



Hampshire Rose Dance Festival Syllabus & Festival Rules 2026



Welcome to Hampshire Rose Dance Festival!

We are delighted to welcome you to the Hampshire Rose Dance Festival 2026, taking place at Thornden Hall Theatre in Chandler's Ford on 29th, 30th & 31st March 2026.

Our festival provides an opportunity for young people up to the age of 21 to perform in a professional yet supportive environment. While dance festivals naturally have a competitive element, our aim is to create a warm and friendly atmosphere where dancers are encouraged to make new friends, enjoy their time on stage, and simply do their best.

Thank you for supporting Hampshire Rose — we look forward to sharing another exciting year of incredible talent, dance & performance with you!

Hannah & Charlotte
Festival Committee

Entry Process – quick guide

- Entries open on **1st December 2025**
- All entries must be made via the online **Play & Perform** platform.
- Private entries must be supported by **emailed permission from the entrant's dance teacher** at the time of entry. If permission is not received within 7 days, the Festival reserves the right to cancel the entry.
- Entries will close on **15th January 2026**, or earlier if the maximum dance time is reached.
- Entries will be capped at a maximum of **120 per school**.
- No late entries will be accepted, though a waiting list will be compiled once entries have closed.
- Payment for entries must be made immediately via bank transfer to secure places.
- No programme changes will be accepted after **28th February 2026**.



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Our Adjudicator for 2026 will be Daniel Donaldson Todd

Daniel is an Internationally acclaimed award winning choreographer, Including the prestigious Carl Alan Award and two time winner of the Classique de Danse award for Theatre Choreography. Having trained at the prestigious Doreen Bird College, Daniel graduated with a BA (Hons) in Dance and Theatre Performance, Diploma in Musical Theatre along with also gaining his teaching qualifications. After many years of himself performing across the globe in a range of genres in particular spending a substantial amount of time working with Opera North, Daniel now works in many aspects of the industry. He has choreographed and continues to choreograph many high profile shows across the world this includes: The Great Grumpy Gaboon, (The Scottish Chamber Orchestra, preview 2024, Aladdin (Lighthouse, Poole), Snow storm 3 (Trafford Centre, Manchester) The Greatest circus of Europe (Al Ain and Hong Kong) , The Great Cirque des Cascades (Singapore), Gandeys The Greatest circus of Europe (Doha, Qatar), Snow Storm 2 Ice Spectacular (Trafford Centre 2022) Beauty and the Beast (Lighthouse, Poole), Snow Storm Ice Spectacular(Trafford Centre 2021) Ladyboys of Bangkok (UK and World Tour), Aladdin (Merry Hill), Sleeping Beauty (Barnard Castle), Chinese State Circus (UK Tour and London Palladium) Spirt of the Horse (UK Tour), Gandey Thrill Circus and Royalles thrill circus (Hong Kong, Singapore), Butlins Resorts' Circus (Bognor Regis, Minehead and Skegness), Circus Starr (UK Tour for disabled and disadvantaged children). Daniel has just proudly completed his 12th successful season as Associate Choreographer for Thursford Christmas spectacular (Norfolk, UK). Alongside his choreography Daniel also teaches and coaches at many Schools and Colleges across the country, and has a very keen interest in the development of education in the dance world. Daniel adjudicates many prestigious dance championships and events nationwide, many for the Theatre Dance Council International, BATD and the SDTA. He also has his own successful Dance championships which he runs in the North East of England. He works as a Ballet and Theatre Examiner for the Scottish Dance Teacher's Alliance and also coaches students for their professional Dance teaching qualifications in all genres for the SDTA. Daniel is extremely happy and truly honoured after a long process to announce that he has just been offered a place on the adjudicators panel for the All England Dance an achievement he is extremely proud.



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The syllabus below contains all the information you need when entering the Hampshire Rose Dance Festival. Our 2026 festival is not a qualifying festival (Our next qualifying festival will be 30th March – 1st April 2027) however, we will be following the All England Dance syllabus with reference to Disciplines, Time Limits & Age groups

Note on Age Groups: From 2026, Hampshire Rose Dance Festival will run single-year solo sections in line with All England Dance. Where possible, adjacent ages (e.g. 9 & 10 years) may run back-to-back. They will still be adjudicated and awarded separately.

Age Groups

	Class	Age (31 st August 2025)
Solo Sections	Pre-Junior	6 & under
	Class A	7 & 8 years
	Class B	9 & 10 years
	Class C	11 & 12 years
	Class D	13 & 14 years
	Class E / F	15 & 16 & over (up to 21)
Duets, Trios & Quartets	Pre-Junior	7 years and under
	Junior	10 years and under
	Intermediate	14 years and under
	Senior	21 years and under
Groups	Junior	10 years and under
	Intermediate	14 years and under
	Senior	21 years and under



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Disciplines & Time Limits

	Solos			Duets			Trios / Quartets			Groups		
	Pre-Junior, A & B	C	D, E & F	Pre-Junior & Junior	Inter	Senior	Pre-Junior & Junior	Inter	Senior	Junior	Inter	Senior
Ballet – Classical & Modern Ballet	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5	4.0	4.0	4.0
Narrative	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5	4.0	4.0	4.0
Contemporary			2.0		2.5	2.5		2.5	2.5		4.0	4.0
Global Dance	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5	4.0	4.0	4.0
Classical Greek	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5	4.0	4.0	4.0
Musical Theatre	2.0	2.5	2.5	3.0	3.0	3.0	3.0	3.0	3.0	4.5	4.5	4.5
Tap	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5	4.0	4.0	4.0
Modern Jazz	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5	4.0	4.0	4.0
Lyrical		2.0	2.0		2.5	2.5		2.5	2.5		4.0	4.0
Open										4.0	4.0	4.0

- Please consult the separate genre description schedule carefully to ensure dances are entered into the correct sections.
- Dancers under 13 years may not enter Modern Ballet or Contemporary sections or dance on pointe
- Dancers under 11 years may not enter Lyrical sections
- Lyrical is open to C, D, E/F solos, inter & senior duets, trios / quartets and groups. Lyrical Modern dances for Pre Junior, A, B solos and Junior duets, trios / quartets and groups should be entered into the Jazz / Modern section.
- From 2026, Classical and Modern Ballet have been combined into one Ballet section.



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Marking Bands

Hampshire Rose will be using The British and International Federation of Festivals updated marking scheme which came into effect in April 2024. From January 2026, in line with guidance from the British & International Federation of Festivals (BIFF), Hampshire Rose Dance Festival will be using Marking Bands only. Marks will no longer be issued.

BANDS	BAND CRITERIA
DEVELOPING	A performance that demonstrates primary skill with intention or confidence.
PROGRESSING	A performance that communicates some intention and increasing confidence.
MERIT	A competent performance that communicates intention with some confidence.
COMMENDED	A competent performance that communicates intention with confidence.
HONOURS	A consistent presentation that communicates confident intention using projection throughout the delivery and is convincing in performance.
OUTSTANDING	The overall presentation communicates very engaging and convincing intention using projection throughout the delivery of the performance with confidence and flair.
EXCEPTIONAL	The overall presentation communicates effortlessly with conviction and intent. The delivery of the piece is sophisticated, captivating and exceptional throughout.



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All England Dance

Please note: Hampshire Rose Dance Festival 2026 is not an AED qualifying festival.

The qualifying bands are shown in this syllabus for information only, to help schools and competitors prepare for the following year.

The next qualifying festival will take place 30th March – 1st April 2027

	Class	Age on 31 st August 2025*	Minimum Band
Solo Sections	Pre-Junior	6 years & under	Commended
	Class A	7 & 8 years	Commended
	Class B	9 & 10 years	Honours
	Class C	11 & 12 years	Honours
	Class D	13 & 14 years	Honours
	Class E	15 & 16 & over	Honours
Duets, Trios & Quartets	Pre-Junior	7 years & under	Commended
	Junior	10 years & under	Honours
	Intermediate	14 years & under	Honours
	Senior	21 years & under	Honours
Groups	Junior	10 years & under	Commended
	Intermediate	14 years & under	Honours
	Senior	21 years & under	Honours

* Accuracy in birth dates is essential when entering

Qualifying bands are gained at the age of the performer when they compete. Performers who change Age Groups after 31st August 2025 may qualify with the mark associated with their current age group but must dance the exact dance that they qualified with at the Regional Final.

The Regional Finals Adjudicating Panels will be looking for an outstanding and complete theatrical performance when awarding dancers Honours for entry to the National Finals.



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Entry Fees

Fee per dance	Solos	Duets	Trios / Quartets	Groups
10 years and under	£ 8.50	£ 10.00	£ 15.00	£ 20.00
11 years and over	£ 9.75	£ 12.00	£ 18.00	£ 20.00

- The age of a competitor is taken as of 31st August of the year preceding the Festival.
- In Duets/Trios/Quartets/Groups the age of the oldest competitor determines the class and fee.
- The age limit for all sections — Solos, Duets, Trios, Quartets and Groups — is 21 years (age taken as of 31st August 2025).

Theatre Admission

	Adults	Children / Concessions
One Session (Start – Lunch, Lunch - Finish)	£ 8.00	£ 6.00
Whole Day (Start – Finish)	£ 14.00	£ 10.00

Session times and prices are subject to change once the timetable is finalised.

Audience tickets can be purchased online from the venue website in advance.

Concessions = OAPs & children 14 years & under. Free entry to all competitors and children under the age of 2. No student discounts.

Teachers will receive 2 free admission tickets per school. Collected on the door.



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Rules & Information of The Festival

General

- The competition is for amateur and students (who do not attend full-time vocational dance college) or the majority of their income is from teaching or performance of dance under 21 years of Age.
- The age of the competitor is taken as on 31st August of the previous year of the festival. Duets, Trio's & Quartets and Groups Class is determined by the oldest competitors age on 31st August of the previous year of the festival. Hampshire Rose Dance Festival reserves the right to request proof of age if necessary in the case of a dispute.
- Hampshire Rose Dance Festival reserve the right to return an entry without assigning a reason.
- All Entries must have permission of the dance teacher to enter, you will tick on the entry form to say this is the case.
- From 2026 onwards, age categories will no longer be combined. All sections will be adjudicated separately by age group. However, it is our intention that sections with adjacent ages (e.g. Modern solo 7 & 8 years / Ballet solo 9 & 10 years) will continue to run back-to-back and dancers may come on stage together for adjudication, but results will be awarded separately for each age group.
- The Adjudicator's decision is final. Any communication with the adjudicator concerning any matters of the competition is strictly prohibited.
- Competitors must enter and dance in the correct category for their age and genre.
- Competitors are required to dance in the order of the programme.
- We advise Competitors to arrive around an hour before their class, however where backstage space is limited priority will be given to the order of performance. Competitors must check in with a festival official 30 minutes before the start of their class and be ready in the wings before their number is announced. Anyone absent runs the risk of disqualification. If we are running early we will also go ahead with the class up to 30 mins ahead of the scheduled class time, unless we are informed otherwise that a performer is running late.
- Competitors may not perform more than once in solo classes of their age group, or more than twice in duets (with the same partner).
- Groups are 8-25 Dancers
- Pointe work is not allowed for any entrant under 13 years of age.
- No food or drink is allowed in the theatre
- Our theatre is a non-smoking venue, including e-cigarettes.
- All lost property must be claimed by 1st May 2026, please email any enquiries.
- The Hampshire Rose Dance Festival complies with the Data Protection Act 2018.



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- Any inappropriate or unsportsmanlike behaviour will not be tolerated. Hampshire Rose Dance Festival reserves the right to disqualify an entry on these grounds and not refund entrance fees.
- Please ensure all mobile phones are turned off in the theatre
- No fees will be refunded under any circumstance
- Where necessary duet, trio, quartet and group sections may be combined depending on the no. of entries. 'Classical' may be a combination of Ballet, Narrative, Contemporary, Greek & Global Dance and 'Stage' may be a combination of Modern Jazz, Tap, Musical Theatre and Lyrical

Music

- Hampshire Rose Dance Festival does not accept liability for the infringement of copyright, recording or performing rights arising out of any competitors accompaniment or performance. Teachers and choreographers using music created from commercial recordings are advised that they are responsible for seeking the permission to re-record from the recording companies concerned.
- Music must be uploaded by 1st March. After this, if music is missing we will assume the dancers is not dancing and your entry will be forfeited
- Time limits for dances must not be exceeded.
- Please provide the title of the dance for Narrative, Classical Greek, Global Dance and Group dances only and a short synopsis (Character & Greek Only) for no more than 30 words. This will be announced at the beginning of the number.
- The sound and lighting desk is out of strictly out of bounds.
- The quality of the sound and recording of the music may be taken into consideration by the adjudicator.
- Re dances will be allowed if there is a fault with the music.
- Live singing is only allowed in the song & dance class. Pre-recorded singing or chanting is NOT allowed in the song & dance class.
- Pre-recorded music in the tap class must NOT include any recorded tap or similar sound effect.

Stage

- The stage and wings are completely out of bounds except to an authorised persons and competitors about to perform. Once performed competitors should leave the stage and only return 3 numbers before the end of their class. An assistant may be side of stage to accompany
- children under 8. Parents / teachers may also be side of stage to help with any props or wardrobe changes which may take place during the number



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- Props are bought and stored at the festival at your own risk. Hampshire Rose Dance Festival does not accept liability for any damage of props. Overly large or dangerous props may be asked to be removed from the premises if deemed unsafe by the festival organiser.

Audience

- The Audience must not enter during a section or adjudication and at the discretion of the stewards.
- The Audience is encouraged to show their appreciation of performance through clapping, NOT cheering or chanting Anyone not adhering to this rule will be asked to leave the auditorium.
- A maximum of 2 teachers tickets will be allocated per school Any for additional teachers must be paid for. These must NOT be passed to audience members who are not teachers.
- Tickets for spectators for each session can be purchased online ahead of the festival. Please note these will be exchanged for colour coded wristbands which will be required to be presented in order to gain entry.

Changing rooms/backstage

- Schools, teachers and parents are responsible for leaving the premises, especially the changing rooms, clean and tidy at the end of each day
- Any accidents/spillages must be reported to the organisers to minimise the cost and effort involved in cleaning them up.
- Performers will only be allowed backstage 1 hour before their class time (space dependant) please take your belongings with you when you leave.
- Performers are allowed one adult into the backstage changing area with them.
- The main changing area will be girls only, we have an additional a number of smaller rooms, 1 will be a boys only changing room one will be a family room. If at any point these rooms are not being used (e.g. the boys only changing room) it will be used as an additional girls changing room.

The main rule is that we hope you all have a wonderful experience at Hampshire Rose Dance Festival.



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Equity, Diversity & Inclusion

Hampshire Rose Dance Festival is committed to treating each individual as a person in their own right, with equal rights and responsibilities for all. Discrimination on the grounds of gender, age, race, religion or belief, disability, sexual orientation, ethnic or national origin, or political belief has no place within our organisation.

Safeguarding Policy

The purpose of this policy is to provide protection for the children and young people who participate in our festivals, including the children of festival members, and to provide staff and volunteers with guidance on procedures to adopt if they suspect a child or young person may be experiencing, or be at risk of, harm.

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

The Festival is 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 committee members, paid staff, adjudicator, volunteers, students or anyone working on behalf of the Festival.

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.



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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 Festival will review this policy each year in January 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.

Child Protection

Acknowledgement of reading and complying to safeguarding policies, rules of the festivals must be entered on the entrance form. All staff hold a current DBS certificate and will also adhere to The Hampshire Rose Dance Festival.

Photography, video or recordings of any kind are prohibited in the theatre. An official photographer will be present. Please advise the Festival Organisers if you do not wish a competitor to be photographed. By entering the competition, competitors and their guardians agree to perform before official media representatives of the Festival.

The Festival's Safeguarding Policy and approach to Creating Safer Festivals for Everyone is published separately in our Syllabus, Programme and Website. By completing 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.

Please note the Festival Committee strongly advise that parental/guardian consent is gained before posting any images of children, participating in the festival, on social media



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Data Protection Policy

Hampshire Rose Dance Festival maintains personal information on a variety of individuals for legitimate purposes:

- COMMITTEE MEMBERS, VOLUNTEERS, ADJUDICATORS and others: names and contact details for communications relevant to the running of the Festival
- TEACHERS/PARENTS/GUARDIANS of competitors: names and contact details for communications relevant to the running of the Festival and for the return of trophies
- COMPETITORS: names, dates of birth, classes entered and bands awarded for programme class lists, and any other information which may be required by Local Authorities for the purpose of child performance licensing
- PAST COMPETITORS: names to maintain an archive of award winners

The information is kept securely in hardcopy and/or password-protected digital format and is available only to authorised Festival staff for legitimate purposes on a strict 'need to know' basis.

The information will not be shared with any third party except for competitor names to be listed in the Festival programme, names of trophy winners to be published on the Festival website and other competitor information required by legitimate bodies for entry to National and International competitions or required by Local Authorities for child performance licensing.

You have the right at any time to review the information held for you and to request that it be modified or deleted. The Festival will endeavour to comply with such requests within 10 working days. Address requests to the Festival Committee at hannah@hrdf.co.uk

The information will be kept until such time as the Festival no longer needs it or you request us to remove it.

This policy will be reviewed periodically by the Festival Committee to ensure that it continues to meet the highest standards of Data Protection.



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Creating Safer Festivals for Everyone

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

- A single, definitive Safeguarding Policy adopted by all Federation Festivals
- One or more designated Festival Safeguarding Officers (FSOs) appointed for each Federation Festival. The Festival Safeguarding Officer (FSO) of Hampshire Rose Dance Festival is Hannah Harrison
- 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.
- 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.
- All Festival volunteers wear a Festival badge. Teachers, parents, guardians and carers are asked to report any incidents of concern to anyone wearing a badge. All reported incidents will be handled in accordance with Safe Working Practice and Festival Child Protection best practice advice.
- 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 areas that may be provided.
- No unauthorised photography, audio or video recording of children and young people is allowed 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.
- 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 Festival 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.
- The Festival's Safeguarding 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 entrants under 18 confirm that they give (or have obtained) the necessary consents for the entrants to take part in the Festival. Without consent the entry to the Festival cannot be accepted.



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Notes for Teachers

- The age of Groups, Duets, Trios & Quartets is determined by the oldest competitor.
- A competitor's age is taken as at 31st August of the previous year. For the 2026 Festival, age is taken as at 31st August 2025.
- Pointe work is not permitted for any entrant under 13 years of age.
- Unauthorised persons are not allowed at side of stage.
- Re-dances will only be permitted if there is a fault with the music, the operator, or at the adjudicator's discretion.
- Entrants are only accepted with their dance teacher's permission — please do not enter unless you have their consent.
- Live singing is only allowed in the Musical Theatre/Nursery Rhyme class. Pre-recorded singing or chanting is not allowed in the Song & Dance class.
- Pre-recorded music in the Tap class must not include any recorded tap or similar sound effects.
- Acro movements and tricks are not permitted in Modern Jazz & Lyrical sections.
- Duets, Trios, Quartets & Groups may be combined into a Classical Section (Ballet, Narrative/Character, Contemporary, Greek & Global Dance/National) or Stage Section (Modern, Tap, Musical Theatre/Nursery Rhyme, Lyrical Jazz & Commercial), depending on entry numbers.

Performance

The adjudicator will be looking for a complete performance. This should display strong technique appropriate to the age group, and be confident, theatrical and entertaining. Performances should demonstrate good body basics, appropriate costuming, and a high musical standard. Interest should be engaged from the outset and sustained until the very end.

Music

Avoid popular music, as comparisons with professional performances will be inevitable. Music must be age-appropriate and free from inappropriate language. The quality of recordings is crucial: they should be of suitable length and avoid cuts that spoil the shape, development or ending of the piece. All music must be uploaded to the online entry system, but competitors should also bring a backup in case of emergency.



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Costuming & Make-up

Costumes and make-up should be age-appropriate and suitable to the genre and style of the work. General appearance and presentation are part of the overall performance, but costuming is not assessed in adjudication. Simple, effective, correctly fitted costumes that enhance the dancer's line and style are recommended. Safeguarding is paramount: costumes should not be revealing or indecorous. Make-up should be fresh and simple, enhancing features without obscuring facial expression. Character make-up may be used where appropriate to the role.

Props

Props should be flame-resistant, weigh no more than 10kg, be appropriate to the piece, and be fully integrated into the performance. Hand props should reflect correct size, shape, period, weight and texture, and be handled convincingly. Dangerous props (such as naked flame, glass, rice or real flowers) must not be used. Props that require the stage to be swept afterwards are discouraged.



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Genre Descriptors

(AED. "Syllabus" all-england-dance.org.uk/policies/syllabus/ 30th Sep. 2025)

Ballet (Classical & Modern 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.

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 appropriate to the choreographic style.

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.
- Floor work may be incorporated.

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



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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 expression 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 the jazz vocabulary, could be used as a narrative piece if the overriding purpose of the choreography was to tell a story.
- La Fille Mal Gardee 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.



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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 ensuring that chosen themes are also appropriate to a competition aimed at young performers.

Costumes and makeup should reflect the character choice being portrayed. Footwear, if required, should also be suitable and appropriate to the character, the 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 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.

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.



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Global Dance

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 co-ordinating in the correct style.
- A theme maybe 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.

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 is essentially showing 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.



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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.

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

Choice of 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 a key element 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.



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THERE IS NO-LONGER A REQUIREMENT FOR THE PERFORMANCE TO CONTAIN 50% SONG AND 50% DANCE.

Criteria

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

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, 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.

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.



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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 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 purpose to the piece, ensure that focus and consideration is given on the linking steps in between to help with flow in the transitions.

Criteria

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

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.



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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 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, 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 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.

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 movement of the dancer.