



Richmond upon Thames Festival of Performing Arts

Dance Syllabus 2027

Monday 15th February – Saturday 19th February

**Waldegrave School, Fifth Cross Road, Twickenham, TW2
5LH**

SECTION SECRETARY: Natalie Wells
richmondfestival.dance@gmail.com
www.richmondfestival.org.uk/dance

2027 Adjudicator

Alison Forrester



Alison began her passion for dance in Portsmouth where she loved competing in the local Festivals. She competed many times at The All England Finals herself in a variety of dance genres. She loves adjudicating and having the opportunity to be part of the enjoyment felt by young people when competing. She trained at London College of Dance in Bedford. She graduated with teaching qualifications in Greek, Ballet, Modern and Tap. Her first professional UK engagement was in Aladdin with Barbara Windsor at the Chichester Festival Theatre. Alison performed in Athens for over a year in the largest cabaret dinner theatre in the City. She then spent 3 wonderful years cruising around the

world with Celebrity and Silver Seas Cruises. Onboard, the cast performed a variety of shows from Le Jazz Hot and Fiddler on the Roof to Chorus Line and Grease. It was a highlight of her career! Her next adventure was to take her to the USA for 9 years. She danced in Shows on the Las Vegas Strip for 7 years and performed in various large conventions, most notably for American Express, which took 6 months of preparation in learning to Irish dance! During her time in the US, she travelled to Chicago and Los Angeles to study with some of the Tap Greats such as Gregory Hines, Henry Le Tang and Jason Samuels Smith.

When returning to the UK, her career took many different pathways. She became a Fellow of the ISTD, ran a Dance School, created the Tap syllabus for the ISTD and became one of only two UK Judges for the IDO World Tap Championships. This has taken her to Germany, Zagreb and Prague in the past few years. Alison currently teaches at Laine Theatre Arts in Epsom, is examiner and Lead Lecturer for the ISTD and coaches and mentors teachers around the world.

Alison looks forward to meeting you at your competitions and working with your team to make your festival a success.

RULES OF THE FESTIVAL

1. Professionals are not eligible to compete in this festival. For the purposes of this festival, professionals are defined as those who derive more than basic out of pocket expenses within the dancing professions, either as a performer or as a teacher, or who attend a stage or dance school on a full-time basis.
2. The age of any Duet, Trio, Group or Ensemble shall be the age of the oldest competitor.
3. The age of any competitor is that at 31st August 2026
4. The festival reserves the right to limit the number of items allowed for each school and to return entries should the maximum limit already be attained. The festival also reserves the right to split or combine classes to ensure the smooth running of the festival.
5. There is a limit to the number of entries that the festival can accept. Once the maximum number of entries has been reached, the festival will be unable to accept any more entries. The festival will aim to keep teachers informed as to the progress of the number of entries.
6. All music must be uploaded on the Festival Connect entry system. It will not be possible to use CDs to accompany a performance.
7. Time limits should not be exceeded. Where the time limit is exceeded the Adjudicator may stop the performance. No penalty will be imposed if, in the opinion of the Adjudicator, the performance has reached a judgement position. Re-dances are at the discretion of the Adjudicator, but generally only apply to Baby and Class A sections. If a technical issue arises then re-dances may be allowed for any section.
8. Competitors should arrive at least one hour before their Class is due to start and be prepared to go on stage 30 minutes before the scheduled time or later than the scheduled time if the festival is running late.
9. Discussion with the Adjudicator regarding any matter concerning the Festival, its performance or adjudication is not permitted and offenders may be requested to leave.
10. All competitors will receive a certificate. First Place, Second Place, and Third Place Certificates will have appropriate stickers. Competitors may only receive one Certificate for a performance. Medals will be awarded as follows - 1st Place (Gold), 2nd Place (Silver), 3rd Place (Bronze). At the adjudicator's discretion, it is possible that a 1st place medal may not be awarded, if he/she thinks that the required standard has not been achieved. Medals are not awarded for groups but if a winning group member wishes to purchase a medal then they can do so at the registration desk.
11. Pointe work in classical section is not permitted for any competitor under the age of 13.
12. Only competitors or festival volunteers will be allowed at the back, or on the side, of the stage during the festival. An exception to this is when props need to be used during the performance. Any props used must be set by the dancer. These must be removed from the backstage area as soon as the competitor has performed. Any change to this ruling will be at the discretion of the volunteers on duty. One assistant only (except in special cases) is permitted backstage for competitors aged seven or under.

THE USE OF RECORDED MUSIC

Richmond Festival is affiliated to the British & International Federation of Festivals for Music, Dance and Speech and participates in its Group License to cover the payment of fees for the use of recorded music at its events. Teachers using discs or other media created from commercial recordings are advised that they should themselves seek permission to re-record from the companies concerned, as the festival cannot take responsibility for this.

Creating Safer Festivals for Everyone

The Federation and its member Festivals use the following policies and procedures to provide 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: Name: **Natalie Wells** Telephone: **07858926011**
3. Best practice advice in the form of 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 Festival staff and volunteers. Guidance includes clear reporting procedures for anyone with a concern 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, 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 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 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 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 the entry to the Festival cannot be accepted.

Child Protection Statement

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.

Child Safeguarding Procedures

The Richmond upon Thames Performing Arts Festival – Dance Section sets out to provide a safe and happy place for children and young people to perform and compete in an amateur capacity. The Dance section is dedicated to ensuring a safe environment for children and young people and believe that it is always unacceptable for a child or young person to experience abuse of any kind.

The purpose of this procedure is to ensure that all concerns about the care and protection of the children and young people within the Dance Section are effectively managed. The Dance section is committed to the understanding that protecting children and young people is everybody's responsibility and consequently the following guidelines will enable all volunteers and other adults attending the Dance Section will be able to act appropriately should any concerns arise. We recognise that 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.

At the outset of each festival the Dance Section will:

- Undertake a risk assessment and monitor risk throughout the festival;
- Identify ahead of time the person with designated responsibility for safeguarding;
- Engage in effective recruitment of chaperones and other individuals with responsibility for children, including appropriate vetting. This will include volunteers providing their chaperone license details or DBS certificate as needed.
- Ensure that children are supervised at all times by their parent, guardian, chaperone or a festival chaperone.
- Know how to get in touch with the local authority social care services, in case a concern needs to be raised.

The Richmond upon Thames Performing Arts Festival – Dance Section has a named individual who is responsible for dealing with any child protection and safeguarding concerns. In their absence a deputy will always be available for volunteers to consult with.

The name person for Child Protection and Safeguarding is:

Natalie Wells - 07858 926011

The roles and responsibilities of the named persons are:

- To ensure that all volunteers are aware of what they should do and who they should go to if they are concerned that a child or young person may be subject to abuse or neglect.
- Ensure that any concerns about a child or young person are acted on, clearly recorded, referred on where necessary and followed up to ensure the issue is addressed.
- The named person will record any reported incidents in relation to a child or young person. These will be kept securely with the named person until the end of the session where they can then be locked in a secure file.

If you see or suspect abuse of a child whilst they are attending the festival you must:

- Make this known to the person with responsibility for child protection
- Record what you witnessed as well as your response in case there is a follow-up in which you are involved

- If you suspect that the person with responsibility for child protection and safeguarding is the source of the problem, you should make your concerns known to the local authority designated officer (LADO). The contact number for this is at the bottom of this procedure.

If a serious allegation is made against any member of the Dance Section, chaperone, venue staff etc, action will be taken to ensure the individual does not have further contact with the child until the investigation is concluded. The individual will be excluded from the venue and will not have any unsupervised contact with any other children in the festival.

If a child discloses abuse to you:

- Remain calm and in control but do not delay in taking action.
- Listen carefully to what has been said. Allow the child to tell you at their own pace and ask questions only for clarification. Don't ask questions that suggest a particular answer.
- Don't promise to keep it a secret. Make it clear to the child that you will need to share this information with others. Make it clear that you will only tell people who need to know and should be able to help.
- Reassure the child that 'they did the right thing' in telling someone.
- Tell the child what you are going to do next.
- Speak immediately to the person with responsibility for child protection. It is that person's responsibility to liaise with relevant authorities.
- Never investigate or take sole responsibility for a situation where a child makes a disclosure.
- As soon as possible after the disclosing conversation, make a note of what was said, using the child's own words. Record the date, time, any names that were involved or mentioned, and who you gave the information to. Make sure you sign and date the record.

In order to do everything we can to create a safe festival, the Dance Section will take the following into account:

Photographs and images of children

- There are risks posed directly and indirectly to children and young people through the use of photographs on websites and in other publications such as theatre programmes. Photographs can be used as a means of identifying children when they are accompanied with personal information, for example, "this is X who goes to such-and-such a school and who likes playing football". This information can make a child vulnerable to an individual who may wish to start to 'groom' that child for abuse. Secondly the content of the photo can be used or adapted for inappropriate use. There is evidence of this adapted material finding its way on to child pornography sites.
- The Dance Section will assess the potential risks to the child when making decisions about the type of images they wish to use and the way they are used. The Dance Section should ensure that parents support the policy. Use of names of individuals in a photograph should be limited and it is sensible to avoid use of any additional information that might help locate the child. Using only images of children in suitable dress may reduce the risk of inappropriate use. Parental permission to use an image of a young person must be sought in advance.

If parents or other members of the audience are intending to photograph or video an event they should be made aware of the organisation's policy. The use of cameras or mobile phones with camera or filming capability in dressing rooms and other inappropriate environments should be expressly forbidden.

E-Safety

- Most of our children will use mobile phones and computers. They are a source of fun, entertainment, communication and education. However, we know that some men, women and young people will use these technologies to harm children. The harm might range from sending hurtful or abusive texts and emails, to enticing children to engage in sexually harmful conversations, webcam photography or face-to-face meetings.
- The Dance Section try to keep children safe by not communicating with children via their phone, but with their parents.
- Cyber-bullying by children, via texts and emails, will be treated as seriously as any other type of bullying.

Parents

- The Dance Section believes it to be important that there is a partnership between parents and the organisation. Parents are encouraged to be involved in the festival activities and to share responsibility for the care of children.
- All participating dance schools will be given a copy the Dance Section's Safeguarding Policy and procedures and asked to share with parents.
- All parents have the responsibility to collect (or arrange collection of) their child after their dance section. The Dance section will state this to all participating dance schools ahead of each festival.

Unsupervised Contact

- The Dance Section will attempt to ensure that no adult has unsupervised contact with children.
- If possible there will always be two adults in the room when working with children.
- If unsupervised contact is unavoidable, steps will be taken to minimise risk. For example, work will be carried out in a public area or in a designated room with a door open.
- If it is predicted that an individual is likely to require unsupervised contact with children, he or she will be required to obtain a criminal record disclosure from the Disclosure and Barring Service
- All children will be chaperoned at all times, unless they are with their parent.

Physical Contact

- All adults will maintain a safe and appropriate distance from children.
- Adults will only touch children when it is absolutely necessary in relation to the particular activity.
- Adults will seek the consent of the child prior to any physical contact and the purpose of the contact shall be made clear.

Managing sensitive information

- Permission will be sought from the parents for use of photographic material featuring children for promotional or other purposes.
- The organisation's web-based materials and activities will be carefully monitored for inappropriate use.

- The organisation will ensure confidentiality in order to protect the rights of its members, including the safe handling, storage and disposal of any sensitive information such as criminal record disclosures.

Accidents

- To avoid accidents, chaperones and volunteers will be advised of "house rules" regarding health and safety and will be notified of areas that are out of bounds. Any necessary signage or information to promote these will be displayed for all attending the festival
- If a child is injured while in the care of the organisation, a designated first-aider will administer first aid and the injury will be recorded in the organisation's accident book. This record will be counter-signed by the person with responsibility for child protection

Chaperones

- Chaperones registered with their local authority, will be appointed by the Dance Section for the care of children during their competition section. They will be brought to and collected from the chaperones by their parent, guardian or own chaperone. The chaperone is acting in loco-parentis and should exercise the care which a good parent might be reasonably expected to give to a child. The maximum number of children in the chaperone's care shall not exceed 12.
- Potential chaperones will be required to obtain a chaperone registration from their local authority and to supply this registration to the organisation once the local authority has approved them as a chaperone.
- Chaperones will be made aware of the organisation's Safeguarding Policy and Procedures.
- Chaperones may have unsupervised access to children in their care consequently a criminal record disclosure will be sought as a requirement of the local authority, before the grant approval for the chaperone
- Chaperones will be aware of where the children they are responsible for are at all times
- Children are not to leave the place of performance unsupervised by chaperones unless in the company of their parents.
- Children will be adequately supervised while going to and from the toilets
- Chaperones should be aware of the safety arrangements and first aid procedures in the venue, and will ensure that children in their care do not place themselves and others in danger.
- Chaperones should ensure that any accidents are reported to and recorded by the organisation.
- If a parent has not collected the child, it is the duty of the chaperone to stay with that child until the parent is located.

These procedure will be reviewed annually in preparation for each festival by the Dance Section secretaries and will be shared with the Richmond upon Thames Performing Arts Festival committee.

Information

Entry Notes:

- Entries will be accepted on a first come first served basis.
- Teachers and parents – please think carefully when entering dances for the festival. Whilst we understand that some circumstances are unavoidable, we had a considerable number of non-dancers last year. This can make a festival financially unviable due to loss of door entries. Please think carefully about your entries.
- For any queries about the Festival Connect entry system please contact connect@all-england-dance.org.uk
- For any other queries, please contact richmondfestival.dance@gmail.com

CLOSING DATE FOR ENTRIES WILL BE 30TH NOVEMBER

		Age on 31 August 2026	Minimum Band
Solo Sections	Pre-Junior	6 years and under	Commended
	Class A	7 and 8 years	Commended
	Class B	9 and 10 years	Honours
	Class C	11 and 12 years	Honours
	Class D	13 and 14 years	Honours
	Class E	15 to 18 inclusive	Honours
Duets, Trios and Quartets	Pre Junior	7 years and under	Commended
	Junior	10 years and under	Honours
	Intermediate	14 years and under	Honours
	Senior	21 years and under	Honours
Groups	Junior	10 years and under	Commended
	Intermediate	14 years and under	Honours
	Senior	21 years and under	Honours

Please note: Late entries will not be accepted

How to Enter

Entries will open at 12 noon on 12th October 2026 via

Festival Connect

— YOUR FESTIVALS, CONNECTED —

Website to register for entries: www.all-england-dance.org.uk

Entries will close on 30th November 2026 or once at capacity.

TABLE OF FEES

Solo Dance	£8.50 per dancer	Trios / Quartets	£5.50 per dancer
Duets	£5.50 per dancer	Groups	£4.50 per dancer

TIMINGS FOR CLASSES

Discipline	Time Limits (Minutes)														
	Solos			Duets			Trios/Quartets			Large Groups			Small Groups		
Classical	Pre-Jun A B	C D	E F	Pre-Jun & Jun	Int	Sen	Jun	Int	Sen	Jun	Int	Sen	Jun	Int	Sen
Ballet – Classical ¹	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5	4.0	4.0	4.0	3.0	3.0	3.0
Ballet – Modern ^{1 2}	/	/	2.0	/	2.5	2.5	/	2.5	2.5	/	4.0	4.0	3.0	3.0	3.0
Narrative / Character	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5	4.0	4.0	4.0	3.0	3.0	3.0
Contemporary ^{1 2}	/	/	2.0	/	2.5	2.5	/	2.5	2.5	/	4.0	4.0	3.0	3.0	3.0
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	3.0	3.0	3.0
Global	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5	4.0	4.0	4.0	3.0	3.0	3.0
	Solos			Duets			Trios/Quartets			Large Groups			Small Groups		
Stage	Pre-Jun A B	C D	E F	Jun	Int	Sen	Jun	Int	Sen	Jun	Int	Sen	Jun	Int	Sen
Jazz / Modern	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5	4.0	4.0	4.0	3.0	3.0	3.0
Lyrical ³	/	2.0	2.0	/	2.5	2.5	/	2.5	2.5	4.0	4.0	4.0	3.0	3.0	3.0
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	3.5	3.5	3.5
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	3.0	3.0	3.0
Open ⁴	/	/	/	/	/	/	/	/	/	4.0	4.0	4.0	3.0	3.0	3.0

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.
3. Lyrical is open to C, D, E & F solos, intermediate & senior duets, trios / quartets & groups. Lyrical dances for Pre-Junior, A & B solos, & Pre-Junior & Junior duets, trios / quartets & 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.

The Richmond up Thames 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.

This year is not a qualifier for the All England Dance competition . The following information has been taken from the AED section on “Notes for Teachers”. This information should make clear to anyone participating in the Richmond upon Thames Festival of Performing Arts the techniques/styles that are appropriate in each class.

Important Notes for Teachers

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. The following notes have been compiled in conjunction with the Regional and National Finals judges and it is hoped that teachers will find them helpful.

Performance

The adjudicators will be looking for a complete performance. It should display exceptional technique for the age group concerned and be strong, confident, theatrical and entertaining, with a good standard of body basics, appropriate costuming and of an excellent musical standard. Interest must be engaged at the outset and sustained until the very end.

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 ending of the music, spoiling the performance. Whilst all music should be uploaded to the online entry system, it is essential to have a backup for use in an emergency (we will be able to facilitate CDs).

Costuming & Make-up

All costumes and make-up should be age appropriate and take into consideration the suitability to the genre and style of the work. 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, costumes should not be revealing or indecorous. Make-up should be fresh, simple and enhance the features. Take care that make-up choices do not hide or obscure the facial expression. Character make-up is accepted as dictated by the choice of characterisation.

Props

If props are to be used at all, they should be flame-resistant, not exceed 10 kg, be appropriate and be a fully integrated part of the performance. Hand props should be relevant to the situation showing appropriate size, shape, period, weight and texture of the article: judged by the way they are handled, they should be convincing. Dangerous props, such as naked flame, glass, rice and real flowers must not be used. Any props that require the stage to be swept after use are discouraged.

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 appropriate to the choreographic style.

Contemporary 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 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.

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.

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, 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.

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 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.

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 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.

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 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.

THERE IS NO 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.

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, 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 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 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 Jazz/Modern (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.

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 movement of the dancer.

Open Section (Small groups and 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 incorporated elements of acrobatic work; 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 technique 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 offer.



British and International Federation of Festivals Bands, Descriptors and Criteria for marking.

Optional Marks	Band	Band Descriptor	Artistic Criteria	Technical Criteria	Communication Criteria
65-69	Developing	A performance demonstrating an awareness of technical skills, requiring more consistency and artistry.	A performance with primary skills in the artistic presentation.	A performance with primary skills in technical knowledge.	A performance that demonstrates primary skill with intention or confidence.
70-74	Progressing	A performance showing development of technique and/or communication and commitment.	A performance showing some underlying artistic skills.	A performance with some demonstration of underlying technical knowledge.	A performance that communicates some intention and increasing confidence.
75-79	Merit	A competent performance, showing some artistic awareness and/or technical ability.	A competent performance showing some artistic skills.	A competent performance showing accurate necessary technique.	A competent performance that communicates intention with some confidence.
80-84	Commended	A convincing performance, technically and artistically, with increasing stylistic and communication skills.	A competent performance showing appropriate artistic skills.	A competent performance showing accurate technique.	A competent performance that communicates intention with confidence.
85-89	Honours	An excellent performance, demonstrating fluent technical and artistic skills with emerging individuality.	A consistent performance showing very good understanding and exploration of expression.	A consistent performance showing appropriate understanding and clear application of technique with confidence.	A consistent presentation that communicates confident intention using projection throughout the delivery and is convincing in performance.
90-94	Outstanding	An impressive performance, technically and artistically, displaying spontaneity and clear individuality.	The performance shows confident technical and artistic skills. The overall presentation communicates intention using projection throughout.	The performance shows very confident technical skills. The overall presentation demonstrates a sophisticated use of technical attributes which enhance projection.	The overall presentation communicates very engaging and convincing intention using projection throughout the delivery of the performance with confidence and flair.
95-100	Exceptional	A superlative performance, displaying exceptional artistic individuality.	The performance is exceptional showing an in depth understanding and imaginative use of artistic skills. The overall presentation demonstrates exceptional communication throughout the performance. There is a sense of individuality and autonomy throughout.	The performance shows exceptional technical skills. The overall presentation demonstrates a sophisticated use of technical attributes which are in harmony with the projection of the piece.	The overall presentation communicates effortlessly with conviction and intent. The delivery of the piece is sophisticated, captivating and exceptional throughout.