

Graded Qualifications Alliance

Regulated Qualifications Framework (RQF) Levels 3 - 5

Graded Vocational Examinations in Russian Classical Ballet

**Based on programmes devised by
the
Association of Russian Ballet and
Theatre Arts**

Syllabus/Specification

**Graded Qualifications Alliance
Garden Street
Leicester
LE1 3UA**

Specification August 2024

| Contents | | Page No. |
|-----------------|---|-----------------|
| No. | Subject | |
| 1. | Rationale | 3 |
| 2. | Specification Aims | 4 |
| 3. | Specification Objectives | 4 |
| 4. | Progression | 4 |
| 5. | Target Groups | 5 |
| 6. | Specification Overview | 5 |
| 7. | Subject Content | 5 |
| 8. | Examination Components | 7 |
| 9. | Total Qualification Time | 8 |
| 10. | Availability of Examinations and Entry Details | 8 |
| 11. | Duration of Examinations | 9 |
| 12. | Scheme of Assessment | 9 |
| 13. | Level 3 Assessment Criteria | 12 |
| 14. | Level 4 Assessment Criteria | 13 |
| 15. | Level 5 Assessment Criteria | 14 |
| 16. | Marking | 15 |
| 17. | Level Descriptions | 16 |
| 18. | National Standards | 16 |
| 19. | Candidates with Additional Needs | 18 |
| 20. | Examination Results | 18 |
| 21. | Awards of Pass, Pass with Merit or Pass with Distinction | 18 |
| 22. | Repeats of Examinations | 19 |
| 23. | Language and Bias | 19 |
| 24. | Statutory Requirements | 20 |
| 25. | Validity of Specification | 20 |

1. Rationale

Russian Classical Ballet follows the systems, styles and traditions of Agrippina Vaganova and Nicolas Legat. The Russian method incorporates the entire body in every movement equally, achieving a higher bodily consciousness as well as creating a harmonious coordination between movement and expression. This system envelopes a broad understanding through progressive open learning to encourage freedom and stimulation in line with technical control. Russian Classical Ballet transforms images, ideas and feelings into movement sequences that are emotionally and socially significant. It provides a context for understanding the world and contributes to cultural and personal development in both applied and expressive contexts. Russian Classical Ballet offers opportunities for the exploration, discovery and development of natural instincts for movement and offers many benefits for candidates by encouraging aesthetic and emotional development as well as enhancing motor skills. The flexibility and creativity of the method allows continual exploration of movement, stimulates more rapid connection between movement and mind as well as appreciating individual interpretations.

GQAL is committed to ensuring access to all candidates who have the capacity to safely participate in its examinations. GQAL Graded Vocational Examinations in Russian Classical Ballet make a distinctive contribution to education, training and employment in the expressive and performing arts. This is because they:

- encourage individual candidates to select vocational pathways that provide for the development of expressive and/or applied abilities and interests;
- enable candidates to work towards qualifications that meet their aspirations for a range of careers (e.g. as performers, professional dancers, teachers, performing arts professionals e.g. director, choreographer, producer, or within arts management/promotion/marketing/advertising);
- place an emphasis on performance, especially in vocationally oriented contexts;
- provide all candidates with opportunities to experience, understand, and value the language and art of Russian Classical Ballet enabling them to develop a broad base of skills and abilities in different disciplines.

This specification offers candidates the scope to study the discipline, style and technique of Russian Classical Ballet in order to make progress through performance, thereby developing their knowledge, skills and understanding of dance. This encourages a broad and continuing interest and participation in Russian Classical Ballet as an expressive medium and appropriate progression for those who aspire to careers as dance professionals or in related occupations. The specification aims and objectives emphasise the breadth of study and the development of practical abilities. There is an explicit requirement and emphasis upon performance and an expectation that candidates will be able to demonstrate the critical and contextual knowledge necessary for an understanding, skill and enjoyment of Russian Classical Ballet.

The content of the specification, the structure of the examination, and the method of assessment place a clear emphasis on making progress and acquiring transferable skills, through the performance of the skills and artistry of Russian Classical Ballet and related disciplines. These include opportunities for the development of:

- creative expression;
- aesthetic perception, i.e. communicating emotions and feelings through movement;
- kinaesthetic sense;
- cultural understanding;

- work related skills including co-operation and teamwork; self-expression and self-esteem; organisation and problem solving; critical thinking and analytical skills.

2. Specification Aims

A course of study based on this specification aims to:

- promote the progression of performance of Russian Classical Ballet as a medium for personal expression and enjoyment within a vocational context;
- encourage the acquisition and development of personal, social, emotional, creative and physical abilities, and work related skills;
- provide opportunities for active and discriminating participation both as a performer and viewer within a vocational context;
- encourage the acquisition of aesthetic and critical understanding;
- develop increasing awareness of the cultural contribution of Russian Classical Ballet.

3. Specification Objectives

The content is intended to enable the following objectives to be met through a course of study which provides opportunities for:

- interpretation and choice of styles within the Russian Classical Ballet disciplines through a coherent and structured context;
- developing the knowledge, skills and understanding of the disciplines and concepts of Russian Classical Ballet in a vocational and professional context;
- demonstrating increasing levels of self-confidence, esteem and interpersonal skills;
- practical work based on sound principles that pay due regard to the health, safety and well-being of those involved;
- gaining knowledge and understanding of dance as an art form in relation to different cultural and vocational contexts;
- acquiring knowledge and understanding of the demands and requirements placed upon dance professionals in vocational and professional contexts.

The purpose of the specification may be summarised as fostering intuitive, aesthetic and imaginative thinking expressed through Russian Classical Ballet and encouraging active and continuing participation in the performing arts, particularly in vocational and professional contexts.

4. Progression

Progression is achieved through the Graded Examination structure, with each of the grades being progressively differentiated by content and shown through performance. Progression through the vocational grades may lead to dance teaching qualifications, higher education courses, or employment within the wider dance context, e.g. (i) performers within Russian Classical Ballet and as a dancer or entertainer, (ii) professionals as a director, choreographer, producer, or within arts management/promotion/marketing/advertising.

The opportunities for progression underline the contribution of this specification to the national provision of training and qualifications for dancers in the theatre and allied professions. Candidates are able to select pathways that provide for the development of expressive and/or applied abilities and interests, and to work towards qualifications that meet their aspirations for a range of careers as outlined above.

5. Target Groups

The specification provides opportunities for students who are preparing for careers as professional dancers and in related occupations. Because of the physical demands posed by the specification the minimum age for entry is twelve years. The minimum requirement for entry to courses teaching this specification is at the General Graded Examination in Russian Classical Ballet at Grade 5 or equivalent. The typical age for starting this Vocational Graded Examination is 14 years and a candidate completing all five grades could expect to do this in about 5 years. Many candidates will complete grades in several disciplines during this time.

Mature students who are considering following this specification are encouraged to contact GQAL for a list of teachers in their area and for advice on what is appropriate for them.

| Minimum Age | Grades | RQF Level |
|-------------|--|-----------|
| 12 | Intermediate Advanced Foundation | 3 |
| 12 | Advanced 1 Advanced 2 | 4 |
| 15 | Professional Development in Theatre Dance | 5 |

6. Specification Overview

The vocational grades progress through **Intermediate** (Level 3), **Advanced Foundation** (Level 3), **Advanced 1** (Level 4), **Advanced 2** (Level 4), and **Diploma in Professional Development** (Level 5) examinations. Progression through the Grades is provided through a **Programme of Study** based on this specification. Each grade requires the practical demonstration of the minimum levels of achievement set out in the **Level Descriptions**.

7. Subject Content

Russian Classical Ballet combines the systems and methods of Agrippina Vaganova and Nicolas Legat. A dance form fusing a mix of traditional techniques of ballet with the ideology of equality in attention to the body as a whole in every movement. The method emphasises harmonious collaboration between all body parts equally and an increased consciousness encouraging a united expressive synchronism between the physical and cognitive.

Throughout the specification subject content is comprised of three interrelated compulsory Examination Components (areas of study):

- Performance Skills and Technique;
- Choreography, Direction and Teaching;
- Cultural and Physiological Aspects of Dance.

Performance Skills and Technique is based upon the ability to:

- show technique, physical strength, stamina, the ability to perform creatively and with expression and musicality.

- recognise, reflect and understand the attributes which contribute and enhance a personal performance.

Choreography is based upon how feelings and concepts are translated into movement in various styles, rhythms and patterns and the way these are applied creatively. Direction is about receiving and interpreting direction in a theatrical environment, whilst Teaching is about acquiring the ability to understand and teach the principles of sound technique in ways that are appropriate to task and ability.

Cultural and Physiological Aspects of Dance is understanding (i) that dance takes different forms in different cultures and that these result in different traditions, styles and purposes, (ii) the career opportunities available to dance professionals and what it is like to live and work as a dancer, (iii) the importance to dancers of developing and maintaining physical and mental well being and safe working practices.

Russian Classical Ballet places an emphasis on the mastery of correct and safe technique, the vocabulary of dance, physical placement, spatial relationships, dramatic presence and artistic expression. As a form it requires the ability to make movement look effortless and graceful and the flexibility, strength, endurance, muscle memory, discipline and attention to detail necessary to express emotion and feeling. Preparation for the assessment is in the form of unset classes which encourages cognitive development alongside the physical, promoting versatility and artistic individuality as well as enabling progressive movement evolution.

8. Examination Components

The three Examination Components are summarised in the table below:

| Examination Components | Intermediate Level 3 | Advanced Foundation Level 3 | Advanced 1 Level 4 | Advanced 2 Level 4 | Professional Development Level 5 |
|--|---|---|---|---|---|
| Performance Skills | Management of self | Working with others | Exploring performance styles | Working as a Professional. | Working as a Professional |
| | Personal Style | Accepting direction, criticism and responsibility | Adaptability | Critical thought. | Relationships |
| Technique (Barre, Centre & Dance) | Self discipline | Responding to others | Self-evaluation | Strengths and weaknesses. | Research |
| | Grooming | Working with rules | Motivation | | Movement sequences their purpose, contribution |
| | Time keeping | | | | Prepare own programme |
| | Responsibility | | | | |
| | Content is determined by the repertoire set for each Grade and discipline and is differentiated by demand and outcome. All candidates are expected to show evidence that they have achieved this repertoire in Barre, Centre and Dance. | | | | |
| Choreography | Investigate the meaning of choreography | Investigate a chosen piece | Investigate and analyse performance structures | Investigate Male and Female roles | Prepared choreographed solo by candidate |
| | Study a choreographed piece | Discuss tempos and mood | | Difference. Implementation | |
| Direction | Interpret instructions | Interpret directions | Interpret directions | Interpret directions | Differing creative interpretation. |
| | Technical direction | Technical direction | Technical direction | Technical direction | Ability to adapt from receiving to giving direction |
| | Amalgamation set by examiner | Amalgamation set by examiner | Amalgamation set by examiner | Amalgamation set by examiner | Following examiners instructions adapt a movement sequence (e.g. change of style & tempo) |
| | Take & respond | Take & respond | Recognise different time signatures Take & respond | Take & respond Recognise tempo change Improvisation | |
| Teaching | Understanding of basic technique and correct stance | Investigate teaching of basic steps | Constructing a sequence for a particular level of ability | Constructing a sequence for 2 different levels of ability | Teaching a sequence, building blocks, and explanations |
| | Development of technical skills | Breathing techniques | | | |
| Cultural | Investigate the origin of the dance discipline | Investigate a major influence on the dance discipline | Dance in other cultures | The role of the dance professional | Living and working as a dance professional |
| Physiological | Personal responsibility | Health in performance | Physiology for dancers | Health & Safety for dancers | Maintaining Professional levels of fitness |
| | Emergency procedures | Recording injury and accidents | | | |

9. Total Qualification Time

Each Graded Vocational Examination follows the same pattern and will require the following minimum amount of study hours.

| Grade | Guided Learning Hours | Other learning Hours: eg practice | Total Qualification Time | Current Credit Value |
|--------------------------|-----------------------|-----------------------------------|--------------------------|----------------------|
| Intermediate | 150 | 125 | 275 | 28 |
| Advanced Foundation | 150 | 125 | 275 | 28 |
| Advanced 1 | 150 | 175 | 325 | 33 |
| Advanced 2 | 150 | 225 | 375 | 38 |
| Professional Development | 150 | 230 | 380 | 38 |

10. Availability of Examinations and Entry Details

These examinations are available to anyone who:

- is 12 years of age or over at the time of entry for Intermediate to Advanced 2 levels and 15 years or over at the time of entry for the Professional Development level;
- has the physical capacity to safely reach the required standard;
- has GQAL General Graded Examination Grade 5 in Russian Classical Ballet or its equivalent.

All candidates must enter at the Vocational Graded Examination Intermediate Grade in Russian Classical Ballet. Entry to the Advanced Foundation through to the Advanced I and II and Professional Development Grades requires the candidate to have obtained a Pass at the previous Grade in Russian Classical Ballet, before being entered for the next Grade in Russian Classical Ballet.

GQAL entry requirements are intended to ensure that there are no barriers to restrict access and progression and that equal opportunities exist for all candidates.

Centres and teachers are required to provide applicants with information and advice on the Programme of Study, the level of demand and associated physical requirements, and the expectations of performance at the Grade sought. GQAL reserves the right to decline entry to an examination where previous qualifications, experience and level of physical fitness give rise to concerns about the safety and well being of the candidate during an examination performance.

Examinations are available through the teacher with a minimum notice period, further details are available from GQAL.

There are no entry restrictions placed on candidates who are studying for other qualifications in Dance with other Awarding Organisations.

The examination will be conducted by either a Visiting Examiner, or a Remote Examiner. The option of a remote examination is at the discretion of GQAL, Centres/Teachers wishing to have the examination conducted remotely should make a request to GQAL. GQAL reserves the right to insist on remote examining in certain circumstances.

11. Duration of Examinations

All examinations are performance based and are structured so that the duration of each examination provides opportunities for all candidates to demonstrate achievement in Russian Classical Ballet whilst ensuring comparability of demand across the disciplines. The duration of examinations is set out in the following table.

| | Intermediate | Advanced Foundation | Advanced 1 and 2 | Professional Development |
|--|--------------|---------------------|------------------|--------------------------|
| Maximum duration of the Examination in minutes | 70 | 90 | 90 | 90 |

At each level and between some grades there is an increase in the time required to ensure that multiple candidates have adequate opportunities to demonstrate the necessary levels of performance.

12. Scheme of Assessment

Assessment is by external examination.

The marking scheme comprises a balanced and interrelated structure of **Examination Components** and **Assessment Categories**. Taken together they form a matrix that enables the performance of each candidate to be systematically assessed and marked in order to produce both a final score and a profile of achievement.

There are **three Examination Components**, (i) Performance Skills & Technique (PST) - Barre, Centre, Dance, Performance Understanding, (ii) Choreography, Direction & Teaching (CDT) and (iii) Cultural & Physiological aspects of Dance (CPD).

The **six Assessment Categories** are, (i) Technique, (ii) Musicality, (iii) Appearance, (iv) Performance Skills, (v) Knowledge & Understanding (K & U), (vi) Professional Practice.

During the examination candidates will be assessed on their ability to demonstrate performance in the **six** Assessment Categories.

1. **Technique** that is correct, secure, safe and controlled.
2. **Musicality** that shows awareness of appropriate timing, speed, interpretation, feeling and expression.
3. **Appearance** that shows personal discipline, confidence, and responsiveness.
4. **Performance Skills** that are projected with flair and individuality

5. **Knowledge and Understanding** by responding to the examiner’s instructions with knowledge of the responses required and delivery that is confident and responsive.
6. **Professional Practice** shown through systematic preparation, understanding of professional requirements and delivery that is confident and responsive.

Candidates are required to produce a personal ‘journal’ or ‘project’ as a working document which captures their personal research, critical reflection and their broad dance related curriculum. This will not be formally assessed but will contribute towards the discussions between them and the examiner that forms part of the ‘Viva’ or ‘Questions’ used to assess the candidate.

Mark Allocation Tables

| Level 3 & 4 Examination Components and Assessment Categories ~ Intermediate / Advanced Foundation / Advanced 1 / Advanced 2 ~ | | | | | | | | | | | | |
|--|-----------|--------|--------|-----|-----|--------------------|------|-------|-----------------------|------|------|---|
| | Technique | | | Mus | App | Performance Skills | | K & U | Professional Practice | | | |
| | Tech A | Tech B | Tech C | | | PS A | PS B | | PP A | PP B | PP C | |
| Barre | 5 | 5 | 5 | 5 | 5 | 5 | 5 | 5 | | | | |
| Centre | 5 | 5 | 5 | 5 | | | 5 | 5 | | | | |
| Dance | 5 | 5 | 5 | 5 | | | 5 | 5 | | | | |
| P Skills | | | | | | | | | | 5 | 5 | 5 |
| CDT | 5 | 5 | 5 | 5 | | | | | 5 | 5 | 5 | 5 |
| CPD | | | | | | | | | 5 | 5 | 5 | |

| Level 5 Examination Components and Assessment Categories ~ Professional Development ~ | | | | | | | | | |
|--|-----------|------|-----|---------|-------|-----|-----------------------|---|---|
| | | Tech | Mus | P Skill | K & U | App | Professional Practice | | |
| | | | | | | | A | B | C |
| Barre | B1 | 5 | 5 | 5 | 5 | 5 | | | |
| | B2 | 5 | 5 | 5 | 5 | | 5 | 5 | 5 |
| | B3 | 5 | 5 | 5 | 5 | | | | |
| Centre | C1 | 5 | 5 | 5 | 5 | | 5 | 5 | 5 |
| | C2 | 5 | 5 | 5 | 5 | | | | |
| | C3 | 5 | 5 | 5 | 5 | | 5 | 5 | 5 |
| Dance | D1 | 5 | 5 | 5 | 5 | | | | |
| | D2 | 5 | 5 | 5 | 5 | | 5 | 5 | 5 |
| | D3 | 5 | 5 | 5 | 5 | | | | |
| PS | | | | | | | 5 | 5 | 5 |
| CDT | Own Solo | 5 | 5 | 5 | 5 | 5 | 5 | 5 | |
| | Direction | | | | | | 5 | 5 | 5 |
| | Teaching | | | | | | 5 | 5 | 5 |
| CPD | Cultural | | | | | | 5 | 5 | 5 |
| | Physical | | | | | | 5 | 5 | 5 |

Candidates will be asked questions during any examination component and during time allocated as a ‘Viva’ within the time allocated for the examination. Marks are awarded for Professional Practice A~Preparation; B~Understanding; C~Delivery. Examples of questions and tasks for each grade are given in the Programme of Study.

| WEIGHTINGS OF ASSESSMENT CATEGORIES | | | | | | | |
|-------------------------------------|--|--------|-------|-------|-------------|-------|-----------------|
| | | Tech % | Mus % | App % | P. Skills % | K&U % | Prof Practice % |
| L3 | Intermediate. Advanced Foundation. | 45 | 10 | 5 | 15 | 15 | 10 |
| L4 | Advanced 1. Advanced 2. | 30 | 10 | 5 | 15 | 10 | 30 |
| L5 | Professional Practice | 15 | 10 | 5 | 15 | 5 | 50 |

The description of what is required at each Level for each Assessment Category is termed **Assessment Criteria**. Each **Assessment Criteria** is exemplified by reference to a list of terms that describe how it is to be understood and applied. These lists of terms are provided to guide and direct examiners as a means of ensuring common levels of understanding and expectation.

13. Level 3 Assessment Criteria

Level 3 Vocational examinations in Russian Classical Ballet provide evidence that dance students have an increasing awareness of the demands of the dance profession and demonstrate **SOUND AND ESTABLISHED** dance skills, understanding and artistry in the Assessment Criteria. Differentiation between Intermediate and Advanced Foundation is defined by the progressive requirements, and expectations prescribed in the Practical and Professional Practice Programmes of Study for each grade. These Programmes of Study provide a framework for the teaching and learning of the vocabulary and **SOUND AND ESTABLISHED** skills, understanding, artistry and professional development.

| LEVEL 3 ASSESSMENT CRITERIA | | |
|-----------------------------|---|--|
| Assessment Category | Assessment Criteria | |
| Technique | Tech A <ul style="list-style-type: none"> • placement • stance • alignment | Precise foot/ankle placement is demonstrated. Body posture, leg and arm position and alignment is fully coordinated and established . |
| | Tech B <ul style="list-style-type: none"> • balance • strength • control | Secure balance is maintained . Core strength, technical accuracy and control of the body and limbs are demonstrated with assurance in response to the demands of the required sequences and combinations. |
| | Tech C <ul style="list-style-type: none"> • flexibility • elevation • stamina | Suppleness and agility is demonstrated . Elevation and energy where appropriate consistently sustained in the delivery of the required sequences. |
| Musicality | Musicality <ul style="list-style-type: none"> • timing • interpretation • feeling | Work is demonstrated with correct timing and an ability to interpret a range of musical expression and styles . |
| Appearance | Appearance <ul style="list-style-type: none"> • as required in the programme of study | Ballet |
| Performance Skills | PS A <ul style="list-style-type: none"> • attitude • flair • projection | A positive and confident attitude . Flair and individuality and an understanding of the relationship between performer and an audience is evident. |
| | PS B <ul style="list-style-type: none"> • artistry • responsiveness • spatial awareness | The communication of emotion/expression to an audience is fully integrated into the performance . The dance space is fully utilised as a part of dance expression. Responsiveness to the examiner is evident throughout . |
| Knowledge and Understanding | K & U <ul style="list-style-type: none"> • knowledge • understanding | Thorough knowledge and understanding of the movement vocabulary and requirements of the programme of study. |
| Professional Practice | PP A <ul style="list-style-type: none"> • preparation | The candidate must be able to discuss, reflect and show evidence of preparation and research . |
| | PP B <ul style="list-style-type: none"> • understanding | Candidates must show, and be able to communicate , their knowledge and understanding of the requirements. |
| | PP C <ul style="list-style-type: none"> • delivery | Confident and articulate responses required. |

14. Level 4 Assessment Criteria

Level 4 Vocational Dance examinations in Russian Classical Ballet provide evidence that dance students have a clear and focussed awareness of the demands of the dance profession and demonstrate HIGHLY DEVELOPED dance skills, understanding and artistry in the Assessment Criteria. Differentiation between Advanced 1 and Advanced 2 is defined by the progressive requirements, and expectations prescribed in the Practical and Professional Practice Programmes of Study for each grade. These Programmes of Study provide a framework for the teaching and learning of the vocabulary and HIGHLY DEVELOPED skills, understanding, artistry and professional development.

| LEVEL 4 ASSESSMENT CRITERIA | | |
|-----------------------------|---|---|
| Assessment Category | Assessment Criteria | |
| Technique | Tech A <ul style="list-style-type: none"> placement stance alignment | Precise foot/ankle placement is sustained . Correct body posture and alignment is fully coordinated and consistently established . |
| | Tech B <ul style="list-style-type: none"> balance strength control | Core strength, balance, technical accuracy and control of the body and limbs are sustained in response to the demands of the required sequences and combinations. |
| | Tech C <ul style="list-style-type: none"> flexibility elevation stamina | Suppleness and agility, elevation and where appropriate are consistently sustained throughout in the delivery of the required sequences. |
| Musicality | Musicality <ul style="list-style-type: none"> timing interpretation feeling | Consistently demonstrate understanding and musical interpretation of the mood and style of the musical phrasing and dynamics. |
| Appearance | Appearance <ul style="list-style-type: none"> as required in the programme of study | |
| Performance Skills | PS A <ul style="list-style-type: none"> attitude flair projection | A positive and confident attitude is consistently demonstrated . The performer shows flair and individuality and effectively engages with the audience . |
| | PS B <ul style="list-style-type: none"> artistry responsiveness spatial awareness | The communication of emotion and expression is fully integrated . The dance space is fully utilised as a part of dance expression. The response to the examiner is consistent throughout. |
| Knowledge and Understanding | K & U <ul style="list-style-type: none"> knowledge understanding | Thorough knowledge and understanding of the movement vocabulary and requirements of the programme of study. |
| Professional Practice | PP A <ul style="list-style-type: none"> preparation | The candidate must show evidence of research and preparation , be able to discuss and reflect . |
| | PP B <ul style="list-style-type: none"> understanding | Candidates must show and be able to communicate a thorough knowledge and understanding of the requirements |
| | PP C <ul style="list-style-type: none"> delivery | The delivery should be articulate, clear and confident with an ability to demonstrate purposefully the subject matter with a positive attitude . |

15. Level 5 Assessment Criteria

Level 5 Vocational Dance examinations provides evidence that the dance student can **INDEPENDENTLY APPLY** their knowledge, skills and the techniques required both in theory and in practice. That they understand the demands made on a working dance professional and are able to maintain the personal levels of health, fitness and stamina that this requires. That they show a **CREATIVE AND INDIVIDUAL APPROACH** to their choreography, direction and teaching and the enthusiasm to communicate this with others in order to motivate and encourage them, and they project the performance skills necessary to dance with the **FLAIR, CONFIDENCE AND INDIVIDUALITY** needed to **ENGAGE AN AUDIENCE**.

| LEVEL 5 ASSESSMENT CRITERIA | | |
|------------------------------------|--|--|
| Assessment Category | Assessment Criteria | |
| Technique | | |
| <i>Set</i> | TECHNIQUE ~ placement, stance, alignment, balance, strength, control, flexibility, elevation, stamina, (Quality of tone in tap) | Technique is established and sustained with technical accuracy and precision . |
| <i>Candidate</i> | | Technique is established and sustaining showing the appropriate relationship between the chosen steps and the music . |
| <i>Examiner</i> | | Technique is established and sustained with technical accuracy and precision . |
| Musicality | | |
| <i>Set</i> | MUSICALITY ~ timing, interpretation, feeling | Correct timing showing musical interpretation, understanding of musical phrasing and dynamics . Awareness of different time signatures. |
| <i>Candidate</i> | | Demonstrate artistic quality using a mixed range of musical choices to enhance the interpretation of the appropriate content. |
| <i>Examiner</i> | | Demonstrate an understanding and ability to interpret the music provided showing the appropriate artistic quality . |
| Appearance | APPEARANCE ~ as required in the programme of study | Ballet – Modern Jazz - Tap |
| Performance Skills | PERFORMANCE SKILLS ~ personality, flair, projection, attitude, responsiveness, spatial awareness. | Projection of performance skill necessary to dance with flair and individuality . The ability to reflect and evaluate choices made in self-initiated work The dance space is fully utilised as a part of dance expression. A positive and confident attitude is consistently demonstrated in response to the examiner. |

| Knowledge and Understanding | | |
|------------------------------------|----------------------------------|---|
| <i>Set</i> | K & U ~ | Competent knowledge and understanding of the Programme of Study requirements. |
| <i>Candidate</i> | knowledge, understanding. | Sound knowledge and understanding of the chosen movement vocabulary and appropriate use of both time signatures and musical expression. |
| <i>Examiner</i> | | Competent knowledge and understanding of the requested movement vocabulary . |
| Professional Practice | | |
| | PP A ~ preparation | The candidate must show evidence of research and preparation and be able to discuss and reflect . |
| | PP B ~ understanding | Candidates must show, and be able to communicate a thorough knowledge and understanding of the requirements. |
| | PP C ~ delivery | The delivery should be articulate, clear and confident with an ability to demonstrate purposefully the subject matter with a positive attitude and approach. |

16. Marking

Marks are awarded for the extent to which the performance of a candidate matches each of the six **Assessment Categories and Criteria** for the **Examination Components** as shown in the **Mark Allocation Tables** (See Section 12 Scheme of Assessment).

For each of the **Assessment Criteria** within each **Assessment Category**, a mark between 0 and 5 will be awarded indicating the degree to which the candidate has met the **Required Standard** as defined in the **Marking Grid** below.

| MARKING GRID | | | | | |
|--|--|--|---|--|--|
| 0 | 1 | 2 | 3 | 4 | 5 |
| <i>Required standard not demonstrated</i> | <i>Required standard demonstrated in a very limited way</i> | <i>Required standard demonstrated in a way that is sometimes limited and sometimes partial</i> | <i>Required standard demonstrated in a way that is sometimes partial and sometimes of the required standard</i> | <i>Required standard demonstrated</i> | <i>Required standard exceeded</i> |

The descriptions in the **Assessment Criteria** are to be used in conjunction with the requirements of the **Programme of Study** for each Grade. The judgement is made by the examiner in relation to the appropriate **Level Description**.

The total number of marks awarded for each Level is given below:

| Level | Mark |
|--------------|-------------|
| Level 3 | 175 |
| Level 4 | 175 |
| Level 5 | 335 |

17. Level Descriptions

Level Descriptions provide a guide to the qualities and extent of the level of performance that candidates achieving a particular grade are expected to demonstrate. Strength in one area of performance may compensate for weakness in another. The overall achievement necessary to match these descriptions will have been demonstrated by a candidate awarded a Pass. Candidates achieving a Pass with Merit, or a Pass with Distinction, will have matched and exceeded the qualities of performance described. The Level Descriptions form a context for the examiner judgement and when taken as a whole, are indicative of expectations; they are assessed through the Assessment Components and Assessment Criteria.

Level 3 Assessment Criteria (see section 13) cover the **Intermediate and Advanced Foundation** grades.

Level 4 Assessment Criteria (see section 14) cover the **Advanced 1 and Advanced 2** grades.

Level 5 Assessment Criteria (see Section 15) cover the **Professional Development** grades

The candidate's performance of the progressively challenging programmes of study within each level description determines the grade within that level range.

18. National Standards

Comparability across different dance awarding organisations against national level descriptors were established as set out in the table below and on page 16 and 17.

The awarding organisations developed a national set of level descriptors for Graded Examinations in Dance for the original accreditation of these qualifications. The recognised awarding organisations for dance qualifications under the auspices of the Council for Dance Education and Training (CDET), now known as CDMT, came together to collectively review the original set of descriptors. The resulting descriptors aim to deliver two functions (i) to provide a set of benchmarks to which future graded dance qualifications will be developed and (ii) to provide benchmarks which will provide a basis for ongoing comparability and maintenance of standards within and between awarding organisations. On reviewing the original set of descriptors, the awarding organisations feel that these remain an accurate reflection of level for any new qualifications developed.

Level descriptors for Vocational Graded Examinations in Dance

| General descriptors at Level 3 | Knowledge statement (the holder ...) | Skills statement (the holder can....) |
|---|---|--|
| Achievement at Level 3 reflects the ways in which candidates make the transition from expressive and personal motivation for dance to a disciplined attitude necessary for aspiring to work as a dance professional. Candidates build upon | Demonstrates a sound and established knowledge and understanding of the technique and vocabulary required within the chosen dance genre. Will be able to apply a broad knowledge | Demonstrate consolidated technical skills through: <ul style="list-style-type: none"> • The fluent use of the dance movement vocabulary • the acquisition of an increased range of movements in sequences of increased length and complexity • an ability to sustain an appropriate sense of style throughout more complex sequences • those additional elements of movement vocabulary and/or technique required for progression to professional work |

| | | |
|---|---|--|
| <p>a range of skills, knowledge and understanding in relation to an increasingly refined vocabulary of movement and artistic interpretation showing an increased confidence, assurance and sensitivity.</p> <p>In addition an increasing understanding of professional contexts will be demonstrated and applied in performance and practice.</p> | <p>and understanding of their genre to their own work and demonstrate knowledge of the role of a dance professional and the need for safe and healthy working practices and the professional context for dance.</p> | <p>Demonstrate enhanced musical and artistic qualities through:</p> <ul style="list-style-type: none"> • greater understanding of mood, dynamics and rhythm • a sensitive personal interpretation of musical mood <p>Demonstrate performance through:</p> <ul style="list-style-type: none"> • the execution of appropriately demanding pre-set steps, movements and sequences • expression and fluidity of movement involving dynamics and use of space • the confidence and ability to individually interpret directions within their chosen dance discipline/genre and use the performance skills necessary to engage an audience. |
|---|---|--|

| General descriptors at Level 4 | Knowledge statement (the holder ...) | Skills statement (the holder can....) |
|--|--|---|
| <p>Achievement at Level 4 reflects the ways in which candidates build upon a range of skills, knowledge and understanding to demonstrate the disciplined attitude necessary for aspiring to work as a dance professional. Candidates will demonstrate an increasingly sophisticated vocabulary of movement and artistry showing confidence, assurance and professional awareness in application. In addition, a thorough understanding of professional contexts will be demonstrated and applied in performance and practice.</p> | <p>Demonstrates a comprehensive knowledge of the repertoire and vocabulary of their chosen dance genre.</p> <p>Demonstrates the ability to comment critically on others' work with reference to the broader context of dance provision.</p> <p>Demonstrates knowledge of the world of dance and its relationship to the aspects of choreography and direction that underpin professional development as a dancer and the ability to relate this to working in professional contexts.</p> | <p>Demonstrate evidence of personal style and technical mastery through:</p> <ul style="list-style-type: none"> • a wide range of movements performed with stamina and safely developed technical strength • the use of an extensive dance movement vocabulary <p>Demonstrate assured musicality and artistry through:</p> <ul style="list-style-type: none"> • a highly developed understanding of mood, dynamics and rhythm • an increasingly mature interpretation of the music <p>Demonstrate a performance as a coherent entity in a confident and assured manner through:</p> <ul style="list-style-type: none"> • the ability to integrate personal knowledge and experience with the repertoire required in their chosen dance discipline/genre, using this as the basis for improvisation in their work. • subtleties of performance • evidence of more varied and challenging work being undertaken • the ability to communicate subtleties of interpretation effectively (both solo and/or ensemble) • the ability to interpret the repertoire for their chosen dance discipline/genre with a developing sense of individuality and style • an adaptable, self-confident approach to performance skills. |

| General descriptors at Level 5 | Knowledge statement (the holder ...) | Skills statement (the holder can....) |
|---|--|--|
| <p>Achievement at Level 5 shows practical and theoretical knowledge and understanding of the discipline or field of work to find ways forward in broadly defined, complex contexts. Can analyse, interpret and evaluate relevant information, concepts and ideas. Is aware of the nature and scope of the area of study or work. Understands different perspectives, approaches or schools of thought and the reasoning behind them.</p> | <p>Determine, adapt and use appropriate methods, cognitive and practical skills to address broadly defined, complex problems. Use relevant research or development to inform actions. Evaluate actions, methods and results.</p> | <p>Demonstrate a high level of knowledge and understanding in the chosen dance genre including:</p> <ul style="list-style-type: none"> • Detailed knowledge of the repertoire • Detailed understanding of the repertoire <p>Perform complex movement sequences showing:</p> <ul style="list-style-type: none"> • A high level of technical skill • Appropriate physical awareness, strength and stamina • A high level of understanding of musical interpretation and complex rhythmical sounds, accents and timings • The ability to engage with an audience and an understanding of the subtleties of performance <p>Choreograph a performance piece which demonstrates a high level of knowledge and understanding of the chosen dance genre and an appropriate range of technical and creative skills</p> <p>Adapt and improvise movement sequences and performances in response to direction and independently as appropriate</p> <p>Demonstrate an informed and in depth understanding of the requirements of living and working as a dance professional</p> <p>Demonstrate an understanding of and the ability to maintain professional levels of fitness</p> |

19. Candidates with Additional Needs

Information on assessment, examination and entry requirements for candidates with additional needs are published on the GQAL Website and are also provided in the Teachers Handbook. In addition please contact GQAL Head Office.

20. Examination Results

Results and certificates will normally be issued within six weeks after the date of the examination. This time is necessary to ensure that all results are properly standardised and checked by GQAL.

21. Awards of Pass, Pass with Merit, or Pass with Distinction

Depending on the level of performance demonstrated during the examination a candidate may be awarded either a Pass, or a Pass with Merit, or a Pass with Distinction. Each award broadly corresponds with the following descriptions of achievement and requires that the candidate obtains or exceeds the minimum number of marks set as the boundary for the award.

| Award | Description of Achievement | Mark Boundary |
|-------------|---|---------------|
| Pass | <p>To achieve the award of a Pass the performance of a candidate must reach or partially reach the required standard of dance skills in most but not necessarily all of the assessment criteria.</p> <p>The performance of some candidates may have exceeded the required standard in one or more aspects of the examination and this reflects the fact that strength in one aspect may compensate for weakness in another.</p> <p>A defining characteristic of the overall performance of a candidate awarded a Pass is that it reaches or partially reaches the required standard of dance skills indicated in the Level Descriptions, and the repertoire defined in the Programme of Study.</p> | 44% |
| Merit | <p>To achieve the award of a Pass with Merit the performance of a candidate must reach the required standard of dance skills in the majority of assessment criteria.</p> <p>The performance of some candidates may have exceeded the required standard in one or more aspects of the examination and this reflects the fact that strength in one aspect may compensate for weakness in another.</p> <p>A defining characteristic of the overall performance of a candidate awarded a Pass with Merit is that it consistently matches and occasionally may exceed the required standard of dance skills indicated in the Level Descriptions, and the repertoire defined in the Programme of Study.</p> | 59% |
| Distinction | <p>To achieve the award of a Pass with Distinction the performance of a candidate must reach and exceed the required standard of dance skills in the majority of assessment criteria.</p> <p>The performance of some candidates may have exceeded the required standard by a considerable margin in one or more aspects of the examination and this reflects the fact that strength in one aspect may compensate for weakness in another.</p> <p>A defining characteristic of the overall performance of a candidate awarded a Pass with Distinction is that it consistently exceeds the required standard of dance skills indicated in the Level Descriptions, and the repertoire defined in the Programme of Study.</p> | 77% |

22. Repeats of Examinations

Where a candidate is not able to reach the minimum standard for a pass in an examination, application for re-examination at that Grade is permitted. All examination components must be completed on re-examination. Marks from examination components may not be carried forward or credited.

23. Language and Bias

Every effort has been made to ensure that this specification and associated mark schemes, procedures and materials are free from any form of bias and have no hidden requirements for entry or assessment. Care has been taken to ensure that the specification, grade and level descriptions and examination requirements make appropriate demands on candidates both in terms of their physical safety, wellbeing, and expectations of physical and cognitive performance in relation to their age and level of ability.

24. Statutory Requirements

It is a requirement that all centres, teachers of this qualification and examiners make themselves aware of and comply with the relevant current legislation, relating to Safeguarding, Health and Safety, Data Protection and Equality.

25. Validity of Specification

This specification is valid from the 1 August 2024 until 31 July 2027.