



Kingston Upon Thames Festival of the Performing Arts

STAGE DANCING SECTION 2025

Adjudicator: Adam Scott

Held at: Medici Theatre, Weydon School,
Weydon Lane, Farnham, Surrey, GU9 8UG

Dates: Monday 26th October – Sunday 1st November 2026

Contact us: through our Kingston Dance Festival Facebook page

Registered Charity No. 1036098



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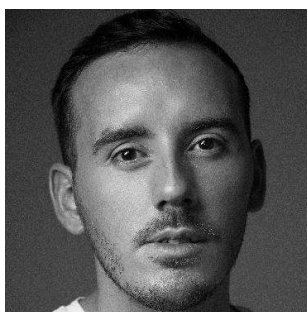
*Affiliated to the British and
International Federation of Festivals for
Music, Dance and Speech of which Her
Majesty The Queen was Patron*

This festival has been grant aided by:



www.kingstonperformingarts.co.uk

Adjudicator



ADAM SCOTT - Adam has grown up participating in AED competitions and has been involved in the festival world for as long as he can remember. Adam is a choreographer & teacher working at vocational and HE colleges such as, Urdang Academy, Wilkes Academy, Arts Educational, Laine Theatre Arts, London Studio Centre, Italia Conti, Stella Mann College and many others over his 10 years' experience in education. Adam is also a regular tutor and faculty member for "Can You Dance"; the biggest touring dance convention in the UK and has been working with the company for 7 years now teaching at large arenas and to a variety of ages, so has lots of experience working with dancers from ages 6-25! Adam has had a well-established class at London's prestigious 'Base Studios' for over 3 years and loves sharing his passion and creativity in the arts.

Adam's teaching and adjudication experience ranges from competitions and events both in the UK and internationally including France, Belgium, Spain & Dubai.

Training: Laine Theatre Arts, Acrobatic Arts Level 2, ISTD, Trinity Diploma.

Adam is also a freelance Choreographer & Director and some of his credits include Choreographer & Director of "Le Cabaret" for Marella Cruises (Ted Experience), Aylesbury Waterside Pantomime Choreographer for UK Productions, Audition choreographer for Celebrity Cruises Entertainment. 'West End Bares' in 2018 & 2019 at the Shaftesbury Theatre & Troxy London. As well choreographing for Summer Shows, Move It, Can You Dance & in house productions for well-established colleges.

Some of Adams' performing credits include: 'Pepper' Mamma Mia! (RCCL), Ensemble "That's Entertainment" (UK Tour), Beauty & the Beast, (West End), Chitty Chitty Bang Bang, (West end), numerous pantomime productions as well as Commercial work, Adverts for brands such as Jaguar, Hasbro Toys, McDonalds, M&S.

Adam is extremely grateful to be working with the AED as an adjudicator and looks forward to working with festival organisers to bring joy to dancers and spread the love of dance.

The **Kingston Upon Thames Festival of Performing Arts** is a competitive festival with classes for all ages and abilities that takes place every year. It is affiliated to the British and International Federation of Festivals for Music, Dance and Speech, and is one of over three hundred affiliated festivals. You can contact us for more information at info@kingstonperformingarts.co.uk

The Festival consists of the following sections: Vocal, Pianoforte, Speech & Drama, Instrumental, South Asian Music and Dancing; **this syllabus covers only the Dancing section, details of classes within the other sections will be found in a separate syllabus.** Entries are welcomed from individuals, teachers, schools and other groups; entry for the Dance section is through the online Festival Connect system.

The primary aim of the Festival is to encourage the study and performance of the arts. This is done by giving the opportunity for public performance of a prepared piece and providing constructive criticism in a competitive but friendly atmosphere.

CAN YOU HELP?

The Festival is a non-profit-making registered charity and is run entirely by voluntary helpers, to whom we are very grateful. We are always glad to have more help. If you are able to give some time, either as an official or "behind the scenes", please contact the festival secretary and organiser, Jen Tatner at kingstonfestivalofdance@gmail.com. We particularly need help from Registered/Licensed Chaperones to assist with the care of the children. Even if you can only help for a couple of hours that would be appreciated.

Be A Festival Patron

If you are interested in being a Festival Patron please contact the Dance Secretary.

Data Protection Act 1998:

The Festival will hold data solely for the purpose of running the Festival. All personal data held will be solely to enable the Festival to fulfil its constitutional purpose as laid out in its Constitution as a Registered Charity and will be used solely for this purpose. No other data will be held. Personal data will not be disclosed to third parties without the express consent of the data subject unless the disclosure is to enable the Festival to fulfil its constitutional purpose. Our data protection policy can be found on our website <http://www.kingstonperformingarts.co.uk/index.html>

CHILD PROTECTION POLICY

The British and International Federation of Festivals for Music, Dance and Speech work for amateur festivals everywhere to help create thousands of educational performance opportunities for children and young people each year.

The Federation, and our member Festivals, are committed to ensuring safe environments for children and young people and believe that it is always unacceptable for a child or young person to experience abuse of any kind. We recognise our responsibility to safeguard the welfare of all children and young people, by a commitment to recommend best practice which protects them.

This policy applies to our Board of Trustees, paid staff, Adjudicator members, volunteers, students or anyone working on behalf of the Federation and our member Festivals.

We recognise that:

- the welfare of the child/young person is paramount
- all children, regardless of age, disability, gender, racial heritage, religious belief, sexual orientation or identity, have the right to equal protection from all types of harm or abuse
- working in partnership with children, young people, their parents, carers and other agencies is essential in promoting young people's welfare.

The purpose of the policy:

- to provide protection for the children and young people who participate in our festivals, including the children of festival members
- to provide staff and volunteers with guidance on procedures they should adopt in the event that they suspect a child or young person may be experiencing, or be at risk of, harm

We will seek to safeguard children and young people by:

- valuing them, listening to and respecting them
- adopting child protection guidelines through procedures and safe working practice for staff and volunteers

- recruiting staff and volunteers safely, ensuring all necessary checks are made
- sharing information about child protection and safe working practice with children, parents, staff and volunteers
- sharing information about concerns with agencies who need to know, and involving parents and children appropriately
- providing effective management for staff and volunteers through supervision, support and training.

The Federation will review this policy each year in November in line with Safe Network guidance or sooner in light of any changes in legislation or guidance. All changes will be communicated to our member Festivals in time for the start of the new Festival year.



Creating Safer Festivals for Everyone

The Federation and its member Festivals use the following policies and procedures to create **Safer Festivals** for everyone:

1. A single, definitive Child Protection Policy adopted by all Federation Festivals.
2. One or more designated Festival Safeguarding Officers (FSO) appointed for each Federation Festival. The Safeguarding Officer for the Kingston Festival is Dr Doreen Camilleri-Novak who can be contacted on 07710452331
3. Best practice advice in the form of **Safe Working Practice** and **Festival Child Protection leaflets**, with support and training for all Festival staff and volunteers. Including clear reporting procedures for anyone with a concern about a child.
4. Appropriate recruitment and induction procedures for all new Festival staff and volunteers responsible for providing safe environments for everyone attending / performing at a Federation Festival.

5. All Festival personnel wear a Festival name badge and may be approached with any problem. All teachers/parents/guardians/carers are asked to report all incidents of any nature to anyone wearing a badge. All reported incidents will be handled in accordance with the **Safe Working Practice** and **Festival Child Protection** best practice advice. In addition we will ensure the availability of a quiet area / room where concerns can be expressed in private.
6. For the duration of a Festival all teachers/parents/guardians/carers are responsible for the continuous care and supervision of their own children/pupils. If they are unable to attend personally, they must delegate their responsibilities to an identified adult and ensure that their children/pupils are aware of the identity and name of the person responsible for their care. This includes supervision throughout all Festival venues, practice and changing rooms that may be provided. The Festival cannot take responsibility for any property left unattended.
7. No unauthorised photography, audio or video recording of children and young people is allowed in the performance areas at our Festivals. Where parents/guardians/carers do not wish photos to be taken at all, then the responsible adult attending should ensure that their child is not included in official photos.
8. All Festival venues have disabled access and facilities. Some children and vulnerable adults may have specific needs in order to take part. If this is the case, we ask the responsible teachers/parents/guardians/carers to contact the Section Secretary prior to arrival. The Festival actively seeks wherever possible to meet these needs but must know beforehand in order to prepare support – or to advise that help cannot be provided on this occasion.
9. The Festival's Child Protection Policy and approach to Creating Safer Festivals for Everyone is published explicitly in our Syllabus, Programme and on our website. By completing and signing the entry form all parents / guardians / carers and teachers of competitors under 18 (or vulnerable adults of any age) confirm that they give (or have obtained) the necessary consents for the competitors to take part in the Festival. Without consent the entry to the Festival cannot be accepted.

STAGE DANCING INFORMATION

**** All entries must be received by 30th August 2026, we reserve the right to close entries early once full ****

Festival Dates and Venues: -

Monday 26th October to Sunday 1st November 2026

Medici Theatre, Weydon School, Weydon Lane, Farnham, Surrey GU9 8UG

2026 is NOT an All England qualifying festival

1. Entry and payment is only available through the All England Festival Connect System. If you have any queries, please contact us as follows:
kingstonfestivalofdance@gmail.com
Mrs Jen Tatner, 93 High View Road, Guildford, Surrey, GU2 7RY
Telephone: 07919 426490
2. Entries will be processed in strict order of receipt, although priority will be given to those schools who regularly attend Kingston Dance Festival. The committee reserves the right to reject and/or return entries should the maximum number be reached prior to the closing date
3. Dance schools must make one single payment for all entries
4. Refunds may be given only in exceptional circumstances
5. Late entries will not be accepted

Entry Fees

Solo	£7.50
Duet	£11.00
Trio	£15.00
Quartet	£20.00
Groups – per dancer	£4.00

RULES FOR STAGE DANCING SECTION

See also the General Festival Regulations.

1. **Age as at 31st August 2026.** The age of the oldest competitor in a duet, trio, quartet or group determines the age-group.
2. All music for accompaniment must be uploaded on the Festival Connect entry system, we will have no equipment to play CDs on the day, please bring back up on a phone or iPad. All music on Festival Connect should be checked in advance of the festival
3. No Dance may exceed the official time limit, or it risks disqualification. No musical bows are permitted
4. Dances which are set by an Examining Board for use in their Syllabus may not be used
5. Music used in any Song and Dance Section must not include any singing or chanting
6. No tap or similar sound effect may be included on music used in any Tap Section
7. Pointe work is not allowed for any competitor under 13 years of age, unless dancing in a senior group and 13 at the time of the dance.
8. In the sections for under 5 years, 5 and 6 years, 7 and 8 years and 9 and 10 years, competitors who forget their dances may be allowed to recommence at the end of their particular class at the adjudicator's discretion.
9. Performers must check-in at least 30minutes before their class is due to start, although one hour is recommended. Late-comers will be allowed to dance only if time permits at the discretion of the organiser and will be marked but not placed.

10. If any of the festival sections run early the organisers reserve the right to bring forward the timing of subsequent sections from those advertised in the programme by up to one hour.
11. The adjudicator's decision is final and no discussion or correspondence concerning such decisions may ensue. Communication with the adjudicator by competitors, teachers, or other interested parties prior to or during the competition is strictly prohibited.
12. The adjudicator reserves the right not to award any place or medals when, in their opinion, the standard of dance is insufficiently high or to individuals who infringe these regulations.
13. Competitors may not perform more than once in their own age group for each Solo Section and for each technique in a Duet, OR Trio section. Younger competitors may perform out of their age group – not more than once in each technique for Duet, Trio OR Group sections.
14. Solos, Duets, Trios and Quartet Classes: The music will be stopped at the end of the dance limit. A musical exit may be included on the recording, provided it falls within the time limit.
15. Only two groups per school, per section are allowed.
16. A minimum of 5 and a maximum of 10 dancers constitutes a Small Group and a minimum of 11 and a maximum of 30 dancers constitutes a Large Group.
17. All Trophies will be awarded at the Adjudicator's discretion
18. The stage and wings are out of bounds except for authorised persons and entrants about to perform. Authorised persons include one assistant from each school who may accompany children under 7 years of age, and older performers for the sole purpose of wardrobe or props.
19. The definition of "Classical" is: - Ballet, Modern Ballet, Greek, Global Dance, Narrative/Character and Contemporary. The definition of "Stage" is: - Tap, Song & Dance, Modern Jazz and Lyrical Jazz.
20. Performers must dance in correct numerical order as detailed in the programme except where a complete change of make-up and hairstyle is involved.
21. If there is a technical difficulty with music, it will be the Adjudicator's discretion as to whether a re-dance is permitted.

22. Access to changing rooms is restricted to teachers, parents and/or official licenced chaperones who need to help children with dressing. Anyone not in these categories of helpers will be asked to leave the area.
23. Dressing Rooms must be kept tidy and respect must be given to the school property. Any possessions left in the dressing rooms are entirely at the owner's risk.

Disciplines and Time Limits

	Solos			Duets			Trios / Quartets		
	Pre-Junior A B	C	D E F	Pre-Junior & Junior	Inter	Senior	Pre-Junior & Junior	Inter	Senior
Ballet - Classical ¹	1.5	2	2	2.5	2.5	2.5	2.5	2.5	2.5
Ballet - Modern ^{1,2}			2		2.5	2.5		2.5	2.5
Narrative / Character	1.5	2	2	2.5	2.5	2.5	2.5	2.5	2.5
Contemporary ^{1,2}			2		2.5	2.5		2.5	2.5
Global	1.5	2	2	2.5	2.5	2.5	2.5	2.5	2.5
Classical Greek	1.5	2	2	2.5	2.5	2.5	2.5	2.5	2.5
Musical Theatre	2	2.5	2.5	3	3	3	3	3	3
Tap	1.5	2	2	2.5	2.5	2.5	2.5	2.5	2.5
Jazz / Modern	1.5	2	2	2.5	2.5	2.5	2.5	2.5	2.5
Lyrical ³		2	2		2.5	2.5		2.5	2.5

	Small Groups (5-10 Dancers)			Large Groups (11-30 Dancers)		
	Junior	Inter	Senior	Junior	Inter	Senior
Ballet - Classical ¹	3	3	3	4	4	4
Ballet - Modern ^{1,2}		3	3		4	4
Narrative / Character	3	3	3	4	4	4
Contemporary ^{1,2}		3	3		4	4
Global	3	3	3	4	4	4
Classical Greek	3	3	3	4	4	4
Musical Theatre	3.5	3.5	3.5	4.5	4.5	4.5
Tap	3	3	3	4	4	4
Jazz / Modern	3	3	3	4	4	4
Lyrical ³		3	3		4	4
Open ⁴	3	3	3	4	4	4

1. Please consult the separate genre description schedule carefully to ensure dances are entered into the correct sections.
2. Dancers under 13 years may not enter Contemporary or Modern Ballet sections, except in a group setting.
3. Lyrical Jazz / Modern is open to C, D, E & F solos, inter & senior duets, trios / quartets and groups. Lyrical Jazz / Modern dances for Pre Junior, A, B solos and Junior duets, trios / quartets and groups should be entered into the Jazz / Modern section.
4. The Open section is for small or large group dances which do not fit into the specific categories listed above

AED age groups and minimum marks

AED recognises that each festival has its own scoring system and does not seek to alter these local practices. Adjudicators will use the marking system specified by each festival, ensuring that local processes are respected, at Kingston Festival we will be using the BIFF Marking Scheme as detailed below. **As we are not a qualifying festival this year, no dances will be given a 'Q' mark.**

Marking Scheme

Bands	Band Descriptor
Developing	<i>A performance demonstrating an awareness of technical skills, requiring more consistency & artistry.</i>
Progressing	<i>A performance showing development of technique and/or communication and commitment.</i>
Merit	<i>A competent performance, showing some artistic awareness and/or technical ability.</i>
Commended	<i>A convincing performance technically & artistically, with increasing stylistic & communication skills.</i>
Honours	<i>An excellent performance, demonstrating fluent technical and artistic skills with emerging individuality</i>
Outstanding	<i>An impressive performance technically and artistically, displaying spontaneity & clear individuality.</i>
Exceptional	<i>A superlative performance, displaying exceptional artistic individuality</i>

General Festival Regulations

1. **ELIGIBILITY** – This competition is open to amateurs. For the purposes of this Festival, an amateur is considered to be one who does not receive more than out-of-pocket expenses for services rendered in that branch of the art in which he or she is competing. This rule does not apply to conductors or accompanists. The age of candidates for all sections is reckoned as on **31st August 2026.**

2. **ENTRIES** - Entries must be submitted on the Festival Connect online system. The Committee reserves the right to refuse entries. In some classes the number of entries may be limited by time available, in which case entries will be accepted on a first received basis. In all other cases **entry fees are not refundable**.
3. **CLASSES** - May be combined when entries are small or divided when entries are large.
4. **SONGS FROM THE SHOWS (VOCAL & DANCE ENTRIES)** – All performances using music from shows in current production are subject to copyright law. Songs from shows in current production may be sung as a concert item, i.e. with no costume or movement, without need for copyright permission. Where movement or costume are included in a performance, **copyright permission is required** and the Festival Committee accepts these entries on the basis that the appropriate copyright permission has been sought. Performers or teachers with queries on how to obtain copyright permission for performance items should contact Festivals House (tel: 0870 7744 290) before making their entries.
5. **TIME LIMITS** - Must be strictly adhered to. **Competitors exceeding these limits will be stopped and may be disqualified.**
6. **USE OF RECORDED MUSIC** - This Festival (through its membership of BIFF) participates in its Group Licence with Phonographic Performance Limited providing permission for Dance Classes to play recorded music as an accompaniment / backing track if required.
7. **ADJUDICATORS** - The Adjudicator's decision is final. The Committee reserves the right to appoint any other adjudicators than those advised, if considered necessary. Communication with the Adjudicator by competitors, teachers or any other interested parties prior to or during the competition is prohibited and the Committee reserves the right to disqualify a competitor for any breach of this rule.
8. **VIDEOS, FLASH PHOTOGRAPHY and RECORDINGS** - Are **not** permitted during any performance or adjudication. Anyone not obeying this rule may be asked to leave the auditorium.
9. **DATA RETENTION** - Kingston Dance Festival holds data solely for the purpose of running the event. Personal data will not be disclosed to third parties without the express permission of the data subject unless such disclosure is to enable the Festival to fulfil its purpose.
10. **ADMISSION TO SESSIONS** - Admission to all sessions, other than for competitors, will be charged at the door.

11. **FIRST AID** – A first aid kit will be available on the premises and all incidents no matter how small should be reported and recorded in the Accident Book.

ENTRANCE TO DANCING SESSIONS
(see also regulation 15 in the General Rules)

Morning	£5/£3 children over 6 and senior citizens
Afternoon	£5/£3 children over 6 and senior citizens
Evening	£5/£3 children over 6 and senior citizens
All day	£12/£6 children over 6 and senior citizens
Season Ticket	£60

Admittance to the Auditorium is by wristband only. A maximum of two teachers passes will be available for each dance school for the duration of the festival.

All festivals affiliated to the British and International Federation of Festivals are required to have a Child Protection Policy. Parents, guardians and carers of all participants in the festival must be aware of Kingston Upon Thames Festival of Performing Arts' Child Protection Policy which is printed in this syllabus. Teachers will receive copies of the Child Protection Policy and it is their responsibility to distribute these copies to parents.

CUPS WON LAST YEAR MUST BE RETURNED BEFORE THE 1st DAY OF THE FESTIVAL.

PLEASE ENSURE THEY ARE CLEAN AND READY FOR THE PRIZE-GIVING.

**** PLEASE NOTE A PHOTOGRAPHER WILL BE PRESENT TAKING ACTION SHOTS OF THE COMPETITORS. IF YOU DO NOT WISH YOUR CHILD TO BE PHOTOGRAPHED THEN PLEASE ADVISE US IN ADVANCE OF THE START OF THE FESTIVAL ****

Additions To Dance Festival Programme

Junior & Senior Bursary

This will take place before the presentation of the trophies. Up to 12 of the highest placed dancers (6 Juniors and 6 Seniors) performing in both Classical and Stage sections will be selected by the adjudicator to dance in the Bursary. Juniors will be selected from A, B and C sections and will be the highest combined marks of one classical and one stage mark, seniors

from D, E and F sections and will be adjudicators choice. Each dancer will perform both a classical and stage solo and there will be both a Junior and a Senior Winner and runner up. The winners will receive a special award and a cash prize.

Trophies

Presentation of trophies will take place after the Bursary, the Adjudicators choice will be final. The parent and signatory of dance schools will be required to sign and return a duty of care form in respect of trophy winners.

GENRE DESCRIPTORS

BALLET (CLASSICAL BALLET)

Classical Ballet should include elements of both adage and allegro. Stylised ballet is a communication of an idea through movement, danced with/without the use of hand props, and could reflect elements such as the Hornpipe, Spanish and Tarantella, for example. Soft or pointe shoes must be worn

(depending on age and technical proficiency). The use of classical repertoire is not allowed. Music should be drawn from the classical genre and be suited to the range of vocabulary steps utilised.

CRITERIA

- Dancers should demonstrate the principles of classical ballet, which include secure posture and alignment, turn-out, weight distribution and placement.
- A well-schooled port de bras is an essential component that should exhibit correct shaping, flow, and coordination of the head and eye line.
- Attention should be paid to the grouping of fingers and relaxation of the hands.

GUIDANCE ON COSTUMING

Costuming should be relevant to the choice of style but also allow freedom of movement. Leg lines should not be obscured by heavy skirts as classical lines and correct technique need to be seen. A romantic-length tutu may be utilised if it is appropriate for the choreographic style.

BALLET (MODERN BALLET)

Contemporary Ballet is a fusion of both classical and modern ballet styles which may or may not be danced with a parallel line of the leg. Choreographers such as Crystal Pite or Wayne McGregor are examples of the type of work we would expect to see in this section, neo-classical work would also be acceptable. Soft or pointe shoes must be worn. Music choices could be more varied and draw from a wider body of material than is suggested for classical ballet performances.

CRITERIA

- Evidence of a secure ballet technique should be demonstrated but displaying freedom and articulation of the spine, moving away from the traditional classical lines, is encouraged.
- Choreography should draw from both styles of dance exploring elements and pushing boundaries where these two techniques meet.
- Floorwork may be incorporated.

GUIDANCE ON COSTUMING

Costume should be suited to the style of the piece and allow for freedom of movement and complete visibility in the body lines.

NARRATIVE/CHARACTER

In this section you may portray a character, fictional or non-fictional, or you may choose to interpret an animal or an element from nature, a feeling, an emotion or something more abstract. The fundamental element of the performance should always be focused on the storytelling and development of the narrative. Demi-character could be presented within this section.

CRITERIA

- The acting skills and an ability to communicate using the whole body should be visible throughout. The performance must be visceral.
- The character should be expressed through body and facial expressions with a clear sense of purpose behind the movement. We would normally expect a classical genre to be utilised for this

section, however, on the odd occasion, other forms of dance may be used if they aid the characterisation. The technique must be consistent throughout and appropriate to the piece as a whole. The chosen dance technique **MUST** serve the purpose of storytelling, a hybrid and creative utilisation of different dance techniques will be accepted.

Some examples:

- A tap dance to the song 'Mr Bojangles' would not be suitable if the movement does not convey a story.
- The use of tap to portray the Mad Hatter in Alice in Wonderland (as in the Christopher Wheeldon ballet) would be suitable.
- A modern dance with lyrics is not a narrative dance— although it may interpret the lyrics. However, a dance performance that focused on global warming, for instance, that used jazz vocabulary, could be used as a narrative piece if the overriding purpose of the choreography was to tell a story.
- La Fille Mal Gardée contains a clog dance, which is a character piece.
- A piece exploring the issues/characters within West Side Story that utilises a hybrid of jazz and classical ballet work could be construed as a narrative piece.
- Lip-synching to a song in a characterised manner is not a character dance.

Exception: Classical Greek would not be accepted here as the genre already utilises characterisation and interpretation as part of its own performance criteria. However, in a hybrid form, a character piece could draw from Classical Greek vocabulary if suited to the mood and feel of the characterisation. All choreographers are asked to consider the appropriateness of the topic to the age of the dancer. Alongside, sensitivity and thought must be given to the context in which the performance is presented and to ensure that chosen themes are also appropriate to a competition aimed at young performers.

GUIDANCE ON COSTUMING

Costumes and makeup should reflect the character choice being portrayed. Footwear, if required, should also be suitable and appropriate to the character, style and period and should always facilitate correct technique. N.B. Please see further guidance on the use of the props which are only necessary if enhancing the overall performance.

CONTEMPORARY

Breath should inform movement, with weight, swing, suspension, and release applied. Choreography should explore themes, and the use of contraction, extension, and relaxation should be explored along with the use of the spine. The performance should avoid being presentational, and dancers should demonstrate that they have a deep understanding of what initiates movements and why. The space should be explored in a multi-layered way, including levels, planes, and facings. At its core, the work should demonstrate a clear underpinning of recognisable contemporary dance techniques (such as Graham, Cunningham, Horton, Release), which may be amalgamated. However, the choreography should not be a hybrid of modern theatrical dance, which is not contemporary dance in its purest form.

CRITERIA

- The work should be rooted in Contemporary Dance techniques
- Theme and/or choreographic devices should be apparent in the presentation of the work.
- A sequential use of the spine should be clearly understood.
- Clear initiation of movement is essential.

GUIDANCE ON COSTUMING

Costume for this style will be dictated by the style and theme of the piece. The line of body and shape of the movement should always be clearly visible throughout.

GLOBAL

All traditional music, songs, and techniques appropriate to the country of choice are acceptable. Younger competitors are expected to demonstrate traditional performances. Seniors may introduce theatrical performances that are clearly based on a national tradition. The choice for this section is broad and encompasses both traditional folk dances and dances drawn from the rich body of cultural dance practices from around the world.

CRITERIA

- Deliver a performance which captures the essence of the chosen country. Footwork and body movements should have an authentic feel, with the arms coordinating in the correct style.
- A theme may be used but is not compulsory and small props which help to create an authentic story can be incorporated into the performance.
- The floor patterns and choreography should mirror those used in the chosen area (as appropriate to the specific region/style).
- The musical choice should incorporate the spirit of the country but doesn't have to be a traditional folk piece.

GUIDANCE ON COSTUMING

The costume should be authentic with the correct length of skirt or trousers, and an awareness of the material types used in the Country. Footwear should be appropriate for the style. Jewellery can be worn if it complements the authenticity of the costume.

CLASSICAL GREEK

Based upon the technique of Ruby Ginner, classical Greek is performed barefoot and essentially shows the use of opposition and relaxation through the movement, which was core to Ginner's work. Dances should reflect the title. Myths, studies from nature and modern-day themes are acceptable, together with the accompaniment of many different genres of music or the spoken word, provided the movements are given their appropriate interpretation and relate to one or more of the seven styles of this technique which are:

- Lyric
- Athletic
- Bacchic
- Pyrrhic
- Choric
- Ritual
- Tragic

The choreography should be based upon the natural movements of the body, such as Standing, Walking, Running, Skipping, Leaping, Jumping and Spinning, whilst experiencing the cultural connections to other

arts such as Sculpture, Ceramics, Painting, Poetry, and Music. Aspects of the performance should include expression, use of breath and musical understanding. Also demonstrated should be balance, strength & control, relaxation, elevation, and flexibility through the spine.

CRITERIA

- The dancer should demonstrate the correct technical and artistic requirements for the relevant styles: lyrical, athletic, bacchic, pyrrhic, tragic, choric and ritual.
- The use of breathing, weight and relaxation and full use of the body should be evident throughout. The use of the spine, body turn, and precision of line should be secure.
- The quality of the movement dynamics should match the chosen style whilst showing fluidity and sensitivity where relevant.
- A connection and response to the chosen music, words or sound should be demonstrated.

GUIDANCE ON COSTUMING

Costuming and the use of props should be relevant to and enhance the portrayal of the title, myth, or theme of the dance. Bare feet should be worn for the Classical Greek dance technique.

MUSICAL THEATRE

Musical theatre encompasses the 'triple threat' abilities of performers and adjudicators will consider the following aspects:

- Vocal ability and technique.
- Acting through song and connection to the words.
- Acting through dance and/or movement. The choice of the material should be both suitable in terms of age and cultural identity.

Characterisation and believability are integral to the performance, and it is important that the song choice is relevant to the performer. The lyrics are important, and clarity of diction should be thought about. Breath control and pitching are also key elements and need suitable training. The key of the accompaniment should be within the range of the performer, and it is permissible to change this to suit the voice type. Dance should not be included for the sake of it and should flow naturally out of the lyrics and characterisation. Pedestrian movement and staging are considered appropriate, and each action should have a clear purpose and intention. Any genre of dance can be utilised; the focus should be that the genre enhances the role that is being played and is in keeping with the character and era of the chosen material. Ensure that the performer understands the context, period, and location of the song and/or musical. For younger candidates in Pre Junior, A and B sections, it is acceptable for the performers to choose songs that are not necessarily drawn from musical theatre. THERE IS NO REQUIREMENT FOR THE PERFORMANCE TO CONTAIN 50% SONG AND 50% DANCE.

CRITERIA

- Suitability of the song choice to the age of the performer.
- Vocal placing and pitching.
- Characterisation and connection to the words.
- Appropriate use of movement and/or dance.
- Understanding the context of the piece

GUIDANCE ON COSTUMING

Costume choices should reflect the period and setting of the song choice and the character being portrayed. Footwear should also be suitable, and considerations should be made as to what the character would wear as this will also dictate the type and style of movement incorporated. For example, bare feet would not be suitable for a song that is set on the streets of New York during the 1920s.

TAP

Tap encompasses many different styles— often dictated by the choice of accompaniment. The use of the body and/or arm lines and overall performance should work in unity to form a cohesive presentation that is informed by the style of tap that has been utilised. Tap dances should be rhythmic and show clearly defined rhythmic patterns and precision in beating and footwork. There should be variance in the use of tonal quality, which may or may not be influenced by the accompaniment.

CRITERIA

- Timing and musicality.
- Tonality and use of light and shade.
- Clarity of beating and articulation of footwork.
- Stylistic interpretation and use of the body as a whole.

GUIDANCE ON COSTUMING

Costumes can be varied and creative, just ensure that emphasis is not drawn from the feet and a clear action should be visible. Taps should not be loosened as this will blur and detract from, the clarity of sound. Hard- soled shoes are preferable as they produce a more confident sound and are more protective of the feet.

JAZZ/MODERN

Jazz utilises the underpinning of a clear jazz technique in its presentation. There is plenty of scope for freedom in the style, choice of music and theme, if relevant. The term theatrical jazz refers to the 22 fundamental jazz dance techniques which evolved from musical theatre into more contemporary hybrids such as modern dance and which may incorporate influences from contemporary dance. The term Theatre Jazz does not dictate that the source material must be derived from musical theatre, and the two should not be confused (although it is clearly permissible to use this style in the genre). Choreography should reflect the rhythms and dynamics of the music, clear sustained technique in turns, kicks and elevated steps and should avoid being solely based on limbering movements. Tricks can be utilised but should have a purpose to the piece; ensure that focus and consideration are given to the linking steps in between to help with the flow in the transitions.

CRITERIA

- Clarity of line through the limbs and body.
- Control in technique (turns, kicks, elevation).
- Use of dynamics and rhythmicity.
- Stamina and consistency in performance.

GUIDANCE ON COSTUMING

There is complete freedom in the costuming, it should allow for freedom of movement and not obscure the line of the dancer's body. Any costume should be appropriate to the age of the dancer and considers modesty.

LYRICAL (FROM 11 YEARS)

Lyrical Jazz allows the dancer to interpret the music and lyrics through movement and encourages a sense of musicality and connection between the dancer and the accompaniment. The use of breath is the important, and strong technical application will allow for simplicity and space in the presentation. Highlights in the movement should match that of the orchestration/musical arrangement. Lyrical jazz is a pure interpretation of the music and should, therefore show fluidity, resistance, suspension, relaxation, and purpose and create physical shapes that are aesthetically pleasing. Vocal or non-vocal music may be utilised, however, if interpreting the lyrics, the performance should be consistent throughout. The choreography should have a continuous sense of flow, showing breadth, expansion, and release. Whilst the use of floor work is permitted, it should be kept to a minimum. Ask yourself, does the music suggest going to the floor? Music should be age appropriate, and the size of the orchestration and emotive content should relate to the age and ability of the dancer.

CRITERIA

- The dancer should demonstrate a sustained technique, extension, and continuity of line where relevant and fluidity in the movement.
- The music should be embodied fully within the performance and the two elements should work in harmony with one another.
- A range and richness in dynamics should be ever present in the work.
- Throughout, the use of space and freedom in the movement should be evident.
- The emotive response should come within and not be forced or contrived.

GUIDANCE ON COSTUMING

Costume choices can be varied and creative, they should allow for freedom of movement and compliment the lines created by the dancer. The costume should have some link to the quality of the music and the fluidity in the movement of the dancer.

OPEN SECTION (SMALL GROUPS AND LARGE GROUPS)

The open section is for any dance routine that doesn't fall into the specific categories outlined above. It can be a hybrid of different dance styles. Examples of dances that could be suitable may include an acrobatic dance; a lyrical jazz that incorporates elements of acrobatic work; or a lyrical routine that combined elements of contemporary and jazz work. N.B. Please note that this is not an opportunity to perform another dance from a section already outlined above.

CRITERIA

- Clearly identifiable dance techniques should be evident throughout.
- Movement and choreography should be artistic and relate to the musical choice.
- The dance should not fulfil the criteria outlined for the other sections/categories that All England Dance offers.