

Dramatic Performance

Category Rules: The category includes all dramatic performances: scenes from play scripts, mime, improvisation. Subsidiary assistance, such as music or costuming may be included, but these will only be judged under Scope. The category includes individual and group performances. An individual in a group scene may have her/his part in the scene judged as an individual performance, but s/he must submit individual documentation. The documentation must include the script, or a plot summary for mime or improvisation performances, and it is suggested that the documentation also include a discussion of theme communication, blocking, prop use, and line reading. The documentation should also give evidence of the knowledge of the relationship between the playwright, actor and audience in period.

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 (ex: a performance of a post period play in modern dress.).
- 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 performance of a post-period play on medieval themes in period dress).
- 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.
- 3: Use of **either** modern materials **or** methods to produce a work that looks, feels or sounds authentic.
- 4: Use of totally authentic materials and methods (ex: a mystery play performed as it would have been in 15th century England.).

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 6, 7, 8, or 9 if costumes, music or set construction and lighting are elements of the performance).

- Character depth.
- Line reading for meaning.
- Blocking.
- Prop use and business.

- Script choice.
- Extent gone to ensure authenticity of the performance.

If applicable to the performance:

- Costumes.
- Music.
- Set construction and lighting.

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 5).

- Character depth.
- Line reading for meaning.
- Blocking.
- Prop use and business.
- Theme communication.

Creativity (0 to 4 points): Rate the ability of the actor(s) to bring something fresh to the interpretation, without resorting to rewriting the text.

- 0: No creativity shown, a stale mechanical performance.
- 1: Mostly copied, or somewhat at variance, with text or professed style.
- 2: Good, solid interpretation, but nothing special added.
- 3: Fresh rendering based on insightful perception of the text, or style, and its connotations.
- 4: A new and unusual perception of the playwright's meaning. For mime and improvisation, the perception is of the nuances in the situation. Period, but original.

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: Issac de Hugo & Juan Marcias de Alarcon; 1982. Thorkel the Berserker; 1997.

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