



National Eisteddfod of South Africa®

Prospectus 2024



PART 9

Dance Section

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Celebrating 27 years of Youth Development in the Arts since 1997



NATIONAL EISTEDDFOD OF SOUTH AFRICA®

Part 9

Dance Section

Extract from

PROSPECTUS

2024 - 2025



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Developing Youth in the Arts since 1997

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PART 9

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DANCE SECTION

DANCE SECTION: RULES AND REGULATIONS

IMPORTANT: ALL PARTICIPANTS SHOULD ALSO REFER TO the GENERAL RULES AND REGULATIONS.

AGE

In order to be aligned with the educational policy and an outcomes-based approach to education, learners are to be entered according to *school grades*, and not age.

ENTRIES

Entries are the responsibility of the Teachers and Competitors.

- **The NEA is not responsible for incorrect entries** and participants must make sure that they enter in the correct category of dance style.
- The dance style should correspond with the dance category according to the entry.

MUSIC

- The choice of music should be appropriate to suit the genre, relevant to the age group and should receive careful attention, especially where lyrics are involved. Foul or abusive language is not acceptable.
- The music should be provided (preferably) on a memory stick only.
- The editing of the selected music is important and should have an appropriate ending. The mere fading out of the music is not acceptable. A backup copy should be available at all times.
- Adhere to the time limit at all times.
- The necessary music equipment and an operator will be provided.
- Backing track memory sticks should be handed to the sound technician at the *beginning* of a particular session.
- **PLEASE NOTE:** The memory stick should be CLEARLY marked. The copies of the music should be clearly labelled and the name of the file should contain the following information:
 - ✓ Name of participant.
 - ✓ Item number.
 - ✓ Indicate whether the candidate will start *on* or *off* stage.
- It is the responsibility of the participant to collect memory sticks at the end of each session.

TIME ALLOCATION

- Participants and teachers are reminded that dances that are too long could lose their impact, while dances that are too short can leave the onlooker (adjudicator) surprised and wishing for more (or puzzled – not having had enough to understand the meaning!).
- Please note that performances that exceed the TIME LIMIT could be terminated.

BACKSTAGE ARRANGEMENTS, STAGE CONDUCT AND PERFORMANCE

- Competitors must be ready to perform 20 minutes prior to the time as stated on the participant's slip. Participants should be ready at the stage door 10 minutes before performance.
- No parents will be allowed backstage under any circumstances. No teacher/parent is allowed to give assistance to a dancer from the wings.
- Competitors must participate in the **order as arranged by the NEA Office**. Request regarding the impact of costume changes should be submitted to the NEA Office as soon as the participant schedule is available.
- No practicing will be allowed on stage during intervals.
- The dancer should inform the adjudicator / assistant when the dance is to start off stage.
- Competitors will be penalized if, for any reason of their own, they are unable to complete the dance.
- Dance titles may be announced. If a synopsis is to be used it must be as brief and clear as possible and a written copy of the synopsis must be given to the announcer as well as the Adjudicator **before commencement of the session**.

COSTUMES

- Costumes are not prescribed by the NEA and are by no means rigid, BUT not studio attire with or without logo may be worn on stage (No studio uniform). (The names of studios are also not printed on the adjudicator's documentation).
- Any suitable costume may be worn that suits both the dancer and compliments the dance and music.
- Poor judgement in the choice of costume and grooming will inevitably impact on the overall effect of a dance. (In wearing an unsuitable costume, a participant is penalizing her/himself.)

USE OF EQUIPMENT

- Props may be used where specified.
- Be as swift as possible in moving props on and off stage. Ensure that props are ready and available prior to start of section.
- Special lighting, curtains and tabs may be used when available.
- Private equipment backstage must be arranged well in advance with the Stage Manager.
- Solo, duet, trios and quartets may utilise tabs but only if the time limit for the piece is not exceeded.

NOTES TO THE DANCER

- Always know the requisite discipline, technique and criteria of the required dance form.
- A performance should never be just a piece of music with undisciplined (style) movements.
- Apply your dance skills to the best of your ability.
- A performance should always contain an element of achievement as well.
- A performance should be artistic sensitive.
- Spontaneity is encouraged.
- Acknowledge your audience at the end of your performance.

SET OF RULES FOR SPECTATORS

- No eating or drinking whilst competitors are performing.
- All cell phones to be switched off.
- No flashing cameras.
- No moving around whilst participants are dancing.
- All spectators to remain seated and quiet during a performance.

Please note that the dance item numbers has changed. It now comprises of the following three elements:

- A code that indicates the number of participants involved

- Descriptive name of the dance style
- School grade of participants (where applicable)



CODES FOR VARIOUS DANCE CATEGORIES / STYLES

TABLE A	
ACROBATICS: STRAIGHT DANCE	D41
ACROBATICS: CHARACTER	D42
AFRICAN DANCE	D43
ANY OTHER DANCE	D44
BALLET: CLASSICAL	D45
BALLET: CLASSICAL (Demi-Character)	D46
BALLET: FREE SHOE SECTION	D47
BALLET: NEO-CLASSICAL	D48
BALLET: REPERTOIRE	D49
BALLROOM DANCES	D50
BELLY DANCING	D51
B-BOY /B-GIRL (Break Dance)	D52
CHOREOGRAPHY: STUDENTS'	D53
CONTEMPORARY DANCE	D54
LYRICAL DANCE	D55
SOCIAL DANCING	D56
DANCE PRODUCTIONS	D57
FOLK DANCE	D58
HIP-HOP/FUNK/STREET STYLE	D59
JAZZ - CHARACTER	D60
JAZZ - STRAIGHT	D61
LATIN AMERICAN DANCE	D62
MODERN CHARACTER	D63
MODERN STRAIGHT	D64
MUSICAL THEATRE: SONG & DANCE	D65
REVUE (Pre-recorded voices)	D66
SET DANCES: ACROBATIC	D67
SET DANCES: BALLET	D67
SET DANCES: BREAK DANCE	D67
SET DANCES: CONTEMPORARY	D67
SET DANCES: HIP-HOP/FUNK/STREET	D67
SET DANCES: JAZZ	D67
SET DANCES: LYRICAL	D67
SET DANCES: MODERN	D67
SET DANCES: SPANISH	D67
SET DANCES: TAP	D67
SPANISH DANCE	D77
TAP: CHARACTER	D78
TAP: STRAIGHT	D79
WORSHIP IN DANCE	D80
FULL DANCE PRODUCTION	D81

TIME LIMITS*	Minimum duration in minutes	Maximum duration in minutes
Duration: Gr. 0 – Gr. 7		
Solo	1.00	1.30
Duet	1.15	2.00
Trio	1.30	2.30
Quartet	2.00	4.00
5 of more competitors#	2.00	4.00
Duration: Gr. 7 – Gr. 12 & Open Section		
Solo	1.15	2.30
Duet	1.20	3.00
Trio	1.30	3.00
Quartet	2.00	4.00
5 of more competitors#	2.15	5.00
Choreography (students):		
Duet	2.15	3.00
Trio	2.15	3.00
Quartet	2.15	3.30
5 of more competitors#	2.15	5.00
Other groups		
Dance Production	10.00	15.00
Musical Theatre: Song & Dance	3.00	5.00
Revue (pre-recorded voices / music)	5.00	7.00
Acrobatic dance Gr. 0-7		
Solo	2.30	4.00
Duet/Trio/Quartet/Larger groups	3.00	5.00
Acrobatic dance Gr. 8 – Open Section		
Solo	3.00	5.00
Duet/Trio/Quartet/Larger groups	4.00	6.00

TABLE C: CODES FOR GRADES /PHASES*

31	Pre-school*	10	Grade 10
00	Grade R	11	Grade 11
01	Grade 1	12	Grade 12
02	Grade 2	13	Foundation phase group*
03	Grade 3	14	Intermediate phase group*
04	Grade 4	15	Senior phase group*
05	Grade 5	16	FET phase (Gr. 8 – 12)
06	Grade 6	17	Primary school group*
07	Grade 7	18	Secondary school group*
08	Grade 8	19	Open section
09	Grade 9	20	Senior citizens

***NB. The time limits per grade may not be exceeded.**

*When the members of the group represent different grades, select the appropriate group code from the above table, or enter under the highest grade.

Use the following code for pre-school participants (aged 4 – 5):

31	*Pre-school: 5 yrs. (and under)
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HOW TO COMPLETE THE ENTRY FORM

SELECTING THE ITEM CODES FOR ENTRIES: DANCE SECTION

The entry number comprises of three component as provided in TABLE A – C:

1. Select the appropriate **Dance Category** code from **Table A** (e.g. the code Spanish is **D77**). *Print D77 in the first 3 blocks for the entry number on the entry form.*
2. Select the appropriate code according to the **number of participants** for this entry from **TABLE B**. *Clearly print the corresponding number in the three blocks following the code completed under (1). Code no. "5200" will indicate a single participant (solo).*
3. Select the appropriate **grade** code for the participant from **TABLE C**. *Clearly print the selected code in the last 2 open blocks provided for the item number. Grade code "09" will indicate "Grade 9".*

ITEM NUMBER:

TABLE A			TABLE B				TABLE C		
D	7	7	5	2	0	0	/	0	9

D77-5200/09 represents a Spanish Dance Solo by a Grade 9 learner.



DANCE: CATEGORY DESCRIPTIONS

D41	ACROBATICS: STRAIGHT DANCE	Table B	
<p><i>Solo, Duet, Trio, Quartet, Quintet and Groups</i></p> <p>This item will be adjudicated as a dance item for acrobatic gymnasts and acrobatic dance.</p> <p>The dance must contain various technical acrobatic elements, with display of agility, also with lifts and pyramids.</p> <p>Acrobatic movements are choreographed in combination with Ballet, Modern and other dance steps/movements to carefully chosen music that enhances the performance.</p> <ul style="list-style-type: none"> Do not overcrowd the stage, over-elaborate, choose too long a musical score (check time limit) and then fill it up with irrelevances, or introduce acrobatic movements just for their own sake. Key: Co-ordination, balance, strength, alignment, flexibility, fluidity of steps and movements by using linking steps, performance quality. Sensitivity and power of concentration equals harmony. <p>Chairs, boxes and steps may be used in the straight section</p>		Solos	5001
		Duet	5002
		Trio	5003
		Quartet	5004
		Quintet (5 competitors)	5005
		Small groups (6 - 10 competitors)	5006
		Medium sized groups (11 – 20 Participants)	5007
		Large groups (more than 20 participants)	5008

D42	ACROBATICS: CHARACTER DANCE		
<p><i>Solo, Duet, Trio, Quartet, Quintet and Groups</i></p> <p>As for Straight but dance tells a story or expresses a mood – dancer is a character dressed suitably for the story and may use props.</p>		Solos	5009
		Duet	5010
		Trio	5011
		Quartet	5012
		Quintet (5 competitors)	5013
		Small groups (6 - 10 competitors)	5014
		Medium sized groups (11 – 20 Participants)	5015
		Large groups (more than 20 participants)	5016

D43	AFRICAN DANCE		
<p><i>Solo, Duet, Trio, Quartet, Quintet and Groups</i></p> <p>African dance includes the use of <i>different ethnic and social dance</i> forms; it gives attention to different groups in society who participates in the art of dance. Artistic traditions, style, aesthetic quality, agility, expression, emotion, presentation and choreography are of particular importance.</p>		Solos	5017
		Duet	5018
		Trio	5019
		Quartet	5020
		Quintet (5 competitors)	5021
		Small groups (6 - 10 competitors)	5022
		Medium sized groups (11 – 20 Participants)	5023
		Large groups (more than 20 participants)	5024

D44 ANY OTHER DANCE

Solo, Duet, Trio, Quartet, Quintet and Groups.

Any dance form not specified anywhere else can be presented in this category.

Rules for "straight" and "character" applies.

Solos	5025
Duet	5026
Trio	5027
Quartet	5028
Quintet (5 competitors)	5029
Small groups (6 - 10 competitors)	5030
Medium sized groups (11 – 20 Participants)	5031
Large groups (more than 20 participants)	5032

D45 BALLET: CLASSICAL

Solo, Duet, Trio, Quartet, Quintet and Groups.

Traditional, formal style of ballet, depicting classical ballet steps and academic technique, with flowing, precise movements set to music and with no story/theme or character-depiction.

- *Pointe* work is compulsory for students 14 years and older.
Late beginners aged 14 years and older who does not yet have the technical ability to cope *en pointe* may be entered under
- Neo-Classical
- Free shoe section where *pointe* work is not required for the ages 14 years and over.

It is imperative that the *pointe dancer* inspects the dance floor well before performance. Dancer supplies own resin when needed.

Solos	5033
Duet	5034
Trio	5035
Quartet	5036
Quintet (5 competitors)	5037
Small groups (6 - 10 competitors)	5038
Medium sized groups (11 – 20 Participants)	5039
Large groups (more than 20 participants)	5040

D46 BALLET: CLASSICAL (Demi-Character)

Solo, Duet, Trio, Quartet, Quintet and Groups.

Dance tells a story or expresses a mood - dancer is a character dressed suitably for the story and may use *props*.

Costume and prop can do more than just enhance a dance – they also inspire movement and style. Refine choreography to work with the costume.

- The character to show a clear understanding of and interpretation of theme and character.
- Mime and presentation are vital.

To be performed with co-ordination, accuracy, fluency, control, balance, poise, confidence and classical ballet technique

Solos	5041
Duet	5042
Trio	5043
Quartet	5044
Quintet (5 competitors)	5045
Small groups (6 - 10 competitors)	5046
Medium sized groups (11 – 20 Participants)	5047
Large groups (more than 20 participants)	5048

D47**BALLET: FREE SHOE SECTION**

Solo, Duet, Trio, Quartet, Quintet and Groups.

For the 14 year and older ballet dancer that does not yet have the technique required for *pointe* work. Dancer will wear ballet pumps or bare feet.

Solos	5049
Duet	5050
Trio	5051
Quartet	5052
Quintet (5 competitors)	5053
Small groups (6 - 10 competitors)	5054
Medium sized groups (11 – 20 Participants)	5055
Large groups (more than 20 participants)	5056

D48**BALLET: NEO-CLASSICAL**

Solo, Duet, Trio, Quartet, Quintet and Groups.

Primarily Ballet with a Modern/Contemporary abstract flavour. Danced with ballet pumps or *pointe* shoes.

Solos	5057
Duet	5058
Trio	5059
Quartet	5060
Quintet (5 competitors)	5061
Small groups (6 - 10 competitors)	5062
Medium sized groups (11 – 20 Participants)	5063
Large groups (more than 20 participants)	5064



D49**BALLET REPERTOIRE**

Solo, Pas de Deux, Pas de Trois, Pas de Quatre, Pas de Cinq, Pas de Six and Groups

*Dances for the **experienced female dancer en pointe and experienced male dancer:***

Refer to choreography from Russian Bolshoi, Russian Kirov/Mariinsky, Opera Nationale de Paris, Royal Danish Ballet, The Royal Ballet-London, etc.

- Suggested Repertoire solos for Girls: *Sleeping Beauty, La Bayadere, Paquita, Don Quixote, Swan Lake, Giselle, Raymonda, Coppelia* etc.
- Suggested Repertoire solos for Boys: *Sleeping Beauty, Don Quixote, Le Corsaire, Paquita, La Sylphide, Swan Lake, Giselle, Napoli* etc.

Authentic costume but not colouring (to economise) and grooming for Repertoire is essential.

Perform the authentic choreography.

Music may be slowed down but is must be of good recording quality.

Pas de Deux

3 - 4 minute time limit maximum **and not the solos and coda as well.**

Repertoire Pas de Deux suggestions:**The Nutcracker**

Act II Pas de Deux

Giselle:

Act I Peasant Pas de Deux

Don Quixote:

Act III Pas de Deux

Swan Lake:

Act II Pas de Deux (White Swan)

Act III Pas de Deux (Black Swan)

Le Corsaire:

Pas de Deux

Sleeping Beauty:

Act III Pas de Deux

Act III Bluebird Pas de Deux

Act III White Cat and Puss in Boots

Office must be informed from which Ballet the Repertoire is performed and from which Company.

Solos

5065

Duet

5066

Trio

5067

Quartet

5068

Quintet (5 competitors)

5069

Small groups (6 - 10 competitors)

5070

Medium sized groups (11 - 20 Participants)

5071

Large groups (more than 20 participants)

5072

D50 BALLROOM DANCES

<p><i>Male and female partner</i> Ballroom dances are to be presented by couples (male & female) with good carriage, correct ballroom technique and stance, and the ability to move easily and rhythmically. Ballroom dancing includes the following traditional ballroom styles:</p> <ul style="list-style-type: none"> • Foxtrot • Waltz • Tango • Viennese Waltz • Quickstep <p>Appropriate shoes to be worn.</p>	Duet	5073
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D51 BELLY DANCING

<p><i>Solo, Duet, Trio, Quartet, Quintet and Groups.</i></p> <p>Styles vary from place to place and new techniques are constantly being introduced. The following guidelines should however be observed:</p> <ul style="list-style-type: none"> • Posture is neutral erect and not hyper-extended • Musical interpretation is of great importance, as well as • Timing, choreography, originality (doing something new or special), aesthetic appeal, feeling and expression. <p>The above points are also of importance in the use of props and accessories.</p> <p><u>Costume and Props:</u> Performer should be dressed accordingly to whatever style she chooses, e.g. Saïdi, Modern Egyptian, and Tribal etc.</p> <p><u>Music:</u> Use of appropriate music most vital – it must compliment dancer and choreography, e.g. Middle Eastern music. Music accompaniment – finger cymbals (zil).</p> <p><u>Authentic:</u></p> <ul style="list-style-type: none"> • Veil, sagat, cane etc. <p><u>Non-Authentic:</u></p> <ul style="list-style-type: none"> • Isis wings, fire, shamadaan, snake, sword, fans etc. <p>Malaya – introduced by Mahmed el Reda in 1959 as a seductive/theatrical dance</p>	Solos	5074
	Duet	5075
	Trio	5076
	Quartet	5077
	Quintet (5 competitors)	5078
	Small groups (6 - 10 competitors)	5079
	Medium sized groups (11 – 20 Participants)	5080
	Large groups (more than 20 participants)	5081

D52	B-BOY / B-GIRL (Break dance)	
<p><i>Solo, Duet, Trio, Quartet, Quintet and Groups.</i></p> <p>B-boying is also known as break dance. Dancers dance to the breaks of the music.</p> <ul style="list-style-type: none"> It is a high energy based dance with its own groove as foundation, known as rocking. This includes top rocks, battle rocks etc. Also included in this energetic dance style are various “tricks” and “tumbles” known as “power moves”. Dancers also showcase a great amount of strength, balance and control by performing still “pose” moves mainly on the floor, called “freezes”. Within the B-boy culture dancers normally battle each other within a “Cypher” (circle) where each dancer on turn will perform a set showing off their skill and power within the style. B - boying is danced on B-boy music and the clothes should represent the natural style of the urban street culture. 	Solos	5082
	Duet	5083
	Trio	5084
	Quartet	5085
	Quintet (5 competitors)	5086
	Small groups (6 - 10 competitors)	5087
	Medium sized groups (11 – 20 Participants)	5088
	Large groups (more than 20 participants)	5089

D53	CHOREOGRAPHY: STUDENTS (12 years and older)	
<p><i>No solos permitted.</i></p> <p><i>For Duet, Trio, Quartet, Quintet and Groups</i></p> <p>Choreography has been included in the Prospectus to stimulate the creation of new works in Ballet, Modern, Jazz, Tap, Contemporary, Lyrical, Spanish, Hip-Hop/Funk, Street- and Break Dance. An artistic arrangement with challenging choreography and emotional content of dance well expressed is expected.</p> <ul style="list-style-type: none"> Students choose their own music, but it must be checked by a teacher (school or private) to ensure that it remains within the guidelines set for MUSIC CHOICE. Costumes, lighting and props are permitted. Allocated time for Student’s Choreography not to exceed 5 minutes. <p>Dance to be entered with Student Choreographer’s name. One choreographer only. A dance entered in this section may not be performed in any other section in this Eisteddfod. Office must be informed if special lights are to be used on day of performance.</p>	Duet	5090
	Trio	5091
	Quartet	5092
	Quintet (5 competitors)	5093
	Small groups (6 - 10 competitors)	5094
	Medium sized groups (11 – 20 Participants)	5095
	Large groups (more than 20 participants)	5096

D54 CONTEMPORARY DANCE

Solo, Duet, Trio, Quartet, Quintet and Groups

Contemporary dance is characterized by a wide variety of dance techniques and is a collection of methods and styles developed from modern and post-modern dance. Styles can include the Graham Technique, Horton Technique, Taylor Technique and Cunningham Technique as well as styles such as those represented by Bejart, Alvin Ailey and the Rambert Schools of Technique.

Contemporary Dance elements include:

- Emphasis on movement of the torso
- Isolated movements of body
- Rise, fall and recovery
- Strong and controlled leg work
- Contract-release
- Use of levels and space
- Floor work
- Off-axis movement
- Expressive, fluid, free-flowing movement conveying emotion
- Can also include more static, “clipped” movement according to style of piece
- Use of contemporary-style or modern music

Solos	5097
Duet	5098
Trio	5199
Quartet	5100
Quintet (5 competitors)	5101
Small groups (6 - 10 competitors)	5102
Medium sized groups (11 – 20 Participants)	5103
Large groups (more than 20 participants)	5104

D55 LYRICAL DANCE

Solo, Duet, Trio, Quartet, Quintet and Groups.

A style of dance created from the fusion of ballet with jazz and contemporary dance techniques; using dance motion to interpret music and express emotion.

- Concentration on the expression of strong emotion, individual approach and expressiveness, rather than on the precision of the dancer’s movements.
- Demonstration of interpretation of the music – music is a driving force and key inspiration for movement
- Good use of space, transitions of movement and floor patterns
- Demonstration of “light and shade” of movement, tempo changes and pause
- Tells a “story”/emotion through each movement made
- Movements are characterized by fluidity and grace, with the dancer flowing seamlessly from one move to another, holding finishing steps as long as possible. Leaps are exceptionally high and soaring, and turns are fluid and continuous.

Solos	5105
Duet	5106
Trio	5107
Quartet	5108
Quintet (5 competitors)	5109
Small groups (6 - 10 competitors)	5110
Medium sized groups (11 – 20 Participants)	5111
Large groups (more than 20 participants)	5112

D56 SOCIAL DANCING

Dance crazes *Solo, Duet, Trio, Quartet, Quintet and Groups*

- Can - Can: Dancers that lifts and swirls their mulita layered petticoats. High kicking and even acrobatic. The finale eventually features splits.
- Rock 'n Roll: Dancers move exuberantly around the floor.
Utilize re-invented old steps such as the *Charleston* and *Lindy-hop* (fast). Partners show off with acrobatic moves, such as *air steps* in which the man spins his partner through the air.
- Twist: A popular dance in the 1960's, performed alone by shaking and shimmying the hips.
- Disco: A definite and particular style with contractions and isolations. Correct interpretation of music is vital.
- Western dancing (cowboy)

Common faults:

Some movements get to be performed endlessly during a dance.
Weak choreography – dancers not dancing but only performing “tricks” with the result that musicality is non-existent

Solos	5113
Duet	5114
Trio	5115
Quartet	5116
Quintet (5 competitors)	5117
Small groups (6 - 10 competitors)	5118
Medium sized groups (11 – 20 Participants)	5119
Large groups (more than 20 participants)	5120

D57 DANCE PRODUCTIONS

- In a dance production a theme or story must be depicted
- Any form of dance, or combination of forms of dance may be used and presented by an unlimited number of participants.
- Styles: Ballet, Modern, Jazz, Contemporary, Lyrical, Tap, Spanish, Hip-Hop, Street- and Break Dance.
- Production may also make use of props, sets, multimedia (check compatibility) – to enhance the theme, concept or story line.
- Allocated time not to exceed 15 minutes.

Solos	5121
Duet	5122
Trio	5123
Quartet	5124
Quintet (5 competitors)	5125
Small groups (6 - 10 competitors)	5126
Medium sized groups (11 – 20 Participants)	5127
Large groups (more than 20 participants)	5128

D58 FOLK DANCE, including NATIONAL CHARACTER

Solo, Duet, Trio, Quartet, Quintet and Groups.

A national folk dance tells a brief story with authentic national music and steps. *Traditional dancing* may be depicted from any nationality ex. French, Swedish, Hungarian etc. and must be typical of that nation's *dances* well interpreted.

- This genre gives the student the opportunity to study different cultures and the history of many countries.
- Traditional steps must be replicated accurately and styles well interpreted.
- Costume: Authentic and appropriate to country, this includes correct foot wear.
- Small props may be used to enhance performance.

Solos	5129
Duet	5130
Trio	5131
Quartet	5132
Quintet (5 competitors)	5133
Small groups (6 - 10 competitors)	5134
Medium sized groups (11 – 20 Participants)	5135
Large groups (more than 20 participants)	5136

D59**HIP-HOP/FUNK/STREET STYLE**

Solo, Duet, Trio, Quartet, Quintet and Groups.

Street, funk and club styles will be found under the street dance umbrella.

(B-boying is excluded – own category).

Hip-Hop is a high energy groove based style consisting of its own technique and vocabulary. Groove is the basic foundation of Hip-Hop and can be defined as the use of the body in moving to the beat of related music.

Hip-Hop is mainly danced on rap and rap inspired music also known in the industry as “MCing” as this is one of the cornerstones.

It is important that the dancer’s energy reflects the feeling of the music danced to.

Other main styles allowed under this category –

- Locking - Funk style
- Boogaloo - Funk style
- Popping - Funk style
- House - Club style
- Whacking - Club style
- Vogue - Club style
- Tutting - Club style
- College Stepping – Street style
- Krump - Street style

Clothing should represent and reflect the real character and natural style of the urban street culture.

Solos	5137
Duet	5138
Trio	5139
Quartet	5140
Quintet (5 competitors)	5141
Small groups (6 - 10 competitors)	5142
Medium sized groups (11 – 20 Participants)	5143
Large groups (more than 20 participants)	5144

D60**JAZZ : CHARACTER**

Solo, Duet, Trio, Quartet, Quintet and Groups.

As for Straight Jazz but dance tells a story, expresses a mood or portrays a character – dancer’s costume reflects the character or story and props may be used

Solos	5145
Duet	5146
Trio	5147
Quartet	5148
Quintet (5 competitors)	5149
Small groups (6 - 10 competitors)	5150
Medium sized groups (11 – 20 Participants)	5151
Large groups (more than 20 participants)	5152

D61 JAZZ : STRAIGHT*Solo, Duet, Trio, Quartet, Quintet and Groups*

A style of theatrical dance performed to jazz or popular music – jazz dance consists of a variety of styles combining elements of ballet, tap, Broadway musical dance, ragtime blues, New Orleans Dixie, Swing, Bebop, Cool Jazz or Jazz Rock. Important figures in the development of jazz dance include Katherine Dunham, Bob Fosse and Matt Mattox.

- Often uses syncopation
- High levels of energy
- Relationship between music and movement is very important
- ‘Slinky’ feel to movements, not much floor work
- Sharp, well-articulated movements performed expressively in time with the music

Strong sense of rhythm and smooth execution of jumps, turns and footwork

Solos	5153
Duet	5154
Trio	5155
Quartet	5156
Quintet (5 competitors)	5157
Small groups (6 - 10 competitors)	5158
Medium sized groups (11 – 20 Participants)	5159
Large groups (more than 20 participants)	5160

D62 LATIN AMERICAN DANCE*Solo or Duet.*

The following styles are included:

- Box Rumba
- International Rumba
- Bolero
- Cha-Cha
- Salsa
- Samba
- Mambo
- Mambo
- Merenge
- Lambada
- East Coast Swing
- Western Swing
- Latin Hustle
- Latin Tango
- Paso Doblé

Solos	5161
Duet	5162

D63 MODERN : CHARACTER*Solo, Duet, Trio, Quartet, Quintet and Groups*

As for Straight Modern but dance tells a story, expresses a mood or portrays a character – dancer’s costume reflects the character or story and props may be used.

Solos	5163
Duet	5164
Trio	5165
Quartet	5166
Quintet (5 competitors)	5167
Small groups (6 - 10 competitors)	5168
Medium sized groups (11 – 20 Participants)	5169
Large groups (more than 20 participants)	5170

D64 MODERN : STRAIGHT

Solo, Duet, Trio, Quartet and Groups.

Modern dance is a dance style that excludes many of the strict rules of classical ballet, focusing instead on the expression of inner feelings. It includes a wide variety of styles and techniques that have evolved during the generations including those pioneered by Lester Horton, Martha Graham and Katherine Dunham.

- Emphasis on good and sound technique demonstrating strength and flexibility
- Floor work can be an integral part of this genre
- Dance can include isolations, step ball changes, jumps and emphasised hip movements
- Dancer should demonstrate expressiveness and musicality
- Music choice should be modern, with a strong rhythm or 'beat'
- **Acrobatic dance should not form part of this section – however one or two 'trick steps' may be included in the dance**

Solos	5171
Duet	5172
Trio	5173
Quartet	5174
Quintet (5 competitors)	5175
Small groups (6 - 10 competitors)	5176
Medium sized groups (11 – 20 Participants)	5177
Large groups (more than 20 participants)	5178

D65 MUSICAL THEATRE : SONG & DANCE

Solo, Duet, Trio, Quartet, Quintet and Groups

This category involves a dance performance, including live vocals by the performer and is known as song and dance.

- The dancing, choreography and vocals should complement each other and definitely represent a theme (Pieces from Annie, Cats, Starlight Express, Sound of Music etc. are good examples of the nature of such a performance).
- The dance style is free but must be characteristic of the music selection (most likely styles to be presented in this item would include tap, jazz or modern dance).
- Microphones can be used for participants who have not yet learned to project their voices in the theatre environment.

Solos	5179
Duet	5180
Trio	5181
Quartet	5182
Quintet (5 competitors)	5183
Small groups (6 - 10 competitors)	5184
Medium sized groups (11 – 20 Participants)	5185
Large groups (more than 20 participants)	5186

D66 REVUE (Pre-recorded voices)

- Please note the differentiation between:
 - Revue productions with **backing track** (pre-recorded voices) (which must be entered under the **Dance Section**) and
 - Revue productions with **live** singing and backing track / acoustical accompaniment (to be entered under the **vocal category**).
- Program should not exceed 12 minutes.
- At least 3 different songs should be presented.
- Revue items will be adjudicated on the following:
 - Co-ordination - Song and movement
 - Appropriateness of movements
 - Choice of songs
 - Words and melody must be in line with age group
 - Variety and unity
 - Overall impression

Small groups (6 - 10 participants)	5187
Medium sized groups (11 – 20 Participants)	5188
Large groups (more than 20 participants)	5189

D67**SET DANCES : VARIOUS DANCE STYLES**

For the solo performer only

A dance set by the teacher/choreographer with specific steps to be danced in **specific order**.
Participants of **the same grade** (school) perform the **exact same dance**.

Set Dances have been included in the Prospectus to encourage and give the opportunity to the young and not yet so confident candidate (novice) whom has never been on stage and late beginners to also participate in the Eisteddfod.

ACROBATIC DANCE	Solos	5190
BALLET	Solos	5191
BREAK DANCE	Solos	5192
CONTEMPORARY	Solos	5193
HIP-HOP/FUNK/STREET	Solos	5194
JAZZ	Solos	5195
LYRICAL	Solos	5196
MODERN	Solos	5197
SPANISH	Solos	5198
TAP	Solos	5199

D77**SPANISH DANCE**

The Spanish dance style can be brooding, passionate, alive, elegant, energetic and also grieving.

It is characterised by sophisticated footwork that creates rhythmic patterns. This dance can be accompanied by the traditional Spanish dance accompaniment comprising of song and guitar.

- **Classical Spanish Dance and Regional Dance** such as *Extremadura, Lagarterana, Budajoz, Valenciana, Jota*.
Children dancing in circles are common.
Skiping songs.
Line dances – 2 rows, men and women.

- **Flamenco**

Basic a solo dance with guitar and song. It remains in origin an introvert solo performance.

Arms movements move ceaselessly and expressively.

The feeling of ritual intensity and passion is unique in flamenco. It is emotional and the deepest emotions are expressed with facial expressions.

Palmas sordas (claps with cupped hands) *Palmas brillante or seca* (claps with extended fingers) & *Pitos* (clicking of fingers).

Percussive and rhythmic footwork.

(Shouts from the audience encourages)

Bulerias occupy a special and supreme position in flamenco – most flexible form of flamenco and constantly undergoing change and is wide open to spontaneity.

Castanets add percussion to the *flamenco*.

Modern *flamenco* is influenced by various countries worldwide such as Latin America and Cuba.

Male dancers dance to emphasize their strength and virility.

Wearing traditional Spanish dress and shoes are essential

Solos	5200
Duet	5201
Trio	5202
Quartet	5203
Quintet (5 competitors)	5204
Small groups (6 - 10 competitors)	5205
Medium sized groups (11 – 20 Participants)	5206
Large groups (20+ participants)	5207

D78 TAP : CHARACTER*Solo, Duet, Trio, Quartet, Quintet and Groups.*

As for Straight but dance tells a story or express a mood – dancer is a character dressed suitably for the story and may use props.
Must be danced to appropriate music.

Solos	5208
Duet	5209
Trio	5210
Quartet	5211
Quintet (5 competitors)	5212
Small groups (6 - 10 competitors)	5213
Medium sized groups (11 – 20 Participants)	5214
Large groups (more than 20 participants)	5215

D79 TAP : STRAIGHT*Solo, Duet, Trio, Quartet, Quintet and Groups.*

Tap focuses on percussive rhythm and precise patterns of sound. All forms of tap are permissible
e.g. hoofing, rhythm etc.
Primary emphasis is on footwork (sound) and technique. Thus, correct technique and style with musical interpretation and demonstration is vital.
Do not use music/recordings with pre-recorded taps!

Solos	5216
Duet	5217
Trio	5218
Quartet	5219
Quintet (5 competitors)	5220
Small groups (6 - 10 competitors)	5221
Medium sized groups (11 – 20 Participants)	5222
Large groups (more than 20 participants)	5223

D80 WORSHIP IN DANCE*Solo, Duet, Trio, Quartet, Quintet and Groups.*

*Worship Dance is any kind of dance that is undertaken for the specific purpose of religious worship.
It can be a form of prayer.*

- Sacred dances
All movements that expresses or enhance spiritual experiences.
The everyday life is left behind and the dancer enters a more spiritual realm.
- Ritual dances

Solos	5224
Duet	5225
Trio	5226
Quartet	5227
Quintet (5 competitors)	5228
Small groups (6 - 10 competitors)	5229
Medium sized groups (11 – 20 Participants)	5230
Large groups (more than 20 participants)	5231

D81 FULL DANCE PRODUCTION

Small groups (6 - 10 competitors)	5232
Medium sized groups (11 – 20 Participants)	5233
Large groups (more than 20 participants)	5234