



Intermediate Foundation - Male

GUIDE TO ROYAL ACADEMY OF DANCE EXAMINATION MARKING SCHEME

Dear Parents and Candidates

This guide has been prepared to provide you with information about the Royal Academy of Dance Examination marking system. It is designed to help you understand how the Examiners approach their task of assessing the quality of all those taking RAD examinations.

Firstly you should read the Assessment Criteria which indicate the areas in which candidates are being marked and rewarded for their achievement and progress at each examination. Then the mark allocation table, which shows how the marks, based on the assessment criteria, are allocated to specific areas. Finally the marking guidance table will show you the precise way in which marks are awarded.

We have tried to make this guide as clear as possible but if you need any help in understanding the information or any of the technical language please contact your teacher, who will be very willing to help.

As you will see from the information in this guide the RAD takes its examining role very seriously and our sole concern is the encouragement and success of the students who take our examinations.

If you are a candidate, good luck in your examinations. If you are a parent, congratulations on encouraging your child in their love of dance

A handwritten signature in black ink that reads "Lynn Wallis".

Artistic Director

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ASSESSMENT CRITERIA FOR VOCATIONAL GRADED EXAMINATIONS:

INTERMEDIATE FOUNDATION - MALE

Classical Ballet consists of three interrelated areas - Technique, Music and Performance - which are reflected throughout the Assessment Criteria.

Each area includes a number of elements, which are also interrelated, and some of which are added as the examinations increase in complexity, thus making further demands on the students at each stage of their learning.

In the examination, candidates will be assessed on their ability to:

- 1 perform a series of prepared Classical Ballet exercises and enchaînements which require the ability to demonstrate secure posture, correct weight placement, co-ordination of the whole body, control, line, spatial awareness, dynamic values and the use of elevation;
- 2 dance, throughout the examination, in time to the music and show responsiveness to the music;
- 3 dance, throughout the examination, with expression, interpretation, communication and projection;
- 4 perform one unprepared enchaînement in accordance with the examiner's instructions, which demonstrate all the above aspects of Technique, Music and Performance;

MARK ALLOCATION TABLE

| | |
|---|------------|
| TECHNIQUE: BARRE <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values | 10 |
| TECHNIQUE: PORT DE BRAS, CENTRE PRACTICE AND PIROUETTES <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values | 10 |
| TECHNIQUE: ADAGE <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values | 10 |
| TECHNIQUE: ALLEGRO 1 <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values | 10 |
| TECHNIQUE: ALLEGRO 2 (<i>including Free Enchaînement</i>) <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values • Use of elevation • Ability to perform enchaînement consistently as set | 10 |
| MUSIC (<i>generic – excluding Dance Enchaînement</i>) <ul style="list-style-type: none"> • Timing and rhythm • Responsiveness to music | 10 10 |
| PERFORMANCE (<i>generic – excluding Dance Enchaînement</i>) <ul style="list-style-type: none"> • Expression, interpretation, communication, projection | 10 |
| DANCE ENCHAINEMENT <p>Technique</p> <ul style="list-style-type: none"> • Correct posture and weight placement • Co-ordination • Control • Line • Spatial awareness • Dynamic values | 10 |
| Music and Performance (as above) | 10 |
| TOTAL | 100 |

MARK GUIDANCE TABLE

| TABLE A (Barre, Port de bras etc, Adage, Allegro 1 and 2, Dance Enchaînement, Technique) | |
|---|---|
| 0 marks | The work was not shown. |
| 1 – 3 marks | The candidate showed little ability to demonstrate the aspects listed. |
| 4 marks | The candidate showed some ability to demonstrate the aspects listed, but this was limited and inconsistent. Some elements may be stronger than others. |
| 5 – 6 marks | The candidate's demonstration of the aspects listed was secure at times, but this was not sustained throughout all the exercises. Some elements may be stronger than others. |
| 7 – 8 marks | The candidate's demonstration of the aspects listed was generally secure for more than half the exercises, although one or two elements may be less strong than others. |
| 9 – 10 marks | The candidate's demonstration of the aspects listed was secure and sustained throughout nearly all the exercises. |
| TABLE B – MUSIC: Timing and rhythm | |
| 0 marks | The work was not shown. |
| 1 – 3 marks | The candidate performed the steps in time with the music for a few exercises and showed a very limited ability to respond to varying rhythms. |
| 4 marks | The candidate performed the steps in time with the music for over half of the examination but showed very limited ability to respond to varying rhythms. |
| 5 – 6 marks | The candidate performed the steps in time with the music for over half of the examination and showed ability to respond to varying rhythms at times. |
| 7 – 8 marks | The candidate performed the steps in time with the music throughout almost all the examination and showed ability to respond to varying rhythms at times. |
| 9 – 10 marks | The candidate performed the steps in time with the music throughout almost all the examination and showed good ability to respond to varying rhythms. |
| TABLE C – MUSIC: Responsiveness to music | |
| 0 marks | The work was not shown. |
| 1 – 3 marks | The candidate showed almost no responsiveness to music. |
| 4 marks | The candidate showed occasional responsiveness to music. |
| 5 – 6 marks | The candidate showed responsiveness to music in some parts of the examination. |
| 7 – 8 marks | The candidate showed responsiveness to music in over half of the examination. |
| 9 – 10 marks | The candidate showed responsiveness to music in almost all of the examination. |
| TABLE D – PERFORMANCE: Expression, Interpretation, Communication and Projection | |
| 0 marks | The work was not shown. |
| 1 – 3 marks | The candidate showed little expression or ability to communicate with an audience. |
| 4 marks | The candidate showed some expressive qualities but a limited ability to communicate with an audience OR the candidate showed some ability to communicate with an audience but limited expressive qualities. |
| 5 – 6 marks | The candidate showed some expressive qualities and some ability to communicate with an audience. |
| 7 – 8 marks | The candidate showed good expressive qualities and a reasonable ability to communicate with an audience OR the candidate showed a well developed ability to communicate with an audience and a reasonable level of expression. |
| 9 – 10 marks | The candidate showed good expressive qualities and a well developed ability to communicate with an audience. |
| TABLE E: DANCE ENCHAINEMENT: Music and Performance | |
| 0 marks | The work was not shown. |
| 1 – 3 marks | The candidate showed little awareness of music or performance. |
| 4 marks | The candidate showed some musical awareness and sense of performance, although one element may be a little stronger than the other. |
| 5 – 6 marks | The candidate showed a fairly good musical awareness and sense of performance, although one element may be a little stronger than the other. |
| 7 – 8 marks | The candidate showed a good musical awareness and good sense of performance, although one element may be a little stronger than the other. |
| 9 – 10 marks | The candidate showed a very good musical awareness and a real sense of performance. |