



Specification

**Vocational Graded Examination in Dance:
Intermediate Foundation (Ballet) at SCQF Level 6**

**Vocational Graded Examination in Dance:
Intermediate (Ballet) at SCQF Level 6**

(Qualifications accredited in Scotland)

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.

Vision

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

Mission

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

We will

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

Examinations Department
Royal Academy of Dance
36 Battersea Square
London SW11 3RA
Tel +44 (0)20 7326 8000
exams@rad.org.uk
www.rad.org.uk/examinations

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This Specification should be read in conjunction with the document:

Examinations Information, Rules and Regulations

available from www.rad.org.uk

I Summary, objectives, aims and philosophy

I.1 Summary

- I.1.1 Intermediate Foundation and Intermediate constitute SCQF Levels 6 and 7 of the RAD's vocational graded syllabus provision in the performance of ballet. They are the first and second in a suite of six levels from Intermediate Foundation to the Solo Seal Award. An entry pathway to Intermediate Foundation is provided by the RAD's graded syllabus, and the entry pathway to Intermediate is provided by the Intermediate Foundation examination.
- I.1.2 Intermediate Foundation and Intermediate are offered as examinations.

I.2 Objectives

- I.2.1 The knowledge and skills gained through completion of this qualification provide a basis for progression to subsequent vocational graded exams in ballet as well as a range of dance genres offered by other awarding organisations.
- I.2.2 Graded and vocational graded examinations in dance are progressive, structured assessments which 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 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 vocational graded syllabus 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 **Philosophy**

1.4.1 The underlying philosophy of these levels expands upon embodied knowledge and understanding of ballet technique nurtured in the graded syllabus. The syllabus challenges and inspires students technically, artistically, musically and creatively with exercises that encourage critical thinking and physical fitness while also developing a sense of theatre, movement dynamics and musical interpretation.

1.5 **Fitness for purpose**

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

- validity
- reliability
- comparability
- manageability
- minimising bias

1.5.2 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 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 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.

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 this examination.
- 1.6.2 An indication of required knowledge, skills and understanding is provided by the RAD's Graded Examinations in Dance: Grades 4/5 (Ballet) at SCQF Level 5. Please consult the relevant Specification for more information.

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 and 2.3 below are taken from the units which comprise each 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 Intermediate Foundation

Learning outcomes	Assessment criteria
The learner will:	The learner can:
<ul style="list-style-type: none"> apply and demonstrate through performance a range of fundamental and relevant knowledge and understanding of the vocabulary and technique of ballet 	<ul style="list-style-type: none"> apply and demonstrate a sound knowledge and understanding of the mechanics and purpose of the required vocabulary respond to and interpret direction correctly
<ul style="list-style-type: none"> perform a range of movement sequences showing sound and secure technical skills in ballet 	<ul style="list-style-type: none"> demonstrate strength and stamina in technical skills demonstrate a disciplined approach in a range of technical skills including: spatial awareness, control, co-ordination
<ul style="list-style-type: none"> perform a range of movement sequences showing an understanding of musicality in ballet 	<ul style="list-style-type: none"> demonstrate a clear understanding of a more complex range of rhythmical sounds, accents and timings demonstrate a clear understanding of musical interpretation within more complex sequences including: phrasing, dynamics, atmosphere
<ul style="list-style-type: none"> apply and demonstrate a range of performance skills in ballet 	<ul style="list-style-type: none"> demonstrate the ability to engage an audience demonstrate an emerging awareness of the subtleties of performance including: expression, communication, projection

2.3 Intermediate

Learning outcomes	Assessment criteria
The learner will:	The learner can:
<ul style="list-style-type: none"> apply and demonstrate through performance a sound and established knowledge and understanding of the fundamental and relevant technique and vocabulary of ballet 	<ul style="list-style-type: none"> apply and demonstrate a sound and established knowledge and understanding of the mechanics and purpose of the required vocabulary demonstrate a mature approach in responding to and interpreting direction

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<ul style="list-style-type: none"> perform a range of complex movement sequences showing sound and secure technical skills in ballet 	<ul style="list-style-type: none"> demonstrate appropriate physical awareness, strength and stamina in technical skills demonstrate a disciplined and mature approach in a range of technical skills including: spatial awareness, control, co-ordination
<ul style="list-style-type: none"> perform a range of complex movement sequences showing an understanding of musicality in ballet 	<ul style="list-style-type: none"> demonstrate a sound and secure understanding of a more complex range of rhythmical sounds, accents and timings demonstrate a sound and secure understanding of musical interpretation within more complex sequences including: phrasing, dynamics, atmosphere
<ul style="list-style-type: none"> apply and demonstrate a range of performance skills with assurance in ballet 	<ul style="list-style-type: none"> demonstrate the ability to engage appropriately with an audience demonstrate a developed awareness of the subtleties of performance including: expression, communication, projection

2.4 A candidate who has successfully completed a course of study based on Intermediate Foundation and Intermediate will be able to:

Technique

- demonstrate knowledge and understanding of the fundamental and relevant technique required at Levels 2 and 3
- demonstrate sound co-ordination, control and accuracy in a range of sequences
- perform with an aesthetic awareness of line
- perform with spatial awareness of the body in travelling movements and turning actions
- demonstrate an awareness of the appropriate dynamic values in the performance of the vocabulary
- perform a range of movements en pointe with control (female only).

Music

- demonstrate understanding of a range of movements within different rhythmical frameworks
- perform with awareness of phrasing and appropriate use of musical dynamics.

Performance

- perform showing understanding of interpretation and expression
- demonstrate communication and projection in performance.

2.5 Candidates are expected to demonstrate knowledge of vocabulary as defined by the syllabus content at each level. An understanding of technique is reflected in an ability to co-ordinate movements to produce combinations of steps with appropriate quality of movement, within the range of the candidates' physical capacity.

2.6 Candidates demonstrate that they can confidently communicate to an audience. They are able to interpret music and display sensitivity to the musical content and style of the movements.

3 Syllabus content

3.1 General

- 3.1.1 Candidates will be examined through the performance of the set exercises and their choice of variation as detailed in the *Set exercises and variations* book (see 3.1.5 below).
- 3.1.2 Candidates are normally seen in sets of four; however candidates entered at RAD Approved Venues should be prepared to dance in sets of between one and four, as scheduled. Candidates entering at Approved Examination Centres will be organised in sets by their teacher at the point of entry.
- 3.1.3 Each examination set may contain any combination of male and female candidates.
- 3.1.4 Within sets, candidates should be prepared to dance solo and in combination of groups, as indicated. The examiner will advise which candidates and in what order they perform when dancing in pairs or solo. In some cases, the order of the exercises will be dependent on the composition of male and female candidates in the set.
- 3.1.5 Detailed descriptions of the set exercises and variations required for the examination are published in the *Set exercises and variations* book, formerly known as the Syllabus (see Section 6 below - Resources) which can be purchased from www.radenterprises.co.uk
- 3.1.6 For more information about preparation, requirements and procedure, see *Examinations Information, Rules and Regulations*, Sections 4 and 5.

3.2 Intermediate Foundation: vocabulary

Candidates are expected to have knowledge of the following vocabulary:

Female	Male
Arabesques 1st arabesque 2nd arabesque	Arabesques 1st arabesque 2nd arabesque
Assemblés Assemblé devant, derrière, dessus and dessous Parallel assemblé en avant and en tournant Petit assemblé devant and derrière	Assemblés Assemblé devant, derrière, dessus and dessous Petit assemblé devant and derrière
Balancés Balancé de côté	Balancés Balancé de côté
Battements frappés Battement frappé to 2nd	Battements frappés Battement frappé to 2nd

Female	Male
<p>Battements glissés Battement glissé devant, to 2nd and derrière from 5th position in 2 counts Battement glissé to 2nd from 1st position in 1 count</p>	<p>Battements glissés Battement glissé devant, to 2nd and derrière from 5th position in 2 counts Battement glissé to 2nd from 1st position in 1 count</p>
<p>Battements tendus Battement tendu devant, to 2nd and derrière from 5th position in 2 counts</p>	<p>Battements tendus Battement tendu devant, to 2nd and derrière from 5th position in 2 counts</p>
	<p>Cabrioles Cabriole de côté in parallel 1st position</p>
<p>Changements Changement by ¼ turn Changement battu</p>	<p>Changements Changement by ¼ turn Grand changement Changement battu</p>
<p>Chassés Chassé en avant and en arrière Chassé to 2nd position Chassé passé en avant</p>	<p>Chassés Chassé en avant and en arrière Chassé to 2nd position Chassé passé en avant</p>
<p>Classical walks</p>	<p>Classical walks</p>
<p>Coupés Coupé dessus and dessous</p>	<p>Coupés Coupé dessus and dessous</p>
<p>Courus Courus en tournant, en demi-pointe and en demi plié Courus sur place en pointe</p>	
<p>Développés Développé devant and to 2nd position</p>	<p>Développés Développé devant and to 2nd position</p>
<p>Echappés relevés Echappé relevé changé en demi-pointe Echappé relevé changé en pointe</p>	<p>Echappés relevés Echappé relevé changé en demi-pointe</p>
<p>Echappés sautés Echappé sauté battu fermé Echappé sauté fermé from 2nd position Echappé sauté changé Echappé sauté to 2nd position</p>	<p>Echappés sautés Echappé sauté battu fermé Echappé sauté fermé from 2nd position Echappé sauté changé Echappé sauté to 2nd position</p>
<p>Glissades Glissade devant, derrière, dessus and dessous Running glissade en avant and de côté</p>	<p>Glissades Glissade devant, derrière, dessus and dessous Running glissade en avant and de côté</p>
<p>Grands battements Grand battement devant, to 2nd and derrière Grand battement en cloche</p>	<p>Grands battements Grand battement devant, to 2nd and derrière Grand battement en cloche</p>
<p>Jetés Grand jeté en avant Jeté in petit attitude devant Jeté ordinaire devant and derrière Jeté passé devant and derrière</p>	<p>Jetés Grand jeté en avant Jeté en avant at glissé height Jeté ordinaire devant and derrière</p>
<p>Pas de bourrées Pas de bourrées devant, derrière, dessus and dessous</p>	<p>Pas de bourrées Pas de bourrées devant, derrière, dessus and dessous</p>

Female	Male
Pas de chats	Pas de chats
Pas de valse Pas de valse en tournant	
Pas soutenus Pas soutenu devant and derrière	Pas soutenus Pas soutenu devant and derrière
Petits battements	Petits battements
Pirouettes En dehors: single from demi-plié in 4th position En dedans: single from 4th position en fondu	Pirouettes En dehors: single from demi-plié in 4th position En dedans: single from 4th position en fondu Single from 4th position en fondu in parallel retiré
Pivots Pivots à terre	Pivots Pivots à terre
Pivot steps Pivot step de côté en face Pivot step en tournant	
Pliés Demi-plié in 1st, 2nd, 4th and 5th positions Grand plié in 1st, 2nd and 5th positions	Pliés Demi-plié in 1st, 2nd, 4th and 5th positions Grand plié in 1st, 2nd and 5th positions Grand plié in parallel 1st position
Port de bras Port de bras with forward bend Port de bras with side bend Port de bras with back bend	Port de bras Port de bras with forward bend Port de bras with side bend Port de bras with back bend
Posés Posé en avant, en arrière and de côté Posé en avant into 1st arabesque en demi-pointe Posé into retiré and retiré derrière en demi-pointe	Posés Posé en avant, en arrière and de côté Posé into retiré derrière en demi-pointe
Poses of the body Croisé devant Croisé derrière Effacé devant Effacé derrière	Poses of the body Croisé devant Croisé derrière Effacé devant Effacé derrière
Relevés Relevé in 1st, 2nd and 5th position Relevé devant and derrière Relevé passé devant and derrière	Relevés Relevé in 1st, 2nd and 5th position Relevé devant and derrière Relevé passé devant and derrière
Rises Rise onto demi-pointe in 1st, 2nd and 5th position Rise onto pointe in 1st position	Rises Rise onto demi-pointe in 1st, 2nd and 5th position
Ronds de jambe Demi grand rond de jambe en dehors and en dedans Demi rond de jambe en dehors and en dedans à terre Rond de jambe à terre, en dehors and en dedans	Ronds de jambe Demi grand rond de jambe en dehors and en dedans Demi rond de jambe en dehors and en dedans à terre Rond de jambe à terre, en dehors and en dedans

Female	Male
<p>Sautés Sauté in 1st, 2nd and 4th position</p>	<p>Sautés Sauté in 1st, 2nd and 4th position Sauté in parallel 1st position</p>
<p>Sissonnes Sissonne fermée de côté devant, derrière, dessus and dessous</p>	<p>Sissonnes Sissonne fermée de côté devant, derrière, dessus and dessous</p>
<p>Soubresauts</p>	<p>Soubresauts</p>
<p>Spring points</p>	<p>Spring points</p>
<p>Temps levés Temps levé in attitude devant Temps levé with low développé passé devant Temps levé in parallel retiré Temps levé in retiré derrière Temps levé in 1st and 2nd arabesque</p>	<p>Temps levés Temps levé in attitude devant Temps levé in parallel retiré Temps levé in 1st and 2nd arabesque</p>
<p>Temps liés Basic temps lié en avant Basic temps lié to 2nd</p>	<p>Temps liés Basic temps lié en avant Basic temps lié to 2nd</p>
	<p>Tours en l'air Single tour en l'air</p>
<p>Transfers of weight Basic transfer of weight in 2nd position Full transfer of weight through 2nd position Full transfer of weight through 4th position en avant and en arrière</p>	<p>Transfers of weight Basic transfer of weight in 2nd position Full transfer of weight through 2nd position Full transfer of weight through 4th position en avant and en arrière</p>

Free enchaînement vocabulary (Intermediate Foundation)	
<p>Focal step: Sissonnes fermées de côté, devant, derrière, dessus and dessous Linking steps: Pas de bourrées devant, derrière, dessus and dessous Changement, changement battu, relevé in 5th position</p>	
<p>Focal step: Assemblés devant, derrière, dessus and dessous Linking steps: Glissades devant, derrière, dessus and dessous Changement, changement battu, relevé in 5th position</p>	
<p>Focal step: Jetés ordinaires devant and derrière Linking steps: Petits assemblés devant and derrière Temps levé (not in a series) Changement, changement battu, relevé in 5th position</p>	

3.3 Intermediate: vocabulary

Candidates are expected to have knowledge of the following vocabulary:

Female	Male
Assemblés Assemblé battu dessus Assemblé porté de côté dessus	Assemblés Assemblé battu dessus Assemblé porté de côté dessus
Battements fondus Battement fondu devant, to 2nd and derrière at 45°	Battements fondus Battement fondu devant, to 2nd and derrière at 45°
Battements frappés Battement frappé devant and derrière Battement frappé fouetté to 2nd position	Battements frappés Battement frappé devant and derrière Battement frappé fouetté to 2nd position
Battements jetés Battement jeté to 2nd position	Battements jetés Battement jeté to 2nd position
Battements tendus Battement tendu devant, to 2nd and derrière in 1 count	Battements tendus Battement tendu devant, to 2nd and derrière in 1 count
Battements glissés Battement glissé devant, to 2nd and derrière from 5th position in 2 counts Battement glissé to 2nd from 1st position in 1 count	Battements glissés Battement glissé devant, to 2nd and derrière from 5th position in 2 counts Battement glissé to 2nd from 1st position in 1 count
Battements tendus Battement tendu devant, to 2nd and derrière from 5th position in 2 counts	Battements tendus Battement tendu devant, to 2nd and derrière from 5th position in 2 counts
Brisés Brisé dessus	Brisés Brisé dessus
Chaînes Single chaîné	
Chassés Chassé passé en avant with ¼ turn	Chassés Chassé passé en avant with ¼ turn
Courus Courus en tournant en demi-pointe	
Détournés Demi détourné en demi-pointe Détourné with ¼ turn	Détournés Demi détourné en demi-pointe Détourné with ¼ turn
Développés Développé derrière	Développés Développé derrière
Echappés sautés Echappé sauté in 4th position	Echappés sautés Echappé sauté in 4th position Grand échappé sauté battu fermé
Entrechats Entrechat quatre	Entrechats Entrechat quatre
Fouettés Fouetté à terre Coupé fouetté raccourci en pointe Coupé fouetté raccourci sauté	Fouettés Fouetté à terre Coupé fouetté raccourci sauté Fouetté of adage

Fouetté of adage	
Female	Male
Grands battements Grand battement in 2nd arabesque	Grands battements Grand battement in 2nd arabesque
	Jetés Jeté ordinaire en avant
Pas de basques Pas de basque glissé en avant Pas de basque sauté en avant and en arrière	Pas de basques Pas de basque glissé en avant Pas de basque sauté en avant and en arrière
Pas de bourrées Pas de bourrée piqué sur le cou-de-pied en pointe Running pas de bourrée en avant	
Pirouettes En dehors: double from demi-plié in 4th position En dedans: double from 4th position en fondu Posé pirouettes in series	Pirouettes En dehors: double from demi-plié in 4th position En dedans: double from 4th position en fondu
Pliés Grand plié in 4th position	Pliés Grand plié in 4th position
Posés Posé coupé de côté en demi-pointe Posé coupé de côté en pointe Posé de côté and en arrière to 5th en demi-pointe Posé passé en avant en demi-pointe	Posés Posé coupé de côté en demi-pointe Posé de côté and en arrière to 5th en demi-pointe
Poses of the body Ecarté devant	Poses of the body Ecarté devant
Relevés Relevé devant and derrière en pointe	
Ronds de jambe Grand rond de jambe en dehors and en dedans Rond de jambe en l'air en dehors and en dedans, singles and doubles	Ronds de jambe Grand rond de jambe en dehors and en dedans Rond de jambe en l'air en dehors and en dedans, singles and doubles
Rotation Rotation à terre	Rotation Rotation à terre
Sissonnes Sissonnes fermées, ouvertes en avant and en arrière	Sissonnes Sissonnes fermées, ouvertes en avant and en arrière
Temps levés Temps levé in attitude derrière	Temps levés Temps levé in attitude derrière
Temps liés Temps lié en avant and to 2nd position en pointe	
Turns Soutenu turn	Turns Barrel turn Soutenu turn
Walks Walks en demi-pointe in low parallel retiré	Walks Walks en demi-pointe in low parallel retiré

Free enchaînement vocabulary (Intermediate)

Focal step:	Pas de basque sauté en avant and en arrière
Linking steps:	Pas de bourrées devant, derrière, dessus and dessous Coupé chassé pas de bourrée Changement, changement battu, entrechat quatre and relevé in 5th position
Focal step:	Assemblés - Assemblé battu dessus Assemblés devant, derrière, dessus and dessous Assemblé porté de côté dessus
Linking steps:	Glissades devant, derrière, dessus and dessous Changement, changement battu, entrechat quatre and relevé in 5th position
Focal step:	Sissonnes - Sissonnes fermées de côté devant, derrière, dessus and dessous Sissonnes fermées and ouvertes en avant and en arrière
Linking steps:	Pas de bourrées devant, derrière, dessus and dessous Coupé chassé pas de bourrée Changement, changement battu, entrechat quatre and relevé in 5th position

3.4 Intermediate Foundation (female): examination content (format)

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

Content	Format with four candidates
Barre Pliés Battements tendus Battements glissés Ronds de jambe à terre Battements fondus à terre Petits battements sur le cou-de-pied and battements frappés Adage Grands battements and grands battements en cloche	all together
Centre Port de bras Centre practice and pirouettes en dehors Pirouettes en dedans Adage Allegro 1 Allegro 2 Free enchaînement* Allegro 3 Variation 1 or 2	all together or two at a time (examiner's choice of starting side), (3 candidates seen all together) two at a time (3 candidates 2 + 1) one at a time two at a time (3 candidates 2 + 1) all together two at a time (3 candidates 2 + 1) two at a time (3 candidates 2 + 1) one at a time (candidate's choice of starting side) one at a time
Pointe barre Rises Echappés relevés and courus	all together all together
Pointe centre Echappés relevés and classical walks	two at a time (3 candidates 2 + 1)
Révérence	one at a time

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

3.5 Intermediate Foundation (male): examination content (format)

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

Content	Format with four candidates
Barre	
Pliés	all together
Battements tendus	
Battements glissés	
Ronds de jambe à terre	
Battements fondus à terre	
Petits battements sur le cou-de-pied and battements frappés	
Adage	
Grands battements and grands battements en cloche	
Centre	
Port de bras	all together or two at a time (examiner's choice of starting side), (3 candidates seen all together)
Centre practice and pirouettes en dehors	two at a time (3 candidates 2 + 1)
Pirouettes en dedans	one at a time
Adage	two at a time (3 candidates 2 + 1)
Allegro 1	all together
Allegro 2	two at a time (3 candidates 2 + 1)
Free enchaînement*	two at a time (3 candidates 2 + 1)
Allegro 3	one at a time (candidate's choice of starting side)
Allegro 4	two at a time (3 candidates 2 + 1)
Allegro 5	two at a time (3 candidates 2 + 1)
Variation 1 or 2	one at a time
Révérence	one at a time

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

3.6 Intermediate Foundation (male/female): examination content (format)

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

Content	Format with four candidates
Barre Pliés Battements tendus Battements glissés Ronds de jambe à terre Battements fondus à terre Petits battements sur le cou-de-pied and battements frappés Adage Grands battements and grands battements en cloche	all together
Centre Port de bras Centre practice and pirouettes en dehors Pirouettes en dedans (male/female) Adage Allegro 1 Allegro 2 Free enchaînement* Allegro 3 Female: Variation 1 or 2 Male: Variation 1 or 2	all together or two at a time (examiner's choice of starting side), (3 candidates seen all together) two at a time (3 candidates 2 + 1) one at a time two at a time (3 candidates 2 + 1) all together two at a time (3 candidates 2 + 1) two at a time (3 candidates 2 + 1) one at a time (candidate's choice of starting side) one at a time one at a time
Pointe barre (female candidates only) Rises Echappés relevés and courus	all together all together
Allegro (male candidates only) Allegro 4 Allegro 5	two at a time (3 candidates 2 + 1) two at a time (3 candidates 2 + 1)
Pointe centre (female candidates only) Echappés relevés and classical walks	two at a time (3 candidates 2 + 1)
Révérence	one at a time

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

3.7 Intermediate (female): examination content (format)

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

Content	Format
Barre Pliés Battements tendus Battements glissés and battements jetés Ronds de jambe à terre Battements fondus Battements frappés Petits battements sur le cou-de-pieds Ronds de jambe en l'air Adage Grands battements and grands battements en cloche	all together (all exercises)
Centre Port de bras Centre practice and pirouettes en dehors Pirouettes en dedans and posé pirouettes Adage Allegro 1 Allegro 2 Free enchaînement Allegro 3 Variation 1 or 2	two at a time (3 candidates 2 + 1) two at a time (3 candidates 2 + 1) one at a time (examiner's choice of starting side) two at a time (3 candidates 2 + 1) all together two at a time (3 candidates 2 + 1) two at a time (3 candidates 2 + 1) one at a time (candidate's choice of starting side) one at a time
Pointe barre Rises Relevés passés derrière or devant (examiner choice) Posés and coupé fouetté raccourci	all together all together all together
Pointe centre (female candidates only) Temps lié and courus Relevés and échappés relevés	all together all together
Révérance	one at a time

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

3.8 Intermediate (male): Examination content (format)

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

Content	Format
Barre	
Pliés	all together (all exercises)
Battements tendus	
Battements glissés and battements jetés	
Ronds de jambe à terre	
Battements fondus	
Battements frappés	
Petits battements sur le cou-de-pieds	
Ronds de jambe en l'air	
Adage	
Grands battements and grands battements en cloche	
Centre	
Port de bras	two at a time (3 candidates 2 + 1)
Centre practice and pirouettes en dehors	two at a time (3 candidates 2 + 1)
Pirouettes en dehors and pirouettes en dedans	one at a time
Adage	two at a time (3 candidates 2 + 1)
Allegro 1	all together
Allegro 2	two at a time (3 candidates 2 + 1)
Free enchaînement	two at a time (3 candidates 2 + 1)
Allegro 3	one at a time (candidate's choice of starting side)
Allegro 4	two at a time (3 candidates 2 + 1)
Allegro 5	one at a time (prepare both sides)
Variation 1 or 2	one at a time
Révérence	one at a time

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

3.9 Intermediate (male/female): examination content (format)

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

Content	Format
Barre	
Pliés	all together (all exercises)
Battements tendus	
Battements glissés and battements jetés	
Ronds de jambe à terre	
Battements fondus	
Battements frappés	
Petits battements sur le cou-de-pieds	
Ronds de jambe en l'air	
Adage	
Grands battements and grands battements en cloche	
Centre	
Port de bras	two at a time (3 candidates 2 + 1)
Centre practice and pirouettes en dehors	two at a time (3 candidates 2 + 1)
Female: Pirouettes en dedans and posé pirouettes	one at a time (examiner's choice of starting side)
Male: Pirouettes en dehors and pirouettes en dedans	one at a time (examiner's choice of starting side)
Adage	two at a time (3 candidates 2 + 1)
Allegro 1	all together
Allegro 2	two at a time (3 candidates 2 + 1)
Free enchaînement	two at a time (3 candidates 2 + 1)
Allegro 3	one at a time (candidate's choice of starting side)
Female: Variation 1 or 2	one at a time
Male: Variation 1 or 2	one at a time
Pointe barre (female candidates only)	
Rises	all together
Relevés passés derrière or devant (examiner choice)	all together
Posés and coupé fouetté raccourci	all together
Allegro (male candidates only)	
Allegro 4	two at a time (3 candidates 2 + 1)
Allegro 5	one at a time (prepare both sides)
Pointe centre (female candidates only)	
Temps lié and courus	all together
Relevés and échappés relevés	all together
Révérence	
	one at a time

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

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 related assessment areas - technique, music and performance.
- 4.1.2 Technique, music and performance are assessed via 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. 'Barre') while others are generic to a number of sections, as indicated in the tables below.
- 4.1.3 The component marks are defined by the assessment of a number of interrelated 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 4.3 below.
- 4.1.4 In the examination, 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 4.4 below explains the standard which the candidate needs to demonstrate in order to achieve these marks.
- 4.1.5 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, dynamic values, and (for female candidates), the ability to successfully perform movements en pointe
 - dance, throughout the examination, in time to the music and show responsiveness to the music
 - dance, throughout the examination, with expression, interpretation, communication and projection
 - perform one unprepared enchaînement in accordance with the Examiner's instructions, demonstrating all the above aspects of technique, music and performance
 - perform one Variation which requires all the above aspects of technique, music and performance.

4.2 Intermediate Foundation and Intermediate: markscheme

Examination content	Component 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: Port de bras, Centre Practice and Pirouettes <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: Adage <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: 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. Technique 5: Free Enchaînement <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 	
6. Technique 6: Allegro 4 & 5 (male) / Pointe work (female) <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	10
<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	
7. Music <ul style="list-style-type: none"> • Timing 	10
<ul style="list-style-type: none"> • Responsiveness to music 	
8. Performance <ul style="list-style-type: none"> • Expression • Communication 	10
<ul style="list-style-type: none"> • Interpretation • Projection 	
VARIATION	
9. 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. 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 Definitions of terms used in the markscheme

4.3.1 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
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

4.3.2 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

4.3.3 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

4.4 Attainment descriptors

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

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

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, merit, and 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:

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

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

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, merit or distinction will receive a certificate, specifying the grade, attainment band, and other qualification information.
- 5.2.2 Successful candidates are eligible to apply for affiliate membership of the Royal Academy of Dance.

6 Resources

6.1 Word notes / Benesh notation

Code	Description
100INTF	Vocational Graded Examinations in Dance: Intermediate Foundation: Set exercises and variations
100INT	Printed book: Vocational Graded Examinations in Dance: Intermediate: Set exercises and variations
100PIS	Printed book: Vocational Graded Examinations in Dance: Advanced Foundation (Female)
100MPIS	Printed book: Vocational Graded Examinations in Dance: Advanced Foundation (Male)

6.2 Music

6.2.1 In the examination, the exercises are danced to the official piano music, performed 'live'; the variations are danced to recorded music. Sheet music and CDs may be purchased from RAD Enterprises Ltd, through mail order, personal shopping or from www.radenterprises.co.uk

6.2.2 At RAD Approved Venues, the RAD will make appropriate arrangements for the performance of both live and recorded music. Arrangements at Approved Examination Centres are the responsibility of the teacher. Please see *Examinations Information, Rules and Regulations*, Section 4.7, for more information.

6.2.3 Music resources available are as follows:

Code	Description
200INTF	Printed music book: Vocational Graded Examinations in Dance: Intermediate Foundation: Music for Set exercises and variations
300INTF	CD: Intermediate Foundation: Music for Set exercises and variations
200INT	Printed music book: Vocational Graded Examinations in Dance: Intermediate: Music for Set exercises and variations
200MPIM	Printed music book: Original music for the set exercises and dance studies for Advanced Foundation (Male)
300INT	CD of music for Intermediate (Male and Female) set exercises and variations
5055190400036	CD of music for Advanced Foundation (Female)
300MPICD	CD of music for Advanced Foundation (Male)

6.3 DVDs

Code	Description
330INTF	DVD: Intermediate Foundation: Set exercises and variations
330INT	DVD: Intermediate: Set exercises and variations

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.

6.5 Uniform

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

Female	Male
<ul style="list-style-type: none">• sleeveless leotard – black, royal blue, navy blue or purple• waistband (optional) – 2cm elastic, the same colour as leotard• tights – pink• head ribbons (optional) – velvet, in the same colour as the leotard• optional – half tutu for Variation 1. Should tone or match with leotard• optional – skirt for Variation 2; should tone or match with leotard. For indication of style visit: www.radenterprises.co.uk/ballet-wear-props/female-ballet-exam-wear/vocational-graded/freed-advanced-skirt-500adv• soft pointe shoes– pink with ribbons (soft ballet shoes may be worn for the Intermediate Foundation exam only – pink with ribbons)• pointe shoes (pointe work section) – pink with ribbons• split sole shoes are permitted	<ul style="list-style-type: none">• white leotard or a short sleeved white t-shirt worn inside tights• tights – black or navy blue• white socks worn over the tights• black or white shoes with white elastic• split sole shoes are permitted

6.5 Outlets and stockists

- 6.5.1 The printed book, music book, CD and DVD are available from:

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

36 Battersea Square
London SW11 3RA
Tel 020 7326 8080
Fax 020 7228 628
online, by post or in person

and other Academy branch outlets.

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

Freed of London
www.radefreed.com

62-64 Well Street
London E9 7PX
Freephone 0800 975 5981 (UK)
Tel 020 8510 4700
Fax 020 8510 4750
online, by post or in person

and other stockists.