



Specification

**Vocational Graded Examination in Dance:
Advanced Foundation (Ballet) at SCQF Level 7**

**Vocational Graded Examination in Dance:
Advanced 1 (Ballet) at SCQF Level 8**

**Vocational Graded Examination in Dance:
Advanced 2 (Ballet) at SCQF Level 8**

(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

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Contents

1	Summary, objectives, aims and philosophy.....	4
2	Learning outcomes and assessment criteria	7
3	Syllabus content.....	10
4	How marks are awarded.....	25
5	Awarding and reporting.....	33
6	Resources	35

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 Advanced Foundation, Advanced 1 and Advanced 2 are the third, fourth and fifth in a suite of six levels, which comprise the RAD's vocational graded syllabus provision in the performance of ballet. Advanced Foundation is placed at SCQF Level 7 and Advanced 1 and Advanced 2, at SCQF Level 8. An entry pathway to Advanced Foundation is provided by previous vocational graded levels.
- I.1.2 Advanced Foundation, Advanced 1 and Advanced 2 are offered as examinations.

I.2 Objectives

- I.2.1 The knowledge and skills gained through completion of these qualifications provide a basis for progression to further personal development and lifelong learning opportunities, including the RAD's prestigious Solo Seal. The qualifications are marks of achievement at an advanced level and are recognised as such by many employers.
- 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). Such qualifications 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 qualifications are to:
- provide a means of measuring the acquisition of technical, musical and performance skills in ballet
 - provide candidates with a sound ballet base in preparation for further training and/or a career in dance or dance related subjects
 - provide a progressive measure of attainment in ballet against specific criteria
 - provide candidates with a series of clearly defined goals, which reflect the principles of safe dance practice

- provide candidates with an opportunity to gain internationally recognised qualifications in ballet to an advanced level.

1.3.2 A course of study based on these qualifications aims to provide students with an increasing ability to demonstrate in-depth knowledge and practical skills in ballet.

1.4 **Philosophy**

1.4.1 The underlying philosophy of these levels expands upon embodied knowledge and understanding of ballet technique nurtured in the Intermediate Foundation and Intermediate syllabi. Students are challenged and inspired technically, artistically, musically and creatively with exercises that encourage critical thinking and physical fitness while also developing an advanced 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 In order to enter for Advanced Foundation or Advanced 1, candidates need to have passed an Intermediate level vocational graded examination in ballet from the RAD or any other recognised awarding organisation.
- 1.6.2 In order to enter for Advanced 2, candidates need to have passed an Advanced 1 level vocational graded examination in ballet from the RAD or any other recognised awarding organisation. Please consult *Examinations Information, Rules and Regulations* for more information.

1.7 **Further information**

- 1.7.1 Further information about RAD examinations may be found in the document *Examinations Information, Rules and 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 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 Advanced Foundation

Learning outcomes The learner will:	Assessment criteria 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, established and detailed knowledge and understanding of the mechanics and purpose of the required vocabulary respond to and interpret direction in a mature and considered way
<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 technical skills in a confident manner showing appropriate physical awareness, strength and stamina demonstrate a disciplined, mature and considered 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, secure and established understanding of a more complex range of rhythmical sounds, accents and timings demonstrate a sound, secure and established 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 with an audience in a mature and appropriate way demonstrate an established awareness of the subtleties of performance including: expression, communication, projection

2.3 Advanced 1

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

2.4 Advanced 2

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

/cont.

<ul style="list-style-type: none"> • apply and demonstrate a mature and appropriate range of performance skills with assurance in ballet 	<ul style="list-style-type: none"> • demonstrate the ability to engage with an audience in a mature, appropriate, assured and professional way • demonstrate a well-developed appreciation and understanding of the subtleties of performance including: expression, communication, projection
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2.5 A candidate who has successfully completed a course of study based on Advanced Foundation, 1 and 2 will be able to:

Technique

- demonstrate a high level of technical proficiency achieved through advanced study
- demonstrate with ease complex exercises, which demand varying combinations of advanced vocabulary
- perform with a high level of control showing a refinement of line
- perform with a high level of competency in the body, moving through space and within space
- perform a breadth of vocabulary enhanced by the appropriate dynamic values
- *female candidates only*: perform a range of movements en pointe with fluidity and control
- *male candidates only*: perform a range of movements with control, eloquence, vitality and power in Allegro and turning sequences (enchaînements).

Music

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

Performance

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

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

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

3 Syllabus content

3.1 General

- 3.1.1 Candidates will be examined through the performance of the 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 For Advanced Foundation and Advanced 1, each examination set may contain any combination of male and female candidates. At Advanced 2, male and female candidates are examined separately.
- 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 Advanced Foundation: vocabulary

In addition to the vocabulary listed for Intermediate Foundation and Intermediate, candidates are expected to have knowledge of the following:

Female	
Arabesques	2nd arabesque en fondu
Assemblés	Assemblés en avant and en arrière Assemblés de côté dessus and dessous
Attitude	Attitude derrière en ouvert
Ballonnés	Ballonnés composés en avant, en arrière and de côté Ballonnés simples en avant, en arrière, de côté and à la seconde
Brisés	Brisé dessous
Emboité	Emboité en pointe
Entrechats	Entrechats trois devant and derrière Entrechats cinq devant and derrière

Female (cont.)	
Failli	Failli
Fondu	Battement fondu en demi-pointe
Glissades	Glissades en avant and en arrière
Jetés	Grand jeté en tournant Jeté ordinaire derrière de côté
Pas de bourrées	Pas de bourrée en avant and en arrière Pas de bourrée dessus and dessous en tournant Pas de bourrées pique dessous en tournant en pointe
Petits battements	Petits battements serrés
Piqués	Battements piqués en croix Grands battements piqués
Port de bras	Circular port de bras towards barre Port de bras with forward and back bend in 4th en fondu
Pirouettes	En dehors: doubles finished in 4th position en fondu En dehors: singles en pointe closing in 5th position En dehors: singles with posés en demi-pointe En dedans: doubles with fouetté En dedans: singles en pointe without fouetté En dedans: singles with posés en pointe
Pivots	Pivots en dedans in attitude
Posés	Posés en avant and en arrière en pointe Posés en avant with développé passé devant en pointe Posés en avant in arabesque and en arrière in attitude Posés en avant in arabesque and attitude en pointe Posés en arrière to retirés devant en pointe
Relevés	Relevés I to I en pointe Relevés in attitude devant en pointe Relevés with développé to 2nd en pointe
Ronds de jambe	Ronds de jambe jetés en dehors and en dedans
Rotation	Rotation en l'air
Sissonnes	Sissonnes doublées dessus, dessous, en avant and en arrière
Soutenu	Petits soutenus en tournant en demi-pointe and en pointe Soutenus en tournant en dehors en pointe Posé assemblé soutenu en tournant en dedans en pointe
Temps de cuisse	French temps de cuisse dessus and dessous

Male	
Arabesques	2nd arabesque en fondu
Assemblés	Assemblés en avant and en arrière Assemblés de côté dessus and dessous
Attitude	Attitude derrière en ouvert
Brisés	Brisé dessous
Coupé	Coupé dessous en tournant chassé en avant
Entrechats	Entrechats trois devant and derrière Entrechats cinq devant and derrière
Failli	Failli
Fondu	Battement fondu en demi-pointe
Glissades	Glissades en avant and en arrière
Jetés	Grand jeté en tournant Jeté ordinaire derrière de côté
Mazurka	Mazurka step
Pas de bourrées	Pas de bourrée en avant and en arrière Pas de bourrée dessus and dessous en tournant
Petits battements	Petits battements serrés
Piqués	Battements piqués en croix Grands battements piqués
Port de bras	Circular port de bras towards barre Port de bras with forward and back bend in 4th en fondu
Pirouettes	En dehors: doubles finished in 4th position en fondu En dehors: doubles with posés En dedans: doubles with fouetté
Pivots	Pivots en dedans in attitude Pivots en dehors in 2nd position
Posés	Posés en avant in arabesque and en arrière in attitude
Rotation	Rotation en l'air
Sissonnes	Sissonnes doublées dessus, dessous, en avant and en arrière
Soutenu	Petits soutenus en tournant en demi-pointe Soutenus en tournant en dehors en demi-pointe
Temps de cuisse	French temps de cuisse dessus and dessous
Tour en l'air	Double tour en l'air

Free enchaînement vocabulary (male and female)	
Focal steps:	<p><i>Focal steps listed for previous levels will NOT be used.</i></p> <ul style="list-style-type: none"> • Ballonné composé en avant, en arrière and de côté • Ballonné simple en avant, en arrière, de côté and à la seconde • Sissonne doublée dessus, dessous, en avant and en arrière • Assemblé en avant, en arrière, de côté dessus and dessous and battu dessus and dessous

/cont.

Additional steps:	<p><i>In addition to all linking steps listed in Intermediate Foundation and Intermediate, candidates are expected to have knowledge of the following steps:</i></p> <ul style="list-style-type: none"> • Coupé dessus and dessous • Entrechat trois and cinq devant and derrière • Failli • French temps de cuisse dessus and dessous • Glissades en avant and en arrière • Pas de bourrées en avant, en arrière, and en tournant dessus and dessous • Soubresaut • Temps levés
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3.3 Advanced Foundation (female): examination content (format)

Candidates should prepare all the content listed:

Content	Format
Barre Pliés Battements tendus Battements glissés and battements jetés Ronds de jambe à terre Battements fondus and ronds de jambe en l'air Battements frappés and petits battement serrés Adage Grands battements and grands battements en cloche	all together (all exercises)
Centre Port de bras Centre Practice and pirouettes Pirouette enchaînement Adage Allegro 1 Allegro 2 Free enchaînement Allegro 3 Allegro 4	two at a time (3 candidates 2 + 1) two at a time (3 candidates 2 + 1) one at a time two at a time (3 candidates 2 + 1) two at a time (3 candidates 2 + 1) two at a time (3 candidates 2 + 1) two at a time (3 candidates 2 + 1) one at a time
Pointe barre Rises Relevés and posés	all together all together
Pointe centre Echappés relevés and emboîtés Coursus and posés Pirouettes	two at a time (3 candidates 2 + 1) two at a time (3 candidates 2 + 1) one at a time (examiner choice of starting side)
Variation 1 or 2	one at a time
Révérance	all together

3.4 Advanced Foundation (male): examination content (format)

Candidates should prepare all the content listed:

Content	Format
Barre	
Pliés	all together (all exercises)
Battements tendus	
Battements glissés and battements jetés	
Ronds de jambe à terre	
Battements fondus and ronds de jambe en l'air	
Battements frappés and petits battement serrés	
Adage	
Grands battements and grands battements en cloche	
Centre	
Port de bras	two at a time (3 candidates 2 + 1)
Centre Practice and pirouettes	two at a time (3 candidates 2 + 1)
Pirouette enchaînement	one at a time
Adage	two at a time (3 candidates 2 + 1)
Allegro A	
Allegro 1	two at a time (3 candidates 2 + 1)
Allegro 2	two at a time (3 candidates 2 + 1)
Free enchaînement	two at a time (3 candidates 2 + 1)
Allegro 3	two at a time (3 candidates 2 + 1)
Allegro 4	one at a time
Allegro B	
Allegro 5	two at a time (3 candidates 2 + 1)
Allegro 6	one at a time (candidate's choice of starting side)
Variation 1 or 2	one at a time
Révérance	all together

3.5 Advanced Foundation (male/female): examination content (format)

Candidates should prepare all the content listed:

Content	Format
Barre Pliés Battements tendus Battements glissés and battements jetés Ronds de jambe à terre Battements fondus and ronds de jambe en l'air Battements frappés and petits battement serrés Adage Grands battements and grands battements en cloche	all together (all exercises)
Centre Port de bras Centre practice and pirouettes Pirouette enchaînement Adage (female and male candidates perform separately) Allegro 1 Allegro 2 Free enchaînement Allegro 3 Allegro 4	two at a time (3 candidates 2 + 1) two at a time (3 candidates 2 + 1) one at a time two at a time (3 candidates 2 + 1) two at a time (3 candidates 2 + 1) one at a time
Pointe barre (female candidates only) Rises Relevés and posés	all together all together
Allegro (male candidates only) Allegro 5 Allegro 6	two at a time (3 candidates 2 + 1) one at a time (candidate's choice of starting side)
Pointe centre (female candidates only) Echappés relevés and emboîtés Courus and poses Pirouettes	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)
Variation 1 or 2	one at a time
Révérance	all together

3.6 Advanced I: vocabulary

In addition to the vocabulary listed for Intermediate Foundation, Intermediate and Advanced Foundation, candidates are expected to have knowledge of the following:

Female	
Arabesque	Arabesque penchée
Ballottés	Ballottés sautés dessous and dessus
Battement lent	Battement lent devant
Brisés	Coupé brisés devant and derrière Brisés dessus travelling en avant
Chaînés	Chaînés en diagonale Chaînés en diagonale en pointe
Demi contretemps	Demi contretemps
Développés	Développé to 2nd en pointe Grand battement développé
Fouettés	Coupé fouetté raccourci sauté battu Fouetté rond de jambe en tournant Fouetté sauté
Jetés	Jeté battement en avant Jeté passé in attitude derrière Grand jeté en avant in attitude
Pas de bourrées	Pas de bourrées courus en avant and en arrière to dégagé, and de côté to demi-plie
Pirouettes	En dehors: doubles finishing in attitude and arabesque En dehors: singles finishing in 4th position en fondu en pointe En dehors: doubles with posé en demi-pointe En dedans: singles with fouetté en pointe En dedans and en dehors: with posé en demi-pointe En dedans and en dehors: with posé en pointe
Pivot	Pivots en dehors and en dedans in arabesque and en dehors in attitude
Port de bras	Circular port de bras Circular port de bras away from the barre
Relevés	Relevés passés with half turn en diagonale Relevés I to I in arabesque Relevés in attitude derrière
Ronds de jambe	Grand rond de jambe en l'air en dehors Single rond de jambe en l'air en dedans with relevés en pointe
Sissonnes	Sissonnes fermées relevées de côté dessus en pointe Sissonnes fermées relevées en avant and en arrière en pointe Sissonnes ouvertes changées en avant into attitude Sissonnes fermées changées en avant and en arrière

Male	
Arabesque	Arabesque penchée
Ballottés	Ballottés sautés dessous and dessus
Battement lent	Battement lent devant
Brisés	Coupés brisés devant and derrière Brisés dessus travelling en avant Entrechat six Pas de basque sauté battu en avant and en arrière Brisé vole devant
Chaînés	Chaînés en diagonale
Demi contretemps	Demi contretemps
Développés	Grand battement développé
Fouettés	Coupé fouetté raccourci sauté battu Fouetté sauté
Jetés	Jeté battement en avant Grand Jeté en avant in attitude
Pas de bourrées	Pas de bourrées courus en avant and en arrière to dégagé, and de côté to demi-plie
Pirouettes	En dehors: doubles finishing in attitude and arabesque En dehors: with posé en demi-pointe Relevé turns en dehors in 2 nd position Multiple pirouettes Pirouette en dehor in 2nd position with petit sauté
Pivot	Pivot en dedans in arabesque en fondu Grand fouetté en tournant without relevé
Port de bras	Circular port de bras Circular port de bras away from the barre
Retirés	Retirés passes derrière sauté
Saut de basque	Saut de basque
Sissonnes	Sissonne ouvertes changées en avant into attitude and arabesque Sissonne fermées changées en avant and en arrière Sissonnes battues fermées de côté dessus Sissonnes battues fermées en avant

3.7 Advanced I (female): examination content (format)

Candidates should prepare all the content listed:

Content	Format
Barre Pliés Battements tendus Battements glissés and battements jetés Ronds de jambe à terre Battements fondus and ronds de jambe en l'air Battements frappés and petits battements Adage Grands battements and grands battements en cloche	all together (all exercises)
Centre Port de bras Centre practice and pirouettes Pirouette enchaînement Adage Allegro 1 Allegro 2 Allegro 3 Allegro 4 Allegro 5	two at a time (3 candidates 2 + 1; examiner's choice of starting side) 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) two at a time (3 candidates 2 + 1) two at a time (3 candidates 2 + 1) one at a time one at a time (candidate's choice of side)
Pointe barre Rises Posés and fouettés	all together all together
Pointe centre Pointe enchaînement 1 Pointe enchaînement 2 Pointe enchaînement 3	two at a time (3 candidates 2 + 1) two at a time (3 candidates 2 + 1) one at a time
Variation 1 or 2	one at a time
Révérance	all together

3.8 Advanced I (male): examination content (format)

Candidates should prepare all the content listed:

Content	Format
Barre	
Pliés	all together (all exercises)
Battements tendus	
Battements glissés and battements jetés	
Ronds de jambe à terre	
Battements fondus and ronds de jambe en l'air	
Battements frappés and petits battements	
Adage	
Grands battements and grands battements en cloche	
Centre	
Port de bras	two at a time (3 candidates 2 + 1; examiner's choice of starting side)
Centre practice and pirouettes	two at a time (3 candidates 2 + 1)
Pirouette enchaînement	one at a time (examiner's choice of starting side)
Adage	two at a time (3 candidates 2 + 1)
Allegro 1	two at a time (3 candidates 2 + 1)
Allegro 2	two at a time (3 candidates 2 + 1)
Allegro 3	two at a time (3 candidates 2 + 1)
Allegro 4	one at a time
Allegro 5	one at a time (candidate's choice of side)
Allegro 6	one at a time
Allegro 7	one at a time (candidate's choice of side)
Variation 1 or 2	one at a time
Révérance	all together

3.9 Advanced I (male/female): examination content (format)

Candidates should prepare all the content listed:

Content	Format
Barre Pliés Battements tendus Battements glissés and battements jetés Ronds de jambe à terre Battements fondus and ronds de jambe en l'air Battements frappés and petits battements Adage Grands battements and grands battements en cloche	all together (all exercises)
Centre Port de bras Centre practice and pirouettes Pirouette enchaînement Adage Allegro 1 Allegro 2 Allegro 3 Allegro 4 Allegro 5	two at a time (3 candidates 2 + 1; examiner's choice of starting side) 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) two at a time (3 candidates 2 + 1) two at a time (3 candidates 2 + 1) one at a time one at a time (candidate's choice of side)
Pointe barre (female candidates) Rises Posés and fouettés	all together all together
Allegro (male candidates) Allegro 6	one at a time
Pointe centre (female candidates) Pointe enchaînement 1 Pointe enchaînement 2	two at a time (3 candidates 2 + 1) two at a time (3 candidates 2 + 1)
Allegro (male candidates) Allegro 7	one at a time (candidate's choice of side)
Pointe centre (female candidates) Pointe enchaînement 3	one at a time
Variation 1 or 2	one at a time
Révérence	all together

3.10 Advanced 2: vocabulary

In addition to the vocabulary listed for Intermediate Foundation, Intermediate, Advanced Foundation and Advanced 1, candidates are expected to have knowledge of the following:

Female	
Assemblés	Assemblé dessus en tournant Petit assemblé devant and derrière en pointe
Ballottés	Ballottés dessous and dessus en pointe
Brisés	Brisés volés devant and derrière
Cabrioles	Cabrioles ouvertes devant and derrière
Changements	Changements en pointe
Entrechats	Entrechat six Entrechat six de volées de côté
Fouettés	Fouettés relevés en pointe Grands fouettés relevés en tournant en pointe Fouetté sauté battu en tournant Fouetté rond de jambe en tournant en pointe
Gargouillade	Gargouillade
Grand battement	Grand battement enveloppé
Jetés	Jeté élané en tournant Coupé jeté en tournant Grand jeté en avant with développé Grand jeté en avant en tournant in attitude
Pas de basque	Petit pas de basque en manège en pointe
Pirouettes	En dehors: doubles en demi-pointe in attitude En dedans: singles in 1st arabesque and double in attitude En dehors: double finishing in 2nd arabesque en fondu En dehors and en dedans: triples en demi-pointe
Renversés	Renversés en dehors with relevé en pointe
Saut de basque	Saut de basque
Sissonnes	Sissonnes doublées battues with développé dessous Sissonnes ouvertes changées en tournant in attitude Sissonne ordinaire devant and derrière en pointe
Temps de flèche	Temps de fleche

Male	
Assemblés	Assemblé dessus en tournant
Brisés	Brisés volés derrière Brisé dessus finishing in cou-de-pied derrière
Cabrioles	Double cabrioles ouvertes devant and cabrioles derrière Cabrioles de côté dessus
Echappés	Echappé sauté battu fermé changé to 2 nd with double beats
Entrechats	Entrechat six de volées de côté
Fouettés	Grand fouetté relevé en tournant Grand fouetté sauté en tournant Fouetté sauté battu en tournant
Grand battement	Grand battement enveloppé
Jetés	Jeté élané en tournant Coupé Jeté battu en tournant Grand jeté en avant with développé Grand jeté en avant en tournant in attitude Jeté passé derrière in arabesque Jeté ordinaire derrière battu
Pas de basque	Grands pas de basque en tournant
Pirouettes	En dedans and en dehors: Doubles in attitude or arabesque En dehors and en dedans: Double in 2 nd position
Retiré	Retiré sauté passé devant
Rond de jambe	Double rond de jambe sauté en dehors and en dedans Grand rond de jambe sauté to attitude derrière Grand rond de jambe relevé en dehors to arabesque
Saut de basque	Saut de basque and double saut de basque
Sissonnes	Sissonnes doublées battues with développée dessous Sissonnes ouvertes changées en tournant in attitude Sissonnes ordinaire devant en tournant
Temps de poisson	Temps de poisson

3.11 Advanced 2 (female): examination content (format)

Candidates should prepare all the content listed:

Content	Format
Barre Pliés Battements tendus Battements glissés and battements piqués Ronds de jambe à terre Battements fondus and ronds de jambe en l'air Petit battements and battements frappés Adage Grands battements and grands battements en cloche	all together (all exercises)
Centre Port de bras Centre practice and pirouettes Pirouette enchaînement Adage Allegro 1 Allegro 2 Allegro 3 Allegro 4	two at a time (3 candidates 2 + 1; examiner's choice of starting side) one at a time one at a time (examiner's choice of starting side) two at a time (3 candidates 2 + 1) two at a time (3 candidates 2 + 1) one at a time one at a time (examiner's choice of starting side) one at a time
Pointe barre Rises and relevés Ballottés and posés	all together all together
Pointe centre Pointe enchaînement 1 Pointe enchaînement 2 Pointe enchaînement 3 Pointe enchaînement 4 Pointe enchaînement 5	two at a time (3 candidates 2 + 1) one at a time one at a time (candidate's choice of side) one at a time (candidate's choice of side) one at a time (candidate's choice of side)
Variation 1 or 2	one at a time
Révérance	all together

3.12 Advanced 2 (male): examination content (format)

Candidates should prepare all the content listed:

Content	Format
Barre	
Pliés	all together (all exercises)
Battements tendus	
Battements glissés	
Ronds de jambe à terre	
Battements fondus and ronds de jambe en l'air	
Battements frappés and petit battements	
Adage	
Grands battements and grands battements en cloche	
Centre	
Port de bras	two at a time (3 candidates 2 + 1: examiner's choice of starting side)
Battements tendus and grands battement	two at a time (3 candidates 2 + 1)
Battements fondus and ronds de jambe en l'air	two at a time (3 candidates 2 + 1: examiner's choice of starting side))
Pirouettes en dehors in attitude or arabesque	two at a time (3 candidates 2 + 1)
Pirouette enchaînement	one at a time (examiner's choice of starting side)
Adage	two at a time (3 candidates 2 + 1)
Allegro 1	two at a time (3 candidates 2 + 1)
Allegro 2	two at a time (3 candidates 2 + 1)
Allegro 3	one at a time
Allegro 4	one at a time
Allegro 5	one at a time
Allegro 6	one at a time
Allegro 7	one at a time (candidate's choice of side)
Variation 1 or 2	one at a time
Révérence	all together

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, 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, and dynamic values. 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 4.7 below.
- 4.1.4 In the examination, the examiner awards a mark of between 0 and 10 for each component mark. A mark of 1 or higher signifies the standard attained by the candidate with respect to that component. A mark of 0 signifies that no work was shown for the section of the exam relating to that component. The table in section 4.8 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 correct posture and 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
 - (for Advanced Foundation only) perform one unprepared enchaînement in accordance with the examiner's instructions, demonstrating a secure knowledge of the required vocabulary and 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 Advanced Foundation: 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 1, 2, 3 and 4 <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 5 and 6 (male) / Pointe (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 • Responsiveness to music 	10
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 **Advanced I (female): markscheme**

Examination content	Max mark	Pass mark
EXERCISES		
1. Technique 1: Barre <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
2. Technique 2: Port de bras, centre practice and pirouettes <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
3. Technique 3: Adage <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
4. Technique 4: Allegro 1, 2, and 3 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
5. Technique 5: Allegro 4 and 5 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
6. Technique 6: Pointe <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
7. Music <ul style="list-style-type: none"> • Timing • Responsiveness to music 		10 4
8. Performance <ul style="list-style-type: none"> • Expression • Communication 	<ul style="list-style-type: none"> • Interpretation • Projection 	10 4
VARIATION		
9. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
10. Music and Performance <ul style="list-style-type: none"> • Timing • Responsiveness to music • Expression 	<ul style="list-style-type: none"> • Communication • Interpretation • Projection 	10 4
TOTAL		100

4.4 Advanced I (male): markscheme

Examination content	Max mark	Pass mark
EXERCISES		
1. Technique 1: Barre <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
2. Technique 2: Port de bras, centre practice and pirouettes <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
3. Technique 3: Adage <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
4. Technique 4: Allegro 1, 2, and 3 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
5. Technique 5: Allegro 4 and 5 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
6. Technique 6: Allegro 6 and 7 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
7. Music <ul style="list-style-type: none"> • Timing • Responsiveness to music 		10 4
8. Performance <ul style="list-style-type: none"> • Expression • Communication 	<ul style="list-style-type: none"> • Interpretation • Projection 	10 4
VARIATION		
9. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
10. Music and Performance <ul style="list-style-type: none"> • Timing • Responsiveness to music • Expression 	<ul style="list-style-type: none"> • Communication • Interpretation • Projection 	10 4
TOTAL		100

4.5 **Advanced 2 (female): markscheme**

Examination content	Max mark	Pass mark
EXERCISES		
1. Technique 1: Barre <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
2. Technique 2: Port de bras, centre practice and pirouettes <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
3. Technique 3: Adage <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
4. Technique 4: Allegro 1, 2, 3 and 4 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial Awareness • Dynamic values 	10 4
5. Technique 5: Pointe barre and pointe enchaînements 1 and 2 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial Awareness • Dynamic values 	10 4
6. Technique 6: Pointe enchaînements 3, 4 and 5 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial Awareness • Dynamic values 	10 4
7. Music <ul style="list-style-type: none"> • Timing • Responsiveness to music 		10 4
8. Performance <ul style="list-style-type: none"> • Expression • Communication 	<ul style="list-style-type: none"> • Interpretation • Projection 	10 4
VARIATION		
9. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
10. Music and Performance <ul style="list-style-type: none"> • Timing • Responsiveness to music • Expression 	<ul style="list-style-type: none"> • Communication • Interpretation • Projection 	10 4
TOTAL		100

4.6 **Advanced 2 (male): markscheme**

Examination content	Max mark	Pass mark
EXERCISES		
1. Technique 1: Barre <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
2. Technique 2: Port de bras, battements tendus and grands battements, battement fondus and ronds de jambe en l'air <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
3. Technique 3: Pirouettes en dehors in attitude or arabesque, pirouette enchaînement <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
4. Technique 4: Adage <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
5. Technique 5: Allegro 1, 2, 3 and 4 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial Awareness • Dynamic values 	10 4
6. Technique 6: Allegro 5, 6 and 7 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial Awareness • Dynamic values 	10 4
7. Music <ul style="list-style-type: none"> • Timing • Responsiveness to music 		10 4
8. Performance <ul style="list-style-type: none"> • Expression • Communication 	<ul style="list-style-type: none"> • Interpretation • Projection 	10 4
VARIATION		
9. Technique <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control 	<ul style="list-style-type: none"> • Line • Spatial awareness • Dynamic values 	10 4
10. Music and Performance <ul style="list-style-type: none"> • Timing • Responsiveness to music • Expression 	<ul style="list-style-type: none"> • Communication • Interpretation • Projection 	10 4
TOTAL		100

4.7 Definitions of terms used in the markscheme

4.7.1 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

4.7.2 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

4.7.3 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

4.8 Attainment descriptors

4.8.1 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
Pass with Merit	55 – 74
Pass with Distinction	75 – 100

- 5.1.2 For Advanced 1 and 2, candidates must reach the minimum pass mark in the required sections as shown in the table below, in order to achieve an overall pass. Candidates who do not pass in each of the required sections will receive a 'standard not attained' classification, even if their total mark is 40% or higher.

Level	Required Sections	Minimum Pass mark
Advanced 1 Female	Barre	4
	Port de bras, centre practice and pirouettes	4
	Adage	4
	Allegro 1, 2 and 3	4
	Allegro 4 and 5	4
	Pointe	4
	Music	4
	Performance	4
	Variation : technique	4
	Variation : music and performance	4
Advanced 1 Male	Barre	4
	Port de bras, centre practice and pirouettes	4
	Adage	4
	Allegro 1, 2 and 3	4
	Allegro 4 and 5	4
	Allegro 6 and 7	4
	Music	4
	Performance	4
	Variation : technique	4
	Variation : music and performance	4

Advanced 2 Female	Barre	4
	Port de bras, centre practice and pirouettes	4
	Adage	4
	Allegro 1, 2, 3 and 4	4
	Pointe barre and pointe enchaînements 1 and 2	4
	Pointe enchaînements 3, 4 and 5	4
	Music	4
	Performance	4
	Variation: technique	4
	Variation: music and performance	4
Advanced 2 Male	Barre	4
	Port de bras and centre practice	4
	Pirouettes	4
	Adage	4
	Allegro 1, 2, 3 and 4	4
	Allegro 5, 6 and 7	4
	Music	4
	Performance	4
	Variation: technique	4
	Variation: music and performance	4

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 at Advanced Foundation are eligible to apply for Affiliate Membership of the Royal Academy of Dance. Successful candidates at Advanced 1 & 2 are eligible to apply for Full Membership of the Royal Academy of Dance.
- 5.2.3 Candidates who pass Advanced 1 with Distinction are eligible to enter the Phyllis Bedells Bursary, subject to additional requirements. For more information please visit www.rad.org.uk.
- 5.2.4 Candidates who pass Advanced 2 with Distinction are eligible to enter the Genée International Ballet Competition, subject to additional requirements. For more information please visit www.rad.org.uk.

6 Resources

6.1 Word notes / Benesh notation

Code	Description
I00ADVF	Vocational Graded Examinations in Dance: Advanced Foundation: Set Exercises and Variations (Male/Female)
I00ADVMF1	Vocational Graded Examinations in Dance: Advanced 1: Set Exercises and Variations (Male/Female)
I00ADV2	Vocational Graded Examinations in Dance: Advanced 2: Set Exercises and Variations (Female)
I00ADVM2	Vocational Graded Examinations in Dance: Advanced 2: Set Exercises and Variations (Male)

6.2 Music

6.2.1 The exercises are danced to the official piano music, performed 'live'; the Variations are danced to recorded music.

6.2.2 Sheet music and CDs may be purchased from www.radenterprises.co.uk

6.2.3 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 *Examination Information, Rules and Regulations*, Section 4.7, for more information.

6.2.3 Music resources available are as follows:

Code	Description
200ADVF	Printed music book: Vocational Graded Examinations in Dance: Advanced Foundation: Music for Set Exercises and Variations (Male/Female)
200ADVMF1	Printed music book: Vocational Graded Examinations in Dance: Advanced 1: Music for Set Exercises and Variations (Male/Female)
200ADV2	Printed music book: Vocational Graded Examinations in Dance: Advanced 2: Music for Set Exercises and Variations (Female)
200ADVM2	Printed music book: Vocational Graded Examinations in Dance: Advanced 2: Music for Set Exercises and Variations (Male)

Code	Description
300ADVF	CD: Advanced Foundation: Music for Set Exercises and Variations (Male/Female)
300ADVMI	CD: Advanced 1: Music for Set Exercises and Variations (Male/Female)
300ADV2	CD: Advanced 2: Music for Set Exercises and Variations (Female)
300ADVM2	CD: Advanced 2: Music for Set Exercises and Variations (Male)

6.3 DVDs

Code	Description
330ADVF	DVD: Advanced Foundation: Set Exercises and Variations (Male/Female)
330ADVMI	DVD: Advanced 1: Set Exercises and Variations (Male/Female)
330ADV2	DVD: Advanced 2: Set Exercises and Variations (Female)
330ADVM2	DVD: Advanced 2: Set Exercises and Variations (Male)

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	DVD: Advanced Foundation: Set Exercises and Variations (Male/Female)
RAD Video App	DVD: Advanced 1: Set Exercises and Variations (Male/Female)
RAD Video App	DVD: Advanced 2: Set Exercises and Variations (Female)
RAD Video App	DVD: Advanced 2: Set Exercises and Variations (Male)

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 • optional - half tutu for Variation 1. Should tone or match with leotard • optional – skirt for Variation 2, for indication of style visit www.radenterprises.co.uk. Should tone or match with leotard. • tights – pink • head ribbons (optional) – velvet, in the same colour as the leotard • soft pointe shoes – pink with ribbons • pointe shoes (pointe work section) – pink with ribbons • soft ballet shoes may not be worn • split sole soft pointe / pointe shoes are permitted 	<ul style="list-style-type: none"> • white, navy or black leotard • tights - black or navy blue • black or white socks worn over the tights • black or white shoes with elastic (NB. if black shoes are worn then socks must also be black) • split sole shoes are permitted

6.5 Outlets and stockists

The printed books, music books, CDs and DVDs 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 6261
 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

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