

**DANCE WORLD CUP**  
**OFFICIAL RULES AND REGULATIONS – UPDATE SEPTEMBER 2019~~8~~ V.1-54**

Dance World Cup (DWC) is organised by DWC Limited, which is incorporated under the laws of Jersey, Channel Islands and registered under the number 103706.

### **1. PARTICIPANTS**

- 1.1 All nationalities are welcome to apply to participate in the DWC Finals.
- 1.2 Entries must be submitted by the principal of a dance school/club/association.

### **2. QUALIFICATION**

- 2.1 For details of DWC qualifier competitions please refer to the DWC website ([www.dwcworld.com](http://www.dwcworld.com)).
- 2.2 DWC participants must qualify at the qualifier for the country where their dance school is located to attend the DWC Finals.
- 2.3 Dance schools located in a country that **hold** a DWC qualifier can only apply to enter the DWC Finals via the qualifier for that country.
- 2.4 Dance schools located in a country that **do not** hold a DWC qualifier can apply to enter the DWC Finals via video application.

Video applications must be submitted by **31 January 20~~20~~19**.

For details on how to submit a video application, email [dance@dwcworld.com](mailto:dance@dwcworld.com)

- 2.5 The qualification mark at a DWC qualifier is **70** marks or above. Please refer to the DWC scoring system detailed in **ATTACHMENT 2**.

**2.6 DWC reserves the right to invite any dancer to participate in the DWC Finals.**

### **3. COUNTRY REPRESENTATION AT DWC FINALS**

- 3.1 Each country with a live DWC qualifier is permitted a **maximum of 3 qualified** dances in each DWC class.
- 3.2 The host nation of the DWC Finals will be permitted a **maximum of 4 qualified** dances in each DWC class in their year of hosting the finals.
- 3.3 In the event of a tie in a class at a DWC qualifier, the judges will decide which dance will qualify for the DWC Finals. DWC will not accept more than the maximum number of qualified dances permitted in each class. The qualifier organiser will inform dance teachers which dances have qualified.

*For example, if there are 3 dances which tie for first place in JSB, only these 3 dances will qualify for the DWC Finals. If there are 2 first places and 2 second places, the 2 first places will qualify and the judges will select one of the second places to qualify.*

3.4 Countries where there is no live qualifier are permitted a **maximum of 2 dances in all DWC classes.**

3.5 Countries can enter up to 5 addition small or large group dances (in addition to those permitted in 3.1, 3.2 or 3.4) in any classes or genres provided that:

a) the group contains dancers from at least 3 dance schools,

b) all dancers in the group have qualified for DWC, and

b) all dancers have written consent from their dance school to allow them to participate in the group

#### **4. AGE**

4.1 A competitor's age is taken on **1 January of the year the DWC Finals** takes place.

4.2 In duets, trios, quartets, small groups and large groups the age of the oldest competitor will determine the class age category.

4.3 The **maximum age of competitors is 25 years.**

4.4 DWC reserves the right to ask for proof of age.

4.5 In all solo classes, competitors must dance in the class for their age.

#### **5. ENTRY**

5.1 Entry information for the DWC Finals will be available on the DWC website ([www.dwcworld.com](http://www.dwcworld.com)).

5.2 The principal/teacher is responsible for submitting the correct information on the entry form.

5.3 Information submitted to DWC will be used for all competition documents, i.e. programming, certificates, etc.

5.4 By entering a DWC competition, all dancers consent to DWC and its partners videoing, photographing and recording them at any time during the DWC Finals, including during their performances, at DWC events and in and around the venue. Videos/photos may be used by DWC and its partners, including but not limited to in advertising and promotional materials, the DWC website, social media and distributed to the press.

#### **6. ENTRY CLOSING DATE**

6.1 The DWC Finals entry closing date will be notified to qualifier organisers and will be available on the DWC website ([www.dwcworld.com](http://www.dwcworld.com)).

#### **7. ENTRY FEES**

7.1 The DWC website ([www.dwcworld.com](http://www.dwcworld.com)) will confirm the entry fees and details of payment for the DWC Finals each year.

## 8. RESTRICTIONS IN PARTICIPATION

- 8.1 The dance that has qualified must be performed at the DWC Finals unless permission has been given by DWC to make changes to the choreography or dance.
- 8.2 You cannot perform the same dance with the same dancers at more than one DWC Final.
- 8.3 Plagiarism of other dances is not permitted. Action will be taken if a complaint is made.
- 8.4 Soloists can perform in **2 qualified solos only** at the DWC Finals. *For example, a soloist could dance in KSB and KSM, but could not also dance in KSW.*
- 8.5 Soloists cannot perform in the same solo class twice. *For example, a soloist cannot dance in KSB twice.*
- 8.6 Dancers can perform **in only one duet/trio/quartet in a particular class** at the DWC Finals, even if dancing with different partner(s). *For example, a dancer can only perform in one JDM entry. They cannot perform again in JDM.*
- 8.7 Dancers can enter a duet/trio or small group in more than one genre. *For example, a dancer can enter JDM, JDB, JDN and JDT.*
- 8.8 Dancers **can perform in multiple small and large groups** in a particular class at the DWC Finals.
- 8.9 **Small groups** (e.g. KGSM) must contain a minimum of 4 dancers and a maximum of 10 dancers. Except in MiniGSB, KGSB, JGSB and SnGSB where the minimum number of dancers is 5. Ballet groups with 4 dancers (quartets) must be entered in **MiniQB, KQB, JQB or SnQB**.
- 8.10 **Large groups** (e.g. KGLB) must contain a minimum of 11 dancers.

## 9. EXCHANGE OF DANCERS / SUBSTITUTE DANCERS

- 9.1 Dancers may be exchanged as follows:
- a – Duet or Trio – one dancer can be exchanged from the dancers who performed in the qualifying dance.
- b – Small groups, quartets and large groups – up to 50% of dancers can be exchanged from the dancers who performed in the qualifying dance.
- 9.2 You cannot exchange/substitute any solo entry dancer at the DWC Finals.

## 10. CLASSES

- 10.1 For a list of available DWC classes please refer to **ATTACHMENT 1**.
- 10.2 DWC reserves the right to merge two or more small classes together or divide a larger class into multiple sections.

## 11. CLASS ORDER

- 11.1 Class order will run with the youngest competitor dancing first and the oldest dancing last.
- 11.2 DWC reserve the right to change the running order of a class.

## 12. TIME LIMITS

12.1 Time limits apply to all dances at the DWC Finals.

12.2 Dances must not exceed the time limit but may be shorter.

	ALL CLASSES (EXCEPT SONG AND DANCE)	SONG AND DANCE
MINI AND CHILDREN SOLO, DUET AND TRIO*	2 MIN	2 MIN 30 SEC
MINI AND CHILDREN SMALL GROUP AND QUARTET	2 MIN 30 SEC	3 MIN
MINI AND CHILDREN LARGE GROUP	3 MIN	3 MIN 30 SEC
JUNIOR AND SENIOR SOLO*	2 MIN	2 MIN 30 SEC
JUNIOR AND SENIOR DUET AND TRIO	2 MIN 30 SEC	3 MIN
JUNIOR AND SENIOR SMALL GROUP AND QUARTET	3 MIN	3 MIN 30 SEC
JUNIOR AND SENIOR LARGE GROUP	3 MIN 30 SEC	4 MIN 30 SEC

\* The time limit for the following classes is 2 MIN 30 SEC

KSBR – Children Solo Ballet Repertoire

KSPBR – Children Solo Ballet Repertoire with pointe shoes for Girls aged 12-13 only

JSBR – Junior Solo Ballet Repertoire

SnSBR – Senior Solo Ballet Repertoire

[KDPDD – Children Duet/Trio Pas de Deux/Trois](#)

[SnDPDD – Junior and Senior Duet/Trio Pas de Deux/Trios](#)

## 13. TIME PENALTIES

13.1 All performances will be timed at the DWC Finals and penalties will be applied if a dance overruns.

13.2 The following time penalties will be applied if a dance overruns:

TIME LIMIT	PENALTY APPLIED AT	PENALTY
Solo, Duet/Trio, And Quartet Classes	Over 5 seconds	5 points
Group Classes (Except Song and Dance)	Over 15 seconds	5 points
All Song and Dance and Solo Repertoire Ballet	Over 1 second	5 points

13.2 Any dances more than 30 seconds over the time limit will be immediately disqualified.

13.3 The dance will be timed from either the first movement of the dancer or the beginning of the music whichever is first.

- 13.4 **There will be a 20 second time limit for any prop to be placed on stage and removed from the stage. Failure to comply with this will result in a 5 point penalty for each violation.**

E.g. If a competitor takes 21 seconds to put a prop on stage and 21 seconds to remove the prop from the stage they will receive a 10 point penalty.

#### 14. MUSIC

- 14.1 If music contains swearing or offensive language the dance may be disqualified or points may be deducted. Dance teachers can email [dance@dwcworld.com](mailto:dance@dwcworld.com) for guidance on what words will be considered swearing or offensive language.
- 14.2 Music must be submitted following the instructions available at [www.dwcworld.com](http://www.dwcworld.com). **All music must be submitted by the date specified on the website.**
- 14.3 Dance teachers must have backup CDs or USB for all dances. For further instructions, please see [www.dwcworld.com](http://www.dwcworld.com).

#### 15. JUDGING

- 15.1 The judging panel at the DWC Finals will consist up of internationally acclaimed dancers, dance teachers or registered adjudicators. Each class will be judged by 3 members of this judging panel.
- 15.2 Points are given to every dance. The maximum score at the DWC Finals is 100.
- 15.3 The following judging criteria will be applied (for a breakdown of the scoring please see **ATTACHMENT 2**):

CRITERIA	POINTS
Technical level of the dance	20 points maximum
Quality in executing the dance and the showing harmony in the group in technique.	20 points maximum
Artistic Interpretation and musicality of the dancer(s) and/or vocals.	20 points maximum
Choreographic variety to include suitability to the dancer(s) and or originality and innovative work.	20 points maximum
Expression and personality of the dancers and the entertainment value of the performance.	20 points maximum

- 15.4 The decision of the judging panel is final and cannot be changed, there will be no discussions.

#### 16. SCORES

- 16.1 First place will be awarded a gold medal regardless of the number of points received.
- 16.2 If two dances receive the same number of marks at the DWC Finals then a tied place is awarded.
- 16.3 The judging panel will decide the winners of awards awarded at the Gala and their decision is final.

## **17. STAGE**

- 17.1 Stage dimension information will be available on the DWC website ([www.dwcworld.com](http://www.dwcworld.com)) in May of the competition year.
- 17.2 These dimensions are confirmed by the venue to DWC and may be subject to change. DWC cannot be held responsible for any changes.
- 17.3 DWC reserves the right to change the venue of the competition or to use multiple venues if necessary.

## **18. THEATRE ADMISSION**

- 18.1 Teachers will receive a teacher wristband at the DWC Finals which gives them free admission to the theatre. This does not include entry for the Gala(s).
- 18.2 The distribution of teacher wristbands will be based on the size of the school entry at the DWC Finals. A maximum of 5 wristbands will be available to teachers per dance school.
- 18.3 All other persons, dancers, parents, supporters and the general public will have to purchase a ticket on entry to the theatre.
- 18.4 The DWC Finals class sessions and Gala performances are open to the general public.

## **19. DRESSING ROOMS / BACK STAGE**

- 19.1 Competitors and registered dance teachers of participating schools will have access to the dressing rooms area during the DWC Finals.
- 19.2 Parents have no access to the dressing rooms or backstage unless they are registered as dressing rooms assistants by the school principal.
- 19.3 If a competitor needs assistance during a performance with props then details must be emailed to [dance@dwcworld.com](mailto:dance@dwcworld.com) before the start of the DWC Finals.

## **20. COSTUMES**

- 20.1 Costumes worn at the DWC Finals competition do not have to be the same as the ones worn at the DWC qualifier.
- 20.2 Costumes at the DWC Finals should underline the character of the dance.
- 20.3 Costumes must be age appropriate.

## **21. GALA**

- 21.1 The judging panel and DWC will have the final decision on which dances will be invited to perform at the Gala(s) and in what order they will dance in.
- 21.2 Competitors may be invited to perform at the Gala even if they did not receive first place.
- 21.3 Not all first places will be invited to perform at the Gala.

## 22. INSURANCE

- 22.1 DWC Limited is not responsible for any injuries that may occur to any person including a participant, teacher or audience member whilst in the theatre, dressing rooms, back stage or on the stage, or anywhere else.
- 22.2 It is the dance school's responsibility to take out their own insurance(s) for their school to attend DWC Finals.

## 23. TRAVEL

- 23.1 DWC is not responsible for any travel and accommodation costs in relation to the DWC Finals.
- 23.2 DWC cannot assist in the organisation of any visa applications, it is the responsibility of the dance school/parent to arrange these if needed.

## 24. CONDITIONS OF PERFORMANCE

- 24.1 Special lighting effects are not permitted for any performance at DWC.
- 24.2 No live props can be used during a performance at DWC.
- 24.3 No glass props (e.g. mirrors, vases, windows) can be used at DWC.
- 24.4 No flames or lit candles can be used at DWC.
- 24.~~53~~ No liquids or any other substances are allowed on stage at any time, this includes bubbles, water or other substances that may affect the stage.
- 24.~~64~~ No confetti or any item that requires the stage to be cleaned/swept may be used during a performance at DWC. A 10 point penalty will be applied to any dance which breaks this rule.
- 24.~~75~~ **Props must be simple and be able to be carried on stage by the competitors** (excluding MINIs who may have help from a dance teacher).
- 24.~~86~~ DWC will not be responsible for the safekeeping of any props at the DWC Finals.
- 24.~~97~~ DWC will not be responsible for any injuries/accidents to a competitor/teacher whilst transferring a prop on or off the stage and in or out of the backstage area. All props are used at the risk of the dancer and the teacher.
- 24.~~108~~ Props must be integral to the performance and the judging panel reserve the right to deduct points if the prop is deemed unsuitable by the judging panel.
- 24.~~119~~ If the music stops during a performance due to a technical issue in the theatre the dancer will be allowed to dance again. Dancers cannot dance again if they forget their dance.
- 24.~~120~~ If a dancer's music will not play at the time of the performance due to a technical issue, then the dancer(s) is/are able to perform without music at the DWC Finals.

## 25. POINTE SHOES

- 25.1 Dancers under the age of 12 years (on 1 January of the year of the competition) **are not permitted to wear pointe shoes at the DWC Finals in any circumstances.**

25.2 Pointe shoes are **not** allowed in any CHILDREN’s classes (13 years and under). With the exception of rule 25.3 below.

25.3 ~~Ballet soloists~~**Dancers** aged 12-13 years can wear pointe shoes in:  
*KSPBR - Children Solo Ballet Repertoire with pointe shoes (age 12-13 years only) and/or*  
*KSPB - Children Solo Ballet (any style – not repertoire) (age 12-13 years only)*  
 Please note that in KSPBR pointe shoes are compulsory but in KSPB they are optional.  
*KDPDD - Children Duet/Trio Pas de Deux/Trois \*NEW*  
Please note pointe shoes are compulsory for girls in KDPDD.

25.4 Only 10 – 12 year olds can enter *KSB* and *KSBR*. 13 year olds are not permitted to enter *KSB* or *KSBR*.

25.6 If a dancer(s) aged 12-13 years wears pointe shoes in a duet, trio, small group or large group dance then the dance must be entered in the relevant **JUNIOR** class.

## 26. GENRE SPECIFIC RULES

### 26.1 BALLET

26.1.a The solo ballet classes are as follows:

Class Code	Class Title	Age	Shoes Permitted *(C) = Compulsory	Style	Other
MiniSB	Mini Solo Ballet (any style)	4–9 YEARS	Soft ballet shoes Bare feet	Classical Neoclassical Repertoire (see 26.1.e) Any other ballet style	
KSB	Children Solo Ballet (any style - <b>not</b> repertoire) (age 10 – 12 years only)	10– 12 YEARS	Soft ballet shoes Bare feet	Classical Neoclassical Any other ballet style	Cannot also enter KSPB
KSBR	Children Solo Ballet Repertoire (age 10 – 12 years only)	10–12 YEARS	Soft ballet shoes	Repertoire	Cannot also enter KSPBR
KSPB	Children Solo Ballet (any style – <b>not</b> repertoire) (age 12-13 years only) pointe shoes optional	12–13 YEARS	Soft ballet shoes Bare feet Pointe shoes	Classical Neoclassical Any other ballet style	Cannot also enter KSB
KSPBR	Children Solo Ballet Repertoire with pointe shoes (age 12-13 only)	12–13 YEARS	Pointe shoes (C)*	Repertoire	Cannot also enter KSBR
JSB	Junior Solo Ballet (any style – <b>not</b> repertoire)	14-17 YEARS	Soft ballet shoes Bare feet Pointe shoes	Classical Neoclassical Any other ballet style	
JSBR	Junior Solo Ballet Repertoire	14-17 YEARS	Pointe shoes (C)	Repertoire	
SnSB	Senior Solo Ballet (any style – <b>not</b> repertoire)	18-25 YEARS	Soft ballet shoes Bare feet	Classical Neoclassical	



			Pointe shoes	Any other ballet style	
SnSBR	Senior Solo Ballet Repertoire	18-25 YEARS	Pointe shoes (C)	Repertoire	

The duet ballet classes are as follows:

<u>MiniDB</u>	<u>Mini Duet/Trio Ballet – any style</u>	<u>4-9 YEARS</u>	<u>Soft ballet shoes</u> <u>Bare feet</u>	<u>Classical</u> <u>Neoclassical</u> <u>Repertoire (see 26.1.e)</u> <u>Any other ballet style</u>	
<u>KDB</u>	<u>Children Duet/Trio Ballet – any style (not repertoire)</u>	<u>10-13 YEARS</u>	<u>Soft ballet shoes</u> <u>Bare feet</u>	<u>Classical</u> <u>Neoclassical</u> <u>Any other ballet style</u> <b><u>NOT Repertoire</u></b>	<u>Can also enter KDPDD</u>
<u>KDPDD</u>	<u>Children Duet/Trio Pas de Deux/Trois (age 12-13 only)</u>	<u>12-13 YEARS</u>	<u>Pointe shoes (C) for girls</u>	<b><u>Repertoire</u></b>	<u>Can also enter KDB</u>
<u>JDB</u>	<u>Junior Duet/Trio Ballet – any style</u>	<u>14-17 YEARS</u>	<u>Soft ballet shoes</u> <u>Bare feet</u> <u>Pointe shoes</u>	<u>Classical</u> <u>Neoclassical</u> <u>Any other ballet style</u> <b><u>NOT Repertoire</u></b>	<u>Can also enter SnDPDD</u>
<u>SnDB</u>	<u>Senior Duet/Trio Ballet – any style</u>	<u>18-25 YEARS</u>	<u>Soft ballet shoes</u> <u>Bare feet</u> <u>Pointe shoes</u>	<u>Classical</u> <u>Neoclassical</u> <u>Any other ballet style</u> <b><u>NOT Repertoire</u></b>	<u>Can also enter SnDPDD</u>
<u>SnDPDD</u>	<u>Junior and Senior Duet/Trio Pas de Deux/Trois</u>	<u>14-25 YEARS</u>	<u>Pointe shoes (C) for girls</u>	<u>Repertoire</u>	<u>Can also enter SnDB/JDB</u>

26.1.b Soft ballet shoes, pointe shoes and bare feet are permitted in ballet classes at DWC. Please see table above.

26.1.c In classes JSBR and SnSBR, all female dancers aged 14 or over must wear pointe shoes.

26.1.d In the JUNIOR and SENIOR ballet group classes it is recommended but not compulsory that some of the female dancers wear pointe shoes. The judging panel may take this in to account in their scoring. Please note rule 25.1 applies.

26.1.e Dancers are allowed to enter a solo in both a ballet repertoire class (eg JSBR) and a ballet - any style class (eg JSB). Note rule 8.4.

26.1.f Dancers are allowed to enter a duet in both a duet ballet class (eg KDB) and a pas de deux class (eg KDPDD). Note rule 8.5)

- 26.1.e Repertoire dances are allowed in *MiniSB – Mini Solo Ballet*, but this is for the more competent dancer as the choreographic mark will be based on the original steps. We recommend that teachers choreograph individual pieces for their dancers which highlight their technical ability.
- 26.1.f It's strictly prohibited to use any kind of protected original choreographies, unless the dance teacher sends DWC the written permission from the designated organisation. This includes all Balanchine, Lacotte and Mat's Ek works, as well as any other choreographer which requires formal permission to be danced in a competition environment.

## **26.2 NATIONAL AND FOLKLORE**

- 26.2.a National or folklore dances from any country may be presented by dance students from any country.
- 26.2.b A traditional dance wearing traditional shoes should be entered into the national and folklore sections and not into the tap section.
- 26.2.c The official entry form **must** contain in the title of the dance the name of the country where the dance originates from, *e.g. Tarantella (Southern Italian Dance)*
- 26.2.d Due to the variety of countries represented in the national classes, no marks are awarded for authenticity of the dance.

## **26.3 MODERNLYRICAL, JAZZ, SHOW DANCE, CONTEMPORARY AND ACRO**

- 26.3.a Please see **ATTACHMENT 3** for a description of these classes.
- 26.3.b Pointe shoes can be worn in the modern-Lyrical, Jazz, Show Dance, Contemporart and Acro sections if the choreography is enhanced by the wearing of pointe shoes.
- 26.3.c Acrobatic moves in the Lyrical, Jazz Show Dance and Contemporary classes should be kept to a minimum and only used if they enhance the choreography. Excessive use of acrobatic moves in these classes may be penalised.

## **26.4 SONG AND DANCE**

- 26.4.a Music must **NOT** contain any vocals performed or pre-recorded by the competitor or any backing vocals. A 10 point penalty will be applied to any dance which breaks this rule.
- 26.4.b Microphones will be supplied at the DWC finals. Dancers will have the choice of headset microphones or hand held microphones. A maximum of 3 microphones may be used for groups, these can be headset, hand held or a combination of both. Please consider access for microphone placement when designing costumes.
- 26.4.c For Song and Dance entries DWC is not responsible for gaining permission or paying royalty fees for a particular performance, this onus is on the teacher/dance school having the correct PRS/PPL Licences in place.

## **26.5 TAP**

- 26.5.a Tap shoes **must** be worn in the tap section. Hard Irish shoes are not permitted in the tap section. If hard Irish shoes are worn, the dance should be entered in the National section.

- 26.5.b Tap may be performed without music during the performance.
- 26.5.c A tacit section may be used at any point in a tap performance and the dance will always be timed from the first sound of the performance made on stage.
- 26.5.d Timing commences from the very first step of the tap dance or the first note of the music whichever is first. Timing ends with the end of the music or with the last tap beat whichever is last.
- 26.5.e No pre-recording of tap beats is allowed on the competitor's music. A 10 point penalty will be applied to any dance which breaks this rule.

## **27. COUNTRY AWARD**

- 27.1 The rules for the country award will be released in May of the competition year.

ATTACHMENT 1 - CLASSES AVAILABLE AT DWC Finals

MINI – 9 AND UNDER

CLASS CODE	CLASS TITLE	ENTRIES PER COUNTRY	NUMBER OF DANCERS	MAX TIME
MiniSB	Mini Solo Ballet – any style	3	1	2 MIN
MiniSBm	Mini Solo Ballet - any style (Boys) <del>*NEW</del>	3	1	2 MIN
MiniSN	Mini Solo National and Folklore	3	1	2 MIN
MiniSLM	Mini Solo <del>Modern (including L</del> yrical and <del>C</del> ontemporary}	3	1	2 MIN
MiniSLMm	Mini Solo <del>Modern – any style</del> Lyrical and Contemporary (Boys)	3	1	2 MIN
MiniSW	Mini Solo Jazz and Show Dance	3	1	2 MIN
MinSWm	Mini Solo Jazz and Show Dance (Boys) <del>*NEW</del>	3	1	2 MIN
MiniSA	Mini Solo Acro	3	1	2 MIN
MiniST	Mini Solo Tap	3	1	2 MIN
MiniSV	Mini Solo Song and Dance	3	1	2 MIN 30 SEC
MiniSH	Mini Solo <del>Hip Hop</del> , Street Dance and Commercial	3	1	2 MIN
MiniDB	Mini Duet/Trio Ballet – any style	3	2 OR 3	2 MIN
MiniDN	Mini Duet/Trio National and Folklore	3	2 OR 3	2 MIN
MiniDLM	Mini Duet/Trio <del>Modern (including L</del> yrical and Contemporary}	3	2 OR 3	2 MIN
MiniDW	Mini Duet/Trio Jazz and Show Dance <del>*NEW</del>	3	2 or 3	2 MIN
MiniDA	Mini Duet/Trio Acro	3	2 OR 3	2 MIN
MiniDT	Mini Duet/Trio Tap	3	2 OR 3	2 MIN
MiniDV	Mini Duet/Trio Song and Dance	3	2 OR 3	2 MIN 30 SEC
MiniQB	Mini Quartet Ballet – any style <del>*NEW</del>	3	4	2 MIN 30 SEC
MiniGSB	Mini Small Group Ballet – any style	3	5-10	2 MIN 30 SEC
MiniGSN	Mini Small Group National and Folklore	3	4-10	2 MIN 30 SEC
MiniGSLM	Mini Small Group <del>Modern (including L</del> yrical and Contemporary}	3	4-10	2 MIN 30 SEC
MiniGSW	Mini Small Group Jazz and Show Dance <del>*NEW</del>	3	4-10	2 MIN 30 SEC
MiniGSA	Mini Small Group Acro <del>*NEW</del>	3	4-10	2 MIN 30 SEC
MiniGST	Mini Small Group Tap	3	4-10	2 MIN 30 SEC
MiniGSV	Mini Small Group Song and Dance	3	4-10	3 MIN
MiniGSH	Mini Small Group <del>Hip Hop</del> , Street Dance and Commercial <del>*NEW</del>	3	4-10	2 MIN 30 SEC

MiniGLB	Mini Large Group Ballet – any style	3	11+	3 MIN
MiniGLN	Mini Large Group National and Folklore	3	11+	3 MIN
MiniGL <del>LM</del>	Mini Large Group <del>Modern (including Lyrical and Contemporary)</del>	3	11+	3 MIN
MiniGLW	Mini Large Group Jazz and Show Dance <del>*NEW</del>	3	11+	3 MIN
MiniGLA	Mini Large Group Acro	3	11+	3 MIN
MiniGLT	Mini Large Group Tap	3	11+	3 MIN
MiniGLV	Mini Large Group Song and Dance	3	11+	3 MIN 30 SEC
MiniGLH	Mini Large Group <del>Hip-Hop</del> , Street Dance and Commercial <del>*NEW</del>	3	11+	3 MIN

#### CHILDREN – 13 YEARS AND UNDER

KSB	Children Solo Ballet - any style (not repertoire) (age 10-12 only)	3	1	2 MIN
KSBm	Children Solo Ballet (Boys) - any style (not repertoire)	3	1	2 MIN
KSBR	Children Solo Ballet Repertoire (age 10-12 only) <del>*NEW</del>	3	1	2 MIN 30 SEC
KSBRm	Children Solo Ballet Repertoire (Boys) <del>*NEW</del>	3	1	2 MIN 30 SEC
KSPB	Children Solo Ballet - any style (not repertoire) with pointe shoes optional (age 12-13 years only)	3	1	2 MIN
KSPBR	Children Solo Ballet Repertoire with pointe shoes (age 12-13 only)	3	1	2 MIN 30 SEC
KSN	Children Solo National and Folklore	3	1	2 MIN
KS <del>LM</del>	Children Solo <del>Modern (including Lyrical)</del>	3	1	2 MIN
KS <del>LM</del> m	Children Solo <del>Modern (including Lyrical)</del> (Boys)	3	1	2 MIN
KSW	Children Solo Show Dance	3	1	2 MIN
KSWm	Children Solo Show Dance (Boys) <del>*NEW</del>	3	1	2 MIN
KSZ	Children Solo Jazz	3	1	2 MIN
KSZm	Children Solo Jazz (Boys) <del>*NEW</del>	3	1	2 MIN
KSE	Children Solo Contemporary	3	1	2 MIN
KSEm	Children Solo Contemporary (Boys) <del>*NEW</del>	3	1	2 MIN
KSA	Children Solo Acro	3	1	2 MIN
KST	Children Solo Tap	3	1	2 MIN
KSV	Children Solo Song and Dance	3	1	2 MIN 30 SEC
KSH	Children Solo <del>Hip-Hop</del> , Street Dance and Commercial	3	1	2 MIN
	-			

KDB	Children Duet/Trio Ballet – any style ( <u>not repertoire</u> )	3	2 OR 3	2 MIN
<u>KDPDD</u>	<u>Children Duet/Trio Pas de Deux/Trois (age 12-13 only)</u> <u>*NEW</u>	<u>3</u>	<u>2 or 3</u>	<u>2 MIN 30 SEC</u>
KDN	Children Duet/Trio National and Folklore	3	2 OR 3	2 MIN
<u>KDL</u>	Children Duet/Trio <del>Modern (including</del> Lyrical and Contemporary)	3	2 OR 3	2 MIN
KDW	Children Duet/Trio Jazz and Show Dance	3	2 OR 3	2 MIN
KDA	Children Duet/Trio Acro	3	2 OR 3	2 MIN
KDT	Children Duet/Trio Tap	3	2 OR 3	2 MIN
KDV	Children Duet/Trio Song and Dance	3	2 OR 3	2 MIN 30 SEC
KDH	Children Duet/Trio <del>Hip-Hop and</del> Street Dance <u>and Commercial</u>	3	2 OR 3	2 MIN
KQB	Children Quartet Ballet – any style	3	4	2 MIN 30 SEC
KGSB	Children Small Group Ballet – any style	3	5 - 10	2 MIN 30 SEC
KGSN	Children Small Group National and Folklore	3	4-10	2 MIN 30 SEC
<u>KGSLM</u>	Children Small Group <del>Modern (including</del> Lyrical and Contemporary)	3	4-10	2 MIN 30 SEC
KGSW	Children Small Group Jazz and Show Dance	3	4-10	2 MIN 30 SEC
KGSA	Children Small Group Acro	3	4-10	2 MIN 30 SEC
KGST	Children Small Group Tap	3	4-10	2 MIN 30 SEC
KGSV	Children Small Group Song and Dance	3	4-10	3 MIN
KGSH	Children Small Group <del>Hip-Hop and</del> Street Dance	3	4-10	2 MIN 30 SEC
KGSC	Children Small Group Commercial <u>*NEW</u>	3	4-10	2 MIN 30 SEC
KGLBC	Children Large Group Classical Ballet	3	11+	3 MIN
KGLB	Children Large Group Ballet – any style ( <u>not repertoire</u> )	3	11+	3 MIN
KGLN	Children Large Group National and Folklore	3	11+	3 MIN
<u>KGLLM</u>	Children Large Group <del>Modern (including</del> Lyrical)	3	11+	3 MIN
KGLW	Children Large Group Show Dance	3	11+	3 MIN
KGLZ	Children Large Group Jazz	3	11+	3 MIN
KGLE	Children Large Group Contemporary	3	11+	3 MIN
KGLA	Children Large Group Acro	3	11+	3 MIN
KGLT	Children Large Group Tap	3	11+	3 MIN
KGLV	Children Large Group Song and Dance	3	11+	3 MIN 30 SEC
KGLH	Children Large Group <del>Hip-Hop and</del> Street Dance	3	11+	3 MIN
KGLC	Children Large Group Commercial	3	11+	3 MIN

## JUNIOR – 17 YEARS AND UNDER

JSB	Junior Solo Ballet - any style <del>–</del> (not repertoire)	3	1	2 MIN
JSBm	Junior Solo Ballet (Boys) - any style (not repertoire)	3	1	2 MIN
JSBR	Junior Solo Ballet Repertoire	3	1	2 MIN 30 SEC
JSBRm	Junior Solo Ballet Repertoire (Boys) <b>*NEW</b>	3	1	2 MIN 30 SEC
JSN	Junior Solo National and Folklore	3	1	2 MIN
JS <del>L</del> <u>M</u>	Junior Solo <del>Modern (including L</del> yrical)	3	1	2 MIN
JS <del>L</del> <u>M</u> m	Junior Solo <del>Modern (including L</del> yrical) (Boys)	3	1	2 MIN
JSW	Junior Solo Show Dance	3	1	2 MIN
JSWm	Junior Solo Show Dance (Boys) <b>*NEW</b>	3	1	2 MIN
JSZ	Junior Solo Jazz	3	1	2 MIN
JSZm	Junior Solo Jazz (Boys) <b>*NEW</b>	3	1	2 MIN
JSE	Junior Solo Contemporary	3	1	2 MIN
JSEm	Junior Solo Contemporary (Boys) <b>*NEW</b>	3	1	2 MIN
JSA	Junior Solo Acro	3	1	2 MIN
JST	Junior Solo Tap	3	1	2 MIN
JSV	Junior Solo Song and Dance	3	1	2 MIN 30 SEC
JSH	Junior Solo <del>Hip Hop</del> , Street Dance and Commercial	3	1	2 MIN
JDB	Junior Duet/Trio Ballet – any style ( <del>not repertoire</del> )	3	2 OR 3	2 MIN 30 SEC
JDN	Junior Duet/Trio National and Folklore	3	2 OR 3	2 MIN 30 SEC
JD <del>L</del> <u>M</u>	Junior Duet/Trio <del>Modern (including Lyrical and Contemporary)</del>	3	2 OR 3	2 MIN 30 SEC
JDW	Junior Duet/Trio Jazz and Show Dance	3	2 OR 3	2 MIN 30 SEC
JDA	Junior Duet/Trio Acro	3	2 OR 3	2 MIN 30 SEC
JDT	Junior Duet/Trio Tap	3	2 OR 3	2 MIN 30 SEC
JDV	Junior Duet/Trio Song and Dance	3	2 OR 3	3 MIN
JDH	Junior Duet/Trio <del>Hip Hop and</del> Street Dance <u>and Commercial</u>	3	2 OR 3	2 MIN 30 SEC
JQB	Junior Quartet Ballet <b>*NEW</b>	3	4	3 MIN
JGSB	Junior Small Group Ballet – any style	3	5 - 10	3 MIN
JGSN	Junior Small Group National and Folklore	3	4-10	3 MIN
JGS <del>L</del> <u>M</u>	Junior Small Group <del>Modern (including Lyrical and Contemporary)</del>	3	4-10	3 MIN
JGSW	Junior Small Group Jazz and Show Dance	3	4-10	3 MIN
JGST	Junior Small Group Tap	3	4-10	3 MIN
JGSV	Junior Small Group Song and Dance	3	4-10	3 MIN 30 SEC
JGSH	Junior Small Group <del>Hip Hop and</del> Street Dance	3	4-10	3 MIN
JGSC	Junior Small Group Commercial <b>*NEW</b>	3	4-10	3 MIN

JGLBC	Junior Large Group Classical Ballet	3	11+	3 MIN 30 SEC
JGLB	Junior Large Group Ballet - any style ( <b>not</b> repertoire)	3	11+	3 MIN 30 SEC
JGLN	Junior Large Group National and Folklore	3	11+	3 MIN 30 SEC
JGL <del>M</del>	Junior Large Group <del>Modern (including L</del> yrical)	3	11+	3 MIN 30 SEC
JGLW	Junior Large Group Show Dance	3	11+	3 MIN 30 SEC
JGLZ	Junior Large Group Jazz	3	11+	3 MIN 30 SEC
JGLE	Junior Large Group Contemporary	3	11+	3 MIN 30 SEC
JGLA	Junior Large Group Acro	3	11+	3 MIN 30 SEC
JGLT	Junior Large Group Tap	3	11+	3 MIN 30 SEC
JGLV	Junior Large Group Song and Dance	3	11+	4 MIN 30 SEC
JGLH	Junior Large Group <del>Hip-Hop and</del> Street Dance	3	11+	3 MIN 30 SEC
JGLC	Junior Large Group Commercial	3	11+	3 MIN 30 SEC

### SENIOR– 25 YEARS AND UNDER

SnSB	Senior Solo Ballet - any style (not repertoire)	3	1	2 MIN
SnSBR	Senior Solo Ballet repertoire	3	1	2 MIN 30 SEC
SnSN	Senior Solo National and Folklore Dance	3	1	2 MIN
SnS <del>L</del> M	Senior Solo <del>Modern (including L</del> yrical)	3	1	2 MIN
SnS <del>L</del> Mm	Senior Solo <del>Modern (including L</del> yrical) (Boys)	3	1	2 MIN
SnSW	Senior Solo Show Dance	3	1	2 MIN
SnSWm	Senior Solo Show Dance (Boys) <b>*NEW</b>	3	1	2 MIN
SnSZ	Senior Solo Jazz	3	1	2 MIN
SnSZm	Senior Solo Jazz (Boys) <b>*NEW</b>	3	1	2 MIN
SnSE	Senior Solo Contemporary	3	1	2 MIN
SnSEm	Senior Solo Contemporary (Boys) <b>*NEW</b>	3	1	2 MIN
SnSA	Senior Solo Acro Dance	3	1	2 MIN
SnST	Senior Solo Tap	3	1	2 MIN
SnSV	Senior Solo Song and Dance	3	1	2 MIN 30 SEC
SnSH	Senior Solo <del>Hip-Hop</del> , Street Dance and Commercial	3	1	2 MIN
SnDB	Senior Duet/Trio Ballet – any style ( <u>not repertoire</u> )	3	2 OR 3	2 MIN 30 SEC
<u>SnDPDD</u>	<u>Junior and Senior Duet/Trio Pas de Deux/Trois <b>*NEW</b></u>	<u>3</u>	<u>2 OR 3</u>	<u>2 MIN 30 SEC</u>
SnDN	Senior Duet/Trio National and Folklore Dance	3	2 OR 3	2 MIN 30 SEC
SnD <del>L</del> M	Senior Duet/Trio <del>Modern (including L</del> yrical and Contemporary)	3	2 OR 3	2 MIN 30 SEC
SnDW	Senior Duet/Trio Jazz and Show Dance	3	2 OR 3	2 MIN 30 SEC
SnDA	Senior Duet Acro	3	2 OR 3	2 MIN 30 SEC
SnDT	Senior Duet/Trio Tap	3	2 OR 3	2 MIN 30 SEC
SnDV	Senior Duet/Trio Song and Dance	3	2 OR 3	3 MIN
SnDH	Senior Duet/Trio <del>Hip-Hop and</del> Street Dance <u>and Commercial</u>	3	2 OR 3	2 MIN 30 SEC



SnQB	Senior Quartet Ballet – any style	3	4	3 MIN
SnGSB	Senior Small Group Ballet – any style	3	5 - 10	3 MIN
SnGSN	Senior Small Group National and Folklore	3	4-10	3 MIN
SnGS <del>LM</del>	Senior Small Group <del>Modern (including</del> Lyrical and Contemporary)	3	4-10	3 MIN
SnGSW	Senior Small Group Jazz and Show Dance	3	4-10	3 MIN
SnGSA	Junior and Senior Small Group Acro	3	4-10	3 MIN
SnGST	Senior Small Group Tap	3	4-10	3 MIN
SnGSV	Senior Small Group Song and Dance	3	4-10	3 MIN 30 SEC
SnGSH	Senior Small Group <del>Hip-Hop and</del> Street Dance	3	4-10	3 MIN
SnGSC	Senior Small Group Commercial	3	4-10	3 MIN
SnGLBC	Senior Large Group Classical Ballet	3	11+	3 MIN 30 SEC
SnGLB	Senior Large Group Ballet - any style (not repertoire)	3	11+	3 MIN 30 SEC
SnGLN	Senior Large Group National and Folklore	3	11+	3 MIN 30 SEC
SnGL <del>LM</del>	Senior Large Group <del>Modern (including</del> Lyrical)	3	11+	3 MIN 30 SEC
SnGLW	Senior Large Group Show Dance	3	11+	3 MIN 30 SEC
SnGLZ	Senior Large Group Jazz	3	11+	3 MIN 30 SEC
SnGLE	Senior Large Group Contemporary	3	11+	3 MIN 30 SEC
SnGLA	Senior Large Group Acro	3	11+	3 MIN 30 SEC
SnGLT	Senior Large Group Tap	3	11+	3 MIN 30 SEC
SnGLV	Senior Large Group Song and Dance	3	11+	4 MIN 30 SEC
SnGLH	Senior Large Group <del>Hip-Hop and</del> Street Dance	3	11+	3 MIN 30 SEC
SnGLC	Senior Large Group Commercial	3	11+	3 MIN 30 SEC

## ATTACHMENT 2 - MARKING SYSTEM

The maximum score at a DWC event is 100 points.

The following judging criteria will be applied with a maximum of 20 points being awarded in each section:

Technical level of the dance – 20 points maximum	
20-15 points	<p>There is an excellent level of technical requirement within the performance and the dancer(s) execute this with precision.</p> <p>The dancer(s) shows excellent body awareness and placement throughout the performance.</p>
15-10 points	<p>There is a good level of technical requirement within the performance and the dancer(s) execute this well.</p> <p>The dancer(s) shows good body awareness and placement throughout the performance.</p>
10-5 points	<p>There is an average level of technical requirement within the performance and the dancer(s) execute this averagely.</p> <p>The dancer(s) shows average body awareness and placement throughout the performance.</p>
5-0 points	<p>There is a poor level of technical requirement within the performance.</p> <p>The dancer(s) are showing poor body awareness and placement throughout the performance.</p>
Quality in executing the dance and showing harmony in the group in technique – 20 points maximum	
20-15 points	<p>The dancer(s) show excellent quality in their execution of the technique given to them throughout the performance.</p> <p>The dancer(s) excel in the precision and sharpness throughout the performance.</p> <p>There is superior strength in movement which is consistent throughout the performance.</p> <p>There is excellent harmony shown throughout the performance.</p>
15-10 points	<p>The dancer(s) show good quality in their execution of the technique given to them throughout the performance.</p>

	<p>The dancer(s) show good precision and sharpness throughout the performance.</p> <p>There is a good level of strength in movement which is fairly consistent throughout the performance.</p> <p>There is good harmony shown throughout the performance.</p>
10-5 points	<p>The dancer(s) shows a developing quality in their execution of the technique given to them throughout the performance.</p> <p>The dancer(s) show an applying level of precision and sharpness throughout the performance.</p> <p>There is a developing level of strength in movement which appears at times throughout the performance.</p> <p>There is a developing level of harmony shown throughout the performance.</p>
5-0 points	<p>The dancer(s) is/are inconsistent in the quality of the execution of the technique given to them throughout the performance.</p> <p>The dancer(s) is/are not showing precision and sharpness during the performance.</p> <p>The performance is lacking in harmony throughout the performance.</p>
<b>Artistic Interpretation and musicality of the dancer(s) – maximum 20 points</b>	
20-15 points	<p>The dancer(s) show an exceptional use of music to emphasise the choreography given to them.</p> <p>The dancer(s) have an excellent understanding of the artistic interpretation.</p> <p>The dancer(s) show excellent synchronization throughout the performance.</p>
15-10 points	<p>The dancer(s) show a good use of music to emphasise the choreography given to them.</p> <p>The dancer(s) have a good understanding of the artistic interpretation.</p> <p>The dancer(s) show good synchronization throughout the performance.</p>

10-5 points	<p>The dancer(s) show minimal musicality throughout the performance.</p> <p>The dancer(s) have an average understanding of artistic interpretation.</p> <p>The dancer(s) show average synchronization throughout the performance.</p>
5-0 points	<p>The dancer(s) do not enhance the choreography and they are lacking in musicality.</p> <p>The dancers(s) do not understand or show any artistic interpretation.</p> <p>The dancer(s) show poor synchronization throughout the performance.</p>
<p>Choreographic variety to include suitability to the dancers and or originality and innovative work. – maximum 20 points.</p>	
20-15 points	<p>The dance shows excellent choreographic variety and the performance shows memorable highlights throughout.</p> <p>There is an exceptional use of unique material.</p> <p>The dance is an excellent choice and completely suitable for the dancer(s).</p> <p><b>Repertoire/Variation</b> – the dance is presented excellently by the dancer(s) and it is an excellent choice.</p> <p>The dance is adapted excellent for the dancer(s) technical ability.</p>
15-10 points	<p>The dance shows a good use of choreographic variety throughout with some good highlights.</p> <p>There is a good use of unique material.</p> <p>The dance is a good choice and is suitable for the dancer(s).</p> <p><b>Repertoire/Variation</b> – the dance is presented well by the dancer(s) and it is a good choice.</p> <p>The dance is adapted well for the dancer(s) technical ability but at times it is too difficult for the dancer(s).</p>
10-5 points	<p>The dance is developing in the use of choreographic variety and there is a minimal unique material.</p>

	<p>The dance is not a good choice and for the dancer(s), but they performed to the best of their ability.</p> <p><b>Repertoire/Variation</b> – the dance is presented well by the dancer(s) but it is not a good choice.</p> <p>The dance is not adapted well for the dancer(s) technical ability and it is clearly too difficult for the dancer(s).</p>
5-0 points	<p>Lacking in choreographic variety with a standard/basic use of material used in the dance.</p> <p>There is little creativity within the performance.</p> <p>The dance is not a good choice and they did not cope with the technical level required.</p> <p><b>Repertoire/Variation</b> – the dance is lacking in presentation of the original choreography and it is not a good choice.</p> <p>The dance is not adapted well for the dancer(s) technical ability and it is completely unsuitable.</p>
Expression and personality of the dancers and the entertainment value of the performance.	
20-15 points	<p>Excellent use of presentation / feeling throughout the performance.</p> <p>An excellent understanding of movement and effect required for the performance.</p> <p>There is an excellent entertainment value gained from this performance.</p> <p>Excellent grooming is shown.</p>
15-10 points	<p>Applying a good level of presentation and feeling throughout the performance.</p> <p>Apply a good level of understanding to the movement and effect required for the performance.</p> <p>There is a good entertainment value gained from this performance.</p> <p>Good grooming is shown.</p>
10-5 points	<p>The level of presentation is acceptable but could be improved throughout the performance.</p>

	<p>The dancer(s) need to understand the movement and effect that is required for the performance.</p> <p>The performance is moderately entertaining.</p> <p>Grooming is acceptable but could be improved.</p>
5-0 points	<p>The dancer(s) is lacking in their presentation throughout the performance.</p> <p>The dancer(s) is not currently showing an acceptable understanding for the movement and effect that is required for the performance.</p> <p>There is no entertainment value gained from this performance.</p> <p>The grooming is generally poor.</p>

**Other Notes**

The judging panel are permitted to award half marks, i.e. 16.5 in their scoring.

~~DWC has the authority to award a space at the finals to a qualifier participant if they feel that the dancer would benefit from attending the finals.~~

## ATTACHMENT 3 - CLASS DESCRIPTIONS

### Repertoire Ballet

Any piece coming from recognised Ballet Repertoire.

In the mini repertoire solos, the teachers are allowed to **slightly** simplify the variations to fit the technical level of the children.

\* In the Mini category we **strongly** advise the teachers to choose age appropriate variations.

*\* It is **strictly prohibited** to use any kind of **protected original choreography**, unless the dance teacher sends DWC the written permission from the designated organisation. This includes all Balanchine, Lacotte and Mat's Ek works, as well as any other choreographer which requires formal permission to be danced in a competition environment.*

### Ballet – any style (excluding repertoire)

Any method of ballet, which uses an academic ballet technique. A Neoclassical ballet style may be employed in this category. This uses traditional ballet technique, but in a less rigid way. For example:  
- different or innovative use of port de bras; a strong use of off-balance movements or positions; or a mixture with more modern movements in the upper body, whilst still using a very strong classical use of the leg lines.

### National and Folklore

The dance will show the typical style of dance from a certain country/countries.

The music used in the performance must be relevant to that country. The music must be national/folklore music that shows the typical sound of music in that country.

Due to the variety of countries represented in the national classes, no marks are awarded for authenticity of the dance.

**Bollywood – should be entered into the Show Dance category.**

### **Modern**

~~A free expression style of dance which originated from ballet. The modern dance does not have any set rules however the dance is created using emotion, moods and accents of the music.~~

### **Modern–Lyrical**

Lyrical dance is a dance style that blends elements of ballet and modern. A lyrical dancer will use movements to express strong emotions such as love, joy, romance etc. The dancer often performs to music with lyrics as this serves as inspiration for the dancer's movements and expressions. Movements in lyrical dance are characterised by fluidity and grace , with the dancer flowing seamlessly from one movement to another. Leaps are high and turns are fluid and continuous.

## **Show Dance**

This category is best described as a high impact, dynamic dance with entertaining choreography, clear style, narrative and a cohesive theme. The choreographic creation must use dance techniques that bring show dance elements together to form a complete **structured** piece. Show dance encompasses a variety of styles that can be influenced by Show Dance Theatre, Film or Musical Concepts. The style and imagery of choreography must be appropriate for the dancers involved and executed with precision, powerful musicality and demonstrate clear creative performance values.

*(Bollywood Dance would fit into this category).*

## **Jazz Dance**

There are many ways that Jazz can be presented which are described below as a guideline.

All Jazz dance pieces must show a clear understanding and creative expression that is informed and inspired from the differing genres and styles under the Jazz dance umbrella.

Other dance forms and styles must not override the Jazz dance elements and techniques required specifically for Jazz. The techniques for this genre are very clearly stated and are required for fair and honest judging.

**Please note:** *ACRO dance and gymnastic tricks do not substitute for Jazz technique or choreography. If the choreography is using acrobatic elements, the acro movements must be integral to the main delivery of Jazz choreography and have a real relevance to the dance narrative and construction of the piece.*

**Jazz Music** forms an important part of Jazz choreography. Choosing the correct music will enhance the Jazz dance elements naturally required and also show an understanding of musicality, syncopation and dynamics for the overall visual delivery of the choreography.

### **Broadway/West End Jazz Dance styles**

*The dance technique and style must show the Jazz genre. It can be inspired, not totally copied by a known or recognised Broadway show or dance musical, past or present. For example: - Chicago, Pyjama Game, Sweet Charity, All That Jazz, and West Side Story; as well as other more recent shows, such as: - In the Heights, Flash Dance, Chorus Line, Motown, Memphis, Lion King, Dream Girls, American in Paris, 42nd Street, Five Guys Named Mo, Sister Act and American in Paris. There are many inspirational choreographers in this genre including Bob Fosse and Jerome Robbins.*

### **Creative Jazz Dance Theatre**

*Creative Jazz Dance choreography allows for the choreography to open up and enables the teacher/choreographer to explore their own creativity and dance expression.*

*Creative Jazz Dance Theatre can use a theme or narrative and is original in concept. The choreography must use the fundamental and expected Jazz Dance techniques, styles and dance elements/steps that show the dance as a fully constructed work of Jazz choreography. Originality and expression in the creativity, alongside presenting the required Jazz skills and techniques are essential.*



*The dance creation should be viewed as an artistic delivery through the fusion and dialogue between the music and movement which can take the dancer and audience on a journey.*

*This must be appropriate for the age and level of the dancer/s.*

### **Lyrical Jazz Dance**

*This style of Jazz is choreographed to Jazz music that enables a greater emotional connection. The elements and expression for Lyrical Jazz is a fusion between the dancer and the creative content of the music. Jazz dance techniques are to be the primary source of creativity in the choreography.*

*Lyrical Jazz does not mean dancing to the LYRICS of the song or using the contemporary dance form in style, techniques and performance.*

*There are many emotive and slower tempo pieces of Jazz music available to choose from that offer a wonderful platform and canvas to choreograph and create an original lyrical jazz dance solo or group piece.*

### **Afro-Jazz Dance**

*Brings the African aesthetic of the Jazz dance tradition.*

*The music chosen for the choreography must reflect the true expression and appropriate technical elements of Afro-Jazz dance.*

*Afro-Jazz dance can easily portray a much more dramatic, dynamic and stylised form of jazz dance choreography which can show the Afro-Jazz aesthetic in performance.*

### **Contemporary**

Contemporary Dance has established and recognised dance styles and techniques which are based on renowned expression of choreographers including: - Graham, Limon, Cunningham and Horton, Ailey and more in trend today Wayne McGregor or Rambert

The Contemporary Dance class should incorporate and convey a collection of methods and techniques that are founded within the techniques of ballet, modern dance or postmodern dance. Contemporary dance permits a greater range of movement that may not adhere to the strict body lines of classical ballet. The images, ideas and emotions of the dance can be set to a variety of sounds, from music to the spoken word or even silence if in keeping with the theme of the dance. The choreography should convey a story based on the text or a song, or possibly have a story line that conveys an emotion and specific expression. The dancer performing in the Contemporary dance class must have a high level of understanding of the physicality and techniques that are required to be viewed and judged fairly.

**Please Note:** *Contemporary Dance is not to be confused with **Lyrical Dance**. The elements required for the Contemporary dance class, must be visible within the creative dance and the technique of the dancer performing.*

## Acro

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

## Tap

Tap is when the dancer uses tap shoes to create beats and rhythms throughout the dance. The tap shoes are key as it creates a distinct sound that's different to clogs or a hard shoe. It can be danced to a variety of music styles. Different styles of Tap are represented in Hollywood musicals like *Singin' in the Rain* or stage musicals like *42nd Street*. You can also look at *Tap Dogs* for a more grounded, casual and relaxed tap style.

## Song and Dance

Any song and any dance style is permitted in this section.

The dance and movement should be suitable to match the song and there should be a balance in the performance to support the song.

The performance should show emotional feeling, presentation and acting ability to highlight characterisation or comedy required.

## ~~Hip Hop and Street Dance~~

~~Hip Hop is a street based dance style and dance expression. It~~ Street dance includes a wide range of styles made popular in the USA and has now become an international and popular form of dance expression for the youth culture, which has now crossed over into more mainstream Commercial dance styles. This class requires the dance to express the specific dance styles, but offer an overall concept, theme and direction that expresses creative ideas, clever dance imagery and stylised choreography. ~~For reference, styles included in Hip Hop can be: Breaking, Popping, Locking, Krumping and Turfing. New styles in Hip Hop include;~~ Lyrical / Jazz / Commercial fusion Hip Hop.

**Please Note:** For this class, music choices should not contain swearing or bad language, the suggestion of guns or death. The choreography and visual aspect must be age appropriate for the overall competition.

## Commercial Dance

Commercial dance encompasses a variety of styles. This can include jazz, hip hop and contemporary. It is the type of dance seen in music videos, advertising campaigns, TV as in MTV and films.