

Miscellaneous Performing Arts

Category Rules

This category is for all performing arts that do not fit into the other Division I categories, such as puppetry, performances with animals, etc. The performance genre must be documentable to pre-17th-c. Europe or other culture having contact with Europe pre-17th-c. The performance may be by a group or an individual. Groups 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 remind the judges to score them individually. Individual entrants will be judged on their own performances only; other performers are not scored unless it directly impacts the entrant's performance. Live performances may be no longer than 15 minutes. Performers may present excerpts or abridgements of a longer work in order to comply with this time limit. Performances with potentially dangerous materials such as fire should be prepared to perform outdoors. Any entry that exhibits danger to anyone involved will be immediately disqualified. Performers who require space or equipment not available or usable at the event site should provide a video of the performance plus the equipment with which to play it **without internet**. This must be 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.

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 decisions. For full points, the documentation must include the script (or if no script exists, a plot summary). It should list period sources for performance techniques, a discussion of the style of piece in period, and societal context (where, when, and by whom the piece would have been performed). If the piece performed is in a language other than modern English, documentation must include the piece in the original language and a translation (translator listed). Some historical performances may involve offensive, dangerous, or cruel techniques/equipment. Knowledge, rather than practice, of these should be stressed. Any substitution for unacceptable period practices/equipment is acceptable and will not count against the entry, provided the substitution is logical and the differences adequately explained in the documentation. Appropriate safety equipment is also allowed. Recognizing that some kinds of performance have limited amounts of source material, judges shall allow for a greater amount of intelligent guesswork on the part of the entrant, while still expecting a sincere attempt to document the entry. If relevant, documentation should include a brief summary of failed information searches.

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, style. Face-to-face judging adds some background info.
- 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 composition 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 composition are described and reasons for choices 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 materials and methods in the performance. Where historic practice is unknown, rank the reasonableness of conjectures. Depending on the kind of performance, materials may include props/other objects, spoken words, musical lines, particular moves, physical bodies of entrants or animal performers, and/or any items used to create the performance, tangible or intangible. Methods include the entrants' ways of combining/interpreting material, including performance practices (physical actions the performer takes to create the performance) and, when applicable, training techniques. Substitution of modern materials for historical ones are allowed when the authentic material would be expensive, difficult to obtain, or

dangerous, or when the entrant's age, sex, race, etc. or a performing animal (breed, etc.) would historically have prevented them from participating in this activity. Substitutions must be logical and the differences adequately explained in the documentation.

- 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 does not conform to period practice but which has some relationship to the medieval/Renaissance period.
- 2 Use of **both** modern & period materials & methods for a performance that evokes the intended style.
- 3 Use of primarily period materials and methods to produce a performance that feels authentic.
- 4 Use of totally authentic materials and methods.

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

Rank the **ambition**, not the success, of the entry for all elements that are applicable:

- Audience Interaction: audience awareness, eye contact, facial expressions, solicitation of audience participation, verbal exchanges with audience, etc.
- Editorial Work: translation, abridgement, reconstruction, transliteration, combining material from two or more sources, etc.
- Ensemble Synthesis: verbal/nonverbal communication among performers, synchronization, spatial accommodation for other performers in the ensemble, communication/rapport with animal performers, etc.
- Expressiveness: character depth and interpretation, visual or audible expressive elements, etc.
- Improvisation: elements chosen and implemented during the performance.
- Memorization: amount/number of performance elements performed from memory.
- Physical Objects: interactions with physical objects, such as props, costumes, tack, or set pieces.
- Physical Technique: steps, gestures, poses, facial expressions, embouchure, body control, posture, coordination, dexterity, strength, etc.
- Relationship of Elements: combining various performance elements, synchronization, integration, etc.
- Timing: pacing, transitions, sequences, etc.
- Space Use: floor patterns, spacing, blocking, etc.
- Vocal Technique: tone, pitch, volume, inflection, projection, articulation, dialect, vocabulary, pronunciation, speed of delivery, etc.

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

How well are the technical aspects executed? Rank the **success** of the entry for all elements that are applicable. (See Scope for descriptions of elements besides Showmanship.)

- Showmanship: recovery from errors, adaptations to venue challenges such as poor lighting or background noise, etc.
- Audience Interaction
- Editorial Work
- Ensemble Synthesis
- Expressiveness
- Improvisation
- Memorization
- Physical Objects
- Physical Technique
- Relationship of Elements
- Timing
- Space Use
- Vocal Technique

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.