com

62-64 Well Street

London E9 7PX

Freephone 0800 975 5981 (UK)

Tel 020 8510 4700

Fax 020 8510 4750

and other stockists.