

# Dance Performance

## Category Rules

The purpose of this category is to judge the performance of a dance from before 1600 C.E., or a dance in a pre-17th-c. style. The category includes improvised dances such as galliards or saltarelli, and choreographed dances. The performance may employ one or more dancers. Groups of performers will be evaluated as a single ensemble unless one or more entrants wish to be judged as individuals; in this case, individual entrants will register for the competition as separate entries and will remind the judges that they are to be scored individually. Individual entrants will be judged on their own performances only; any other performer is not scored, except as it directly impacts the entrant's performance. While live music is preferred, entrants will not be marked down for using recorded music as long as the recording is appropriate for the dance. A copy of the documentation must be provided to each judge. (See below for desired content.) For all performance entries, event staff will make every effort to provide a performance space that allows audience members to attend. The performance venue should be quiet and spacious enough for performances to take place (with high enough ceilings, if needed). It should also be clear of impediments such as furniture, stairs, and other items that could make performance dangerous. Performances that involve potentially dangerous materials, such as fire, should be provided performance space outdoors. Any entry that exhibits danger to the entrant(s), judges, or audience will be immediately disqualified. The performance may be no longer than 15 minutes. Performers may present excerpts or abridgements of a longer dance in order to comply with this time limit.

## Research and Documentation (Score: 0-4 points)

This primarily concerns performance of footwork and general use of the body in dance, as well as a defense of the reconstruction or choreography if applicable. For full points, the documentation must include the style of dance to which the entry belongs, the time(s) and place(s) that style was used, and the dance's societal context (i.e., where it would have been performed, by whom, under what circumstances, for what purpose, etc.). It should also include a discussion of performance practices as they relate to the relevant historical period(s). It should also include a discussion of the piece's difficulty as per the Scope category (see below). The judges must be provided with instructions for the dance, including expected floor patterns and descriptions of steps. This may include descriptions of footwork, reconstructions, or original choreography. Potential floor patterns should also be discussed.

- 0 No documentation provided with entry. Face-to-face judging adds very little information.
- 1 Minimal information is provided for time, place and style. Face-to-face judging adds some background information.
- 2 As in #1, generalized sources are given with no emphasis on primary and/or scholarly resources. In face-to-face judging, no further understanding of the resources is evident. Materials and methods of construction of the entry are described.
- 3 As in #2, there is a good balance of resources: primary and/or scholarly sources well supported by other resources. Documentation and/or face-to-face judging provides well developed discussion of research. Materials and methods of construction are described and the reasons for the choices made are discussed.
- 4 As in #3, in-depth and extensive documentation provides a good balance of resources, emphasizing primary (if available) and/or scholarly resources backed up with a significant selection of other resources. Documentation and/or face-to-face judging provide a good explanation of original research and experimentation related to the research. Face-to-face judging indicates a keen grasp of the research and the entrant can discuss it easily with active engagement. Appendices included in documentation (if any) help provide further pertinent information to subject and time period.

## Materials and Methods (Score: 0-4 points)

Rank the quality and accuracy, not the difficulty, of the materials and methods used in the performance, as appropriate to the dance's specific historical style. This includes the dance and other techniques used by the performers. Evidence and reasoning behind reconstruction or other interpretation of materials should be given.

- 0 Completely modern with no relationship to period elements or practices. Dance is not in a period style.
- 1 Bears some relationship to period elements or practices, but many of these are modern.
- 2 Period dance with poor reconstruction, period-style dance with poor choreography, or period style of improvised dance with poor description and/or accuracy of steps and floor patterns.
- 3 Period dance with some poor elements of the reconstruction, period-style dance with some poor elements of the choreography, or period style of improvised dance with some poor aspects of the description and/or accuracy of steps and floor patterns.
- 4 Period dance, period style of improvised dance, or period-style choreography. Reasonable reconstruction for the given dance and description of steps and floor patterns for improvised dance is reasonable. Choreography is reasonable for the given style.

**Scope** (Score: 0-6 points for each bullet item)

Rank the **ambition**, not the success, of the entry for each of the following elements. **Note:** Documentation should include defense of scope.

- Variety and difficulty of dance movements.
- Variety and difficulty of floor patterns.
- General body control required to perform the style of dance.

*Optional (as applicable to the entry)*

- Self-accompaniment on musical instruments.
- Audience interaction (eye contact, visual responses to the audience, etc.).
- Partner or set interaction (eye contact, visual responses to each other).
- Costumes, props, etc.

**Skill** (Score: 0-6 points for each bullet item)

Rank the **success** of the entry for each of the elements (optional elements as applicable).

- Execution of dance choreography (Did the entrants perform all of the movements at the correct times?).
- Execution of individual movements (Did the entrants perform the dance movements as indicated by documented descriptions?).

*Optional*

- Carriage of the body (if dance style calls for any particular kind of body control).
- Group cohesion (dancers move synchronously with each other as one unit).
- Spatial dynamics (dancers adjust movements to accommodate the flow of other dancers; dancers position themselves at a distance from each other that is appropriate to the time period and culture during each movement, figure, or section; soloists use stage space effectively).
- Expressive choices (dance movements synchronize with musical accompaniment, interpretation and improvisation choices add to expressiveness of the performance, etc.)
- Use of props, special clothing, or other added elements.
- Self-accompaniment on musical instruments.
- Audience interaction (eye contact, visual responses to the audience, etc.).
- Partner or set interaction (eye contact, visual responses to each other).

**Ingenuity** (Score: 0-4 points)

Judge the ingenuity of the entry. Was the entrant resourceful and inventive in the approach to creating their entry? Does the entry reflect the entrant's vision of period context? Is original thought, contemplation, interpretation, and vision evident according to the entrant's period?

**Judge's Observation** (Score: 0-6 points)

Rank the entry 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 judges may allow their personality, private opinions, and personal preferences to influence scoring.