



DWC 2027

Genre Descriptions & Marking Criteria

This guidance should be used together with the DWC rules.

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Classical Ballet Repertoire

Children, Junior & Senior

The approved solo ballet repertoire list for 2027 is provided in **Appendix 1** at the end of this document.

Definition

For the 2027 Qualifiers, dancers may perform a variation that is not included on the approved Classical Ballet Repertoire List. However, dancers who qualify for the 2027 Finals must prepare and perform a variation from the approved Classical Ballet Repertoire List.

- Repertoire choreography should be suitable for the dancer's technical and artistic level and performed without significant changes to the original choreography.

Notes

- It is strictly prohibited 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.
- If protected choreography is presented at the Finals, it will receive an automatic score of 70 unless permission has been provided in advance. For example: Etudes (H. Lander) Ballerina's Variation, all choreographies by Sir Frederick Ashton, all choreographies by Pierre Lacotte, and all choreographies by George Balanchine.
- Please note that some repertoire remains protected by copyright, as choreography is generally protected for 70 years after the choreographer's death. It is the responsibility of the teacher/dancer to research the specific repertoire being performed, identify the choreographer, and establish whether the choreography is still protected by copyright.
- Costumes must contribute to the character and the style of the dance and be age appropriate.
- **Children's Ballet Repertoire (ages 10–11):**
 - Teachers are strongly advised to choose age-appropriate variations, and may make minor adaptations or simplifications to the variations where necessary to suit the dancer's technical level.
 - For all other age categories, teachers are expected to respect the original repertoire choreography.

Marking Criteria

TECHNIQUE

30 points

- Placement and alignment of the body; secure posture; secure use of turnout; stability and control
- Coordination of the whole body; balance, control and weight transfer; clarity and fluency of transitions
- Appropriate use of épaulement and port de bras
- Clear demonstration of ballet technique, i.e. stretched feet, leg extension, classical line, etc.
- Secure execution of the chosen variation; technical demands appropriate to the dancer's age and current level; maintenance of technique without excessive alteration or simplification of the repertoire

MUSICALITY

20 points

- Sensitivity to musical structure and phrasing; ability to dance with the music rather than simply dancing to the music
- Phrasing of movement structures, dynamics and balanced relationship between connecting movements, main movements and static pictures

ARTISTRY AND PERFORMANCE

30 points

- Virtuosity and precision in the execution of the choreography
- Presentation that complements and enhances the choreographic intent
- The ability to engage and communicate to the audience a sustained and convincing performance from entrance to exit, projecting confidence and focus

CHOREOGRAPHY

20 points

- Appropriate interpretation, characterisation and emotional intention of the role/variation, displaying individuality without distorting the established style of the repertoire

Ballet

Definition

Recognised classical ballet repertoire is not permitted in this category.

- Ballet must remain the foundation of the choreography and movement vocabulary. This category allows original choreography in a range of ballet styles, including classical, neo-classical and modern ballet.
- For solos only: classical music may be used for original choreography. However, dancers and teachers are advised to avoid music strongly associated with a recognised classical ballet solo or variation.
- The use of parallel leg positions is permitted as an extension to the five established positions of classical ballet, provided that the overall movement vocabulary remains clearly rooted in ballet technique.

Notes

- Floor work should be minimal and always in keeping with ballet aesthetics.
- Character dance excerpts from classical ballets, such as the Spanish Dance and Czardas from Swan Lake and the Russian Dance from The Nutcracker, should be entered in Ballet and not in the National/Folklore category.

Marking Criteria

TECHNIQUE

30 points

- Placement and alignment of the body; secure posture; secure use of turnout; stability and control
- Coordination of the whole body; balance, control and weight transfer; clarity and fluency of transitions
- Appropriate use of épaulement and port de bras
- Clear demonstration of ballet technique, i.e. stretched feet, leg extension, classical line, etc.

MUSICALITY

20 points

- Sensitivity to dynamics, phrasing and tempo changes
- Fluidity and/or attack, depending on musical style

ARTISTRY AND PERFORMANCE

30 points

- Virtuosity and precision in the execution of the choreography
- Presentation that complements and enhances the choreographic intent
- Emotional depth, expression and stage presence

- For Duets, Trios, Quartets and Groups: synchronisation and stylistic cohesion between dancers

CHOREOGRAPHY

20 points

- Choreography should be suitable for the dancer's age, physical development and interpretative ability
- Originality and creativity within ballet technique principles and vocabulary
- For Groups: effective use of space, choreographic patterns and clearly defined formations

National and Folklore

Definition

National and Folklore includes dance forms rooted in the cultural traditions, heritage and identity of a country, region or people.

- The music must reflect the heritage or musical characteristics of the dance represented.
- Movement, cultural characteristics and costume should support the identity of the performance.
- Judges do not assess specialist regional or technical authenticity.
- Character or national-style dances taken from classical ballets, such as the Spanish Dance from Swan Lake or the Arabian and Russian dances from The Nutcracker, must be entered in Ballet.
- A theatrical or highly staged presentation can remain in this genre where the cultural dance form and traditions remain central. However, where spectacle or production becomes the defining feature, Showstopper is the more appropriate genre.

Marking Criteria

SOLOS, DUETS AND TRIOS

TECHNIQUE 20%

- Controlled and secure movement appropriate to the dance form represented
- Musical understanding through rhythm, phrasing, accentuation and movement quality

PERFORMANCE 80%

- Communication of the cultural identity of the dance
- Musical interpretation, artistry and stage presence

SMALL AND LARGE GROUPS

One mark out of 100, reflecting the whole performance: cultural identity, musical interpretation, performance, choreography, precision and technique.

Lyrical

Socks must not be worn.

Definition

Lyrical dance is rooted in classical ballet technique/classically inspired, fluid and extended, with sustained lines, controlled transitions, suspension and flow. It is also influenced by the lines and movement quality of Jazz.

- It is characterised by expressive, flowing movement that responds to the mood, phrasing and dynamics of the track.
- Instrumental music can provide the lyrical quality through its mood, phrasing and dynamics. Lyrics are not essential, but when used they can inspire the choreographic content.
- Emotional expression comes through the connection between movement and music and remains natural.
- The overall technique, structure and movement quality must remain clearly Lyrical, even where Contemporary influences are present.
- Lyrical is not based on tricks, display elements or abstract movement.
- Acrobatic elements are not recommended but, where used, must be integrated into the choreography and not appear as separate tricks.

Marking Criteria

TECHNIQUE

30 points

- Strong classical foundation
- Control, extension, placement and balance
- Sustained lines and soft dynamics
- Soft landings and seamless transitions

MUSICALITY

20 points

- Interpretation of phrasing, tone and mood
- Response to musical structure and dynamics
- Use of musical accents and lyrics where present
- Breath and suspension supporting musical flow

ARTISTRY AND PERFORMANCE

30 points

- Natural emotional expression
- Inner feeling, sensitivity and control
- Strong connection to the music

CHOREOGRAPHY

20 points

- Clear Lyrical style and structure
- Phrasing and flow
- Choreography that supports the dancer's strengths
- Avoidance of excessive tricks and abstract movement

Notes

Lyrical is a dance genre defined by its movement quality and musical interpretation.

Contemporary

Definition

Contemporary includes both Ballet-based Contemporary and Modern Contemporary.

- Contemporary techniques can be combined.
- Any musical style, spoken word, sound effects or silence can be used.
- The dance can be performed barefoot, in socks or in half ballet shoes.

Marking Criteria

TECHNIQUE

30 points

- Technique must show a clear Contemporary foundation
- Connected use of the whole body
- Breath, weight and momentum contributing to movement quality
- Control through weight transfer, changes of level and dynamic variation
- Contemporary line and shape within the movement

MUSICALITY

20 points

- Musicality through phrasing, timing and dynamic variation, either within the movement itself or in response to the music or lyrics

ARTISTRY AND PERFORMANCE

30 points

- Interpretation that communicates the purpose of the choreography
- Performance quality appropriate to the style and content of the work

CHOREOGRAPHY

20 points

- Choreography should show effective use of choreographic devices
- Acrobatic elements, where used, must be integrated into the movement and not appear as stand-alone tricks
- Any floor work must retain the Contemporary movement quality

Notes

The work must demonstrate a clear understanding of recognisable contemporary dance techniques such as Graham, Cunningham, Horton, Release (and others).

Showstopper

Definition

Showstopper is designed to entertain, with creative freedom to produce an exciting and memorable performance.

- Theatrical devices, spectacle, tricks, gimmicks and themes may be used where they enhance the performance.
- Any dance genre or combination of genres may be used.
- An entry using only acrobatic content must be entered in Acro, not Showstopper.
- Live singing is not permitted. Lip-syncing is permitted but receives no separate credit.
- Stage microphones will not be provided for Tap content included in a Showstopper performance.

Marking Criteria

SOLOS, DUETS AND TRIOS

TECHNIQUE	20%
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- Strong, secure technique appropriate to the style or styles used

PERFORMANCE	80%
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- Suitability to the dancer or dancers and the concept or theme
- Confidence and strong stage presence
- Inventive and entertaining choreography
- Staging, floor patterns, body lines and theatrical devices that support the concept
- Strong entertainment value and audience impact

SMALL AND LARGE GROUPS

One mark out of 100, reflecting the whole performance: entertainment value, impact, choreography and technique.

Props

- Props are optional. If used, they should be part of the choreography and not only stage dressing.
- 20 seconds are allowed to place a prop on stage and a further 20 seconds to remove it. A five-point penalty applies for each violation.
- The stage must be completely clean within the 20-second time allowance. If further cleaning or clearing is required before the competition can continue, the time penalty applies for each additional 20 seconds.

Jazz Dance

Socks must not be worn.

Definition

Jazz technique combines strong body control, clear lines and shapes, dynamic changes, grounded movement, isolations and a strong connection to the music. It can have the relaxed, blues-influenced qualities of traditional Jazz, or the more theatrical qualities of industry Jazz.

Marking Criteria

TECHNIQUE

30 points

- Strong technical foundation
- Core control and body alignment
- Clear use of Jazz lines and shapes
- Isolations, contractions and extensions
- Control of weight and centre of gravity
- Sharp directional changes and sustained movement

MUSICALITY

20 points

- Strong connection to the music
- Response to rhythm, accents and dynamics
- Use of breath, suspension and phrasing

ARTISTRY AND PERFORMANCE

30 points

- Stylistic confidence
- Precision and control
- Individuality and stage presence
- Clear interpretation of the chosen Jazz style

CHOREOGRAPHY

20 points

- Originality and structure
- Clear relationship between movement and music
- Variety of dynamics and movement qualities
- Choreography suited to the dancer's strengths

Notes

Acrobatic elements and floorwork, where used, must support the Jazz choreography and not become the main focus.

Acro Dance

Socks must not be worn.

Definition

Acro Dance combines dance and acrobatic movement as one complete performance.

- Acrobatic skills must be integrated into the dance throughout the choreography.

Marking Criteria

TECHNIQUE

30 points

- Clear and precise execution of dance and acrobatic movement
- Safe, controlled execution with correct acrobatic technique
- Body awareness and alignment
- Strength and control in contortion elements
- Controlled acrobalance, partner and group work with smooth transitions

MUSICALITY

20 points

- Interpretation of the style and mood of the music
- Response to changes in musical dynamics
- Rhythmic variation and phrasing

ARTISTRY AND PERFORMANCE

30 points

- Clear communication of theme, emotion or idea
- Expression and stage presence
- Precision and synchronisation in multiple-performer entries

CHOREOGRAPHY

20 points

- Originality and structure
- Acrobatic skills integrated throughout the choreography
- Acrobatic content appropriate to the dancers' ability
- Partner acrobatics in duets and trios, and group acrobatic work in group performances
- Organised and controlled formations and transitions in group work
- Choreographic response to musical accents and dynamics

Song and Dance

Vocals are not permitted on any part of the backing track or soundtrack. All singing must be performed live.

Definition

- The performance must include both song and dance.
- The song may be sung in any language.
- Any genre of dance may be used.
- The original staging or dance style does not have to be reproduced. The material may be reinterpreted if the new concept is clear and suitable.
- The performance should show an equal balance between singing and dance. There must be clear vocal sections where the performer sings, and clear dance sections where the performer dances without singing.
- The performance must demonstrate a strong standard in both the song and the dance.
- Duets and trios: all performers must sing and dance.
- Costumes must allow suitable access for a microphone pack or belt.

Marking Criteria

TECHNIQUE 30 points

- Vocals should show accurate pitch, clear diction, breath control and secure vocal technique
- Dance technique should be secure and appropriate to the style performed

MUSICALITY 20 points

- Musical phrasing should be clear in both the vocal and dance performance

ARTISTRY AND PERFORMANCE 30 points

- The vocal and dance elements should work together to create one performance
- The performance should be delivered with expression and style appropriate to the chosen song

CHOREOGRAPHY 20 points

- The choreography should suit the style of the material or the character being portrayed
- The choice of song must allow enough opportunity for dance. Limited dance content will affect the Choreography mark

Group Entries

- The majority of performers should sing.

- Solos and duets may be included, but there must also be strong ensemble singing.
- Harmony should be used where appropriate.
- Group members may sing from off stage, but only performers entered in the group may do so. Additional singers are not permitted.
- Groups may use a maximum of three microphones, which may be headset, handheld or a combination of both.

Tap

Pre-recorded tap sounds are not permitted on the backing track.

Definition

Tap can be performed entirely without music. In this case, the first movement determines the start of the performance and the final movement determines the end.

Marking Criteria

TECHNIQUE

30 points

- Clear, precise and rhythmically secure beats
- Effective use of dynamics and contrast
- Control, coordination and body awareness
- Clean execution without unnecessary speed or clutter

MUSICALITY

20 points

- Strong percussive musicality
- Interpretation of the style and mood of the music
- Accurate timing within rhythmic patterns
- Rhythmic variation and phrasing

ARTISTRY AND PERFORMANCE

30 points

- Style and stage presence
- Confidence and individuality
- Energy and projection
- Clear communication of the chosen Tap style

CHOREOGRAPHY

20 points

- Originality and structure
- Development of rhythm and dynamics
- Variety of rhythmic patterns and phrasing
- Use of unison, canon, counterpoint and rhythmic exchanges

Notes

- Additional live percussive sounds, such as body percussion, are permitted.
- Traditional dance forms using Irish hard shoes, Appalachian clogs or Flamenco shoes belong in National & Folklore.

Street Dance

Definition

Street Dance includes original choreography in one or more recognised Street Dance styles, including Hip Hop, Locking, Popping, Breaking, Krump, Waacking, Vogue, House, Dancehall and other recognised forms.

- The performance must retain the movement vocabulary, rhythm, attitude and technique of the style or styles presented.

Marking Criteria

TECHNIQUE

30 points

- Accurate execution of the foundations of the chosen style
- Body control, dynamics and weight placement
- Use of levels and directional changes
- Clarity of lines, angles and shapes

MUSICALITY

20 points

- Connection to rhythm and syncopation
- Effective use of accents and pauses
- Style-specific timing and flow
- Musical phrasing and response to the music

ARTISTRY AND PERFORMANCE

30 points

- Performance style and stage presence
- Character, personality and innovation
- Unity, precision and clean execution
- Athleticism suited to the choreography

CHOREOGRAPHY

20 points

- Originality, structure and flow
- Effective use of the chosen Street Dance style
- Purposeful use of space

Notes

Street Dance developed through social and cultural settings such as clubs, battles and community gatherings. Each recognised style has its own movement vocabulary, rhythm, character and foundations, which should remain evident in the choreography. An entry can use one recognised Street Dance style or any combination of styles.

Commercial

Definition

Commercial dance is created primarily for entertainment contexts such as music videos, concerts, television and fashion shows.

- It draws on influences including Street, Jazz and other dance forms, shaped into a polished choreographic performance.
- Choreography is driven by the music, mood, concept or narrative. Movement can draw from established styles or be created specifically for the work, while the overall performance retains a recognisable Commercial quality.
- The emphasis is on impact, stylistic confidence and execution.
- Storytelling or narrative is optional and is assessed only when it contributes to the choreography.

Marking Criteria

TECHNIQUE

30 points

- Accurate execution of the movement vocabulary presented
- Body control, dynamics and weight placement
- Use of levels and directional changes
- Clarity of lines, angles and shapes
- Technical demands appropriate to the choreography

MUSICALITY

20 points

- Connection to rhythm, syncopation and musical accents
- Timing, flow and use of pauses
- Synchronisation where required
- Response to musical layers, including percussion, melody, vocals and lyrics

ARTISTRY AND PERFORMANCE

30 points

- Commercial style and stage presence
- Personality, character and stylistic authenticity
- Precision and unity
- Confidence and commitment
- Physical energy and athleticism suited to the choreography

CHOREOGRAPHY

20 points

- Originality and structure
- Consistent choreographic flow
- Effective use of style

- Purposeful use of the stage
- Development of concept or narrative when used

Notes to Avoid Confusion with Street

- Street dance originates from culturally rooted styles such as Hip Hop, Breaking, Locking, Popping, Krump, House, Waacking, Dancehall and others. These forms evolved in social settings such as clubs, battles and community gatherings, using authentic movement vocabulary.
- Commercial dance is performance driven, often blending styles and focusing on a polished, stylised presentation.

Appendix 1: Approved Solo Ballet Repertoire

The following variations are approved for the 2027 Finals in the Classical Ballet Repertoire genre, listed by age category.

Ballet Repertoire is the performance of established ballet choreography, rather than original choreography created to music from a classical ballet.

Where teachers create their own choreography, even when using music from a recognised classical ballet, the dance must be entered in the Ballet category, not Repertoire. However, teachers are encouraged to select music that is not strongly associated with well-known classical repertoire when creating their own choreography.

Children Age Category 10–13 years old

Ballet	Choreographer	Additional Information
Awakening of Flora	M. Petipa	
Cipollino	G. Mayorov	Radish Variation
Cavalry Halt	M. Petipa	
Classical Pas de Deux Adam	S. Golovkina	
Coppelia	A. St. Leon	All Variations
Don Quixote	M. Petipa	All Variations
Fairy Doll	S. Legat	
Flames of Paris	V. Vainonen	
Flower Festival at Genzano	A. Bournonville	
Giselle	J. Perrot, J. Coralli	Act I Variation of Giselle, Act I Peasant Pas de Deux Variations
Graduation Ball	D. Lichine	
Harlequinade	M. Petipa	
La Bayadere	M. Petipa	Three Shade Variations, Gamzatti Variation
La Esmeralda	M. Petipa	
La Fille Mal Gardee	B. Nijinska, D. Romanoff	
Le Carnaval	M. Fokine	Butterfly Variation
Le Corsaire	M. Petipa	All Variations
Naiad & the Fisherman	J. Perrot	Giannina Variation

Ballet	Choreographer	Additional Information
Nutcracker Suite	V. Vainonen	Sugar Plum and Prince Variations
Paquita	M. Petipa	All Variations N.B. <i>Paquita Etoile Variation is not accepted, unless under 2:30 minutes</i>
Raymonda	M. Petipa	All Variations (except Act 3 Variation)
Satanella	M. Petipa	
Sleeping Beauty	M. Petipa	Variations of Fairies, Aurora Variations from Act II and III, Blue Bird Pas de Deux Variations, Precious Stones Variations
Swan Lake	M. Petipa, L. Ivanov	Pas de Trois Variations
The Talisman	M. Petipa	
William Tell		

Junior Age Category 14–17 years old

Ballet	Choreographer	Additional Information
Awakening of Flora	M. Petipa	
Cipollino	G. Mayorov	All Variations
Cavalry Halt	M. Petipa	
Classical Pas de Deux Adam	S. Golovkina	
Coppelia	A. St. Leon	All Variations
Diana & Acteon	A. Vaganova	
Don Quixote	M. Petipa	All Variations
Fairy Doll	S. Legat	
Flames of Paris	V. Vainonen	
Flower Festival at Genzano	A. Bournonville	
Gayane	N. Anisimova	
Giselle	J. Perrot, J. Coralli	Act I Variation of Giselle, Act I Peasant Pas de Deux Variations, Pas de Deux Variations from Act II
Graduation Ball	D. Lichine	
Grand Pas Classique	V. Gsovsky	
Harlequinade	M. Petipa	
La Bayadere	M. Petipa	All Variations N.B. Nikiya's Variation is not accepted unless under 2:30 minutes
La Esmeralda	M. Petipa	
La Fille Mal Gardee	B. Nijinska, D. Romanoff	
Le Carnaval	M. Fokine	Butterfly Variation
Le Corsaire	M. Petipa	All Variations
La Sylphide	A. Bournonville	
La Ventana	A. Bournonville	
Laurencia	V. Chabukiani	
Les Sylphides/Chopiniana	M. Fokine	All Variations
Naiad & the Fisherman	J. Perrot	Giannina Variation
Napoli	A. Bournonville	

Ballet	Choreographer	Additional Information
Nutcracker Suite	V. Vainonen	Sugar Plum and Prince Variations
Paquita	M. Petipa	All Variations N.B. <i>Paquita Etoile Variation is not accepted, unless under 2:30 minutes</i>
Raymonda	M. Petipa	All Variations (except Act 3 Variation)
Satanella	M. Petipa	
Sleeping Beauty	M. Petipa	All Variations N.B. <i>Aurora Act I Variation is not accepted, unless under 2:30 minutes</i>
Swan Lake	M. Petipa, L. Ivanov	All Variations N.B. <i>We strongly advise competitors under the age of 16 not to perform Odette and Odile Variations</i>
The Talisman	M. Petipa	Pas de Deux and all Variations
Walpurgis Nacht	L. Lavrovsky	
William Tell Variation	A. Bournonville	

Senior Age Category 18–25 years old

Ballet	Choreographer	Additional Information
Awakening of Flora	M. Petipa	
Cipollino	G. Mayorov	Radish Variation
Cavalry Halt	M. Petipa	
Classical Pas de Deux Adam	S. Golovkina	
Coppelia	A. St. Leon	All Variations
Diana & Acteon	A. Vaganova	
Don Quixote	M. Petipa	All Variations
Fairy Doll	S. Legat	
Flames of Paris	V. Vainonen	
Flower Festival at Genzano	A. Bournonville	
Gayane	N. Anisimova	
Giselle	J. Perrot, J. Coralli	Act I Variation of Giselle, Act I Peasant Pas de Deux Variations, Pas de Deux Variations from Act II
Graduation Ball	D. Lichine	
Grand Pas Classique	V. Gsovsky	
Harlequinade	M. Petipa	
La Bayadere	M. Petipa	All Variations N.B. Nikiya's Variation is not accepted unless under 2:30 minutes
La Esmeralda	M. Petipa	
La Fille Mal Gardee	B. Nijinska, D. Romanoff	
Le Carnaval	M. Fokine	Butterfly Variation
Le Corsaire	M. Petipa	All Variations
La Sylphide	A. Bournonville	
La Ventana	A. Bournonville	
Laurencia	V. Chabukiani	
Les Sylphides/Chopiniana	M. Fokine	All Variations
Naiad & the Fisherman	J. Perrot	Giannina Variation
Napoli	A. Bournonville	

Ballet	Choreographer	Additional Information
Nutcracker Suite	V. Vainonen	Sugar Plum and Prince Variations
Paquita	M. Petipa	All Variations N.B. <i>Paquita Etoile Variation is not accepted, unless under 2:30 minutes</i>
Raymonda	M. Petipa	All Variations N.B. <i>Raymonda Act III Variation is not accepted, unless under 2:30 minutes</i>
Satanella	M. Petipa	
Sleeping Beauty	M. Petipa	All Variations N.B. <i>Aurora Act I Variation is not accepted, unless under 2:30 minutes</i>
Swan Lake	M. Petipa, L. Ivanov	All Variations
The Fountain of Bahktchissarai	R. Zakharov	
The Talisman	M. Petipa	
Walpurgis Nacht	L. Lavrovsky	
William Tell Variation	A. Bournonville	