

ROYAL ACADEMY OF  
**DANCE**

**Intermediate Foundation  
and Intermediate**

**Course Guidelines  
for  
Teachers**

Effective from January 2011  
A charity registered in England and Wales No 312826

## **Statement to applicants:**

All teachers' courses / syllabus courses, such as this one, have an intrinsic value: they may form part of an accreditation of prior learning (APL) portfolio, which could lead to exemption from future learning on formal programmes of study. Looking forward, the RAD intends to launch its Continuing Professional Development (CPD) programme in September 2013 and from that date all RAD CPD activities will have an attached value - stated in either 'credits' (in line with more formal, structured learning) or 'hours' (in line with more informal / experiential learning). In the meantime, the current courses do not carry any 'bankable' credits or hours against future mandatory CPD requirements.

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## I. COURSE AIMS

The Intermediate Foundation and Intermediate courses are designed to:

- Provide an overview of the two new syllabi launched in January 2011 and equip teachers with a secure base from which they can expand and develop their knowledge in relation to the syllabus content
- Exemplify the required movements as notated in “*The Foundations of Classical Ballet Technique*” book
- Clarify the process, methodology and development of the choreography and vocabulary found in the syllabus
- Provide an opportunity for teachers to understand the marking criteria and how these apply to the preparation of students for examinations
- Enable teachers to experience movements appropriate for the development of the technique, artistry and musicality required for the Variations.

These two syllabi provide opportunities for new developments in dance training.

Attendees at these courses will be better able to understand the 'how' of teaching the syllabus and the role of the dance educator in nurturing and developing thinking, intelligent dancers. It is essential that teachers gain not only a secure knowledge of the content (WHAT) but also an in-depth understanding of the methodology (HOW), with equal emphasis on the development of musicality and artistry.

## 2. COURSE CONTENT

Each course is nine hours, consisting of one day of six hours and one day of three hours.

Normally the first course – Intermediate Foundation – will start in the morning on the first day, and the second course – Intermediate – will start in the afternoon of the second day; however in some countries Intermediate Foundation starts in the afternoon of the first day, and Intermediate would start in the morning of the third day.

The content of the courses is the same for both levels. Each course is broken into three parts:

### 2.1 Part One

Introduction to the course
Outline of the course
Syllabus overview
Ethos
Syllabus aims
Learning objectives
Assessment criteria – definitions of terms used in the markscheme
Examination formats
Essential resources
Female and Male Content -
<ul style="list-style-type: none"><li>• Barre</li><li>• Port de Bras</li><li>• Centre Practice and Pirouettes</li><li>• Adage</li></ul>

## 2. **COURSE CONTENT** (continued)

### 2.2 **Part Two**

- Variation 1 Female
- Female and Male Allegro 1, 2 & 3
- Pointe
- Variation 1 Male

### 2.3 **Part Three**

- Variation 2 Female
- Allegro 4 and 5 Male
- Free Enchaînement
- Variation 2 Male
- Révérence

Examination information

Recap, summing up and questions

### **3. SYLLABUS OVERVIEW**

As with the current syllabus, the new work is not a training programme but a comprehensive examination syllabus; ie. a staged series of assessments. The underlying philosophy of these levels is to expand upon embodied knowledge and understanding of ballet technique nurtured in the Graded syllabus. The syllabi will challenge and inspire students technically, artistically, musically and creatively, and help them to become 'thinking dancers'. As well as a strong technical base, students following a course of study based on these syllabi will develop a greater sense of theatre, movement dynamics and musical interpretation.

Music, as always, is central to the identity of this syllabus. At times the creative team has let the characteristics of individual pieces inspire them to particular choreographic responses; at others, music has been chosen especially to reflect the dynamics and expression required by the movement. There is a clear progression in the content of the Enchaînements and Variations from Intermediate Foundation to Intermediate, reflecting the fact that the examinations appear at levels two and three on the Qualifications and Credit Framework respectively. A Free Enchaînement is included in the Allegro section.

Examinations at these levels will offer more flexibility, with the option from 2012 for teachers to hold Intermediate Foundation and Intermediate examinations in their own studios (Approved Examination Centres). In addition, females and males may be examined together. In the examination all exercises are danced to live piano accompaniment and variations are danced to recorded music.

The ethos is to provide a ballet syllabus that challenges and inspires students technically, artistically, musically and creatively with exercises and variations that encourages critical thinking and physical fitness while developing a sense of theatre, movement dynamics and musical interpretation; and to uphold all the elements of traditional ballet as well as including ballet movement aligned with the changing styles of today.

## 4. SYLLABUS AIMS

4.1 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.

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

## 5. LEARNING OBJECTIVES

### 5.1 Intermediate Foundation

A candidate, male or female, who has successfully completed a course of study based on Intermediate Foundation will be able to:

#### ***Technique***

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

## **5. LEARNING OBJECTIVES**

### **5.1 Intermediate Foundation (continued)**

#### ***Performance***

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

5.1.1 In this Level 2 qualification, candidates are expected to demonstrate a knowledge of vocabulary as defined by the syllabus content. An understanding of technique is reflected in the ability to co-ordinate movements to produce combinations of steps with appropriate quality of movement, within the range of the candidates' physical capacity.

5.1.2 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.

### **5.2 Intermediate**

#### **5.2.1 Female Candidates**

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

#### ***Technique***

- demonstrate knowledge and understanding of the fundamental and relevant technique required at Level 3;
- demonstrate a sound level of co-ordination, control and accuracy in a range of sequences;
- perform with an aesthetic awareness of line;
- perform with enhanced spatial awareness of the body in travelling movements and turning actions;
- demonstrate appropriate dynamic values in the performance of the vocabulary;
- perform a more complex range of movements en pointe with control.

#### ***Music***

- perform a range of movements within different rhythmical frameworks;
- perform, responding to phrasing and dynamics of the music.

#### ***Performance***

- perform, showing a sound level of understanding of interpretation and expression;
- demonstrate communication and projection in performance.

## **5. LEARNING OBJECTIVES**

### **5.2 Intermediate** (continued)

#### **5.2.2 Male candidates**

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

##### ***Technique***

- demonstrate knowledge and understanding of the fundamental and relevant techniques required at Level 3;
- demonstrate a sound level of co-ordination, control and accuracy in a range of sequences;
- perform with an aesthetic awareness of line;
- demonstrate control of the body during turning actions;
- demonstrate appropriate dynamic values in the performance of the vocabulary;
- perform with spatial awareness of the body in allegro sequences, both sur place and travelling.

##### ***Music***

- perform a range of movements within the different rhythmical frameworks;
- perform, responding to phrasing and the dynamics of the music.

##### ***Performance***

- perform, showing a sound level of understanding of interpretation and expression;
- demonstrate communication and projection in performance.

5.2.3 In the course of these Level 3 qualifications, candidates are expected to demonstrate an increasing vocabulary as defined by the syllabus content. An understanding of technique is reflected in the ability to co-ordinate more complex movements to produce combinations of steps with appropriate quality of movement, within the range of candidates' physical capacity.

5.2.4 Candidates demonstrate that they can communicate with increasing confidence to an audience. They are able to interpret music and display an enhanced sensitivity to musical content and style.

## 6. DEFINITION OF TERMS USED IN THE MARKSCHEME

### 6.1 Technical Proficiency

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

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

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

### 6.2 Music

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

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

## 6. DEFINITION OF TERMS USED IN THE MARKSCHEME (continued)

### 6.3 Performance

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

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

## 7. EXAMINATION FORMATS

### 7.1 Intermediate Foundation

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

Content	Format with four candidates
<b>BARRE</b>	
Pliés Battements tendus Battements glissés Ronds de jambe à terre Battements fondus Battements frappés and petits battements Adage Grands battements and grands battements en cloche	All together (all exercises)
<b>CENTRE</b>	
Port de bras Centre practice and pirouettes en dehors Female: Pirouettes en dedans Male: Pirouettes en dedans Adage Allegro 1 Allegro 2 Free enchaînement Allegro 3 Female: Variation 1 or 2 Male: Variation 1 or 2 Male : Allegro 4 Male : Allegro 5	All together In pairs Solo Solo In pairs All together In pairs In pairs Solo Solo Solo In pairs In pairs

In sets where there are both male and female candidates, Male Allegro 4 and 5 will be performed after the Female Pointe Barre.

<b>POINTE BARRE (female candidates only)</b>	
Rises Echappés relevés and courus	All together (both exercises)
<b>POINTE CENTRE (female candidates only)</b>	
Echappés relevés and classical walks	All together
<b>REVERENCE (female and male)</b>	Solo

## 7. EXAMINATION FORMATS (continued)

### 7.1 Intermediate

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

Content	Format with four candidates
<b>BARRE</b>	
Pliés Battements tendus Battements glissés Ronds de jambe à terre Battements fondus Battements frappés Petits battements Ronds de jambe en l'air Adage Grands battements and grands battements en cloche	All together (all exercises)
<b>CENTRE</b>	
Port de bras Centre practice and pirouettes en dehors Female: Pirouettes en dedans and posé pirouettes Male: Pirouettes en dehors and en dedans Adage Allegro 1 Allegro 2 Free enchaînement Allegro 3 Female: Variation 1 or 2 Male: Variation 1 or 2 Male : Allegro 4 Male : Allegro 5	In pairs In pairs Solo Solo In pairs All together In pairs In pairs Solo Solo Solo In pairs In pairs

In sets where there are both male and female candidates, Male Allegro 4 and 5 will be performed after the Female Pointe Barre.

<b>POINTE BARRE (female candidates only)</b>	
Rises Relevés passes derrière or devant Poses and coupé fouetté raccourci	All together (all exercises)
<b>POINTE CENTRE (female candidates only)</b>	
Temps lié and courus Relevés and echappés relevés	All together All together
<b>REVERENCE (female and male)</b>	Solo

## 8. RESOURCES

The following resources are essential reading, playing and listening in order to gain an understanding of these qualifications:

ITEM	DESCRIPTION
<b>Printed Book</b> Code: 100INTF	Vocational Graded Examinations in Dance: Intermediate Foundation: Set exercises and variations
<b>Printed Music Book</b> Code: 200INTF	Vocational Graded Examinations in Dance: Intermediate Foundation: Music for Set exercises and variations
<b>CD</b> Code: 300INTF	Vocational Graded Examinations in Dance: Intermediate Foundation: Music for Set exercises and variations
<b>DVD</b> Code: 330INTF	Vocational Graded Examinations in Dance: Intermediate Foundation: Set exercises and variations

<b>Printed Book</b> Code: 100INT	Vocational Graded Examinations in Dance: Intermediate: Set exercises and variations
<b>Printed Music Book</b> Code: 200INT	Vocational Graded Examinations in Dance: Intermediate: Music for Set exercises and variations
<b>CD</b> Code: 300INT	Vocational Graded Examinations in Dance Intermediate: Music for Set exercises and variations
<b>DVD</b> Code: 330INT	Vocational Graded Examinations in Dance Intermediate: Set exercises and variations

### **Set exercises and variations printed books**

All exercises and variations including the Benesh notation and guidelines to reading Benesh are detailed within the publication for each level.

### **Music printed book**

The scores for all the exercises and variations are provided in the publication for each level along with extra music for use in class work.

### **DVD**

The examination content is available on DVD. Teachers need to be aware that the DVDs are intended to provide guidance for the examination only. Teachers are encouraged **not** to provide classes that work only towards the examination content as depicted on the DVD, otherwise there is a danger of 'prescription' rather than an independent, creative, student-centred approach.

### **CD**

There is one CD at each level with the examination content and additional music for class work.

## 8. RESOURCES (continued)

ITEM	DESCRIPTION
<b>Printed Book</b> Code: I00FCBT	The Foundations of Classical Ballet Technique
<b>Printed Book</b> Code: I00PCBT	Progressions of Classical Ballet Technique

### **The Foundations of Classical Ballet Technique**

This book presents the foundations of classical ballet technique. It defines what the basic elements, positions and movements are.

### **Progressions of Classical Ballet Technique**

This book is the perfect companion to *The Foundations of Classical Ballet Technique* and picks up where the first left off.

ITEM	DESCRIPTION
<b>On-line</b>	Specification: Vocational Graded Examinations in Dance: Level 2 Certificate (Intermediate Foundation) Specification: Vocational Graded Examinations in Dance: Level 3 Certificate (Intermediate)
<b>On-line</b>	Examination Information and Rules & Regulations

### **Specification Documentation**

There are individual Specifications for the qualifications according to examination level; and an over-arching document called *Examinations Information and Rules & Regulations*.

The Specifications outline the syllabus aims, learning objectives, examination content, assessment methodology and required resources for each qualification. *Examination Information and Rules & Regulations* is your first stop for official information and guidelines about everything from registration and entry procedure at one end to results and certification at the other, via such matters as equality of opportunity, malpractice, examination procedure, centre / venue requirements, uniform and resources, fees, withdrawals and refunds, and a host of other essential information.

The Specifications and *Examination Information and Rules & Regulations* may be downloaded from the Academy's website at:

<http://www.rad.org.uk/article.asp?id=371&realCat=383>

or alternatively follow through [www.rad.org.uk](http://www.rad.org.uk) > Examinations > Specifications

Both the Specifications and *Examination Information and Rules & Regulations* are available in eleven language variants: Traditional Chinese, simple Chinese, Italian, Spanish, Latin American Spanish, Portuguese, Latin American Portuguese, Japanese, Greek, German and English.