PRINCE GEORGE
DANCE FESTIVAL ASSOCIATION

+

S Y L L A B U S

Celebrating our 51st Year!

March 13-20, 2027

Also available online at www.pgdancefestival.com

Changes are highlighted
Please read it carefully and contact pgdfinfo@gmail.com with any questions.

Land Acknowledgement:

We would like to acknowledge that the Prince George Dance Festival is hosted on the unceded, ancestral land of the Lheidli T'enneh First Nation. We honour and thank the ongoing and enduring Indigenous heritage, its People and their Land.

We invite and encourage participants to research the territories they are living on and the ongoing effects of Indigenous (First Nations, Metis and Inuit) erasure with the following resources:

Our Story - Lheidli T'enneh | First Nation | Prince George, BC

Native-Land.ca | Our home on native land

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1. WELCOME!

Thank you for taking the time to review the Prince George Dance Festival Syllabus. This document contains not only the rules and guidelines for participating in our festival, but also some useful educational pieces. Please note 2027 updates are highlighted in yellow. We specifically draw your attention to the added notes regarding cultural awareness, diversity, inclusion, and anti-racism. Our hope is that this updated syllabus will serve as a starting point for continued research and education. We invite you to dive into the additional resources that we've included as part of the Appendix. When a performer understands the "who, what, where, and why" of their embodied artform, it establishes a deeper respect for the craft and expands their ability to showcase their best work. This pursuit of excellence is what the PGDF strives to foster within the community.

On behalf of the PGDF Committee and all who have contributed to this updated syllabus, we wish you the best at this year's festival and look forward to witnessing your performances!

2. RESPONSIBILITY AND ACCOUNTABILITY

The **PGDF agrees and acknowledges to uphold the highest standards regarding inclusivity, diversity, and equity practices**. The PGDF believes there is no single aesthetic that defines a dancer and welcomes participants of all shapes, sizes, ethnicities, gender expressions and identities, and sexual orientations. While the arts have long been a place of community, healing, and empowerment, they have also been places that prioritize a Eurocentric standard and exploit and appropriate historically excluded communities and cultures. The PGDF is proud to commit to increasing accessibility and inclusion for all dance artists who wish to participate in the festival.

The PGDF - including all board members and adjudicators, reserves the right to follow-up with dance educators, choreographers, dancers, and studios regarding questionable or inappropriate content that violates or goes against the rules and requirements outlined in this syllabus. The follow-up process may include conversations and dialogue between the PGDF and individual/group in question, and may result in disqualification. The PGDF requests that all participants thoroughly read through this syllabus, ask any and all questions that may arise, and do their very best to adhere to the requests made. **It is only through our collaborative efforts that we can make the PGDF as safe a space as possible for all dancers and participants**.

We **thank you** for your assistance in making this possible!

By participating in the PGDF, all **dance educators**, **choreographers**, **dancers**, and **studios acknowledge and agree that they have read and understood the rules and requirements outlined in the PGDF syllabus**. All participants acknowledge and agree to uphold the standards of conduct outlined in the PGDF syllabus and commit to cooperating accordingly with any requests of the PGDF regarding violations or conflicts with the syllabus.

3. REGISTRATION AND ENTRIES

3.1. Contact Information:

For any and all inquiries and questions, please contact the corresponding representative from the PGDF Association:

General: pgdfinfo@gmail.com

Entries: pgdfentries@gmail.com

Music: pgdfentries@gmail.com

e-Transfer/finance: pgdffinance@gmail.com

Sponsorships: pgdfsponsorship@gmail.com

3.2. Entry Information:

All entries for the 2027 PGDF festival will be submitted via DanceComp Genie.

Registration instructions will be available in November on the PGDF website: www.pgdancefestival.com

REGISTRATION FOR IN-TOWN STUDIOS WILL OPEN

November 21, 2026 at 11:59am PCT

REGISTRATION FOR OUT-OF-TOWN STUDIOS WILL OPEN

December 5, 2026 at 11:59am PCT

THE REGISTRATION DEADLINE FOR ALL ENTRIES IS

December 19, 2026 at 11:59pm PCT

Space in our competition is limited to what can be accommodated in a 8-day festival. Studios located in Prince George will have 2 weeks at the beginning of the registration period to register their entries first. Registration will then be open on a first come first serve basis for all studios for the remaining registration period.

After the payment deadline absolutely no changes or additions will be accepted.

4. FEES AND PAYMENT

ALL PAYMENTS FOR THE 2027 FESTIVAL ARE DUE IN FULL,

AND MUST BE RECEIVED BY January 9, 2027

Please pay by **e-Transfer or cheque/bank draft** only

Send all payments to:

e-Transfer: pgdffinance@gmail.com

PLEASE USE PASSWORD: PGDF2027 (if your institution will not allow this password, please email pgdffinance@gmail.com)

Prince George Dance Festival Association

P.O. Box 2202

Prince George, BC

V2N 2J8

4.1 Rates

SOLOS and Junior Choreography	$23.00 per dance plus GST
DUOS	$12.00 per dancer plus GST
GROUPS (ALL)	$7.00 per dancer plus GST

4.2. Refunds:

1. The **deadline to withdraw** from the PGDF and receive a **full refund** is **January 9, 2027.**
2. **No other refunds will be issued, except in the case of illness or injury supported by a Physician's note.**

3. **Within group numbers, dancer substitutions for illness or injury** will be allowed as long as the category (large group vs small group) and age class are not impacted. Please note the dancer change will not be made in the system and therefore the substitute dancer may not receive access to the video through the system.
4. **No registration changes will be accepted after January 9, 2027. Please double check all entries made – we can not accept additional entries after the deadline.**

5. GROUP ENTRY INFORMATION

5.1 Number of Dancers per Group:

1. **Large Groups**
    a. Eight (8) or more dancers
2. **Small Groups**
    a. Three (3) to seven (7) dancers

5.2 Important Notes:

1. All group entries **must have a title and titles will be printed in the program.**
2. All dancers in the **En Pointe** category must be **13 years or older**
3. **Dancers entering the Junior Choreography category must be between 15-18 years. See section 13.4.2 for more information.**
4. The age category is calculated by the **AVERAGE AGE** of dancers in the group number.
    a. **DanceComp Genie will automatically calculate the group age, according to the following:**
        i. **Add** the ages of each dancer in group together
        ii. **Divide** by total number of dancers in group
        iii. **Total** to one (1) decimal place
            1. **Round up** if the average age is 0.5 or above
            2. **Round down** if the average age is 0.4 or below

5. The same dancer(s) cannot compete more than once in the same age group and category in either solo, duet, or group entry. Examples"
    a) a dancer can compete in a Hip Hop large group 16 and under AND a Hip Hop large group 14 and under, but may not compete with two (2) different groups in the Hip Hop large group 16 and under category
    b) a dancer can compete in a Lyrical small group 16 and under AND a Lyrical large group 16 and under

6. SOLO AND DUO ENTRY INFORMATION

6.1. Important Notes:

1. All solo and duo entries **must have a title and titles may be printed in the program.**
2. **Duos** are placed in the **age category** of the **oldest dancer**
3. **Solos cannot be repeated** as group numbers
4. In town dancers may perform a **maximum of six (6) solos**. Out of town dancers can register for a **maximum of four (4) solos.**
    a. **Note**: The Junior Choreography category is not considered a solo
5. Dancers may perform a **maximum of two (2) duos AND** a **maximum of one (1) duo per age class, per category**
    a. i.e. a dancer CAN compete in a Hip Hop 12 Year Duo AND a Hip Hop 14 Year Duo, but may NOT compete with two (2) different partners in the Hip Hop 12 Year Duo age category.
    b. **Note**: Junior Choreography is not considered a duo.

7. PERFORMANCE TIME LIMITS:

The following are the time limitations per performance type. The PGDF Committee will be **officially timing** dances from the **start of the music or the start of movement**, whichever is first. **Failure to comply with the timing rules will result in disqualification**. There will be **zero tolerance** for music that runs over the specified limit, **including exit music**.

Solos/Duos	Three (**3**) Minutes
Song & Dance Solos/Duos	Four (**4**) Minutes
Groups	Five (**5**) Minutes
Production	Eight (**8**) Minutes

8. MUSIC GUIDELINES:

Each song choice sets the tone for the performance piece. It is integral that educators, choreographers and studio owners do their due diligence to understand the context of the music they have chosen for EACH piece. With the accessibility of information available, a simple Google search of a song's context and lyrics is strongly encouraged.

Examples:

1. "Bangkok" from *Chess*
    a. This song contains racial slurs and a fetishization and dehumanization of a racialized group. It also describes racist, misogynistic, and adult themes.
    b. This song both causes harm and perpetuates harm to a racialized group.
    c. This song would **not** be an appropriate music choice.
2. "Strange Fruit" by Billie Holiday (and/or recent covers/remixes)
    a. This song graphically describes racially targeted lynchings (violent murders) in the Southern States.
    b. Using this song would require a strong connection and full understanding of the historical accuracies depicted in the lyrics. It would also require a Content Warning, as the lyrics are triggering and could cause harm to viewers.

Awareness is key to maintaining a safe environment. Choreographers must look at the lyrics/phrasing of each song, not limiting "appropriateness" to singular words. Many songs may not contain inappropriate or "bad" words, yet the subject matter and phrasing is highly inappropriate, insensitive or offensive in nature. This applies to ALL dance genres.

*__Note__: *For assistance determining if your music choices are appropriate, please see Appendix B on Page 31.*

THE DEADLINE FOR ALL MUSIC IS FEBRUARY 28, 2027

*__NOTE__: *All questions regarding music should be directed to the Welcome Table and/or Lisa Crimp at* pgdfentries@gmail.com

The following are the PGDF official music guidelines:

1. All music must be uploaded to the DanceComp system by the deadline listed above. Studios and/or dancers are responsible for listening to all music to ensure the correct version is uploaded – PGDF will not listen to music in advance of the performance.
2. In the case that there is an issue with music a dance will be moved to a spot of PGDF's choosing within the same session. The dancer must provide a back up copy of the music on a USB device and the music needs to be in mp3 or mp4 format.
3. It will be adjudicators discretion as to whether or not a re-dance is necessary when a technical issue occurs.
4. If music begins with a **vocalization or non-instrumental sounds**, please email pgdfentries@gmail.com to inform them.
    a. Please also inform the Welcome Table personnel before the category begins.
5. All music will be played with the **available sound equipment** by PGDF staff/volunteers.
6. **No live accompaniment** is permitted.
7. Music for all entries must be provided in digital format by uploading to the DanceComp Genie system.
8. **Changes to Music**:
    a. Any changes to music must be received by the March 9th, 2027 at 9:00 am PCT prior to the festival start date
    b. Changes in/to music will not be accepted once the festival has started.
    c. If changes occur to music post-festival start date, the dance will be for adjudication only

9. PGDF GENERAL RULES:

1. **Health and Safety**
    a. All health and safety protocols put in place by BC Public Health office and/or the venue must be followed.
    b. Drug and Alcohol Policy: as per SD57 and Vanier Hall policy, drugs and alcohol are not allowed to be on the premises. The consequences for possession and/or consumption of drugs and alcohol on SD57 property may include but are not limited to immediate disqualification (with no refund), removal from the premises and the individual and/or team will be disallowed to register for the following festival year. Decisions made will be at the discretion of the PGDF Committee.

2. **Festival etiquette & code of conduct**

The Prince George Dance Festival is committed to providing a safe, positive, and respectful environment for all dancers, instructors, adjudicators, volunteers, and audience members. Disrespectful or inappropriate behaviour, including abusive or offensive language, verbal or physical aggression, harassment, intimidation, or disruptive conduct, will not be tolerated. By purchasing a ticket or attending the festival, you agree to respect these guidelines and help us create an encouraging and enjoyable experience for everyone. The PGDF Committee reserves the right, at its sole discretion, to ask any individual engaging in inappropriate or disruptive behaviour to leave the festival premises, without refund.

3. **PARTICIPANTS**:

Only amateur (non-professional) performers may participate in the regular solo classes at PGDF. No more than 1/8 members of a group can be considered semi-professional/professional. This condition does not apply to those bona fide students of the performing arts who teach for the purpose of applying the money so earned for the furtherance of their education and does not preclude occasional remuneration received for services rendered in the arts. Professionals may enter in the "open" category which is for performance only. There will be no placings or prizes awarded, but there will be feedback provided by the adjudicators.

4. **ENTRIES**:
    a. Each entry, including all solos and duos, requires a title
    b. Category refers to the discipline and size of the entry
        i. i.e. Large Group Hip Hop, Duo Classical Ballet
    c. Class refers to the age division
        i. i.e. 12 and under, 19 and over
    d. Any solo, duet or group dance that placed 1st, 2nd or 3rd at the PGDF cannot be repeated for the next five (5) PGDF festivals and can never be performed by the same dancer(s).
    e. Minor changes in patterning of choreography does not constitute a different dance.
    f. The same dancer(s) cannot compete more than once in the same category and age group in either solo, duet, or group entry

5. **VENUE**:
    a. Performers are not allowed to use the stage for practice purposes during any time allotted to the festival
    b. Centre stage will be marked

6. **PROPS**:
    a. No additional matter of any kind is to be dropped, thrown, or used by a dancer on the stage.
        i. i.e. oil, water, candles, confetti - materials that could create a dangerous surface or cause extensive clean up
    b. No dangerous or breakable props permitted
    c. Remote controlled devices controlled by someone not registered in that dance are not allowed.
    d. During solo performances, the dancer must use all props
        i. i.e. props are not permitted simply as a backdrop or set piece

7. **BACKSTAGE ETIQUETTE**:
    a. It is the dancer's responsibility to be backstage and ready to dance at least 3 dancers before their turn
        i. Dancers will be disqualified if not present when it's their turn
        ii. Volunteers and/or committee members will not search for dancers
    b. One teacher/choreographer/designate may accompany children under 10 years of age backstage to assist with line-up and/or props
        i. For all other performances, teachers/choreographers are not permitted backstage

8. **GENERAL RULES**:
    a. All solo classes eligible for the Performing Arts BC Provincial Festival have been divided into single age classes
        i. The PGDF committee reserves the right to divide or combine any class or classes as determined by entries.
    b. The PGDF Committee reserves the right to limit out of town participants
    c. Guests are only allowed in designated areas and will be subject to all health and safety restrictions in place at the time of the PGDF

9. **JUNIOR CHOREOGRAPHY**:
    a. Choreography notes are required and must be submitted via email only to pgdfentries@gmail.com prior to March 14, 2027 at noon PCT. Printed copies will not be accepted.

i. Any notes received after noon on March 14, 2027 will be for adjudication only.

ii. Please see page 27 for additional information regarding Junior Choreography notes

10. **CONTENT WARNINGS**:

a. In the 16 and over age categories, if a performance contains mature subject matter and/or triggering content that is unsuitable for family viewing, the PGDF MUST be informed prior to class commencement so that audiences and dancers may be made aware.

b. To submit a content warning:

i. Email pgdfentries@gmail.com **OR** include in the "Notes" section of DanceComp Genie

c. If a content warning is not communicated in advance, the number may be disqualified.

d. Dancers and choreographers are responsible for being aware of all PGDF rules and regulations, most notably in regards to performance content.

11. **AGE ELIGIBILITY**:

a. Performers dance at age as of January 1st, 2027

12. **ADJUDICATION**:

a. Zero communication with the adjudicators is permitted by all performers, teachers, parents, and/or other interested parties until after the festival is complete.

i. Please note that members of the PGDF Committee are the only individuals permitted to be in contact with the adjudicators

b. Any performer who leaves the stage during their routine will be permitted to repeat their dance for adjudication only

c. The decision of the adjudicator(s) is final.

d. All performers will be marked out of 100%

e. Each dancer or group of dancers will receive an adjudication

13. **AWARDS**:

a. Trophies awarded in all dance genres are based on the highest marks when the mark is 75% or above

b. Monetary awards will be presented to first, second, and third placements in solo and duo classes under 19 years of age.

c. A fourth-place award will be presented in all classes under 19 years of age when there are fifteen (15) or more entries in a category. In all classes aged 10 years and under, a 4th place will be presented when there are four (4) or more entries in a category.

d. Recipients of monetary awards are required to submit a thank you note to their sponsor as directed by the PGDF Committee
e. Awards and Scholarship cheques must be cashed within six (6) months from the date of issue.
f. Scholarships and awards will be awarded at the discretion of the adjudicators

14. **FESTIVAL ETIQUETTE**:

a. No admittance will be allowed during performances
b. No food or drink, except water, is permitted inside Vanier Hall
c. Please respect performers by keeping noise to a minimum and remaining in your seats until their number is completed.
d. Phones must be on silent and/or airplane mode with screens and lights dimmed
e. Photography and video are NOT ALLOWED in the theatre, except by those authorized by PGDF.

10. PERFORMING ARTS BC PROVINCIAL FESTIVAL: QUALIFICATIONS AND REQUIREMENTS

This section outlines the Prince George Dance Festival's qualifications for the Performing Arts BC Provincial Festival to be held in Cranbrook: June 5-9, 2027.

Please note that it is the **responsibility of each performer** to be aware of the provincial syllabus as it may differ from PGDF syllabus. The Performing Arts BC Syllabus is available on their website: BC Provincials - Syllabus. Selection of Performing Arts BC delegates from the dancers who meet the eligibility criteria listed below is the entirely up to the adjudicators and their decision is final.

10.1 Provincial Delegates:

JUNIOR (Level I)	Ages 10 - 12
INTERMEDIATE (Level II)	Ages 13 - 15
SENIOR (Level III)	Ages 16 - 18

Provincial Excellence	Age 22 and under At the recommendation of the adjudicator a competitor for the Provincial Excellence class in Dance may be chosen. A delegate chosen by the adjudicators at PGDF will be performing at a very high level, generally higher than that required for recommendation to Senior classes. A delegate chosen for this class would be expected to be at the standard of apprentice level of a professional company. A delegate won't necessarily be chosen each year. At the Provincial festival delegates in this class will be expected to perform 3 solos in their discipline one of which will be chosen by the Provincials adjudicator from current existing repertoire in their respective genre, another will be an improv. The remaining two (2) solos should be those performed at PGDF from the categories listed for that specific genre and should demonstrate a well-rounded programme of artistic styles and versatility.
Virtual Group Dance	Adjudicators may choose, in each of the Group Dance class categories, up to two groups that are felt to be of an exceedingly high standard. These groups will submit a video recording of their dance. Video recording must be one take, from a single aspect. No filtering or other enhancement is to be used on the recording. No introduction is needed. Video recording sessions must be supervised by a PGDF festival representative. Virtual dance classes: Grace – Ballet Essence – Modern, Contemporary, Lyrical Power – Jazz, Hip hop, Acro Performance – Tap, Theatrical, Song and Dance

Delegates will be chosen/selected per age category by the adjudicator(s) and their decision is final. PGDF can send at least one (1) entry in each of the above categories, but may be able to send up to 3, depending on the number of qualified entries from the previous year that were reported and fees paid to PABC.

10.2 <u>Provincial Eligibility Requirements:</u>

Please consult the Performing Arts BC Syllabus to ensure you meet the eligibility for the Provincial Festival at [BC Provincials - Syllabus].

BALLET	**Ballet Requirements**: - **2** x contrasting ballet solos - Minimum qualifying mark of **85** for both
STAGE	**Stage Requirements**: - **2** x stage solos - Minimum qualifying mark of **85** for both - **Note**: - Cannot have more than one Jazz/Lyrical solo; in the case a Jazz or Lyrical solo is chosen, the second must be Song & Dance, Theatrical, Hip Hop, Tap or Acro.

MODERN/CONTEMPORARY	**Modern/Contemporary Requirements**:
	- **2** x contrasting solos
	  - 1 x Modern
	  - 1 x Contemporary
	- Minimum qualifying mark of **85** for both

10.3 <u>Provincial FAQs:</u>

Can I qualify for provincials if I live outside of Prince George?	While priority for the delegate spots will be given to local Prince George dancers, out of town dancers may be considered IF there are no qualifying candidates from Prince George studios in their given

	category. Out of town dancers may be eligible to represent PGDF at provincials as an alternate, or merited participant.
Can I represent PGDF if I've qualified and accepted to represent another festival?	**No**. Any dancers who have already qualified, and accepted, the offer to be another festival's delegate are **not eligible** to represent the PGDF at provincials. **NOTE**: this applies for both dance and other disciplines (i.e. music or dramatic arts).
Can I represent PGDF if I'm an alternate or merited participant for another festival?	**Yes**! Any dancers who have qualified, and accepted, the offer to be another festival's alternate or merited participant are **still eligible** to represent the PGDF at provincials as a delegate. **NOTE**: they are not eligible to be a merited participant or alternate for PGDF.
What categories are eligible for provincials?	Please see Appendix A, page 30, for an easy to reference chart of all dance categories.

11. FEEDBACK AND COMPLAINTS

11.1 Performance Feedback:

While the PGDF Committee will do everything possible to ensure a safe space is created and maintained for all participants, in the case that any participant or attendee feels uncomfortable with a performance they have witnessed, the PGDF encourages feedback to be submitted via email. This could include performances that contain insensitive or inappropriate content of a racial, sexual, violent, or exploitative nature.

1. **To submit Performance Feedback**:
    a. Email: pgdfinfo@gmail.com
    b. Subject: Performance Feedback
    c. Please be sure to include:

i. Identifying information of the number that violated the PGDF syllabus: dance title, entry number, etc.
ii. Section of the PGDF syllabus which was violated
iii. Contact information so that you may be reached, if necessary

NOTE: The PGDF committee does not guarantee a response to individual feedback, however all correspondence will be read, considered, and is greatly appreciated.

11.2. Complaints:

Prior to submitting a formal complaint, please be mindful of the following:

1. Adjudicator's marks are **final**.
2. Dance is a **subjective** art form. Each adjudicator uses their own unique knowledge and experience to critique and evaluate each performance. The adjudicators are present to help each performer gain a greater understanding of their craft and encourage creative exploration through the critiques.
3. The PGDF Committee is an entirely volunteer run organization. We will do our best to address and respond to any complaints received but ask you to submit serious and significant complaints only.
4. The PGDF Committee reserves the right to have the **final decision** on all matters.

To submit a formal complaint to the PGDF:

1. Submit a written complaint with a $20.00 fee (e-Transfer or cheque or bank draft) to the address on page 6.
    a. Complaints must be received within seven (7) days of the last day of the PGDF
    b. In the event the complaint is sustained by the PGDF committee, the $20.00 fee will be refunded.

12. AGE CLASSES

The PGDF committee reserves the right to divide or combine any class or classes as determined by entries.

13. CATEGORY DESCRIPTIONS AND GUIDELINES

*__NOTE__: Please see Appendix A (page 30) for a chart depicting which categories are eligible for provincials.

13.1. BALLET

Originating during the Italian renaissance of the 1500-1600s, ballet has become a notable form of concert dance that includes *romantic, classical, neoclassical,* and *contemporary ballet.* Ballet is an expressive form that merges classical ballet technique and orchestral style music, often in direct relation to folkloric storytelling. At the PGDF, there are four forms of ballet that qualify for competition: En Pointe, Classical Ballet, Demi-Character, and Contemporary Ballet.

When performing traditional or folkloric dances, be mindful of the historical and cultural stories that you are portraying. While there are many classical ballets that are still appropriate to reference today, any form of cultural appropriation will not be tolerated. When in doubt, remember that culture is not costume and there is a fine, and necessary, line between character portrayal and caricature. For young performers, performing traditional ballet variations and/or folkloric dances may present an opportunity to learn about a culture that is different from their origin story, so please, be diligent.

As an example, many of Marius Petipa's ballets display the cultures of racialized identities through the lens of demeaning caricatures. Think of the Chinese Tea dance from the Nutcracker or the infamous blackface incidents in La Bayadère. Performing variations of his choreography, among others, that continue to display outdated and disrespectful representations of people through movement, costuming, or otherwise (historical or fictionalized) is prohibited. See Appendix C for additional resources and articles.

We invite and encourage all dancers to choose tights and shoes in their skin tone, where appropriate, throughout the ballet category.

In addition, dancers will not be limited, nor judged, based on the traditional gender roles of classical ballet. Dancers are critiqued on presentation, performance, musicality, and technique.

13.1.1. En Pointe:

1. Classical ballet technique performed to classical orchestral music

a. Lyrics are not permitted in the En Pointe category

2. Footwear:
    a. Pointe shoes
        i. Must be 13 years of age or older to compete in the En Pointe category

13.1.2. Classical Ballet:

1. Classical ballet technique performed to classical orchestral music
    a. Lyrics are not permitted in the Classical Ballet category
2. Footwear:
    a. Solos
        i. Soft slipper for all ages
    b. Duos and Groups
        i. Soft slipper for ages 12 and under
        ii. Soft slipper or pointe shoe for ages 13 years and over; duos where one dancer is in a soft shoe and the other En Pointe should be registered in this category.

13.1.3. Demi-Character:

1. "Demi" refers to "half" - the upper body portrays a character and tells a story; the lower body employs classical ballet technique.
    c. Lyrics are not permitted in the Demi-Character category
3. Footwear:
    a. Soft slippers or pointe shoes must be worn
        i. En Pointe must be 13 years of age or older

13.1.4. Contemporary Ballet:

1. This ballet form demonstrates a strong and clear understanding of classical ballet technique and execution, but prioritizes diverse dynamics of flow, musicality, and variations in timing; asymmetrical movement and lines; as well as releasing the port-de-bras of the upper body, therefore going against the more linear and placed positions of classical ballet performance. This style includes non-traditional ballet movements, such as floor work and parallel positions, etc., to portray a more free and earth bound performance.
    b. Lyrics are permitted in the Contemporary Ballet category

4. Footwear:
    a. Soft slippers or pointe shoes must be worn
        i. En Pointe must be 13 years of age or older

5. **References**:
    a. Alonzo King for LINES Ballet
    b. Aszure Barton for Ballet BC

13.2. MODERN/CONTEMPORARY

13.2.1. Modern:

1. Modern dance originated at the turn of the 20th century, as pioneers such as Isadora Duncan, Pearl Primus, and Ruth St. Denis rebelled against ballet and vaudeville. Today it is recognized as a stylized dance genre with foundations in a technically based discipline such as Graham, Limon, Cunningham, Humphrey, Horton, etc. Modern dance rejects the limitations of classical ballet and was formulated from natural rhythms. It favours movement derived and connected to contraction and release, breath, suspension, fall and recovery, weightedness, and dynamism. Movement may or may not be related to the music.
2. Footwear:
    a. Bare feet or socks
3. References:
    a. Alvin Ailey American Dance Theatre
    b. Toronto Dance Theatre
    c. Martha Graham Dance Company

13.2.2. Contemporary:

1. Contemporary refers to “in the now”. While it is often used as an umbrella term, in this context Contemporary specifically refers to free movement dance encompassing various dance disciplines with modern and ballet technique as its underlying base. Examples include the choreography of William Forsythe, Wayne McGregor, Akram Khan, Ohad Narin (Gaga), Hofesch Shechter (Release Technique), etc. A constantly evolving style of movement that gives physicality to human ideologies and concepts

with emphasis on engaging the whole body.

2. Footwear:
    d. Bare feet or socks

4. References:
    a. Kidd Pivot
    b. NDT
    c. Rambert

13.3. STAGE

It must be noted that engaging with these Dance Genres in any capacity requires the acknowledgement of the systems that contributed to their original development. This includes the systems that perpetuate further erasure and harm to the founders/creators of these dances. It is a privilege to have the ability to share space in this artform. With greater understanding of a dance comes a greater ability to perform it. Please consider these resources a starting point for further research and understanding. As historical themes are discussed below, please take your time and care, as describing the origins of these dances requires a discussion of historically oppressed and excluded peoples.

13.3.1. Hip Hop/Street Dance:

1. This sub-category encompasses the style of performance that you see represented in most film and television including music videos, and - most recently - on TikTok. These choreographed routines are a mixture of techniques and understandings of multiple forms of street dance, performed to Hip Hop and Pop(ular) music (Including R&B, House, New Jack Swing, etc.) This is generally the primary style of dance seen in the “Hip Hop” category across dance festivals and competitions.
   It should be noted that Hip Hop Dance is a social dance, known as “Party Dances”, that has its own foundations and is a freestyle artform. Hip Hop itself is a culture, with five elements, coined by Afrika Bambaataa in the Bronx, New York in 1977.
   The Hip Hop category at the PGDF will serve as an umbrella term for the sake of this document, referring to multiple forms of Street Dance as a result of the commercialization of Hip Hop dance. This can include Hip Hop and Breaking, but also many other street styles including Stepping and House or styles born through Queer culture and communities, known as Ballroom styles: Voguing and Waacking. The Hip Hop

category also includes Funk styles of dance, which predate Hip Hop: Locking, Waving, Animation, and Popping. Lastly, it encompasses Caribbean dance styles, such as Dancehall and Reggaeton.

It is essential to note that all of the styles in this genre are rooted in Black and Hispanic culture**.** Each style has its own foundational base, specific to the style the dancer is performing. Each style of dance stems from the evolution of the music and the socio-political times. As the music changed, so did the dance, which explains why most of the dances are named after the music itself, ie: House Music and House Dancing. An understanding of where and when these dances began is advised to fully grasp the dance's concept, techniques, and musicality. This goes for educators, choreographers, and dancers alike.

2. Footwear:
    a. Indoor sneakers or street boot styles (such as Timberland boots); jazz runners are not appropriate
3. This category may include gymnastics, tumbling, power moves, or any series of tricks or stunts.
4. References:
    a. The Five Pillars of Hip Hop — HARLEM GALLERY OF SCIENCE
    b. Buddha Stretch, Henry Link
    c. Breaking: B-Girl Terra & Eddie | BCTV Pro:File

13.3.2. Tap:

1. Tap has a deep rooted and complex American history stemming from pain and injustice. It was born in the American South from the effects of the vicious Transatlantic Slave Trade which forced approximately 10-12 million African people into enslavement. Human captors stole enslaved African people's cultural instruments, specifically percussion (drums), to erase their cultural heritage. What we now call tap was born to replace the sounds of these stolen instruments and stolen celebrations, creating a new artistic expression that has evolved throughout generations and 300+ years.

    Tap eventually became exclusionary to the originators and cultural owners of this dance style, as theatres, and eventually film and television, excluded the original creators based on race.

    As tap evolved, it is said to have picked up other dance influences from travelling shows through the trade industry, such as Irish jigging and various North American Indigenous dances.

    Broadway/Theatre Style Tap, like Broadway Jazz, is the style of Tap that was popularized in Theatres that were able to gain monetary success during segregation. Unfortunately, due to this racial gatekeeping (exclusion), many of the Original Creators of these dances' names are not known today. John W. Bubbles is known as the Father of Rhythm Tap, which is the style closest to what we see performed today in dance

festivals.

For the purpose of this syllabus, the tap category is defined as rhythm through footwork, style and presentation. Adjudicators are looking for a well-rounded tap vocabulary and the ability to keep time and rhythm with music or during acapella sections. Any clapping or additional percussion, including those made with props or the body, must demonstrate a consistency and strong understanding of rhythm and musicality.

2. Footwear:
    a. Tap shoes
3. No dubbing of tap sounds permitted on recording.
4. References:
    a. Tap Dance in America: A Short History
    b. Dance Spirit: Best Tap Dancers
    c. Jacobs Pillow Dance Interactive: Dianne Walker aka Lady Di

13.3.3. Song & Dance:

1. A fantastic opportunity to bring the bright lights of Broadway to Prince George! Song & Dance routines should be suited to stage production, with a balanced effort in singing, dancing, and acting: a triple threat performance. The audience should feel transported, immersed, and engaged with the story being told. An emphasis on character development and portrayal is encouraged.
2. No recorded vocals permitted.
3. Routines should be approximately 50% song and 50% dance

13.3.4. Theatrical (previously called variety)

1. Theatrical is an open category where choreographers are encouraged to take risks and embrace their creative potential. Ultimately, anything goes! You can mix and fuse dance styles and genres, play with the incorporation of theatre, or experiment with mixed mediums. We invite you to have fun in this category and inspire your fellow participants.
    a. A note on comedy: please be mindful to ensure that any comedy employed is appropriate and "punches up" (teases, pokes fun at someone with greater power and privilege than you) VS. "punches down" (sets your target as someone with less power and/or privilege than you). Question who you/the audience are laughing at and why the joke is funny. If comedy includes

hurt or harm, it does not belong in this space.

2. Must not be able to fit in any other category.
3. Lip Syncing is permitted.

13.3.5. Jazz:

1. Jazz Dance shares it's deep roots in various African culture's rhythms and traditional dances, as well as the atrocities that enslaved African people experienced, previously outlined in the Tap section [Please See Page 23]. Yet another dance style originating from Black culture and an integral part of Black History. Jazz Dance came with the creation of Jazz Music, stemming from culturally diverse New Orleans around the 19th-20th centuries. Jazz music was created for people to dance to, originally as a social and freestyle artform. Jazz has gone through many evolutions through its widespread popularity for over a Century. As it became more accessible with the first recorded Jazz record in 1917, movies with sound in the 1930's, and the rise of television. The increasing popularity of dance crazes eventually lead to the Commercial Dance Industry- or simply put, professional, paid dancers. In the 1950's, Jack Cole blended Eurocentric dance styles (Ballet & Modern) with Vernacular Jazz Dance (Charleston, Jive, Jitterbug, the Black Bottom, Lindy Hop) and became known as the "Father of Theatrical Jazz." It must be said that many originators of Jazz dances are not known due to many factors that included exclusion based on race, sexual orientation, class and gender-identity. One of many examples is the well-known style of Bob Fosse, without the mention of Gwen Verdon within Theatrical Jazz. Each decade had its own additions to Jazz Dance and culture, reflective of the social and political times, outlined in the (a.) resource given below. This is the reason Jazz dance may be performed to many styles of music: Jazz, Disco, Pop, Rock, Blues, Swing, Latin, Electronic, etc. each with various sub-styles of the dance.
2. Performances in this category can be Vernacular Jazz (the original), Broadway or Theatrical Jazz (not "classical"), Latin Jazz, Afro-Cuban Jazz, Disco or Commercial Jazz (the most recent addition to the style.)
3. Footwear:
    a. Jazz shoes, bare feet, heels (safe on marley); no ballet shoes permitted
4. Vocal and instrumental music arrangement permitted.
5. References:
    a. History of Jazz Dance
    b. What Is Vernacular Jazz Dance? | BCVJDS
    c. The Famous Whiteys Lindy Hoppers- 1941

13.3.6. Lyrical:

1. Lyrical gained popularity throughout the 20th Century from popular films and increasingly popular dance competitions. Although it isn't exactly clear when this dance genre began, it is defined as a mixture of ballet and soft-Jazz vocabulary, focusing on songs with emotive lyrics. The key word here is: LYRICS - the words of the song that tell us a story. Storytelling should be portrayed through movements that sync with the lyrics and tone of the song. This can be described as the highs and lows of the song lyrics that follow the emotional journey of the singer, as performed by the dancer's movements. As with any story, a clear beginning, middle, and end should be portrayed by the performer.
2. Facial expressions and movement directly represent the lyrics.
3. Music must have lyrics.
4. Footwear:
    a. Jazz shoes, socks, or bare feet

13.3.7 Acrobatic Dance:

1. The performer's safety is of the utmost importance in all categories, but especially in Acrobatic Dance, which requires an equal combination of strength and flexibility. This prevents injury and sets the performer up for success in their Acrobatic Dance performance. Acro is a newer term for a mixture of dance, contortion, and certain gymnastic elements that can include partnering and hand balances. The contortion and partnering elements themselves originate in both traditional Chinese and Mongolian performances, dating back thousands of years. The evolution of what Acro has become today was popularized through travelling performances and what was later considered to be Circus. It is vital that the performance showcases a display of strength and capability to perform any of the tricks, twists, balances, or explosive gymnastic elements.
   The performer(s) must present musicality, timing, control, strength, and flexibility with a focus on smooth transitions from one skill to the next. If partnering is involved, a strong understanding and importance of trust and connection between the base person(s) and liftee(s)/flyer(s).
2. Must be suitable for stage presentation.
    a. No mat to be used, the performer must be comfortable exercising all moves on the stage flooring.
    b. Routine must contain 50% dance and 50% acrobatic elements.
3. Please be mindful of costumes in this category. Ensure costumes are conducive to the extreme movement and long-held poses facing the audience. Comfort, coverage, and stretch of fabric is key.
4. For educators and dancer reference, there are Acro certifications available to help facilitate the

performer's safety. Linked is a popular certification course but is not limited to this specific organization. PGDF is not affiliated with this certification and is to be used as reference only.

Acrobatic Arts Certification

5. Footwear:
    a. Bare feet, jazz shoes, or any version of a half-shoe (Foot Undiez, Foot Paws, etc.)

13.4. Open

13.4.1. Culturally Specific:

1. The Culturally Specific category is designed to feature and focus on dances which connect to a culture's history and livelihood, complete with appropriate costumes and music. Examples include, but are not limited to, Spanish Flamenco, Polynesian Hula, Russian Folk Dancing, Scottish Highland Dancing, Brazilian Samba, Chinese Lion Dancing, Cuban Salsa, Sinte from West Africa, etc. Remember that not all dances specific or related to one's culture are meant to be performed. Dance is a powerful, universal language that is often used to process collective grief, remember history, or as part of a ritual or celebration. We look forward to celebrating the diversity of Culturally Specific dances and learning together about the different ways we express ourselves through music and movement.
    a. **Note**: By entering a number in this category, you acknowledge that you have done your due diligence to honour the culture with which you are engaging and that you are, or have employed, an expert representative to ensure cultural accuracy and respect.
2. Footwear:
    a. Must be appropriate and specific to the cultural dance being performed.

13.4.2. Junior Choreography:

1. This category is intended for young choreographer ages 15-18. The performance may be a solo, duo, or group number. All entries will be performed. The choreographer may participate in the dance, but this is optional.
2. This category is not counted in solo and duo limits or in double-ups.
3. The piece may also be entered in its respective category, i.e., Solo Contemporary
4. Adjudication will be based on both the choreographer's notes and choreography. Both adjudicators will watch and critique all entries in this category. A reminder that all art is subjective and the adjudicators will use their own expertise to critique and place each performance.

5. When critiquing Junior Choreography, the adjudicators will likely consider the following elements:
    a. **Staging**: Use of the stage, regardless of number of dancers (solo or group) is imperative to a successful dance piece
    b. **Transitions**: Not only group formations, but also how each move transitions from one to the next
    c. **Musicality**: Does the choreography match the music as the music grows and evolves throughout the piece, and is it an appropriate choice for the dancer(s)
    d. **Storytelling**: Does each piece have a beginning, middle and end, does it capture the audience with an emotional connection, does the piece have a clear intention
    e. **Creativity**: How is this piece unique and specific to you and/or your dancers- has the junior choreographer put in "filler" moves to take up time and space or is each part carefully curated to the song with intention?
    f. **Costuming and presentation**: do all elements included in your piece add to the performance value
    g. **Technique**: Does the choreography showcase technical/foundational elements in the dance genre of which the dancer(s) are performing
6. **Choreography Notes**:
    a. Must be emailed to pgdfentries@gmail.com by noon on March 14, 2027. Printed copies will not be accepted. Notes received after noon will be for adjudication only.
    b. **Requirements**:
        i. Maximum 1000 words
    c. **Please include**:
        i. The inspiration of the piece
        ii. The theme or intention of the piece
        iii. Reasoning behind costume choices
        iv. Reasoning behind music selection
        v. Select two movement phrases from your piece and describe how they support your theme/intention or inspiration.
        vi. Any additional and pertinent information
7. **Music**:
    a. If your Junior Choreography piece is also entered in another category, please upload the music to each entry.

13.4.4. Stage Production:

1. Ten (10) or more dancers
2. Maximum eight (8) minutes in length
3. Any type of dance and/or song and dance performance
4. May incorporate more than one dance form
5. A teacher, choreographer, or other designated person must accompany the production group backstage to assist with the organization of dancers and/or props.

13.4.5. OPEN:

1. Any professionals or semi-professionals or adults who wish to enter a category for adjudication and performance only. No placings or awards can enter here.
2. Any genre of dance can be entered.

Thank you, for taking the time to thoroughly read and review the outlined syllabus for the PGDF. We sincerely appreciate your time and willingness to comply with the rules and requirements we have consolidated to ensure the best possible experience for all.

We wish you and all participants of the PGDF the very best at this year's festival!

Sincerely,
The Prince George Dance Festival Association

APPENDIX A: Categories and Provincial Eligibility

Category Name:	**Eligible for Provincials:**

Acrobatic Dance	Yes
Classical Ballet	Yes
Hip Hop/Street Dance	Yes
Contemporary	Yes
Contemporary Ballet	Yes
Culturally Specific	No
Demi-Character	Yes
En Pointe	Yes
Jazz	Yes
Junior Choreography	No
Lyrical	Yes
Modern	Yes
Song & Dance	Yes
Tap	Yes
Theatrical (Variety)	Yes

APPENDIX B: Determining Appropriate Music

Questions to ask when considering music choices:

1. Do I feel comfortable and confident educating my dancers about the song content and/or context?
2. Are my dancers able to both understand and communicate the concept/intention I am asking of them?
3. Do my dancers possess the emotional maturity and/or capacity to connect with the song content and intention?

4. Could the song content cause or perpetuate harm?
5. Could the song content be considered triggering?
6. Do I fully understand the song's meaning? In relation to context and phrasing.
7. Have I monitored the song for inappropriate words beyond the obvious "swear words"? Including racial slurs, new slang, cultural references, etc.

APPENDIX C: References for syllabus creation

Articles:

1. Pointe Magazine: My Experience as a Black Ballerina in a World of Implicit Bias
2. NY Times: Blackface at the Ballet Highlights a Global Divide on Race
3. The Toronto Star: Misty Copeland is right: Blackface and Yellowface have no place on ballet stages
4. Paris is Burning – an Important Slice of Queer History
5. Dance Magazine: I Am a Black Dancer Who Was Dressed Up in Blackface to Perform in La Bayadère
6. NY Times: Sequins and Soul-Searching in the Competitive Dance World
7. University of Michigan: From Margins to Mainstream: A Brief Tap Dance History
8. NY Times: The Pioneers of Postmodern Dance, 60 Years Later
9. The New Yorker: Can Modern Dance Be Preserved?
10. Black TikTok Creators Grapple With How Far to Take Strike: "Why Should We Have to Leave?"

Dance Companies:

1. ILL-Abiliites: International Dance Crew
2. Tentacle Tribe - Montréal

Films & Documentaries:

1. Uprooted: The Journey of Jazz Dance

Websites:

1. Final Bow for Yellowface: yellowface.org
2. Additional action and resource after Land Acknowledgements: https://www.irsss.ca/