



## Singapore Performing Arts Festival 2024 – DRAMA & DANCE

Associate Member of The British and International Federation of Festivals for Music, Dance and Speech.

### Academic Support by:



### Organiser:



### Sponsors:



### Malaysia Partner:



Affiliated to BIFF  
**The British & International  
Federation of Festivals**  
for Music, Dance & Speech



## OUR MISSION

**Singapore Performing Arts Festival SPAF** aims to inspire, so all performers leave with a sense of achievement! Its purpose is to open up the world of performing arts to students, encouraging them to develop a range of communication and interpersonal skills through an interactive environment.

## ABOUT SPAF

The Annual **Singapore Performing Arts Festival (SPAF) – DRAMA & DANCE** will be held from **26<sup>th</sup> – 28<sup>th</sup> July 2024**

**SPAF** is an Associate Member of The British and International Federation of Festivals. By being recognised by the British and International Federation of Festivals, Singapore will join the 300+ festivals in the UK and the festivals in Sri Lanka, Hong Kong, Australia, New Zealand, Canada, and the USA.

Preparing for and participating in a Festival involves young people in group activity and individual achievement - every skill gained in preparing for, and giving a performance, is a valuable skill which will be used in the workplace, in leisure activities and in social and interpersonal relationships throughout life. Most will not make their career in the Arts but will become that educated audience who will keep the arts alive in the coming years.

Adjudicators are qualified practising professionals who will not only make a skilled judgement but who will also seek to inspire a greater appreciation of the work being performed and remarks made in public and on the written report will evaluate and encourage the performers.

## ABOUT BIFF (British International Federation of Festivals)

The Federation of Festivals is the umbrella body for competitive festivals of the performing arts in the UK and Internationally Festival performers receive verbal and written educational feedback from a professional adjudicator in music, dance, or speech classes.

There are around **300 festivals affiliated** to the Federation. Every year, Federation festivals attracted over ONE million performers reaching an audience of around FIVE million.

**SPAF** is proud to be an Associate Member of The British and International Federation of Festivals for Music, Dance and Speech.

Visit BIFF's official website at <http://www.federationoffestivals.org.uk/>

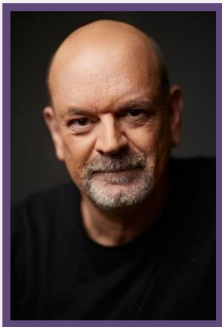
## 2024 FESTIVAL ADJUDICATORS:



### MARY ANN TEAR (Chair)

Mary Ann is the consultant in Drama and Performance for Southeast Asia based in Singapore and an examiner trainer for Trinity College London. She is a performer choreographer, director, Performing Arts lecturer and practitioner and a British Federation Adjudicator. Her work has taken her to Malaysia, Thailand, Vietnam, Indonesia, Hong Kong, Australia, New Zealand, South Africa, India, Canada, Sri Lanka, Dubai, Bermuda, as well as centres in Europe and the UK.

Mary Ann was a UK lecturer in Performing Arts working for the Universities of Hertfordshire and Middlesex, whilst also pursuing her professional theatrical career with performance, choreography, and direction in drama, musical theatre, opera, pantomime, and physical theatre. During her time at the universities, she was part of the panel who designed the Performing Arts courses at Diploma through to BA levels. She continues to lecture, perform, and direct in Singapore as well as running many teacher training workshops. ([Full Bioq](#))



### MATT GREY

Matt began acting in British television over thirty years ago. He trained at the Guilford School of Acting and Dance and afterwards continued performing in film, television and theatre in the U.K., Australia and occasionally now in Singapore.

In 2000, he acquired a teaching licentiate with Guildhall School of Music and Drama and began to teach voice and speech for actors at across Singapore. Since then, Matt has had extensive experience with training Asian and Western actors and acting students.

Matt is also a professional actor and received the Straits Times 13<sup>th</sup> Life Theatre Best Actor Award for his portrayal of Sigmund Freud in *Freud's Last Session* at the Esplanade 2013. ([Full Bioq](#))



### AMINA JINDANI

Amina studied acting, creative writing and directing in London at the Royal Court Young Peoples' Theatre. Since 1991, Amina has explored Malaysian theatre, film and television as an actress, presenter, producer, director, writer & performance educator for all ages, including trainee teachers undertaking teaching diplomas and professional teachers in Malaysian schools.

Amina has been a teacher in the subject of Speech & Drama for over 25 years, in both the Public and Private sectors; a Head of Department at an international school, managing teachers of Art, Music and Drama (ranging from Pre-school to Secondary), and a Head of House; as well as a teacher for Trinity College London examinations with many successful candidates. ([Full Bioq](#))



## ALECIA KIM CHUA

Alecia began acting 2 decades ago, she has played roles from Shakespeare to George Orwell to Alfian Sa'at. Acting has taken her Festivals in Edinburg, Tasmania, and Korea. She has had the privilege of working with some of the best directors and actors in Singapore theatre. She is a performer, director, and teacher.

Alecia's passion is Theatre for young audiences and passing on the art of theatre making to the next generation. She is currently the Head of Department at NAFA School of Young Talents teaching what she loves. She has taught aspiring actors in youth programs and have taught students aged 3yrs to 64yrs. She continues to teach and advocate the importance of Arts in Education.



## VICKY LEE WARD

Vicky Lee Ward is a dancer, choreographer, and teacher whose career has taken her around the world. Vicky was born in Malaysia but spent her formative years growing up in Vancouver, Canada. She trained professionally at London Urdang Academy, England, Broadway Dance Center, New York and at The Edge and Millennium Dance Complex in Los Angeles. Having trained with some of the most recognized teachers and choreographers in the UK and North America has given her a vast background in various dance styles. Vicky is a fully qualified teacher with over 25 years of experience and has taught in Vancouver, London, New York and Singapore. She is certified with the Imperial Society Teacher's of Dancing (ISTD, UK) for Ballet and Modern and Associate Dance Arts for Professional Teachers (ADAPT, Canada) in Jazz & Tap. Vicky earned her Masters in Professional Practice in Arts Management from Middlesex University and is currently pursuing her Ballet Licentiate with ISTD, UK.

Growing up as a young dancer, it was always her dream to have her own dance school. Making dreams into reality, Vicky founded All That Jazz Dance Academy in 2015. The academy offers a comprehensive dance education all under one roof. Vicky is extremely grateful to have this opportunity to share her passion and love for dance, to nurture the next generation of young dancers and to continue to inspire the love of arts in her local community.



## MARGARET MCALISKEY

Dr Margaret McAliskey is a qualified specialist in both clinical speech and communications training. She has a long association with Trinity College Dublin working as a lecturer and mentor on a range of under- and post-graduate programmes. She has worked as a trainer, consultant, and course leader in Educational, Professional and Vocational programmes in state, private and corporate sectors for students in the primary, secondary, higher education, and business sectors.

Margaret has extensive experience as an examiner and assessor in the Performing Arts and is a federated adjudicator with the British and International Federation of Festivals. She is a member of the examination panel for Trinity College London, and in this role has worked throughout the UK and Ireland, and internationally in the USA, Hong Kong, Singapore, Dubai, South Africa, Italy, Spain, Germany, Malaysia, Malta, Australia, and New Zealand.

## The **SPAF** advisory committee members

- **Mary Ann Tear (Chair & Co-founder)** – Drama and Performance Consultant and Examiner for Trinity College London, adjudicator of BIFF (British International Federation of Festivals)
- **Matt Grey** - Snr lecturer in voice & acting on the BA and diploma courses at LASALLE College of the Arts. (A part of **The University of the Arts Singapore**)
- **Geetha Creffield (Ms)** - Head of Arts, Anglo-Chinese Junior College.
- **Matthias Chua** - Drama Practitioner and Educator.
- **Ms Ganga Babani** - Speech & Drama Teacher whose company (**First Steps Education Services**), is very active with the government schools.
- **Dolly Leow** - who has the LTCL, has been a Speech and Drama teacher for many years. She is also a professional storyteller who has performed in schools, the libraries, museums and even on radio.
- **Elizabeth A Louis** - Founder and Director of StageCraft, Malaysia.
- **Jackeline Carter** - Founder of J Carter Centre for Public Speaking
- **Shireen Melvani** - Director of The Learning Channel Educational Consultants LLP, whose company that offers Drama and Speech subjects courses to government schools.
- **Dr Lee Ho Cheung** – Senior School Administrator, Speech & Drama Trainer, Poet (Hong Kong).
- **Vicky Lee Ward** – Founder of All That Jazz Dance Academy.
- **Michael Thien (Co-founder)** - Director of [MS WORKS Pte Ltd](#), organiser of S.P.A.F.

## FESTIVAL DATES, TIMETABLE

- For 2024, both face to face and online options will be offered. Please refer to the separate [SPAF Facebook Page \(facebook.com/spaf.sg\)](#) for further information, latest updates, and development.
- **Festival Dates:** 26<sup>th</sup> to 28<sup>th</sup> JULY 2024
- **CLOSING DATES for Entries**
  - **ALL ENTRIES** (both Online and Face to Face) **31<sup>st</sup> MAY 2024**
  - **\*\*EARLY Entries for GALA CONCERT (only offered to Face to Face entries) - to be considered, entries MUST reach us by 1<sup>st</sup> MAY 2024. (Refer to important note below.)**

**\*\*IMPORTANT NOTE:** for GALA Concert (entry closing date – 1<sup>st</sup> MAY 2024):

- The GALA Concert will be Held on SATURDAY, 27<sup>th</sup> JULY 2024 – 7:00 PM, at The NAFA Studio Theatre.
- Due to scheduling and capacity of the entire festival venues and the Studio Theatre, scheduling priority will be given to early entries as indicated above.
- Only performers scheduled on 26<sup>th</sup> and 27<sup>th</sup> July 2024, will have the opportunity to be considered for the GALA Concert.
- Only Face to Face entries will be eligible to be considered.

- Late fees shall be imposed for entries received beyond the respective closing dates. The organiser reserves the right to reject any late entries.

## HOW WILL THE FESTIVAL BE CONDUCTED?

### Face to Face entry option

- Performers will be allocated classes based on their choice of the category selected.
- Individual entry Classes will be conducted in a classroom that can seat about 30.
- Group entry Classes will be conducted in a **Recital Studio**.
- Each Class will last about an Hour depending on the age group and class type/size.
- During each class:
  - Each individual or group performer will present their work in a pre-arranged order of performance.
  - The adjudicator will evaluate their performance on a report form, which will be presented to the respective performers at the end of each class.
  - After all the performers have presented their work, the adjudicator will conduct a master-class style to comment on the overall performance of the class as a whole.
  - Certificates will be awarded to all those taking part with Participation, Bronze, Silver, Gold and **GOLD STAR** placing acknowledged.
  - **GOLD STAR** recipients **may** be invited to perform in the **SPAF GALA Concert**.
- Each entry (performer) will be able to reserve up to 2 observer passes (**at SGD\$12 each**). Additional observer passes may be purchased at SGD\$12 on a first come first served basis, subject to availability\*\*.

*\*\* Please refer to the **SUPPORT & SPONSORSHIP** paragraph for details on public admission to classes.*

### ONLINE entry option

- Performers will submit their entry video based on their choice of the category selected.
- The respective adjudicators will evaluate their performance on a report form. (Offline)
- **ONLINE ZOOM Sessions**
  - The adjudicator will conduct ONLINE ZOOM Sessions in a master-class style to comment on the class's overall performance.
  - Results will be announced during the ZOOM session.

### What will each performer receive?

- A written report
- A Festival certificate.

## CERTIFICATES

**Certificates** will be awarded as follows (*in accordance with The British Federation's regulations*):

- **Gold Star** - An exceptional performance technically and artistically
- **Gold** - An excellent and convincing performance technically and artistically
- **Silver** - A capable performance showing some artistic appreciation and/or technical ability.
- **Bronze** - A performance showing the development of technique and/or communication.
- **Certificate of Participation** – A performance limited in its communication, with an overall need for artistic development.

In Group entries, there will be certificates for each member but only ONE GROUP report.

## RULES AND REGULATIONS (Please Read Carefully)

1. **ALL ENTRIES** must be made through the Official [ONLINE Entry Form](#).
2. Please use a separate form for each entry.
3. **Closing Date: please refer to dates above**, do assist us by sending entries in early.
4. Late fees shall be imposed for entries received beyond the respective closing dates.
5. The organiser reserves the right to reject any late entries.
  
6. **AGE must be calculated using year of birth**  
(*eg. birth date in year 2010 will be considered as 14 years old*).
  
7. **For group entries, the class selection shall be based on the oldest group member.**
  
8. **ELIGIBILITY** – The festival is restricted to amateurs only. An amateur is considered to be one who does not derive the main part of their income from the discipline in which they propose to enter the festival. Holders of recognised drama diplomas and degrees may not compete in classes other than Open Classes.
  
9. A **PDF copy of the performance piece/script** MUST be submitted/uploaded with the entry form. (On event day a copy should be provided to the adjudicator's Steward before any performance) Failure to do this may result in disqualification or a loss of marks.
  
10. Adjudicator's copies should be clearly marked with **Performer's name, class and number**.
11. Performers may not offer the same piece in more than one class.
12. In classes where time limits are given, these are generous, and pieces chosen should be well within them. Use of shorter pieces **will not** be penalised, but the performance WILL have marks deducted if the time limit is exceeded.
13. It is no longer necessary for performers in Speech Own Choice Classes to seek copyright permission before performing poetry, prose, or solo dramatic items (for details see Speech Section of the syllabus). However, it is still necessary to obtain permission from the owner of the Performing Right before performing Duologues and Group Drama.
14. **The Adjudicator** may withhold any award and may stop any performance at their discretion. The Adjudicators' decisions in all cases shall be final. It is forbidden to communicate with the Adjudicator in any way.

15. The organiser reserves the right to turn down any applications due to class capacity being reached.
16. The organiser reserves the right to make any changes to the above regulations, with or without prior notice.
17. Any changes of Own Choice Material **MUST** be notified to the organiser's office through email ([SPAF@mworks.sg](mailto:SPAF@mworks.sg)) at least ONE WEEK before the date of the performance at the festival. This is essential for administrative reasons and timing. Failure to do so may incur disqualification or a loss of marks. (*Only for Face-to-Face entries*)

## **VIDEO ENTRIES (Notes on Recording and Format)**

### **Please Read Carefully**

- **Location** – the performance area for recording the video should be well-lit, quiet and a suitable space for the performance.
- **Video Recorder**
  - o The recording equipment should be able to record clear quality video and audio at 1080P resolution (minimum). (**Most recent mobile phones are more than sufficient.**)
  - o More capable/elaborate equipment (or setup) may be used but do note that **the focus will be about the actual performance** and not the video production.
- **Position of Recorder**
  - o **Recorder** should be placed on a stable surface, preferably supported with a suitable stand/holder.
  - o **Position** – just imagine the recorder is the EYE of the adjudicator, observing the performers. With that in mind, the facing, height, and distance from the performers can be determined.
  - o **NOTE:** depending on the **RECORDER**, the distance from performer should be adjusted as needed, so that the entire performance is within the frame of the capture video.
- **Recording your Performance**
  - o As in a 'live' performance, all recording must be done in **ONE Continuous Take.**
  - o Any form of editing within a video shall be considered as disqualified.
  - o Recording shall not be recorded more than 6 months from the date of submission.
- **VIDEO File Upload**
  - o **Important NOTE:** ONLY **YouTube Link** of entry performance shall be accepted.
  - o Remember to set the video to be '**Unlisted**' to provide access to the video with the link.
  - o Do note that other methods of video submission will not be accepted.
- **WhatsApp us @ +65-96513538** for clarifications or information, and we shall provide some useful links to the necessary concerns.



# SYLLABUS

(Please note the Class number for the respective categories and age group)

## PUBLIC SPEAKING

Adjudication will be based on

**Content** - clarity, structure, focus, development, and knowledge of subject.

**Communication & delivery techniques** - posture, eye contact, gesture, use of visual aids.

**Language** - use of a variety of appropriate language structure and vocabulary.

### PUBLIC SPEAKING – SOLO

Class 1 (Age 8-10 Years)	3 mins
Class 2 (Age 11-12 Years)	4 mins
Class 3 (Age 13-14 Years)	5 mins
Class 4 (Age 15-16 Years)	5 mins <b>plus</b> an interview* IN THE FACE TO FACE
Class 5 (OPEN - Above 16)	7 mins <b>plus</b> an interview* IN THE FACE TO FACE

*For classes 1 and 2, the topic will be sent out one month before the closing date. The student can decide on the title and the audience but must state this at the opening of the speech.*

*For classes 3, 4 and 5 the student may decide upon the topic and the audience but must state this at the opening of the speech.*

### PUBLIC SPEAKING – TEAM - 3 members

Each team consists of 3 speakers.

*2 topics are set for each class – they will be released one month before one month before the closing date - teams choose ONE topic.*

	SPEAKERS' Speaking Time (Max Limit)		
	1 <sup>st</sup> Speaker	2 <sup>nd</sup> Speaker (Main)	3 <sup>rd</sup> Speaker
Class 3 (G) (Age 13-14 Years)	1.5 mins	4 mins	1.5 mins
Class 4 (G) (Age 15-16 Years)	1.5 mins	4.5 mins	1.5 mins
Class 5 (G) (OPEN - Above 16)	1.5 mins	5 mins	1.5 mins

## PERFORMANCE ARTS

**All performances to be memorized – all props to be manipulated by the performer- any prompting, reading of text or help from another person will be penalized.**

This performance can include a combination of some of the following skills: **Storytelling\***, Singing, Movement/Dance, Acting, Mime or Physical Theatre. Additional skills may be the use of props or costumes.

Adjudication will be based on:

- Creativity of presentation, vocal audibility, clarity, and expression.
- Inventive use of physicality and the space.
- Integration of the chosen skills.
- Engagement with the audience.

**\* Storytelling (as a popular example):**

- Telling a story using props/and/or costumes (e.g., illustrations from the book, puppets, or hats) would be regarded as **2 skills** – expressive speaking and the use of props.
- Telling a story using voice, movement and song would be regarded as **3 skills**- expressive speaking, movement, and singing.
- The adjudicator is looking for the skills to be integrated into a fluent, structured performance.

**NOTE:**

- All scripts must be submitted - or in the case of storytelling the storyboard as some improvisation is permitted in that category if it enhances the performance- **AND THE SKILLS THAT ARE TO BE ASSESSED MUST BE IDENTIFIED.**

## PERFORMANCE ARTS – SOLO

Class No.	Age	No. of Skills	Duration of Performance (minutes)	
			Minimum	Maximum
Class 6	6	2 skills	1 min	1.5 mins
Class 7	7	2 skills	1.5 mins	2 mins
Class 8	8	2 skills	2 mins	2.5 mins
Class 9	9	2 skills	2.5 mins	3 mins
Class 10	10	3 skills	3 mins	3.5 min
Class 11	11	3 skills	3.5 mins	4 mins
Class 12	12	3 skills	3.5 mins	4 mins
Class 13 (Senior)	13-16	4 skills	4 mins	5 mins
Class 14 (Open)	Over 16	5 skills	5 mins	6 mins

## PERFORMANCE ARTS – GROUP

Group Minimum Number – 8 members - No maximum number.

Class No.	Age	No. of Skills	Duration of Performance (minutes)	
			Minimum	Maximum
Class 6(G)	6-9	2 skills	3 mins	4 mins
Class 10(G)	10-12	3 skills	4 mins	5 mins
Class 13(G)	13-16	4 skills	5 mins	6 mins
Class 14 (G)	Over 16	5 skills	6 mins	7 mins

## CREATIVE WRITING

Adjudication will be based on – Inventiveness and ownership of the idea. Structure and development of the plot and characterization. Creative and appropriate use of language to engage the readers.

### **Important Note** about Plagiarism or Use of AI.

Please note that the festival is promoting generic and original content by the participants. As such, the organiser reserves the right to reject any entry that has been flagged for potential plagiarism or use of artificial intelligence (AI) assistance.

### Creative Writing

Class 15 (Lower Junior)	Age 6 - 9	an own composition with 200 to 500 words
Class 16 (Upper Junior)	Age 10 - 12	an own composition with 500 to 800 words
Class 17 (Senior)	Age 13 - 16	an own composition with 800 to 1,200 words
Class 18 (OPEN)	Over 16	an own composition with 1,500 to 2,500 words

### NEW! Creative Writing - POETRY

Class 15P (Lower Junior)	Age 6 - 9	max 12 lines in any format
Class 16P (Upper Junior)	Age 10 - 12	max 14 lines in any format
Class 17P (Senior)	Age 13 - 16	max 16 lines in any format
Class 18P (OPEN)	Over 16	max 20 lines in any format

*^To be submitted by **1<sup>st</sup> June 2024** Accompanied by a signed declaration (**by a person other than the performer**) that is the performer's own work. A creative writing workshop shall be offered to all performers, during festival week.*

## VERSE SPEAKING

***Poems to be spoken from memory. Any prompting or reading off text will be penalised.***

Adjudication will be based on vocal audibility, clarity and expression. Use of facial expression to communicate the mood and meaning of the text. Integration and appropriateness of any use of gesture. The ability to sustain a spontaneous quality in the performance and communicate this to the audience.

<b>Class 19</b>	<b>(Age 6-7 Years)</b> – to select <i>ONE</i> piece from prescribed list*.
<b>Class 20</b>	<b>(Age 8-9 Years)</b> - to select <i>ONE</i> piece from prescribed list*.
<b>Class 21</b>	<b>(Age 10-12 Years)</b> - to select <i>ONE</i> piece from prescribed list*.
<b>Class 22</b>	<b>(Age 13-14 Years)</b> - to select <i>ONE</i> piece from prescribed list*.
<b>Class 23</b>	<b>(Age 15-16 Years)</b> - to select <i>TWO</i> pieces accordingly from prescribed list*.
<b>Class 24</b>	<b>(Age 17-18 Years)</b> - <i>THREE</i> contrasting own choice poems with spoken links – minimum 5 minutes and maximum 6 minutes for the programme
<b>Class 25</b>	<b>(OPEN - Over 18 Years)</b> - Poetry recital of at least four poems that are thematically linked- minimum 6 minutes and maximum 8 minutes for the programme.

*\*Please refer to Verse Speaking prescribed list on last page.*

## IMPROMPTU SPEAKING

**Only face to face option will be offered.**

Create and tell a story around an object/topic provided by the Adjudicator:

- all performers are taken into a GROUP breakout room 1 and then,
- one at a time, in an assigned order, they will be moved to breakout room 2 and given **2 minutes** to prepare.
- After this they will be moved to the main room for their performance, for the adjudicator.

Adjudication will be based upon Inventiveness of content. The ability to create a believable structure. An articulate delivery that develops the plotline within the time limit. An awareness of the audience.

<b>Class 26</b>	<b>(Age 8-10 Years)</b>	1.5 mins max
<b>Class 27</b>	<b>(Age 11-12 Years)</b>	2 mins max
<b>Class 28</b>	<b>(Age 13-14 Years)</b>	2.5 mins max
<b>Class 29</b>	<b>(Age 15-16 Years)</b>	3 mins max
<b>Class 30</b>	<b>(OPEN - Age Over 16 Years)</b>	3.5 mins max

## CHORAL SPEAKING

**All performances to be memorized – At least 8 members per group.**

Movements, sounds and gestures **CAN** be incorporated but a conductor is not permitted.

Adjudication will be based upon the ability of the group to work as a team. Vocal articulation and expression. Integration of any gesture, movement, or sound effects. Creation of the contrast between the chosen texts (classes 32/33/34) A spontaneous engagement with the audience.

**Class 31 (Age 6-8 Years)** Own choice of one poem between 2-3 minutes.

**Class 32 (Age 9-10 Years)** Own choice of two contrasting poems.  
Whole programme not to exceed 5 minutes.

**Class 33 (Age 11-12 Years)** Own choice of two contrasting poems.  
Whole programme not to exceed 7 minutes.

**Class 34 (Age 13-16 Years)** Own choice of two or three contrasting poems.  
Whole programme not to exceed 10 minutes.

## DRAMATIC MONOLOGUES, DUOLOGUES, AND GROUP DRAMA

In the following classes for **Dramatic monologues, duologues, and group drama:**

- Chosen pieces should be performed from memory.
- Hand props, costumes and simple scenery can be used, but **any setting up time must be limited to maximum ONE minute and striking also maximum ONE minute- face to face.**

*ADJUDICATION IS BASED UPON PERFORMANCE and will include characterization and inhabitation of the role both vocally and physically as well as the use of the space. Teamwork is an essential factor in Duologues and group performances and there needs to be a desire to share the narrative with the audience in all these Drama classes.*

### DRAMATIC MONOLOGUE

<b>Class 35 (Age 10 and under)</b>	own choice 2 mins max
<b>Class 36 (Age 11-12)</b>	own choice 3 mins max
<b>Class 37 (Age 13-14)</b>	own choice 5 mins max
<b>Class 38 (Age 15-16)</b>	own choice 7 mins max
<b>Class 39 (OPEN – Over 16 years)</b>	own choice 13 mins max

### DRAMATIC DUOLOGUE

<b>Class 40 (Age 10 and under)</b>	own choice 3 mins max
<b>Class 41 (Age 11-12)</b>	own choice 5 mins max
<b>Class 42 (Age 13-14)</b>	own choice 7 mins max
<b>Class 43 (Age 14-16)</b>	own choice 10 mins max
<b>Class 44 (OPEN – Over 16 years)</b>	own choice 13 mins max

### GROUP ACTING (Scripted) – Group Size – Minimum 3 member

Class 45 (Age 8 and under)	own choice (3 mins – 10 mins max)
Class 46 (Age 9 -10)	own choice (4 mins – 10 mins max)
Class 47 (Age 11-12)	own choice (6 mins – 10 mins max)
Class 48 (Age 13-14)	own choice (8 mins – 12 mins max)
Class 49 (Age 15-16)	own choice (10 mins – 15 mins max)
Class 50 (OPEN – Over 16 years)	own choice (12 mins – 20 mins max)

### GROUP ACTING (Devised) – Group Size – Minimum 3 member

Class 51 (Age 8 and under)	own choice (3 mins – 10 mins max)
Class 52 (Age 9-10)	own choice (4 mins – 10 mins max)
Class 53 (Age 11-12)	own choice (6 mins – 10 mins max)
Class 54 (Age 13-14)	own choice (8 mins – 12 mins max)
Class 55 (Age 15-16)	own choice (10 mins – 15 mins max)
Class 56 (OPEN – Over 16 years)	own choice (12 mins – 20 mins max)

## VLOG – Video Blog

**Only ONLINE option will be offered.**

In tandem with advancing technologies, we are very excited to be offering VLOG categories again in 2024!

We are looking for you to produce news items (True or Devised) and present it in a style of your choosing.

1. It can be one or more items.
2. Content should be planned but not learnt off by heart.
3. Reference Notes are perfectly acceptable.
4. Performer can be either seated or standing or move around.
5. The video MUST not be edited- a variety of settings is permitted but it must be one take.

### **Adjudication will be based upon**

Performance style, clarity, and expression. Content and structure. Delivery and use of sound effects if appropriate.

**NOTE:** Costume, props and audio/video enhancements may be used but main focus of adjudication will still be based on the above criteria.

## VLOG – Video Blog classes

<b>Class 57 (Age 6-7 Years)</b>	Up to 2 mins Max
<b>Class 58 (Age 8-9 Years)</b>	2.5 mins to 3 mins Max
<b>Class 59 (Age 10-12 Years)</b>	3.5 mins to 4 mins Max
<b>Class 60 (Age 13-14 Years)</b>	4 mins to 5 mins Max
<b>Class 61 (Age 15-16 Years)</b>	4 mins to 5.5 mins Max
<b>Class 62 (Age 17-18 Years)</b>	6 mins to 7 mins Max
<b>Class 63 (OPEN – all ages)</b>	6 mins to 7 mins Max

## MODERN JAZZ DANCE - Solo (ONLINE Entries ONLY)

**SPAF Dance (ONLINE ENTRIES ONLY)** – we wish to provide a simple platform to cultivate interest in dance and through our adjudication and mini master class, we are committed to promoting and advancing interests in western jazz dance forms.

Adjudication will be based upon understanding of this dance style. Technical Ability. Use of a variety of dynamics. Audience Awareness.

### Requirements:

1. **Dress**
  - a. Leotard or T-Shirt, leggings or jazz pants or dance shorts.
  - b. Clothing should not obstruct movement.
  - c. Hair must be fixed away from the face.
2. **Footwear** - Barefoot, Jazz Trainers or suitable dance footwear.
3. **Music (Backing Track)**
  - a. Performance can be with or without backing track.
  - b. Backing Track / accompanying music must not distract from the performance.
4. **Choreography** – Students/teachers routines - all are accepted.
5. **Filming** of performance
  - a. Fixed Camera angle of no more than 3 metres from the performer.
  - b. Sufficient Lighting.
  - c. One continuous take, with **NO** Zooming or Panning.
  - d. Suitable safe dance environment, preferably wooden floor to prevent chance of injury.

Age Group	JAZZ Dance - Solo	LYRICAL JAZZ Dance - Solo	CONTEMPORARY JAZZ Dance - Solo	Timing
Age 6-7 Years	Class 64	Class 70	Class 76	Up to 1.5 mins Max
Age 8-9 Years	Class 65	Class 71	Class 77	Min 1.5 mins to 2.5 mins Max
Age 10-12 Years	Class 66	Class 72	Class 78	Min 2.5 mins to 3 mins Max
Age 13-14 Years	Class 67	Class 73	Class 79	Min 3 mins to 3.5 mins Max
Age 15-16 Years	Class 68	Class 74	Class 80	Min 3.5 mins to 4 mins Max
OPEN – all ages	Class 69	Class 75	Class 81	Min 4 mins to 5 mins Max

## SUPPORT AND SPONSORSHIP

It costs over S\$40,000.00 to run the annual SPAF Festival. Our main source of income is entry fees and admission fees to the classes. Our major expenditure is the hire of halls and professional fees for adjudicators and therefore we can only break even thanks to the very generous support of our Sponsors and Friends of the Festival, for which we are most grateful.

You can support **SPAF** in the following ways:

- **Becoming a Sponsor\***
- **Cash Contributions:** to assist to defray the running cost. (*Any amount is welcomed*)
- **Be a Volunteer:** help at **SPAF** venues etc...
- **Advertise in our E-Programme Booklet\*:** We offer AD space within our **SPAF** E-programme booklet for your marketing effort to reach out to your target customers.
- **\*Contact us for more details about the different level of sponsorship.**

Do email us at [spaf@mworks.sg](mailto:spaf@mworks.sg) if you are keen to know more about supporting **SPAF**.

## INDEMNITY AND EXCLUSION OF LIABILITY

Each performer or guardian shall indemnify and keep the Organiser and its successors, licensees, assigns, their respective officers, employees and agents, the Organiser's affiliates and sponsors, and any broadcaster, distributor or exhibitor of the Event, indemnified from and against any and all loss, damage, claims and costs (including costs on a full indemnity basis) suffered and/or incurred by any of them as a result of the performer's breach of any of the Terms and Conditions.

### **SPAF Workshops / Webinars**

1. **Info/Intro Session** – 23 Mar 2024, 4:00 PM
2. **Public Speaking Webinar** – 20 April 2024, 4:00 PM

Please LIKE and FOLLOW our **SPAF** FaceBook Page ([www.facebook.com/spaf.sg](http://www.facebook.com/spaf.sg)) to get the latest updates or register your interest at [spaf@mworks.sg](mailto:spaf@mworks.sg).

### **Syllabus Material Support**

If there is any difficulty in obtaining a copy of any pieces you have in mind, please feel free to contact the organiser, MS WORKS at [spaf@mworks.sg](mailto:spaf@mworks.sg)



## Fees Schedule for the respective classes

CLASS NO.	CLASS NO. (CATEGORY)	AGE GROUP	REGISTRATION FEES* (SGD\$)		
			ONLINE	FACE to FACE	MEMBER
1	Public Speaking	8 – 10	\$43	\$50	
2	Public Speaking	11 – 12	\$49	\$57	
3	Public Speaking	13 – 14	\$49	\$57	
4	Public Speaking	15 – 16	\$49	\$57	
5	Public Speaking	OPEN	\$55	\$64	
3G	Team Public Speaking	13 – 14	\$49	\$57	\$12
4G	Team Public Speaking	15 – 16	\$49	\$57	\$12
5G	Team Public Speaking	OPEN	\$55	\$64	\$12
6	Solo Performance Arts	6	\$38	\$44	
7	Solo Performance Arts	7	\$38	\$44	
8	Solo Performance Arts	8	\$38	\$44	
9	Solo Performance Arts	9	\$38	\$44	
10	Solo Performance Arts	10	\$43	\$50	
11	Solo Performance Arts	11	\$43	\$50	
12	Solo Performance Arts	12	\$43	\$50	
13	Solo Performance Arts	13-16	\$43	\$50	
14	Solo Performance Arts	Over 16	\$49	\$57	
6G	Group Performance Arts	6 – 9	\$38	\$44	\$12
7G	Group Performance Arts	10 – 12	\$43	\$50	\$12
8G	Group Performance Arts	13 – 16	\$43	\$50	\$12
9G	Group Performance Arts	Over 16	\$49	\$57	\$12
15 (P)	Creative Writing (Poetry)	6 – 9	\$76		
16 (P)	Creative Writing (Poetry)	10 – 12	\$76		
17 (P)	Creative Writing (Poetry)	13 – 16	\$82		
18	Creative Writing (Poetry)	Over 16	\$87		
19	Verse Speaking	6 – 7	\$43	\$50	
20	Verse Speaking	8 – 9	\$43	\$50	
21	Verse Speaking	10 – 12	\$49	\$57	
22	Verse Speaking	13 – 14	\$49	\$57	
23	Verse Speaking	15 – 16	\$49	\$57	
24	Verse Speaking	16 – 18	\$55	\$64	
25	Verse Speaking	OPEN	\$55	\$64	
26	Impromptu Speaking	8 – 10		\$57	
27	Impromptu Speaking	11 – 12		\$57	
28	Impromptu Speaking	13 – 14		\$57	
29	Impromptu Speaking	15 – 16		\$57	
30	Impromptu Speaking	OPEN		\$64	

**Member Fees Calculation:** For example Class6G, a 10 Member group (face to face) will pay  $\$34 + (10 \times \$12) = \$154$ .

CLASS NO.	CLASS NO. (CATEGORY)	AGE GROUP	REGISTRATION FEES* (SGD\$)		
			ONLINE	FACE to FACE	MEMBER
31	Choral Speaking	6 – 8	\$55	\$64	\$12
32	Choral Speaking	9 – 10	\$55	\$64	\$12
33	Choral Speaking	11 – 12	\$55	\$64	\$12
34	Choral Speaking	13 – 16	\$80	\$94	\$12
35	Dramatic Monologue	10 & Under	\$43	\$50	
36	Dramatic Monologue	11 – 12	\$43	\$50	
37	Dramatic Monologue	13 – 14	\$49	\$57	
38	Dramatic Monologue	15 – 16	\$49	\$67	
39	Dramatic Monologue	OPEN	\$55	\$74	
40	Dramatic Duologue	10 & Under	\$55	\$64	
41	Dramatic Duologue	11 – 12	\$61	\$72	
42	Dramatic Duologue	13 – 14	\$61	\$72	
43	Dramatic Duologue	15 – 16	\$67	\$79	
44	Dramatic Duologue	OPEN	\$67	\$79	
45	Group Acting (Scripted)	8 & Under	\$49	\$57	\$12
46	Group Acting (Scripted)	9 - 10	\$49	\$57	\$12
47	Group Acting (Scripted)	11 – 12	\$49	\$57	\$12
48	Group Acting (Scripted)	13 – 14	\$55	\$64	\$12
49	Group Acting (Scripted)	15 – 16	\$55	\$64	\$12
50	Group Acting (Scripted)	OPEN	\$63	\$74	\$12
51	Group Acting (Devised)	8 & Under	\$49	\$57	\$12
52	Group Acting (Devised)	9 & 10	\$49	\$57	\$12
53	Group Acting (Devised)	11 – 12	\$49	\$57	\$12
54	Group Acting (Devised)	13 – 14	\$55	\$64	\$12
55	Group Acting (Devised)	15 – 16	\$55	\$64	\$12
56	Group Acting (Devised)	OPEN	\$63	\$74	\$12
57	Video Blog	6 - 7	\$43		
58	Video Blog	8 – 9	\$49		
59	Video Blog	10 – 12	\$49		
60	Video Blog	13 - 14	\$49		
61	Video Blog	15 – 16	\$49		
62	Video Blog	17 - 18	\$55		
63	Video Blog	OPEN	\$55		
64	Jazz Dance - Solo	6 - 7	\$43		
65	Jazz Dance - Solo	8 – 9	\$49		
66	Jazz Dance - Solo	10 – 12	\$49		
67	Jazz Dance - Solo	13 - 14	\$49		
68	Jazz Dance - Solo	15 – 16	\$49		
69	Jazz Dance - Solo	OPEN	\$55		

**Member Fees Calculation:** For example, Class6G, a 10 Member group (face to face) will pay  $\$34 + (10 \times \$12) = \$154$ .

CLASS NO.	CLASS NO. (CATEGORY)	AGE GROUP	REGISTRATION FEES* (SGD\$)	
			ONLINE	FACE to FACE
70	Lyrical Jazz Dance - Solo	6 - 7	\$43	
71	Lyrical Jazz Dance - Solo	8 – 9	\$49	
72	Lyrical Jazz Dance - Solo	10 – 12	\$49	
73	Lyrical Jazz Dance - Solo	13 - 14	\$49	
74	Lyrical Jazz Dance - Solo	15 – 16	\$49	
75	Lyrical Jazz Dance - Solo	OPEN	\$55	
76	Contemporary Jazz Dance - Solo	6 - 7	\$43	
77	Contemporary Jazz Dance - Solo	8 – 9	\$49	
78	Contemporary Jazz Dance - Solo	10 – 12	\$49	
79	Contemporary Jazz Dance - Solo	13 - 14	\$49	
80	Contemporary Jazz Dance - Solo	15 – 16	\$49	
81	Contemporary Jazz Dance - Solo	OPEN	\$55	

# SPAF 2024 – DRAMA

## PRESCRIBED LIST FOR VERSE SPEAKING CLASSES

*(All the poems below can be easily found online.)*

### PRESCRIBED LIST FOR VERSE SPEAKING CLASSES

*(All the poems below can be easily found online.)*

**CLASS 19 (6-7 YEARS)** – Choose **ONE** of the following poems to speak from memory.

- A-ra-rat Grace Nichols
- Good Company Leonard Clark

**CLASS 20 (8-9 YEARS)** – Choose **ONE** of the following poems to speak from memory.

- Best Friends Adrian Henri
- Microbe Hilaire Belloc

**CLASS 21 (10-12 YEARS)** – Choose **ONE** of the following poems to speak from memory.

- The Dark James Carter
- Old David Smail Robert Service

**CLASS 22 (13-14 YEARS)** – Choose **ONE** of the following poems to speak from memory.

- Skeleton Henry Normal
- You can't be that Brian Patten

**CLASS 23(15-16 YEARS)** – Choose **TWO** of the following poems to speak from memory.

#### **ONE from this List**

- Drawing Ted Hughes
- Remember Christina Rossetti

**AND ONE from participants own choice not to exceed 4 minutes.**

#### **CLASS 24 (17-18 YEARS)**

- **THREE** CONTRASTING OWN CHOICE POEMS WITH SPOKEN LINKS
- Minimum 5 minutes and maximum 6 minutes

#### **CLASS 25 (19 YEARS onwards)**

- POETRY RECITAL OF AT LEAST **FOUR** POEMS THAT ARE THEMATICALLY LINKED
- Minimum 6 minutes and maximum 8 minutes.