

SYLLABUS 2024



Dance

February 24th/25th and March 2nd/3rd 2024

Closing Date for entries 11th November 2023

Enter online at www.suffolk-festival.org.uk



THE SUFFOLK FESTIVAL OF PERFORMING ARTS

(Affiliated to the British and International Federation of Festivals for Music, Dance and Speech, of which Her Majesty the Queen is Patron)
Registered charity number 1036106

The Suffolk Festival of Performing Arts is for people of all ages and a wide range of abilities. Amateur musicians, dancers and actors have the chance to perform in a friendly and supportive environment, with the constructive advice of a professional adjudicator. Most classes are competitive, but we encourage a friendly atmosphere in which the emphasis is not on winning, but on celebrating a wealth of talent, dedication and achievement.

2024 SYLLABUS

Outline Timetable	iii
Welcome	iv
Committee and non-Committee members	v
About the Adjudicators	vi
Child Protection Policy	vii-viii
Rules & information	ix-xix

Championships & Awards			xx-xxi
	DA	Suffolk Festival Dance	

*Outline Timetable 2024

Date	Morning	Afternoon	Evening	Location
Saturday 24th February 2024	Dance	Dance	Dance	Hayworth Theatre
Sunday 25th February 2024	Dance	Dance	Dance	Hayworth Theatre
Saturday 2nd March 2024	Dance	Dance	Dance	Hayworth Theatre
Sunday 3rd March 2024	Dance	Dance	Dance	Hayworth Theatre
Date tbc			Suffolk Festival AGM *	TBA

***Whilst every effort is made to keep to this outline the Festival reserves the right to make changes where necessary.**

Locations:

Hayworth Theatre, Ipswich High School, Woolverstone, Ipswich IP9 1AZ

<u>ADMISSION PRICES For Dance</u>
Performers FREE
£3.00 per day
£5.00 per weekend
£10 per Festival
Children under 19yrs Free
Two Free Teacher Tickets will be allocated to each school on submission of named Teachers

Dear Friends and Supporters,

Welcome to the 2024 Suffolk Festival of Performing Arts!

Dear Friends and Supporters,

I'm delighted to tell you that the Suffolk Festival of Performing Arts is returning with a full Festival of Music and Vocal, Dance, Speech and Drama in the Spring of 2024.

The committee has spent months planning the new syllabus's and hopes you will enjoy the new additions to classes. Unfortunately, we are having to return to making a modest charge for audience members, but we hope you will agree that the wealth of talent you will see during the Festival is worth every penny of your ticket price.

Our adjudicators are highly skilled professionals who will give positive, helpful feedback on all performances and will ensure that everyone, from the youngest to the most experienced performers, has an enjoyable experience.

I look forward to seeing you at the 2024 Festival.

Best wishes,

Angela Chillingworth, Chair

Our website is: www.suffolk-festival.org.uk and follow us on Facebook. We look forward to seeing friends old and new.

Acknowledgements: We are indebted to: *the Alfred Williams Charitable Trust* other sponsors for their generosity.

President	Patrons		Vice President
Alec Baker	Rachel Sloane, Stephen Foster		Open
<u>Committee Members</u>			
Chairman:	Angela Chillingworth	chair@suffolk-festival.org.uk	
General Secretary:	Andy Jessup	enquiries@suffolk-festival.org.uk	
Treasurer:	Wendy Shorrock	treasurer@suffolk-festival.org.uk	07802 920582
Festival Safeguarding Officer:	Sharon Jarrett	safeguarding@suffolk-festival.org.uk	
Dance Secretary:	Sarah Jessup	dance@suffolk-festival.org.uk	
Speech Secretary:	Gwyneth Rapsey, Cheryl Pethybridge	speech@suffolk-festival.org.uk	01255 719549
Vocal Secretary:	Vacancy		
Venues Secretary:	Vacancy		
<u>Non-Committee:</u>			
Music Secretaries:	Tom Simpson & Tim Beech		
IT Manager:	Graham Shorrock	webmaster@suffolk-festival.org.uk	
Adjudicators Secretary:	Vacancy	adjudicatorsec@suffolk-festival.org.uk	
Concert Secretary:	Vacancy	concertsec@suffolk-festival.org.uk	
Trophy Secretary	Gill Reidy	musictrophies@suffolk-festival.org.uk	
Volunteers Secretary	Vacancy	volunteers@suffolk-festival.org.uk	
Marketing Secretary	Barbara Lines		
Entries Secretary/IT support	Jane Bellingham		
<u>Advisors</u>			
Piano Section:	Marina Korneva		
String Section:	Helen Farrell		
Vocal Section:	Katie Smith		

<i>About the Adjudicators</i>

To be Announced

**THE SUFFOLK FESTIVAL
OF PERFORMING ARTS**



Registered charity number 1036106

Suffolk Festival of Performing Arts - Child Protection Policy

Working within the framework of the Safeguarding policy of the British and International Federation of Festivals for Music, Dance and Speech

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 its 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 the Board of Trustees of The British and International Federation of Festivals for Music Dance and Speech, paid staff, Adjudicator members, volunteers, students or anyone working on behalf of the Federation and its 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 parents, staff and volunteers
- sharing information about concerns with agencies who need to know, and involving parents and children appropriately
- providing effective management for staff and volunteers through supervision, support and training

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

Creating Safer Festivals for Everyone

Updated MARCH 2021

The British & International Federation of Festivals and its member Festivals, including the Suffolk Festival, use the following policies and procedures to provide SAFER FESTIVALS FOR EVERYONE. We have adapted this to consider the work we have done to offer an inclusive online festival in 2020 and the possibility of using this platform moving forward where restrictions mean we cannot offer opportunity for young people.

1. A single, definitive Child Protection Policy adopted by all Federation Festivals.
2. The Suffolk Festival designated Festival Safeguarding Officer (FSO) is: SHARON JARRETT and can be contacted at safeguarding@suffolk-festival.org.uk
3. Best practice advice in the form of two leaflets: **Safe Working Practice** and **Festival Child Protection** including clear reporting procedures for anyone with a concern about a child, together with support and training for all Festival staff and volunteers. For the purposes of the Suffolk Festival a child is considered to be under the age of 18.
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. No unauthorised access, downloading or duplication of media files relating to a performance or documents containing identifiable information of the performer is allowed. Secure encrypted servers such as Google Drive or Dropbox are used for the storing of any digital media from the time of submission to the time of judging. These are not made publicly available as part of the competition.

Once marking is completed by the Adjudicators and the results are submitted, verified and released by festival staff, all media files relating to a performance will be deleted and access removed for all adjudicators as the media is no longer needed.

Access to media files relating to a performance will only be accessed by the relevant Festival staff and the Adjudicators specific to that class.

6. Some children and vulnerable adults may have specific needs in order to take part. If this is the case, we ask the responsible teachers/parents/ guardians/carers to contact the Festival Organisers. The Festival actively seeks, wherever possible, to meet these needs but must know beforehand in order to prepare support – or to advise that help cannot be provided on this occasion.

7. The Festival's CHILD PROTECTION POLICY and approach to CREATING SAFER FESTIVALS FOR EVERYONE is 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 vulnerable adults of any age) 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.

8. Any Committee member or steward appointed by the committee has the right to refuse entry to the session and/or to the Festival venue.

9. Please read the [GDPR notice for information on the data we retain.](#)

Delivered in Partnership with



Dance Section Rules & Information

1 THE MARKING SYSTEM

The adjudicator will assign marks and/or categories as follows:

90-100 Outstanding: An exceptional performance, both technically and artistically.

87-89 Distinction: An excellent performance technically and artistically.

84-86 Commended: A convincing performance technically and artistically.

81-83 Merit: A capable performance showing some artistic appreciation and/or technical ability.

78-80 Moderate: A performance showing development of technique and/or communication.

75-77 Fair: A performance limited in its communication.

2 TROPHIES & MEDALS

- a) Medals, which are awarded to the 1st, 2nd and 3rd places may be retained.
- b) Cups, or other trophies which are awarded, may only be retained until the next Festival. The recipient must agree to keep it safe and return it in good condition and return to relevant secretary (see page v) by 1st February 2024.
- c) The recipient is to pay for any loss or damage caused to trophies whilst in his/her possession or in transit.
- d) Cup Winners may have their names engraved on trophies in keeping with any existing engraving at their own expense.

3 QUESTIONS?

If you have any questions, require further information or would like to contact a member of the Committee please visit our website at www.suffolk-festival.org.uk, where you will find answers to Frequently Asked Questions together with contact details.

It is not permitted to approach the Adjudicator during the Festival or whilst they are in the Suffolk area. If you have any questions that need to be addressed to the Adjudicator please contact a member of the Committee.

4 ENTERING AND PERFORMING

4.1 Your entry

- a) All entries should be made using the "On Line Entry System" which we feel sure you will find straightforward and convenient to use. It greatly reduces and simplifies the work involved in dealing with entries and also saves on paper & postage.
- b) Entries will be accepted only if the appropriate entry fee is received before the closing date.
- c) Entry fees can be refunded only in exceptional circumstances.
- d) Any entry may be rejected without giving a reason.
- e) Confirmation of entries will be generated at the time of your order by the on line entry system.
- f) A month before the festival you will receive an email notifying you of the class times and schedule.
- g) If you have not received confirmation of your entries or class schedules please contact the festival IT Manager.
- h) You may not enter more than once in the same class unless you are in a group class with different dancers.
- i) The same dance may not be performed more than once at the festival even with different partners.

- j) Dances can be given a title where appropriate for example Own Choreography / Narrative – Character, this should be entered into the system in the “other” field.
- k) Own Choreography pieces should be given a title as a minimum. A small piece of writing about your piece, your choices and costuming should be handed into the Committee well ahead of your class, clearly labelled with your name and class details.
- l) Any changes must be notified by email to enquiries@suffolk-festival.org.uk
- m) Changes made after 1st February must be notified by email and labels will need to be filled out when you get to the festival, so the correct details are available for the adjudicator etc. Please do this as soon as you arrive at the festival.
- n) Committee members are not allowed to enter the festival on a competitive basis.
- o) Professionals and dancers attending full time vocational schools are not eligible to enter the Festival.
Professionals defined as: those whose income is wholly or in part derived from teaching or performing the particular branch of the performing art in which they are intending to compete.

5 GENERAL DANCE

5.1 Age Limits

The qualifying age for entrants will be calculated as on 1st September prior to Festival. Adults are defined as anybody 18 yrs and over, unless otherwise stated.

5.2 Time Limits

You must observe all relevant time limits for performances. The “Performance time” shown is the total time and entrants should note that the time is taken from the moment the dancer moves or the music begins whichever comes first. If you do not keep to the time limit you may be penalised and may not be placed.

In an All England year, Adjudicators are not permitted to put through entries that do not comply with the timings.

5.3 Backing Track and Music for Tap

Backing tracks for the Musical Theatre (Song & Dance) and Vocal Sections cannot contain vocals and tracks for Tap must not contain the sound of tapping.

5.4 Music

- Competitors’ music must be recorded at the beginning of the CD, and be pre-set. Each piece of music must be recorded on a separate CD.
- Music can also be provided on a USB, however this must be clearly identifiable.
- Your CD should be taken backstage when it is your time to perform and handed it to the Festival Staff.

6 ADJUDICATOR CONNECTIONS

No one who is or was a pupil of an adjudicator in the last twelve months may enter a class judged by that adjudicator without the consent of the Chairperson to whom full disclosure of that connection has been made.

7 PERSONAL DATA

We will hold and process your personal data solely for the purposes of the festival and is held under the control of the IT Manager.

8 ALL ENGLAND YEARS

- Eligibility for the All England Dance regional finals is by accomplishing a mark of 84 or 86 depending upon age. See the All England Dance web site for full details.
- The Suffolk Festival is a qualifying festival for All England Dance in even years.

9 SAFEGUARDING AND VOLUNTEERS

- All entries must be made through a dance/educational school, and we shall not accept any individual entries.

- Even if there is only one entry attending the festival from a school, they must have a Licenced Chaperone with them when in the changing area, this cannot be a parent who wants to go in and watch.
- Any dance school submitting more than ten entries must provide volunteers to assist at the Festival to ensure the safeguarding and smooth running of the Festival. Roles are varied and are organised prior to the Festival.
- The Suffolk Festival has a responsibility to ensure that every child feels safe in the changing rooms and in order to facilitate this, the changing facilities will be as follows:
 - There will be a large changing room for girls and female helpers.
 - There will be a separate changing room for boys and male helpers.
 - There will be a separate changing room for girls with a male helper and boys with a female helper.
 - There will be a holding area where dancers and helpers of any gender may wait to perform, but no changing will be allowed in this area.
 - If any performer, parent, guardian or teacher feels this does not offer a solution for their needs, they must contact the Suffolk Festival by the closing date so that the matter can be addressed in good time.

10 GUIDANCE FOR EACH CLASS (Genre Descriptors)

10.1 All England Qualifying Genres

- **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.

- **Ballet (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 Gardée contains a clog dance which is a character piece.

A piece exploring the issues/characters within West Side Story that utilises a hybrid of jazz and classical ballet work could be construed as a narrative piece.

Lip-synching to a song, in a characterised manner, is not a character dance.

Exception: Classical Greek would not be accepted here as the genre already utilises characterisation and interpretation as part of its own performance criteria. However, in a hybrid form, a character piece could draw from Classical Greek vocabulary if suited to the mood and feel of the characterisation.

All choreographers are asked to consider the appropriateness of the topic to the age of the dancer. Alongside, sensitivity and thought must be given to the context in which the performance is presented and to 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.

• **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.

10.2 NON All England Qualifying Genres

- **Acro**

Acro combines acrobatic elements / tricks and dance of any style with a smooth transition between the two. Acrobatic elements include gymnastic work, contortion and flexibility work, balancing work and tumbling work, e.g.; walkovers, backovers, balances (hand, head, forearm, chest), splits, aerials (side, front) and back handsprings. For duet/trio, small groups and large group numbers, partner work and group tricks should also be incorporated into the routine.

Criteria

Clearly identifiable dance technique should be evident throughout.

Movement and choreography should be artistic and relate to the musical choice.

Dancers should demonstrate total control of their body and the tricks they are performing.

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.

- **Novice Classical**

The solo should be one of the following genres (Classical Ballet, Character or National).

Only one entry can be made per performer in each Novice Class.

A novice should be someone who has never competed in a Festival before or it is the first time entering a Solo in a particular discipline (Classical or Stage). Once you have placed within a novice section you will need to move to the open sections.

Criteria/Costuming

Same as corresponding class above.

- **Novice Stage**

The solo should be one of the following genres (Jazz Modern, Tap or Musical

Theatre). Only one entry can be made per performer in each Novice Class.

A novice should be someone who has never competed in a Festival before or it is the first time entering a Solo in a particular discipline (Classical or Stage). Once you have placed within a novice section you will need to move to the open sections.

Criteria/Costuming

Same as corresponding class above.

- **Own Choreography**

Must be totally the students creation, from song choice to choreography and costuming it is all created by the dancer.

Dancer should provide a title for their piece and hand a short introduction to their piece by way of title, description and how they came up with the idea, music and costumes.

This should be hand to the Festival Committee as soon as possible on the day of the section. This should be clearly marked with the dancer(s) name(s) and section.

Criteria/Costuming

This will be dependent on the style but as a rule should follow the corresponding class above.

- **Street/Commercial**

Street/Commercial dance represents a wide variety of dance styles, including modern, jazz, hip-hop, breakdancing but for entertainment purposes might also include ballet or even musical theatre.

The choreography for commercial dance is typically used for concerts, music videos, television shows, movies, and others.

Criteria

Clearly identifiable dance technique should be evident throughout.

Movement and choreography should be artistic and relate to the musical choice.

Guidance on costuming

There is complete freedom in the costuming, it should allow for freedom of movement and fit with the choreography. Any costume should be appropriate to the age of the dancer and considers modesty.

- **Vocal (This section is part of Music and Vocal, timing of sections will enable students to enter as they are on the same site)**

Vocal sections allow the performer to sing and only sing, all dance moves are taken away and the section is purely based on the voice and vocal technique. Any song from stage or screen (of a musical theatre style) with no dance

Vocal ability and technique.

Acting through song and connection to the words.

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. 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.

Criteria

- Suitability of the song choice to age of performer.
- Vocal placing and pitching.
- Characterisation and connection to the words.
- Understanding the context of the piece.

Guidance on costuming

Suitable clothes for a vocal performance, costuming is not necessary as the class is purely judged on the criteria above.

The following are the All England Dance rules for Finals, printed here for your reference but we will observe these rules during our festival where they are applicable.

Rules Of The Competition

1. This competition is for amateurs and students who do not derive the main part of their income from the teaching or performance of dance. Entries arising from Novice, County or other Championship classes are not eligible.
2. The age of competitors is taken as on 31st August 2023. Accuracy in birth dates is essential. Incorrect age may lead to disqualification and, in cases of doubt, a birth certificate may have to be produced. No dancer in a solo section may dance in a higher age category.
3. The Committee may combine Sections or Classes when entries are small, divide a class when entries are large, and have the power to make any other regulations or interpret or qualify any of these rules as the occasion may arise. The Committee reserves the right to refuse any entries without assigning a reason, and to move entries to another regional final where operational reasons make this necessary.
4. The Competition does not accept liability for the infringement of copyright, recording or performing rights arising out of any competitor's accompaniment, choreography or performance. It contributes to a Group Licence to cover payment of fees for the use of 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.
5. According to the British and International Federation of Festivals that All England Dance are not covered by the blanket copyright agreement in respect of music/songs from shows and that as a result, teachers/performers need to obtain their own license for such items from

Phonographic Performance Ltd. Teachers should ring the office, 07380 350080, with any queries on this matter.

6. Photography, filming, video or tape recording, and the use of mobile phones during any performance are prohibited. However, by entry to the Competition, competitors agree to perform before the cameras of the media or agents of the Competition.
7. The Adjudicators' decision is final and no discussion or correspondence concerning such decision may ensue. The Adjudicators reserve the right not to award any place when, in their opinion, the standard of dance is insufficiently high, or to individuals who infringe these rules.
8. Communication with the Adjudicators concerning any matters relating to the Competition by competitors, teachers or other interested parties prior or during the Competition is strictly prohibited.
9. The stage and stage wings are **out of bounds to all except authorised persons and competitors about to perform**. Competitors who have danced may be asked to leave the wings and return three numbers before the end of the class. Authorised persons include one assistant from each school who may accompany children in Pre-Junior class (under 7 years). One authorised person may also accompany older competitors **for the sole purpose of wardrobe or properties**.
10. Competitors must dance in correct programme order, report to the stage steward thirty minutes before they are due to dance and be ready in the wings before their number is announced: absentees risk disqualification.
11. Music must be uploaded via the entry system housed on the AED Portal. It is the responsibility of the dance teacher to upload the correct music. All uploaded music can be checked within the teacher portal.
12. Dancers will not be permitted to dance again **except** in Pre-Junior sections or unless a technical issue occurs.
13. It is not permitted to enter the same dance class in more than one Regional Final, even if different dances in that technique have been qualified.
14. The age of the eldest competitor in a Duet, Trio/Quartet or Group determines the correct age group. A minimum of 5 and a maximum of 10 dancers constitutes a small group and a minimum of 11 and a maximum of 30 dancers constitutes a Group. A School with a Group placed 1st at the National Finals may enter a Group with the same choreography in the next competition, but thereafter not for the subsequent **two** competitions, regardless of the placing achieved on the second occasion. Competitors may perform in only **five** Solos, **four** Duets and **four** Trio/Quartet Sections **overall**. Schools may enter **twice** in their age group for each dance technique in a Group Section with a maximum over all of **20** Junior Groups, **25** Intermediate Groups and **25** Senior Groups.
15. SUBSTITUTION – Every dance routine performed in the Competition must be the same one that qualified at a Nominated Festival, in an ordinary section. Solo dancers may not be substituted, but in the event of the unavoidable absence of a partner, **one** substitute will be allowed in a Duet, Trio or Quartet and up to 40% in a Group. In Duets, Trios or Quartets where a substitution from local festival to Regional Final has been made, a further substitution from Regional Final to National Final can only be made by reverting to the original dance formation. The Administrator must be notified in writing before the commencement of the Final. Group entries for the National Finals must be submitted with a list of all dancers on the form provided.
16. Time limits for dances must not be exceeded. Times will be checked **from** the first note or word of the accompaniment, or – if it should occur first – the first movement of the dancer, **to** the dancer's last movement at the completion of the dance. Overtime dances at Regional Finals will be ineligible for an Honours mark. A musical exit may be included on the recording, provided it falls within the time limit. Scenery, sets and staging are not allowed. Props are allowed but any prop that needs assembling side of stage, and any glass or breakable props will not be permitted. The weight limit is 10kg. All props to be brought at the start of the session for which they are required and removed at the end of the same session. We have no facilities for storage. The stage management will be responsible for setting and striking the stage – the time allowed is 20 seconds and this will be rigorously enforced. **All props are the responsibility of the teacher or parent and are used at their own risk. AED will not accept any responsibility for accidents caused by props both on and off stage.**
17. When requested in advance, the steward will announce the title of the dance and a short synopsis not exceeding 30 words is permitted. Words over that amount may be edited by the

Regional Director. Spoken or recorded narratives after the steward's announcement will be included within the time limit for the dance.

18. The Adjudicators take into account the whole performance including the choice and interpretation of the accompaniment, the quality of recordings and suitability of recorded vocals.
19. Pre-recorded music used in **any** Song & Dance performance must **not** include any singing or chanting. Pre-recorded music used in **any** tap sections must not include any recorded tap or similar sound effect.
20. Pointe work is not allowed for any competitor under 13 years old. Fixed tap (single sound) only may be used for tap dancing. Acrobatic, gymnastic, hip hop and street dance are acceptable when combined with a strong dance technique. Contortion is not permitted.
21. The use of strobe lighting, smoke, pyro and naked flame during any performance is not allowed. All props must be rendered fire-resistant before arrival at the theatre. The use of talc and/or oil anywhere on the body compromises safety and is prohibited.
22. Within the National Finals, the winners of the Young Ballet Dancer of the Year, Young Tap Dancer of the Year and Young Modern Dancer of the Year **will not** be eligible to compete for the same title in subsequent competitions.
23. Any complaint arising out of the Regional or National Finals should be made in writing by email to the Administrator within 30 days of the conclusion of the final concerned. The decision of the Board in all matters arising out of, or not specifically covered in these Rules and Regulations, is final.

Suffolk Festival Championships & Awards

The usual Suffolk Festival Championships and Awards will return in future Festivals when we can, once again offer our full range of classes.

Suffolk Festival Cups and Awards for the Dance Section for March 2024.

For the Dance section we will be reinstating the cups as in previous years with an Adjudicators choice in each of the three age groups.

Award Name	Trophy Or Cup	Value	Description
Suffolk Festival Senior Dance Champion - (15yrs +)	Cup	0	Awarded to the competitor 15 years and over with the best total scores from any four solos. Must include Ballet, Tap & Modern (Lyrical or Jazz) solo classes.
Suffolk Festival Intermediate Dance Champion (14yrs -)	Cup	0	Awarded to the competitor 11-14 years with the best total scores from any four solos. Must include Ballet, Tap & Modern (Lyrical or Jazz) solo classes.
Suffolk Festival Junior Dance Champion (10yrs -)	Cup	0	Awarded to the competitor 10 years and under with the best total scores from any four solos. Must include Ballet, Tap & Modern (Lyrical or Jazz) solo classes.
Instep Cup (6 yrs and Under)	Cup	0	DA (400,401,402) (84 marks not required)
Robert Anderson Cup (7-8 years - Classical Ballet)	Cup	0	DA 403 - 7-8yrs
Nancy Robinson Cup (9-10 years - Classical Ballet)	Cup	0	DA 404
Linda Shipton Cup (11 -12 yrs - Classical Ballet)	Cup	0	DA 405 - 11-12 yrs
Liz Lee Cup (13-14 years - Classical Ballet)	Cup	0	DA 406 - 13-14 yrs
Janet Kinson Cup (15years+ Classical Ballet)	Cup	0	DA 407
Festival Contemporary Cup	Cup	0	DA 408
The Chantry Dance Company Cup	Cup	0	DA 409
Elsie Hockey Character Cup	Cup	0	DA (410, 411, 412, 413, 414)
Robert Harrold National Cup	Cup	0	DA (415,416,417,418,419)
Tamzin Overton Memorial Cup (12 years - Modern Solo)	Cup	0	DA (420, 421, 422)
Robin Winbow Modern Cup (13 years +)	Cup	0	DA (423, 424)

Doris Dorbon Tap Cup (12 years -)	Cup	0	DA (425, 426, 427)
Sammy Ross Memorial Cup (13 years + - Tap Solo)	Cup	0	DA (428, 429, 430)
Sondheim Musical Theatre Cup (12 years and under)	Cup	0	DA 430 & 432
Fosse Musical theatre Cup (15 years and over)	Cup	0	DA 433 & 434
Maxine Watts Acro Cup	Cup	0	DA 501 - 503
Classical Novice Rose bowl	Trophy	0	DA 515-519 (84 marks not required)
Rachael Dawson Novice Cup	Cup	0	DA 520-524 (84 marks not required)
Computing Needs Classical D/T/Q Cup	Cup	0	DA (450, 451, 452, 453, 454)
Festival Stage D/T/Q Cup	Cup	0	DA (455, 458, 459, 460, 461, 462, 463)
Amos Award Acro Duets, Trios & Quartets	Shield	0	DA (550, 551, 552)
Angela Rowe Classical Groups Cup	Cup	0	DA (464, 465, 466)
Festival Shield Modern Groups Award	Shield	0	DA (467, 468, 469, 470, 471, 472)
Dance Vibe Musical Theatre Groups Cup	Cup	0	DA (473, 474, 475)
Reeve Boys Award	Cup	40	Adjudicators Discretion
Adjudicator's Junior Choice (10 yrs -)	-	40	Adjudicator's Discretion
Adjudicator's Intermediate Choice (14 yrs -)	-	40	Adjudicator's Discretion
Adjudicators Senior Choice (15 yrs *)	-	40	Adjudicator's Discretion
The Danielle Drayton Cup for Most Outstanding Performance	Cup		Adjudicators Choice
Eden Theatre Arts - Most Promising Dancer	Cup-Scholarship	0	Adjudicator's Choice
Eden Theatre Arts - Most Outstanding Dancer	Cup-Scholarship	0	Adjudicator's Choice

Dance

Dance

For details of the Suffolk Festival Cups and Awards please see "Suffolk Festival Cups and Awards". There will be three Adjudicator Choice Awards in the following three ages:- 10 and under; 11-14; and 15 and over.

ADJUDICATOR details can be found on page vi of the preface.

Pre-Junior Solo

DA 400 Classical Solo (up to 6yrs)	Entry Fee	£8.50
---	------------------	--------------

Medal. Instep Cup (Best in 400,401,402)

Performance time not to exceed 1 min 30 sec

DA 401 Modern Solo (up to 6yrs)	Entry Fee	£8.50
--	------------------	--------------

Medal. Instep Cup (best of 400,401,402).

Performance time not to exceed 1 min 30 sec

DA 402 Tap Solo (up to 6yrs)	Entry Fee	£8.50
-------------------------------------	------------------	--------------

Medal. Instep Cup (best of 400,401, 402).

Performance time not to exceed 1 min 30 sec

Classical, Stylised or Modern Ballet Solo

Must be performed in shoes.

DA 403 Classical, Stylised & Modern Ballet Solo (7-8 yrs)	Entry Fee	£8.50
--	------------------	--------------

Medal. Robert Anderson Cup.

Performance time not to exceed 1 min 30 sec

DA 404 Classical, Stylised & Modern Ballet Solo (9-10 yrs)	Entry Fee	£8.50
---	------------------	--------------

Medal. Nancy Robinson Cup.

Performance time not to exceed 1 min 30 sec

DA 405 Classical, Stylised & Modern Ballet Solo (11-12 yrs)	Entry Fee	£8.50
---	------------------	--------------

Medal. Linda Shipton Cup

Performance time not to exceed 2 min

DA 406 Classical, Stylised & Modern Ballet Solo (13-14 yrs)	Entry Fee	£8.50
---	------------------	--------------

Medal. Liz Lee Memorial Cup.

Performance time not to exceed 2 min

DA 407 Classical, Stylised & Modern Ballet Solo (15+)	Entry Fee	£8.50
--	------------------	--------------

Medal. Janet Kinson Cup.

Performance time not to exceed 2 min

Contemporary Solo

Must be performed Bare foot.

DA 408 Contemporary Solo (Must be Bare foot 13-14yrs)	Entry Fee	£8.50
--	------------------	--------------

Medal. Festival Contemporary Cup

Performance time not to exceed 2 min

DA 409 Contemporary Solo (Must be Bare foot) (15+)	Entry Fee	£8.50
---	------------------	--------------

Medal. Chantry Dance Company Cup.

Performance time not to exceed 2 min

Narrative / Character Solo

Dance

DA 410 Narrative/Character Solo (7-8 yrs)

Entry Fee £8.50

Medal. Elsie Hockey Character Cup (Best in 410 - 414).

Performance time not to exceed 1 min 30 sec

DA 411 Narrative/Character Solo (9-10 yrs)

Entry Fee £8.50

Medal. Elsie Hockey Character Cup (Best in 410 - 414).

Performance time not to exceed 1 min 30 sec

DA 412 Narrative/Character Solo (11 -12 yrs)

Entry Fee £8.50

Medal. Elsie Hockey Character Cup (Best in 410 - 414).

Performance time not to exceed 2 min

DA 413 Narrative/Character Solo (13-14yrs)

Entry Fee £8.50

Medal. Elsie Hockey Character Cup (Best in 410 - 414).

Performance time not to exceed 2 min

DA 414 Narrative/Character Solo (15+yrs)

Entry Fee £8.50

Medal. Elsie Hockey Character Cup (Best in 410 - 414).

Performance time not to exceed 2 min

Global Dance Solo (National)

DA 415 National Solo (7-8 yrs)

Entry Fee £8.50

Medal. Robert Harrold National Cup (Best in 415 - 419).

Performance time not to exceed 1 min 30 sec

DA 416 National Solo (9-10 yrs)

Entry Fee £8.50

Medal. Robert Harrold National Cup (Best in 415 - 419).

Performance time not to exceed 1 min 30 sec

DA 417 National Solo (11-12yrs)

Entry Fee £8.50

Medal. Robert Harrold National Cup (Best in 415 - 419).

Performance time not to exceed 2 min

DA 418 National Solo (13-14yrs)

Entry Fee £8.50

Medal. Robert Harrold National Cup (Best in 415 - 419).

Performance time not to exceed 2 min

DA 419 National Solo (15+yrs)

Entry Fee £8.50

Medal. Robert Harrold National Cup (Best in 415 - 419).

Performance time not to exceed 2 min

Jazz/Modern & Lyrical Jazz/Modern Solo

Lyrical Jazz / Modern is open to C, D & E (11yrs & over) solos, inter & senior duets, trios / quartets and groups. Lyrical Jazz / Modern dances for Pre Junior, A, B (10yrs & under) solos and Junior duets, trios / quartets and groups should be entered into the Jazz / Modern section.

DA 420 Jazz/Modern & Lyrical Jazz/Modern Solo (7-8yrs)

Entry Fee £8.50

Medal. Tamzin Overton Modern Cup (Best in 420 - 422)

Performance time not to exceed 1 min 30 sec

DA 421 Jazz/Modern & Lyrical Jazz/Modern Solo (9-10yrs)

Entry Fee £8.50

Medal. Tamzin Overton Modern Cup (Best in 420 - 422A)

Performance time not to exceed 1 min 30 sec

Dance

DA 422A Lyrical Jazz/Modern Solo (11-12yrs)	Entry Fee	£8.50
Medal. Tamzin Overton Modern Cup (Best in 420 - 422A).		
Performance time not to exceed 2 min		
DA 422 Jazz/Modern Solo (11-12yrs)	Entry Fee	£8.50
Medal. Tamzin Overton Modern Cup (Best in 420 - 422A).		
Performance time not to exceed 2 min		
DA 423A Lyrical Jazz/Modern Solo (13-14yrs)	Entry Fee	£8.50
Medal. Robin Window Modern Cup (Best in 423 - 424A).		
Performance time not to exceed 2 min		
DA 423 Jazz/Modern Solo (13-14yrs)	Entry Fee	£8.50
Medal. Robin Window Modern Cup (Best in 423 - 424A).		
Performance time not to exceed 2 min		
DA 424A Lyrical Jazz/Modern Solo (15+yrs)	Entry Fee	£8.50
Medal. Robin Window Modern Cup (Best in 423 - 424A).		
Performance time not to exceed 2 min		
DA 424 Jazz/Modern Solo (15+yrs)	Entry Fee	£8.50
Medal. Robin Window Modern Cup (Best in 423 - 424).		
Performance time not to exceed 2 min		

Tap Solo

DA 425 Tap Solo (7-8yrs)	Entry Fee	£8.50
Medal. Doris Dorbon Tap Cup. (Best in 425 - 427).		
Performance time not to exceed 1 min 30 sec		
DA 426 Tap Solo (9-10yrs)	Entry Fee	£8.50
Medal. Doris Dorbon Tap Cup. (Best in 425 - 427).		
Performance time not to exceed 1 min 30 sec		
DA 427 Tap Solo (11-12yrs)	Entry Fee	£8.50
Medal. Doris Dorbon Tap Cup. (Best in 425 - 427).		
Performance time not to exceed 2 min		
DA 428 Tap Solo (13-14yrs)	Entry Fee	£8.50
Medal. Sammy Ross Memorial Cup (Best in 428 - 429).		
Performance time not to exceed 2 min		
DA 429 Tap Solo (15+yrs)	Entry Fee	£8.50
Medal. Sammy Ross Memorial Cup (Best in 428 - 429).		
Performance time not to exceed 2 min		

Musical Theatre Solo (Song & Dance)

Please note time limits are short, so you will probably need to edit your backing track accordingly

Accompaniment must be on CD, with no supporting vocals

Musical Theatre Classes should include some movement and an impression of costume.

DA 430 Musical Theatre Solo (7-8yrs)	Entry Fee	£8.50
Medal. Sondheim Musical Theatre Cup (Best in 430 - 432).		
Performance time not to exceed 2 min		

Dance

DA 431 Musical Theatre Solo (9-10 yrs)

Entry Fee £8.50

Medal. Sondheim Musical Theatre Cup (Best in 430 - 432).

Performance time not to exceed 2 min

DA 432 Musical Theatre Solo (11-12 yrs)

Entry Fee £8.50

Medal. Sondheim Musical Theatre Cup (Best in 430 - 432).

Performance time not to exceed 2 min 30 sec

DA 433 Musical Theatre Solo (13-14yrs)

Entry Fee £8.50

Medal. Fosse Musical Theatre Cup (Best in 433 - 434).

Performance time not to exceed 2 min 30 sec

DA 434 Musical Theatre Solo (15+yrs)

Entry Fee £8.50

Medal. Fosse Musical Theatre Cup (Best in 433 - 434).

Performance time not to exceed 2 min 30 sec

Acrobatic Solo

DA 501 Acrobatic Solo (Juniors - 7-10yrs)

Entry Fee £8.50

Medal. Maxine Watts Acro Cup (Best in 501-503).

Performance time not to exceed 1 min 30 sec

DA 502 Acrobatic Solo (Inters - 11-14yrs)

Entry Fee £8.50

Medal. Maxine Watts Acro Cup (Best in 501 - 503).

Performance time not to exceed 2 min

DA 503 Acrobatic Solo (Seniors - 15+yrs)

Entry Fee £8.50

Medal. Maxine Watts Acro Cup (Best in 501 - 503).

Performance time not to exceed 2 min

Own Choreography Solo

DA 504 Own Choreography Solo (Juniors - 7-10yrs)

Entry Fee £8.50

Medal.

Performance time not to exceed 1 min 30 sec

DA 505 Own Choreography Solo (Inters - 11-14yrs)

Entry Fee £8.50

Medal.

Performance time not to exceed 2 min

DA 506 Own Choreography Solo (Seniors - 15+yrs)

Entry Fee £8.50

Medal.

Performance time not to exceed 2 min

Street/Commercial Solo

DA 509 Street/Commercial Solo (Juniors - 7-10yrs)

Entry Fee £8.50

Medal.

Performance time not to exceed 1 min 30 sec

DA 510 Street/Commercial Solo (Inters - 11-14yrs)

Entry Fee £8.50

Medal.

Performance time not to exceed 2 min

Dance

DA 511 Street/Commercial Solo (Seniors - 15+ years)

Entry Fee £8.50

Medal.

Performance time not to exceed 2 min

Novice Solos

Classical (Classical Ballet, Character or National). Stage (Jazz Modern, Tap or Musical Theatre). A novice should be someone who has never competed in a Festival before or it is the first time entering a Solo in a particular discipline (Classical or Stage). Once you have placed within a novice section you will need to move to the open sections.

DA 515 Novice Classical Solo (7-8yrs)

Entry Fee £8.50

Medal. Novice Rose Bowl (Best in 515-519).

Performance time not to exceed 1 min 30 sec

DA 516 Novice Classical Solo (9-10yrs)

Entry Fee £8.50

Medal. Classical Novice Rose Bowl (Best in 515-519).

Performance time not to exceed 1 min 30 sec

DA 517 Novice Classical Solo (11-12yrs)

Entry Fee £8.50

Novice Rose Bowl (Best in 515-519).

Performance time not to exceed 2 min

DA 518 Novice Classical Solo (13-14yrs)

Entry Fee £8.50

Medal. Novice Rose Bowl (Best in 515-519).

Performance time not to exceed 2 min

DA 519 Novice Classical Solo (15+yrs)

Entry Fee £8.50

Medal. Novice Rose Bowl (Best in 515-519).

Performance time not to exceed 2 min

DA 520 Novice Stage Solo (7-8yrs)

Entry Fee £8.50

Medal. Rachael Dawson Novice Cup (Best in 520-524).

Performance time not to exceed 1 min 30 sec

DA 521 Novice Stage Solo (9-10yrs)

Entry Fee £8.50

Medal. Rachael Dawson Novice Cup (Best in 520-524).

Performance time not to exceed 1 min 30 sec

DA 522 Novice Stage Solo (11-12yrs)

Entry Fee £8.50

Medal. Rachael Dawson Novice Cup (Best in 520-524).

Performance time not to exceed 1 min 30 sec

DA 523 Novice Stage Solo (13-14yrs)

Entry Fee £8.50

Medal. Rachael Dawson Novice Cup (Best in 520-524).

Performance time not to exceed 2 min

DA 524 Novice Stage Solo (15+yrs)

Entry Fee £8.50

Medal. Rachael Dawson Novice Cup (Best in 520-524).

Performance time not to exceed 2 min

Adult Any Solo

DA 525 Any Solo (Adult)

Entry Fee £9.00

Performance time not to exceed 2 min

Classical, Stylised & Modern Ballet, Narrative/Character and Global Duets, Trios & Quartets

Incorporating Classical, Stylised and modern ballet, Character and Global dances. You may not enter these classes more than once even with a different partner.

DA 450A Classical, Stylised and Modern Ballet, Narrative/Character and Global Trios & Quartets (10yrs & Under) **Entry Fee £15.50**

Medal. Computing Needs Classical D/T/Q Cup (Best in 450 - 454A).

You may not enter this class more than once, even with a different partner

Performance time not to exceed 2 min 30 sec

DA 450 Classical, Stylised and Modern Ballet, Narrative/Character and Global Duets (10yrs & Under) **Entry Fee £15.50**

Medal. Computing Needs Classical D/T/Q Cup (Best in 450 - 454A).

You may not enter this class more than once, even with a different partner

Performance time not to exceed 2 min 30 sec

DA 451A Classical, Stylised and Modern Ballet, Narrative/Character & Global Trios & Quartets (14 & under) **Entry Fee £15.50**

Medal. Computing Needs Classical D/T/Q Cup (Best in 450 - 454A).

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 2 min 30 sec

DA 451 Classical, Stylised and Modern Ballet, Narrative/Character & Global Duets (14 & under) **Entry Fee £15.50**

Medal. Computing Needs Classical D/T/Q Cup (Best in 450 - 454A).

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 2 min 30 sec

DA 452A Classical, Stylised & Modern Ballet, Narrative/Character & Global Trios & Quartets (21 and under) **Entry Fee £15.50**

Medal. Computing Needs Classical D/T/Q Cup (Best in 450 - 454A).

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 2 min 30 sec

DA 452 Classical, Stylised & Modern Ballet, Narrative/Character & Global Duets (21 and under) **Entry Fee £15.50**

Medal. Computing Needs Classical D/T/Q Cup (Best in 450 - 454A).

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 2 min 30 sec

Contemporary Duets Trios & Quartets

Must be performed Bare Foot

DA 453A Contemporary Trios & Quartets (13-15 years) **Entry Fee £15.50**

Medal. Computing Needs Classical D/T/Q Cup (Best in 450-454A).

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 2 min 30 sec

DA 453 Contemporary Duets (13-15 years) **Entry Fee £15.50**

Medal. Computing Needs Classical D/T/Q Cup (Best in 450-454A).

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 2 min 30 sec

DA 454A Contemporary Trios & Quartets (21 & Under) **Entry Fee £15.50**

Medal. Medal. Computing Needs Classical D/T/Q Cup (Best in 450-454).

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 2 min 30 sec

DA 454 Contemporary Duets (21 & Under) **Entry Fee £15.50**

Medal. Medal. Computing Needs Classical D/T/Q Cup (Best in 450-454A).

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 2 min 30 sec

Jazz/Modern & Lyrical Jazz/Modern Duets Trios & Quartets

Please state whether your entry is Modern Jazz or Lyrical. You may not enter this class more than once even with a different partner.

DA 455A Jazz/Modern & Lyrical Jazz/Modern Trios & Quartets (10 & Under)	Entry Fee £15.50
Medal. Festival Stage D/T/Q (best in 455-463A). You may not enter this class more than once, even with a different partner. Performance time not to exceed 2 min 30 sec	
DA 455 Jazz/Modern & Lyrical Jazz/Modern Duets (10 & Under)	Entry Fee £15.50
Medal. Festival Stage D/T/Q (best in 455-463A). You may not enter this class more than once, even with a different partner. Performance time not to exceed 2 min 30 sec	
DA 456A Lyrical Jazz/Modern Trios & Quartets (14 & under)	Entry Fee £15.50
Medal. Festival Stage D/T/Q (Best in 455-463A). You may not enter this class more than once, even with a different partner. Performance time not to exceed 2 min 30 sec	
DA 456 Jazz/Modern Duets (14 & under)	Entry Fee £15.50
Medal. Festival Stage D/T/Q (best in 458,460,461) You may not enter this class more than once, even with a different partner. Performance time not to exceed 2 min 30 sec	
DA 457A Lyrical Jazz/Modern Trios & Quartets (21 & under)	Entry Fee £15.50
Medal. Festival Stage D/T/Q (Best in 455-463A). You may not enter this class more than once, even with a different partner. Performance time not to exceed 2 min 30 sec	
DA 457 Jazz/Modern Duets (21 & under)	Entry Fee £15.50
Medal. Festival Stage D/T/Q (Best in 455-463A). You may not enter this class more than once, even with a different partner. Performance time not to exceed 2 min 30 sec	

Tap Duets Trios & Quartets	
You may not enter these classes more than once even with a different partner.	
DA 458A Tap Trios & Quartets (10 & Under)	Entry Fee £15.50
Medal. Festival Stage D/T/Q (Best in 455-463A). You may not enter this class more than once, even with a different partner. Performance time not to exceed 2 min 30 sec	
DA 458 Tap Duets (10 & Under)	Entry Fee £15.50
Medal. Festival Stage D/T/Q (Best in 455-463A). You may not enter this class more than once, even with a different partner. Performance time not to exceed 2 min 30 sec	
DA 459A Tap Trios & Quartets (14 & under)	Entry Fee £15.50
Medal. Festival Stage D/T/Q (Best in 455-463A). You may not enter this class more than once, even with a different partner. Performance time not to exceed 2 min 30 sec	
DA 459 Tap Duets (14 & under)	Entry Fee £15.50
Medal. Festival Stage D/T/Q (Best in 455-463). You may not enter this class more than once, even with a different partner. Performance time not to exceed 2 min 30 sec	
DA 460A Tap Trios & Quartets (21 & under)	Entry Fee £15.50
Medal. Festival Stage D/T/Q (Best in 455-463A). You may not enter this class more than once, even with a different partner. Performance time not to exceed 2 min 30 sec	

DA 460 Tap Duets (21 & under)

Entry Fee £15.50

Medal. Festival Stage D/T/Q (Best in 455-463A).

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 2 min 30 sec

Musical Theatre Duets Trios & Quartets

Accompaniment must be on CD, with no supporting vocals. You may not enter this class more than once even with a different partner.

Please note time limits are short, so you will probably need to edit your backing track accordingly.

Musical Theatre Classes should include some movement and an impression of costume.

DA 461A Musical Theatre Trios & Quartets (10 & Under)

Entry Fee £15.50

Medal. Festival Stage D/T/Q (Best in 455-463A).

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 3 min

DA 461 Musical Theatre Duets, Trios & Quartets (10 & Under)

Entry Fee £15.50

Medal. Festival Stage D/T/Q (Best in 455-463A).

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 3 min

DA 462A Musical Theatre, Trios & Quartets (14 & under)

Entry Fee £15.50

Medal. Festival Stage D/T/Q Cup. (Best in 455-463A).

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 3 min

DA 462 Musical Theatre, Duets (14 & under)

Entry Fee £15.50

Medal. Festival Stage D/T/Q Cup. (Best in 455-463A).

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 3 min

DA 463A Musical Theatre, Trios & Quartets (21 & under)

Entry Fee £15.50

Medal. Festival Stage D/T/Q (Best in 455-463A).

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 3 min

DA 463 Musical Theatre, Duets (21 & under)

Entry Fee £15.50

Medal. Festival Stage D/T/Q (Best in 455-463A).

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 3 min

Acrobatic Duets Trios & Quartets

You may not enter this class more than once even with a different partner.

DA 550 Acrobatic Duets, Trios & Quartets (10 & Under)

Entry Fee £15.50

Medal. Amos Award D/T/Q (Best in 550-552).

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 2 min 30 sec

DA 551 Acrobatic Duets, Trios & Quartets (14 & under)

Entry Fee £15.50

Medal. Amos Award (Best in 550-552).

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 2 min 30 sec

DA 552 Acrobatic Duets, Trios & Quartets (21 & under)

Entry Fee £15.50

Amos Award D/T/Q Cup (best in 644,646,647)

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 2 min 30 sec

Own Choreography Duets Trios & Quartets

Dance

DA 553 Own Choreography Duet/Trio/Quartet (11 and under)	Entry Fee £15.50
---	-------------------------

Medal.

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 2 min 30 sec

DA 554 Own Choreography Duet/Trio/Quartet (15 and under)	Entry Fee £15.50
---	-------------------------

Medal.

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 2 min 30 sec

DA 555 Own Choreography Duet/Trio/Quartet (21 and under)	Entry Fee £15.50
---	-------------------------

Medal.

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 2 min 30 sec

Street/Commercial Duets, Trios & Quartets

DA 556 Street/Commercial Duet/Trio/Quartet (11 and under)	Entry Fee £15.50
--	-------------------------

Medal.

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 2 min 30 sec

DA 557 Street/Commercial Duet/Trio/Quartet (15 and under)	Entry Fee £15.50
--	-------------------------

Medal.

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 2 min 30 sec

DA 558 Street/Commercial Duet/Trio/Quartet (21 and under)	Entry Fee £15.50
--	-------------------------

Medal.

You may not enter this class more than once, even with a different partner.

Performance time not to exceed 2 min 30 sec

Classical, Stylised, Modern Ballet, Narrative/Character & Global Groups

DA 464 Classical, Stylised & Modern Ballet, Narrative/Character & Global Groups (11yrs & under)	Entry Fee £21.00
--	-------------------------

Angela Rowe Classical Groups Cup. (Best in 464 - 466).

Performance time not to exceed 4 min

DA 465 Classical, Stylised or Modern Ballet, Narrative/Character & Global Groups (15yrs & under)	Entry Fee £21.00
---	-------------------------

Angela Rowe Classical Groups Cup. (Best in 464 - 466).

Performance time not to exceed 4 min

DA 466 Classical, Stylised or Modern Ballet, Narrative/Character & Global Groups (21yrs & under)	Entry Fee £21.00
---	-------------------------

Angela Rowe Classical Groups Cup. (Best in 464 - 466).

Performance time not to exceed 4 min

Contemporary Dance Groups

DA 476 Contemporary Dance Groups (13-21yrs)	Entry Fee £21.00
--	-------------------------

To be performed Bare Foot

Performance time not to exceed 4 min

Jazz/Modern & Lyrical Jazz/Modern Dance Groups

Dance

DA 467 Modern & Lyrical Modern Dance Groups (11 & Under)	Entry Fee £21.00
Festival Sheild Modern Groups Award (Best in 467 - 472).	
Performance time not to exceed 4 min	
DA 468 Modern & Lyrical Modern Dance Groups (15yrs & under)	Entry Fee £21.00
Festival Sheild Modern Groups Award (Best in 467 - 472).	
Performance time not to exceed 4 min	
DA 469 Modern & Lyrical Modern Dance Groups (21yrs & Under)	Entry Fee £21.00
Festival Sheild Modern Groups Award (Best in 467 - 472).	
Performance time not to exceed 4 min	

Tap Dance Groups

DA 470 Tap Dance Groups (11 yrs and under)	Entry Fee £21.00
Festival Sheild Modern Groups Award (Best in 467 - 472).	
Performance time not to exceed 4 min	
DA 471 Tap Dance Groups (15yrs & under)	Entry Fee £21.00
Festival Sheild Modern Groups Award (Best in 467 - 472).	
Performance time not to exceed 4 min	
DA 472 Tap Dance Groups (21yrs & under)	Entry Fee £21.00
Festival Sheild Modern Groups Award (Best in 467 - 472).	
Performance time not to exceed 4 min	

Musical Theatre Groups

DA 473 Musical Theatre Groups (11yrs & under)	Entry Fee £21.00
Dance Vibe MT Groups Cup. (Best in 473-475).	
Performance time not to exceed 4 min 30 sec	
DA 474 Musical Theatre Groups (15yrs & under)	Entry Fee £21.00
Dance Vibe MT Groups Cup. (Best in 473-475).	
Performance time not to exceed 4 min 30 sec	
DA 475 Musical Theatre Groups (21yrs & Under)	Entry Fee £21.00
Dance Vibe MT Groups Cup. (Best in 473-475).	
Performance time not to exceed 4 min 30 sec	

Acrobatic Dance Groups

DA 559 Acrobatic Dance Groups (10 yrs & Under)	Entry Fee £21.00
Performance time not to exceed 4 min	
DA 560 Acrobatic Dance Groups (14 yrs & Under)	Entry Fee £21.00
Performance time not to exceed 4 min	
DA 561 Acrobatic Dance Groups (21yrs & Under)	Entry Fee £21.00
Performance time not to exceed 4 min	