

Tudor Rose Festival

Registered Charity No 1040742

All England Dance Championships Nominated Festival



Affiliated to the Federation of British Festivals

Syllabus 2024



PERFORM | EDUCATE | INSPIRE



Sponsored by



Festival Dates:

Dance: 21, 22, 28 & 29 September, 5, 6, 12 & 13 October 2024
at The Harlington, 236 Fleet Road, Fleet, Hampshire GU51 4BY

Closing Date for entries: 15 July 2024

www.tudorrosefestival.org

FESTIVAL COMMITTEE

We would like to thank everyone who gives their time and support to the Tudor Rose Festival:

Hon Chairman:	Ms N Mansell
Hon Vice-Chairman:	Mrs K Payne
Hon General Secretary:	Mrs S B Mellors
Hon Treasurer:	Mr S J Mellors
Festival Safeguarding Officer:	Mrs F Richmond
Committee Member:	Mrs L Ivey
Committee Member:	Mrs A Philpott
Committee Member:	Mrs T Pryke-Smith
Committee Member:	Ms N Wells
Ordinary Members:	Mrs K Badcock

Mrs D Barhan
Mrs E Barnard
Mr N Bennison
Mrs R Bennison
Mrs R Brown
Mr H Cohen
Mrs C Crabtree
Mrs J Davis
Ms S Davis
Mrs R Freel
Mrs S Gratwick
Mrs H Harper
Mrs C Hayward
Mrs S Hopkins
Miss G Ivey
Miss C Kennedy
Mrs E Kennedy
Mrs C Kingwell
Mrs A Perks
Mr C Perks
Ms G Prawdzik
Mrs J Pritchard
Mrs R Whybrow
and all the other helpers who give us their time!

General Secretary Details:

Mrs Sheila Mellors
2 Regal Heights, Western Lane, Odiham, Hampshire
RG29 1TT
Telephone: 01256 229816 / Mobile: 07540 574083
email: tudorrosefestival@gmail.com
website: www.tudorrosefestival.org

Tudor Rose Festival 2024 Adjudicators

Jodie Clark MA, BA (Hons), QTS, FISTD, ARAD

Passionate about potential, creativity and motivation Jodie thrives in an adjudicator setting. She graduated from Bird College with Distinction and won the Dancing Times Choreography Award. Following her training she enjoyed a diverse performing career appearing in commissioned work for Dance Umbrella to open the British Library and travelling worldwide on luxury cruise liners as well as many pantomime and summer seasons both in the UK and Europe. The BRIT School is her regular creative home where she has successfully initiated and led some exciting multi arts projects. Jodie holds several roles teaching a range of techniques as well as writing, choreographing and directing performance work. She has expertise in technical advancement, artistic development, producing performance projects and developing and nurturing Industry links.

Jodie's freelance engagements include examining, teaching and mentoring under the banner of the ISTD and The Dang Theatre & Dance Syllabus as well as delivering workshops and creating for various corporate events, flash mobs and pantomimes. Jodie holds an MA in Creative Practice in Education from the University of Chester, QTS and Fellowship status with the ISTD. She was selected to benefit from The One Dance UK Teacher mentoring programme and is an Adjudicator member of The British and International Federation of Festivals, All England Dance and is a Certified Adjudicator for Acrobatic Arts. Jodie has been a guest speaker for the FA Talent ID Conference, Loughborough University young leaders programme and has led professional development away days for a variety of sport and media organisations.

www.jodieclarkltd.com

@jodieclarkltd

Anna Morgan FISTD, RAD

Anna trained at the Deborah Capon College and is currently studying for her MA at Rambert School. She was also heavily influenced by her time training and working in America where she was represented by Terpsichore Entertainment in New York and worked within theatre and television. Anna went on to train as a teacher, gaining her qualifications up to Fellowship status with the ISTD. Anna is currently the Director of Anna Morgan Dance, which delivers teacher training courses and qualifications. In addition, she has taught at prestigious schools such as the Royal Ballet School and Performers College, and has been on the Ballet faculty at Bird College since 2016. Anna is an adjudicator for the British and International Federation of Festivals, is on the Advisory Board for the TIRED Movement (Trying to Improve Racial Equality in Dance) and has adjudicated and lectured throughout the UK and internationally.

Anna's choreography has been seen all over the world, including creating original work for Bailar Al Sol in the US and enjoying choreographic residencies at Moulin Belle in France and Andanza Puerto Rico. Most recently she has co-choreographed the critically acclaimed 'Black Beauty' for United We Dance International at Sadler's Wells.

Anna remains deeply committed to elevating the culture of Dance, both in educational settings and the professional industry. Her vision encompasses dancers attaining standards of excellence within a more compassionate, inclusive, and progressive dance community.

RULES OF THE FESTIVAL

1. Professionals are not eligible to compete in this festival. For the purposes of this festival, professionals are defined as those who derive more than basic out of pocket expenses within the dancing professions, either as a performer or as a teacher, **or who attend a stage or dance school on a full-time basis. Competitors performing in West End or Touring Shows at the time the festival takes place are also not eligible to compete in this festival.**
2. The age of any Duet, Trio, Group or Ensemble shall be the age of the oldest competitor.
3. The age of any competitor is that at 31 August 2024.
4. Competitors may not perform in any class unless the entry fee has been paid, except at the discretion of the Committee whose decision shall be final.
5. The Committee reserves the right to limit the number of items allowed for each school and to return entries should the maximum limit already be attained. The Committee also reserves the right to split or combine classes to ensure the smooth running of the festival. Late entries are not normally accepted except by the decision of the Committee.
6. There is a limit to the number of entries that the festival can accept, as the festival is restricted to running over four/five weekends. Once the maximum number of entries has been reached, the festival will be unable to accept any more entries. The festival will aim to keep teachers informed as to the progress of the number of entries.
7. If there is a large volume of entries, classes will be organised at the discretion of the committee and certain sections may not go ahead or may be split.
8. Music should be uploaded to the Festival Connect entry system and only MP3 or .WAV formats should be used. In the event of the music failing to play, it is advisable to bring a back-up copy of the music on CD or phone/tablet.
9. The festival is affiliated to the Federation of British Festivals and an annual fee is paid to the Performing Rights Society. There is, therefore, no requirement to apply for a separate licence for live or recorded music played at the festival. All performances using music from shows in current production may be sung as a concert item, i.e. with no costume or movement without need for copyright permission. Where movement or costume is included in a performance, copyright permission is required and the festival committee accepts these entries on the basis that the appropriate copyright permission has been sought. Performers or teachers with queries on how to obtain copyright permission for performance items should contact Festivals House on 01625 428297 before making their entries.
10. Entry fees, which are not refundable (only in exceptional cases), are shown towards the end of this syllabus and payment of fees must be made online via the portal on/before 15 July 2024. Payment is made via Festival Connect.
11. School Principals, or those completing entries, will be notified of the time, date and venue for the performances at least one week prior to such performances and any query must be taken up with the General Secretary immediately.
12. Time limits should not be exceeded. Where the time limit is exceeded, the Adjudicator may stop the performance. No penalty will be imposed if, in the opinion of the Adjudicator, the performance has reached a judgement position. Re-dances are at the discretion of the Committee, but generally only apply to Baby, Class A and Class B sections. If a technical issue arises then re-dances may be allowed for any section.
13. Discussion with the Adjudicator regarding any matter concerning the Festival, its performance or adjudication is not permitted and offenders may be requested to leave.
14. Any communication that may require a written reply should be accompanied by a stamped and self-addressed envelope of adequate size.
15. No photocopy of a copyright work shall be employed except that the publisher or the author shall have given permission for a photocopy to be taken.
16. All competitors will receive a certificate. First Place, Second Place, and Third Place Certificates will have appropriate stickers. Competitors may only receive one Certificate for a performance. Medals will be awarded as follows - 1st Place (Gold), 2nd Place (Silver), 3rd Place (Bronze). At the adjudicator's discretion, it is possible that a 1st place medal may not be awarded if he/she thinks that the required standard has not been achieved. Medals are not awarded for groups but if a winning group member wishes to purchase a medal then they should go to the front desk.
17. No mechanical means of reproduction may be used during the competition or at any concert following. This includes all photography and video recording. We ask that all mobile devices are turned off. Performances at or during Festival Concerts are copyright of the Tudor Rose Festival. Offenders may incur exclusion from future Festivals.
18. All trophies are Challenge Trophies and are competed for at each Festival. Some trophies given out are for the recipient to keep and we do not expect them to be returned. However, the major trophies must be returned, in good order, to the General Secretary by the week prior to the competition taking place. Any loss or damage shall be reported to the General Secretary without delay and, where applicable, to the police and the owner's insurer.
19. The Festival Organisers shall not be responsible for loss or damage to personal property unless it is placed in the care of an official.
20. No guarantee can be made as to the day on which any particular section will be held prior to the final programme being issued.
21. The Festival may run early as well as late. Every effort has been made to ensure the timing of each class in the programme is as accurate as possible. Inevitably, times will ebb and flow during the day for all sorts of reasons as competitors withdraw, re-dance, entered the wrong class, wardrobe malfunction or a problem with their music. We recommend you arrive at least one hour earlier than the section is due to start and be prepared to go on stage thirty minutes before the section is scheduled to begin. We cannot

take responsibility for a member of the audience missing a class. The audience should also remember that food & drink is not permitted in the performance hall. **ALL TIMINGS ARE APPROXIMATE** and it is possible that sections may be started up to thirty minutes before the advertised time or later than advertised if the schedule slips. Photography and videoing are strictly prohibited.

22. Abusive behaviour, verbal or physical, towards festival staff will not be tolerated. Anyone behaving in such a manner will be asked to leave and no refund will be given.
23. No dance shall be performed by the same competitor in more than one class.
24. Pointe work in the classical section is not permitted for any competitor under the age of 13.
25. The performance time is limited to the class timings quoted towards the end of the syllabus.
26. Only one class will be allowed backstage at a time. The class following will be assembled in a designated place.
27. All music should be uploaded to the portal by 1 September 2024 at the latest. Please also bring your music on the day on a CD, phone or tablet as a back-up in case of any technical difficulties.
28. Only candidates or festival staff will be allowed at the back, or on the side, of the stage during the festival. An exception to this is when props need to be used during the performance. Any props used must be set by the dancer. These must be removed from the backstage area as soon as the competitor has performed. Any change to this ruling will be at the discretion of the staff member on duty. One assistant only (except in special cases) is permitted backstage for competitors aged seven or under.
29. Global Dance - the country of origin should be stated on the entry form and will be announced before the competitor dances. For Global, Narrative/Character and Greek dances a title should be provided in your Festival Connect area. Also ensure that the front desk/announcer has confirmed your title and/or synopsis (if it has not been included on the programme) prior to dancing. The synopsis must be a maximum of 30 words. All titles and synopses should be entered by 1 September 2024.
30. Tap - no double tap permitted.
31. Musical Theatre - no supporting vocals allowed.
32. Duet, Trio, Quartet and Group/Ensemble candidates may enter only **twice** in any one section.
33. Novices – A novice is deemed never to have competed in a festival before. Only one entry per person in classical solo and/or stage solo is allowed. Entrants are not allowed to compete in any other section of the festival, except for groups. Novices will be entered in the class appropriate to their age and dance style, and (N) will be placed against their name in the programme.
34. Competitors may not receive prompting from off stage and the Adjudicator may terminate the performance where this occurs and disqualify the competitor.

Note: If the number of entries to any section is minimal the organisers may amalgamate classes at their discretion. If the number of entries to any section is excessive, then the class will be split in accordance with date of birth.

These rules apply to particular Sections or Classes and you should study them before filling in Entry Forms.

The general public is admitted to all competitive dance sessions at a cost of:

Dance Section – 1 Session	Dance Section - Full Day (3 sessions)	Dance Section - Season Ticket
<i>£5.00 for adults</i>	<i>£12.00 for adults</i>	<i>£32.00 for adults</i>
<i>£3.00 for senior citizens, students with a NUS card & children aged 16 or under</i>	<i>£6.00 for senior citizens, students with a Nus card & children aged 16 or under</i>	<i>£16.00 for senior citizens, students with a NUS card & children aged 16 or under</i>

The Festival Committee seeks your cooperation in asking all competitors and parents etc. to remain as quiet as possible at all times and to keep dressing rooms clean and tidy. Please respect each other's property and person.

Smoking is NOT permitted anywhere on the site.

No food or drinks are to be taken into the Performance Hall.

You are requested to keep to allocated dressing rooms to assist in calling up classes.

Creating Safer Festivals for Everyone

The Federation and its member Festivals use the following policies and procedures to create **Safer Festivals** for everyone:

1. A single, definitive Child Protection Policy adopted by all Federation Festivals.
2. One or more designated Festival Safeguarding Officers (FSO) appointed for each Federation Festival.

Name: Fiona Richmond

Phone: 01256 229816 / 07540 574083

3. Best practice advice in the form of **Safe Working Practice** and **Festival Child Protection leaflets**, with support and training for all Festival staff and volunteers. Including clear reporting procedures for anyone with a concern about a child.
4. Appropriate recruitment and induction procedures for all new Festival staff and volunteers responsible for providing safe environments for everyone attending / performing at a Federation Festival.
5. All Festival stewards wear an identity badge and during the Festival the Chairperson, Vice-Chairperson or Secretary will be contactable via the door entry table. All teachers/parents/guardians/carers are asked to report all incidents of any nature to anyone wearing a Festival identity badge. All reported incidents will be handled in accordance with the **Safe Working Practice** and **Festival Child Protection** best practice advice. In addition, each Festival will ensure the availability of a quiet area / room where concerns can be expressed in private.
6. For the duration of the Festival all teachers/parents/guardians/carers are responsible for the continuous care and supervision of their own children/pupils/vulnerable adults. If they are unable to attend personally, they must delegate their responsibilities to an identified adult and ensure that their children/pupils/vulnerable adults are aware of the identity and name of the person responsible for their care. This includes supervision throughout all Festival venues, performance, practice and changing areas that may be provided. Please note the Festival will undertake to supervise performers in all backstage areas unless responsible adults are invited to accompany them (e.g. for baby classes).
7. No unauthorised photography or video recording is allowed at our Festivals. Where parents/guardians/carers do not wish photos to be taken at all, then the responsible adult attending should ensure that their child/pupil/vulnerable adult is not included in official authorised photos.
8. Some children and vulnerable adults may have specific needs in order to take part. If this is the case, we ask the responsible teachers/parents/guardians/carers to contact the Festival prior to arrival. The Festival actively seeks wherever possible to meet these needs but must know beforehand in order to prepare support – or to advise that help cannot be provided on this occasion.
9. The Festival's Child Protection Policy and approach to Creating Safer Festivals for Everyone is published explicitly in our Syllabus, Programme and on our website. By completing and signing the entry form all parents / guardians / carers and teachers of entrants under 18 (or vulnerable adults of any age) confirm that they give (or have obtained) the necessary consents for the entrants to take part in the Festival. Without consent the entry to the Festival cannot be accepted.

Mrs S B Mellors, General Secretary, 2 Regal Heights, Western Lane, Odiham, Hook, Hants RG29 1TT

Telephone: 01256 229816 / 07540 574083

email: tudorrosefestival@gmail.com

CHILD PROTECTION/PRIVACY NOTICE

The British and International Federation of Festivals for Music, Dance and Speech work for amateur festivals everywhere to help create thousands of educational performance opportunities for children and young people each year.

The Federation, and our member Festivals, are committed to ensuring safe environments for children and young people and believe that it is always unacceptable for a child or young person to experience abuse of any kind. We recognise our responsibility to safeguard the welfare of all children and young people, by a commitment to recommend best practice which protects them.

This policy applies to our Board of Trustees, paid staff, Adjudicator members, volunteers, students or anyone working on behalf of the Federation and our member Festivals.

We recognise that:

- the welfare of the child/young person is paramount.
- all children, regardless of age, disability, gender, racial heritage, religious belief, sexual orientation or identity, have the right to equal protection from all types of harm or abuse.
- working in partnership with children, young people, their parents, carers and other agencies is essential in promoting young people's welfare.

The purpose of the policy:

- to provide protection for the children and young people who participate in our festivals, including the children of festival members.
- to provide staff and volunteers with guidance on procedures they should adopt in the event that they suspect a child or young person may be experiencing, or be at risk of, harm.

We will seek to safeguard children and young people by:

- valuing them, listening to and respecting them
- adopting child protection guidelines through procedures and safe working practice for staff and volunteers
- recruiting staff and volunteers safely, ensuring all necessary checks are made.
- sharing information about child protection and safe working practice with children, parents, staff and volunteers
- sharing information about concerns with agencies who need to know and involving parents and children appropriately.
- providing effective management for staff and volunteers through supervision, support and training.

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

CHILD PROTECTION POLICY

<i>Hon Chairperson:</i>	Ms Nikki Mansell
<i>Hon Vice-Chairperson:</i>	Mrs Katy Payne
<i>Hon General Secretary:</i>	Mrs Sheila Mellors
<i>Hon Festival Safeguarding Officer:</i>	Ms Fiona Richmond
<i>Hon Treasurer:</i>	Mr Steve Mellors

The safety of children and members of other vulnerable groups is paramount and all, without exception, have the right to protection from abuse. All suspicions and allegations of abuse will be taken seriously and responded to swiftly and appropriately, and all the charity's trustees, staff and volunteers have a responsibility to report concerns.

PURPOSE AND FUNCTION OF FESTIVAL

The aim of the Tudor Rose Festival is to advance the education of the general public in the Arts, in particular Dance, as well as to provide a platform for amateur performers, combined with an educational element.

FESTIVAL ENVIRONMENT

The Festival is a charity, solely run by volunteers, and endeavours to work with schools, teachers, parents/guardians/carers and adjudicators to provide a safe environment for all competing children, as far as is reasonably practical. Please be aware that the Dance section is held in a venue that is open to the general public. We take no responsibility for the supervision of unaccompanied minors/vulnerable adults at any time. It is the policy of our festival to inform and involve parents/guardians/carers and teachers in partnership with you in order to ensure, as far as it is reasonably practicable, a safe environment at our festival. We do this by ensuring that you receive a copy of this policy at the time you are making arrangements to attend our festival.

SAFETY OF PERFORMERS

It is necessary for teachers and parents to be aware of their responsibilities in entering any performers and to bear in mind the limitations imposed by the stage and surrounding environment.

APPLICATION OF POLICY

This policy relates to children under the age of 18 years and members of vulnerable groups of any age whose needs are identified to the organisers prior to their arrival at the Festival. This should be done by contacting the address or telephone number of the secretary. In recognising the needs of children from ethnic groups and children with disabilities, the Festival actively seeks to meet those needs notified by parents/guardians/carers and/or teachers but must know beforehand in order to prepare support – or to let you know we are unable to help.

FESTIVAL PERSONNEL

All Festival personnel are volunteers and can be identified by the badges provided by the Festival. Adult volunteers' personal details are recorded and held in the register. At every session of the festival at least two of the festival helpers on hand will have an enhanced Disclosure and Barring Service (DBS) certificate and, in the case of a problem, anyone wearing a badge will be able to direct you to someone who will be able to help (parents can advise their child that anyone wearing an official badge can be approached privately and discreetly). All problems will be taken seriously and will be documented and dated. During the Festival, the Chairperson, Vice-Chairperson or Secretary can be contacted via the door entry table.

PREPARATION FOR ATTENDANCE AT FESTIVAL

The Tudor Rose Festival sends out this policy with the details of times for your classes. This ensures that, if parents do not personally attend with their children, their attention is drawn to all aspects of this Child Protection Policy and requires them to be satisfied that their children will be accompanied to and from the festival, and adequately supervised by a responsible adult(s) acting on their behalf. Teachers should ensure that their parents receive a copy of the Child Protection Policy and that they are informed about the rules and regulations of our Festival.

PERFORMANCE AND CHANGING AREAS

All changing rooms are single sex and will be clearly indicated by means of signage on dressing room doors. These areas are not supervised by Tudor Rose Festival volunteers. Men are not allowed in dressing rooms where female competitors are likely to be changing. Should the need arise, a family room will be made available. If you have any other requirement, please contact us in advance. Only official helpers are permitted backstage.

DIVERSITY AND INCLUSION

The Tudor Rose Festival is committed to treating each individual as a person in their own right, with equal rights and responsibilities for all, whether they are an adult or a child. Discrimination on the grounds of gender, age, race, religion or belief, disability, sexual orientation, ethnic or national origin, or political belief has no place within this organisation.

PHOTOGRAPHS, VIDEO RECORDING AND PRESS PHOTOGRAPHY

Video recording and photography of any kind are prohibited in the auditorium at all times. The services of a professional photographer may be engaged to photograph competitors on a commercial basis, and he/she will provide evidence of Criminal Records Check. If a gala concert takes place, a photographer will be engaged for the purpose of taking photographs for the festival's website and also to use in the local press. It is assumed that parents/guardians/carers will agree to photographs of their child being displayed but if parents/guardians/carers object to their child appearing in these photographs they must inform the organisers.

LEGISLATION SUPPORTING THIS POLICY

The Rehabilitation of Offenders Act 1974; The Children Act 1989; The Police Act 1997; The Data Protection Act 1998; The Human Rights Act 1998; The Protection of Children Act 1999; The Criminal Justice and Court Services Act 2000, The Children Act 2004. The Vulnerable Groups Act 2006.

POLICY REVIEW

The Festival organisers will constantly review their policy, revising and enhancing it as necessary. In doing this, they will look to the British Federation and International Federation of Festivals for support and that body, in turn, will look to other agencies for evidence of good practice, most notably the Arts Council of England and NSPCC policy guidelines.

FESTIVAL CONTACTS

Hon Secretary: Mrs S B Mellors, 2 Regal Heights, Western Lane, Odiham, Hampshire RG29 1TT Telephone: 01256 229816

PRIVACY NOTICE

The Tudor Rose Festival takes great care to preserve your privacy and safeguard any personal data you provide to us. This Privacy Notice explains how we will collect and use your personal data. We may change this Privacy Notice from time to time so please check regularly to ensure that you are happy with any changes.

Who we are

We are the Tudor Rose Festival. We are a registered charity (Number 1040742). Our registered address is 2 Regal Heights, Western Lane, Odiham, Hampshire RG29 1TT.

What personal data do we collect?

We may collect personal data such as:

- Your name
- Your address
- Your date of birth
- Your telephone number
- Your email address
- Your bank details

How do we use your personal data?

We will use your personal data in a number of ways which may include:

- a) Processing your entry form to take part in the festival.
- b) Keeping you updated about your entry to the festival.
- c) Sending you copies of our syllabus.
- d) Keeping you updated about future festivals.
- e) Processing any applications for a paid or unpaid role within the festival.
- f) Processing any donations made to us.
- g) Including your name in our printed programme.

- h) Managing any orders for publications or other materials from us.
- i) Processing your application to be involved in our governance such as becoming a member of our Committee.
- j) Responding to a general enquiry made to us.
- k) Dealing with a complaint or concern raised to us about one of our staff/volunteers/contractors.
- l) Include your photo or name on our website or social media.

Who do you share my personal data with?

We will only ever use your personal data to manage your festival involvement with us including keeping you up to date with any festival news. If you are not involved in the festival, then we will only use your personal data to deal with the issue or enquiry that you have raised directly with us. We will never sell your details to any third party and we do not buy any personal data. We may share or disclose your personal data if we are required to do so by any law or court order.

What is the legal basis for processing my information?

In some cases, we will only process your personal data where we have your specific consent to do so e.g. to include your name in our programme / to use your photo on our website / to stay in touch with you about our next festival. We may also process your personal data because there is a legitimate interest for us to do so as part of our work, and it is reasonable to expect that your information would need to be processed by us to complete this work. For example, it is reasonable for us to collect your name, address and contact details to be able to process your festival entry and you would reasonably expect this to happen for your festival entry to proceed. Whenever we process your personal data under the legitimate interest lawful basis, we make sure that we consider your rights and interests and will not process your personal data if we feel that there is an imbalance, or you would not reasonably expect your data to be processed in this way.

How do you keep my information secure?

We have implemented appropriate physical, technical and organisational measures to protect the personal data from improper access, use, alteration, destruction and loss. Our website may contain links to other sites. While we try to link only to sites that share our high standards and respect for privacy, we are not responsible for the content or the privacy practices employed by other sites. This privacy statement does not cover the information practices of those websites or advertisers. Those websites may have their own privacy policies and we encourage you to look at those policies or contact the website operators directly to understand how your personal data is used. We may send communications to you by email. Email is not a fully secure means of communication, and whilst we do our utmost to keep our systems and communications protected, we cannot guarantee this.

Your rights

You have various rights in respect of the personal data we hold about you. These rights are set out in more detail below:

- a) The right to be informed about the collection and use of your personal data.
- b) The right to access to your personal information.
- c) The right to object to processing of your personal information.
- d) The right to restrict the processing of your personal information.
- e) The right to personal data portability.
- f) The right to rectify your personal information.
- g) The right to erase your personal information.

Rights in relation to automated decision making and profiling. If you make a request relating to any of the rights listed above, we will consider each request in accordance with all applicable data protection laws and regulations. No administration fee will be charged for considering and/or complying with such a request unless the request is deemed to be excessive in nature. Upon successful verification of your identity, you are entitled to obtain the following information about your own personal information:

- a) The purposes of the collection, processing, use and storage of your personal data.
- b) The categories of personal data stored about you.
- c) The recipients or categories of recipients to whom your personal data has been or may be transmitted, along with the location of those recipients.

- d) The envisaged period of storage for your personal data or the rationale for determining the storage period.
- e) The use of any automated decision-making and/or profiling.

If you want to exercise any of these rights or make a complaint, you can by email tudorrosefestival@gmail.com or write to: The Data Manager, Tudor Rose Festival, 2 Regal Heights, Western Lane, Odiham, Hampshire RG29 1TT. You can also make a complaint to the Information Commissioner's Office and the contact details and further information about how to do this can be found at: <https://ico.org.uk> In certain circumstances we might not be able to provide you with access to some of your personal information, but where appropriate, we will notify you of the reasons for this.

How long do you keep my information for?

Your personal data will not be retained by the festival for longer than necessary in relation to the purposes for which it was originally collected, or for which it was further processed, subject to certain legal obligations mentioned below. We will retain personal data in accordance with our data retention policy set out below. We review our data retention periods for personal data on a regular basis. We will hold personal data relating to:

- a) Your festival entry for 12 months following the end the festival.
- b) Trophy winners' details will be retained until the trophies are returned safely to the festival.
- c) Employment or volunteering with the festival for 3 years following the end of your employment or volunteering with us.
- d) Legacies or donations for 3 years after legacy or donation is received.
- e) Subscribing to our social media or email updates about future festivals - you can unsubscribe at any time from our mailing list.
- f) We are legally required to hold some personal data to fulfil statutory obligations, for example to support certain financial transactions.

The law allows you to withdraw your consent to any usage of your data at any time without needing to specify a reason. You can withdraw your consent by emailing us at tudorrosefestival@gmail.com

BOPA

A number of local authorities now require competitors in festivals to be licensed. Hampshire County Council has now confirmed in writing that the Tudor Rose Festival **DOES** require one for their festival in 2024. Please note that the requirement depends on where the festival takes place, not on where the competitor lives.

Festival Etiquette:

We would be very grateful if parents and competitors would remind their family and friends who may come to support them of the etiquette for this festival when in and around the performance hall. This is very important for everyone attending to enjoy the experience. Please do not assume all festivals have the same code of conduct and conditions of entry. In consideration to all performers Tudor Rose Festival door stewards will not permit entry during a performance or adjudication. Take the first seat available and move forward as you wish between performances. Do not walk in front of the adjudicator, or around the hall whilst a performer is on stage. The audience must be seated and not blocking the aisles. Whooping and cheering for a performance is only acceptable during group sections. Food or drink is not permitted in the hall by the audience - bottles with tops are acceptable.

Volunteers:

All the volunteers give their time freely to run this festival. They work very long hours to try and make this a happy, smooth running, successful and enjoyable event for all attending. We do appreciate that sometimes situations can become quite stressful for all concerned. It requires the cooperation of competitors, family members and friends to observe the conditions of entry. Anyone not willing to do so graciously should consider whether they should be attending this festival. We have a wonderful team of volunteers. If you would like to help and could spare some time, we would love to hear from you. You may have a preference for announcing or scribing (a list of balletic words is on the desk if you were worried about the spelling), playing music, or even helping on the performance hall doors.

Photography:

Virtuoso Photography has been retained for the 2024 Festival. Photographs will be taken throughout the festival and will be available to view, online, within a few days of being taken. A password will be required and this can be obtained at the front desk or by checking our Facebook page for the information.

INFORMATION

Dates: 21, 22, 28 & 29 September, 5, 6, 12 & 13 October 2024

Adjudicators: Jodie Clark (first two weekends) & Anna Morgan (second two weekends)

Venue: The Harlington, Fleet Road, Fleet, Hampshire GU51 4BY

Entry Notes:

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

Non-dancers impact the financial stability of a festival as they negatively influence our door entries. Entries will only be accepted with full payment and confirmation of having read and understood the Child Protection Policy, Data Protection Policy and Privacy Notice, that can be found in this syllabus.

PLEASE NOTE: We will be using All England Dance's group sections. Small groups have a minimum of 5 and a maximum of 10 dancers and large groups have a minimum of 11 and a maximum of 30 dancers. More information on these Rules is on the AED website.

Closing Date for entries: 15 July 2024

AGE GROUPS FOR CLASSES		
		Age on 31 August 2024
Solo Sections	Pre-Junior	6 years and under
	Class A	7 and 8 years
	Class B	9 and 10 years
	Class C	11 and 12 years
	Class D	13 and 14 years
	Class E	15 to 18 inclusive
Duets, Trios, Quartets & Group Sections	Junior	10 years and under
	Intermediate	14 years and under
	Senior	21 years and under

Note: Late entries will not be accepted

Please refer to the General Rules of the Festival before completing your entry forms

Syllabus 2024 - How to Enter

Entries will open at 12 noon on 12 June 2024 via

Festival Connect

— YOUR FESTIVALS, CONNECTED —

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

Entries will close on 15 July 2024 or once at capacity.

TABLE OF FEES

Solo Dance	£8.00 per dancer	Trios / Quartets	£5.00 per dancer
Duets	£5.00 per dancer	Groups	£5.00 per dancer

TIMINGS FOR CLASSES

Discipline	Time Limits (Minutes)											
	Solos			Duets			Trios/Quartets			Small Groups/ Large Groups		
	Pre-Junior A B	C	D E	Jun	Int	Sen	Jun	Int	Sen	Jun	Int	Sen
Classical												
Ballet – Classical ¹	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5	4.0	4.0	4.0
Ballet – Modern ^{1 2}	/	/	2.0	/	2.5	2.5	/	2.5	2.5	/	4.0	4.0
Narrative / Character	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5	4.0	4.0	4.0
Contemporary ^{1 2}	/	/	2.0	/	2.5	2.5	/	2.5	2.5	/	4.0	4.0
Classical Greek	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5	4.0	4.0	4.0
Global	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5	4.0	4.0	4.0
Stage												
Jazz / Modern	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5	4.0	4.0	4.0
Lyrical ³	/	2.0	2.0	/	2.5	2.5	/	2.5	2.5	4.0	4.0	4.0
Musical Theatre	2.0	2.5	2.5	3.0	3.0	3.0	3.0	3.0	3.0	4.5	4.5	4.5
Tap	1.5	2.0	2.0	2.5	2.5	2.5	2.5	2.5	2.5	4.0	4.0	4.0
Open ⁴	/	/	/	/	/	/	/	/	/	4.0	4.0	4.0

1. Please consult the separate genre description schedule carefully to ensure dances are entered into the correct sections.
2. Dancers under 13 years may not enter Contemporary or Modern Ballet sections.
3. Lyrical is open to C, D & E solos, intermediate & senior duets, trios / quartets & groups. Lyrical dances for Pre-Junior, A & B solos, & Junior duets, trios / quartets & groups should be entered into the Jazz / Modern section.
4. The Open section is for small or large group dances which do not fit into the specific categories listed above.

The Tudor Rose Festival holds data solely for the purpose of running the event. Personal data will not be disclosed to third parties without the express permission of the data subject unless such disclosure is to enable the Festival to fulfil its purpose.

This year is NOT a qualifier for the All England Dance competition but the following information has been taken from the AED section on “Notes for Teachers”. This information should make clear to anyone participating in the Tudor Rose Festival of Dance the techniques/styles that are appropriate in each class.

Important Notes for Teachers

The Regional Finals Adjudicating Panels will be looking for an outstanding and complete theatrical performance when awarding dancers Honours for entry to the National Finals. The following notes have been compiled in conjunction with the Regional and National Finals judges and it is hoped that teachers will find them helpful.

Performance

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

Music

Avoid using popular music because comparisons with professional performances will be inevitable. Music should be age appropriate and the use of inappropriate language is unacceptable. The quality of musical recordings is crucial. They should be of a suitable length and without cuts that destroy the shape, development and ending of the music, spoiling the performance. Whilst all music should be uploaded to the online entry system, it is essential to have a backup for use in an emergency (we will be able to facilitate CDs).

Costuming & Make-up

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

Props

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

Genre Descriptors

Ballet (Classical Ballet)

Classical Ballet should include elements of both adage and allegro. Stylised ballet is a communication of an idea through movement, danced with/without the use of hand props, and could reflect elements such as the Hornpipe, Spanish and Tarantella for example. Soft or pointe shoes must be worn (depending on age and technical proficiency). The use of classical repertoire is not allowed. Music should be drawn from the classical genre and be suited to the range of vocabulary steps utilised.

Criteria

- Dancers should demonstrate the principles of classical ballet, which include secure posture and alignment, turn-out, weight distribution and placement.
- A well-schooled port de bras is an essential component that should exhibit correct shaping, flow, and coordination of the head and eye line.
- Attention should be paid to the grouping of fingers and relaxation of the hands.

Guidance on costuming

Costuming should be relevant to the choice of style but also allow freedom of movement. Leg lines should not be obscured by heavy skirts as classical lines and correct technique need to be seen. A romantic length tutu may be utilised if appropriate to the choreographic style.

Ballet (Modern Ballet)

Modern Ballet is a fusion of both classical and modern ballet styles which may or may not be danced with a parallel line of the leg. Choreographers such as Crystal Pite or Wayne McGregor are examples of the type of work we would expect to see in this section, neo-classical work would also be acceptable. Soft or pointe shoes must be worn. Music choices could be more varied and draw from a wider body of material than is suggested for classical ballet performances.

Criteria

- Evidence of a secure ballet technique should be demonstrated but displaying freedom and articulation of the spine, moving away from the traditional classical lines, is encouraged.
- Choreography should draw from both styles of dance exploring elements and pushing boundaries where these two techniques meet.
- Floor work may be incorporated.

Guidance on costuming

Costume should be suited to the style of the piece and allow for freedom of movement and complete visibility in the body lines.

Narrative/Character

In this section you may portray a character, fictional or non-fictional, or you may choose to interpret an animal or an element from nature, a feeling, an emotion or something more abstract. The fundamental element of the performance should always be focused on the storytelling and development of the narrative. Demi-character could be presented within this section.

Criteria

- The acting skills and an ability to communicate using the whole body should be visible throughout. The performance must be visceral.
- The character should be expressed through body and facial expression with a clear sense of purpose behind the movement.

We would normally expect a classical genre to be utilised for this section, however on the odd occasion other forms of dance may be used if they aid the characterisation. The technique must be consistent throughout and appropriate to the piece as a whole. The chosen dance technique **MUST** serve the purpose of storytelling, a hybrid and creative utilisation of different dance techniques will be accepted.

Some examples:

- A tap dance to the song 'Mr Bojangles' would not be suitable if the movement does not convey a story.
- The use of tap to portray the Mad Hatter in Alice in Wonderland (as in the Christopher Wheeldon ballet) would be suitable.
- A modern dance with lyrics is not a narrative dance – although it may interpret the lyrics. However, a dance performance that focused on global warming for instance, that used the jazz vocabulary, could be used as a narrative piece if the overriding purpose of the choreography was to tell a story.
- La Fille Mal Gardee contains a clog dance which is a character piece.
- A piece exploring the issues/characters within West Side Story that utilises a hybrid of jazz and classical ballet work could be construed as a narrative piece.
- Lip-synching to a song, in a characterised manner, is not a character dance.

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

All choreographers are asked to consider the appropriateness of the topic to the age of the dancer. Alongside, sensitivity and thought must be given to the context in which the performance is presented and to ensuring that chosen themes are also appropriate to a competition aimed at young performers.

Guidance on costuming

Costumes and makeup should reflect the character choice being portrayed. Footwear, if required, should also be suitable and appropriate to the character, the style and period and should always facilitate correct technique.

N.B. Please see further guidance on the use of the props which are only necessary if enhancing the overall performance.

Contemporary

Breath should inform movement, with weight, swing, suspension, and release applied. Choreography should explore themes and the use of contraction, extension, and relaxation should be explored along with the use of the spine. The performance should avoid being presentational and dancers should demonstrate they have a deep understanding of what initiates movements and why. The space should be explored in a multi layered way including, levels, planes, and facings.

At its core the work should demonstrate a clear underpinning of recognisable contemporary dance techniques (such as Graham, Cunningham, Horton, Release) which may be amalgamated. However, the choreography should not be a hybrid of modern theatrical dance, which is not contemporary dance in its purest form.

Criteria

- The work should be rooted in Contemporary Dance techniques.
- Theme and/or choreographic devices should be apparent in the presentation of the work.
- A sequential use of the spine should be clearly understood.
- Clear initiation of movement is essential.

Guidance on costuming

Costume for this style will be dictated by the style and theme of the piece. The line of body and shape of the movement should always be clearly visible throughout.

Global

All traditional music, songs, and techniques appropriate to the country of choice are acceptable. Younger competitors are expected to demonstrate traditional performances. Seniors may introduce theatrical performances that are clearly based on a national tradition. The choice for this section is broad and encompasses both traditional folk dances and dances drawn from the rich body of cultural dance practices from around the world.

Criteria

- Deliver a performance which captures the essence of the chosen country. Footwork and body movements should have an authentic feel with the arms co-ordinating in the correct style.
- A theme may be used but is not compulsory and small props which help to create an authentic story can be incorporated into the performance.
- The floor patterns and choreography should mirror those used in the chosen area (as appropriate to the specific region/style).
- The musical choice should incorporate the spirit of the country but doesn't have to be a traditional folk piece.

Guidance on costuming

The costume should be authentic with the correct length of skirt or trousers and an awareness of the material types used in the Country. Footwear should be appropriate for the style. Jewellery can be worn if it complements the authenticity of the costume.

Classical Greek

Based upon the technique of Ruby Ginner, classical Greek is performed barefoot and is essentially showing the use of opposition and relaxation through the movement which was core to Ginner's work. Dances should reflect the title. Myths, studies from nature and modern-day themes are acceptable, together with the

accompaniment of many different genres of music or the spoken word, provided the movements are given their appropriate interpretation and relate to one or more of the seven styles of this technique which are:

- Lyric
- Athletic
- Bacchic
- Pyrrhic
- Choric
- Ritual
- Tragic

The choreography should be based upon the natural movements of the body such as Standing, Walking, Running, Skipping, Leaping, Jumping and Spinning, whilst experiencing the cultural connections to other arts such as Sculpture, Ceramics, Painting, Poetry, and Music. Aspects of the performance should include expression, use of breath and musical understanding. Also demonstrated should be balance, strength & control, relaxation, elevation, and flexibility through the spine.

Criteria

- The dancer should demonstrate the correct technical and artistic requirements for the relevant styles: lyrical, athletic, bacchic, pyrrhic, tragic, choric and ritual.
- The use of breathing, weight and relaxation and full use of the body should be evident throughout. The use of the spine, body turn, and precision of line should be secure.
- The quality of the movement dynamics should match the chosen style, whilst showing fluidity and sensitivity where relevant.
- A connection and response to the chosen music, words or sound should be demonstrated.

Guidance on costuming

Costuming and the use of props should be relevant to, and enhance, the portrayal of the title, myth, or theme of the dance. Bare feet should be worn for the Classical Greek dance technique.

Musical Theatre

Musical theatre encompasses the 'triple threat' abilities of performers and adjudicators will consider the following aspects:

- Vocal ability and technique.
- Acting through song and connection to the words.
- Acting through dance and/or movement.

The choice of the material should be both suitable in terms of age and cultural identity. Characterisation and believability are integral to the performance, and it is important that the song choice is relevant to the performer. The lyrics are important, and clarity of diction should be thought about. Breath control and pitching are also a key element and need suitable training. The key of the accompaniment should be within the range of the performer and it is permissible to change this to suit the voice type. Dance should not be included for the sake of it and should flow naturally out of the lyrics and characterisation. Pedestrian movement and staging are considered appropriate, and each action should have a clear purpose and intention. Any genre of dance can be utilised, the focus should be that the genre enhances the role that is being played and is in keeping with the character and era of the chosen material. Ensure that the performer understands the context, period, and location of the song and/or musical.

For younger candidates in Pre Junior, A and B sections, it is acceptable for the performers to choose songs that are not necessarily drawn from musical theatre.

THERE IS NO REQUIREMENT FOR THE PERFORMANCE TO CONTAIN 50% SONG AND 50% DANCE.

Criteria

- Suitability of the song choice to age of performer.
- Vocal placing and pitching.
- Characterisation and connection to the words.
- Appropriate use of movement and/or dance.

- Understanding the context of the piece.

Guidance on costuming

Costume choices should reflect the period and setting of the song choice and the character being portrayed. Footwear should also be suitable, and considerations should be made as to what the character would wear as this will also dictate the type and style of movement incorporated. For example, bare feet would not be suitable for a song that is set on the streets of New York during the 1920s.

Tap

Tap encompasses many different styles – often dictated by the choice of accompaniment. The use of the body and/or arm lines and overall performance should work in unity to form a cohesive presentation that is informed by the style of tap that has been utilised. Tap dances should be rhythmic, show clearly defined rhythmic patterns and precision in beating and footwork. There should be variance in the use of tonal quality which may, or may not, be influenced by the accompaniment.

Criteria

- Timing and musicality.
- Tonality and use of light and shade.
- Clarity of beating and articulation of footwork.
- Stylistic interpretation and use of the body as a whole.

Guidance on costuming

Costumes can be varied and creative, just ensure that emphasis is not drawn from the feet and a clear action should be visible. Taps should not be loosened as this will blur, and detract from, the clarity of sound. Hard soled shoes are preferable as they produce a more confident sound and are more protective of the feet.

Jazz/Modern

Jazz utilises the underpinning of a clear jazz technique in its presentation. There is plenty of scope for freedom in the style, choice of music and theme, if relevant. The term, theatrical jazz, refers to the fundamental jazz dance techniques which evolved from musical theatre into more contemporary hybrids such as modern dance and which may incorporate influences from contemporary dance. The term Theatre Jazz does not dictate that the source material must be derived from musical theatre and the two should not be confused (although it is clearly permissible to use this style in the genre). Choreography should reflect the rhythms and dynamics of the music, clear sustained technique in turns, kicks and elevated steps and should avoid being solely based on limbering movements. Tricks can be utilised, but should have purpose to the piece, ensure that focus and consideration is given on the linking steps in between to help with flow in the transitions.

Criteria

- Clarity of line through the limbs and body.
- Control in technique (turns, kicks, elevation).
- Use of dynamics and rhythmicity.
- Stamina and consistency in performance.

Guidance on costuming

There is complete freedom in the costuming, it should allow for freedom of movement and not obscure the line of the dancer's body. Any costume should be appropriate to the age of the dancer and considers modesty.

Lyrical (from 11 years)

Lyrical allows the dancer to interpret the music and lyrics through movement and encourages a sense of musicality and connection between the dancer and the accompaniment. The use of breath is important and strong technical application will allow for simplicity and space in the presentation. Highlights in the movement should match that of the orchestration/musical arrangement.

Lyrical jazz is a pure interpretation of the music and should therefore show fluidity, resistance, suspension, relaxation, purpose and create physical shapes that are aesthetically pleasing. Vocal or non-vocal music may be utilised, however if interpreting the lyrics, the performance should be consistent throughout. The choreography should have a continuous sense of flow showing breadth, expansion, and release. Whilst the

use of floor work is permitted, it should be kept to a minimum. Ask yourself, does the music suggest going to the floor?

Music should be age appropriate and the size of orchestration and emotive content should relate to the age and ability of the dancer.

Acrobatic work is not permitted in Lyrical.

Criteria

- The dancer should demonstrate a sustained technique, extension, and continuity of line where relevant and fluidity in the movement.
- The music should be embodied fully within the performance and the two elements should work in harmony with one another.
- A range and richness in dynamics should be ever present in the work.
- Throughout, the use of space and freedom in the movement should be evident.
- The emotive response should come within and not be forced or contrived.

Guidance on costuming

Costume choices can be varied and creative, they should allow for freedom of movement and compliment the lines created by the dancer. The costume should have some link to the quality of the music and the fluidity in movement of the dancer.

Open Section (Small groups and groups)

The open section is for any dance routine that doesn't fall into the specific categories outlined above. It can be a hybrid of different dance styles. Examples of dances that could be suitable may include: an acrobatic dance; a lyrical jazz that incorporated elements of acrobatic work; a lyrical routine that combined elements of contemporary and jazz work.

N.B. Please note that this is not an opportunity to perform another dance from a section already outlined above.

Criteria

- Clearly identifiable dance technique should be evident throughout.
- Movement and choreography should be artistic and relate to the musical choice.
- The dance should not fulfil the criteria outlined for the other sections/categories that All England Dance offer.



This year is NOT an All England Dance qualifying festival for us but we follow their criteria for marking. The following are the marks used in their competitions and are provided as a guide:

Solos:	Qualifying Mark
Pre-Junior (6 & under)	TBC
Class A (7 & 8 years)	TBC
Class B (9 & 10 years)	TBC
Class C (11 & 12 years)	TBC
Class D (13 & 14 years)	TBC
Class E (15 to 18 inclusive)	TBC
Duets/Trios/Quartets:	
Junior (10 years & under)	TBC
Intermediate (14 years & under)	TBC
Senior (21 years & under)	TBC
Groups	
Junior (10 years & under)	TBC
Intermediate (14 years & under)	TBC
Senior (21 years & under)	TBC

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

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

