

## Tap Dance

<b>Definition</b>	<p>Characteristics and Movement:</p> <ul style="list-style-type: none"> <li>• There are many kinds of tap styles and <b>all forms</b> of tap dancing will be competing against each other for example: West End; Broadway; Musical show tap; American Tap; contemporary tap; progressive syncopated tap.</li> <li>• <b>All</b> styles of tap are equally valid and should be given due consideration.</li> </ul>
<b>Technique 30 points</b>	<ul style="list-style-type: none"> <li>• The quality of the beats should be clear, precise and rhythmical using dynamics* (volume of the beats) and light and shade  <i>Dynamics – many tap choreographies tend to have only one level of tapping. Listen whether the choreography has high-lights and low-lights. The dynamics need to be visually seen and rhythmically heard.</i></li> <li>• The steps and beats should not sound busy, cluttered or one constant rapid tempo.</li> <li>• The tapping should be percussive, and the rhythms should breathe</li> <li>• The dancer’s body awareness, quality and within the tap technique should be apparent</li> <li>• Arm movements/positions should be coordinated and appropriate within the movement and style of dance</li> <li>• Supplemental sounds such as body percussion can be included but should not dominate the routine. The tapping of the feet should be paramount</li> </ul>
<b>Musicality 20 points</b>	<ul style="list-style-type: none"> <li>• Consider how strong is the percussive musicality within the performance and within the choreography</li> <li>• Can the dancer/dancers interpret the style and mood of the music.</li> <li>• In duos/groups are there differing uses of rhythmic interpretation – canons, unison, counterpoints and trading</li> </ul>
<b>Notes</b>	<ul style="list-style-type: none"> <li>• Traditional dances wearing Irish hard shoes, Appalachian clogs, and Flamenco shoes etc. Should be entered into national and folklore sections.</li> <li>• Pre-recorded enhancements: This rule applies to the following categories: Tap and Showstopper.       <ul style="list-style-type: none"> <li>○ No pre-recording of tap beats is allowed on the competitor’s music.</li> <li>○ All “beats and sounds” must be performed live.</li> <li>○ Tap may be performed without music during the entire performance (first beat/last beat determines the length of the choreography).</li> </ul> </li> </ul>

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## Song and Dance

<b>Definition</b>	<ul style="list-style-type: none"> <li>• The performance must include dance. The song can be sung in any language. The dance must be appropriate to the song choice. It is important that both the song and the dance should be of a good standard - Song and Dance is judged on both aspects. The rules permit three microphones, which can be head or handheld.</li> <li>• RULE – Vocals are not permitted on any part of the backing track/soundtrack.</li> <li>• It is permissible for any ensemble while off stage to 'wing sing' but this can only be those who are entered in the group and not additional singers.</li> </ul>
<b>Technique 30 points</b>	<ul style="list-style-type: none"> <li>• The Song must be accurate in pitch and tuneful with clear diction demonstrating breath control and vocal technique</li> <li>• Any genre of dance can be used</li> <li>• Vocal and dance content should be well balanced. 80/20 is not well balanced. The lack of balance will impact on judges scores.</li> </ul>
<b>Musicality 20 points</b>	<ul style="list-style-type: none"> <li>• Musical phrasing should be strong showing understanding of musical highlights both vocally and physically.</li> </ul>
<b>Artistry and performance 30 points</b>	<ul style="list-style-type: none"> <li>• The dance element should be performed in-keeping with the character or era with appropriate style.</li> </ul>
<b>Choreography 20 points</b>	<ul style="list-style-type: none"> <li>• This should be appropriate in both age and cultural identity</li> <li>• It should be appropriate for the character chosen if performed 'in context'. For example 'Eponine' or 'Eliza Dolittle' are unlikely to perform acrobatic aerials.</li> <li>• The setting (or choice of song) should take into consideration that dance is part of this genre and without good dance content the choreographic mark should be reduced.</li> </ul>

<p><b>Keypoints to Consider</b></p>	<ul style="list-style-type: none"> <li>• <b>Groups:</b> most participants should sing and not rely on a strong solo, duet or small number. Solos and duets can be included in ensembles but there must be strong ensemble work included, with harmony used where appropriate.</li> <li>• <b>There is no requirement</b> to sing at the end of the item.</li> <li>• <b>The piece</b> should be a whole performance with thought and production.</li> <li>• <b>The creative concept</b> of a routine can be reinvented to suit the performer. For example 'Go Into Your Dance' from 42 St is set in 1930s (dressed in hat, gloves and tea dress or skirt suit) and is a tap dance. It could be reset to be very modern in a sassy leotard with fabulous jazz content.</li> <li>• <b>All costumes</b> and make-up should be age appropriate and take into consideration the suitability to style of the work. General appearance and presentation are part of the overall performance. Costuming is not given any marks but contributes to the overall performance, especially when it enhances the line or creates the character portrayed.</li> </ul>
<p><b>Notes</b></p>	<ul style="list-style-type: none"> <li>• <b>RULE</b> – Vocals are not permitted on any part of the backing track/soundtrack.</li> <li>• It is permissible for any ensemble while off stage to 'wing sing' but this can only be those who are entered in the group and not additional singers.</li> </ul>

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## Lyrical

<p><b>Definition</b></p>	<ul style="list-style-type: none"> <li>Lyrical dance is rooted in classical ballet technique, yet influenced by the lines and movement quality of jazz, and is characterised by expressive, flowing movement that interprets the mood and phrasing of the music</li> <li>It should reflect emotional intention without excess or forced drama, using controlled transitions, sustained lines, and soft dynamics. The movement should demonstrate fluidity and physical continuity, where phrases connect naturally with seamless transitions and an unbroken sense of motion.</li> <li>While it may also be influenced by contemporary movements, the overall style must remain lyrical in tone; classically inspired, fluid and extended. Conversely, a piece might be fully Contemporary yet seem to meet Lyrical criteria through emotion and flow, but if the technique and structure are clearly Contemporary, they do not represent the genre. (At qualifiers a finals place may be justified, but medal awards should be avoided. In this situation a clear note to the teacher is advisable.)</li> <li>Lyrical is not a genre for acrobatics, technical display, or abstract exploration. The emotions shown should arise from the connection to the music - through natural expression that flows from within, without force or artificial theatrics.</li> </ul>
<p><b>Technique</b> 30 points</p>	<ul style="list-style-type: none"> <li>Demonstrates sound classical foundation</li> <li>Clear control, extension, placement, balance</li> <li>Soft landings and seamless transitions</li> <li>No emphasis on tricks or acrobatics</li> </ul>
<p><b>Musicality</b> 20 points</p>	<ul style="list-style-type: none"> <li>Interprets the phrasing, tone, and mood of the music</li> <li>Movements align with musical structure and dynamics</li> <li>Highlights in choreography reflect musical highlights and/or <i>inspired</i> by the lyrics</li> <li>Breath and suspension used to support musical flow</li> </ul>
<p><b>Artistry and performance</b> 30 points</p>	<ul style="list-style-type: none"> <li>Honest, age-appropriate emotional expression</li> <li>Consistent character or tone throughout the piece</li> <li>Movement is expressive without being theatrical or forced</li> <li>Strong presence with internal focus and inner feeling</li> </ul>
<p><b>Choreography</b> 20 points</p>	<ul style="list-style-type: none"> <li>Reflects the lyrical genre in both movement style and structure</li> <li>Choreographic phrases should show fluidity and physical continuity</li> <li>Avoids excessive tricks, or abstract phrases</li> <li>Supports dancer's strengths without relying on overused elements</li> <li>Demonstrates continuity, purpose, and sensitivity</li> </ul>

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## Commercial

<b>Definition</b>	<ul style="list-style-type: none"> <li>• This category includes choreography inspired by commercial performance contexts such as music videos, concerts, television, and fashion shows.</li> <li>• It typically blends theatrical styles; pop, street, jazz and any style that places a strong emphasis on commercial performance.</li> <li>• While technically demanding, the focus is on overall impact rather than strict adherence to a specific dance tradition.</li> </ul>
<b>Technique 30 points</b>	<ul style="list-style-type: none"> <li>• Accurate execution of foundational movements from the selected style(s)</li> <li>• Clear use of body control, dynamics, and weight placement</li> <li>• Use of levels and directional shifts</li> <li>• Physical clarity in form (lines, angles and shapes)</li> </ul>
<b>Musicality 20 points</b>	<ul style="list-style-type: none"> <li>• Strong connection with syncopation &amp; synchronisation</li> <li>• Effective use of accents, rhythm and pauses</li> <li>• Style-specific timing and flow</li> <li>• Movement should reflect the stylistic qualities of the music</li> </ul>
<b>Artistry and performance 30 points</b>	<ul style="list-style-type: none"> <li>• Performance style, stage presence and innovation</li> <li>• Embodiment of character and personality</li> <li>• Unity, precision, and clean execution</li> <li>• Athleticism suited to the demands of the choreography</li> </ul>
<b>Choreography 20 points</b>	<ul style="list-style-type: none"> <li>• Originality and structure of the routine demonstrating consistency of the flow</li> <li>• Choreographic creation respecting the foundations of the styles presented</li> <li>• Use of space awareness</li> <li>• Storytelling and narrative if used</li> </ul>
<b>Notes</b>	<ul style="list-style-type: none"> <li>• Movement vocabulary must come from chosen dance styles.</li> <li>• Storytelling and narrative elements are not required and will only be considered when they enhance the choreography.</li> <li>• Routines should not include narrative for its own sake, but only where it aligns with the style and intent of the piece.</li> <li>• Strong performance skills and style authenticity are essential.</li> <li>• Costuming and presentation must reflect the style while remaining age-appropriate</li> </ul>

**Commercial vs.  
Street**

- Street dance originates from culturally rooted styles such as hip hop, breaking, locking, popping, krump, house, waaking, dancehall, and others. These forms evolved in social settings like clubs, battles, and community gatherings, using authentic movement vocabulary. Commercial dance, by contrast, is performance-driven — often blending styles including pop, street, jazz and any style that places a strong emphasis on commercial. It is choreographed for entertainment contexts such as music videos, tours, and televised performances. While commercial draws on many styles, it prioritises stage impact, visual polish, and stylised execution over the cultural depth.

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## Showstopper

<b>Definition</b>	<ul style="list-style-type: none"> <li>• It's the choreographer's opportunity to excel creatively and the performers' chance to show off their technique and talent and do pretty much anything they like!</li> <li>• It should be exciting and entertaining, utilising gimmicks, tricks and themes appropriately</li> <li>• It should provoke an immediate reaction from the audience, leading them to spontaneously applaud or be moved emotionally.</li> </ul>
<b>Technique 30 points</b>	<ul style="list-style-type: none"> <li>• It can be any genre (but it is not the Acro section).</li> <li>• Singing is not permitted. Lip-syncing is permitted but carries no point award.</li> <li>• Any tap included will not have the benefit of stage mics.</li> <li>• A strong and secure technique.</li> <li>• Note: It is acceptable to mix genres.</li> </ul>
<b>Musicality 20 points</b>	<ul style="list-style-type: none"> <li>• How well does the content match the music chosen.</li> <li>• Does it suit the dancer/the chosen theme.</li> <li>• Are the dancers using the music.</li> </ul>
<b>Artistry and performance 30 points</b>	<ul style="list-style-type: none"> <li>• Appearance and presentation are part of the overall performance.</li> <li>• Costume is not given marks by itself; it contributes to the overall performance.</li> <li>• Costumes and make-up should be age appropriate and take into consideration the suitability to style of the work.</li> <li>• The performer/s must show a high level of presentation appropriate to the style of the piece.</li> <li>• Audience impact is vital.</li> </ul>
<b>Choreography 20 points</b>	<ul style="list-style-type: none"> <li>• The piece should be clever, interesting and entertaining, with creative use of staging, floor patterns and body lines</li> <li>• Props should be used and woven into the choreography, not just a stage dressing. * See Rule below.</li> </ul>
<b>Notes</b>	<ul style="list-style-type: none"> <li>• <b>*Props DWC Rule 12.4</b> There will be a 20 second time limit for any prop to be placed on stage and a 20 second time limit for any prop to be removed from the stage. Failure to comply with this will result in a 5-point penalty for each violation.</li> </ul>

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## Street Dance

<b>Definition</b>	<ul style="list-style-type: none"> <li>• This category includes original choreography in any recognised street dance style or combination of styles.</li> <li>• These may include hip hop, locking, popping, breaking, krump, waacking, house, or other related forms.</li> <li>• The choreography should reflect a clear understanding of the style(s) presented and maintain their distinct movement vocabulary, rhythm, and attitude.</li> <li>• While creativity and performance are encouraged, the piece must remain grounded in authentic street dance technique and musicality.</li> </ul>
<b>Technique 30 points</b>	<ul style="list-style-type: none"> <li>• Accurate execution of foundational movements from the selected street style(s)</li> <li>• Clear use of body control, dynamics, and weight placement</li> <li>• Use of levels and directional shifts</li> <li>• Physical clarity in form (lines, angles and shapes)</li> </ul>
<b>Musicality 20 points</b>	<ul style="list-style-type: none"> <li>• Strong connection with syncopation &amp; synchronisation</li> <li>• Effective use of accents, rhythm and pauses</li> <li>• Style-specific timing and flow</li> <li>• Movement should reflect the stylistic qualities of the music</li> </ul>
<b>Artistry and performance 30 points</b>	<ul style="list-style-type: none"> <li>• Performance style, stage presence and innovation</li> <li>• Embodiment of character and personality</li> <li>• Unity, precision, and clean execution</li> <li>• Athleticism suited to the demands of the choreography</li> </ul>
<b>Choreography 20 points</b>	<ul style="list-style-type: none"> <li>• Originality and structure of the routine demonstrating consistency of the flow</li> <li>• Choreographic creation respecting the foundations of the street styles presented</li> <li>• Use of space awareness</li> <li>• Clear composition and structure</li> </ul>
<b>Notes</b>	<ul style="list-style-type: none"> <li>• Composition refers to the overall structure and clarity of the choreography.</li> <li>• While mixed styles are welcome, this competition does not require a number of styles — strong choreography in a single style may be more effective than unnecessary fusion.</li> </ul>

**Street vs.  
Commercial**

- Street dance originates from culturally rooted styles such as hip hop, breaking, locking, popping, krump, house, waaking, dancehall, and others. These forms evolved in social settings like clubs, battles, and community gatherings, using authentic movement vocabulary. Commercial dance, by contrast, is performance-driven — often blending styles including pop, street, jazz and any style that places a strong emphasis on commercial. It is choreographed for entertainment contexts such as music videos, tours, and televised performances. While commercial draws on many styles, it prioritises stage impact, visual polish, and stylised execution over the cultural depth.

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## National and Folklore

<b>Definition</b>	<ul style="list-style-type: none"> <li>National Dance will show traditional styles of dance and costume celebrating cultural identity and national characteristics.</li> <li>The music used in the performance must reflect the country's musical heritage.</li> <li>Traditional costumes and the use of traditional steps add to the creative expression, and whilst appreciated and celebrated, no marks are awarded for authenticity of the dance and costume.</li> </ul>
<b>Technique 30 points</b>	<ul style="list-style-type: none"> <li>Demonstrate strong, precise execution of steps including harmony and coordination between arms, legs and head movements</li> <li>Maintain balance, poise and posture throughout</li> </ul>
<b>Musicality 20 points</b>	<ul style="list-style-type: none"> <li>Deliver fluidity, attack, and style in harmony with the musical choice</li> <li>Display a good understanding of time signatures and accentuations, and a natural connected intuition to the musical choice</li> </ul>
<b>Artistry and performance 30 points</b>	<ul style="list-style-type: none"> <li>Display virtuosity and precision throughout the dance</li> <li>Good interpretation of the choreography</li> <li>Duet/Trio/Quartet, Small and Large groups all the above applies combined with the synchronization between the dancers</li> </ul>
<b>Choreography 20 points</b>	<ul style="list-style-type: none"> <li>Choreography should be suitable for the age, physique and interpretative skills</li> <li>Include steps and movements and explore themes and stories associated with the country's culture, folklore and heritage</li> <li>For the Duet/Trio/Quartet, Small and Large groups, choreography will display patterns woven into dance formations</li> </ul>
<b>Notes</b>	<ul style="list-style-type: none"> <li>Excerpts from the repertoire of classical ballet are not considered to be National Dance, or true repertoire, due to the original choreographer not being known. For example, the Spanish Dance in Swan Lake, and Arabian or Russian Dance from the Nutcracker. These excerpts should be entered into Ballet Any Style.</li> <li>Theatrical versions of folkloric styles – like Bollywood - may be better suited to Showstopper when designed for stage impact. It is the presentation and delivery, not the tradition, that defines the category. Solos often align more naturally with Folklore, where cultural roots are clear without large-scale staging.</li> </ul>

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## Jazz Dance

<b>Definition</b>	<p>Jazz covers a broad period through history and connections to its roots must not be forgotten. The jazz dancer requires:</p> <ul style="list-style-type: none"> <li>• a solid foundation in either a jazz/contemporary/ballet technique, demonstrating good posture of the body with a strong core.</li> <li>• Energy and attack, dynamics, accents, explosive, grounded and connected to the music.</li> <li>• Demonstrate the use of parallel positions with clarity and line, using angular and linear movements.</li> <li>• Work with a low centre of gravity in a deeper plie, keeping the body close to the earth.</li> <li>• The ability to move the centre of gravity quickly with sharp changes of direction and focus, alongside fluid and softer sustained movements as required.</li> </ul>
<b>Technique 30 points</b>	<ul style="list-style-type: none"> <li>• The dancer should have a strong base technique with a intelligent understanding of the jazz style.</li> <li>• Isolation of body parts in movement - movements initiated and isolated to specific body parts e.g. hips, shoulders, ribs, hips, with strong, sharp (percussive) contractions and extensions of the body and other body parts.</li> </ul>
<b>Musicality 20 points</b>	<ul style="list-style-type: none"> <li>• Fluidity, suspension, attack, accents and dynamics, complex changes of rhythm.</li> <li>• Connection to the music to allow the dancer to create a strong understanding of the story being told with appropriate speed, breath, expansion and freedom of movement.</li> </ul>
<b>Artistry and performance 30 points</b>	<ul style="list-style-type: none"> <li>• Storytelling inclusive of technical skill, rhythm, dynamic movement, precision and stylistic interpretation.</li> <li>• The choreography should be a <b>conversation</b> with the music - combining music and dance as a single expression, one feeding the other.</li> </ul>
<b>Choreography 20 points</b>	<ul style="list-style-type: none"> <li>• A beautifully trained dancer does not need to show tricks, and within this genre limited acro and floorwork would be encouraged.</li> <li>• The music should connect the dancer to the music chosen - the piece should reflect the age and emotions of the dancer and using costume and choreographic style/genre/content appropriate to age of performer.</li> <li>• Choreography to lyrics should make sense</li> </ul>
<b>Notes</b>	<ul style="list-style-type: none"> <li>• An infusion of jazz historical knowledge, dance techniques, genres and styles allows for a diverse range of movements, from fluid and graceful to sharp and explosive, making jazz dance captivating and dynamic.</li> </ul>

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## Contemporary

<b>Definition</b>	<ul style="list-style-type: none"> <li>For the purposes of the Dance World Cup this genre covers both Ballet based Contemporary and Modern Contemporary.</li> <li>Although contemporary dance uses techniques from modern and ballet, it also allows a level of improvisation and interpretation.</li> </ul>
<b>Technique 30 points</b>	<ul style="list-style-type: none"> <li>The work must demonstrate a clear understanding of recognisable contemporary dance techniques (such as Graham, Cunningham, Horton, Release).</li> <li>The technique must combine the strong and controlled legwork of ballet with modern dance's stress on the torso, and also employ contract-release, fall and recovery</li> <li>The piece must show evident use of breath control.</li> <li>Development of body language through the legible and consequential use of movement</li> <li>Should show an understanding of sequential use of the body and spine.</li> </ul>
<b>Musicality 20 points</b>	<ul style="list-style-type: none"> <li>Contemporary is not specifically linked to the music or song lyrics, the musicality coming from the use of the body</li> <li>For contemporary, music is secondary to movement</li> <li>Contemporary dancers may perform to any musical style, spoken word poems, songs, sound effects or silence.</li> </ul>
<b>Artistry and Performance 30 points</b>	<ul style="list-style-type: none"> <li>The performance should avoid being overly presentational; dancers should demonstrate they have a deep understanding of what initiates movements and what the stimulus is for the content</li> <li>Breath should instigate the movement, with weight, swing, suspension, and release.</li> </ul>
<b>Choreography 20 points</b>	<ul style="list-style-type: none"> <li>Theme and/or choreographic devices should be apparent</li> <li>Any acrobatics must connect with movement and not be stand-alone tricks</li> <li>Floor work should be within the choreographic context and retain the contemporary quality.</li> <li>Use space should include levels, planes, and facings.</li> </ul>
<b>Notes</b>	<ul style="list-style-type: none"> <li>The choreography can mix contemporary techniques</li> <li>The dance can be performed in socks, barefoot or with a half ballet shoe</li> </ul>

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## Acro Dance

<b>Definition</b>	<ul style="list-style-type: none"> <li>• Acro dance must combine acrobatic movements clearly within a dance piece.</li> <li>• It can include contortion and acrobalance elements as long as these are executed safely, however, these must form the puzzle pieces of a dance and not simply be a showcase of skill after skill with little movement in between.</li> </ul>
<b>Technique 30 points</b>	<ul style="list-style-type: none"> <li>• The quality of the acrobatic AND dance movements should be clear, precise and rhythmical.</li> <li>• The acrobatic skills must be demonstrated safely displaying the correct level of movements for the dancer entered.</li> <li>• Any contortion elements must show strength in position suitable for the move displayed.</li> <li>• The dance and acrobatic movements should intertwine seamlessly and create one piece displaying both skills.</li> <li>• The dancer's body awareness and quality within the acro technique should be apparent.</li> <li>• Multiple performer acrobalance positions should be solid, controlled and appropriate within the movement and style of dance, and transitioned into and out of as part of the routine.</li> </ul>
<b>Musicality 20 points</b>	<ul style="list-style-type: none"> <li>• The dancer/dancers interpretation of the style and mood of the music.</li> <li>• The dancer/dancers must be able to show different dynamics within the music including sharp, quick movements as well as lyrical.</li> <li>• In duos/groups are there differing uses of rhythmic interpretation including canons and unison.</li> </ul>
<b>Artistry and performance 30 points</b>	<ul style="list-style-type: none"> <li>• The dancer/dancers must display that they understand the theme of the dance and tone of music and communicate the idea, emotion, or piece of music through their movements.</li> <li>• They must perform the piece with soul displayed in their movements and facial expressions.</li> <li>• They must show precision on the choreography, especially during any unison in duo/trios/groups.</li> <li>• Especially in groups the dancers must pay attention to the piece as a whole, ensuring the traffic on stage is as choreographed as the movements.</li> <li>• Display passion through their performance</li> </ul>



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**Choreography  
20 points**

- The movements given must be appropriate for the ability of the acrobat/dancer/s.
- The choreography should be intertwined with the music chosen, showing crescendos in movements alongside those in the music (for example) and picking out parts of the music to emphasise with the movements.
- They must show precision on the choreography, especially during any unison in duo/trios/groups.

**Notes**

- **Acro routines must include an equal mix of acrobatics and dance, with all acrobatic skills and positions shown being linked with dance moves and sequences suitable for the style of movement.**
- Any routine with more than 4 moves that are considered to be acrobatic must be entered into the acrobatic section.

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## Ballet Repertoire

<b>Definition</b>	<ul style="list-style-type: none"> <li>• Any piece coming from recognised Ballet Repertoire recognized as part of the classical repertoire of a ballet theatre.</li> <li>• A comprehensive list is attached.</li> <li>• Essential in the evaluation of the dancer is the compliance of the choreography with his age, physical and temperamental particularities, respectively with his technical and interpretative skills.</li> <li>• Established Repertoire choreographies that exceed the possibilities of the dancer/dancers and impose significant reductions in the original choreographic structure are not recommended.</li> </ul>
<b>Technique 30 points</b>	<ul style="list-style-type: none"> <li>• Execution of the movements continuously maintaining the en dehors placement of the legs and the vertical and supple posture of the body including balance</li> <li>• Placing the arms in the specific positions of classical ballet;</li> <li>• Coordination between the movements of arms, legs and head within each movement</li> <li>• Virtuosity in pirouettes and in jumps (speed of attack; suspension of landing; elevation of the jump; differentiation of coordination between the different categories of jumps)</li> </ul>
<b>Musicality 20 points</b>	<ul style="list-style-type: none"> <li>• The musicality of the execution of the movements consists both in the strict observance of the score/musical structure that accompanies the dance, and in the ability to phrase the movements in harmony with the music.</li> </ul>
<b>Artistry and performance 30 points</b>	<ul style="list-style-type: none"> <li>• Phrasing of movement structures, dynamics and balanced relationship between connecting movements, main movements and static pictures</li> <li>• Dynamics, fluidity and expression of movements with facial expression and head movements integrated into the general movement of the body</li> <li>• All technical and expressive aspects must be used for the purpose of creating the character they are interpreting</li> <li>• For the Duo/Trio/Quartet and Small and Large groups classes that use choreographies from the classical repertoire all the above rules are valid, to which the synchronization of the dancers is added.</li> </ul>
<b>Choreography 20 points</b>	<ul style="list-style-type: none"> <li>• Respecting the original structure of the choreography</li> <li>• In the case of adaptations of the original choreography to the physical and technical possibilities of the dancer, it is recommended to respect the principles of classical ballet.</li> </ul>

Notes	
	<ul style="list-style-type: none"> <li>• The costumes must contribute to the character and the style of the dance, and be age appropriate.</li> <li>• In Mini Ballet Repertoire teachers are strongly advised to choose age appropriate variations &amp; teachers are allowed to slightly simplify the variations to fit the technical level of the competitor/s.</li> <li>• <b><i>It is strictly prohibited</i></b> to use any kind of protected original choreography, unless DWC receives written permission from the designated organisation. This includes all choreographies that require formal permission to be danced in a competition environment.</li> </ul>

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#### Recommended Repertoire

Ballet name	Composer/Choreographer
Coppelia	Delibes/St. Leon
Diana & Acteon	Pugni/Vaganova
Don Quixote	Minkus/Petipa
Fairy Doll	Drigo/Legat
Faust	Jules Perrot , Giacomo Panizza, Michael Andrew Costa
Flower Festival at Genzano	Helsted/Bournonville
Giselle	Adam/Perrot, Coralli
Graduation Ball	Antal Dorati, Johann Strauss II, David Lichine
Grand Pas Classique	Auber/Gsovsky
Harlequinade	Drigo/Petipa
La Bayadere	Minkus/Petipa
La Esmeralda	Pugni/Petipa
La Fille Mal Gardee	Hertel/Nijinska, Romanoff
La Sylphide	Lovenskjold/Bournonville
La Vivandiere	Pugni/Saint-Léon & Cerrito
Le Corsaire	Adam, Drigo/Petipa
Les Sylphides/Chopiniana	Chopin/Fokine
Laurencia	Alexander Krein, Vakhtang Chabukiani
Napoli	Paulli/Bournonville
Paquita	Minkus/Petipa
Pas De Quatre	Pugni/Perrot, Dolin
Pharaoh's Daughter	Pugni/Petipa
Raymonda	Glazunov/Petipa
Satanella	Pugni/Petipa
Swan Lake	Tchaikovsky/Petipa, Ivanov
The Awakening of Flora	Drigo/Petipa
The Flames of Paris	Asafiev/Vainonen
The Nutcracker	Tchaikovsky/Pepita
The Sleeping Beauty	Tchaikovsky/Petipa
Walpurgis Nacht	Gounod/Lavrovsky
William Tell	Rossini/Bournonville
The Talisman	Schnietzhoeffler/Drigo/Petipa

#### DWC Limited

9 Bond Street  
 St Helier | Jersey | JE2 3NP  
 Reg No. 103716

## Ballet – Any Style (Not Repertoire)

<b>Definition</b>	<ul style="list-style-type: none"> <li>The category is called Ballet Any Style: ballet must remain the foundation of the work. It allows original choreography in any ballet style other than classical repertoire.</li> <li>Works may be classical, neo-classical, or modern ballet in approach.</li> <li>Parallel positions of the legs may be used if they are additional to the five positions in classical ballet.</li> </ul>
<b>Technique 30 points</b>	<ul style="list-style-type: none"> <li>Evidence of a strong classical technical foundation</li> <li>Placement of the legs with controlled posture and strong core</li> <li>Coordination of arms, legs, and head within each movement</li> <li>Balance, poise, and control throughout</li> </ul>
<b>Musicality 20 points</b>	<ul style="list-style-type: none"> <li>Inner connection to the musical choice</li> <li>Sensitivity to dynamics, phrasing, and tempo changes</li> <li>Fluidity and/or attack, depending on musical style</li> </ul>
<b>Artistry and Performance 30 points</b>	<ul style="list-style-type: none"> <li>Virtuosity and precision in delivery</li> <li>Presentation that enhances the choreography</li> <li>Emotional depth and stage presence</li> <li><i>In Duets, Trios, Quartets, and Groups:</i> synchronization and stylistic unity</li> </ul>
<b>Choreography 20 points</b>	<ul style="list-style-type: none"> <li>Suitability for age, physique, and interpretative ability</li> <li>Original content using ballet vocabulary and classical principles</li> <li>Neo-classical and modern influences allowed if ballet remains the base</li> <li><i>In groups:</i> use of space, patterns, and formation clarity</li> </ul>
<b>Notes</b>	<ul style="list-style-type: none"> <li>Choreography should be original.</li> <li>Floor work should be minimal and always in keeping with ballet aesthetics.</li> </ul>
<b>Footwear:</b>	<ul style="list-style-type: none"> <li>MiniSB: Soft ballet shoes/Bare feet</li> <li>KSB: Soft ballet shoes/Bare feet</li> <li>KSPB: Soft ballet shoes/Bare feet/Pointe shoes</li> <li>JSB: Soft ballet shoes/Bare feet/Pointe shoes</li> <li>SnSB: Soft ballet shoes/Bare feet/Pointe shoes</li> </ul>

Updated September 2025  
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