

DANCE WORLD CUP
ASIAN (HONG KONG, MACAU, TAIWAN, CHINA, KOREA)
QUALIFYING MATCH 2020

OFFICIAL RULES AND REGULATIONS – UPDATED OCTOBER 2019

For Official Rules and Regulations for the Finals, please refer to <http://dwcworld.com/rules>

1. PARTICIPANTS

Participants of DWC must not be paid professional dancers, dance teacher or choreographers.

Paid professional dancers

Participants who perform in a professional production in which they dance (i.e. opera, ballet, musical, show, cabaret or similar), on or after 2 January in the year of the competition, under a paid contract lasting 3 months or more, are not eligible to enter Dance World Cup. In the event that a participant is awarded a contract which prevents them from entering Dance World Cup after their entry fees have been paid, their entry fees for Dance World Cup Finals will be refunded.

Paid professional dance teachers and choreographers

Participants are not permitted to compete in Dance World Cup if, on or after 2 January in the year of the competition:

- Their main employment is as a dance teacher or choreographer or
- They have a contract to teach dance or choreograph at a dance school or studio or
- They are paid to teach dance for 10 or more hours per week

2. QUALIFICATION

- 2.1 For details of the DWC official final matches, please refer to the DWC website (www.dwcworld.com). For Asian (Hong Kong, Macau, China, Taiwan, Korea) Qualifying Matches, please refer to the DWC Asian Cup website (www.dwc-asiancup.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 If your country has a qualifying match associated with DWC this is the only way you can apply to qualify for the DWC finals.
- 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 qualifying match the judges will decide which dance will qualify for the finals. DWC will not accept more than the maximum number of qualified dances permitted in each class. The qualifier organizer will inform dance teachers which dances have qualified.

For example, If there are 3 dances which tie for gold place in JSB only these 3 dances will qualify. If there are 2 gold places and 2 silver places, the 2 gold places will qualify and the judges will select one of the silver places to qualify.

- 3.4 Winners of Qualifying Match can only attend the Finals by joining the official Asian team which comprise of winners from Hong Kong, Macau, China, and Asian countries.

4. AGE

- 4.1 A competitors' age is taken on **1 January of the year the DWC Finals** takes place.
- 4.2 In duets, trios, 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 on the day of competition by checking the participants' passport.
- 4.5 In all solo classes, competitors must dance in the class for their age.

5. ENTRY

- 5.1 Entry information must be completed correctly as per instructions given on the website. Please read these instructions carefully.
- 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.
- 5.3 Each individual dancers of the winning group dances will be awarded with a certificate.
- 5.4 By entering a DWC competition, all dancers consent to DWC and its partners videoing, photographing and recording them at any time during DWC, 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 **Submission dates and Closing dates of Entry for DWC Asian Qualifying Matches are listed on our official website, please refer.**
- 6.2 DWC will not accept any late entries.

7. QUALIFYING MATCH AND FINALS' ENTRY FEES

- 7.1 The DWC website (www.dwcworld.com) will confirm the entry fees of the Finals each year.
- 7.2 Fees and details of qualifying match and finals please refer to our website (www.dwc-asiancup.com).
- 7.3 Entry fees are due and payable on receipt of your entry fee invoice.

8. RESTRICTIONS IN PARTICIPATION

- 8.1 The dance that has qualified must be performed at the DWC Finals unless prior permission has been given by DWC to make changes to the choreography or dance. **No changes in music and name of the qualified dance are allowed in the DWC Finals.**
- 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 **once in duet/trio/quartet in a particular class** at DWC, even if dancing with different partner(s). *For example, a dancer can only enter JDL in one entry they cannot perform again in JDL.*
- 8.7 Dancers can enter a duet/trio or small group in more than one genre. For example, a dancer can enter JDL, JDB, JDN and JDT.
- 8.8 Dancers **can perform in multiple SMALL and LARGE groups** in a particular class at DWC.
- 8.9 **Small groups** (e.g. KGSB) 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.
- 8.11 Choreography should be stated clearly in the entry form (Original / Replicate / Edit version) “Original Choreography” refers to dance choreographed within one-year prior the performance at the competition.
- 8.12 All participating dancers must be the citizens of that competing country/ region with valid local identity document and student ID card. While dance schools must have valid local business registration.

9. EXCHANGE OF DANCERS / SUBSTITUTE DANCERS FOR DWC FINALS

- 9.1 Dancers may be exchanged as follows:

a – Duet, Trio– one dancer can be exchanged from the dancers who performed in the qualifying dance.

b – Small groups, quartet and large groups - up to 50% of the original group dancer may be exchanged dancers who performed in the qualifying dance.

9.2 You cannot exchange/substitute any solo entry dancer at 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 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.

10.3 The organizing committee reserves the right to change the running order of a class.

12. TIME LIMITS

12.1 Time limits apply to all qualified dances at the DWC Finals, qualifying matches.

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 MINUTES	2 MINUTES 30 SECONDS
MINI AND CHILDREN SMALL GROUP (5-10 DANCERS) AND QUARTET	2 MINUTES 30 SECONDS	3 MINUTES
MINI AND CHILDREN LARGE GROUP (11 DANCERS OR ABOVE)	3 MINUTES	3 MINUTES 30 SECONDS
JUNIOR AND SENIOR SOLO*	2 MINUTES	2 MINUTES 30 SECONDS

JUNIOR AND SENIOR DUET AND TRIO	2 MINUTES 30 SECONDS	3 MINUTES
JUNIOR AND SENIOR SMALL GROUP (5-10 DANCERS) AND QUARTET	3 MINUTES	3 MINUTES 30 SECONDS
JUNIOR AND SENIOR LARGE GROUP (11 DANCERS OR ABOVE)	3 MINUTES 30 SECONDS	4 MINUTES 30 SECONDS

* 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 Qualifier and penalties will be applied if a dance overruns. The dance will be timed from either the first movement of the dancer or the beginning of the music whichever is first.

13.2 The DWC entries system will not permit music to be submitted which is over the time limit.

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

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

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 info@dwc-asiancup.com for guidance on what words will be considered swearing or offensive language.
- 14.2 **Music must be uploaded to our registration system before deadline. Any participants who fail in uploading music before deadline will be disqualified without refund. All music must be submitted by the date specified on the website.**
- 14.3 Dance teachers must have backup CDs or USB for all dancers.
- 14.4 Each CD **or USB** must clearly detail the following:
- Name of Performer, Dance School, Country
 - Class Code Letter i.e. KST
 - Title of Dance
 - “P” if the performance starts with the performer **On Stage**
 - “M” if the performer starts **Off Stage**

15. JUDGING

- 15.1 Points are given to every dance. The maximum score at both qualifying match and DWC Finals is 100.
- 15.2 The following judging criteria will be applied (for a breakdown of the scoring please see ATTACHMENT 2):

SECTION	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).	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

- 15.3 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 then a tied place is awarded.
- 16.3 The judging panel will decide the winners of awards and their decision is final.

17. STAGE

- 17.1 The dimensions are confirmed by the venue to DWC and may be subject to change. DWC cannot be held responsible for any changes.
- 17.2 DWC reserves the right to change the venue of the competition or to use multiple venues if necessary.

18. THEATRE ADMISSION

- 18.1 DWC will not enter into correspondence about additional passes for school associates.
- 18.2 All other persons, dancers, parents, supporters and the general public will have to purchase a ticket on entry to the theatre.
- 18.3 Qualifying match, the Dance World Cup class sessions performance are open to the general public.

19. DRESSING ROOMS / BACK STAGE

- 19.1 Competitors and registered dance teachers/**helpers** of the participating schools will have access to the dressing rooms area during the Dance World Cup competition.
- 19.2 Parents have no access to the dressing rooms or backstage unless they are registered as dressing rooms assistants (**helpers**) by the school principal.
- 19.3 Props details for qualifying match in Hong Kong should be clarified during enrolment.

- 19.4 Only **ONE** registered dance teachers of participating schools will have access to dressing rooms area during qualifying match in Hong Kong.
- 19.5 Dance teachers will only be allowed at the side of the stage during the **MINI sections** at qualifying match in Hong Kong.
- 19.6 Time slots for using dressing rooms and rundown of qualifying match in Hong Kong will be announced at the same time of announcing the schedule of the match.

19.7

1-10 Dancers will provide 1 teacher pass and 1 teacher assistance/helper pass
11-20 Dancers will provide 2 teacher pass and 2 teacher assistance/helper pass
21-30 Dancers will provide 3 teacher pass and 3 teacher assistance/helper pass

20. COSTUMES

- 20.1 The costume(s) worn at the DWC Finals competition do(es) not have to be the same as the one(s) worn at the qualifying match.
- 20.2 Costumes worn at the DWC Finals should underline the character of the dance.
- 20.3 Costumes must be age appropriate.

21. INSURANCE

- 21.1 DWC Asia Company 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 during qualifying match in Hong Kong.
- 21.2 It is the dance school's responsibility to take out their own insurance(s) for their school to attend DWC.

22. TRAVEL

- 22.1 DWC Asia Company is not responsible for any travel and accommodation costs in relation to the qualifying match in Hong Kong.

- 22.2 It is the dance school's/parents' responsibility to ensure that all travel and accommodation is booked and paid for.
- 22.3 DWC Limited and DWC Asia Company cannot assist in the organization of any visa applications, it is the responsibility of the dance school/parent to arrange these if needed.

23. CONDITIONS OF PERFORMANCE

- 23.1 Special lighting effects are not permitted for any performance at DWC.
- 23.2 No live props can be used during a performance at DWC.
- 23.3 No glass props (e.g. mirrors, vases, windows) can be used at DWC.
- 23.4 No flames or lit candles can be used at DWC.
- 23.5 No Liquid or any other substances are allowed on stage at any time, this includes bubbles, water or other substances that may affect the stage.
- 23.6 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.
- 23.7 **Props must be simple and be able to be carried by the competitors** (excluding MINIs who may have help from a dance teacher).
- 23.8 Large scenery props are not permitted on the stage at **BOTH DWC AND QUALIFYING MATCH**. The restrictions to props are as follows: **Height 170 cm, Width 120 cm and Depth 80 cm.**
- 23.9 DWC Asia Company will not be responsible for the safekeeping of any props at DWC.
- 23.10 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 used are at the risk of the dancer and the teacher.
- 23.11 DWC advises that 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.
- 23.12 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.
- 23.13 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 DWC.

24. POINTE SHOES

- 24.1 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 Dance World Cup competition in any circumstances.**
- 24.2 Pointe shoes are **not** allowed in any CHILDREN’s classes (13 years and under). With the exception of rule 24.3 below.
- 24.3 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 (aged 12-13 only) *NEW*
** Please note that pointe shoes are compulsory for girls in KDPDD.*
- 24.4 Only 10 – 12 year olds can enter KSB and KSBR. 13 year olds are not permitted to enter KSB or KSBR.
- 24.5 If a dancer(s) aged 12-13 years wears pointe shoes in a duet, trio, small group or large group dance then the entry must be entered into the relevant **JUNIOR** class. **THIS MUST BE DETAILED ON THE ENTRY FORM.**

25. GENRE SPECIFIC RULES

25.1 BALLET

25.1.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 25.1.e) Any other ballet style	

KSB	Children Solo Ballet (any style - not 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 – not 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 – not 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 – not repertoire)	18-25 YEARS	Soft ballet shoes Bare feet Pointe shoes	Classical Neoclassical Any other ballet style	
SnSBR	Senior Solo Ballet Repertoire	18-25 YEARS	Pointe shoes (C)	Repertoire	

The duet ballet classes are as follows:

Class Code	Class Title	Age	Shoes Permitted*(C) = Compulsory	Style	Other
MiniDB	Mini Duet/Trio Ballet – any style	4–9 YEARS	Soft ballet shoes Bare feet	Classical Neoclassical Repertoire (see 25.1.e) Any other ballet style	
KDB	Children Duet/Trio Ballet – any style (not repertoire)	10-13 YEARS	Soft ballet shoes Bare feet	Classical Neoclassical Any other ballet style NOT Repertoire	Can also enter KDPDD

KDPDD	Children Duet/Trio Pas de Deux/Trois (aged 12-13 only)	12-13 YEARS	Pointe shoes (C) for girls	Repertoire	Can also enter KDB
JDB	Junior Duet/Trio Ballet – any style	14-17 YEARS	Soft ballet shoes Bare feet Pointe shoes	Classical Neoclassical Any other ballet style NOT Repertoire	Can also enter SnDPDD
SnDB	Senior Duet/Trio Ballet – any style	18-25 YEARS	Soft ballet shoes Bare feet Pointe shoes	Classical Neoclassical Any other ballet style NOT Repertoire	Can also enter SnDPDD
SnDPDD	Junior and Senior Duet/Trio Pas de Deux/Trois	14-25 YEARS	Pointe shoes (C) for girls	Repertoire	Can also enter SnDB/ JDB

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

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

25.1.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 24.1 applies.

25.1.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.

25.1.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.

25.1.g 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.

25.1.h It's strictly prohibited to use any kind of protected original choreographies, unless the dance teacher sends DWC the written permission from the designated organization. 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.

25.2 NATIONAL AND FOLKLORE

- 25.2.a National or folklore dances from any country may be presented by dance students from any country.
- 25.2.b A traditional dance wearing traditional shoes should be entered into the national and folklore sections and not into the tap section.
- 25.2.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)*
- 25.2.d Due to the variety of countries represented in the national classes, no marks are awarded for authenticity of the dance.

25.3 LYRICAL, JAZZ, SHOW DANCE, CONTEMPORARY AND ACRO

- 25.3.a Please see **ATTACHMENT 3** for a description of these classes.
- 25.3.b Pointe shoes can be worn in the Lyrical, Jazz, Show Dance, Contemporary and Acro sections if the choreography is enhanced by the wearing of pointe shoes (aged 12 and above only). Please note rule 24.6.
- 25.3.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 penalized.

25.4 SONG AND DANCE

- 25.4.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.
- 25.4.b Microphones will be supplied at the DWC. 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.
- 25.4.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 Licenses in place.

25.5 TAP

- 25.5.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.
- 25.5.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.
- 25.5.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.
- 25.5.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.

ATTACHMENT 1 - CLASSES AVAILABLE AT DANCE WORLD CUP

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)	3	1	2 MIN
MiniSN	Mini Solo National and Folklore	3	1	2 MIN
MiniSL	Mini Solo Lyrical and Contemporary	3	1	2 MIN
MiniSLm	Mini Solo Lyrical and Contemporary (Boys)	3	1	2 MIN
MiniSW	Mini Solo Jazz and Show Dance	3	1	2 MIN
MiniSWm	Mini Solo Jazz and Show Dance (Boys)	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 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
MiniDL	Mini Duet/Trio Lyrical and Contemporary	3	2 OR 3	2 MIN
MiniDW	Mini Duet/Trio Jazz and Show Dance	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	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
MiniGSL	Mini Small Group Lyrical and Contemporary	3	4-10	2 MIN 30 SEC
MiniGSW	Mini Small Group Jazz and Show Dance	3	4-10	2 MIN 30 SEC
MiniGSA	Mini Small Group Acro	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 Street Dance and Commercial	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
MiniGLL	Mini Large Group Lyrical and Contemporary	3	11+	3 MIN
MiniGLW	Mini Large Group Jazz and Show Dance	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 Street Dance and Commercial	3	11+	3 MIN

CHILDREN – 13 YEARS AND UNDER

CLASS CODE	CLASS TITLE	ENTRIES PER COUNTRY	NUMBER OF DANCERS	MAX TIME
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)	3	1	2 MIN 30 SEC
KSBRm	Children Solo Ballet Repertoire (Boys)	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
KSL	Children Solo Lyrical	3	1	2 MIN
KSLm	Children Solo Lyrical (Boys)	3	1	2 MIN
KSW	Children Solo Show Dance	3	1	2 MIN
KSWm	Children Solo Show Dance (Boys)	3	1	2 MIN
KSZ	Children Solo Jazz	3	1	2 MIN
KSZm	Children Solo Jazz (Boys)	3	1	2 MIN
KSE	Children Solo Contemporary	3	1	2 MIN
KSEm	Children Solo Contemporary (Boys)	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 Street Dance	3	1	2 MIN
KSC	Children Solo Commercial	3	1	2 MIN
KDB	Children Duet/Trio Ballet – any style (not repertoire)	3	2 OR 3	2 MIN
KDPDD	Children Duet/Trio Pas de Deux/Trois (age 12-13 only) *NEW	3	2 OR 3	2 MIN 30 SEC
KDN	Children Duet/Trio National and Folklore	3	2 OR 3	2 MIN
KDL	Children Duet/Trio 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 Street Dance and Commercial	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
KGSL	Children Small Group 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 Street Dance	3	4-10	2 MIN 30 SEC
KGSC	Children Small Group Commercial	3	4-10	2 MIN 30 SEC
KGLBC	Children Large Group Classical Ballet	3	11+	3 MIN
KGLB	Children Large Group Ballet – any style (not repertoire)	3	11+	3 MIN
KGLN	Children Large Group National and Folklore	3	11+	3 MIN
KGLL	Children Large Group 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 Street Dance	3	11+	3 MIN
KGLC	Children Large Group Commercial	3	11+	3 MIN

JUNIOR SECTION – 17 YEARS AND UNDER

CLASS CODE	CLASS TITLE	ENTRIES PER COUNTRY	NUMBER OF DANCERS	MAX TIME
JSB	Junior Solo Ballet – any style (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)	3	1	2 MIN 30 SEC
JSN	Junior Solo National and Folklore	3	1	2 MIN
JSL	Junior Solo Lyrical	3	1	2 MIN
JSLm	Junior Solo Lyrical (Boys)	3	1	2 MIN
JSW	Junior Solo Show Dance	3	1	2 MIN
JSWm	Junior Solo Show Dance (Boys)	3	1	2 MIN
JSZ	Junior Solo Jazz	3	1	2 MIN
JSZm	Junior Solo Jazz (Boys)	3	1	2 MIN
JSE	Junior Solo Contemporary	3	1	2 MIN
JSEm	Junior Solo Contemporary (Boys)	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 Street Dance	3	1	2 MIN
JSC	Junior Solo Commercial	3	1	2 MIN
JDB	Junior Duet/Trio Ballet – any style (not repertoire)	3	2 OR 3	2 MIN 30 SEC
JDN	Junior Duet/Trio National and Folklore	3	2 OR 3	2 MIN 30 SEC
JDL	Junior Duet/Trio Lyrical and Contemporary	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 Street Dance and Commercial	3	2 OR 3	2 MIN 30 SEC
JQB	Junior Quartet Ballet	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
JGSL	Junior Small Group Lyrical and Contemporary	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 Street Dance	3	4-10	3 MIN
JGSC	Junior Small Group Commercial	3	4-10	3 MIN
JGLBC	Junior Large Group Classical Ballet	3	11+	3 MIN 30 SEC
JGLB	Junior Large Group Ballet – any style (not repertoire)	3	11+	3 MIN 30 SEC
JGLN	Junior Large Group National and Folklore	3	11+	3 MIN 30 SEC
JGLL	Junior Large Group Lyrical	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 Street Dance	3	11+	3 MIN 30 SEC
JGLC	Junior Large Group Commercial	3	11+	3 MIN 30 SEC

SENIOR SECTION – 25 YEARS AND UNDER

CLASS CODE	CLASS TITLE	ENTRIES PER COUNTRY	NUMBER OF DANCERS	MAX TIME
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	3	1	2 MIN

SnSL	Senior Solo Lyrical	3	1	2 MIN
SnSLm	Senior Solo Lyrical (Boys)	3	1	2 MIN
SnSW	Senior Solo Show Dance	3	1	2 MIN
SnSWm	Senior Solo Show Dance (Boys)	3	1	2 MIN
SnSZ	Senior Solo Jazz	3	1	2 MIN
SnSZm	Senior Solo Jazz (Boys)	3	1	2 MIN
SnSE	Senior Solo Contemporary	3	1	2 MIN
SnSEm	Senior Solo Contemporary (Boys)	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 Street Dance	3	1	2 MIN
SnSC	Senior Solo Commercial	3	1	2 MIN
SnDB	Senior Duet/Trio Ballet – any style (not repertoire)	3	2 OR 3	2 MIN 30 SEC
SnDPDD	Junior and Senior Duet/Trio Pas de Deux/Trois *NEW	3	2 OR 3	2 MIN 30 SEC
SnDN	Senior Duet/Trio National and Folklore	3	2 OR 3	2 MIN 30 SEC
SnDL	Senior Duet/Trio Lyrical 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 Street Dance and Commercial	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
SnGSL	Senior Small Group 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 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

SnGLL	Senior Large Group 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 Street Dance	3	11+	3 MIN 30 SEC
SnGLC	Senior Large Group Commercial	3	11+	3 MIN 30 SEC

ATTACHMENT 2 - MARKING SYSTEM

At Dance World Cup each dance is to receive a marked score.

The maximum score at a DWC event is 100 points.

At a qualifier a qualified dance must receive a minimum score 70 points to enable them to qualify for the Dance World Cup finals.

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>

Artistic Interpretation and musicality of the dancer(s) – maximum 20 points	
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. –</p> <p>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>Repertoire/Variation – 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. The dance is a good choice and is suitable for the dancer(s).</p> <p>Repertoire/Variation – 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>Repertoire/Variation – 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>Repertoire/Variation – 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 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.

A dancer cannot qualify for the Dance World Cup finals unless they have achieved a minimum qualification mark of 65 points at the Hong Kong Qualifying.

DWC Asia Company has the authority to award a space at the finals to a qualified 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.

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 Singing 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.

Street Dance

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

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

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.