

EXPERT GROUP REPORT FOR AWARD SEEKING ADMISSION TO THE UCAS TARIFF

Graded Examinations in Dance
and
Graded Vocational Examinations in Dance

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THE CONDUCT OF THE COMPARABILITY STUDY

Given the demands of conducting comparability studies, and the differences in the types of award likely to seek entrance to the UCAS Tariff, the set of procedures and processes to which we adhere are based on the premise that comparisons require collaborative input and judgement from members of an Expert Panel.

Upon receipt of a proposal for Tariff consideration, UCAS staff undertake an initial review of the qualification to ascertain the level and complexity of work involved and a timed and costed work plan proposed to the awarding body or sponsor. An appropriate benchmark qualification is selected at this stage which attracts UCAS Tariff points and is in a related subject, or has a related skills base, to enable comparability.

UCAS staff assemble all appropriate paperwork for the qualification seeking entry to the Tariff and their chosen benchmark. This documentation (see Appendix 2) is sent to Expert Panel task workers along with detailed descriptions of the benchmark and qualification applying for Tariff entry, which are replicated in Section 2.

Task workers for this qualification are:

- Cathy Childs, University of Chichester
- Jacky Ferguson, Royal Academy of Dance
- Tracey Tickle, AQA
- Rachael Meech representing the Council for Dance Education and Training.

Brief biographies can be found at Appendix 1.

The Expert Panel members undertake a series of comparisons, based upon a detailed set of questions used to guide, rather than constrain, their comparability studies. In all the above instances those responsible for making these judgements provide cross references to presence of evidence in the materials considered, or provide a justification for any judgements made. The outcomes are summarised at section 5.

All evidence and considerations are considered by the Tariff Advisory Group (TAG) which is comprised of admissions practitioners from higher education institutions. TAG makes judgements presented as suggested allocations of UCAS Tariff points that first and foremost take account of the amount of 'utility' or 'relevance' of an award for use in progression to UK HE. A secondary consideration in determining an appropriate Tariff value will be the size of the award involved. The validity of the judgements to be undertaken is achieved through:

- detailed scrutiny of a range of evidence about the utility of a qualification seeking entry to the UCAS Tariff, and the actual use made of that qualification for entry to UK higher education institutions
- careful documentation and detailed reporting of the decision pathways taken in allocating points to a qualification.



SECTION 1: SUMMARY AND RECOMMENDATIONS

This report provides an overview of the considerations made in allocating UCAS Tariff points for graded examinations in dance and vocational graded examinations in dance. Rather than undertake in-depth analyses of all dance qualifications individually, it was agreed that the Royal Academy of Dance qualifications be considered as representative of all graded and vocational graded dance qualifications.

Following an in depth analysis of the similarities and differences between the RAD qualifications and the AQA GCE A level in Dance, the following issues were taken into account in recommending UCAS Tariff points:

- The content and skills in the graded and vocational graded qualifications are at a comparable level to the practical units of the GCE A level
- The practical units of the GCE A level constitute 55 per cent of the total qualification
- In terms of comparative size the graded qualifications are between 25 and 36 per cent of the GCE A level, whilst the vocational graded qualifications are between 63 and 78 per cent of the size
- Assessment methods and outcomes for the performance elements of all qualifications are comparable, but the GCE A level also includes written examinations which are not required for the graded and vocational graded qualifications
- Tariff domain scores for the graded and vocational graded qualifications are lower than those for the GCE A level across the board – mainly due to the lack of critical thinking and written assessments
- The graded and vocational graded qualifications could arguably be considered to be related to other similar qualifications which are already in the Tariff eg music, speech and drama examinations.
- The graded and vocational graded qualifications adopt a mastery model of assessment whereby a minimum of 40 per cent is required in all elements in order to pass, whereas the GCE A level is assessed through a compensatory model which allows for candidates to pass the qualification without having to pass every unit.
- Whilst the GCE A level adopts a formative assessment approach, whereby candidates can repeat a performance to improve, the graded and graded vocational qualifications rely upon a once only demonstration. This issue of criticality has previously been taken into account in the Tariff considerations for graded music, speech and drama qualifications

The Expert Panel proposed ignoring the written element of the GCE A level in aligning the graded and vocational graded qualifications, instead focusing solely on alignment with the practical elements of the GCE A level. This was considered to constitute 55 per cent of the total Tariff points.

In aligning grades, the Panel suggested that a pass in the graded and vocational graded qualifications would nominally equate to a GCE A level C grade. Given differences in content and learning outcomes between grades 6, 7 and 8 there was a need to differentiate between these three grades. The approach taken in developing the graded dance qualifications was identical to that taken for graded speech and drama qualifications.



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In reviewing Tables 15 and 16 in this report, there is noticeable consistency between the proposed Tariff points for grade 8 pass and distinction using both methodologies. However, it was noted that the graded dance qualifications are developed with an even mark allocation for the level of demand between pass and distinction. The Panel agreed that distinction at grade 6 graded dance qualification equated to 40 Tariff points – partly based on equivalence to the graded speech and drama Tariff points, and partly to the assertion that the graded qualifications require roughly 30 per cent of the study time of the GCE A level.

Further analysis of the differences between grades 6, 7 and 8 implied that they should be equally incremental in terms of their demand and ability to prepare students for HE. It was also recognised that some weight should be given to the potentially greater assessment demand of the graded examinations than the GCE A level performance units.

As a result of these considerations, the following Tariff points were agreed by the Tariff Advisory Group.

Grade 8	Grade 7	Grade 6	Tariff points
Distinction			65
Merit	Distinction		55
Pass	Merit		45
		Distinction	40
	Pass	Merit	35
		Pass	30

The Panel agreed that the vocational graded qualifications concentrate on developing the same skills and are assessed in the same way as the graded qualifications. However, the vocational graded qualifications are larger, contain more content and have greater focus and depth have higher expected standards than the graded qualifications. Distinction in the Advanced Foundation qualification was equated to a GCE A level grade A in terms of assessment demand.

Recognising all these factors, the following Tariff points were agreed by the Tariff Advisory Group.

	Advanced Foundation	Intermediate
Distinction	70	65
Merit	55	50
Pass	45	40



SECTION 2: CONTEXT FOR THE WORK

2.1 Background

UCAS was approached in 2009 by The British Ballet Organisation (BBO), British Theatre Dance Association (BTDA), Imperial Society of Teachers and Dancing (ISTD) and Royal Academy of Dance (RAD) to consider allocating Tariff points to their graded and vocational graded examinations in dance, which at the time were accredited on the National Qualifications Framework (NQF). This followed a series of comparability and standardisation exercises undertaken by the four awarding organisations covering:

- syllabus/specification
- examination timings
- mark schemes and quality criteria
 - descriptions of level
 - learning outcomes
 - assessment criteria
- grading
- candidate evidence.

The purpose of these exercises was to compare documentation and candidate performance from each awarding body to ensure that each awarding body is offering comparable levels of demand within their syllabuses. The conclusion was as follows:

‘In summary, all the documentation provided by the four awarding bodies can be said to be broadly comparable and the differences within the syllabuses can be explained through the different approaches employed by the individual awarding bodies to the development of the syllabus, marking and grading procedures. In terms of comparability, the written documentation can be said to be comparable in terms of level of demand expected from candidates.’

This collective approach is similar to the process undertaken for graded examinations in speech and drama and music and, as such, UCAS is willing to accept this joint submission for consideration of UCAS Tariff points.

2.1 Qualification and Credit Framework

During 2010, the graded examinations offered by each awarding body were transferred from the National Qualifications Framework (NQF) to the new Qualifications and Credit Framework (QCF). The QCF sets out how regulated vocational qualifications are structured, titled and quality assured. It was originally designed to replace the National Qualifications Framework across England, Wales and Northern Ireland.

In the QCF every unit and qualification has a credit value and a level. One credit represents ten 'notional' hours of learning, which includes both Guided Learning Hours (GLH) and independent learning hours, and shows how much time the qualification takes to complete. Levels vary from entry level to level 8. There are three sizes of qualifications in the QCF:

- Awards (1 to 12 credits)



- Certificates (13 to 36 credits)
- Diplomas (37 credits or more)

All units in the QCF use a standard unit template, consisting of learning outcomes (what a learner needs to know, understand or do) and assessment criteria (which specify if the learner has met the outcomes to a defined level). Some units will appear in more than one qualification and the credit can be transferred between qualifications, as long as it forms part of the 'rules of combination' of the qualification to which credit is being transferred. Units can be shared across awarding organisations and developed in collaboration.

A summary of the agreed design and operating rules for a common approach by BBO, BTDA, ISTD and RAD to graded and vocational graded examinations in dance within the Qualifications and Credit Framework can be found at Appendix 4.

Following analysis of the NQF graded dance examinations and their QCF successors, this report sets out the recommendations for the allocation of Tariff points to the QCF versions of the graded dance examinations. Due to the agreement amongst the awarding organisations that their qualifications are comparable in terms of level of demand expected from candidates, in-depth consideration will be given to a representative example of the graded and vocational graded examinations.

The specifications to be considered in detail are:

- RAD graded examinations in dance: Classical Ballet (Grades 6, 7 and 8)
- RAD vocational graded examinations (Intermediate and Advanced Foundation).



SECTION 3: OVERVIEW OF ROYAL ACADEMY OF DANCE QUALIFICATIONS**3A: GRADED DANCE EXAMINATIONS (GRADES 6, 7 AND 8)****3A.1 Aims and purpose of the qualifications**

The aims of the graded qualifications are to:

- promote the study of ballet and related dance disciplines as a leisure and/or vocational activity
- provide a means of measuring the acquisition of technical, musical and performance skills in ballet and related dance disciplines
- promote and encourage enjoyment of movement as a form of physical exercise
- provide all candidates, particularly children and young people, with an opportunity of experiencing various dance disciplines accompanied by live music
- encourage personal self-confidence and group awareness through the experience of dancing solo, in partners and in small groups
- develop a general appreciation of music through dancing to various musical styles and rhythmic patterns
- motivate students by providing a series of clearly defined goals which have been structured to reflect the principles of safe dance practice
- provide teachers with a vehicle to measure the individual progress of their students.

A course of study based on these qualifications is intended to provide students with:

- an increasing ability to demonstrate practical knowledge of the dance disciplines of ballet, free movement and character
- a graduated measure of attainment against specific criteria
- increasing self-confidence through the learning, memorising and performing of prescribed sequences of movement, studies and dances
- an awareness and understanding of working with others
- an appreciation, through practical experience, of three contrasting dance disciplines with their accompanying music.

3A.2 History of the qualifications

The RAD launched 'a series of examinations in dancing for children' in 1930. Since that time the examinations have undergone a number of revisions and associated changes of name, including grade examinations and ballet in education examinations.

Until the early 1990s the highest level was Grade 5. At this time, Grades 6, 7 and 8 were introduced as an alternative for those who, for a variety of reasons, wished to continue their study of dance beyond Grade 5 but did not wish to pursue the vocational graded route more geared towards the aspiring professional dancer. Initially Grades 6, 7 and 8 were available for female candidates only; male syllabuses were introduced from 2005.

Grades 1 to 8 were placed on the National Qualifications Framework in 2001, at which point they were retitled graded examinations in dance in order to conform to QCA requirements. In 2010 they were transferred to the Qualifications and Credit Framework.



3A.3 Entry requirements for the qualifications

It is recognised that many candidates will have passed previous graded examinations, but this is not essential provided they satisfy the minimum age requirements.

3A.4 Age of candidates

For reasons of safe dance practice, candidates for Grades 6, 7 and 8 must have reached the age of 11 years by 31 December in the year of the examination. There are no maximum age limits for any of the graded examinations.

3A.5 Size

Learners undertaking a course of study leading to Grades 6, 7 or 8 are recommended to complete 90 guided learning hours with an additional 40 hours dedicated to practice. These guidelines are consistent with the rationale developed by the UK dance awarding organisations in 2009 for the determination of credit values on the QCF. The rate of learning of individual students may vary, and the length of training for each student before entering for examination is at the discretion of the teacher.

Overall it is recommended that 130 notional learning hours (NLH) are dedicated to each grade.

3A.6 Content and structure of the qualification

The content and structure of graded dance qualifications is summarised in Table 1:

Table 1: Content and structure of graded dance qualifications

Grade 6	Grade 7	Grade 8 Award
For the examination, all exercises should be prepared, except that there is a choice of classical, free movement or character dance.	For the examination, all exercises should be prepared, except that there is a choice of classical, free movement or character dance.	The Grade 8 award develops solo performance as a culmination of the graded examination syllabus. Candidates are required to perform solos in the three styles of dance previously studied - classical, free movement and character - preceded by a short warm up barre. The first dance (Etude Lyrique) is compulsory, but in all other sections there is a choice of dance.
<p>Classical exercises</p> <p>Barre</p> <ul style="list-style-type: none"> • Pliés • Battements tendus and battements glissés • Ronds de jambe à terre and battements fondus • Battements frappés • Exercise for ronds de jambe en l'air with port de bras • Adage • Grands battements and battements en cloche • Demi-pointe enchaînement <p>Centre</p> <ul style="list-style-type: none"> • 1st Port de bras or 2nd Port de bras 	<p>Classical exercises</p> <p>Barre</p> <ul style="list-style-type: none"> • Pliés • Battements tendus and battements glissés • Ronds de jambe à terre and battements fondus • Battements frappés • Ronds de jambe en l'air • Adage study • Grands battements and battements en cloche • Coupé fouetté raccourci <p>Centre</p> <ul style="list-style-type: none"> • Port de bras 	<p>Classical exercises</p> <p>Barre</p> <ul style="list-style-type: none"> • Pliés • Battements tendus and battements glissés • Ronds de jambe à terre and battements fondus • Battements frappés • Adage • Grands battements



<ul style="list-style-type: none"> • Exercise for temps liés • Pirouette en dehors • Pirouette en dedans • Adage study • Soubresauts and echappés sautés to 4th position • Pas de bourrées • Petit allegro 	<ul style="list-style-type: none"> • Pirouette enchaînement • Adage • Petit allegro • Allegro 	
Waltz enchaînement <ul style="list-style-type: none"> • To be performed as a solo – candidate’s choice of sides 	Grand allegro <ul style="list-style-type: none"> • To be performed as a solo – candidate’s choice of sides 	Entrée polonaise
Classical dance (if chosen) <ul style="list-style-type: none"> • To be performed as a solo 	Classical dance (if chosen) <ul style="list-style-type: none"> • To be performed as a solo 	Classical solos <ul style="list-style-type: none"> • Etude lyrique • Valse printemps or demi-caractère
Free movement sequences <ul style="list-style-type: none"> • Exercise for upper back • Exercise for elevation and use of space 	Free movement sequences <ul style="list-style-type: none"> • Study in stillness and gravity • Study for upper back • 	Free movement solos <ul style="list-style-type: none"> • Mouvement libre poétique or Mouvement libre dramatique •
<ul style="list-style-type: none"> • Free movement dance (if chosen) • To be performed as a solo 	<ul style="list-style-type: none"> • Free movement dance (if chosen) • To be performed as a solo 	<ul style="list-style-type: none"> • Character solos • Mazurka desalon or danse Russe
<ul style="list-style-type: none"> • Character enchaînements (Polish) • Polonaise • Polish mazurka and pas marché • Krakoviak 	<ul style="list-style-type: none"> • Character enchaînements (Hungarian court) • Letjő and promenades • Cabrioles and quick letjő • Retirés and pas de bourrées 	<ul style="list-style-type: none"> • Finale polonaise and révérence •
<ul style="list-style-type: none"> • Character dance – Polish mazurka (if chosen) • To be performed as a duet on opposite sides or as a solo 	<ul style="list-style-type: none"> • Character dance - czardas (if chosen) • To be performed as a duet on opposite sides or as a solo 	
Character révérence	Character révérence	
Props required: long silk scarf for free movement	Props required: long silk scarf for free movement	Props required: long silk scarf (female) or cloak (male) for free movement; small handkerchief for danse Russe

3A.7 Assessment – procedures, methods and levels

Examinations are held in a variety of approved locations worldwide, overseen by more than 200 examiners. Candidates may re-take an examination as many times as they wish, regardless of the result. Assessment time depends upon the number of candidates in the set, as portrayed in Table 2.

Table 2: Graded dance examinations assessment time

Grade	Number in set			
	1	2	3	4
Grade 8	35	40	50	60
Grade 7	35	40	50	55
Grade 6	35	40	50	55

Learning objectives/ outcomes

By the end of Grades 6, 7 and 8, students will have achieved the learning outcomes summarised in Table 3.

Table 3: Learning outcomes for graded dance qualifications



	Ballet	Free movement	Character
Technique	<ul style="list-style-type: none"> • Demonstrate secure posture and correct weight placement in the performance • Of a wide range of more complex movements • Demonstrate an ability to perform a wide range of complex movements with coordination of the whole body, well stretched legs and articulated footwork • Demonstrate line through the body and use of épaulement • Demonstrate an ability to perform more complex movements with accurate alignment and use of space • Demonstrate well co-ordinated turning actions with correct use of supporting leg and placement of working leg • Demonstrate elevation with controlled landings in a wide range of more complex steps. 	<ul style="list-style-type: none"> • Perform a wide variety of simple and complex steps with free flowing movement • Use of space and co-ordination of the whole body, showing a secure Understanding of weight transference, use of gravity, suspension at the climax of a movement and controlled endings • Demonstrate use of gravity and relaxation of upper back to project more complex movements into and through space • Demonstrate an ability to show a variety of lines through the whole body using a wide range of complex movements • Demonstrate varying heights of elevation with spring off one leg in more complex movements • Demonstrate proficient use of long scarf 	<ul style="list-style-type: none"> • Perform a wide range of complex steps with firm hold of the body, upper back and head, accurate placement of the arms and hands, use of deep fondu, use of space and articulated footwork relevant to the style, use of épaulement • Demonstrate an ability to contrast differing qualities of movements and steps • Demonstrate a more complex co-ordinated turning action
Music	<ul style="list-style-type: none"> • Perform with correct and accurate timing and appropriate response to the music. 	<ul style="list-style-type: none"> • Perform with correct and accurate timing and appropriate response to the music. 	<ul style="list-style-type: none"> • Perform with correct and accurate timing and appropriate response to the music; • Perform exercises to music with varied rhythmic structures.
Performance	<ul style="list-style-type: none"> • Perform with expression and communication 	<ul style="list-style-type: none"> • Perform with expression and communication 	<ul style="list-style-type: none"> • Perform with expression and communication

Performance descriptions (Grades 6, 7 and 8)

In progressing through these level 3 qualifications, candidates are expected to demonstrate a comprehensive knowledge and understanding of the vocabulary of a particular style through the wide range of movements performed with technical strength. Along with confidence, candidates will convey self-awareness, resulting in a sensitive personal responsiveness to the musical mood.

Candidates will demonstrate a mature awareness of audience as well as subtleties of performance combined with expression and fluidity of movement involving dynamics and use of space.

3A.8 Grading

The graded dance qualifications are graded on a pass, merit and distinction basis as outlined in Table 4.

Table 4: RAD graded dance qualifications grading

Pass	40 – 54 marks
Merit	55 – 74 marks
Distinction	75 – 100 marks



The assessment of the candidate's performance in each section of the examination is delivered using three interrelated domains of assessment - technique, music and performance.

These domains of assessment are broken down into assessment criteria which are applied as appropriate to the various requirements of the examination. These criteria are normally applied to the full range of examination content for each section of the examination and relate to specified learning objectives and outcomes.

Each assessment criterion comprises a number of interrelated elements, which increase in number as the examinations increase in level, thus increasing the demands placed on the candidate.

In the examination, the examiner awards a mark of between 0 and 10 for each assessment criterion. A mark of 1 or higher signifies the standard attained by the candidate with respect to that criterion. A mark of 0 signifies that no work was shown for all or part of the section of the exam relating to that criterion. Attainment descriptors explain the level of mastery which the candidate needs to demonstrate in order to achieve these marks.

For examinations at Grade 6 and Grade 7, there is no requirement to pass any specific section of the examination; the 40% marks required to pass may come from any section.

For Grade 8, candidates are required to achieve a minimum of 40% (ie 8 marks out of 20) for each dance in order to pass overall.

3A.9 Quality assurance processes

The RAD has a number of policies in place to ensure continuous quality improvement. These are formally documented and include examiner recruitment and training, equality and diversity, monitoring the work of examiners, recognition of prior learning, complaints and appeals.

The task of ensuring ongoing quality assurance, including compliance with regulatory criteria, is managed by the examinations quality assurance committee. This committee is chaired by the director of examinations, reports to the artistic and examinations sub-committee of the board of trustees and meets every six to eight weeks.

The examinations quality assurance committee carries out an annual internal audit of the examinations board's activities, against regulatory criteria. Each member of the committee is responsible for auditing a different area(s) and reporting on their findings, as delegated by the director of examinations who, as chairman of the committee, oversees the process. The reports are completed with reference to the current regulatory criteria and with reference to the action plan arising from the previous annual audit. The information provided in these reports is collated into a single report.



3B: VOCATIONAL GRADED EXAMINATIONS IN DANCE: LEVEL 3 CERTIFICATES INTERMEDIATE AND ADVANCED FOUNDATION

3B.1 Aims and purpose of the qualification

The aims of the vocational graded 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 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.

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.

3B.2 History of the qualification

The RAD's vocational graded examinations can be traced back to the organisation's founding in 1920, when entrance to membership of the organisation was by examination. Over time, with the advent of the children's syllabus in 1930, membership examinations became known as major examinations and more recently (2001), vocational graded examinations.

Formerly known as elementary, intermediate and advanced, a pre-elementary level was introduced in the 1970s, and at a later stage Intermediate was divided into two parts. In 2001 the five levels were retitled Intermediate Foundation, Intermediate, Advanced Foundation, Advanced 1 and Advanced 2.

Vocational graded examinations have for some years been positioned as the 'professional' route: their content promotes a depth and focus of study which is geared towards the aspiring professional dancer rather than the individual who wishes to explore dance as a hobby and a means of personal development. Historically, achievement at Intermediate level (formerly elementary) has been seen as an appropriate entry route to further study at vocational schools and similar institutions.

The RAD's vocational graded examinations were placed on the NQF in 2001 at levels 2 and 3. Their transfer to the Qualifications and Credit Framework (QCF) in 2010 was accompanied by a revision of levels so that they now spread across levels 2, 3 and 4. Accordingly, Intermediate and Advanced Foundation now constitute the Academy's vocational graded provision at level 3.

3B.3 Entry requirements for the qualification

There are no entry requirements for Intermediate level. Candidates must have passed Intermediate before taking Advanced Foundation.



Candidates may take the Advanced Foundation if they hold the equivalent pre-requisite vocational graded qualification in classical ballet from other recognised awarding organisations.

3B.4 Age of candidates

Minimum age for entry (to be attained by 31 December in the year of the examination)

- Intermediate: 12 years
- Advanced Foundation: 13 years

There are no maximum age limits for any of the vocational graded examinations.

3B.5 Size

Both the Intermediate and Advanced Foundation qualifications have a credit value of 28 credits. Notional learning hours (NLH) are set at 275 of which a minimum of 150 are guided learning hours (GLH).

RAD recommend that students studying for vocational graded examinations should expect to take a minimum of two syllabus classes a week at the lower levels, increasing as the student progresses towards the higher levels.

3B.6 Content and structure of the qualification

Intermediate

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

Table 5: Intermediate graded vocational dance examination content

FEMALE	MALE
BARRE	
<ul style="list-style-type: none"> • Pliés • Battements tendus • Battements glissés • Battements jetés • Ronds de jambe à terre • Assemblés soutenus à terre • Battements fondus • Battements frappés • Battements frappés fouettés • Ronds de jambe en l'air • Petits battements sur le cou-de-pied • Développés passés A • Développés passés B • Grands ronds de jambe en l'air • Exercise for fouetté of adage • Grands battements • Grands battements en cloche • Port de bras A • Port de bras B • Echappés relevés • Relevés devant and derrière • 	<ul style="list-style-type: none"> • Pliés • Battements tendus • Battements glissés • Battements jetés • Ronds de jambe à terre • Assemblés soutenus à terre • Battements fondus • Battements frappés • Battements frappés fouettés • Ronds de jambe en l'air • Petits battements sur le cou-de-pied • Développés passés A • Développés passés B • Grands ronds de jambe en l'air • Exercise for fouetté of adage • Grands battements • Grands battements en cloche • Port de bras A • Port de bras B • Echappés sautés and relevés • Relevés devant and derrière • Posés to 5th position
CENTRE	



<p>Port de bras</p> <ul style="list-style-type: none"> • 1st Port de bras (A and B) • 2nd Port de bras • <p>Centre practice</p> <ul style="list-style-type: none"> • Temps lié • Battements tendus (A and B) • Chassés with rotation and fouettés a terre • Grands battements • <p>Pirouettes</p> <ul style="list-style-type: none"> • Single pirouettes en dehors from 5th position • Double pirouettes en dehors from 4th position • Pirouettes en dedans • Posés pirouettes en dedans <p>Adage</p> <ul style="list-style-type: none"> • Développés devant and derrière (A and B) • Demi-grands ronds de jambe • Fouetté of adage <p>Allegro</p> <ul style="list-style-type: none"> • Petits changements • Pas de bourrée • Echappés sautés en croix • Jetés ordinaires • Sissonnes ordinaires passées • Pas de basque glissés en avant • Pas de basque glissés en arrière • Free enchaînement • Echappés sautés battus fermés • Entrechats quatre • Brisés • Grands jetés en avant • Full contretemps <p>Dance study</p>	<p>Port de bras</p> <ul style="list-style-type: none"> • 1st Port de bras (A and B) • 2nd Port de bras • <p>Centre practice</p> <ul style="list-style-type: none"> • Temps lié • Battements tendus (A and B) • Battements jetés • Chassés with rotation and fouettés à terre • Grands battements <p>Pirouettes</p> <ul style="list-style-type: none"> • Single pirouettes en dehors from 5th position • Double pirouettes en dehors from 4th position • Double pirouettes en dehors from 2nd position • Pirouettes en dedans <p>Adage</p> <ul style="list-style-type: none"> • Développés devant and derrière (A and B) • Demi-grands ronds de jambe • Fouetté of adage <p>Allegro 1</p> <ul style="list-style-type: none"> • Petits changements • Pas de bourrée • Echappés sautés en croix • Jetés ordinaires • Sissonnes ordinaires passées • Pas de basque glissés en avant • Pas de basque glissés en arrière • Pas de basque sautés • Echappés sautés battus fermés • Entrechats quatre • Brisés <p>Allegro 2</p> <ul style="list-style-type: none"> • Free enchaînement • Chassés temps levés en manège • Posé temps levé en manège • Tours en l'air • Pas balancé • Full contretemps • Grands jetés enchaînement
<p>Pointe</p> <ul style="list-style-type: none"> • Rises in 1st and 2nd position • Echappés relevés to 4th and 2nd position • Relevés devant and derrière • Relevés passés • Posés de côté • Posés en avant (A and B) • Coupes fouettes raccourcis <p>Centre</p> <ul style="list-style-type: none"> • Temps lié • Echappés relevés • Relevés devant and derrière • Pas de bourrée piqués • Cœurs 	
<p>Révérence</p>	<p>Révérence</p>



Advanced Foundation

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

Table 6: Advanced Foundation graded vocational dance examination content

FEMALE	MALE
BARRE	
<ul style="list-style-type: none"> • Pliés • Battements tendus with petits retirés • Battements glissés with battements glissés en cloche • Ronds de jambe à terre • Battements fondus • Battements frappés • Ronds de jambe en l'air • Petits battements serrés • Développés sur la demi-pointe • Grands battements • Grands battements en cloche 	<ul style="list-style-type: none"> • Pliés • Battements tendus with petits retirés • Battements glissés • Ronds de jambe à terre • Battements fondus • Battements frappés • Ronds de jambe en l'air • Petits battements serrés • Développés en demi-pointe • Grands battements • Grands battements en cloche
CENTRE	
<ul style="list-style-type: none"> • Port de bras • Port de bras <p>Centre practice</p> <ul style="list-style-type: none"> • Temps lié • Battements tendus and battements glissés with pirouettes • Ronds de Jambe à terre • Battements fondus • Grands battements (A and B) <p>Pirouettes</p> <ul style="list-style-type: none"> • Pirouettes en dehors • Pirouettes en dehors and en dedans <p>Adage</p> <ul style="list-style-type: none"> • 1st Adage (A and B) • 2nd Adage <p>Allegro</p> <ul style="list-style-type: none"> • Petits changements • Jetés battements • Pas de bourrée en avant, en arrière, and en tournant • Failli • Free enchaînement • Entrechats trois and cinq • Brisés dessus • Brisés dessous • Sissonnes ouvertes to arabesque • Grands jetés en avant and en tournant 	<ul style="list-style-type: none"> • Port de bras • Port de bras <p>Centre practice</p> <ul style="list-style-type: none"> • Temps lié • Pliés • Battements tendus and battements glissés with pirouettes • Ronds de jambe à terre • Battements fondus • Grands battements (A and B) <p>Pirouettes</p> <ul style="list-style-type: none"> • Pirouettes en dehors • Pirouettes en dedans • Pirouettes en dehors and en dedans <p>Adage</p> <ul style="list-style-type: none"> • 1st Adage (A and B) • 2nd Adage <p>Allegro 1</p> <ul style="list-style-type: none"> • Petits changements • Jetés battements • Pas de bourrée • Echappés sautés and soubresauts • Jetés ordinaires with temps levés • Entrechats trois and cinq • Brisés <p>Allegro 2</p> <ul style="list-style-type: none"> • Sissonnes ouvertes to arabesque • Allegro enchaînement • Free enchaînement • Tours en l'air • Enchaînement en diagonale • Grand allegro enchaînement
POINTE WORK	
<ul style="list-style-type: none"> • Barre 	



<ul style="list-style-type: none"> • Warm-up exercise • Assemblés piqués and battements glissés • Posés de côté and relevés • Posés into arabesque • Sissonnes fermées relevées • Exercise for fouetté of adage • Centre • Temps lié • Echappés and relevés • Pas de bourrée • Courus • Posés passés • Assemblés piqués and emboîtés • Pirouettes en dehors • Pirouettes en dedans • Petits soutenus • Posés pirouettes en dedans • Dance Studies • Waltz or Galop 	
<ul style="list-style-type: none"> • Révérence 	Révérence

3B.7 Assessment – procedures, methods and levels

Male and female candidates are examined separately and in sets of one to four candidates.

Examination timing

The time allowed for each set of candidates is as follows:

- Intermediate 1 hour 20minutes
- Advanced Foundation 1 hour 25minutes

Learning objectives / outcomes

Table 7: Graded vocational dance qualifications – learning outcomes

	INTERMEDIATE AND ADVANCED FOUNDATION	
	Female candidates	Male candidates
	By the end of Intermediate and Advanced Foundation, a female student will be able to:	By the end of Intermediate and Advanced Foundation, a male student will be able to:
Technique	<ul style="list-style-type: none"> • demonstrate technical proficiency achieved through Intermediate study • demonstrate a sound level of 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. • 	<ul style="list-style-type: none"> • demonstrate technical proficiency achieved through Intermediate study • demonstrate a sound level of co-ordination, control and accuracy in a range of sequences • perform with awareness of line • demonstrate control of the body during turning actions • demonstrate awareness of the 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	<ul style="list-style-type: none"> • perform a range of movements within different rhythmical frameworks • perform, responding to phrasing and dynamics of the music. 	<ul style="list-style-type: none"> • perform a range of movements within the different rhythmical frameworks • perform, responding to phrasing and the dynamics of the music.
Performance	<ul style="list-style-type: none"> • perform, showing a sound level of understanding of interpretation and expression; • demonstrate communication and projection in performance. 	<ul style="list-style-type: none"> • perform, showing a sound level of understanding of interpretation and expression • demonstrate communication and projection in performance.



The learning outcomes for both the Intermediate and Advanced Foundation are identical. It should be noted however, that the specification also states that 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, and quality of movement (ie precision and control), within the range of candidates' physical capacity.

In addition, candidates communicate an increasing confidence in performance. They are able to interpret music and display a developing sensitivity to musical content and style. Candidates' performances show spatial awareness and responsiveness to an audience.

3B.8 Grading

The RAD vocational graded dance qualifications are graded on a pass, merit and distinction basis as outlined in Table 8.

Table 8: RAD vocational graded dance qualifications grading

Pass	40 – 54 marks
Merit	55 – 74 marks
Distinction	75 – 100 marks

The assessment of the candidate's performance in each section of the examination is delivered using three interrelated domains of assessment - technique, music and performance.

These domains of assessment are broken down into assessment criteria, which themselves comprise a number of interrelated elements. These criteria are applied as appropriate to the various requirements of the examination. Some criteria are applied to particular sections of the exam while others are generic to more than one section, as indicated in the tables below. The criteria relate to the learning objectives outlined in Section 3 above and also to the learning outcomes specified in the units on which these qualifications are based.

In vocational graded examinations, assessment is made based on the technical elements which contribute to the overall dancer, i.e. co-ordination, control, line, spatial awareness, dynamic values and the specific studies of pointe work for females and allegro for males. All these elements require a sound classical technique incorporating correct posture, weight placement and use of turnout.

In the examination, the examiner awards a mark of between 0 and 10 for each assessment criterion. A mark of one or higher signifies the standard attained by the candidate with respect to that criterion. A mark of zero signifies that no work was shown for all or part of the section of the exam relating to that criterion.

3B.9 Quality assurance processes

See Section 3A.9 above.



SECTION 4: OVERVIEW OF AQA GCE A LEVEL IN DANCE

4.1 Aims and purpose of the qualification

The qualification aims to encourage candidates to:

- develop and extend the knowledge, understanding and skills needed to participate in and communicate through dance, in a variety of contexts
- foster imagination and creativity, and promote personal and social development
- engage in appreciation of the diverse, dynamic heritage of dance, promoting spiritual, moral and cultural development
- encourage life-long learning and provide access to dance and dance-related interests and careers.

Its purpose is to provide candidates with the opportunity to acquire experience of performance and choreography and to engage in critical thinking about dance. The content allows candidates to study a subject which can be extended through higher education and promotes a healthy lifestyle through an awareness of the importance of exercise and training.

For the Advanced Subsidiary (AS) level the focus is on:

- solo choreography
- performance of own choreography
- performance within a duo or trio, or both
- training, technique, health and safety of the dancer
- analysis of choreography and performance within professional repertoire.

For the A level, candidates have the opportunity to develop skills and extend and apply knowledge gained at AS.

The focus is on:

- group choreography
- knowledge and understanding of a specific area of study related to the development of one of the following: modern dance, ballet, jazz dance
- performance skills related to one of the specific areas of study
- training, technique, health and safety of the dancer
- the analytical study of one set work and its cultural and artistic context.

For the A level candidates can choose from three areas of study related to the development of modern dance, ballet or jazz dance. The choice of set works reflects the repertoire within these three areas. It is expected that the set works and the three areas of study will be changed every three years.

4.2 History of the qualification

The Assessment and Qualifications Alliance (AQA) began as an alliance of the Associated Examining Board (AEB), Southern Examining Group (SEG), the Northern Examinations and Assessment Board (NEAB) and City and Guilds GNVQ qualification in November 1997. In September 1998 it was



registered as a charity. AEB/SEG and NEAB agreed formally to merge in October 1999, with this happening in April 2000.

The A level changed from a two-year linear course to a modular AS/A2 course with the introduction of Curriculum 2000. The modular A level course was initially made up of six modules/units, three making up the AS course and three remaining units making up the A2.

In September 2008 most A level courses changed from six modules/units to four, and AQA A level Dance was no exception. The weighting of practical work to written work was also slightly changed for the revised A level, from a 50:50 weighting, to 55% practical, 45% written.

The A level qualification in its current form had a first sitting of AS modules in 2009 and A2 modules in 2010.

The passing grades are A* to E. The A* grade was introduced in September 2008 for higher education entry in 2010, and is awarded to candidates who achieve an A in their overall A level, with a score of at least 90% at A2. There is no A* grade at AS or unit level.

AQA is the only awarding body to offer an A level course in dance.

Candidates may re-sit a unit any number of times within the shelf-life of the specification. The best result for each unit will count towards the final qualification.

4.3 Entry requirements for the qualification

AQA recommends that candidates should have acquired the skills and knowledge associated with GCSE dance or equivalent, before commencing this qualification. However, any entry requirements are at the discretion of centres.

4.4 Age of candidates

AQA expects that most candidates starting the course will have previously taken a GCSE in dance or equivalent, and therefore will be aged 16 at the beginning of AS, although this is not a formal requirement. There are no maximum age restrictions.

4.5 Guided Learning Hours (GLH)

360 GLH

4.6 Content and structure of the qualification

The qualification is comprised of four units, with the content of each unit summarised in Table 9.

Table 9: Content of AQA GCE A level in dance

Unit 1	Unit 2
Understanding dance (AS)	Choreography and performance (AS)
<ul style="list-style-type: none"> The dancer as performer: knowledge and understanding of the demands made in practice and performance on the dancer The process and craft of choreography: own work and that of professional repertoire The significance of dances: own work and that of 	<ul style="list-style-type: none"> The process of solo choreography from investigation and research of ideas through to outcome The development of physical and interpretative skills in relation to performance of the solo choreography The development of performance skills within a duo or trio (or both) performance context



professional repertoire	
Unit 3	Unit 4
Dance appreciation: content and context (A2)	Group choreography and solo performance (A2)
<p>Candidates are required to investigate one area of study from ballet, modern dance or jazz dance. The three areas of study for examination 2010–2012 are:</p> <ul style="list-style-type: none"> • Diaghilev’s Ballets Russes 1909–1929 • Modern dance in Britain 1965–1985 • Dance in the American musicals of the 1930s and 1940s. <p>Candidates study one set work from a choice of three and answer one question from a choice of two. The questions require the critical analysis and appreciation of one set work. The set works for examination 2010–2012 are:</p> <ul style="list-style-type: none"> • Beach birds for camera (Cunningham, 1991) • Cinderella (Ashton, 1948) • Revelations (Ailey, 1960). <p>The areas of study for unit 3 are expected to change every three years.</p>	<ul style="list-style-type: none"> • The process of group choreography from investigation and research of ideas through to outcome • The development of solo performance skills in relation to a specific practitioner within an area of dance study from unit 3

4.7 Assessment – procedures, methods and levels

Each of the units is assessed separately as shown in Table 10.

Table 10: Assessment methodology of AQA GCE A level in dance

Unit	Tools of assessment	Detail	Weighting
1. Understanding dance	1.5 hour written examination	<ul style="list-style-type: none"> • structured questions (20 marks) • two essay questions (40 marks) 	20%
2. Choreography and performance	Practical coursework – internally assessed	<ul style="list-style-type: none"> • solo choreography and performance (60 marks) • performance in a duo/trio (30 marks) 	30%
3. Dance appreciation: content and context	1.5 hour written examination:	<ul style="list-style-type: none"> • One question on chosen area of study (40 marks) • One question on set work studied (40 marks) 	25%
4. Group choreography and solo performance	Practical examination – externally assessed	<ul style="list-style-type: none"> • group choreography (45 marks) • solo performance (30 marks) 	25%

Assessment objectives (AOs)

The assessment units assess the following AOs in the context of the content and skills set out in Section 4.6.

Table 11: AQA GCE A level Dance assessment objectives

AS level	
AO1	Create imaginative dances with an understanding of current practice, whilst drawing on the conventions and traditions of the past.
AO2i	Perform and interpret dance ideas through solo performance and with other dancers, demonstrating an understanding of appropriate technical and expressive skills, of sensitivity and awareness within group performance, and of safe practice.
AO3	Communicate clearly through writing the knowledge, understanding and insight appropriate to dance study.
AO4i	Show detailed knowledge and understanding, in written form, of choreographic and performance process either in own work and/or professional repertoire.
AO5i	Show detailed knowledge and understanding, in written form, of the significance of dance, either in own work and/or professional repertoire.



A2 level	
AO1	Create imaginative dances with an understanding of current practice, whilst drawing on the conventions and traditions of the past.
AO2ii	Apply performance skills to a specific practitioner within an area of study, demonstrating a comprehensive understanding of safe practice and the appropriate technical and expressive skills needed in solo presentation.
AO3	Communicate clearly through writing the knowledge, understanding and insight appropriate to dance study.
AO4ii	Analyse specific dance works leading to informed interpretation and evaluation of dance performance and comment on relationships and comparisons between dances.
AO5ii	Show detailed understanding of the contexts in which dance is created and comment perceptively and critically on the significance of contextual influences upon dance performance and choreography.

Table 12 shows the approximate weighting of AOs in each unit:

Table 12: Weighting of assessment objectives for AQA GCE A level Dance

Assessment objectives	Unit weightings (%)				Overall weighting of AOs (%)
	U1	U2	U3	U4	
AO1		10		15	25
AO2i		20			30
AO2ii				10	
AO3	5		5		10
AO4i	7.5				17.5
AO4ii			10		
AO5i	7.5				17.5
AO5ii			10		
Overall weighting of units (%)	20	30	25	25	100

In GCE specifications which require candidates to produce written material in English, candidates must:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear
- select and use a form and style of writing appropriate to purpose and to complex subject matter
- organise information clearly and coherently, using specialist vocabulary when appropriate.

In this specification the quality of written communication is assessed in Units 1 and 3 by means of AO3, AO4i, AO4ii, AO5i and AO5ii.

Performance descriptions

Performance descriptions show the level of attainment characteristic of the grade boundaries at A level. They give a general indication of the required learning outcomes at the A/B and E/U boundaries at AS and A2. It should be noted that shortcomings in some aspects of the examination may be balanced by better performances in others.

Table 13: Performance descriptions for AQA GCE A level in dance

AS performance descriptions		
	A/B boundary	E/U boundary
AO1	A candidate is likely to demonstrate clear communication of subject matter through: <ul style="list-style-type: none"> • perception transposition of the dance idea into movement • informed and wholly appropriate use of choreographic devices in a coherent form 	A candidate is likely to demonstrate basic communication of subject matter through: <ul style="list-style-type: none"> • an attempt to transpose the dance idea into movement • some evidence of the use of choreographic devices and form



	<ul style="list-style-type: none"> • sensitive and imaginative use of accompaniment 	<ul style="list-style-type: none"> • appropriate use of accompaniment.
AO2i	<p>A candidate is likely to demonstrate a high level of both technical and expressive skills in performance, showing:</p> <ul style="list-style-type: none"> • clear communication of the dance idea • safe practice in the use of the body within the dance environment • clear understanding of group sensitivity and awareness of other performers. 	<p>A candidate is likely to demonstrate a basic technical and expressive skills in performance, showing:</p> <ul style="list-style-type: none"> • basic communication of the dance idea • safe practice in the use of the body • basic understanding of group sensitivity and awareness of other performers.
AO3	<p>A candidate is likely to select, organise and use concisely a form and style of writing, drawing on specialist vocabulary to:</p> <ul style="list-style-type: none"> • demonstrate sound knowledge and understanding of the areas of dance study • comment perceptively on these areas. 	<p>A candidate is likely to select, organise and use concisely a form and style of writing, drawing on some specialist vocabulary to:</p> <ul style="list-style-type: none"> • demonstrate basic knowledge and understanding of the areas of dance study • comment with some insight into these areas.
AO4i	<p>A candidate is likely to demonstrate in written form:</p> <ul style="list-style-type: none"> • detailed knowledge of how choreography is informed by processes of investigation, experimentation and selection • clear knowledge and understanding of the constituent features of the dance and the relationships which exist between them • detailed knowledge and understanding of the body, its training and safe use in the context of rehearsal and performance. 	<p>A candidate is likely to demonstrate in written form:</p> <ul style="list-style-type: none"> • basic knowledge of how choreography is informed by processes of investigation, experimentation and selection • basic knowledge and understanding of the constituent features of dance and the relationships which exist between them • basic knowledge and understanding of the body, its training and safe use in the context of rehearsal and performance.
AO5i	<p>A candidate is likely to demonstrate in written form:</p> <ul style="list-style-type: none"> • clear and sound analytical skills which lead to rational interpretations and evaluations based on relevant evidence. 	<p>A candidate is likely to demonstrate in written form:</p> <ul style="list-style-type: none"> • basic analytical skills which lead, on the whole, to appropriate interpretation and evaluation of dance.
A2 performance descriptions		
	A/B boundary performance descriptions	E/U boundary performance descriptions
AO1	<ul style="list-style-type: none"> • A candidate is likely to choreograph and present dance demonstrating: • Imaginative transposition of the dance idea • Informed investigation and selection of movement material and accompaniment • Coherent and sophisticated use of choreographic structures • Intelligent use of dancers' physical and interpretative skills to communicate dance idea. 	<ul style="list-style-type: none"> • A candidate is likely to demonstrate basic communication of subject matter through: • An attempt to transpose the dance idea into movement • Some evidence of the use of the choreographic devices and form • Appropriate use of accompaniment.
AO2ii	<ul style="list-style-type: none"> • A candidate is likely to high level of both technical and expressive skills in performance, showing: • Clear understanding of genre • Intelligent interpretation and understanding of the subject matter and stylistic features of the chosen practitioner • Meaningful projection and communication • Safe practice in the use of the body within the dance environment 	<ul style="list-style-type: none"> • A candidate is likely to demonstrate basic technical and expressive skills in performance, showing: • Basic communication of the dance idea • Safe practice in the use of the body • Basic understanding of group sensitivity and awareness of other performers.
AO3	<ul style="list-style-type: none"> • A candidate is likely to select, organise and use concisely a form and style of writing, drawing on specialist vocabulary to: • Demonstrate detailed knowledge and understanding of specific areas of dance study and specific practitioners and their works • Comment perceptively and critically on these areas. 	<ul style="list-style-type: none"> • A candidate is likely to select and attempt to use a form and style of writing, drawing on some specialist vocabulary to: • Demonstrate basic knowledge and understanding of the areas of dance study • Comment with some insight into these areas.



AO4ii	<ul style="list-style-type: none"> • A candidate is likely to demonstrate/reveal in written form: • Highly developed analytical skills which lead to informed interpretation and critical evaluation of specific dance works • Perceptive, reasoned comments on relationships and comparison between dances. 	<ul style="list-style-type: none"> • A candidate is likely to demonstrate in written form: • Basic knowledge of how choreography is informed by processes of investigation, experimentation and selection • Basic knowledge and understanding of the constituent features of dance and the relationships which exist between them • Basic knowledge and understanding of the body, its training and safe use in the context of rehearsal and performance.
AO5ii	<ul style="list-style-type: none"> • A candidate is likely to demonstrate/reveal in written form: • Detailed understanding of the historical and cultural context of dances • Perceptive, critical comments on the significance of contextual influences upon dance performance and choreography. 	<ul style="list-style-type: none"> • A candidate is likely to demonstrate in written form: • Basic analytical skills which lead, on the whole, to appropriate interpretation and evaluation of dance.

4.8 Grading

The A level qualification is graded on a six-point scale: A*, A, B, C, D and E. To be awarded an A* candidates will need to achieve a grade A on the full A level qualification and an A* on the aggregate of the A2 units.

For AS and A level, candidates who fail to reach the minimum standard for grade E will be recorded as U (unclassified) and will not receive a qualification certificate.

4.9 Quality assurance and code of practice

AQA complies with the Ofqual code of practice for all awarding organisations in England, Wales and Northern Ireland. It aims to promote quality, consistency, accuracy and fairness in the assessment and awarding of qualifications, and to maintain standards across specifications, both within and between awarding organisations and from year to year. It sets out agreed principles and practices for the assessment and quality assurance of qualifications, the roles and responsibilities of awarding organisations and centres, and the requirements for a high-quality examinations process. AQA is therefore bound by the Code of Practice in the way it conducts its assessment.



SECTION 5: SUMMARY OF COMPARISONS AND CONSIDERATIONS

5.1 Overview of processes undertaken

UCAS staff assemble a range of documentation for both the qualification seeking entry to the Tariff and the chosen benchmark qualification. Upon receipt of all the appropriate paperwork from the awarding bodies, UCAS prepared a detailed account of each qualification which was disseminated to Expert Panel members to undertake a range of tasks and respond to the following set questions:

Aims

- How do the aims of each qualification compare? (awarding organisations only)
- How appropriate are the aims of each qualification for preparing students for higher education? (higher education representatives only)

Size

- What are the relative sizes of each qualification?

Content and coverage

- What commonality is there between the content of each qualification?
- Is the common content being treated in the same depth?
- For each qualification, how useful is the unique content for helping learners progress to HE?

Assessment objectives/ criteria

- How do the assessment objectives / criteria for each qualification differ?
- How are assessment objectives / criteria applied across the component parts of the qualification?
- To what extent would the differences in assessment objectives / criteria affect a student's ability to study at HE level?

Assessment models

- How do assessment models differ in terms of preparing students for HE study?
- Assess the extent to which the assessment materials make demands in terms of complexity, resources, abstractedness and strategy.
- To what extent does the level of support candidates are given differ?
- Does each qualification have marking instructions? If so, how do marking instructions differ for each qualification?
- In what ways, and to what extent, does assessment differ in terms of the demands they make on a candidate's knowledge, understanding and skills?

Grade / performance descriptions

- How do grade / performance descriptions for each qualification differ?
- How would the knowledge, skills and experiences of candidates achieving specific grades in one qualification differ from those achieving grades A and E in the benchmark A level?
- How do the grades for the two qualifications align against each other?

Tariff domain scoring



Considerations of the extent to which qualifications help prepare students for HE is recorded by scoring against the following Tariff domains:

- Knowledge development
- Application of ideas
- Analysis
- Synthesis
- Evaluation
- Communication
- Numeracy skills
- Personal and social skills
- Learning skills
- Work-related skills and attitudes.

Each domain contains three statements against which the task workers score each qualification on a scale from 0 (no opportunity to develop the abilities and qualities described) to 5 (frequent and significant opportunities for a candidate to develop and evidence the abilities and qualities associated with the strand in question). The full domain scoring framework is attached as Appendix 3.

Strengths and weaknesses

- What do you consider to be the relative strengths and weaknesses of each qualification as preparation for HE study in your discipline?
- Given all the comparisons you have undertaken, please suggest how the incoming qualification may compare with the benchmark in terms of UCAS Tariff points.

Those responsible for making these judgements will be required to provide cross references to presence of evidence in the materials considered, or provide a justification for a judgement.

Throughout the process, UCAS may need recourse to further information, evidence or supporting statements from chief examiners on an ad hoc basis.

5.2 Comparison of aims

Both examiners felt that the aims of the graded and vocational graded examinations were broadly comparable to the GCE A level in dance as they were both concerned with the development of knowledge, skills, understanding and appreciation of dance through its practice.

Three main points of commonality between the qualifications were identified as follows. All three types of qualification:

- aim to promote the development of the individual student – both in terms of subject-specific skills and personal development. The RAD qualifications concentrate on skill acquisition within a specific genre. GCE A level Dance has a broader remit and aims also to allow for contextual understanding and engagement within the creative process alongside the opportunity for the student to acquire and develop technical and performance skills.
- allow a student to develop group skills, although there seems to be more emphasis on ‘working with others’ and the understanding of the role of an ensemble dancer in the assessment criteria of GCE A level Dance.
- give the student the opportunity to:



- apply studio and exercise knowledge and understanding to performance
- apply technical and performance skills to a range of styles.

The graded and vocational graded qualifications were considered to be more focused than the GCE A level in the practical demonstration of dance, with particular emphasis on the discipline of technique, musicality and the experience of performance practice.

However, the GCE A level has broader aims than those of the graded and vocational graded qualifications in that it also concerns a wider appreciation of art as a dance form. The A level also provides opportunity for students to engage with critical thinking, which is not apparent in the graded and vocational graded qualifications.

The aims of all qualifications were considered to be appropriate in supporting progression to HE.

5.3 Comparison of size

RAD graded qualifications have a credit value of 13 (130 notional learning hours) and their vocational graded examinations have a credit value of 28 (280 notional learning hours). These size indicators are different from guided learning hours in which GCE A level size is measured (360 GLH) and direct comparison is inappropriate. The GLH recorded by Ofqual for the RAD graded and vocational qualifications are 90 and 150 respectively.

However, in considering learning hours it was also noted that the style of teaching in the graded and vocational graded dance qualifications is very much focused on a teacher-led experience; of learning by repetition and practice as a discipline. This is predominantly done in small group situations, although students will be expected to practice the set exercises in preparation for the final examinations. This style of teaching develops a disciplined approach to dance training and allows for individual improvements through corrections and personal development; but there is less emphasis on the fostering of individual creativity through more self-directed activities.

The GCE A level is weighted 55% practical and 45% theory and therefore contact time on either aspect will vary throughout the course according to the specific delivery of the different elements of the specification.

From an analysis of comparability qualification size, it would appear that the graded qualifications are somewhere between 90/360 (25%) and 130/360 (36%) the size of a GCE A level. The vocational graded examinations are somewhere between 150/360 (42%) and 280/360 (78%) the size of a GCE A level.

5.4 Comparison of content and coverage

The development of technique, performance and musicality skills is common to all three qualifications, but they are covered in more depth and at a higher level of demand in the graded and vocational graded examinations as these skills are their main focus. This common content accounts for 30% of the overall assessment GCE A level specification.



The GCE content is covered within a wider context of dance whilst the graded examinations and vocational graded examinations focus on a specific discipline in the context of technique and practical application.

There is also commonality between the qualifications in respect of the importance and awareness on safe practice and attention to issues relating to health and safety. However, there is more emphasis on technique and the perfection and performance of specific movement vocabulary in the RAD syllabuses, whereas the GCE A level was considered to have a greater breadth of study and emphasis on the analysis and written communication of dance knowledge, skills and understanding together with a focus on student-devised choreography.

There are requirements in all three qualifications in relation to performance and the execution of expressive and communicative content.

A summary of the content unique to each qualification is shown at Table 14.

Table 14: Unique content in each qualification

RAD qualifications	GCE Dance
<ul style="list-style-type: none"> • Knowledge of a specific genre • Experience of performing within a specific genre (though presenting a variety of styles) • Ability to adapt and apply knowledge to tasks given (examiner-led enchainement and change of order of exercises) in examination environment 	<ul style="list-style-type: none"> • Experience of performing within a variety of genres if suitable • Ability to analyse, write about, evaluate practical experience & knowledge and make links to professional practice with critical reflection • Understanding and exploration of the process and craft of choreography (linking own work to that of professional repertoire) • Ability to analyse and evaluate professional repertoire (in a range of genres) • Ability to place dance within a social, cultural and historical context • Experience of individual and class investigation and research into a specific area of study (wider reading, analysis, synthesis, collation and presentation of ideas)

In terms of the usefulness of the qualifications for progression to HE, the Panel thought this would clearly be dependent on proposed progression routes.

Whilst the graded and vocational graded examinations focus on a specific discipline and are practical in nature, the depth of study and the range of skills acquired can relate to a wide range of areas. For example self-learning, motivation and commitment are also a part of the high level of knowledge, understanding and skills gained by learners who successfully complete the examinations. These allow them to access a wide range of dance and creative-related occupations as the knowledge and skills can be transferred across dance disciplines and also provide a route into other areas such as choreography, dance administration and management. Learners could also branch out into related areas such as sports science and study, dance or arts therapy and dance science.

The graded and vocational graded examinations develop a number of transferable skills such as self-learning, self-motivation and commitment which are implicitly assessed within the examination as a learner needs to put in a significant amount of self-study to reach the required standards. This was thought to be particularly true of the vocational graded examinations. Students entering HE from



these programmes were thought to have a more in-depth understanding of how to articulate their bodies in the practical technique classes. The training will generally enable them to pick up dance vocabulary more easily, but their interpretation may well be more stylised, which may or may not be appropriate for all dance styles being studied in HE. Students should also have a good understanding of how to interpret choreographic content. However, the HE representative did not consider the depth of treatment to be similar to GCE A level study.

5.5 Comparison of assessment models and arrangements

Assessment objectives / criteria

The AQA examiner indicated that GCE A level in dance has a set of five assessment objectives (AOs) in the first year and a set of five AOs in the second year, covering the content of the specification. Three of the second year AOs are developed out of the first year set whilst two AOs apply across AS and A level units. Each unit has its own set of criteria and marking descriptors and bands. Examination papers are written annually for all four units with appropriate weighting of the AOs carefully planned when each paper is written. Within the mark bands there is an opportunity to reward candidates who demonstrate more complex and sophisticated skills.

The graded and vocational graded examinations do not require written communication specifically but centre on the three major assessment areas of the practical application of technique, musicality and performance, of which the technique elements are more heavily weighted. The AOs are considered to be appropriate to the aims of the graded qualifications and emphasise the importance of technical precision, bodily control, co-ordination and the need to articulate understanding and placement. AOs for the Intermediate and Advanced Foundation examinations emphasise a similar approach, but with a greater focus on the performance and execution of set material.

Grade 6 and 7 qualifications consist of three main assessment criteria (classical – 60%), free movement and character – 20% and dance – 20%). Grade 8 consists of four equally divided 20 mark criteria which assess technique, musicality and performance consistently.

The learning outcomes for the graded and vocational graded qualifications require a candidate to achieve a certain level of attainment of skill. The marking bands are distinguished by how consistent a candidate is in demonstrating those skills.

Assessment models

The graded and vocational graded examinations are single unit qualifications which are practically assessed and have no written assessment attached to them. The candidate develops skills on a weekly basis in preparation for the final examination with specific vocabulary and set dances taught and practiced.

Within the vocational graded qualifications candidates are required to analyse 'what they do and how they do it' within the structure of the class in order to cope with any changes made by the examiner on assessment day. Vocational graded candidates need to adapt to new direction from the examiner within the practical assessment.

The examinations are externally assessed and marked by an external examiner appointed by the awarding organisation. This allows for some compensation to be taken into account in reaching an



overall score without compromising the overall standard of technique, musicality and performance expected by the assessment criteria. Grade 8 candidates are required to pass each dance in order to pass the examination as a whole.

Given the practical nature of these qualifications, this assessment method is felt to be the most appropriate way of assessing the skills, knowledge and understanding in a practical context. The learner must draw together all the elements of the syllabus, along with the implicit skills associated with self-learning, into the performances required by the examination and perform them in front of an examiner.

By contrast, the GCE A level has four assessed units, two with practical assessment and two with written assessment, three of which are externally assessed and moderated, whilst the practical AS unit is internally assessed and externally moderated. The units allow candidates to develop knowledge, understanding, critical awareness and practical skills and apply them to specific tasks at the end of the unit. The ability to make links between units is essential. Theory is taught through practical application and practical skills are underpinned by theoretical investigation.

The practical assessment at AS is classed as coursework as the outcomes are prepared over a period of three to four months with tutorial support from the lecturer and formally assessed by the lecturer (with the support of an external moderator). The A2 practical assessment is also prepared over a period of three to four months and then presented to an external examiner. No new material or tasks are given to the candidate on the day of the performances.

It was felt that the methods of assessment for the graded, vocational graded and GCE A level qualifications would be applicable within HE fields of study, particularly for those with elements of performance which required observation and judgements to be made by a tutor or examiner.

The assessment models differ mainly in the construction of the awards with the GCE A level devised to offer a breadth of study in distinct units that can prepare any students with an interest in a variety of aspects of dance. The GCE A level units offer pupils the opportunity to develop their own skills whether practical or theoretical whereas the RAD syllabus content is purely focussed on the practical execution of technical vocabulary.

The assessment models for each qualification were considered to be appropriate to the aims of the qualification and appropriate to the skills required at HE level.

Assessment demand

All three types of qualification are externally assessed with the performance within the practical assessment not repeatable (as would be the case in a public performance). There is therefore a similar pressure on the candidate in the presentation of their work in an examination environment. Vocational graded candidates need to sustain their level of concentration and focus over a longer period of time in the examination presentation than the other qualifications and are required to adapt to new instructions and tasks within that time.

The written examination elements of the GCE A level are considered to be demanding but appropriate. Candidates are challenged by, for example, having to watch and then immediately review



and discuss live or recorded works. However, for the graded and vocational graded qualifications, the assessment is purely based on the candidate's practical ability to learn the set material and perform this for an examiner to assess in the practical examination. There is no written examination required at any of the grade stages.

When comparing the assessment demand of the qualifications, it was noted that graded and vocational graded examinations focus on the mastery of performance in the same way as graded examinations for music, speech and drama. The GCE A level on the other hand adopts a compensatory model whereby candidates can fail in some areas, with the final grade reflecting the overall performance across the units.

The level of support for the qualifications is slightly different due to the nature of the content; in the graded examinations and vocational graded examinations the candidates are typically taught and corrected on a regular weekly basis in order to perfect the set material in preparation for the final examinations. There is no written work to support, but students will have been expected to learn all the correct terminology necessary for each level. The emphasis of the support is in enabling the candidate to reproduce the set material as accurately as possible on demand.

Support for GCE A level candidates is more varied, with a greater demand for self-direction for candidates for example in Unit 2 – Choreography and Performance, where the candidate will be devising a new piece of choreography whilst the tutor will be guiding and giving feedback; and in Units 1 and 3 – Understanding Dance and Dance Appreciation: Content and Context, whereby the tutor will undertake a series of taught lectures and these are later followed up by revision sessions. Here the emphasis moves to the candidate in the revision for the examinations.

Mark schemes

There are clear numerical mark schemes for all qualifications being considered.

Graded and vocational graded examinations have a detailed mark scheme for the discipline and grade and operate within tight and strict guidelines. This gives examiners a clear and detailed understanding of the level and quality of outcome expected. Examiners make their judgements within these tight guidelines on an immediate basis whilst the learner is being assessed. However there is some limited scope for professional judgement and for examiners to set sequences of steps (free enchaînements) selecting from predetermined vocabulary to test knowledge, understanding and skills in relation to the syllabus.

The GCE A level syllabus is broader and has detailed marking schemes for each unit with bands ranging from one to five. Each examination question has defined areas to be covered by candidates but it is made clear that there is room outside of this scheme which can be considered when marking.

It was argued that the graded and vocational graded examinations are more demanding in the specific areas that they focus on (technique, musicality and performance). Learners are expected to recall, apply and synthesise a range of knowledge and understanding through their practical work which are recorded both implicitly and explicitly within the assessment. This process is carried out in a similar way to graded examinations in music, speech and drama.



Graded and vocational graded qualifications require candidates to demonstrate an embodied knowledge through their technical practice. The GCE A level requires candidates to demonstrate this technical understanding (but without such an emphasis on perfection) together with creativity (choreography), and knowledge (dance set works, history and the body). Dance as a subject can be demanding in terms of requiring candidates to recall, reproduce and apply the necessary skills and it was felt that the graded and vocational grades provide a progressive development of learners' skills.

However, there are requirements in the GCE A level for a significant amount of written work which will require specific skills in relation to the quality of written communication which are not present in the graded and vocational graded examinations. The written examinations require recall, application, synthesis and evaluation. Parts of the written examination draw on the student's knowledge and understanding of his or her own practical work and performance. They also need to be able to analyse and evaluate their own work, making links to professional practice. They will have to recall their in-depth investigation into an area of study and a specific set work and apply this knowledge to unseen questions – formulating well-reasoned and well-argued, coherent responses.

In comparing the assessment demand of the qualifications considered, it is clear that whilst the graded and vocational graded qualifications are more demanding in terms of their practical, technique requirements, the GCE A level requires written examinations which are not required in the graded and vocational graded qualifications.

Grade and performance descriptors

Graded and vocational graded qualifications use grading descriptions to distinguish between performance at distinction, merit and pass, making reference to the three areas of technique, musicality and performance. Grade 8 candidates are required to show a 'basic competence' (i.e. above 40%) for each dance presented.

The performance descriptions for the GCE A level are linked to the assessment objectives only at the A/B grade boundary and E/U boundary and they link to outcomes across all four units.

Grade banding used for all the qualifications being considered is similar, but there is more detail in the GCE A level.

All agreed that, in broad terms, the skills, knowledge and understanding expressed in the GCE A level performance descriptions are comparable with those expressed in the graded and vocational graded examinations in terms of a high degree of technical skill, sensitivity of performance and healthy and safe dance practice. However, this is only one element of the GCE and the focus on technique in the graded and vocational graded examinations is at a higher level of demand.

Whilst the Group concluded that the grade descriptors are comparable for the performance descriptions, it must be noted that this comprises just 55 per cent of the total GCE A level, with the remaining 45 per cent based on written assessment.

5.6 Aligning grades

It was decided that a pass in the graded and vocational graded examinations in dance should be significantly higher than an E grade candidate in the GCE A level. Group members considered that



candidates for the graded and vocational graded examinations would most likely fare well in relation to the units in the GCE A level which focus on technique and performance. It was suggested that the pass level was roughly halfway between the grade descriptors for the GCE A and E boundary grades. This should result in an alignment with GCE A level grade C – for the performance units.

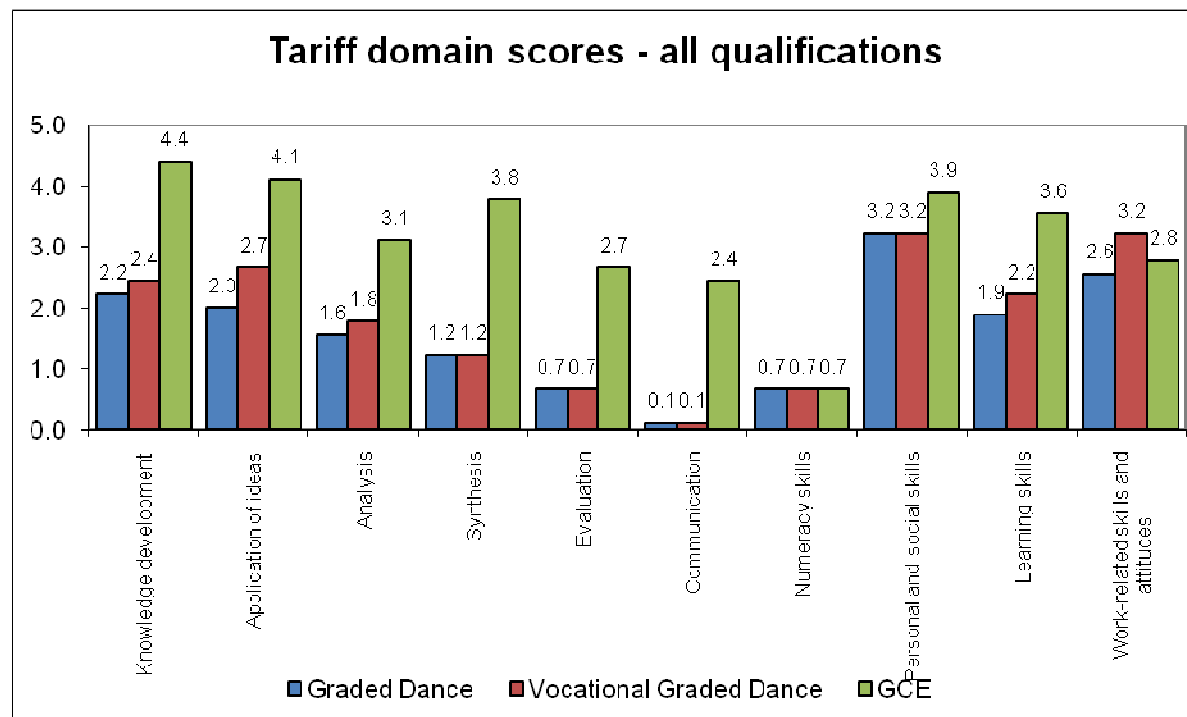
Description of performance for distinction level in the Advanced Foundation vocational graded examination was judged to be equivalent to the A/B grade boundary for the GCE A level.

A learner achieving a distinction and high merit in the RAD Grade 8 qualifications was thought to be comparable to a GCE A level grade A candidate for the performance units. A student who could achieve a merit in the vocational graded qualifications would equate to a grade A candidate in both GCE A level performance units.

5.7 Comparison of Tariff domains

Overall the GCE A level Dance scored higher than both the graded dance examination and vocational graded dance examination, reflecting the broader scope and nature of the qualification. The graded qualifications do not score highly on any counts, and are in almost every case lower than GCE A level. They were strongest on personal and social skills and work-related skills and attitudes, followed by knowledge development and application of ideas. Unsurprisingly all three qualifications scored minimally on numerical skills, but the RAD qualifications also had very low scores for communication and evaluation.

Figure 1: Tariff domain scores



5.8 Strengths and weaknesses

The key difference between the qualifications is the level of depth and breadth, this being both a strength and a weakness depending on the point of view. There is merit in a broad-based appreciation of dance as a subject and an art form; however there is equally merit in the focused



study of a particular discipline to a high level. Graded and vocational graded examinations would be seen as viable progression routes into job roles as performers whereas the GCE A level would suit a learner wishing to undertake a broader field of study.

GCE A level Dance is a broad foundation which provides suitable progression into HE – in developing both academic and practical skills, knowledge and understanding of the subject as an art form and being able to place dance within the context of other art forms, society and culture. The qualification has the scope to prepare candidates for non-dance related courses, as written papers are similar in content to other arts-related subjects.

By contrast graded and vocational graded qualifications are narrower in focus which potentially allows for more in-depth study and skill acquisition in one specific subject area. Taken alongside academic qualifications they would provide appropriate preparation for HE study of this subject. As preparation for courses in HE that are not dance related, the main strengths lie within the areas of personal and social skills, learning skills and experience of work-related skills and attitudes.

The graded and vocational graded examinations provide a disciplined approach to the training ethic which is a good preparation for further study in dance in HE. The commitment required by candidates demonstrates qualities which will prepare them for a range of challenges in HE. It was judged that the skills, knowledge and understanding will be particularly beneficial for candidates wanting to go onto vocationally-orientated HE courses.

5.9 Recommendations for awarding UCAS Tariff points

Based on an analysis of the above considerations, the Group raised the following issues to be taken into account in recommending UCAS Tariff points:

- The content and skills in the graded and vocational graded qualifications are at a comparable level to the practical units of the GCE A level.
- The practical units of the GCE A level constitute 55 per cent of the total qualification
- In terms of comparative size the graded qualifications are between 25 and 36 per cent of the GCE A level, whilst the vocational graded qualifications are between 63 and 78 per cent of the size
- Assessment methods and outcomes for the performance elements of all qualifications are comparable, but the GCE A level also includes written examinations which are not required for the graded and vocational graded qualifications
- The domain scores for the graded and vocational graded qualifications are lower than those for the GCE A level across the board – mainly due to the lack of critical thinking and written assessments.
- The graded and vocational graded qualifications could arguably be considered to be related to other similar qualifications which are already in the Tariff eg music, speech and drama examinations.
- The graded and vocational graded qualifications adopt a mastery model of assessment whereby a minimum of 40 per cent is required in all elements in order to pass, whereas the GCE A level is assessed through a compensatory model which allows for candidates to pass the qualification without having to pass every unit.
- Whilst the GCE A level adopts a formative assessment approach, whereby candidates can repeat a performance to improve, the graded and graded vocational qualifications rely upon a



once only demonstration. This issue of criticality has previously been taken into account in the Tariff considerations for graded music, speech and drama qualifications

It is proposed to ignore the written element of the GCE A level in aligning the graded and vocational graded qualifications, instead focusing solely on alignment with the practical elements of the GCE A level. As noted above, this constitutes 55 per cent of the total Tariff points. The Panel's view that written and practical dance skills are equally important in providing utility for progression to HE means that we do not need to undertake any levelling on this proposal.

As a result of this approach, the Panel felt that Tariff points for the benchmark GCE A level (practical elements) could be viewed as outlined in Table 15.

Table 15: A level Tariff points (for practical elements)

Grade	Tariff points for A level	Multiplier	Tariff points for practical element of GCE A level
A*	140	55%	77
A	120	55%	66
B	100	55%	55
C	80	55%	44
D	60	55%	33
E	40	55%	22

In aligning grades (see section 5.6 above), the Panel suggested that a pass in the graded and vocational graded qualifications would nominally equate to a GCE A level C grade. Given differences in content and learning outcomes between Grades 6, 7 and 8 it is clear that there is a need to differentiate between these three grades. The approach taken in developing the graded dance qualifications was identical to that taken for graded speech and drama qualifications, so it is worth using the Tariff tables for these qualifications as a baseline for further consideration (see Table 16).

Table 16: Tariff points for graded speech and drama qualifications

Grade 8	Grade 7	Grade 6	Tariff points
Distinction			65
Merit			60
	Distinction		55
	Merit		50
Pass			45
		Distinction	40
	Pass	Merit	35
		Pass	20

From Tables 15 and 16, there is noticeable consistency between the proposed Tariff points for Grade 8 pass and distinction using both methodologies. However, it must also be noted that the graded dance qualifications are developed with an even mark allocation for the level of demand between pass and distinction.

The Panel also agreed that distinction at grade 6 should equate to 40 Tariff points. This is based partly on equivalence to the graded speech and drama Tariff points, and partly to the assertion that the graded qualifications require roughly 30 per cent of the study time of the GCE A level. Based on an agreed alignment with GCE A level A grade, 30 per cent of 120 Tariff points equals 40 Tariff points.



Further analysis of the differences between Grades 6, 7 and 8 implied that they should be equally incremental in terms of their demand and ability to prepare students for HE. It was also recognised that some weight should be given to the potentially greater assessment demand of the graded examinations than the GCE A level performance units. As a result of these considerations, the following Tariff points are proposed:

Table 17: Proposed Tariff points for graded dance qualifications

Grade 8	Grade 7	Grade 6	Tariff points
Distinction			65
Merit	Distinction		55
Pass	Merit		45
		Distinction	40
	Pass	Merit	35
		Pass	30

As with other graded qualifications, this proposal includes an overlap in the allocation of UCAS Tariff points to different levels of attainment within each grade. This results from the fact that decisions about the final level of attainment - Distinction, Merit and Pass – achieved by a candidate at each grade of the dance qualification - 6, 7 and 8 - are made using the same grading criteria.

Variation in attainment within a grade results from the degree of security with which a candidate meets those assessment criteria; differences between the grades depend upon the level of difficulty of the material being presented, resulting in an overall increase in the complexity of the performance expected from a candidate at higher grades. However, the interaction between these twin dimensions of assessment – security and complexity – means that it is possible for a less secure performance at a higher grade, undertaken with more complex material, to be worth less than a performance at a lower grade undertaken with greater security ie meeting all of the assessment criteria for that grade. This means that it is possible, using this scale, for a performance at distinction level at a lower grade to surpass the quality of a performance at a pass level in the next grade up, ie the grading criteria for the different grades overlap to some extent.

With regards to the vocational graded qualifications, the Panel agreed they concentrate on developing the same skills and are assessed in the same way as the graded qualifications. However, the vocational graded qualifications are larger than, contain more content and have greater focus and depth have higher expected standards than the graded qualifications. Distinction in the Advanced Foundation qualification was equated to a GCE A level grade A in terms of assessment demand. Recognising all these factors, the following Tariff points are proposed:

Table 18: Proposed Tariff points for graded dance qualifications

Qualification	Advanced Foundation	Intermediate
Distinction	70	65
Merit	55	50
Pass	45	40

5.10 UCAS Tariff Advisory Group decision making

The Tariff Advisory Group endorsed the recommendations of the Expert Panel in July 2011.



APPENDIX 1: BIOGRAPHIES OF THE EXPERT GROUP MEMBERS

Name: **Cathy Childs**
 Current Position: Principal Lecturer and Head of Dance
 Organisation: University of Chichester
 Qualifications: BA(Hons) Dance, Postgraduate Diploma in Dance Performance

Brief Biography

Cathy trained at Laban Centre, London and performed with Transition Dance Company. Upon leaving Laban, she joined English Dance Theatre touring extensively both in the UK and abroad working with choreographers such as Robert Cohan, Robert North and Michael Clark. She combined performing and teaching at the Coventry Centre for Performing Arts working initially in FE delivering A level and BTEC National and HND programmes in dance before moving to the University of Chichester.

Cathy is responsible for the academic leadership of the Chichester dance department; management of all full-time and part-time staff, module leader for both the undergraduate and postgraduate programmes with particular subject expertise in dance performance with 3Fall Dance Company and MAPdance Company; other core taught modules include dance pedagogy -Teaching Dance Technique and MA Pedagogical Approaches together with Dance in the Community and Dance Placement. Cathy teaches technique specialising in Cunningham technique having studied at the Cunningham Studios in New York.

Additionally, she is a Link Tutor for trainee dance teachers on the Graduate Teacher Programme (GTP) and has been external examiner for the London Studio Centre (University of the Arts) for the BA (Hons) Dance and Dip HE programmes and is currently external examiner for University of Surrey BA (Hons) Dance & Culture and Leeds Metropolitan University, Hull College – BA (Hons) Dance/FdA Dance Programmes and External Moderator for the Open College Network (OCN) for The Alexander Technique College, Brighton.



Name: **Jacqueline Ferguson**
Current Position: Dual Examiner and External Affairs Consultant
Organisation: Royal Academy of Dance
Qualifications: ARAD (Advanced Teaching Diploma), FISTD, Dip. LCDD

Brief Biography

Jacqueline Ferguson trained as a teacher of dance at the London College of Dance and Drama (LCDD) and graduated with the college diploma in 1959. Following eight years of initial teaching experience covering several dance genres and with several different age groups, she joined the staff of London College as Senior Tutor and Leader of the Foundation and Diploma Courses, prior to becoming Vice-Principal. During her time at the college, she was a member of the panel that wrote the first Specialist Dance Route through an existing B Ed Degree course, offered in conjunction with Bedford College of Higher Education. She had particular responsibility for the module in Classical Ballet Studies and delivered it to the first cohort of students.

In 1986 Jacqueline joined the staff of the Royal Academy of Dance (RAD) where over the years, she undertook a number of different roles, including Chairman of the Panel of Examiners, Senior Tutor, Artistic Co-ordinator and latterly External Affairs Manager with responsibility for all matters relating to the accreditation of qualifications. She retired as a permanent member of the RAD staff in August 2009 and now holds a consultancy role. In addition, she is a Dual and Standardisation Examiner of the RAD and, as such, has travelled extensively to several countries of the world. She is also Chairman and Examiner of the National Dance Faculty of the Imperial Society of Teachers of Dancing.



Name: **Rachael Meech**
Current Position: Freelance Educational Consultant
Organisation: Representing the Council for Dance Education and Training
Qualifications: University of London (Queen Mary College), BA (Hons) French and European Studies, Open University Professional Certificate in Management, NVQ Assessor for Administration

Brief Biography

August 1998 – January 2007

Qualifications and Curriculum Authority

Involved in a number of high level initiatives throughout career at QCA including the review of the National Curriculum in 2000, the development and accreditation of general, vocational and occupational qualifications in a range of sector and subject areas, developing strategies for learners working at Entry and level 1 and the development of the Qualifications and Credit Framework.

May 2007 – present

Freelance Educational Consultant

Working with a wide range of education and training organisations providing specialist advice and guidance on qualifications development and accreditation, providing support for awarding bodies for new initiatives such as the 14-19 Diploma, the Qualifications and Credit Framework and Foundation Learning and carrying out research into new areas of work and evaluating projects on behalf of organisations. Current and past projects in relation to graded examinations in dance:

- Development of common units for Graded Examinations in Dance from level 1 to 4 in the Qualifications and Credit Framework
- Development of the Humanities Diploma line of learning statement
- Working with a number of organisations to become recognised awarding organisations to operate in the Qualifications and Credit Framework
- Preparing a research report into Graded Examinations in music, speech, drama and dance and their relationship with the creative industries sector.



Name: **Tracey Tickle**
Current Position: Chief Examiner Dance
Organisation: AQA
Qualifications: BA (Hons)

Brief Biography

Present roles:

Chief Examiner GCE A level Dance

Specification development, writing question papers and mark schemes, monitoring the work of the whole examination team, member of the awarding of grades committee. I am also responsible for devising and overseeing teacher support material and meetings.

Deputy Team Leader of Performing Arts at Truro College

Monitoring and overseeing the teaching and learning of GCE A level Dance, BTEC National Diploma Dance and the Foundation Degree in Dance.

Relevant industrial experience:

Professional dancer 1986 - 1990

Choreographer 1986 -



APPENDIX 2: THE EVIDENCE CONSIDERED

Royal Academy of Dance - Graded examinations in dance

- Specification

Royal Academy of Dance - Vocational graded examinations in dance

- Specification

AQA Dance A level

- Specification
- Units 1 – 4 Specimen question papers
- Units 1 – 4 Specimen mark scheme
- Teacher resources



APPENDIX 3: TARIFF DOMAINS**1 Knowledge development**

Retrieve, recognise and recall relevant knowledge from long-term memory; construct meaning from oral, written and graphic messages through interpreting exemplifying, classifying, summarising, inferring, comparing and explaining

	Domain strand	Explication and exemplification
.1	Recall, summarise and explain facts, terminology, principles, concepts	Higher scores for qualifications that require all four. Key words on papers will be 'state', 'outline', 'name', 'explain' complete gaps in sentences. The word 'explain' is used in a number of questions. The score and range of concepts that an explanation is required for determines the score. Includes bibliographic reference where appropriate.
.2	Select, organise and present relevant information clearly and logically, using specialist vocabulary where appropriate	For example, candidates are being asked to answer questions (orally or in writing) that require exemplification with appropriate terms.
.3	Describe and interpret phenomena and effects using appropriate concepts	'Describe' is likely to appear in the question. Phrases such as 'Use the information to...'

2 Application of ideas, knowledge and theory

Carrying out or using a procedure through executing or implementing

	Domain strand	Explication and exemplification
.1	Select and apply appropriate knowledge, understanding and skills to solve familiar problems	'Select', 'Complete the table ...' 'How should a procedure be altered ...' 'Explain how' could be used here. Reading a value of a graph is a favourite here in a science context.
.2	Select and apply appropriate knowledge, understanding and skills to solve unfamiliar problems	'Select' – the difference here is in the familiarity of the context.
.3	Develop and execute plans and apply to realise a project	Interpret 'project' widely.

3 Analysis

Breaking material into constituent parts, determining how the parts relate to one another and to an overall structure or purpose through differentiating, organising and attributing

	Domain strand	Explication and exemplification
.1	Analyse simple problems and issues understanding relationships between cause and effect	Problems are more likely to take the form of numerical calculations or other mathematical operations; issues more akin to global warming, cause of the French revolution.
.2	Analyse complex problems and issues and wider context of problems and projects	
.3	Review different options and plans using appropriate analytical tools, risk analysis and costings to produce justifiable recommendations	Candidates might be asked to compare and contrast, make comparisons, think of other ways of doing something or achieving an outcome.

4 Synthesis

Putting elements together to form a coherent and functional whole; reorganising elements into a new pattern or structure through generating, planning or producing

	Domain strand	Explication and exemplification
.1	Draw together knowledge, principles and concepts to produce ideas, insights and/or artefacts	Idea =; insight indicates a higher order skill. This strand could also be evidenced by making something which requires the synthesis of ideas as in art and design.
.2	Generate simple arguments clearly and	Mathematical proofs can be seen as arguments. This is



	logically drawing on knowledge, principles and concepts from different areas of a subject	unlikely to be signalled by a simple word in a question.
.3	Generate complex arguments clearly and logically drawing on knowledge, principles and concepts from different areas of a subject	Look for reference to more than one concept and a requirement to construct an argument to answer the question.
5. Evaluation Making judgements based on criteria and standards through checking and critiquing		
	Domain strand	Explication and exemplification
.1	Assess the validity of a range of information and arguments	The extent of the range will determine the score. For example, using one or two pieces of information would score low, but having to make sense from five or six would generate a higher score.
.2	Judge and appraise arguments and evidence to reach informed judgement	'To what extent do you agree with ...' 'Discuss...'
.3	Use the results of analysis to formulate and defend independent opinions and judgements or make predictions	The more the candidate is required to make predictions the higher the score. 'Express your view' questions where asked to adopt an ethical position.
6. Communication Developing and demonstrating speaking, reading, listening and writing skills		
	Domain strand	Explication and exemplification
1	Produce written work using a form and style of writing appropriate to purpose and complex subject matter	Candidates choose own form of response and structure of output.
.2	Produce essays or other forms of extended writing with correct spelling, grammar and punctuation	Explicit requirement for extended writing, eg essay, Extended Project, report. Level of complexity will determine score.
.3	Select and use appropriate forms of oral communication to convey information. Read or listen critically and comprehend longer arguments or examples of applications	Specific requirement for oral presentation. Score will indicate amount or lack of specific direction, and scope/requirement for choice of medium. Case studies; listen to others with respect; learning outcomes may emphasise compliance and willingness to respond.
7. Numeracy skills Developing and using numerical and mathematical skills		
	Domain strand	Explication and exemplification
.1	Choose and use appropriate techniques to address simple numerical problems	This would be rather simple one or two step procedures requiring the application of arithmetic, for example calculating an average. Recall and use appropriately financial ratios.
.2	Choose and use appropriate techniques to address complex numerical problems	Here learners would be required to demonstrate the use of basic arithmetic to solve multi-step problems, for example calculating a chi-square statistic. Recall, use and assess impact of financial ratios.
.3	Choose and use appropriate mathematical techniques	This would cover estimation, proportional reasoning, algebraic manipulation, and interpretation of graphs.
8. Personal and social skills Evidencing skills that have relevance for managing time, tasks and personal effectiveness in a range of contexts		
	Domain strand	Explication and exemplification
.1	Plan, undertake and review work with others making an appropriate contribution and involving other participants	Planning, applying and seeking feedback in a variety of contexts. Specific requirement for a plan and self-reflection. Understanding of different roles; effective groups and teams; agree suitable working relationships and responsibilities; seek effective ways to: – keep yourself and others motivated



		<ul style="list-style-type: none"> – anticipate the needs of others for information and support – protect your own rights and those of others – avoid actions that offend, harass or discriminate against others – resolve conflict – contribute and get accurate information on progress towards achieving the agreed objectives, including the extent to which work is meeting deadlines and quality requirements.
.2	Carry out tasks to meet responsibilities, including agreeing personal targets and plans and how these will be met over an extended period of time, using support from appropriate people.	Quality, quantity and timeliness of the work, review progress and establish evidence of achievement.
.3	Identify personal strengths and weaknesses and make recommendations for improvement	Be alert to any changes that need to be made to working arrangements, timescales and methods, and agree these with others.

9. Learning skills

Evidencing skills and attitudes that demonstrate their potential for learning in higher education

	Domain strand	Explication and exemplification
.1	Demonstrate independence, self-direction and persistence in learning eg looking for answers to questions rather than being spoon fed	Learners are required to take responsibility for their learning using plans, seeking feedback and support from relevant sources to meet targets. Open-ended questions (short answer questions would attract 0; data response a low score; project work could attract high score); requirement for analysis and evaluation in addition to recall; unfamiliar contexts; complex material; requirement for independent learning.
.2	Demonstrate intellectual risk taking	(eg opportunities for presentation of arguments using an approach which is more associated with a different context or level of learning)
.3	Research, obtain, select and cite appropriate information from a range of sources	Are learners required to use appropriate bibliographic skills? This could cover the use of experimental results in addition to text based sources.

10 Work-related skills and attitudes

Evidencing

	Domain strand	Explication and exemplification
.1	Developing vocational knowledge and skills to nationally recognised standards	Qualification relates to sector of work; knowledge may be developed in context but outside workplace.
.2	Developing knowledge and experience of work	Generic and specific to particular sector; engaging in work experience (score will depend on scope and extent); demonstrating knowledge of practices and culture.
.3	Developing relevant work-related attitudes	Listening to others with respect; participating in group discussions with awareness of appropriate behaviour; sensitive towards individual and cultural differences; evidencing commitment to task and to people.

Scores are given on a scale from 0 to 5 based on the following evidence descriptors:

0	There is no opportunity to develop the abilities and qualities described in the strand.
1	The qualification provides practically no opportunity for a candidate to develop and evidence the abilities and qualities described in the strand, for example, a single assessment item requiring a candidate to demonstrate the skill.
2	The qualification provides little opportunity for a candidate to develop and evidence the abilities and qualities associated with the strand in question, with only two or three assessment items requiring candidates to demonstrate the quality or ability.
3	The qualification provides reasonable opportunity for a candidate to develop and evidence the abilities and qualities associated with the strand in question, for example, opportunities in about half of the



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	material in a qualification with about half the assessment items requiring candidates to demonstrate the ability or quality.
4	The qualification provides a number of different opportunities for a candidate to develop and evidence the abilities and qualities associated with the strand in question.
5	The qualification provides frequent and significant opportunities for a candidate to develop and evidence the abilities and qualities associated with the strand in question, for example, opportunities across the whole of the specification and in practically all assessment items.



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APPENDIX 4: DANCE DESIGN PRINCIPLES (QCF)

The following principles have been adopted by all the dance awarding organisations included within this submission.

	Graded examinations in dance (Grade 6, 7 and 8)	Vocational graded examinations in dance (Intermediate and Advanced Foundation)																																								
Entry requirements	<p>For each qualification, students will be building on the movements that they have already mastered.</p> <p>All qualifications are concerned with progressive mastery in defined stages in a specific dance discipline and genre and develop and demonstrate technical skills, musicality and performance within that genre or discipline.</p>	<p>For each qualification, students will be building on the movements that they have already mastered.</p> <p>All qualifications are concerned with progressive mastery in defined stages in a specific dance discipline and genre and develop and demonstrate technical skills, musicality and performance within that genre or discipline.</p>																																								
Size	Based on QCF credit principles, the agreed qualification sizes are as follows:	Based on QCF credit principles, the agreed qualification sizes are as follows:																																								
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Units and content	<p>In order to complete any of these qualifications, candidates will pick a single unit from a range of discipline and genre-specific units at the same grade. The qualification size will be established by the size of the individual unit chosen by the learner.</p> <p>In compliance with Ofqual requirements, for the graded examinations in dance (grades 6-8) a total of 175 units will be submitted to cover the full range of disciplines and genres. These will all follow the same format and examples have been included within your paperwork.</p>																																									
Assessment	<p>Qualifications are assessed by means of a practical examination which is carried out by an examiner employed by the awarding body. The examiner uses a detailed mark scheme to carry out the assessment and their decisions are quality assured by the awarding body before an award is made.</p> <p>QCF qualifications can only be assessed by an examiner who is appointed and employed by one of the named awarding bodies approved to submit and quality assure graded and vocational graded examinations in dance. The assessment should consist of an independent examination of a learner's performance as required by the syllabus being followed.</p>	<p>Qualifications are assessed by means of a practical examination which is carried out by an examiner employed by the awarding body. The examiner uses a detailed mark scheme to carry out the assessment and their decisions are quality assured by the awarding body before an award is made.</p> <p>QCF qualifications can only be assessed by an examiner who is appointed and employed by one of the named awarding bodies approved to submit and quality assure graded and vocational graded examinations in dance. The assessment should consist of an independent examination of a learner's performance as required by the syllabus being followed.</p>																																								



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<p>Performance descriptions</p>	<p>General descriptor</p> <p>Achievement at level 3 reflects the ability to build upon 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 in application.</p> <p>Knowledge and understanding</p> <p>Candidates demonstrate a sound and established knowledge and understanding of the technique and music of a particular dance discipline and genre.</p> <p>They demonstrate an increased awareness of performance and an increased understanding of the relationship between performer and audience.</p> <p>Application and action</p> <p>Candidates demonstrate a wide range of movements performed consistently and confidently with technical accuracy and control. Candidates demonstrate an increased sensitivity to a range of musical content and style appropriate to the dance discipline and genre. Candidates demonstrate dynamics and fluidity of movement incorporating the use of space and a maturity and individuality in interpretation and expression.</p> <p>Autonomy and accountability</p> <p>Candidates demonstrate a clear understanding of and responsibility for their own health and safety and safe dance practice.</p>	<p>General descriptor</p> <p>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 a dance professional. Candidates build upon 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>Knowledge and understanding</p> <p>Candidates will demonstrate a sound and established knowledge and understanding of the technique and vocabulary required within the chosen dance genre. They will be able to apply a broad knowledge 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>Application and action</p> <p>Candidates will demonstrate consolidated technical skills through:</p> <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>Candidates will 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>Candidates will 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 and genre and use the performance skills necessary to engage an audience.
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		Autonomy and accountability Candidates will demonstrate the ability to accept the feedback and direction required for professional development. They will demonstrate an awareness of own abilities and aptitudes in relation to their professional aspirations
Grading	All the awarding bodies operate a pass, merit and distinction grading scale.	



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