

## Bardic Recitation

**Category Rules:** The category includes chant, recitation, story-telling and variations of this genre. It does **not** include performances that are composed primarily of singing or dance, although there may be small sections of either of these in the performance. Embellishment of performance may be instrumental accompaniment (live or recorded by entrant or another person), acrobatics, juggling, etc. Material may be period or original (by the entrant or another person), written or extemporaneous, in original language or in translation. Non-period material must be authentic in style, but may use SCA Culture elements in its content. Entrant must include an outline in her/his documentation if the material is extemporaneous. The documentation should include a discussion of the intended performance venue (for example feast hall, war camp, etc.) and how the performance is appropriate in terms of material and performance style to that environment.

**Note:** Entries in this category should be performed in front of an audience to help assess audience interaction.

*Time Limit:* 10 minutes.

**Documentation** (0 to 4 points):

0: No documentation provided with entry.

1: Minimal information consisting of time, place and style.

2: As in #1, plus use of general sources; reliance on tertiary sources with perhaps one secondary source (ex: use of encyclopedia articles with a possible additional use of a book or article that refers to a period source.).

3: As in #2, plus a developed discussion making use of critical references; sources are largely secondary (ex: sources refer to period references; documentation discusses, compares, and contrasts the source's views).

4: As in #3, plus explanation of original research/experiment and relation of source material to it. Primary sources, if available, are emphasized (ex: sources used are from the appropriate period for the entry, such as period manuscripts, paintings or artifacts).

**Methods and Materials** (0 to 4 points):

0: Entry is completely modern with no relationship to period elements or practices.

1: Use of modern materials and methods to produce a performance that would not be accepted in period but either bears some relationship to an authentic work or which might be useful within SCA Culture (ex: a Pennsic War story about losing one's duct tape in the rain).

2: Use of **both** modern materials and methods to produce a work that looks, feels or sounds authentic to the time period it purports to be (ex: a story from The Mabinogion told in modern language with a taped instrumental accompaniment).

3: Use of **either** modern materials **or** methods to produce a work that looks, feels or sounds authentic (ex: one Chaucer's Canterbury Tales told in Middle English with a taped accompaniment).

4: Use of totally authentic materials and methods (ex: period presentation and language, period accompaniment, etc.).

**Scope** (0 to 6 points): Rank the ambition, **not** the success, of the entry on a scale of 0 to 6 points for **each** of the following elements and average for the total Scope score (Total of element scores divided by 4).

- Vocal: variety of tone, pace, pitch and volume; inflection; projection; articulation; dialect; impersonation/imitation, etc.).
- Physical: facial expression; gestures and movement; use of mime, stunts or acrobatics; use of space; use of costume and makeup; stage presence; balance and interaction of performers (if more than one); use of props; inclusion of musical instruments, etc.).

- Interpretation.
- Audience interaction and awareness.

**Skill** (0 to 6 points): How well is the performance done? Rank the success of the entry on a scale of 0 to 6 points for **each** of the following elements and average for the total Skill score (Total of element scores divided by 3).

- Vocal: variety tone, pace, pitch and volume, inflection; projection; articulation; dialect; impersonation/imitation, etc.
- Physical: facial expression; gestures and movement; use of mime, stunts or acrobatics; use of space; use of costume and makeup; stage presence; balance and interaction of performers (if more than one); use of props; inclusion of musical instruments, etc.
- Interpretation.

**Creativity** (0 to 4 points):

0: Shows no originality or embellishments, a stale performance.

1: Introduces only obvious embellishments (ex: movement blatantly demanded by text, occasional gesture).

2: Most elements of performance indicate creative interpretation or embellishments logical to period context; or one or more performance elements are outstandingly innovative.

3: All performance elements show logical and innovative additions to basic reading.

4: Special effort to embellish and enrich; outstandingly creative in all areas; choice of material or performance style appropriate to specific occasion, person or performance venue.

**Judge's Observations** (0 to 6 points): Rank the performance as a whole. How well do all the separately judged parts fit together? The entry's overall effect is judged in this section. This is the only section of the Criteria where the judge may allow her/his personality, private opinions and personal preferences to influence scoring.

*Contributors:* Glamorgan Morfydd Groihym, 1983; Genevieve McCullum de Caen, 1997.

*Editors:* Myrra de Blackwood, 1984; Myrra de Blackwood & Bronwyn ferch Gwyn ap Rhys, 1987; Thorhalla Carlsdottir af Bröberg, 1997; Gwyneth Banfhidhleir, 2003.