ALDERSHOT Farnborough DANCE FESTIVAL

Established 1941

The Aldershot & Farnborough Dance Festival aims to provide a platform to promote, educate and share a love of dance with performers of all ages

This is the Dance Section of The Aldershot & Farnborough Dance Festival of Music & Arts

2027 SYLLABUS

30th March - 4th April 2027 inclusive

at

Samuel Cody Sports College
Ballantyne Road
Farnborough
Hampshire
GU14 8SN

Registered Charity No. 1039442

RUSHMOOR BOROUGH COUNCIL

biff PERFORM | EDUCATE | INSPIRE

AED All England Dance

Affiliated to the British Federation of Festivals
Of which His Majesty the King is Patron

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Please read all the rules pages carefully together. There may be changes which you may not have noticed, which might affect your performance.

WELCOME

To all of our Teachers, Performers, Parents and Supporters, we would like to welcome you to the Aldershot & Farnborough Dance Festival 2027.

Please note that we will be running the Festival and our dance categories in line with AED.

Committee and Organisers

General Festival Hon. Chairman	Les Ruskell
General Festival Hon. Secretary	Hilary Orton
General Festival Hon. Treasurer	Nicky Best
Pianoforte Section Organiser	Susan Gillis
Dance Section Organiser	Leanne Lynch
Festival Secretary	Mackenzie Dye
Data Controller	Leanne Lynch
Safeguarding Officer	Amy Haldane
Trophies	Leanne Lynch
Secretary Members	Karen Blackburn
	Senta Renton

HOW TO ENTER THE FESTIVAL

Entries will be opened from **Monday, 26th October 2026** to priority dance schools only.

Priority dance schools are the dance schools who supported the festival in 2026, on our non-qualifying year. The priority code has been emailed to all applicable dance schools.

Remaining places will open to the public from Monday, 2nd November

Closing date for entries: Monday, 9th November (The entries may close early if capacity is reached before this date).

The timetable will be available on our website (www.farnboroughdancefestival.co.uk) and on Facebook (Farnborough Dance Festival Facebook) once completed. Our Facebook page will hold notifications, particularly emergencies, so please check before travelling.

Entry Notes:

Entries will be open on a first-come, first-served basis.

Our 2027 festival is an All England Dance qualifier.

Entries for schools will be limited to 100 per school (and a maximum of 5 solos per dancer).

ALL ENQUIRIES TO BE SENT TO:

farndance@gmail.com

IMPORTANT NOTES

AGE LIMITS

Please ensure competitors are entered in their correct classes. The age group in which competitors for the 2027 Aldershot & Farnborough Festival should be entered is their age on 31st August 2026. The age of the oldest competitor in a duet, trio, quartet or group determines the age group.

GROUPS

We will be using the All England Dance's group sections. Small groups have a minimum of 5, and a maximum of 10 dancers and large groups have a minimum of 11 and a maximum of 30.

CERTIFICATES AND MARKSHEETS

Every competitor will receive a certificate for each section they perform in, and all first, second and third places will receive a medal. Competitors in duets and trios will each receive their own certificate, but groups will get a single certificate for the whole group. Feedback from the adjudicator will be sent electronically to dance teachers via Festival Connect.

COSTUMING & MAKEUP

All costumes and make-up should be age-appropriate, and the suitability of the genre and style of the work should be taken into consideration. General appearance and presentation are part of the overall performance, but the costuming is not given any marks. We recommend that a simple and effective costume, correctly fitted, which enhances the line of the dancer and style of the piece, is most suitable. The safeguarding of the dancer is paramount, and costumes should not be revealing or indecorous. Make-up should be fresh and simple, and enhance the features. Take care that makeup choices do not hide or obscure the facial expression. Character makeup is accepted as dictated by the choice of characterisation.

SONGS FROM THE SHOWS, VOCAL AND DANCE

All performances using music from any show are subject to copyright law. Copyright permission is required, and the festival committee accepts these entries on the basis that the appropriate copyright permission is in place.

MUSIC

Avoid using popular music because comparisons with professional performances will be inevitable. Music should be age-appropriate, and the use of inappropriate language is unacceptable. The quality of musical recordings is crucial. They should be of a suitable length and without cuts that destroy the shape, development and end of the music, spoiling the performance. **All music should be uploaded to the portal by 21st March 2027 at the latest. Please also bring your music on the day on your phone or tablet as a backup in case of any technical difficulties.**

PROPS

If props are used, they must be flame-resistant, appropriate and fully integrated into the performance. No assembled prop may exceed 198.1 cm in height by 76.2 cm in width (6'6" x 2'6").Hand props should be relevant to the situation and reflect the appropriate size, shape, period, weight and texture of the item they represent. Their use should be convincing and appropriate to the performance. Dangerous props, including naked flames, glass, rice and real flowers, must not be used. Props that require the stage to be swept after use are discouraged.

SOLOS, DUETS, TRIOS/QUARTETS
DISCIPLINES, CODES AND TIME LIMITS

Discipline		Solos			Duets			Trios/Quartets		
Age Categories		Pre-Ju A B	C	D E F	Pre-Ju & Ju	In	Se	Pre-Ju & Ju	In	Se
CLASSICAL	**Code**	**Mins**			**Mins**			**Mins**		
Classical Ballet	CB	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5
Ballet - Modern	CCB			2.0		2.5	2.5		2.5	2.5
Classical Greek	CG	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5
Contemporary	CON			2.0		2.5	2.5		2.5	2.5
Global	GD	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5
Narrative/ Character	CH	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5
STAGE	**Code**	**Mins**			**Mins**			**Mins**		
Jazz/Modern*	MJ	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5
Lyrical*	LM		2.0	2.0		2.5	2.5		2.5	2.5
Tap	TA	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5
Musical Theatre	MT	2.0	2.5	2.5	3.0	3.0	3.0	3.0	3.0	3.0
Street Dance (B - F sections only)	ST	1.5	2.0	2.0						

Important Notes:

- Please consult the separate genre description schedule carefully to ensure dances are entered into the correct sections.
- No dancer in a solo section may dance in a higher age category
- Dancers under 13 years may not enter Contemporary or Modern Ballet Solo, Duet, Trio or Quartet sections.
- Lyrical is open to C, D, E & F solos, Inter & Senior Duets, Trios/Quartets and groups.
- Lyrical dances for Pre Junior, A, B solos and Junior Duets, Trios/Quartets and groups should be entered into the Jazz/Modern section.

SMALL & LARGE GROUPS
DISCIPLINES, CODES AND TIME LIMITS

Discipline		Small Groups			Large Groups		
Age Categories		Junior	Inter	Senior	Junior	Inter	Senior
CLASSICAL	**Code**	**Mins**			**Mins**		
Classical Ballet	CB	3.0	3.0	3.0	4.0	4.0	4.0
Ballet - Modern	CCB		3.0	3.0		4.0	4.0
Classical Greek	CG	3.0	3.0	3.0	4.0	4.0	4.0
Contemporary	CON		3.0	3.0		4.0	4.0
Global	GD	3.0	3.0	3.0	4.0	4.0	4.0
Narrative/ Character	CH	3.0	3.0	3.0	4.0	4.0	4.0
STAGE	**Code**	**Mins**			**Mins**		
Jazz/Modern*	MJ	3.0	3.0	3.0	4.0	4.0	4.0
Lyrical*	LM		3.0	3.0		4.0	4.0
Tap	TA	3.0	3.0	3.0	4.0	4.0	4.0
Musical Theatre	MT	3.5	3.5	3.5	4.5	4.5	4.5
Open	OP	3.0	3.0	3.0	4.0	4.0	4.0

Important Notes:

- Small Groups have a minimum of 5 and a maximum of 10 dancers, and Large Groups have a minimum of 11 and a maximum of 30.
- The Open section is for Small or Large Group dances which do not fit into the specific categories listed above.
- Dancers under 13 years may not enter Contemporary or Modern Ballet sections except in a Group setting

MARKING GUIDANCE

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

AED QUALIFYING MARKS

For clarification, qualifying performances will be awarded a ‘Q’ alongside the BIFF Marking Scheme, which Aldershot & Farnborough Dance Festival follow. The Adjudicator will award a ‘Q’ to dancers who have reached a qualifying standard and marked with the relevant bands.

This means that a 1st and 2nd place may qualify, but the 3rd may not. Equally, all 3 places could qualify, or only 1st place - **this is no change to previous AED Qualifying years.**

COMPETITION ENTRY FEES (per dance)

Solos	£8.00 per dancer
Duets	£5.00 per dancer
Trios	£5.00 per dancer
Quartets	£5.00 per dancer
Small/Large Groups	£4.00 per dancer

Classes will be run in line with current AED genre descriptors. Please scroll down this document to view the All England Dance genre descriptors shown at the end of the syllabus - Pages 18-24.

CUPS AND TROPHIES

Competitors who were awarded a cup or trophy in 2026 should arrange to return it to the festival. Trophies should be returned in good condition. For cups that have a space for engraving, this is optional and the cost of this will be paid by the winner.

If a cup is not returned by the first day of the festival, if alternative arrangements have not been discussed, or if a cup is lost or damaged, the Festival Committee reserves the right to charge for repair or replacement and to withhold the presentation of further trophies to competitors who have not returned cups or shields.

DANCE FESTIVAL RULES

1. The competition is for amateurs and students who do not derive the main part of their income from the teaching or performance of dance. Professionals are not eligible to compete in this festival. For the purpose of this festival, professionals are defined as those who derive more than basic out-of-pocket expenses within the appropriate profession, either as a performer or as a teacher or attend a stage/dance school on a full-time basis.

2. Entry fees are not refundable except in exceptional cases and only at the committee's discretion, whose decision shall be final.

3. The age of entrants is taken as of 31st August of the year preceding the Festival. In Duets, Trios/Quartets and Groups, the age of the oldest competitor determines the age group.

4. The Committee may combine Sections or Classes when entries are small, divide when large, and make other regulations or interpret or qualify any rules as the occasion may arise. Small sections may be adjudicated at the same time as other sections. This will be indicated in the programme.

5. The Festival does not accept liability for copyright infringement, recording or performing rights arising from any entrant's accompaniment or performance. It contributes to a Group Licence to cover payment of fees for using recorded music at its events. Teachers and choreographers using music created from commercial recordings are advised that they are responsible for seeking permission to re-record from the recording companies concerned.

6. The Adjudicator's decision is final. No discussion or correspondence concerning any decision may ensue. The Adjudicator may not award a place when, in their opinion, the standard is not sufficiently high or when individuals infringe rules.

7. The organisers reserve the right to substitute or appoint other Adjudicators should any unforeseen contingency arise.

8. Time limits should not be exceeded. Where the time limit is exceeded or reached, the Adjudicator may stop the performance. No penalty will be imposed if, in the opinion of the Adjudicator, the performance has reached a judgment position.

9. Re-dances are allowed in Pre Junior and A classes or if there is a technical issue. Re-dances in any other classes are at the discretion of the Adjudicator. Please note, in these circumstances, written feedback will be given, and a mark only at the discretion of the Adjudicator.

10. Communication with the Adjudicator concerning any matters relating to the competition by entrants, teachers or other interested parties prior to or during the competition is prohibited and may lead to disqualification.

11. Competitors will not be permitted to dance out of the section or for a mark if they cannot attend the allocated section except in exceptional circumstances and at the committee's discretion.

12. Performers must dance in correct numerical order except where a complete change of makeup and hairstyle is involved and only at the organiser's discretion. Permission must be sought in advance to ensure a smooth running of the sections.

13. The stage and wings are out of bounds to all except authorised persons and competitors about to perform. (Authorised persons are festival stewards only). Backstage access will be restricted to one assistant only to accompany children under 6 years (Pre Junior only). If a performer requires a licensed chaperone to assist

with props backstage, AFDF must be informed in writing prior to the day of the performance, and the chaperone must provide proof of their license, along with wearing it on the day. Groups will be required to be accompanied by a licensed chaperone in the holding area.

14. When requested in advance, the Announcer will announce the title of the dance and, if requested, a short synopsis not exceeding 30 words.

15. The quality of recordings and suitability of recorded vocals may be taken into account by the Adjudicator.

16. Pre-recorded music used in Musical Theatre Sections must not include any singing or chanting. Pre-recorded music used in Tap Sections must not include any recorded tap or similar sound effects.

17. Please note that the following cannot be danced until the competitor is 13 years or over:
    Pointe work in any section.
    Ballet - Contemporary

18. No food, drink (other than bottled water) or vaping/smoking is allowed in the auditorium.

19. Audience entry to the auditorium must not occur during a performance or adjudication and is at the discretion of the doorkeeper.

20. Audiences should show their appreciation of a performance by clapping. Cheering is not encouraged.

21. All forms of visual or audio recording of performances are prohibited except by the official photographer appointed by the Festival organisers. This includes photographs of dancers in the lineup for adjudication. This prohibition also applies to the use of mobile phones for such purposes. Mobile phones must be turned off or switched to a silent mode in the auditorium during performances. Anyone not obeying this rule may be asked to leave and must demonstrate that the recorded material has been fully deleted from the device. Please ensure this information is passed on to students and parents/guardians.

22. The Adjudicator's notes and marks on performance can be obtained after the section. We aim to have the report sheets out as soon as possible after the section has been completed, but we cannot guarantee a time frame.

23. Competitors who are awarded a cup or trophy must return the cup, clean and undamaged and engraved where appropriate, by the first day of the next festival unless prior arrangements have been made. The cost of engraving must be borne by the recipient, but such engraving is not obligatory. If a cup is not returned by this date and alternative arrangements have not been discussed, or if a cup is lost or damaged, the Festival Committee reserves the right to charge for repair or replacement and to withhold the presentation of further trophies to competitors who have not returned cups or shields.

24. Access to dressing rooms is restricted to teachers and parents to assist performers with dressing. Performers who need to change to skin must use the individual changing rooms on site.

25. We request that dressing rooms must be kept tidy throughout the day and that the school's property must be respected at all times. Any possessions left in the dressing rooms are entirely at the owner's risk. A lost property box will be on site, but any items remaining at the end of the festival will be either donated to charity or disposed of.

26. No guarantee can be made on the day on which any particular section will be held prior to the final programme being issued.

27. The festival may run early as well as late. We recommend that you arrive at least one hour before the scheduled time of the section and be prepared to go on stage thirty minutes before the section is due to

begin.

28. Abusive behaviour, verbal or physical, towards the festival staff, will not be tolerated. Anyone behaving this way will be asked to leave, and no refund will be given.

AED CREATING SAFER FESTIVALS POLICY

The Aldershot and Farnborough Dance Festival follows the AED Creating Safer Festivals policy, which is outlined below:

1. A single, definitive Child Protection Policy is adopted by all Federation Festivals.

2. One or more designated Festival Safeguarding Officers (FSO) are appointed for each Federation Festival. Name: Amy Haldane Telephone: 07980 299915

3. Best practice advice includes a Safe Working Practice leaflet, Festival Child Protection leaflet, and any other guidance produced by the Federation. This advice is supported by support and training for all Festivals staff and volunteers. The guidance includes clear reporting procedures for anyone concerned about a child.

4. Appropriate recruitment and induction procedures for all new staff and volunteers responsible for providing safe environments for everyone attending/performing at a Federation Festival.

5. All festival personnel wear a badge to identify their roles. All teachers/parents/guardians/carers are asked to report all incidents of any nature to anyone wearing a Festival badge. All reported incidents will be handled in accordance with the Safe Working Practice and Festival Child Protection best practice advice. In addition, the availability of a quiet area/room where concerns can be expressed in private will be provided.

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 areas that may be provided. The Festival cannot take any responsibility for property left unattended.

7. We do not permit any unauthorised photography at our Federation Festivals. For further information on what is and is not authorised, please contact the Festival Safeguarding Officer or anyone wearing a festival badge. If any child, young person or parent/carer is concerned about any photography or recording taking place at an event, please contact the Festival Safeguarding Officer, who will be pleased to discuss this matter with you.

8. Some children and adults with support needs may need help in order to take part. If this is the case, we ask the responsible teachers/parents/guardians/carers to contact the Festival Organisers prior to arrival. The festival aims to meet these needs wherever possible. Correspondence must be made prior to the festival in order to prepare support required - or to advise that help cannot be provided on this occasion.

9. The Festival's Child Protection Policy and its approach to Creating Safer Festivals for Everyone are published explicitly in our Syllabus, Programme and Website. By completing and signing the entry form, all parents/guardians/carers and teachers of entrants under 18 (or adults of any age who may require additional support) confirm that they give (or have obtained) the necessary consents for the entrants to take part in the festival. Without consent, entry to the festival cannot be accepted.

CHILD PERFORMANCE LICENSING

Aldershot and Farnborough Dance Festival has been in touch with Hampshire County Council (HCC) who have confirmed that a Body of Persons Approval (BOPA) will be required. This means that individual dancers will not need a performance licence. The festival will ensure that the terms of the BOPA are agreed upon with HCC and that the correct procedures are followed. Updates will be shared accordingly prior to the festival.

CHILD PROTECTION POLICY

The Aldershot and Farnborough Dance Festival is committed to ensuring safe environments for children and young people and believes 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 practices that protect them.

This policy applies to our Board of Trustees, paid staff, Adjudicator members, volunteers, students or anyone working on behalf of the Aldershot & Farnborough Dance Festival. It has been drawn up on the basis of relevant law and guidance that seeks to protect children and young people, and its purpose is to set out the overarching principles that guide our approach.

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 and 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
- appointing a Federation Head of Safeguarding
- adopting child protection guidelines through procedures and safe working practices for staff and volunteers
- working within the legislation and guidance that specifically addresses the needs of young performers (specifically, the Children and Young People Acts 1933 and 1963, and the Children (Performance and Activities) (England) Regulations 2014

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

PERFORMING RIGHTS

The Festival is affiliated to the Federation of British and International Festivals, and an annual fee is paid to the Performing Rights Society. There is, therefore, no requirement to apply for a separate license for live or recorded music played at the Festival.

All performances using music from shows in current production are subject to copyright law.

Songs from shows in the current production may be sung as a concert item*, i.e.* with no costume or movement, without the need for copyright permission.

Where movement or costume is 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.

FESTIVAL DATA PROTECTION AND PRIVACY POLICY

Who we are

The Aldershot & Farnborough Dance Festival takes great care to preserve your privacy and safeguard any personal data you provide us. This Privacy Notice explains how we collect and use your personal data.

What personal data do we collect?

We collect information supplied by you via Festival Connect. The data will be collected by the festival organisers.

We may collect personal data such as:
Name
Address
Date of
Birth

Telephone Number
Email Address
Bank Details

Why does the festival need to collect this data?

The festival must know the names of competitors in order to organise the event, their ages (the classes are segregated by age), and the affiliated school (in order to communicate information about the festival) and marks gained (so that competitors can obtain their result, and so that, in the case of the Dance Section, the

names of All-England qualifiers can be sent to the All-England Dance).

How we will use your personal data

We will use your personal data in a number of ways for the purpose of the running of the festival. These may include:

a) to process your entry form to take part in the festival
b) to keep you updated about your entry to the festival
c) to send you copies of our syllabus
d) to manage volunteers
e) to include names of performers in printed programmes, which will be on sale at the festival and on the list of winners on the website and social media
f) to print certificates
g) We will publish the first name and surname initial on our Facebook page

By entering the festival you acknowledge and consent to our keeping a mailing list for this purpose.

Sharing your personal data

Names and classes entered will be published in the festival programme. The names and ages of competitors gaining All-England qualifying marks will be sent to All-England after the festival in All-England years. None of the data will be sold to or shared with any other organisation. The festival does not receive commercial sponsorship.

Does anyone else associate with the festival's collection of data?

The festival appoints a professional photographer to photograph competitors' performances (except where individuals request not to be photographed). The customer may be required to provide personal data. This must be arranged directly between the photographer and the customer. The festival accepts no responsibility for any data provided or collected for that purpose.

What will be the effect of sharing data?

The sharing of marks data with All-England will enable anyone qualifying to enter the regional finals of the competition.

Opting into data collection

A requirement of the GDPR is that providers of personal data must positively 'opt-in' to having their data collected; it is no longer sufficient to assume that 'silence gives consent'. Entry forms will contain suitable 'opt-in' statements, but it is the responsibility of entrants to ensure that these are completed.

Please note that photography, filming, tape, or CD recording during any performance or adjudication is strictly prohibited, except for official photographs taken by the appointed festival photographer.

Performers found in violation of this policy, unless prior permission has been granted by the AFDF Committee, may face disqualification from the event.

Mobile phones must be turned off at all times in the auditorium.

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.
- Floor work 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 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.

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

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 rhythmicality.
- 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.