



BISHOPS
DIOCESAN COLLEGE

BISHOPS
EISTEDDFOD
BISHOPS

Rules and Guidelines 2022

The 35th Eisteddfod
20th – 22nd June 2022

RULE No. 1

No pupils may enter a work in the eisteddfod which they have entered in a previous Bishops Eisteddfod (prelims or finals).

DEADLINES FOR SUBMISSION OF ENTRIES & WORKS

SPEECH, WRITING & READING

SUBMIT NAMES FOR ALL ENTRIES ONLINE IN THIS CATEGORY
FRENCH & ISIXHOSA – THURSDAY 14 APRIL 17:00 – TERM 2, WEEK 1
ENGLISH & AFRIKAANS – THURSDAY 21 APRIL 17:00 – TERM 2, WEEK 2

Debating:

Round 1: Wednesday 20 April

Juniors: 18:00 – 19:30 / Seniors 19:30 – 21:00

Round 2: Tuesday 3 May

Juniors: 18:00 – 19:30 / Seniors 19:30 – 21:00

IsiXhosa Speech Prelims:

Week 2, 3 & 4 – see next page for details

French Speech Prelims:

Week 2 & 3 – see next page for details

English Speech Prelims:

Week 3, 4 & 5 – see next page for details

Afrikaans Speech Prelims:

Week 4 & 5 – see next page for details

Writing:

Afrikaans – These essays can be written on either:

Tues 26 April or Thurs 28 April during lunch/open with Mr Bradley

English – These essays can be written on either:

Wed 11 May or Thurs 12 May during lunch/open in N8 (WT's classroom)

IsiXhosa – These essays can be written on either:

Wed 11 May or Thurs 12 May during lunch/open with Mrs Kritzinger

| | | Drama: Monologues | Drama: Poetry | English Reading | English Speech | English Writing | Afrikaans Toespraak | Afrikaans Voordrag | Afrikaans Writing | IsiXhosa Speech and Reading | IsiXhosa Writing | French Speech and Reading |
|---------------|--------------------|----------------------|--------------------|--------------------|-------------------|--------------------|-------------------------------|--------------------|----------------------|-----------------------------------|---------------------|---------------------------------|
| Week 2 | Monday 18 April | | | | | | School Holiday: Easter Monday | | | | | |
| | Tuesday 19 April | | | | | | | | | All Houses | | All Houses |
| | Wednesday 20 April | | | | | | | | | All Houses | | All Houses |
| | Thursday 21 April | | | | | | | | | All Houses | | All Houses |
| | Friday 22 April | | | | | | | | | | | |
| | Saturday 23 April | | | | | | | | | | | |
| | Sunday 24 April | | | | | | | | | | | |
| Week 3 | Monday 25 April | White & Kidd | | Mallett | Founders | | | | | All Houses | | All Houses |
| | Tuesday 26 April | Gray & Ogilvie | | Birt | School | | | | All Houses | All Houses | | All Houses |
| | Wednesday 27 April | | | | | | School Holiday: Freedom Day | | | | | |
| | Thursday 28 April | Founders & Mallett | | Kidd | White | | | | All Houses | All Houses | | All Houses |
| | Friday 29 April | | | | | | | | | | | |
| | Saturday 30 April | | | | | | | | | | | |
| | Sunday 1 May | | | | | | | | | | | |
| Week 4 | Monday 2 May | | | | | | Workers' Day | | | | | |
| | Tuesday 3 May | School & Birt | | Ogilvie | Gray | | School Holiday | | | | | |
| | Wednesday 4 May | | School & Birt | Gray | Ogilvie | | White & Kidd | Founders & Mallett | | All Houses | | |
| | Thursday 5 May | | Founders & Mallett | White | Kidd | | Gray & Ogilvie | School & Birt | | All Houses | | |
| | Friday 6 May | | | | | | | | | | | |
| | Saturday 7 May | | | | | | | | | | | |
| | Sunday 8 May | | | | | | | | | | | |
| Week 5 | Monday 9 May | | Gray & Ogilvie | School | Birt | | Founders & Mallett | White & Kidd | | | | |
| | Tuesday 10 May | | White & Kidd | Founders | Mallett | | School & Birt | Gray & Ogilvie | | | | |
| | Wednesday 11 May | | | | | All Houses | | | | | All Houses | |
| | Thursday 12 May | | | | | All Houses | | | | | All Houses | |
| | Friday 13 May | | | | | | | | | | | |
| | Saturday 14 May | | | | | | | | | | | |
| | Sunday 15 May | | | | | | | | | | | |

DRAMATIC ARTS

***SUBMIT PLAY SCRIPTS BY EMAIL TO MR TUCKER – wtucker@bishops.org.za
MONDAY 9 MAY 17:00, TERM 2, WEEK 5***

Plays – F, W, K, G

Monday 20 June 19:00

Plays – S, M, O, B

Tuesday 21 June 19:00

Movement – S, M, O, B

Tuesday 21 June 15:00

Movement – F, W, K, G

Tuesday 21 June 16:30

***SUBMIT NAMES FOR ALL ENTRIES ONLINE FOR MONOLOGUES AND POETRY
FRIDAY 22 APRIL 17:00, TERM 2, WEEK 2***

Monologues

Week 3 & 4 – see previous page for details

Poetry

Week 4 & 5 – see previous page for details

MUSIC

***SUBMIT NAMES FOR ALL ENTRIES ONLINE IN THIS CATEGORY
FRIDAY 29 APRIL 17:00 – TERM 2, WEEK 3***

Music Prelims:

Week 5

Group Prelims

Monday 9 May 18:00 – 21:30

Individual Prelims

Thursday 12 May 18:00 – 21:00

Friday 13 May 14:00 – 18:00

Saturday 14 May 14:00 – 18:00

Compositions to Mr Carletti:

Tuesday 17 May by 17:00

VISUAL ARTS

***SUBMIT NAMES FOR ALL ENTRIES ONLINE IN THIS CATEGORY
WEDNESDAY 4 MAY 17:00 – TERM 2, WEEK 4***

Sections 1 – 10 (Drawing / Painting)

Hand in:

Wednesday 15 June, by 14:00

Sections 11 – 13 (Photography)

Hand in (memory stick):

Tuesday 14 June, by 17:00

Section 15 (Film Production)

Hand in (memory stick):

Wednesday 15 June, by 14:00

Calculation of Points

In individual events (everything but the Dramatic Arts Owl) participants compete in preliminary and final rounds of competition. Through these each participant is awarded scores which count in different ways towards the house's overall score.

| Award | Points |
|------------------------------------|--------|
| Did not attend | -1 |
| Withdrawn (technical infringement) | 0 |
| No Award (too poor to mark) | 0 |
| Pass | 1 |
| Merit | 2 |
| Honours | 3 |
| Diploma | 4 |
| Gold Diploma | 5 |

Calculation of Section Owls

For each Section Owl (except the Dramatic Arts Owl), only points scored by event finalists will be counted. The house that wins the most number of points wins the Owl.

Calculation of the Overall Owl

In calculating the Overall Owl the following procedure is applied to the points from each Section Owl: the points total for the winning house is converted to 100 points and all other houses' points are adjusted in proportion to the winner. For example, if the winning house achieves 400 points and the second place house 300, those will be converted to 100 points for the winning house and 75 points for the second place house. The Section Owls are all adjusted in this way.

In addition, all the points awarded to a house for prelim entries will be added for each house and divided by the number of pupils in each respective house. This is intended to "even the playing field" for smaller houses. The result of this calculation is also subject to the process described above, with the winning house allocated 100 points for Prelims and all other houses as a proportion of that. This then forms the 6th owl, the Prelim Owl, which counts equally with the other five owls towards the Overall Owl.

The sum of these points earned towards each of the 6 section owls are added to determine the final placings of the Overall Owl. Thus, the winning house could have a maximum of 600 points if they were to win each Owl.

Checking Results

Houses should check all PRELIM results for Photography, Music, Speech and Drama (Monologues and Poetry) during week 10 (Monday 13 June to Wednesday 15 June) and lodge any queries with the staff member responsible for each section before 2pm on Wednesday 15 June. NO queries regarding PRELIM results will be entertained thereafter. During the afternoon of the final day of Eisteddfod a meeting will be held for the Cultural Portfolio Leaders to verify the FINALS results (as well as Prelim Art results), and to lodge any queries regarding these. At the end of the meeting a representative from each house will sign off the results as correct. After this no further queries will be entertained whatsoever. If a house fails to arrive at the meeting they will forfeit their right to query any results.

Queries and Disputes

In the event of a query or dispute, the decision of the Eisteddfod Co-ordinator will be final.

VISUAL ARTS

The teachers-in-charge of the Visual Arts sections 1-10 are HE, for sections 11-13 (Photography) *TBC*, for section 14 (ORMS Challenge) *TBC*, and for section 15 (Film Production) JCW. Participants should liaise directly with the appropriate staff member for any queries. Work must also be submitted directly to the appropriate staff member.

MAXIMUM ENTRIES PER HOUSE

| | |
|------------------|-----------------------------------------------------------------|
| Sections 1 – 3: | 3 entries per house (Rembrandt / Pierneef / Leonardo da Vinci) |
| Sections 4 – 10: | 6 entries per house (all other Painting / Drawing sections) |
| Section 11 – 13: | 5 entries per house in each of the 3 sub-sections (Photography) |
| Section 14: | 1 entry per house (ORMS Photo Challenge) |
| Section 15: | 1 entry per house (Film Production) |

VISUAL ARTS SUBMISSIONS

Sections 1 – 10 (Drawing / Painting)

All artworks in all sections to be delivered to Mr Essop at the Simpson Centre no later than:
14:00 on Wednesday, 15 June.

Sections 11 – 13 (Photography)

Photos must be submitted on the memory stick provided to each house to *TBC* by:
17:00 on Tuesday, 14 June.

Sections 14 (ORMS Photo Challenge)

There is no early submission date, this section takes place on Eisteddfod day.

Section 15 (Film Production)

Films must be submitted on the memory stick provided to each house to Mr Wensch in the Music School by: **14:00 on Wednesday, 15 June.**

VISUAL ARTS SUBMISSION CATEGORIES

1-10) DRAWING / PAINTING

1) Rembrandt Medal for Oil / Acrylic Painting *Open to pupils in grade 12.*

This medal is intended as an award for an outstanding composition painted in oil paints or acrylic paints completed in the period of a year between two Eisteddfods. The reason for naming the medal after the artist Rembrandt van Rijn (1606 – 1669) is due to the fact that Rembrandt is widely regarded by scholars, critics, artists and members of the general public as one of the greatest oil painters in the history of the Visual Arts.

The theme for this year's Eisteddfod is: *Our Land*. The work must be painted in oils or acrylic on any suitable support.

| Rembrandt Medal | LD | LD | LD | LD |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|----|----|
| Please note that this is simply a general guide for adjudicators to refer to. | 4 | 3 | 2 | 1 |
| The pupil has been able to explore, develop and realise creative ideas, drawing on own experience and own knowledge of visual culture in the past and the present in interpreting the project set. | | | | |
| The pupil has been able to effectively explore and manipulate the material, techniques and processes in the making of the work. | | | | |
| The pupil has demonstrated a sophisticated grasp of the formal language of art. | | | | |
| The pupil has demonstrated a sound understanding of the principles of composition and layout. | | | | |
| TOTAL MARKS (out of 16) = | | | | |

2) Pierneef Cup *Open to pupils in grades 11 and 12.*

The Pierneef Cup is an award for a portfolio of four major artworks. The physical artworks can be either of the following:

- A portfolio of work in a range of visual arts disciplines (painting, drawing, collage, printmaking or mixed-media artwork).
- A portfolio of work in a specific discipline; for example only paintings or only drawings.

There is no restriction as to the media used.

| Pierneef Cup | LD | LD | LD | LD |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|----|----|
| Please note that this is simply a general guide for adjudicators to refer to. | 4 | 3 | 2 | 1 |
| The pupil has been able to explore, develop and realise creative ideas, drawing on own experience and own knowledge of visual culture in the past and the present. | | | | |
| The pupil has been able to effectively explore and manipulate materials, techniques, processes and technologies in the making of imaginative and innovative objects of personal expression. | | | | |
| The pupil shows a sophisticated understanding of composition and layout. | | | | |
| The pupil has been able to effectively manage and present his portfolio in a way that shows pride and attention to detail in his work. | | | | |
| TOTAL MARKS (out of 16) = | | | | |

3) Leonardo da Vinci Medal *Open to pupils in grades 10, 11 or 12.*

This medal is an award for outstanding work completed in the pupil's sketchbooks during their high school career. It is named after Leonardo da Vinci (1452 – 1519) based on the fact that Leonardo's notebooks have for centuries been held up as a model of a commitment to investigation, masterful observational drawing, the exploration of ideas and the development of imaginative projects for not only artists, but professionals in other fields as well.

Please consider the following:

- The pupil must demonstrate a serious commitment to drawing from life, as well as drawing from photographic sources, with masterful examples of drawing done directly from life completed throughout the year. Quick studies, gestural drawings and contour drawings must also form part of the process of drawing.
- The pupil must show evidence of experimenting with a range of media.
- The pupil must demonstrate a serious enquiry into the world of visual phenomena: colour contrasts, surface textures etc, through drawing, the collection of interesting sources material collaged into the sketchbook, the copying of master drawings as a learning process, etc.
- Pupils must submit their sketchbooks work from June 2019 onwards.
- The pupil's name and house must be clearly printed or written on the cover of each book submitted.

| Leonardo da Vinci Medal | LD | LD | LD | LD |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|----|----|
| Please note that this is simply a general guide for adjudicators to refer to. | 4 | 3 | 2 | 1 |
| The pupil has shown evidence of an involvement in a range of approaches to drawing. | | | | |
| The pupil has shown evidence of understanding of a range of drawing techniques and approaches to drawing. | | | | |
| The pupil has shown evidence of ability to work with a wide range of media. A clear understanding shown of the limitations and possibilities of the medium/media chosen. | | | | |
| The pupil has presented his books in a way that shows pride and a thorough, industrious involvement in his sketchbook work. | | | | |
| TOTAL MARKS (out of 16) = | | | | |

4) Senior Colour Composition Prize *Open to pupils in grades 10, 11 and 12.*

Any colour compositional piece produced in any colour medium, A3 or larger, on a theme of your choice. It would be to your advantage to submit your support planning work for the piece.

| Senior Colour Composition | LD | LD | LD | LD |
|---------------------------------------------------------------------------------|----|----|----|----|
| Please note that this is simply a general guide for adjudicators to refer to. | 4 | 3 | 2 | 1 |
| Effective understanding shown of the principles of colour harmony and contrast. | | | | |
| Understanding of principles of composition. | | | | |
| Ability to work effectively with chosen medium. | | | | |
| Interpretation of the theme. | | | | |
| TOTAL MARKS (out of 16) = | | | | |

5) Sam Butler Drawing Prize *Open to pupils in grades 10, 11 and 12.*

This category involves making a still life drawing of man-made objects and/or natural forms set up under illuminated sources. The drawings must be executed on paper, A3 or larger.

| Sam Butler Drawing Prize | LD | LD | LD | LD |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|----|----|
| Please note that this is simply a general guide for adjudicators to refer to. | 4 | 3 | 2 | 1 |
| The pupil has shown evidence of a high level of observational skills. Awareness shown of variations of edges and contour, the perception of spaces (positive form and negative spaces), perception of relationships (perspective and proportion) and perception of subtleties in tonal values. | | | | |
| The pupil has shown evidence of understanding of the principles of composition: the ability to compose elements within a rectangular format, giving attention to contrast, variety and the importance of both positive and negative spaces in creating an exciting compositional structure. | | | | |
| The pupil has shown evidence of ability to work with chosen medium. A clear understanding shown of the limitations and possibilities of the medium/media chosen. | | | | |
| The pupil has used a neat masked border to "frame" the drawing. | | | | |
| TOTAL MARKS (out of 16) = | | | | |

6. Intermediate Colour Composition Prize *Open to pupils in grade 9.*

The topic for this section is: *Mountain Ranges and Environs*

| Intermediate Colour Composition | LD | LD | LD | LD |
|---------------------------------------------------------------------------------------------|----|----|----|----|
| Please note that this is simply a general guide for adjudicators to refer to. | 4 | 3 | 2 | 1 |
| Demonstration of a thorough understanding of the principles of colour harmony and contrast. | | | | |
| Effective understanding of the principles of composition. | | | | |
| Ability to work effectively with chosen medium. | | | | |
| Effective interpretation of the theme. | | | | |
| TOTAL MARKS (out of 16) = | | | | |

7. Junior Colour Composition Prize *Open to pupils in grade 8.*

The topic for this section is: *An oil pastel drawing on any theme.*

| Junior Colour Composition | LD | LD | LD | LD |
|-------------------------------------------------------------------------------|----|----|----|----|
| Please note that this is simply a general guide for adjudicators to refer to. | 4 | 3 | 2 | 1 |
| Intelligent understanding of the principles of colour harmony and contrast. | | | | |
| Effective understanding of the principles of composition. | | | | |
| Ability to work effectively with chosen medium. | | | | |
| Effective interpretation of the theme. | | | | |
| TOTAL MARKS (out of 16) = | | | | |

8) Junior Drawing Prize *Open to pupils in grades 8 and 9.*

This category involves making a still life drawing of man-made objects and/or natural forms set up under illuminated sources. Students will make a chiaroscuro (tonal) drawn based on direct observation of a still-life setup. The drawings must be executed on paper, A3 or larger.

Please note: Work should not be mounted but must include a masked border.

| Junior Drawing Prize | LD | LD | LD | LD |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|----|----|----|
| Please note that this is simply a general guide for adjudicators to refer to. | 4 | 3 | 2 | 1 |
| The pupil has shown evidence of a high level of observational skills. Awareness shown of variations of edges and contour, the perception of spaces (positive form and negative spaces), perception of relationships (perspective and proportion) and perception of subtleties in tonal values. | | | | |
| The pupil has shown evidence of understanding of the principles of composition: the ability to compose elements within a rectangular format, giving attention to contrast, variety and the importance of both positive and negative spaces in creating an exciting compositional structure. | | | | |
| The pupil has shown evidence of ability to work with chosen medium. A clear understanding shown of the limitations and possibilities of the medium/media chosen. | | | | |
| The pupil has used a neat masked border to “frame” the drawing. | | | | |
| TOTAL MARKS (out of 16) = | | | | |

9) Accelerated Art Prize *Open to Accelerated Art (AAP) pupils only in all grades.*

Only works made during Accelerated Art sessions may be submitted. Pupils may enter one of the major AAP projects from either the first or second term of the current year.

| Accelerated Art Prize | LD | LD | LD | LD |
|-------------------------------------------------------------------------------|----|----|----|----|
| Please note that this is simply a general guide for adjudicators to refer to. | 4 | 3 | 2 | 1 |
| Technical mastery. | | | | |
| Advanced engagement with materials. | | | | |
| Advanced engagement with theme. | | | | |
| Evidence of creativity and lateral thinking. | | | | |
| TOTAL MARKS (out of 16) = | | | | |

10) Self Portrait Drawing *Open to pupils in grades 10, 11 and 12.*

This category requires the pupil to make a self-portrait drawing. The work may be either: drawn from a photographic source with strong side-lighting and executed in charcoal on an A2 piece of paper, or drawn using a mirror to view your face, and executed in any suitable drawing medium on an A2 piece of paper.

Pupils must provide a portrait photograph of themselves along with the drawing.

| Self Portrait Drawing | LD | LD | LD | LD |
|-------------------------------------------------------------------------------|----|----|----|----|
| Please note that this is simply a general guide for adjudicators to refer to. | 4 | 3 | 2 | 1 |
| A convincing rendering of human physiognomy. | | | | |
| Effective use of the formal elements of art making. | | | | |
| Sophisticated handling of the media, material and techniques used. | | | | |
| Overall impression. | | | | |
| TOTAL MARKS (out of 16) = | | | | |

11 - 13) PHOTOGRAPHY (TBC) Open to ALL pupils in ANY grade.

Houses may enter a maximum of 5 entries into each of the 3 sub-sections below. However, no pupil may enter into more than 2 of the 3 sub-sections.

11) Open Photography – Capture a fast moment as a still photograph, reflecting commitment, perseverance and strength. For example, it could be a waterpolo player throwing the ball to score the goal, tug o’ war, hands moving fast over the piano – anything that reflects the act of “pushing through” and endurance.

12) Black and White – the theme for this section is “**Transformation**”. Photographs in this section would be depicting ways of dealing with and overcoming difference and racial discrimination. Examples might include different skin tones shaking hands, a group of boys laughing together from different cultures, a student wearing traditional clothing with school clothing etc.

13) Digital Photography – Create a surreal image, combining several photographs related to different areas within Bishops. (Look at surrealist painters online to get an idea of surrealism.) An example of this might be placing one of the school doors in the middle of the field, or multiple passages leading into the sky.

In Section 11 and 12 each entry consists of a portfolio of 3 images.

- These should simply be numbered 1, 2 and 3. These are handed in electronically, no printing is required.
- All photographs must be taken with a digital camera. Photographs in these sub-sections MAY NOT be manipulated digitally in any way.
- All images must be in JPEG format and a minimum size of 1.5MB.

In Section 13 just one single file is required per entry.

- This product will be a file which has been created using a number of different photographs, edited together.
- A single file, not smaller than 1.5MB needs to be handed in electronically, no printing is required.

SUBMISSION DEADLINES

Photographs must be submitted on the memory stick provided to each house to TBC by **17:00 on Tuesday, 14 June.**

The entries should be saved in the appropriate folder for each section and with the file names as follows:
SURNAME_INITIALS_(No. of photo in the set) e.g. Bloggs_JS_1 / Bloggs_JS_2 / Bloggs_JS_3

Please double check that the memory stick is correct before handing in – no alterations will be allowed after the memory stick is submitted.

See Appendix B in this booklet for the Photography Rubric, which will be used for marking this section.

Houses will be required to submit a document signed by all entrants and a cultural leader declaring that each work submitted was the work of the entrant as named. If it is found that a work has been submitted which was not the work of the entrant named, all photographs for that house may be excluded from the eisteddfod.

14) ORMS Photo Challenge (TBC) *Open to ALL pupils in ANY grade.*

This is a 2-hour Photo Challenge which will take place on the first day of Eisteddfod, Tuesday 21 June, and runs between 8:15am-10:15am. Each house may enter a team into the challenge, and each team is made up of 3 boys. During the challenge each team will take, select, process and frame 6 photographs based on a given topic. Teams will be provided with devices to capture their images and will also be supplied with all materials needed, as well as to frame their photos and produce the final product.

*This activity will PROBABLY clash with Piano, Electric Guitar and English Reading finals, so boys who are likely to be finalists for these **classes will find it difficult to participate for the full 2 hours.***

The boys who will participate in this will need to attend the ORMS Photo Challenge WORKSHOP, which takes place on Monday 13 June, 4pm-6pm – the week before Eisteddfod. This workshop will be run by professionals in the photography field from ORMS Cape Town School of Photography.

An entry will automatically be created on the intranet for each house, however, you will need to add the boys' names to each entry, thus indicating which boys will be part of each team. This counts as a group entry and double points therefore apply. There are no prelim rounds so each house's entries will count towards finals points.

15) FILM PRODUCTION (JCW: Mr Wrench) *Open to ALL pupils in ANY grade*

Houses may enter one film production into this category. The film may be made entirely by one pupil, or a group of pupils. **The entry for your house will automatically be created for your house. You do, however, need to add a pupil's name to the entry of the boy who will take responsibility for it.** If you do not want to enter a film for your house, simply do not add a boy's name to the entry. Films count as a group entry and double points therefore apply. There are no prelim rounds so each house's entry will count towards finals points.

You may use any format of digital recording device (camera, phone, etc.) for your film, but the final copy must be delivered in digital format on the memory stick provided (see format restrictions below). No computer-generated footage may be included. Please double check that the memory stick is correct and in working order before handing in – no alterations will be allowed after submission.

Aspect ratios may be standard 4:3, or widescreen 16:9. Films should be rendered no smaller than standard definition (640x480), and no larger than full HD (1920x1080). Entries should be between 3 and 6 minutes in length (excluding credits), and must be submitted in one of the following formats:

.mp4
.m4v

Films may be produced in colour or black & white, or a combination of the two. The theme for this year is: **Do you see what I see?** You may interpret this theme in any way you choose, and your film may take any form, e.g. Music Video, Narrative, Documentary, Animation (including stop motion) etc. You may use existing music or compose original scores for your movies. However, all music used in these films must be credited at the end of your film. Errors or omissions in these credits may result in loss of marks.

SUBMISSIONS DEADLINE

Films must be submitted to JCW (in the Music School) on the memory stick which will be provided to houses, by **14:00 on Wednesday, 15 June.**

Guidelines as to how the films will be marked can be gained from the Film Production Rubrics found in this booklet: Appendix C1 is for standard films, Appendix C2 is for stop motion films.

NB: Plagiarism is a SERIOUS offence. Using other people's work and calling it your own is unacceptable, no matter how old or new the material is. Whilst archival footage/images may be used in your film (where appropriate), it should not amount to more than 20% of the total length of the film. Should you fail to abide by this rule, marks may be deducted, or in the most severe cases, films may be disqualified altogether. This decision will be at the discretion of the adjudicator. All archival material **MUST** be acknowledged/credited in the film. You may be required to show evidence of you creating the film (i.e. the raw footage and a project file containing your edit of the film), and may be required to show where you sourced your archival footage.

NB: Films may not include any profanity (swearing / blasphemy), nudity or sexually explicit images and / or references, overly violent sequences, racial slurs or hate speech. Films which fail to adhere to this may be penalised or disqualified.

Penalties as follows may be applied to the final result for a film.

- 5% for un-credited material – music / stills / footage / etc. which are not listed in the credits
- 5% for use of computer-generated footage
- 5% per minute OVER OR UNDER the 3-6 minute requirement

DRAMATIC ARTS

This owl is divided into four sections: Play (40 marks), Movement (30 marks), Monologue (15 marks) and Poetry (15 marks).

Houses may not use the services of any outside facilitators in any aspect of the Performance Owl, except for the school-provided facilitator in the Movement section.

Play:

This will take the form of an original adaptation of the under-mentioned **theme**, the presentation to last not more than 15 minutes and to include a minimum of 5 actors. You may set it in any period in history, anywhere you like and relate to today's world.

- *Points will be allocated as per the rubric in Appendix F.*
- *Points will be deducted for obscene language, offensive impersonations and gratuitous and inappropriate behaviour.*
- *A penalty of up to 10 points may be deducted from 'Direction and Staging' for tardiness in presentation.*
- Each House is given 25 minutes. In this time setting up, performing the play and dismantling the set must take place.
- Sound effects - taped or live, of any description, are permissible.
- Houses will be allowed to work the sound and lighting equipment themselves, but will be under the supervision of **Ms Gololo** and members of the technical crew.
- By arrangement with **Mr Tucker**, each House may have **FOUR** one-hour rehearsals in the Theatre.
- Scripts must be submitted by email for review to **Mr Tucker** by the deadline stipulated at the start of this booklet. These scripts need to be in their final form and the **contents may not be changed** after submission. **Technical directions need to be clearly indicated.** Houses will be penalised if these instructions are not followed. *Absolutely NO extensions will be granted.*
- Houses will not be permitted to introduce their house or piece – this will be done by a third party.
- Winners of the "Best Actor" and "Best Director" (and any other special awards) will also be announced. These awards will not count towards the Dramatic Arts Owl.

THEME: "Be aware of the captivity of your thoughts"

Movement:

*The **movement does not have to follow the same theme** as the Play. There is no set theme for the movement section.* Movement will be marked according to the rubric in Appendix G.

- A **Movement Workshop** will be facilitated at the start of the process on Monday 25 April (18:00-20:00) where the format for this year's movement will be explained, techniques demonstrated and music tracks provided. It is essential that movement leaders attend this session.
- In addition, a school-appointed facilitator will work with houses for up to 2 x 1 hour sessions in the week before Eisteddfod to assist in the development of their movement piece.
- You will be provided with a choice of 3 pre-edited music tracks, each 5 minutes long. You must select one of the tracks to base your movement on. You may not re-edit the chosen track; it must be used as provided.
- You must include a minimum of 8 performers, including both juniors (gr 8-9) and seniors (gr 10-12).
- You are permitted to use ONE solo element in your movement, but for no longer than 45 seconds.
- Each house must provide the adjudicators with a brief written storyline (one paragraph) and indicate their choice of track – both on the form provided.
- Each house must develop a written lighting plot for the AV technicians to use.
- Houses will not be permitted to introduce their house or piece – this will be done by a third party.
- In performance each house will have 10 minutes in total to set up, present and strike their movement production.
- Each house will get **ONE** one-hour technical rehearsal on the Memorial Theatre stage. These will be coordinated by **Ms Gololo**.
- No fire / poi / body oil on stage as this can pose a safety risk.

Monologues and Poetry:

In the *Monologue* and *Poetry Performance* sections, all points earned by the House (both in Prelims and Finals) will count equally towards the Dramatic Arts Owl.

Entry limits shall be **five juniors** and **five seniors** per House, in each section.

Entries for these two sections need to be submitted online by the date as indicated in the front of this booklet.

See Appendices H and I for the Rubrics for these sections.

Monologues need to be selected from published works, and NOT from films.

1. Junior Dramatic Arts Monologue *Open to all in grades 8, 9 and 10*

- Each candidate shall present a monologue of 1-2 minutes, of his own choice, in the preliminary round. From this the finalists shall be selected.
- Finalists will present the same monologue in the final round.
- The use of props should be limited, and set pieces are restricted to two black boxes.
- Dress for the preliminary round is school uniform, but finalists will be expected to wear Dramatic Arts practical clothing: black t-shirt and black tracksuit pants.
- Points will be deducted for obscene language, offensive impersonations and gratuitous and inappropriate behaviour.

2. Senior Dramatic Arts Monologue *Open to all in grades 11 and 12*

- Each candidate shall present a monologue of 2 minutes, of his own choice, in the preliminary round. From this the finalists shall be selected.
- Finalists will present the same monologue in the final round.
- The use of props should be limited, and set pieces are restricted to two black boxes.
- Dress for the preliminary round is school uniform, but finalists will be expected to wear Dramatic Arts practical clothing: black t-shirt and black tracksuit pants.
- Points will be deducted for obscene language, offensive impersonations and gratuitous and inappropriate behaviour.

3. Junior Poetry Performance *Open to all in grades 8, 9 and 10*

- Each candidate shall present a poem of 1-2 minutes, of his own choice, in the preliminary round. From this the finalists shall be selected.
- Finalists will present the same poem in the final round.
- There will be no use of props, and set pieces are restricted to two black boxes.
- Dress for the preliminary round is school uniform, but finalists will be expected to wear Dramatic Arts practical clothing: black t-shirt and black tracksuit pants.
- Points will be deducted for obscene language, offensive impersonations and gratuitous and inappropriate behaviour.

4. Senior Poetry Performance *Open to all in grades 11 and 12*

- Each candidate shall present a poem of 1-2 minutes, of his own choice, in the preliminary round. From this the finalists shall be selected.
- Finalists will present the same poem in the final round.
- There will be no use of props, and set pieces are restricted to two black boxes.
- Dress for the preliminary round is school uniform, but finalists will be expected to wear Dramatic Arts practical clothing: black t-shirt and black tracksuit pants.
- Points will be deducted for obscene language, offensive impersonations and gratuitous and inappropriate behaviour.

SPEECH, READING & WRITING

All events will be scored as per normal rules – debating will be scored as a group event (per round) with individual points for best speakers.

Dates for the various sections can be found at the front of this booklet.

Speech (Appendix D) and Reading (Appendix E) Rubrics can be found in the appendices of this booklet.

English Speech Section

- With the exception of debating, entry limits shall be **six** per house per event for all English Speech events.

1. Junior Debating *Open to all in grades 8, 9 and 10 (NS)*

The Inter-house Debating is held in the World Schools Format and will follow the relevant rules of that format. Speeches in all three rounds will be 5 minutes (30 seconds leeway given to sum up) and replies will be 3 minutes. Each house shall put forward one team of three members for each debate.

The first round shall be randomly drawn. The winners of this round shall proceed to the second round, which shall also be randomly drawn. Topics for these two rounds shall be given in advance. The final round during Eisteddfod Week shall consist of the winners of the second round and the topic shall be given at least 4 days before.

2. Senior Debating *Open to all in grades 11 and 12 (NS)*

The Inter-house Debating is held in the World Schools Format and will follow the relevant rules of that format. Speeches in the first two rounds will be 5 minutes (30 seconds leeway given to sum up) and replies will be 3 minutes. In the final round speeches will be 6 minutes (30 seconds leeway), with replies still 3 minutes. Each house shall put forward one team of three members for each debate.

The first round shall be randomly drawn. The winners of this round shall proceed to the second round, which shall also be randomly drawn. Topics for these two rounds shall be given in advance. The final round during Eisteddfod Week shall consist of the winners of the second round and the topic shall be given at least 4 days before.

3. Junior English Speech *Open to all in grades 8, 9 and 10 (RM)*

Each candidate shall present a speech of about 2 minutes on his own choice in the preliminary round before the Eisteddfod. From this the finalists shall be selected.

Finalists shall present a prepared speech of about 4 – 6 minutes on any pre-approved topic.

The winner shall receive the Junior English Speech Prize.

4. Senior English Speech *Open to all in grades 11 and 12 (CSM)*

Each candidate shall present a speech of about 2 minutes on his own choice in the preliminary round before the Eisteddfod. From this the finalists shall be selected.

Finalists shall present a prepared speech of about 5 - 7 minutes on any pre-approved topic.

The winner shall receive the HJ Kidd English Speech Prize.

5. Junior English Reading *Open to all in grades 8, 9 and 10 (GK)*

Each candidate shall read a prepared prose passage, of 1-2 minutes in duration, during the preliminary rounds. From this the finalists shall be selected.

Finalists shall present a piece of their own choice of either poetry or prose. The reading shall last between 3 – 5 minutes. A copy of the selection must be given to the adjudicator.

6. Senior English Reading *Open to all in grades 11 and 12 (JS)*

Each candidate shall read a prepared prose passage, of 1-2 minutes in duration, during the preliminary rounds. From this the finalists shall be selected.

Finalists shall present a piece of their own choice of either poetry or prose. The reading shall last between 4 – 6 minutes. A copy of the selection must be given to the adjudicator.

Afrikaans Speech Section

- Entry limits shall be **four** per house for Afrikaans Voordrag (Senior and Junior) and Afrikaans Toespraak – Eerste Addisionele Taal (Senior and Junior).
- Entry limits shall be **two** per house for Afrikaans Toespraak – Huistaal (Senior and Junior).

7. Voordrag: Junior afdeling *Oop vir leerders in graad 8, 9 en 10*

Voorbereide voordrag van 'n gedig: Leer 'n gedig en dra dit voor met die nodige gevoel en emosie. Kandidate kies hul eie gedig. Die beste kandidate van die afdeling sal tydens die eerste rondte geselekteer word om aan die finale rondte deel te neem. Kandidate moet asseblief 'n fotokopie bring vir die beoordelaar.

8. Voordrag: Senior afdeling *Oop vir leerders in graad 11 en 12*

Voorbereide voordrag van 'n gedig: Leer 'n gedig en dra dit voor met die nodige gevoel en emosie. Kandidate kies hul eie gedig. Die beste kandidate van die afdeling sal tydens die eerste rondte geselekteer word om aan die finale rondte deel te neem. Kandidate moet asseblief 'n fotokopie bring vir die beoordelaar.

9. Afrikaans Toespraak: Junior afdeling – Huistaal

Oop vir leerders in graad 8, 9 en 10

For this section a pupil may only enter if he speaks Afrikaans as his main language of communication on a daily basis with one or both parents.

Voorbereide toespraak: Praat vir 2-3 minute oor 'n onderwerp van jou eie keuse. Dit is belangrik dat kandidate 'n toespraak voorberei en nie 'n "mondeling" aanbied nie. Die beste kandidate van die afdeling sal tydens die eerste rondte geselekteer word om aan die finale rondte deel te neem.

10. Afrikaans Toespraak: Senior afdeling – Huistaal “Die Louis Esselen Welsprekendheidskompetisie”

Oop vir leerders in graad 11 en 12

For this section a pupil may only enter if he speaks Afrikaans as his main language of communication on a daily basis with one or both parents.

Voorbereide toespraak: Praat vir 2-3 minute oor 'n onderwerp van jou eie keuse. Dit is belangrik dat kandidate 'n toespraak voorberei en nie 'n “mondeling” aanbied nie. Die beste kandidate van die afdeling sal tydens die eerste rondte geselekteer word om aan die finale rondte deel te neem.

11. Afrikaans Toespraak: Junior afdeling – Eerste Addisionele Taal

Oop vir leerders in graad 8, 9 en 10

Voorbereide toespraak: Praat ongeveer 2 minute oor 'n onderwerp van jou eie keuse. Dit is belangrik dat kandidate 'n toespraak voorberei en nie 'n “mondeling” aanbied nie. Die beste kandidate van die afdeling sal tydens die eerste rondte geselekteer word om aan die finale rondte deel te neem.

12. Afrikaans Toespraak: Senior afdeling – Eerste Addisionele Taal

Oop vir leerders in graad 11 en 12

Voorbereide toespraak: Praat ongeveer 2 minute oor 'n onderwerp van jou eie keuse. Dit is belangrik dat kandidate 'n toespraak voorberei en nie 'n “mondeling” aanbied nie. Die beste kandidate van die afdeling sal tydens die eerste rondte geselekteer word om aan die finale rondte deel te neem.

IsiXhosa Speech Section

- Entry limits shall be **four** per house per event in Junior IsiXhosa speech and reading events.
- Entry limits shall be **three** per house for Senior IsiXhosa speech and reading events.

13. Junior IsiXhosa Reading *Open to all in grades 8, 9 and 10*

This shall consist of a reading of 20 lines of the candidate's own choice.

14. Senior IsiXhosa Reading *Open to all in grade 11 and 12*

This shall consist of a reading of 20 lines of the candidate's own choice.

15. Junior IsiXhosa Speech *Open to all in grade 8, 9 and 10*

This shall consist of a prepared speech of 1-2 minutes on a topic of the candidate's own choice. Cue cards are allowed.

16. Senior IsiXhosa Speech *Open to all in grade 11 and 12*

This shall consist of a prepared speech of 2-3 minutes on a topic of the candidate's own choice. Cue cards are allowed.

French Speech Section

- Entry limits shall be **four** per house per event in Junior French recitation and reading events.
- Entry limits shall be **three** per house for Senior French speech and reading events.

17. Junior French Reading *Open to all in grades 8, 9 and 10*

This shall consist of a reading of approximately 20 lines from a prescribed text.

18. Senior French Reading *Open to all in grades 11 and 12*

This shall consist of a reading of about 20 lines from a passage of the candidate's own choice. Candidates should arrive with two spare photocopies of their chosen passage.

19. Junior French Recitation *Open to all in grades 8, 9 and 10*

This shall consist of the recitation of a prescribed passage of verse or poetry consisting of approximately 20 lines.

20. Senior French Speech *Open to all in grades 11 and 12*

This shall be a speech of up to three minutes on a topic of the candidate's choice.

English Writing Section

- Writing limits shall be **three** entries per house for junior and senior English.

21. Junior English Writing - Essay *Open to all in grades 8, 9 and 10*

Candidates who enter will be required to write their essay on one of two dates advertised in the front of this booklet.

22. Senior English Writing - Essay *Open to all in grades 11 and 12*

Candidates who enter will be required to write their essay on one of two dates advertised in the front of this booklet.

Afrikaans Writing Section

- Writing limits shall be **three** entries per house for junior and senior Afrikaans.

23. Junior Afrikaans Skryf: Opstel *Oop vir leerders in Graad 8, 9 en 10*

Candidates who enter will be required to write their essay on one of two dates advertised in the front of this booklet.

24. Senior Afrikaans Skryf: Opstel *Oop vir leerders in Graad 11 en 12*

Candidates who enter will be required to write their essay on one of two dates advertised in the front of this booklet.

IsiXhosa Writing Section

- Writing limits shall be **three** entries per house for junior and senior IsiXhosa.

25. Junior IsiXhosa Writing - Essay *Open to all in grades 8, 9 and 10*

Candidates who enter will be required to write their essay on one of two dates advertised in the front of this booklet.

26. Senior IsiXhosa Writing - Essay *Open to all in grades 11 and 12*

Candidates who enter will be required to write their essay on one of two dates advertised in the front of this booklet.

INTER-HOUSE SINGING

- This section is compulsory for all houses.
- The adjudicator/s will be asked to judge as per the Rubric (Appendix A) and this should be kept in mind when preparing.
- Dress will be Number Ones, with or without blazers, but the conductor may wear an individual costume appropriate to the evening.
- Houses have a maximum of 12 minutes singing time (combined duration of all three songs) and this will be timed. Penalty points may be deducted should houses exceed this.
- Bands will be allowed to play while their house leads on to stage, but may NOT play while the house leads off stage. Alternatively, houses may play recorded music / video while leading on stage.
- Any audio/video material to be used while the House is leading on to stage MUST also be handed in at the dress rehearsal – nothing handed in after this time will be used. Maximum length is 90 seconds.
- ALL members of the House, including the conductor, must lead on to stage from the designated backstage area. Penalty points may be deducted should houses not adhere to this.
- THREE copies of the *Own Choice* and *Ensemble* music must be handed in at the dress rehearsal.

Section 1 - Set Song

The whole house must participate. All houses will use the backing-track provided as the accompaniment. Houses are encouraged to add interpretation to the song, provided that the original music and character of the piece are preserved. Specifically, the words and rhythms of the song may not be altered from what is provided. The set song is performed in No. 1s with no movement on the stands during the song at all. No outside adult help is allowed in the preparation, rehearsal or performance of this song at all.

Section 2 – Own Choice Unison Song

The whole house must participate. All aspects of the preparation (arrangement) of this song must be undertaken by pupils in the house (no outside arrangers may be used). No song that has been used in the Eisteddfod in the last 5 years may be chosen. A list of “excluded” songs is available from the Director of Music. The house must be accompanied by a band of pupils from the house, not exceeding 5 players. *A medley of songs is not permitted in the section, i.e. houses must present ONE single song.*

No outside adult help is allowed in the preparation, rehearsal or performance of this song at all, with one exception. Houses may use an adult accompanist (the music staff are willing to assist) if a pupil in the house is not available for a specific instrument which you would like to use in your band. For rehearsals, an adult accompanist may only be used for a maximum of 3 sessions, not exceeding an hour per session, and adults may not give any help or advice to the house. The house conductor may not consult any outsider for help and must lead the rehearsals himself, only with the aid of other pupils in the house. The object of this ruling is to encourage houses to draw on the talents of their own musicians. Any movement that the house does during this song must be limited to the choir stands and must not detract from the singing.

Section 3 – Ensemble Song

A song with 4 or more independent voice-parts with accompaniment optional (one instrument only). No song that has been used in the Eisteddfod in the last 5 years may be used, nor a song which is currently being performed by Simply Blue or the School Choir. A list of “excluded” songs is available from the Director of Music. *A medley of songs is not permitted in the section, i.e. houses must present ONE single song.* A limited number of rehearsal hours will be provided to each house by designated music staff – other than this, houses prepare the song on their own without any external help.

Presentation of Songs

Presentation only applies to the Own Choice and Ensemble Songs. However, any movement in the Own Choice Song must be limited to the choir stands, i.e. “side shows” on the stage are not permitted. Penalty points will be deducted if this is not adhered to.

MUSIC

1. All entries must be submitted via the Intranet by **the date indicated in the front of this booklet**. Any later deviations from the original entry may lead to penalty points being awarded.
2. Preliminary rounds will be held for most sections, as per the timetable published.
3. **Accompaniments must be brought to the prelim** for any piece which requires an accompaniment. Pupils who do not bring an accompaniment to the Prelims will be able to play for prelim points, but will not be considered for a place in the final round. This applies to all pieces where an accompaniment is required, including singers. Pupils who are selected as finalists must have a rehearsal before the Eisteddfod with their accompanist as allocated. Entries that fail to comply may be withdrawn.
4. Accompanists (music staff) may accompany pupils in sections A (Solo Instrumental), C (Percussion) and D (Solo Voice). Staff accompanists are NOT allowed in any other sections, where all participants must be pupils from one house, with the exception of backing tracks, as described below.
5. Backing Tracks as an accompaniment may ONLY be used in the following sections:
 - A (Solo Instrumental) as an alternative to a piano accompaniment
 - B (Guitar) but ONLY in the Electric Guitar sub-section
 - C (Percussion) as an alternative to a piano accompaniment
 - D (Solo Voice) but ONLY for Rap
6. There are no placings in any of the Music sections in the final rounds.
7. No piece of music may be performed by the same performer in more than one section.
8. No pupil may enter more than once in any section, except in:
 - (a) Section A (Solo Instrumental) where a pupil may enter twice under each instrumental family, one entry being in a "Classical" sub-section and one entry being in a "Pop & Jazz" sub-section.
 - (b) Sections B (Guitar) where a pupil may enter two out of the three sub-sections.
 - (c) Section C (Percussion) where a pupil may enter both sections.
 - (d) Section D (Solo Voice) where a pupil may enter two of the three sub-sections.
 - (e) the Group Sections (Section E: Chamber Music - Classical and Section F: Open Group), where a pupil may be in a maximum of 2 items in the section, however, **at least ½ of each group should not have been in another item in the same section.**
 - (f) Section G (Composition) where a pupil may enter two of the different sub-sections.
9. A copy of the music to be performed should be presented to the adjudicator on Eisteddfod Day (not required for prelims). Failure to do so may result in a penalty. This rule does not apply to Section F (Open Group). However, if the piece presented is an original composition by the performer, in any section, it is optional to hand in a copy of the music.
10. Note that the "Pop & Jazz" sub-sections cover Popular (light) music of the 20th and 21st centuries, as well as any recognised Jazz styles. This section does not include the Modern Classical pieces of the 20th and 21st centuries, often found in the ABRSM C exam lists. If in doubt, check with one of the full-time music teachers.
11. Note that sections 13-16 called "Piano and Keyboard Instruments" will include Piano, Harpsichord, Organ, Electronic Keyboard, etc.

SECTION A: Solo Instrumental

Each house may submit up to **five entries per sub-section**. *The grade specified below applies to the grade of the specific piece entered.* It is important that pupils are entered into the correct sub-section (Senior / Junior). If you are unsure about the grade of a piece, please check with a music teacher.

1) Junior Woodwind – Classical *Open to pupils up to Grade 5*

Time Limit: 3 minutes (including tuning)

2) Junior Woodwind – Pop & Jazz *Open to pupils up to Grade 5*

Time Limit: 3 minutes (including tuning)

3) Senior Woodwind – Classical *Open to pupils in Grade 6 and above*

Time Limit: 4 minutes (including tuning)

4) Senior Woodwind – Pop & Jazz *Open to pupils in Grade 6 and above*

Time Limit: 4 minutes (including tuning)

5) Junior Brass – Classical *Open to pupils up to Grade 5*

Time Limit: 3 minutes (including tuning)

6) Junior Brass – Pop & Jazz *Open to pupils up to Grade 5*

Time Limit: 3 minutes (including tuning)

7) Senior Brass – Classical *Open to pupils in Grade 6 and above*

Time Limit: 4 minutes (including tuning)

8) Senior Brass – Pop & Jazz *Open to pupils in Grade 6 and above*

Time Limit: 4 minutes (including tuning)

9) Junior Strings – Classical (excluding Guitar) *Open to pupils up to Grade 5*

Time Limit: 3 minutes (including tuning)

10) Junior Strings – Pop & Jazz (excluding Guitar) *Open to pupils up to Grade 5*

Time Limit: 3 minutes (including tuning)

11) Senior Strings – Classical (excluding Guitar) *Open to pupils in Grade 6 and above*

Time Limit: 5 minutes (including tuning)

12) Senior Strings – Pop & Jazz (excluding Guitar) *Open to pupils in Grade 6 and above*

Time Limit: 5 minutes (including tuning)

13) Junior Piano & Keyboard Instruments – Classical *Open to pupils up to Grade 6*

Time Limit: 3 minutes

14) Junior Piano & Keyboard Instruments – Pop & Jazz *Open to pupils up to Grade 6*

Time Limit: 3 minutes

15) Senior Piano & Keyboard Instruments – Classical *Open to pupils in Grade 7 and above*

Time Limit: 5 minutes

16) Senior Piano & Keyboard Instruments – Pop & Jazz *Open to pupils in Grade 7 and above*

Time Limit: 5 minutes

SECTION B: Guitar

Note that pupils may only enter in up to **two of the three Guitar sub-sections**. The entry limit for each sub-section is **five per house**. *This section is open to pupils in all grades*. Please note that this is purely for guitar solos and no singing is allowed. **Ukulele, mandolin and any other guitar-like instrument should be entered in this category.**

17) Acoustic Guitar – Classical

Time Limit: 5 minutes

18) Acoustic Guitar – Pop & Jazz

Time Limit: 5 minutes

19) Electric Guitar

Time Limit: 5 minutes

SECTION C: Percussion

The entry limit for this section is **seven per house in total**, in any combination across the two sub-sections. Pupils may enter in both of the **two Percussion sub-sections**. *This section is open to pupils in all grades*.

20) Solo Percussion

Any percussion instrument, **OTHER than drum kit**, solo or accompanied – e.g. Snare Drum, Timpani, Mallet Percussion, Marimba, Djembe, Hand Percussion, Beat Box and Multiple Percussion.

Note: for African Marimba, pupils need to play a genuine melodic part, not just an individual part from a Marimba band song. This can be composed by the entrant himself or be a specific song for marimba.

Time Limit: 3 minutes

21) Drum Kit

Solo or with backing track.

Time Limit: 3 minutes

SECTION D: Solo Voice

This section has 3 sub-sections in both Junior and Senior: (1) Classical, (2) Musical & Jazz, and (3) Pop

Entry limits per house are as follows:

- Juniors – Each house has 7 entries in total, but may not enter more than 3 in any sub-section (i.e. max would be 2,2,3 or 2,3,2 or 3,2,2 or 3,3,1, etc.).
- Seniors – Each house has 9 entries in total, but must have a minimum of 2 in each sub-section, before putting more than 2 in any other sub-section (i.e. max would be, for example, 2,2,5 or 2,3,4, etc.).
- Any pupil may only enter into two of the three sub-sections for either Junior or Senior.

General Rules

- No piece in any of these sub-sections may be longer than 4 minutes.
- No pupil may enter a song which was performed as either the Set Song, Choice Song or Ensemble Song by their House within the last 5 years.
- No house may have more than 3 pupils singing the same song, including across the junior / senior sub-sections.
- **Classical** – Folk song, Art song, Oratorio, Opera: In this instance the term “Classical”, refers to the music of well-known composers from Renaissance, Baroque, Classical, Romantic and Modern periods
- **Musical & Jazz** – “Musicals” refers to songs from recognized Musical Theatre (Broadway and West End productions). Jazz refers to recognised Jazz Standards.
- **Pop** – Any light music from the 20th century onwards which is not Jazz. This sub-section also includes rap and pupils may use a backing track for these performances.
- Ultimately, the style of the arrangement may determine the category. If in doubt, check with Mr Carletti.
- Pupils who make it to the final round will be expected to perform without music, except in the case of oratorio, for which music is optional.

22) Junior Singing Classical *Open to pupils in Grades 8, 9 and 10*

23) Junior Singing Musicals & Jazz *Open to pupils in Grades 8, 9 and 10*

24) Junior Singing Pop *Open to pupils in Grades 8, 9 and 10*

25) Senior Singing Classical *Open to pupils in Grades 11 and 12*

26) Senior Singing Musicals & Jazz *Open to pupils in Grades 11 and 12*

27) Senior Singing Pop *Open to pupils in Grades 11 and 12*

SECTION E: Chamber Music – Classical

28) Chamber Music – Classical is a traditional combination of 3 or more instruments, including voice, performing “serious” music by recognised composers from any of the mainstream periods (i.e. Baroque, Classical, Romantic, Modern). This section is only for *western, classical* music.

A maximum of **three chamber items** per house are allowed in this section. In addition a house may enter up to **two duos**, provided that piano is NOT one of the instruments (unless it is a piano duet). No house may enter an instrumental piece currently being played by any school ensemble.

Time limit: 6 minutes (including setting up and tuning of instruments)

SECTION F: Open Group

29) Open Group is for any group performing light music not specified in any of the above sections, including a minimum of 3 performers per group.

- Each House can have a maximum of **THREE** entries in this section.
- No house may enter a song that has been used by the house as the Own Choice Unison Song or the Ensemble Song in the last 5 years, or a song that is currently being performed by Simply Blue.
- No house may enter an instrumental piece currently being played by any school ensemble, except for Marimba group pieces, which may be used by houses.
- Time limit: 6 minutes (including setting up and tuning of equipment and instruments)

SECTION G: Composition

- Houses may enter a **maximum of eight entries across the 4 sub-sections** below in any combination. A pupil however may enter a maximum of 2 compositions, and they must then be in two separate sub-sections.
- **When adding entries to the online system you only need enter the pupils name, NO “Title of Work” or “Composer” is required for this section.**
- Each piece must be original and not an arrangement of a piece already submitted in another sub-section.
- Music ***must*** be noteset on Sibelius or MuseScore and the file must be submitted. However, a recording may be submitted instead in the case of sub-section 32 and sub-section 33.
- Compositions should be a minimum of 32 bars in length, and should contain the necessary elements of musical style (dynamics, rhythmic and melodic development, texture, etc.).
- Compositions must be submitted on the memory stick provided to each house to Mr Carletti **by the date indicated in the front of this booklet.**
- *The entries should be saved in the appropriate folder for each section and with the file names as follows: SURNAME_INITIALS e.g. Bloggs_JS*

Please double check that the memory stick is correct before handing in – no alterations will be allowed after the memory stick is submitted.

Houses will be required to submit a document signed by all entrants and a cultural leader declaring that each work submitted was composed by the entrant as named. If it is found that a work has been submitted which was not composed by the entrant named, all compositions for that house may be excluded from the eisteddfod.

30) Classical Solo

- Complete either of the given themes to produce a classical piece for solo instrument.
- Option 1 is in F major and Option 2 is in D minor, however you may transpose the opening into any key you wish, and use a clef of your choosing.



OR



31) Classical Group

A classical work for any traditional ensemble of 3 or more players, with or without piano accompaniment.

32) Non-Classical

This includes:

- Jazz, African Music, Pop, etc.
- This can be for a **Solo Instrument**, e.g. guitar, piano, saxophone, mbira, drum kit (*a recording MUST be provided for drum kit compositions*), OR **Vocal** (song with accompaniment by keyboard or acoustic guitar, etc.) OR for a **Band** (at least three instruments).
- If the music has not been written down for the Non-Classical Composition sub-section, then a recording will be accepted.

33) Electronic

- This section is open to pupils who want to compose using software, with or without pre-recorded music loops and / or original material.
- If loops are used, the composition needs to show creativity in both their selection and their usage.
- These compositions must include melodic instruments (i.e. purely non-pitched percussion will not be accepted).
- A rendered version of the composition must be handed in on the memory stick provided in MP3 or WAV format.
- You may be requested to hand in the source file so that the music can be seen. If a sequencer other than what the school has is used, you may be asked to give a demonstration of your composition on your own computer with the sequencer that was used.
- Time limit: compositions may be a **maximum of 4 minutes long**

APPENDIX A: Inter-House Singing Rubric

| SET SONG | 50 |
|-----------------------------------|----|
| Diction | 10 |
| Intonation | 10 |
| Rhythm | 10 |
| Ensemble | 10 |
| Individual interpretation of song | 10 |

| CHOSEN | 50 |
|--------------|----|
| Diction | 10 |
| Intonation | 10 |
| Rhythm | 10 |
| Ensemble | 10 |
| Presentation | 10 |

| ENSEMBLE | 50 |
|--------------|----|
| Diction | 10 |
| Intonation | 10 |
| Rhythm | 10 |
| Ensemble | 10 |
| Presentation | 10 |

Criteria for Inter-House Singing

- Diction: pronunciation of vowels should be clear and specific to the song (English, American, etc.); consonants should be clearly enunciated.
- Intonation: sing in tune, especially in the ensembles.
- Rhythm: tight, together as a group, accurate, stylistically correct.
- Ensemble: good balance between voices/parts, correct and audible entries.
- Presentation: movement, outfit, appearance, entertainment factor.

Presentation only applies to chosen and ensemble songs; set song is performed in no. 1's with no movement. However, any movement in the Choice Song must be limited to the choir stands, i.e. "side shows" on the stage are not permitted. Penalty points may be deducted if this is not adhered to.

Rating of marks

| | |
|-----|--------------|
| 10 | outstanding |
| 9 | excellent |
| 8 | very good |
| 7 | good |
| 6 | satisfactory |
| 5 | average |
| 4-1 | weak |

APPENDIX B: Photography Rubric

| PHOTOGRAPHY | Level 5 | Level 4 | Level 3 | Level 2 | Level 1 |
|-----------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|
| Style | Good technique; good selection of colour for subject matter; using very interpretive colour (maybe not normal); creative use of colour (complementary colours, dark against light, strong against weak) | Reasonable technique; reasonable selection of colour for subject matter; using fairly interpretive colour (maybe not normal); reasonable use of colour (complementary colours, dark against light, strong against weak) | Average technique; average selection of colour for subject matter; using some interpretive colour (maybe not normal); average use of colour (complementary colours, dark against light, strong against weak) | Rather basic technique; no conscious selection of colour for subject matter; using little or no interpretive colour (maybe not normal); very little use of colour (complementary colours, dark against light, strong against weak) | No technique applied; no real idea of selection and use of colour for intended purpose; snapshot |
| Composition and coord | Good placement of subject; successful arrangement; harmonious proportions; dynamic symmetry to place most important objects; good rhythm in repetition: colour, spaces, moods, divisions of photograph | Reasonable placement of subject; harmonious proportions; some symmetry; reasonable rhythm, colour, spaces, moods and divisions | Average placement of subject; some harmony and symmetry; presence of repetition, colour, spaces moods and divisions | Poor placement of subject; little or no harmony and symmetry; some notion of repetition, colour, spaces, moods and divisions | No idea of placement of subject; lack of harmony and symmetry; no idea of spaces, colours, moods etc. – merely a picture |
| Colour Balance | Good technique; good selection of colour for subject matter; using very interpretive colour (maybe not normal); creative use of colour (complementary colours, dark against light, strong against weak) | Reasonable technique; reasonable selection of colour for subject matter; interpretive colour; creative colour | Average technique; average selection of colour for subject matter; somewhat creative use of colour | Poor technique; poor selection of colour for subject matter; little creative colour use | Very poor technique; no attention to selection of colour and/or creativity; wishy-washy |
| Lighting | Good statement of light; pattern of light significantly enhances impact, creates strong mood | Reasonable statement of light; pattern of light enhances impact and mood | Average statement of light; pattern of light adds slightly to impact and mood | Poor statement of light; pattern of light does little to impact and mood | No idea of use of light to enhance impact and mood; flat, dull |
| Print Presentation | Presentation enhances photograph; good cropping; good colour for mounting; creative mounting | Presentation enhances photograph to some extent; reasonable cropping; colour of mount matches photograph; somewhat creative | Average presentation does not detract from photograph; unobtrusive yet providing some balance; some attention to cropping; common mount | Presentation does little to enhance photograph; some idea of cropping but does not achieve any real purpose; mounting rather bland | Very little or no idea of how to present a photograph; no idea of cropping; mounting for the sake of rules (could be inappropriate) |
| Creativity | Topic dealt with sound thought and insight; strong sense of originality; highly interpretive | Thoughtful and insightful; original and interpretive | Some thought and insight; some sense of originality | Rather thin on originality; little thought and planning; some elements of originality, but quite commonplace | Very little or no thought, insight or interpretation of topic; flat; postcardy |
| Impact | Creates strong impression; holds your eye | Creates very good impression; strong WOW factor; makes very strong impact | Creates good impression; impact strong but lacks the impact of level 4 | Fairly good impression; reasonable impact; WOW factor a little thin/lacking | Does not make any real impact on viewer; dull; boring. |

APPENDIX C1: Film Production Rubric – Standard Film

| | Inadequate | Less than adequate | Meets the requirement | Exceeds the requirement | Excellent |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|--------------------|-----------------------|-------------------------|------------|
| Story / Acting <ul style="list-style-type: none"> Is the film's storyline creative and original? Does the storyline interpret the topic well? Is the story told with words and images, or is it flooded with dialogue? Did the actors attempt to portray a particular character, and did their performance enhance the film, or distract the viewer? | 1-6 | 7-12 | 13-18 | 19-24 | 25-30 |
| Editing and Cinematography <ul style="list-style-type: none"> Did the film feel cohesive? Is the editing creative so as to enhance the production? | 1-6 | 7-12 | 13-18 | 19-24 | 25-30 |
| Music and Sound FX <ul style="list-style-type: none"> Did the chosen music and sound FX support the visuals, or detract from them? | 1-4 | 5-8 | 9-12 | 13-16 | 17-20 |
| Visual FX, Costumes and Props <ul style="list-style-type: none"> Were costumes and props considered and used in the correct context? Did the visual FX enhance the overall product, or distract the viewer? | 1-4 | 5-8 | 9-12 | 13-16 | 17-20 |
| Total | | | | | 100 |

APPENDIX C2: Film Production Rubric – Stop Motion Film

| | Inadequate | Less than adequate | Meets the requirement | Exceeds the requirement | Excellent |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|--------------------|-----------------------|-------------------------|------------|
| Visual Content and Motion and Visual FX <ul style="list-style-type: none"> Is the content interesting, engaging and original? Does the storyline interpret the topic well? Do the elements interact well with each other to produce a coherent piece? Did the visual FX enhance the overall product, or distract the viewer? | 1-8 | 9-16 | 17-24 | 25-32 | 33-40 |
| Editing and Cinematography <ul style="list-style-type: none"> Was lighting and colour (or the lack thereof) used to good effect? Is the editing creative so as to enhance the production? | 1-8 | 9-16 | 17-24 | 25-32 | 33-40 |
| Music and Sound FX <ul style="list-style-type: none"> Did the chosen music and sound FX support the visuals, or detract from them? | 1-4 | 5-8 | 9-12 | 13-16 | 17-20 |
| Total | | | | | 100 |

APPENDIX D: Speech Rubric (Public Speaking)

| | Inadequate | Less than adequate | Meets the requirement | Exceeds the requirement | Excellent |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|--------------------|-----------------------|-------------------------|-----------|
| Style | | | | | |
| Eye contact <ul style="list-style-type: none"> Does the speaker maintain eye contact with the entire audience? Is the use of notes distracting? | 1 | 2 | 3 | 4 | 5 |
| Voice <ul style="list-style-type: none"> Use of fluid speech Level of inflection in the voice Is the voice used to maintain the interest of the audience? Speed and tempo of speaking | 1 | 2 | 3 | 4 | 5 |
| Poise <ul style="list-style-type: none"> Is the speaker relaxed and self-confident? Do they recover well from mistakes? | 1 | 2 | 3 | 4 | 5 |
| Content | | | | | |
| Adherence to Statement of Topic <ul style="list-style-type: none"> Was the content consistent with his message or the purpose of the speech? Did the speaker use the topic that was given to best effect or did it seem as if they tried to make the topic fit a pre-arranged speech? | 1 | 2 | 3 | 4 | 5 |
| Organisation <ul style="list-style-type: none"> Did the speaker have a degree of structure and organisation in the impromptu speech? Was there a clear and logical flow of information and thoughts? Did the speaker have an interesting introduction and conclusion? | 1 | 2 | 3 | 4 | 5 |
| Appeal to Audience <ul style="list-style-type: none"> Did the speaker have something meaningful to say? Was the audience interested and listening to the speech? Did they have adequate information or examples to back up their points? | 1 | 2 | 3 | 4 | 5 |
| Maximum Total | | | | | 30 |

SCORING GUIDELINES

| | | | | |
|--------------|--------------|--------------|--------------|---------------|
| <u>50-59</u> | <u>60-69</u> | <u>70-79</u> | <u>80-89</u> | <u>90-100</u> |
| Poor | Weak | Average | Very Good | Superb |

| CATEGORY | SCORE |
|----------------------------------------------|-------------|
| Quality and Helpfulness of Introduction..... | _____ (10) |
| Overcoming Manuscript | _____ (10) |
| Pace and Timing | _____ (20) |
| Voice Melody and Rhythm..... | _____ (20) |
| Enunciation and Clarity of Presentation..... | _____ (20) |
| Overall Appeal..... | _____ (20) |
| TOTAL..... | _____ (100) |

READING GUIDELINES AND SUGGESTIONS

1. Each competitor will read a passage from a novel or short story or poetry (or selection of poems), serious or humorous, and of literary merit.
2. The reading should *not* be a speech from a play or a dramatic monologue.
3. The use of facial expressions and gestures, as the competitor feels appropriate, is encouraged, but should not distract from the *primary emphasis in judging the category* – the reader’s use of voice.
4. The length of the reading should be according to the rules above. An introduction of up to one minute is included in the time permitted.
5. The introduction should give an indication of the context of the reading and convey the reasons why it has been chosen. The introduction should be a direct address to the audience, personal and informal, and the piece(s) should be of literary merit.
6. If a competitor chooses to do a conclusion, it need not complete a narrative episode: instead, the reader may choose either to leave the audience in suspense or to sum up in a few words how the episode goes on to reach a conclusion.

APPENDIX F: Play Rubric

| | Inadequate | Less than adequate | Does not meet the requirement | Meets the requirement | Exceeds the requirement | Excellent |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|--------------------|-------------------------------|-----------------------|-------------------------|-----------|
| Acting | | | | | | |
| Characterisation <ul style="list-style-type: none"> Did the actors attempt to portray a particular character? Did their characterisation enhance the piece? Was the characterisation in keeping with the spirit of the piece or was it distracting and out of context? | 0 - 5 | 6 - 10 | 11 | 12 - 14 | 15 - 18 | 19 - 22 |
| Stage Craft <ul style="list-style-type: none"> Use of fluid speech (speed, volume and tempo of speaking)? Were the actors aware of their position on stage in reference to others? Were the entrances and exits done well? Did the actors keep up the timing and pace of the piece? | 0 - 5 | 6 - 10 | 11 | 12 - 14 | 15 - 18 | 19 - 22 |
| Direction and Staging | | | | | | |
| Direction <ul style="list-style-type: none"> Did the director create an interesting and thoughtful piece of theatre? Is the hard work and effort that has been put in evident (did people know their roles in this piece and did they follow them)? | 0 - 4 | 5 - 9 | 10 | 11 - 13 | 14 - 16 | 18 - 20 |
| Staging <ul style="list-style-type: none"> Was the space well used or was the action limited to a particular area? Were the set and props effectively used? | 0 - 4 | 5 - 9 | 10 | 11 - 13 | 14 - 16 | 18 - 20 |
| Interpretation of the topic <ul style="list-style-type: none"> Did the play stick to the spirit of the theme that had been given? Was the connection clear? Did it leave the audiences with something to think about and take home with them? | 0 - 1 | 2 | 3 | 4 | 5 | 6 |
| Technical | | | | | | |
| Technical effects <ul style="list-style-type: none"> Did the technical effects enhance or detract from the piece? Did the effects correspond to the action on stage? Did the effects go on and off at the correct times (within reason and bearing in mind operational problems)? | 0 - 2 | 3 - 4 | 5 | 6 - 7 | 8 - 9 | 10 |
| TOTAL | | | | | | 100 |

Reduced to a mark out of 40

APPENDIX G: Movement Rubric

| | Inadequate | Less than adequate | Meets the requirement | Exceeds the requirement | Excellent |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|--------------------|-----------------------|-------------------------|-----------|
| | | | | | |
| Musical Interpretation <ul style="list-style-type: none"> Did they understand the music they selected? Were they able to convey their story, message or intent clearly? | 0 - 2 | 3 - 4 | 5 - 6 | 7 - 8 | 9 - 10 |
| Choreography <ul style="list-style-type: none"> Innovation of steps / movement Are they well-rehearsed? Are the steps performed accurately? Is the chosen dance style(s) distinctly recognisable? | 0 - 2 | 3 - 4 | 5 - 6 | 7 - 8 | 9 - 10 |
| Patterning and Construction <ul style="list-style-type: none"> Have they utilised their space creatively and to its full potential? Were they able to create clear and interesting patterns? Have they put clear thought into the overall flow and construction of the piece? | 0 - 2 | 3 - 4 | 5 - 6 | 7 - 8 | 9 - 10 |
| Presentation <ul style="list-style-type: none"> Have they put thought into their costumes, lighting design and use of props? Do the additional elements add to or detract from the overall look of the piece? Were they successful in their execution? | 0 - 2 | 3 - 4 | 5 - 6 | 7 - 8 | 9 - 10 |
| TOTAL | | | | | 40 |

Reduced to a mark out of 30

APPENDIX H: Monologue Rubric

| | Inadequate | Less than adequate | Meets the requirements | Exceeds the requirement | Excellent |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|-----------------------|---------------------------|----------------------------|-----------|
| Preparation The performer knows the words and shows evidence of planning and rehearsal. | 0 - 2 | 3 - 4 | 5 - 6 | 6 - 7 | 8 - 10 |
| Understanding of monologue and emotional connection The performer demonstrates an understanding of the piece within the context of the play/situation as a whole and is able to connect his emotions to the character portrayed and convince the audience of the truth of these emotions. | 0 - 2 | 3 - 4 | 5 - 6 | 6 - 7 | 8 - 10 |
| Vocal Clarity The performer speaks distinctly and is audibly clear. The performer does not speak too rapidly or monotonously. The voice has elements of light and shade. | 0 - 2 | 3 - 4 | 5 - 6 | 6 - 7 | 8 - 10 |
| Structure of the monologue The performer demonstrates that they have an understanding of how the playwright has structured the piece and it has a clear beginning, middle and end. The performer is able to build the piece to a climax and has an understanding of the ebb and flow of the monologue. | 0 - 2 | 3 - 4 | 5 - 6 | 6 - 7 | 8 - 10 |
| Impact of the monologue The monologue is memorable, effective and engaging. Focus is maintained throughout the piece. | 0 - 2 | 3 - 4 | 5 - 6 | 6 - 7 | 8 - 10 |
| Total | | | | | 50 |

APPENDIX I: Poetry Performance Rubric

| POETRY | | ASSESSMENT TOOL | | RUBRIC |
|------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|
| CRITERIA | ACHIEVED WITH MERIT | ACHIEVED | PARTIALLY ACHIEVED | |
| Preparation | The learner knows the words of the poem and shows evidence of thought, planning and rehearsal. | The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal. | The learner does not know the words of the poem and does not show evidence of thought, planning and rehearsal. | |
| Understanding poem | The learner demonstrates an understanding of the poem and the interpretation is appropriate and justified. | The learner demonstrates some understanding of the poem and his/her interpretation should be appropriate and justified. | The learner does not demonstrate an understanding of the poem and his/her interpretation is not appropriate or justified. | |
| Expression of meaning | The learner has an understanding of how to convey meaning through the use of such elements as phrasing, pause, emphasis, intonation and tone. S/he is able to interpret a text using these elements and communicates the meaning of the text clearly and expressively. | The learner is only partially successful in conveying the meaning of the poem. The meaning is not always fully clear or expressive. | The learner is not successful in conveying the meaning of the poem. The meaning is not clear or inexpressively conveyed. | |
| Vocal expressiveness | The learner is able to create a balanced, pleasant voice quality, which is unique, appropriate to them and shows no signs of strain. S/he explores and utilises the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere. | The learner's voice is not consistently balanced or pleasant to listen to, or there is some evidence of vocal strain. S/he is not completely successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere. | The learner's voice is not balanced or pleasant to listen to, or there is evidence of excessive vocal strain. S/he is unsuccessful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood/atmosphere. | |
| Vocal clarity | The learner is able to speak distinctly and audibly. S/he is able to use the appropriate volume for a space, without vocal strain. | The learner is partially successful in speaking distinctly and audibly. There are momentary lapses, or there are moments of strain. | The learner is unsuccessful in speaking distinctly and audibly. Volume can only be attained with vocal strain. | |
| Physical work | The learner chooses movement or stillness appropriate to the poem and to their interpretation of it. S/he demonstrates control over his/her body in order to release unnecessary tension and establish optimal alignment and balance. The body supports the voice and is integrated with it. | The learner's choices in terms of movement or stillness are not always appropriate to the poem OR there is a lack of control over his/her physicality in moments OR there is evidence of unnecessary tension at times OR the body is not fully integrated into the poem. | The learner chooses movement or stillness which is inappropriate to the poem OR there is little or no control over his/her physicality OR there is evidence of excessive unnecessary tension OR the body is not integrated into the poem at all. | |
| Emotional connection | The learner is able to connect with the emotions of the persona in the poem appropriately and effectively in such a way as to convince the audience of the truth of these emotions. | The learner is partially successful in terms of connecting with the emotions of the persona of the poem appropriately and effectively; they may not be totally convincing at all moments, or they may react inappropriately in certain moments. | The learner is unsuccessful in terms of connecting with the emotions of the persona of the poem appropriately and effectively; he/she is not at all convincing, or his/her emotional choices are entirely inappropriate. | |
| Creation of appropriate mood | The learner uses vocal and physical expressiveness in order to create a mood/atmosphere appropriate to the poem. | The creation of mood is inconsistent, inappropriate or not fully sustained through the poem. | There is little or no evidence of understanding of the mood, or the ability to create it effectively using voice and body. | |
| Use of poetic devices | The learner demonstrates a mastery of the poetic devices inherent in their poem, including utilisation of pause, line and verse lengths, rhythm, meter, rhyme, imagery, register, tone. | Not all poetic devices are handled with mastery. | Poetic devices are not well handled. | |
| Impact of poem | The learner's presentation is memorable, effective and engaging. | The poem has some memorable, effective, engaging moments, but these are inconsistent. | The poem has few or no memorable, effective, engaging moments. | |