



Singapore Performing Arts Festival 2023 – DRAMA & DANCE

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

HYBRID EDITION

SPAF 2023 offers a new and greater opportunity, opening entries for both online and onsite (face-to-face) options for Performance & Adjudication.

This is to maximise the Festival's accessibility and reach, as well as accommodate Covid precautions of the day as the case may be.

We thank our valued participants and stakeholders for their continued support and endorsement.

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 **21 to 24 July 2023**.

SPAF is an Associate Member of The British and International Federation of Festivals. Being recognised by the British and International Federation of Festivals, Singapore joins the 300+ festivals in the UK as well as 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 may 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 skilled judgements, but also seek to inspire a greater appreciation of the work being performed. Remarks made in public and on the written reports will evaluate and encourage the performers.

ABOUT BIFF (British International Federation of Festivals)

BIFF is the umbrella body for competitive festivals of the performing arts in the UK and Internationally. Festival performers receive insightful and instructive verbal and written feedback from professional adjudicators in music, dance and speech classes.

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

SPAF is proud to be an Associate Member of BIFF for Music, Dance and Speech.

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

2023 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, in addition to running many teacher training workshops. ([Full Bio](#))



JOHN GARDYNE

John Gardyne was born in Northumberland England, studied English Literature at Exeter University and gained an MA in Shakespeare Studies at York University, studying under the eminent Shakespeare scholar Professor Brian Gibbons.

He trained as a theatre director at Sherman Theatre Cardiff and was appointed Assistant Director of Orange Tree Theatre Richmond for 2 years – during which time he directed *The Orange Box*, tours of *Macbeth* and *A Midsummer Night's Dream*, and was dramaturg and co-director of the world premiere of Rodney Ackland's *Absolute Hell*, revived at the National Theatre in April 2018.

Since then he has worked extensively as a director of plays, musicals and operas for leading companies in the UK and abroad, including the Royal National Theatre Studio, the Covent Garden Festival, the Welsh National Opera, Glyndebourne Opera, in regional theatres and in the West End. ([Full Bio](#))



MATT GREY

Matt is a professional actor who began acting in British television over 30 years ago. He trained at the Guilford School of Acting and Dance and continued performing in film, television and theatre in the UK, Australia and now in Singapore.

In 2000, he acquired a teaching licentiate with the Guildhall School of Music and Drama and taught voice and speech for actors across Singapore. Matt now has extensive experience training Asian and Western actors and acting students.

Notably in Singapore, Matt received the Straits Times' 13th Life Theatre Best Actor Award for his portrayal of Sigmund Freud in *Freud's Last Session* at the Esplanade 2013. ([Full Bio](#))



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 for trainee teachers undertaking teaching diplomas and professional teachers in Malaysian schools.

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



ALECIA KIM CHUA

Alecia is a performer, director and teacher who began acting 16 years ago. She has played roles from Shakespeare to George Orwell to Alfian Sa'at, touring to Edinburg, Tasmania, India, Malaysia and most recently to Korea, working with some of the best directors and actors in Singapore Theatre. She has also dabbled in TV and film.

Alecia's passion is Theatre for the young and passing on the art of theatre-making to the next generation. She is currently Head of Department at the NAFA School of Young Talents. She has taught aspiring actors in youth programs, and students from ages 3 - 64 years old. She continues to teach and advocate about 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 is a fully qualified teacher with over 25 years of experience who has taught in Vancouver, London, New York and Singapore. She is certified with the Imperial Society Teachers 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.

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. Training with some of the most recognized teachers and choreographers in the UK and North America gave her a background in various dance styles.

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



MARGARET MCALISKEY

Dr Margaret McAliskey is a 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 also 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 BIFF. She is a member of the examining panel for Trinity College London – and in this role has worked throughout the UK and Ireland, 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)
- **Alecia Kim Chua** – Head of NAFA School of Young Talent Junior Drama. Performer and Educator
- **Matt Grey** - Senior Lecturer in Voice & Acting on the BA and Diploma courses at LASALLE College of the Arts. (A division 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 actively involved with Government schools.
- **Dolly Leow** - Licentiate holder from Trinity College London, Speech and Drama teacher for many years. She is a professional storyteller who has performed in schools, libraries, museums, and on radio.
- **Elizabeth A Louis** - Founder and Director of StageCraft School for Speech and Drama, Malaysia.
- **Jackeline Carter** - Founder of J Carter Centre for Public Speaking
- **Shireen Melvani** - Director of The Learning Channel Educational Consultants LLP, who offer Drama and Speech programmes and courses in 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](http://www.msworks.sg), organiser of SPAF.

IMPORTANT DATES

- For 2023, both face-to-face and online entry options are offered. Please refer to the separate [SPAF Facebook Page \(facebook.com/spaf.sg\)](https://facebook.com/spaf.sg) for further information, latest updates and developments.

Festival Dates :

- **FRIDAY – MONDAY, 21 – 24 July, 2023**

Closing Date for Registration (both Online and Face-to-Face)

- **MONDAY, 15 May, 2023**

Closing Date for Creative Writing & Video Submission

- **THURSDAY, 25 May, 2023**

**Late fees will 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 studio that can seat about 50.
- Group entry Classes will be conducted in a small Recital Studio.
- Each Class will last about an Hour depending on the age group and class type/size.
- During each class:
 - o Each individual or group performer will present their work in a pre-arranged order of performance.
 - o The adjudicator will evaluate their performance on a Report Form, which will be presented to the respective performers at the end of each class.
 - o After all the performers have presented their work, the adjudicator will conduct a mini master-class to comment on the overall performance of the class.
 - o Certificates will be awarded to all those taking part with Participation, Bronze, Silver, Gold and **Gold Star*** placings acknowledged.
 - o ***Gold Star recipients may be invited to perform in the SPAF GALA Concert.**
- Each entry will be able to reserve up to 2 Observer Passes (**at SGD10/- each**). Additional Observer Passes may be purchased on a first-come, first-served basis closer to the Festival, subject to availability**.
**** Please refer to the SUPPORT & SPONSORSHIP paragraph for details on public admission to classes.**

Online entry option

- Performers will submit their video entry based on the category selected.
- The respective Adjudicators will evaluate their performance on a Report Form. (Offline)
- **ONLINE ZOOM Sessions**
 - o The adjudicator will conduct a mini masterclass in an ONLINE Zoom Session to comment on the class' overall performance.
 - o Results will be announced during the ZOOM session.

WHAT EACH PERFORMER WILL RECEIVE

- A Written Report
- A Festival Certificate

Certificates

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

- **Gold Star** - An exceptional performance technically and artistically
- **Gold** - A 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 here <https://bit.ly/2023SPAFMALAYSIA>
2. Fill a separate form for each entry.

2022 SPAF LATE FEES	SURCHARGE SGD)	
	May 16 — May 25	After May 25
Registration of New Entry	30 per entry	CLOSED
Addition of Group Members	30 per additional member	
NAME Correction/ Substitution on Certificate	10 per name	85 with Postage
		30 without Postage (Self Collect)

3. **Closing Dates : please refer to dates above,**
(Late fees will be imposed for entries received beyond the respective closing dates).
4. The organiser reserves the right to reject any late entries.

- **AGE** - Age must be calculated using the year of birth (*e.g: If year of birth is 2010, participant will be considered 13 years old*).
- For registration of GROUP CATEGORIES, if the group consists of participants of different ages, the CLASS should be selected based on the age of the **oldest group member**.
- **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.
- **SCRIPTS** - For all categories except Public Speaking, Impromptu Speaking, Verse Speaking and Vlog, a **PDF copy of the performance piece/script** can be uploaded together with the Registration form. Even if this has been done, the same PDF copy **MUST be emailed again TOGETHER WITH the YouTube video link** at the time of video submission. YouTube link and PDF copy must be emailed to spaf@stagecraft.com.my before closing date of 25 May 2023.
- For those opting for the face-to-face/onsite option, a hardcopy of the performance piece/script **MUST be provided to the adjudicator's Steward before the performance**. Failure to do this may result in disqualification or a loss of marks.

Adjudicator's copies should be clearly marked with Performer's Name, Category and Class.

- 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.
- For face-to-face entries, any changes of Own Choice Material **MUST** be notified to the organiser's office through email (spaf@stagecraft.com.my) 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.
- Performers may not offer the same piece in more than one class.
- 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.
- **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.
- The organiser reserves the right to turn down any applications due to class capacity being reached. The organiser reserves the right to make any changes to the above regulations, with or without prior notice.

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. Lighting should be in front (falling on the performer's face), not behind the performer.
- **Video Recorder**
 - 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.)**
 - 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**
 - **Recorder** - should be placed on a stable surface, preferably supported with a suitable stand/holder.
 - **Position** - it is helpful to imagine the recorder as the EYE of the adjudicator, observing the performers. With that in mind, the direction, height, and distance from the performers can be determined.
 - **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 captured video.
- **Recording your Performance**
 - As in a 'live' performance, all recording must be done in **ONE Continuous Take.**
 - Any form of editing within a video shall result in disqualification.
 - Recording should not have been taken more than 6 months prior to the date of submission.
- **VIDEO File Upload**
 - **Important NOTE:** ONLY **YouTube Link** of entry performance shall be accepted.
 - Remember to set video privacy to '**Unlisted**' to provide access to the video with the link.
 - Do note that other methods of video submission **will not** be accepted.
- Please **Whatsapp @ +60-17 783 5700** if you need further clarification or information, and we will be happy to assist in any way possible.

SYLLABUS (Please note the Class number for the respective Categories and Age groups)

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 min
Class 2 (Age 11-12 Years)	4 min
Class 3 (Age 13-14 Years)	5 min
Class 4 (Age 15-16 Years)	5 min plus an interview* IN THE FACE TO FACE
Class 5 (OPEN - Above 16)	7 min plus an interview* IN THE FACE TO FACE

For Classes 1 and 2, the topic will be sent out one month before the competition if Face-to-Face, and one month before the video submission closing date if Online. 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 the Festival if Face-to-Face, and one month before the video submission closing date if Online. Teams choose ONE topic.

	SPEAKERS' Speaking Time (Max Limit)		
	1 st Speaker	2 nd Speaker (Main)	3 rd 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 must be memorised. All props to be manipulated by the performer only - any prompting, reading of text or help from another person will be penalised.

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

* 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 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 minute	1.5 minutes
Class 7	7	2 skills	1.5 minutes	2 minutes
Class 8	8	2 skills	2 minutes	2.5 minutes
Class 9	9	2 skills	2.5 minutes	3 minutes
Class 10	10	3 skills	3 minutes	3.5 minutes
Class 11	11	3 skills	3.5 minutes	4 minutes
Class 12	12	3 skills	3.5 minutes	4 minutes
Class 13 (Senior)	13-16	4 skills	4 minutes	5 minutes
Class 14 (Open)	Over 16	5 skills	5 minutes	6 minutes

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 minutes	4 minutes
Class 10(G)	10-12	3 skills	4 minutes	5 minutes
Class 13(G)	13-16	4 skills	5 minutes	6 minutes
Class 14 (G)	Over 16	5 skills	6 minutes	7 minutes

CREATIVE WRITING[^]

Please note that a creative writing piece can only be submitted once and if this occurs even from previous years then the submission will be disqualified.

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

*[^]To be submitted by **25 May 2023** accompanied by a signed declaration (**by the guardian / teacher**) that it is the performer's own work. A creative writing workshop shall be offered to all participants, during festival week.*

VERSE SPEAKING

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

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

Face-to-Face Only.

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

- All performers are taken in a GROUP to a room
- One at a time, in an assigned order, they will be given **2 minutes** to prepare.
- They will then proceed to the main room for their performance in front of the adjudicator.

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

CHORAL SPEAKING

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

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

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 for face-to-face option, **any setting-up time must be limited to maximum ONE minute, and striking (taking down/ disbanding time) also a maximum of ONE minute.**

ADJUDICATION IS BASED UPON PERFORMANCE

DRAMATIC MONOLOGUE

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

DRAMATIC DUOLOGUE

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

GROUP ACTING (Scripted) – Group Size – Minimum 3 members

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 members

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

ONLINE ONLY.

In tandem with advancing technologies, we are very excited to be offering VLOG categories again in 2023!

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 by heart.
3. Reference Notes are perfectly acceptable.
4. Performer can be either seated or standing.

JUDGING CRITERIA

1. The performance by the performer
2. Content and structure.
3. Delivery and use of sound effects if appropriate.
4. Performance style, clarity and expression.

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

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

MODERN JAZZ DANCE - Solo

SPAF Dance – we want to provide a simple platform to cultivate interest in dance and through our Adjudication and mini Masterclass, we are committed to promoting and advancing interests in western Jazz dance forms.

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.

JAZZ Dance - Solo

Class 64 (Age 6-7 Years)	Up to 1.5 mins Max
Class 65 (Age 8-9 Years)	Min 1.5 mins to 2.5 mins Max
Class 66 (Age 10-12 Years)	Min 2.5 mins to 3 mins Max
Class 67 (Age 13-14 Years)	Min 3 mins to 3.5 mins Max
Class 68 (Age 15-16 Years)	Min 3.5 mins to 4 mins Max
Class 69 (OPEN – all ages)	Min 4 mins to 5 mins Max

LYRICAL JAZZ Dance - Solo

Class 70 (Age 6-7 Years)	Up to 1.5 mins Max
Class 71 (Age 8-9 Years)	Min 1.5 mins to 2.5 mins Max
Class 72 (Age 10-12 Years)	Min 2.5 mins to 3 mins Max
Class 73 (Age 13-14 Years)	Min 3 mins to 3.5 mins Max
Class 74 (Age 15-16 Years)	Min 3.5 mins to 4 mins Max
Class 75 (OPEN – all ages)	Min 4 mins to 5 mins Max

CONTEMPORARY JAZZ Dance - Solo

Class 76 (Age 6-7 Years)	Up to 1.5 mins Max
Class 77 (Age 8-9 Years)	Min 1.5 mins to 2.5 mins Max
Class 78 (Age 10-12 Years)	Min 2.5 mins to 3 mins Max
Class 79 (Age 13-14 Years)	Min 3 mins to 3.5 mins Max
Class 80 (Age 15-16 Years)	Min 3.5 mins to 4 mins Max
Class 81 (OPEN – all ages)	Min 4 mins to 5 mins Max

SUPPORT AND SPONSORSHIP

It costs over SGD \$25,000.00 to run the annual SPAF. Our main source of income is Entry and Admission fees to the Classes. Our major expenditure is the hire of halls and professional fees for Adjudicators. 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 in defraying running costs. (*Any amount is welcomed.*)
- **Be a Volunteer:** help out 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 your target customers.
- ***Contact us for more details about the different levels of sponsorship.**

Please email us at spaf@stagecraft.com.my 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.

FRINGE EVENTS leading up to **SPAF 2023 (TBC)**



SPAF Workshops / Webinars

1. FEB Info Sessions – About SPAF & Understanding the Requirements
2. MAR Comments from Adjudicators of SPAF 2022.
3. APR Workshop on Public Speaking
4. MAY Technical Guidance on Recording/Uploading Videos

Please check for the latest updates from **SPAF** FaceBook Page (www.facebook.com/spaf.sg) or register your interest at spaf@stagecraft.com.my

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@msworks.sg



FEE SCHEDULE *(Refer to Pg 21 for Group Fee calculation example)*

CLASS NO.	CATEGORY	AGE GROUP	REGISTRATION FEE (RM)		
			ONLINE	FACE-TO-FACE	MEMBER FEE
1	PUBLIC SPEAKING	8 – 10	105	130	
2	PUBLIC SPEAKING	11 – 12	125	152	
3	PUBLIC SPEAKING	13 – 14	125	152	
4	PUBLIC SPEAKING	15 – 16	125	152	
5	PUBLIC SPEAKING	Over 16	145	175	
3G	PUBLIC SPEAKING - TEAM	13 – 14	125	152	40
4G	PUBLIC SPEAKING - TEAM	15 – 16	125	152	40
5G	PUBLIC SPEAKING - TEAM	Over 16	145	175	40
6	PERFORMANCE ARTS - SOLO	6	90	110	
7	PERFORMANCE ARTS - SOLO	7	90	110	
8	PERFORMANCE ARTS - SOLO	8	90	110	
9	PERFORMANCE ARTS - SOLO	9	90	110	
10	PERFORMANCE ARTS - SOLO	10	105	130	
11	PERFORMANCE ARTS - SOLO	11	105	130	
12	PERFORMANCE ARTS - SOLO	12	105	130	
13	PERFORMANCE ARTS - SOLO	13-16	105	130	
14	PERFORMANCE ARTS - SOLO	Over 16	125	152	
6G	PERFORMANCE ARTS - GROUP	6 – 9	90	110	40
7G	PERFORMANCE ARTS - GROUP	10 – 12	105	130	40
8G	PERFORMANCE ARTS - GROUP	13 – 16	105	130	40
9G	PERFORMANCE ARTS - GROUP	Over 16	125	152	40
15	CREATIVE WRITING	6 – 9	215		
16	CREATIVE WRITING	10 – 12	215		
17	CREATIVE WRITING	13 – 16	235		
18	CREATIVE WRITING	Over 16	250		
19	VERSE SPEAKING	6 – 7	105	130	
20	VERSE SPEAKING	8 – 9	105	130	
21	VERSE SPEAKING	10 – 12	125	152	
22	VERSE SPEAKING	13 – 14	125	152	
23	VERSE SPEAKING	15 – 16	125	152	
24	VERSE SPEAKING	16 – 18	145	175	
25	VERSE SPEAKING	Over 18	145	175	
26	IMPROMPTU SPEAKING	8 – 10		152	
27	IMPROMPTU SPEAKING	11 – 12		152	
28	IMPROMPTU SPEAKING	13 – 14		152	
29	IMPROMPTU SPEAKING	15 – 16		152	
30	IMPROMPTU SPEAKING	Over 16		175	

CLASS NO.	CATEGORY	AGE GROUP	REGISTRATION FEE (RM)		
			ONLINE	FACE-TO-FACE	MEMBER FEE
31	CHORAL SPEAKING	6 – 8	145	175	40
32	CHORAL SPEAKING	9 – 10	145	175	40
33	CHORAL SPEAKING	11 – 12	145	175	40
34	CHORAL SPEAKING	13 – 16	225	270	40
35	DRAMATIC MONOLOGUE	10 & Under	105	130	
36	DRAMATIC MONOLOGUE	11 – 12	105	130	
37	DRAMATIC MONOLOGUE	13 – 14	125	152	
38	DRAMATIC MONOLOGUE	15 – 16	125	152	
39	DRAMATIC MONOLOGUE	Over 16	145	175	
40	DRAMATIC DUOLOGUE	10 & Under	145	175	
41	DRAMATIC DUOLOGUE	11 – 12	165	200	
42	DRAMATIC DUOLOGUE	13 – 14	165	200	
43	DRAMATIC DUOLOGUE	15 – 16	185	225	
44	DRAMATIC DUOLOGUE	Over 16	185	225	
45	GROUP ACTING (Scripted)	8 & Under	125	152	40
46	GROUP ACTING (Scripted)	9 - 10	125	152	40
47	GROUP ACTING (Scripted)	11 – 12	125	152	40
48	GROUP ACTING (Scripted)	13 – 14	145	175	40
49	GROUP ACTING (Scripted)	15 – 16	145	175	40
50	GROUP ACTING (Scripted)	Over 16	170	205	40
51	GROUP ACTING (Devised)	8 & Under	125	152	40
52	GROUP ACTING (Devised)	9 - 10	125	152	40
53	GROUP ACTING (Devised)	11 – 12	125	152	40
54	GROUP ACTING (Devised)	13 – 14	145	175	40
55	GROUP ACTING (Devised)	15 – 16	145	175	40
56	GROUP ACTING (Devised)	Over 16	170	205	40
57	VIDEO BLOG	6 - 7	105		
58	VIDEO BLOG	8 – 9	125		
59	VIDEO BLOG	10 – 12	125		
60	VIDEO BLOG	13 - 14	125		
61	VIDEO BLOG	15 – 16	125		
62	VIDEO BLOG	17 - 18	145		
63	VIDEO BLOG	OPEN	145		
64	JAZZ DANCE - SOLO	6 - 7	105	130	
65	JAZZ DANCE - SOLO	8 – 9	125	152	
66	JAZZ DANCE - SOLO	10 – 12	125	152	
67	JAZZ DANCE - SOLO	13 - 14	125	152	
68	JAZZ DANCE - SOLO	15 – 16	125	152	
69	JAZZ DANCE - SOLO	OPEN	145	175	

CLASS NO.	CATEGORY	AGE GROUP	REGISTRATION FEE (RM)		
			ONLINE	FACE-TO-FACE	MEMBER FEE
70	LYRICAL JAZZ DANCE - SOLO	6 - 7	105	130	
71	LYRICAL JAZZ DANCE - SOLO	8 – 9	125	152	
72	LYRICAL JAZZ DANCE - SOLO	10 – 12	125	152	
73	LYRICAL JAZZ DANCE - SOLO	13 - 14	125	152	
74	LYRICAL JAZZ DANCE - SOLO	15 – 16	125	152	
75	LYRICAL JAZZ DANCE - SOLO	OPEN	145	175	
76	CONTEMPORARY JAZZ DANCE - SOLO	6 - 7	105	130	
77	CONTEMPORARY JAZZ DANCE - SOLO	8 – 9	125	152	
78	CONTEMPORARY JAZZ DANCE - SOLO	10 – 12	125	152	
79	CONTEMPORARY JAZZ DANCE - SOLO	13 - 14	125	152	
80	CONTEMPORARY JAZZ DANCE - SOLO	15 – 16	125	152	
81	CONTEMPORARY JAZZ DANCE - SOLO	OPEN	145	175	

Group Fees Calculation:

For example – Class 6G :

A 10-Member group (face-to-face) will pay $RM110 + (10 \times RM40) = \mathbf{RM510}$.

SPAF 2023 - Drama

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.

- ‘Let No One Steal Your Dreams’ Paul Cookson
- The Swing Robert Louis Stevenson

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

- Imagine Kris Spencer
- I Think My Teacher Is a Witch Daniel Galef

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

- Questions Questions Xavier Barzey
- Safe Susan Gundlach

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

- An Artist Linda Kohler
- I Don’t Sing in the Shower S. B. Fields

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

ONE from this List

- Do not go gentle into that good night Dylan Thomas
- Lester Shel Silverstein

AND ONE from participants own choice

CLASS 19 (17-18 YEARS)

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

CLASS 20 (OVER 18 YEARS)

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