



Brisbane Performing Arts Challenge

## Ballet Scholarships 2025

### Convenor

**Miss Ally Hannon**

Enquiries: [ballet@bpacdance.org.au](mailto:ballet@bpacdance.org.au)

Ph: 07 3266 6627 or 0450 775 173

### Venue

Thomas Dixon Centre  
Cnr Drake Street and Montague Road, West  
End Brisbane 4101

### Pre-Intermediate and Intermediate:

**Tuesday 10 June, 2025**

**Junior and Senior:**

**Wednesday 11 June, 2025**

### Entry fees (including GST)

**Junior** (9-10 yrs) – \$77

**Pre-Intermediate** (11-12 yrs) – \$88

**Intermediate** (13-14 yrs) – \$93.50

**Senior** (15-19 yrs) – \$99

(age for all candidates is taken as at 31  
December 2025)

### Registration

Enter online at [www.stardom.com.au](http://www.stardom.com.au)

**Entries close – 1 March 2025**

**No late entries will be accepted**

Ballet Scholarships entries are accepted on  
the basis that Scholarships Terms and  
Conditions are clearly understood and  
accepted by all entrants.

### No refunds - no substitutes

Prize monies are provided by BPAC  
sponsors.

\*A 50% refund of registration fees may be  
given on cancellation due to medical  
condition. A medical certificate must be  
provided to the Convenor prior to the  
event.

The Judges' decision is final. BPAC will not  
discuss the results with any candidate or  
representatives of candidates.

### Prizes

All Scholarships candidates receive a copy of  
Dance Train magazine.

### Senior Scholarship

**Winner**

\$2,000 Bursary + more

**Runner Up**

\$1,000 Bursary + more

**Encouragement Award** TBA

### Intermediate Scholarship

**Winner**

\$500 Bursary + more

**Runner Up**

\$250 Bursary + more

**Encouragement Award** TBA

### Pre-Intermediate Scholarship

**Winner**

\$500 Bursary + more

**Runner Up**

\$250 Bursary + more

**Encouragement Award**

\$50 Bursary + more

### Junior Scholarship

**Winner**

\$200 Bursary + more

**Runner Up**

\$100 Bursary + more

**Encouragement Award**

\$50 Bursary + more

Please note that Ballet Scholarship Winners  
must be available to perform at the BPAC  
Gala on **Sunday 15 June 2025** – failure to  
do so will result in forfeiture of all awarded  
prizes.

\*All prize monies are to be claimed by

**30 September 2025**

All unclaimed prize monies will be forfeited.

## Convenor Information

All queries relating to the Scholarships should be addressed in the first instance to the Ballet Scholarships Convenor, **Miss Ally Hannon** at [ballet@bpacdance.org.au](mailto:ballet@bpacdance.org.au). Ally can also be telephoned on 07 3266 6627 (home) or 0450 775 173 (mobile). Please note however that Ally works full time and is often unable to answer calls during business hours. Email is the preferred method of contact. If the matter is urgent, please leave a voicemail on the home phone.

The Convenor has responsibility for all aspects of the Scholarships and is responsible for the acceptance of registration of all candidates. The Convenor has the right to refuse acceptance of registration for any candidate who does not comply with BPAC's registration requirements. Any issues requiring escalation beyond the Convenor will be referred to the BPAC Management Committee for consideration and resolution.

## Required dress standard for all candidates

All Ballet Scholarships candidates must wear appropriate classical attire. A classical style leotard in a plain colour, without any logos, is to be worn with pink ballet tights. No skirts or other items of clothing are to be worn. Male candidates must wear a unitard or leotard with tights. Appropriate classical shoes must be worn by all Ballet Scholarship candidates. The candidate's hair is to be securely styled in appropriate classical tradition.

No jewellery is to be worn. Candidates wearing jewellery, including earrings, will be requested to remove all jewellery prior to the class.

Please note the following:

- Ribbons are not required for shoes in class for any age group, and elastic is perfectly acceptable. Pointe shoes are not required for Senior Ballet Scholarships classes.
- Pointe shoes for Junior Ballet Scholarships candidates in Semi-Finals and Finals are not permitted to be worn under any circumstances.
- Pointe shoes for Pre-Intermediate Ballet Scholarships candidates in Semi-Finals and Finals are not permitted to be worn under any circumstances.
- Pointe shoes for Intermediate Ballet Scholarships candidates. Semi-Finals and Finals are worn only with the permission of the candidate's dance teacher.
- Pointe shoes for Senior Ballet Scholarships candidates are required to be worn for Semi-Finals and Finals when performing the classical variation.

## Scholarships classes, Semi-Finals and Finals

- All Ballet Scholarships candidates are required to attend a preliminary Scholarship class conducted by a professional teacher in front of the Ballet Scholarships Judges and audience.
- **All classes will be held in the Talbot Theatre, Thomas Dixon Centre, cnr Drake Street and Montague Road, West End, Brisbane.**
- No entry will be permitted once the class has commenced.
- No candidate is permitted to watch a Scholarship class in their own age group until the candidate has already completed their own class. For example, a candidate in Intermediate Class B cannot watch Intermediate Class A. However, once a candidate has completed their class, they may watch the following class/es. For example, a candidate in Intermediate Class A may watch Intermediate Class B (and/or Intermediate Class C, should there be one). Any candidate caught breaking this rule will be disqualified. Candidates may watch classes of a different age group.
- Candidates are required to arrive **1 hour** prior to the commencement of their Scholarship class to register and warm up.

- Upon arrival, candidates are required to report to the registration desk to receive their candidate number and wristband. This wristband is the candidate's entry pass into BPAC and must not be removed until after the conclusion of the Ballet Scholarships.
- The candidate wristband must be worn during class, Semi-Finals, and Finals.
- The candidate number is required for classes only and must be returned to the Convenor at the conclusion of the Scholarship class.
- Candidates must report to the BPAC marshal for their Scholarship section in the backstage marshalling area and be ready backstage (or elsewhere as otherwise directed by a BPAC official) **15 minutes** prior to the commencement of the class.
- Candidates are requested to arrive fully prepared in costume for Semi-Finals and Finals. Candidates must report to the registration desk and sign in for the Semi-Finals and/or Finals, before reporting to the BPAC marshal to be recorded as being present and ready to compete **30 minutes** prior to the commencement of the Semi-Finals and/or Finals.
- No parent, teacher, or any other person associated with the candidate is permitted in the backstage area at any time. The backstage area will be monitored by a BPAC Committee member or other authorised BPAC representative at all times. Any parent, teacher or other person associated with a candidate who attempts to enter the backstage area will be asked to leave. Failure to do so will result in the disqualification of the candidate.
- All Scholarship classes, Semi-Finals and Finals will be performed in front of an audience. Ticket sales for the Scholarship classes, Semi-Finals and Finals will be available for purchase via Trybooking. Further information regarding ticket sales will be released once entries have closed and the final schedule has been determined.

### Selection of Semi-Finalists and Finalists for all age groups

- At the conclusion of the Scholarship classes, a maximum of 20 Semi-Finalists will be selected for each age group.
- At the conclusion of the Semi-Finals, a maximum of 8 Finalists will be selected for each age group.
- **Semi-Finals and Finals will be held in the Talbot Theatre, Thomas Dixon Centre, cnr Drake Street and Montague Road, West End, Brisbane.**
- At the conclusion of the Finals the Judge may award a Scholarship Winner, a Scholarship Runner Up and an Encouragement Award recipient.

### Junior Ballet Scholarships (ages 9-10)

All Junior Ballet Scholarship candidates must prepare:

- A **Classical solo** (own choice with a time limit of 3 minutes).
- This classical solo **MUST NOT** be performed en pointe.
- Costumes, choreography, and choice of music must be age appropriate – it will be the Judges' decision entirely to refuse to mark work that is deemed inappropriate or beyond expected age capability.
- At the request of the Judges, makeup and costuming for Junior candidates must be kept to a minimum, and the wearing of crowns, tiaras and elaborate headpieces for Junior Candidates is not permitted. A small ribbon or flower may be worn the candidate's bun.
- A maximum of 20 Semi-Finalists will be selected. Semi-Finalists will perform their classical solo in costume (own choice with a time limit of 3 minutes), from which a maximum of 8 Finalists will be chosen.

- The same solo must be danced throughout the scholarship Semi-Finals and Finals.
- Time limits must not be exceeded.

### **Pre-Intermediate Ballet Scholarships (ages 11-12)**

All Pre-Intermediate Ballet Scholarships candidates must prepare:

- A **Classical solo** (own choice with a time limit of 3 minutes).
- This classical solo **MUST NOT** be performed en pointe.
- Costumes, choreography, and choice of music must be age appropriate – it will be the Judges' decision entirely to refuse to mark work that is deemed inappropriate or beyond expected age capability.
- At the request of the Judges, makeup and costuming for Pre-Intermediate candidates is to be kept to a minimum, and the wearing of crowns, tiaras and elaborate headpieces for Pre-Intermediate candidates is not permitted. A small ribbon or flower may be worn in the candidate's bun.
- A maximum of 20 Semi-Finalists will be selected. Semi-Finalists will perform their classical solo in costume, from which a maximum of 8 Finalists will be chosen.
- The same solo must be danced throughout the scholarship Semi-Finals and Finals.
- Time limits must not be exceeded.

### **Intermediate Ballet Scholarships (ages 13-14)**

All Intermediate Ballet Scholarships candidates must prepare:

- A **Classical solo** (own choice with a time limit of 3 minutes).
- Costumes, choreography, and choice of music must be age appropriate – it will be the Judges' decision entirely to refuse to mark work that is deemed inappropriate or beyond expected age capability.
- At the request of the Judges, makeup and costuming for Intermediate candidates must be kept to a minimum, and the wearing of crowns, tiaras and elaborate headpieces for Intermediate candidates is not permitted. A small ribbon or flower may be worn in the candidate's bun.
- A maximum of 20 Semi-Finalists will be selected. Semi-Finalists will perform their classical solo in costume, from which a maximum of 8 Finalists will be chosen.
- The same solo must be danced throughout the scholarship Semi-Finals and Finals.
- Time limits must not be exceeded.

## Senior Ballet Scholarships (ages 15-19)

All Senior Ballet Scholarships candidates must prepare:

- One **Classical Variation** in costume from the set list **attached (refer to pages 6 and 7)**; and
- One **demi-character** or **contemporary** solo of their own choice in contrasting style to the classical variation. The time limit for this variation must not exceed 3 minutes.
- A maximum of 20 Semi-Finalists will be selected. Semi-Finalists will perform their classical variation in costume, from which a maximum of 8 Finalists will be chosen.
- Finalists will perform either a demi-character or a contemporary piece which has been prepared. As with the Semi-Finals, the time limit must not exceed 3 minutes.
- Time limits must not be exceeded.

**Scholarship Winners will be required to perform at the BPAC Gala on [Sunday 15 June 2025](#).**

**Please note that in addition to the Intermediate Ballet Scholarships Winner, the Runner Up Award recipient (the Allison Dickie Memorial Bursary) will be required to perform at the BPAC Gala.**

Junior, Pre-Intermediate and Intermediate Scholarship Winners are to perform their classical solo as performed in the Scholarship.

Senior Winners are to perform their classical variation as performed in the Scholarship.

For further information please visit our website at: [www.bpacdance.org.au](http://www.bpacdance.org.au)

## Classical Repertoire for Senior Ballet Scholarship Candidates

Senior Candidates are required to select and prepare a classical variation from the set list below. Traditional costumes must be worn.

Repertoire – Girls	Repertoire – Boys
<b>Flower Festival in Genzano (A Bournonville)</b> - Pas de deux and all variations	<b>Flower Festival in Genzano (Helsted)</b> - 1 <sup>st</sup> Solo
<b>Coppelia (A. St Leon)</b> - Pas de deux and all variations	<b>Coppelia (Delibes)</b> - Franz's variation (Act 3)
<b>Don Quixote (M. Petipa)</b> - Pas de deux and all variations	<b>Don Quixote (Minkus)</b> - Variation: Grand pas de deux, Act 3
<b>Le Corsaire (M. Petipa)</b> - Pas d'Esclave and variations - Odalisque Variations - Jardin Anime - Act III pas de deux and variations	<b>Le Corsaire (Drigo)</b> - Peasant pas de deux - Prince Albrecht variation, Act 2
<b>Giselle (J Perrot, J. Coralli)</b> - Variation of Giselle - Act I Peasant pas de deux and variations - Pas de deux variations from Act II	<b>Giselle (Adam)</b> - Peasant pas de deux - Prince Albrecht variation, Act 2
<b>La Bayadere (M. Petipa)</b> - Three shade variations, Act III - Gamzatti: variation grand pas de deux and variations	<b>La Bayadere (Minkus)</b> - Golden Idol variation
<b>The Nutcracker (V. Vainonen)</b> - Pas de deux and variations	<b>The Nutcracker (Tchaikovsky)</b> - Grand pas de deux variation (Tarantella), Act 2
<b>The Sleeping Beauty (M. Petipa)</b> - Variations of Fairies - Aurora's variations Act 1, Act 2, and Act 3 - Bluebird pas de deux and variations	<b>Sleeping Beauty (Tchaikovsky)</b> - Prince Desire's variation, Act 3 - Bluebird variation
<b>Swan Lake (M. Petipa, L. Ivanov)</b> - Pas de trois and variations, Act 1 - Odette's variations, Act 2 - Black Swan, Act 3	<b>Swan Lake (Tchaikovsky)</b> - Siegfried's variation, Act 3 - Pas de trois, Male variation
<b>Paquita (M. Petipa)</b> - Paquita (M. Petipa) all variations	<b>Paquita (Minkus)</b> - Pas de trois solo
<b>Raymonda (M. Petipa)</b> - all variations	<b>Raymonda (Glazunov)</b> - Jean de Brienne variation, Act 3
<b>La Esmeralda (M. Petipa)</b> - Pas de deux and all variations	<b>La Esmeralda (Pugni)</b> - Phebus variation from grand pas de deux of Esmeralda and Frolo - Acteon variation from grand pas de deux of Diana and Acteon

Repertoire – Girls	Repertoire – Boys
<b>Les Sylphides/Chopiniana (M. Fokine) -</b> - Female Mazurka - Waltz #7 - Waltz #11 - Prelude	<b>Les Sylphides (Chopin) P</b> - Poet, Male variation
<b>La Sylphide (A. Bournonville)</b> - Pas de deux and all variations	<b>La Sylphide (Lovenskjold)</b> - James, Act 1
<b>La Fille Mal Gardee (B. Nijinska, D. Romanoff)</b> - Pas de deux and all variations <b>Graduation Ball (D. Lichine)</b> - Pas de deux variations <b>Satanella (M. Petipa)</b> - Pas de deux and variations	<b>La Fille Mal Gardee</b> - Colas' variation <b>Graduation Ball (D. Lichine)</b> - Pas de deux variations <b>Satanella (M. Petipa)</b> - Pas de deux and variations
<b>Grand Pas Classique (V. Gsovsky)</b> - Pas de deux and all variations	<b>Grand Pas Classique (V. Gsovsky)</b> - Pas de deux and all variations
<b>Harlequinade (M. Petipa)</b> - Pas de deux and variations	<b>Harlequinade (M. Petipa)</b> - Pas de deux and variations
<b>La Ventana (A. Bournonville)</b> - all variations	<b>La Ventana (A. Bournonville)</b> - all variations
<b>Laurencia (V. Chabukiani)</b>	<b>Laurencia (V. Chabukiani)</b>
<b>Napoli (A. Bournonville)</b> - Pas de six and all variations	<b>Napoli (A. Bournonville)</b> - Pas de six and all variations
<b>The Awakening of Flora (M. Petipa)</b> - variations	<b>The Awakening of Flora (M. Petipa)</b> - variations
<b>The Flames of Paris (V. Vainonen)</b> - Pas de deux and variations	<b>The Flames of Paris (V. Vainonen)</b> - Pas de deux and variations
<b>The Cavalry Halt (M. Petipa)</b> - Pas de deux and all variations	<b>The Cavalry Halt (M. Petipa)</b> - Pas de deux and all variations
<b>The Talisman (M. Petipa)</b> - Pas de deux and all variations	<b>The Talisman (M. Petipa)</b> - Pas de deux and all variations
<b>Walpurgis Nacht (L. Lavrovsky)</b> - Pas de deux and variations	<b>Walpurgis Nacht (L. Lavrovsky)</b> - Pas de deux and variations