

# Equestrian Performance

## Category Rules

This category includes all forms of equestrian riding as a performing art documentable to the 17th c. or earlier, such as period dressage movements, military maneuvers, spectacles, and circus riding. The performance must be presented as a video no longer than 15 minutes. For longer videos, the entrant must clearly indicate in the documentation which 15 minutes of the performance the judges should examine. Judged material need not be contiguous and may include up to five segments, as needed. Entrants are responsible for providing equipment for playing the video without internet (i.e., laptop with mp4 file instead of YouTube link).

A copy of the documentation must be provided to each judge. Documentation should include historical information relevant to the piece as well as justification for performance decisions. For full points, include the style to which the entry is intended (dressage, military maneuvers, etc.), as well as the time(s)/place(s) that style was used and its societal context (i.e., where it would have been composed/performed, by whom, under what circumstances, for what purpose, etc.). It should discuss relevant performance techniques as they relate to the historical period(s) the entry refers to.

Some historical riding equipment and techniques may be unacceptable and cruel. Knowledge, rather than practice, of these should be stressed. Any substitution for cruel period practices and equipment is acceptable and will not count against the entry, provided the substitution is logical and the differences are adequately explained in the documentation. All safety rules as delineated in the *Middle Kingdom Marshall's Handbook* in the Equestrian Section apply to the entry. There will be no deduction of points for the use of appropriate safety equipment. Any entry that exhibits danger to the rider or cruelty to the animal will be immediately disqualified.

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

- 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. Materials include physical objects such as tack and equipment, as well as the specific moves, forms, or positions called for by the performance style. Methods include performance techniques (i.e., physical actions taken by the rider and animal to create the performance), as well as training techniques.

In addition to substitutions made for safety and to avoid cruelty to the animal, substitutions are allowed when historically accurate materials would be expensive or difficult to obtain, or when the personal characteristics of the entrant (age, sex, race, etc.) or the animal (breed, etc.) would historically have prevented them from participating in this activity.

- 0 Entry is completely modern with no relationship to period elements or practices.
- 1 Use of modern materials and methods to produce an item that would not be accepted in period but either bears some relationship to an authentic work or might be useful within SCA culture.
- 2 Use of **both** modern materials and methods to produce a work that looks, feels, or tastes authentic to the intended time period or culture.
- 3 Use of **either** modern materials **or** methods to produce a work that looks, feels or tastes authentic to the intended time period or culture without explanation of any substituted materials.
- 4 Use of totally authentic materials and methods (ex. riding style, arrangement/choreography, handling, tack, costume, etc.; ride is presented as it would have been in the intended period/situation).

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

Rank the **ambition**, not the success, of the entry for each of the following.

- Difficulty and variety of performance techniques.
- Interaction with props, tack, costumes, etc. (for technical execution only: costumes/props themselves may be scored in the Judge's Observation section).
- Showmanship (pacing, transitions, response to errors or challenges, use of space, etc.).
- Communication and rapport with animal.

#### *Optional*

- Audience interaction (speech, gestures, expressions, etc.)
- Ensemble challenges (all aspects of the entry in which entrants perform with one another; ex: coordinating and synchronizing movements).

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

How well are the technical aspects of the performance executed? Rank the **success** of the entry for each of the following.

- Difficulty and variety of performance techniques.
- **Interaction** with props, tack, costumes, etc.
- Showmanship (pacing, transitions, response to errors or challenges, use of space, etc.).
- Communication and rapport with animal.

#### *Optional*

- Audience interaction (speech, gestures, expressions, etc.).
- Ensemble challenges.

### **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.