

Dance: Non-European

Category Rules: Category includes dance performances from cultures that had documentable contact with Western Europe during the period of 600 c.e. to 1600 c.e. Source material for documentation on Non-European Dance is minimal. Leniency is recommended if it is evident that a sincere attempt to document the entry was made.

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

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 Taqasim performed to SCA culture music).
- 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 Taqasim performed to a taped instrumental accompaniment of modern instruments).
- 3: Use of **either** modern materials **or** methods to produce a work that looks, feels or sounds authentic (ex: a Taqasim performed to a taped instrumental accompaniment of authentic Middle Eastern instruments).
- 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 5, 6 or 7, if prop use and/or self-accompaniment is involved in the performance).

- Variety of movements.
- Difficulty of movements.
- Difficulty of sequences.
- Difficulty of body gestures and movements.
- Extent gone to ensure authenticity of the performance.

If applicable to the performance:

- Difficulty of prop use (ex: cane, veil, stick, sword, candles).
- Difficulty of self-accompaniment.

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 7, 8, or 9 if prop use and/or self-accompaniment is involved in the performance).

- Gracefulness.
- Smoothness of transitions.
- Timing.
- Isolation movements (ex. only the body parts that should move, do move).
- Use of space.
- Charisma (facial expressions, interactions, stage presence).
- Extent gone to ensure authenticity of the performance.

If applicable to the performance:

- Use of props.
- Competency of self-accompaniment.

Creativity (0 to 4 points).

- 0: No creativity shown, a stale mechanical performance.
- 1: Some variations from routine, some combinations or standard prop use; some interaction with music and awareness of audience.
- 2: More combinations and innovative use of steps; variety of zill patterns and tempi, veil or prop used with some competence (if applicable); better interpretation of music, but some inconsistencies.
- 3: Steps look new; transitions flow; dancer interprets music with body, arms and expression; veils and props used innovatively (if applicable).
- 4: As in #3 plus the ability of the dance to share interpretation with audience; fresh and innovative; spontaneous.

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: Vashti of the Flaming Tresses, Ts'ivia bas Tamara v'Amberview & Salamis of Cyprus; no date given; Tamara Silverheels & Morwenna Adeva ferch Gryffydd of North Haven, 1997.

Editors: Myrra de Blackwood, 1984; Myrra de Blackwood & Bronwyn ferch Gwyn ap Rhys, 1987; Caroline de Mercier & Sonya of Prague, 1990; Thorhalla Carlsdottir af Bröberg, 1997; Gwyneth Banfhidhleir, 2003.