



Slough Arts Festival



Affiliated to the British and International Federation of Festivals
for Music, Dance and Speech
Registered Charity No. 1033664
Patron: Her Majesty the Queen

SYLLABUS 2021

Slough Arts Festival is now in its 8th decade which is a magnificent achievement due in no small part to the wonderful contribution from our numerous supporters - competitors, teachers, friends, families and volunteers - which has sustained it and carried it forward over the years. This year we are delighted once again to see all our old friends returning and we extend a warm welcome to our new competitors. We hope you all enjoy our festival.

DATE: Monday 12th April – Sunday 18th April 2021

VENUE: Churchmead School, Priory Way, Datchet, Slough, Berkshire SL3 9JQ

CLOSING DATE FOR ENTRIES: 1st February 2021

AGE OF COMPETITORS: Age on 1st September 2020

ADJUDICATOR: Miss Jayne Wing

Enquiries to Lynne Casey - Mobile: 0777 5566971

Email: stagedancing@slough-arts-festival.co.uk

Website: www.slough-arts-festival.co.uk

Officers:	Chairman	Lynne Casey
	Vice Chairman	Lynne Chilver
	Hon. Treasurer	Barbara Brennan
	Secretary	Moira Ellis

CLASSES:CLASSICAL

Ballet (including Stylised and Modern Ballet), National, Character, Classical Greek, Contemporary

STAGE

Song and Dance/Musical Theatre, Tap, Modern, Lyrical Modern

Classical, Modern and Stylised Ballet will be judged together. Only one dance from these disciplines may be entered.

CLASS	AGE	TIME LIMITS-mins	SONG/MUSICAL THEATRE-mins
SOLO £4.50			
Pre-Junior	6 and under	1.5	2
A	7 and 8	1.5	2
B	9 and 10	1.5	2
C	11 and 12	2	2.5
D	13 and 14	2	2.5
E	15 to 19	2	2.5
DUET £6.00 *			
Junior	11 and under	2.5	3
Intermediate	15 and under	2.5	3
Senior	22 and under	2.5	3
TRIO/QUARTET £9.00*			
Junior	11 and under	2.5	3
Intermediate	15 and under	2.5	3
Senior	22 and under	2.5	3
GROUP £12.00 *			
Junior	11 and under	4	4.5
Intermediate	15 and under	4	4.5
Senior	22 and under	4	4.5

*Duet, Trio, Quartet and Group are per dance.

RULES AND PROCEDURES

1. Professional/Amateur

The Festival is intended for amateurs. Professionals are defined as those who hold professional qualifications such as the passing of a professional examination to further their career, or whose income is mainly derived from teaching or performing professionally.

2. Entries

Entries and payment must be submitted on-line via the Slough Arts Festival website (www.slough-arts-festival.co.uk). The closing date is **1st February 2021**. Fees cannot be refunded. The committee reserves the right to refuse entries and to close the entries, ahead of the closing date, once the festival is full.

3. Age

The maximum age for solos is 19 years and 22 for all other classes. Competitors may not enter solo classes out of their age group. The age of the ELDEST competitor in a Duet, Trio/Quartet or Group determines the correct age group.

4. Adjudicator's Decision

The adjudicator's decision is final. Communication with the adjudicator by competitors or other interested parties is forbidden and breach of this rule renders a competitor liable to disqualification.

5. Trophies

All trophies remain the property of Slough Arts Festival. Trophy winners will be held responsible for loss and/or damage whilst trophies are in their possession. No trophies are to be taken out of the country and must be returned by the date requested in a clean and suitable condition for presentation during festival week.

6. Medals

Gold, silver or bronze medals may be awarded at the discretion of the Adjudicator.

7. Responsibility

Slough Arts Festival cannot accept responsibility for any injury to competitors or damage to/loss of personal property or equipment, wherever such loss may occur.

8. Photography/Mobile Phones

No photography or video recording or use of mobile phones is allowed in the auditorium. Where parents/guardians/carers do not wish photos to be taken at all, then the responsible adult attending should ensure that their child is not included in any official authorised photos.

9. Music Copyright.

The Festival is affiliated to the British & International Federation of Festivals and participates in its Group Licence to cover payment of fees for the use of recorded music at its events. Teachers using music from commercial recordings are reminded to seek advice in order to comply with the Copyright Act.

10. Marks in accordance with the British Federation

Outstanding	90 and over
Distinction	87-89
Commended	84-86
Merit	81-83
Moderate	78-80
Fair	77 and under

11. Competitors must be ready to dance 20 minutes prior to the start of the class.

12. Teachers and parents must not go into the wings, unless supervising children under 9 years, without the permission of the Committee.

13. Re-dancing will be allowed in Pre- Junior, A and B Classes only unless due to technical problems.

14. No pointe work is allowed in sections Pre-Junior, A, B, or C.

15. Competitors may perform **ONCE** only in their age group in each dance technique in a Solo section. They may perform in only **FOUR** Duets and **FOUR** Trio/Quartet sections overall.
16. It is the teacher's responsibility to check that music adheres to time limits. Failure to do so may result in disqualification.
17. The Festival Committee reserves the right to restrict the number of entries in any class, or to combine or divide classes for adjudication. The committee has the power to resolve any ad hoc question or dispute which may arise, and its decision is final.
18. Competitors are not permitted to dance out of programme order unless costume changes apply.
19. Music: CDs must be submitted with each dance on a separate cd and clearly labelled.
20. In Tap sections, no tapping sound is permissible on the music track.
21. Titles can be announced and a synopsis of not more than 20 words may be given to the caller prior to the class.
22. In Song & Dance/Musical Theatre sections, the song must be suitable for the age of the competitor and the dance should relate to the song. No vocal backing is permitted in these classes.

Important

Please check carefully the All England Dance rules if you are entering a qualified dance at Regional Finals. They have made some changes which differ from our own rules.

We've detailed the current All England Dance criteria for your information which can be found on their website.

Ballet

To include Classical Ballet/ Stylised Ballet/ Modern Ballet. Any style of Ballet may be danced in this section. One dance only per competitor.

CLASSICAL BALLETT should include Adage and Allegro. Costumes should ensure that every aspect of Classical Technique is clearly visible. Repertoire is not allowed.

STYLISTED BALLETT. A communication of an idea through movement, danced with Classical Technique when using hand props or with a traditional style, such as Hornpipe, Spanish, Tarantella. Soft or pointe shoes must be worn.

MODERN BALLETT. A fusion which combines Classical Ballet and Modern Ballet genres but may be danced with a parallel line of leg.

PLEASE NOTE IN THIS SECTION SOFT OR POINTE SHOES MUST BE WORN

Character

A dramatic, artistic or sometimes humorous presentation of:

- A story /character from any book, poem, play, film, history, cartoon, original created theme, etc.
- The mannerisms and essential features of animals, birds, insects, reptiles, virus, and topical interpretations of abstract themes.

Appropriate technique for the character should be used. This is a classical dance style.

Contemporary

Technically the work may reference Limon / Horton / Graham / Cunningham / Release / Flying Low / GaGa or any other recognised Contemporary technique and should be underpinned with a strong classical base. The work should show an understanding of choreographic content and a clear reference to the defined principles of contraction and release, fall and rebound, use of breath and gravity and successive or initiated movement. Whilst there is an athletic strength to the work, acrobatic work should be minimal and used only to enhance the choreographic work. Floorwork should be embraced and used to make clear transitions/patterning.

Music: The range of music choices for contemporary is very broad. Classical, contemporary, folk, world, popular music are acceptable. Spoken word, text, or found sound are all to be encouraged.

Costume: This should be considered to be part of the design of the overall piece of choreography and should complement and enhance the movement vocabulary. The style can be unique/original and should make the aesthetic look of the piece coherent. Socks may be worn if they are safe.

Titles: A title for the piece should be given to describe and inform the audience of the choreographic intention.

Greek

Following the technique of Ruby Ginner, classical Greek is performed barefoot and essentially showing the use of opposition and relaxation through the movement which was core to Ms 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. (The seven styles of Greek dance are; Lyric, Athletic, Bacchic, Pyrrhic, Choric, Ritual, Tragic) There is an exciting world of Classical Greek beyond Lyrical to explore!

Modern/Lyrical Modern

The range of choreographic styles and techniques is diverse. Modern, Lyrical, Jazz, Commercial, Hip Hop and all styles of Modern Theatre Dance are appropriate. These styles are informed by the choice of music, and from that the choreography should reflect the movement vocabulary. Acrobatic/Gymnastic movements are acceptable but must be combined with a recognisable dance technique and a theatrical and artistic quality. However acrobatic 'tricks' should be minimal and not become the main focus of the choreography. All routines should observe safe dance practice and MUST be appropriate for the age and

ability of the performer. Suggestive music and choreographic content are not acceptable for a festival platform. Music with offensive lyrics is also not suitable.

Lyrical Modern work should show flowing movements that purely express the emotion of the music.

Gymnastic and acrobatic work is not allowed, and floor work should be kept to an absolute minimum.

Music: The choice of music is most important within this genre in relation to the age of the performer.

They should be able to understand the context of the lyrics or style of the instrumental in order for them to give a true interpretation of the music.

Costume: Costume choices should be relevant and appropriate for the style of music. There should be some coherence between the design, colour, embellishments and also a responsible and appropriate acknowledgement to the age of the performer and what they are wearing.

Performance: Expression should complement the style of the music as reflected in the choreography and there should be a journey in the storytelling of the dance.

National

All traditional music, songs and technique 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.

Song & Dance (Pre-Juniors, A & B) and Musical Theatre (C, D & E)

The song chosen needs to be age appropriate. Generally, songs with a narrative work best, which usually come from musicals or movie musicals. Over-staging and gesturing of the song are discouraged.

The performance should have a natural heightened feel that has spontaneity. The chosen song should be in a key that suits the performer; jumping up and down the octave if a song is too high really doesn't work.

Performers should be encouraged to research the context and style of the song and use basic acting skills to tell the story, e.g. Who am I? Where am I? Why am I telling this story? What is my 'want'?

The song shouldn't be overly cut so that the text makes no sense.

Where dance is used, the dance should come as an alternative way of expressing the theme of the song, but there shouldn't be dance for dance sake. Any dance choreography doesn't have to have the kitchen sink in it and should express the content. For example, the song 'Show Off' could have split leaps in but 'On My Own' or 'Why God Why?' should not. The requirement is certainly NOT 50% dance 50% singing.

Some songs really don't merit too much dancing. The character of Eponine does not do split leaps in Les Miserables, but Billy Elliot does in Electricity. The character and story must be sustained and developed in the dance break, the audience should know more of the story and characterisation after the dance break than before.

Performances should not be copied from YouTube - individuality makes an interesting Musical Theatre performer. If the performer doesn't have the vocal skill or stamina to do a reprise at the end, perhaps they shouldn't BUT it is a really great way of finishing a number.

Breathing for dance and singing can be different, singing breath technique tops dance breathing in this discipline. Festivals, on the whole, don't mic song and dance. The more you push the voice the more out of tune you get. It is recommended to do all the singing towards the front of the stage (to help with projection; not all voices are big, loud isn't necessarily better).

On the whole American songs should be sung with an American accent - otherwise the rhymes don't work. In order to get clear end of lines, a performer could sing with American vowels and British consonants, so we get clear end of lines. Use of the punctuation of the text tells a performer when to breathe so that you don't take a breath mid-sentence or mid-thought.

Singing in a musical is because you can't express yourself anymore by saying it! This is a heightened style of theatre that needs confidence and truth at the same time. Make sure you know what you are singing about! Communication is a winner!

Tap

All styles and developments in technique, including characterisation and humour, are encouraged providing the rhythms, clarity of beating and presentation of the routine is fully sustained and appropriate to the chosen musical style.

Child Protection Policy

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.

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. Designated Festival Safeguarding Officers (FSO)
Slough Arts Festival (Lynne Casey)
Phone: 0777 5566971
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 committee members and volunteers wear a Festival identification badge. All teachers/parents/guardians /carers are asked to report all incidents of any nature to anyone wearing a badge. All reported incidents will be handled in accordance with the **Safe Working Practice** and **Festival Child Protection** best practice advice. In addition, we will ensure the availability of a quiet area / room where concerns can be expressed in private.
6. For the duration of a Festival all teachers/parents/guardians/carers are responsible for the continuous care and supervision of their own children/pupils. If they are unable to attend personally, they must delegate their responsibilities to an identified adult and ensure that their children/pupils are aware of the identity and name of the person responsible for their care. This includes supervision throughout all Festival venues and public areas.
7. Changing accommodation is provided. Single sex dressing rooms will be available plus a 'family room'. Changing rooms are not supervised by Festival staff. Parents of younger children may accompany them to the side of the stage, but they must be in possession of an admission ticket.
8. No unauthorised photography, audio or video/digital recording of children and young people 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 is not included in official photos.
9. 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.
10. 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 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.