



BISHOPS
DIOCESAN COLLEGE

BISHOPS
E I S T E D D F O D
BISHOPS

Rules and Guidelines 2017

The 30th Eisteddfod
26th – 28nd June 2017

printed: 2 Feb 2017

No pupils may enter a work in the eisteddfod which they have entered in a previous Bishops eisteddfod.

DEADLINES FOR SUBMISSION OF ENTRIES & WORKS

SPEECH, WRITING & READING

**SUBMIT NAMES FOR ALL ENTRIES ONLINE IN THIS CATEGORY
FRIDAY 21 APRIL 17:00**

| | |
|--|---|
| Debating: | Round 1: Thursday 4 May – 6pm Round 2: Saturday 13 May – 3pm |
| English Reading Prelims: | Week 3 (Tuesday 2 May – Thursday 4 May) |
| English Speech Prelims: | Week 4 (Monday 8 May – Thursday 11 May) |
| Xhosa Speech & Reading Prelims: | Week 2 (Monday 24 April – Wednesday 26 April) Week 3 (Tuesday 2 May) |
| French Speech Prelims: | Week 3 (Tuesday 2 May – Friday 5 May) |
| Afrikaans Speech Prelims: | Week 4 & 5 |

| | | Toespraak | Voordrag |
|-----------|--------|------------------|-----------------|
| Monday | 8 May | Founders | Mallett |
| Tuesday | 9 May | School | Birt |
| Wednesday | 10 May | White | Kidd |
| Thursday | 11 May | Gray | Ogilvie |
| Monday | 15 May | Ogilvie | Gray |
| Tuesday | 16 May | Kidd | White |
| Wednesday | 17 May | Birt | School |
| Thursday | 18 May | Mallett | Founders |

Writing:

English – A separate submission is not required as the May school exam essays are used for those pupils entered for this section.

Afrikaans / Xhosa – These essays can be written on either:

Monday 22 May or Tuesday 23 May from 12:30 – 13:30

Afrikaans with Ms Hoefnagels, Xhosa with Mrs Kritzinger.

VISUAL ARTS

***SUBMIT NAMES FOR ALL ENTRIES ONLINE IN THIS CATEGORY
WEDNESDAY 26 APRIL 17:00***

Sections 1 – 10 (Drawing / Painting)

Deadline 1: (hand in) Tuesday 20 June, by 20:00
Deadline 2: (hang up in Simpson Centre) Thursday 22 June, 15:30 to 20:00

Sections 11 – 13 (Photography)

Prelims hand in: Wednesday 17 May, by 17:00
Finals hand in: Wednesday 21 June, by 17:00

Section 14 (Film Production)

Hand in: Monday 29 May by 17:00

PERFORMANCE

Scripts to Mr Tucker: Wednesday 3 May 15:30 (Absolutely no extensions given)
Drama – G, S, M, O Monday 26 June at 19:00
Drama – B, F, W, K, Tuesday 27 June at 19:00
Movement – G, S, M, O, B, F, W, K Tuesday 27 June at 16:00

MUSIC

***SUBMIT NAMES FOR ALL ENTRIES ONLINE IN THIS CATEGORY
WEDNESDAY 3 MAY 17:00***

Inter-house Singing choices to Mr Mitchell

Own choice & Ensemble songs: Thursday 2 March by 15:30
Music Prelims (Individual Items): Thursday 18 May – Saturday 20 May
Music Prelims (Group Items): Thursday 25 May
Compositions to Mr Carletti: Monday 29 May by 17:00

Calculation of Points

In individual and small group events (everything but the Performance and Inter-house Singing Owls) 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 |
| Note: Group events points are doubled, <u>including</u> 'did not attends'. | |

Calculation of Section Owls

For each Section 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 winner 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 five 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, and counts equally with the other owls towards the Overall Owl.

The sum of these points determines the overall winning house; thus the winning house would have a maximum of 600 points if they were to win each Owl.

Checking Results

Houses should check all PRELIM results for Speech and Music during week 10 (Monday 19 June to Friday 23 June) and lodge any queries with the staff member responsible for each section before 5pm on Friday 23 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) for their house and lodge any queries regarding those. 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. 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 (Mr Mitchell) will be final.

VISUAL ARTS

The teachers-in-charge of the Visual Arts sections 1-10 are RPH/KS, for sections 11-13 (Photography) JCW and for section 14 (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 (Film Production) |

VISUAL ARTS SUBMISSIONS – Sections 1 – 10

DEADLINE 1

All artworks in all sections to be delivered to the Simpson Centre no later than **8pm on Tuesday, 20 June**. At **20:05** the VA reps will sign the official record book after submitting their entries, recording exactly what has been submitted in each category. The record book will also be signed by the art staff.

DEADLINE 2

On **Thursday, 22 June** at **15:30** all eight VA reps will meet with the art staff and will be instructed as to the artworks that require displaying for final adjudication and where to have them displayed. This must be done **between 15:30 and 20:00**. All other artwork that has not made finals is to be taken back to the houses and returned to the artists.

At **20:05** that evening, all eight VA reps will meet with the art staff again to sign the official record book to confirm that all their work has been displayed in the Simpson Centre. The record book will also be signed by the art staff.

Note that after this time, no pupils may enter the Simpson Centre until adjudication has been completed. Adjudication will take place on Monday, 26 June and pupils may only re-enter the Simpson Centre from 9:00 on Tuesday, 27 June.

VISUAL ARTS SUBMISSION – Sections 11 – 13 (Photography)

DEADLINE 1

Photos must be submitted on the memory stick provided to each house to **(to be confirmed)** by: **17:00 on Wednesday, 17 May.**

DEADLINE 2

Photos that are selected as finalists must be submitted to **(to be confirmed)** in print format by: **17:00 on Wednesday, 21 June.**

VISUAL ARTS SUBMISSION – Section 14 (Film Production)

DEADLINE

Films must be submitted on the memory stick provided to each house to JCW by: **17:00 on Monday, 29 May.**

VISUAL ARTS SUBMISSION CATEGORIES

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

This medal is intended as an award for an outstanding composition painted in oil 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 on board.

| 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 pieces of artwork. 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 predominantly 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 from life.
- 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 ALL their sketchbooks.
- 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 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 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) Junior Sketchbook Prize *Open to all Art pupils in grade 9.*

This award is for outstanding work completed in the pupil’s sketchbook/s from January of their Grade 8 year to June of their Grade 9 year. The following are important considerations in assessing the sketchbooks:

- Pupil must demonstrate a serious commitment to drawing from life, from photographic sources and making studies after historically significant works of art. Quick studies, gestural drawings, contour drawings and sustained tonal studies must also form part of the body of work in the sketchbooks.
- Pupils must show evidence of experimenting with a range of media.
- Pupils must demonstrate a serious enquiry into the world of visual phenomena: colour contrasts, surface textures etc.
- Pupils must submit ALL their sketchbooks from January of their Grade 8 year to June of their Grade 9 year.
- The pupil’s name, grade & house must be clearly printed or written on the cover of each book submitted.

| Junior Sketchbook Prize | LD | LD | LD | LD |
|---|----|----|----|----|
| Please note that this is 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 & contour, the perception of spaces (positive form & negative spaces), perception of relationships (perspective & proportion) and perception of subtleties in tonal values | | | | |
| The pupil has shown evidence of understanding & mastery of a range of drawing techniques, media and approaches to drawing | | | | |
| The pupil has worked effectively using a wide range of sources; working from life, studies made after historically significant works, drawings from photographic sources, etc. | | | | |
| TOTAL MARKS (out of 16) = | | | | |

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

There are two options to choose from in this category. Either:

A) A portrait of a person you know well using coloured sheets of tissue paper and acrylic glaze as your medium. The works must be composed within a square format, exactly 420 mm x 420 mm in size. Velcro strips must be glued well to the back of this work to allow for easy display. In addition to this collage, a related painting on Perspex interpreting an aspect of the subject. Do not attach Velcro strips to this work.

OR

B) Complete two paintings in either oils, acrylics or mixed-media, interpreting the theme: "In Dialogue with the Masters". There is no restriction in terms of size or format for these two paintings. The term "Masters" refers to works by artists who are acknowledged through serious art historical scholarship to be of major importance. This includes major living artists such as William Kentridge, as well as artworks regarded as of art historical importance, even if we do not know the names of the artists who created them.

| 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) = | | | | |

6) 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. Pupils will make a chiaroscuro (tonal) drawn based on direct observation of a still-life setup. The drawings will be executed on paper (A3, 420 x 295 mm).

Please note: Work should not be mounted but must include a masked border. Work that does not include a masked border way not be accepted.

| 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) = | | | | |

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

The topic for this section is: *Table Mountain Range 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) = | | | | |

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

The topic for this section is: *An acrylic painting of Mouille Point and Environs*

| 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) = | | | | |

9) 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 will be executed on paper (A3, 420 x 295 mm).

Please note: Work should not be mounted but must include a masked border. Work that does not include a masked border may not be accepted.

| 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) = | | | | |

10) 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) = | | | | |

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 – the theme of which is Open Society, Open Attitudes; this is open to interpretation but must be relevant.

12) Black and White / Sepia Photography – these photographs may be on any topic.

13) Digital Photography – photographs taken with a digital camera and have been enhanced or manipulated with the aid of a computer for artistic effect.

- All photographs must be taken with a digital camera. Photographs in the first 2 sub-sections MAY NOT be manipulated digitally in any way.
- All images must be in JPEG format and a minimum size of 1.5MB.
- **Each entry (portfolio) consists of 3 images.**
- In the **preliminary rounds**, these should simply be numbered 1, 2 and 3. These are handed in electronically, no printing is required.
- These works will be adjudicated and pupils who have been selected as finalists will be notified by **Tuesday 30 May** by school email.

SUBMISSION DEADLINES

DEADLINE 1

Photographs must be submitted on the memory stick provided to each house to *(Person and Venue to be confirmed)* **by 17:00 on Wednesday, 17 May.**

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.

DEADLINE 2

Pupils who have made finals will be expected to print and mount their photographs (as detailed below) and these should be brought to *(Person and Venue to be confirmed)* **by 17:00 on Wednesday, 21 June.**

For **finals**, all photographs are to be **printed and mounted** according to the following specifications:

- Photographs shall be no smaller than A5 and no larger than A4 size.
 - All three prints must be mounted on **individual (separate) cardboard mounts.**
 - Photographs must be mounted on black, white or grey cardboard mounts.
 - Each photograph must be **titled** on the front of the mount and also include the **photographer's name.**
- Photographs that do not adhere to the above mounting requirements may be disqualified.**

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 a house may be excluded from the eisteddfod.

14) FILM PRODUCTION (JCW) *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. However, when processing the film entry on the intranet, enter the film under one pupil's name only who will take responsibility for it.

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.

You may use any software to edit your footage together, and the SoundHouse will be available for those who would like to use those facilities. 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 mins 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: **Our Last Breath**. 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 17:00 on Monday, 29 May**.

Guidelines as to how the films will be marked can be gained from the Film Production Rubric, which is Appendix C in this booklet.

NB: Plagiarism is a SERIOUS offence and thus ALL MATERIAL in each film must be entirely original (including any "still images" used). Plagiarism of any form may result in disqualification of a film. You may thus 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).

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 disqualified.

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

- 5% for un-credited material – music / stills / 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 PERFORMANCES

There will be two dramatic presentations per house: **Dramatisation (60 marks) & Movement (40 marks)**.
Houses may not use the services of any outside facilitators in any aspect of both the dramatisation or the movement sections of the Performance Owl.

Dramatisation:

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 H.*
- *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 Drama and dismantling the set must take place.
- Sound effects - taped or live, of any description, are permissible.
- No adult help is allowed in the direction of the play.
- Houses will be allowed to work the sound and lighting equipment themselves, but will be under the supervision of **Mr Petersen** 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 in hardcopy 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.*

THIS YEAR'S THEME: "The most important thing is to hear what isn't being said" – Peter Drucker

Movement:

*The **movement does not have to follow the same theme** as the Dramatisation Section. There is no set theme for the movement section.*

- The house will have 10 minutes in total to prepare, set up, present and strike their movement production.
- A minimum of 5 performers are to be involved.
- Props may be used as part of the movement, but should be light and portable. The use of props should also be limited and used only to enhance the movement piece if deemed necessary.
- It may take the form of a narrative, but may also be abstract.
- **The title must be announced to the audience beforehand.**
- **MUSIC** – if music is to be used, then a CD or Memory Stick must be submitted with only 1 soundtrack on it. If you are using bits and pieces of music and narration it is the responsibility of the organisers to record the bits onto one soundtrack disc (possibly using the SoundHouse to help you do so). Music recorded onto the CD should not be at faster than 8 x speed.
- A mark out of 40 will be given for **precision of movement, interpretation of title and / or music and imagination and creativity of movement and choreography**
- Each house will get **ONE** one-hour dress and technical rehearsal on the Memorial Theatre stage. These will be coordinated by **Mr Tucker**.
- No fire / poi / body oil on stage as this is a safety risk.
- Use the rubric (Appendix G) to help give you a better idea of what is going to be required of your house.

OVERALL RESULTS

- Each House will receive a mark out of 100 in order to calculate the PERFORMANCE OWL.
- Winners of the "Best Actor" and "Best Director" (and any other special awards) will also be announced. These awards will not count in the calculation of the final Performance result.

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.

Judging Rubrics can be found in the appendices of this booklet – Debating (Appendix D), Speech (Appendix E) and Reading (Appendix F).

Entry limits shall be **four** per house per event in Afrikaans, Junior French and Junior Xhosa: speech, recitation and reading events.

Entry limits shall be **three** per house for Senior Xhosa and Senior French: speech and reading events.

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

Writing limits shall be **three** entries per house per event for all languages.

English Speech Section

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

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 mins (30 seconds leeway given to sum up) and replies will be 3 mins. 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 (AK)

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 mins (30 seconds leeway given to sum up) and replies will be 3 mins. In the final round speeches will be 6 mins (30 seconds leeway), with replies still 3 mins. 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/CN)

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 (JRH)

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 (BE)

Each candidate shall read an 'unseen' prose passage 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 an 'unseen' prose passage 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

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

Vorbereide 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

Vorbereide 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: Senior afdeling – Huistaal “Die Louis Esselen Welsprekendheidskompetisie”

Oop vir leerders in graad 11 en 12

For the 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.

Vorbereide 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 – Eerste Addisionele Taal

Oop vir leerders in graad 11 en 12

Vorbereide 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.

11. Afrikaans Toespraak: Junior afdeling

Oop vir leerders in graad 8, 9 en 10

Vorbereide 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.

Xhosa Speech Section

12. Junior Xhosa 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.

13. Senior Xhosa Reading *Open to all in grade 11 and 12*

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

14. Junior Xhosa Recitation *Open to all in grade 8, 9 and 10*

This shall consist of a recitation of 10 lines of poetry of the candidate's own choice.

15. Senior Xhosa 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

16. 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.

17. 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.

18. 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.

19. 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

20. Junior English Writing - Essay *Open to all in grades 8, 9 and 10 (DAS)*

Candidates who enter will have their May school exam essay adjudicated as their submission for this section. No work is thus required to be submitted, however, pupils who have entered for this section must clearly write "EISTEDDFOD ENTRY" on the top of the May exam essay.

21. Senior English Writing - Essay *Open to all in grades 11 and 12 (DAS)*

Candidates who enter will have their May school exam essay adjudicated as their submission for this section. No work is thus required to be submitted, however, pupils who have entered for this section must clearly write "EISTEDDFOD ENTRY" on the top of the May exam essay.

Afrikaans Writing Section

22. 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.

23. 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.

Xhosa Writing Section

24. Junior Xhosa 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.

25. Senior Xhosa Writing - Essay *Open to isiXhosa Subject Students only 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 Marking Grid (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. This time is used to set up and do the sound check for the following house. Alternatively, houses may play recorded music during this time.
- 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.
- ALL members of the House, including the conductor, must lead on to stage from the designated backstage area – no pupils to process through the auditorium. 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 and copies will be available from the Director of Music. Houses are encouraged to add interesting instrumental accompaniments and interpretations to the song (maximum of 5 players, including keyboard player), provided that the original music and character of the piece are preserved. Specifically, the words, length of song, rhythms and key of song may not be altered from what is provided. Points may be deducted if the tuning and setting up of these instruments takes inordinately long. No movement of feet (e.g. dancing) will be allowed.

Section 2 – Own Choice Unison Song

The whole house must participate. All aspects of the selection and 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 same rules apply as for the set song regarding accompaniment. Note, however, that the five players used need NOT necessarily be the same players for the two songs. *A medley of songs is not permitted in the section, i.e. houses must present ONE single song.*

Note that in Sections 1 and 2 of this competition, no adult help may be used. For the performance, houses may use an adult accompanist (the music staff are willing to assist) if a pupil in the house is not available. 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. You may use a different adult (i.e. playing different accompanying instruments) for the two different songs if you so choose, but no more than one adult per song. 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. Note that these rules do not apply to Section 3 (ensemble), where adult help in any form is strongly encouraged.

Section 3 – Ensemble (own choice)

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. 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.*

Presentation of Songs

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.

MUSIC

1. All entries must be submitted via the Intranet by **the date indicated in the front page 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 and Beat Box entries.
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 F: Chamber Music - Classical and Section G: 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 H (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 G (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.

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 – Classical *Open to pupils up to Grade 6*

Time Limit: 3 minutes

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

Time Limit: 3 minutes

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

Time Limit: 5 minutes

16) Senior Piano – 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 and Multiple Percussion.

Note: for African Marimba, boys 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)
- 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 boy 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 beat-box, 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: Open Solo

28) Open solo is for any soloists playing serious or light music on a recognised instrument not included in Sections A – D, specifically including Organ, Harpsichord (playing Baroque music only), Bagpipes, Harmonica, etc. *NO singing is allowed in this category of any nature.* Houses may enter up to **five entries**. Time limit: 4 minutes (including setting up of equipment).

SECTION F: Chamber Music – Classical

29) 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 **four 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 G: Open Group

30) 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 **FOUR** entries in this section.
- However, if a house has all four entries, at least one must be a “band”.
- A “band” is defined as having the following minimum components: Percussion (i.e. Drum Kit), Rhythm instrument (rhythm guitar and/or keyboard) and singer. Lead guitar, bass guitar and other instruments could also be added.
- 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 H: Composition

- Houses may enter a **maximum of ten 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.
- Each piece must be original and not an arrangement of a piece already submitted in another sub-section.
- Music ***must*** be noteset on Sibelius and the Sibelius file must be submitted, exported as a Sibelius 6 file. However a recording may be submitted instead in the case of sub-section 33 and sub-section 34.
- 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 a house may be excluded from the eisteddfod.

31) Classical Solo

- Complete the given opening to produce a classical piece for either solo instrument, OR solo instrument with keyboard accompaniment (piano, organ, harpsichord).
- You may choose from the two clefs provided.
- The piece may be conceived of as being in the key of A minor OR the Aeolian Mode/Pure Minor (the notes of which are: A, B, C, D, E, F, G, A)

♩=69 Tristamente

♩=69 Tristamente

32) Classical Group

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

33) 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.

34) Electronic

- This section is open to pupils who want to compose using software, with or without pre-recorded music loops and / or original material (Acid, Garage Band, Logic etc.).
- 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 C: Film Production Rubric

| | Inadequate | Less than adequate | Does not meet the requirement | 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? | 0 - 5 | 6 - 10 | 11 - 15 | 16 - 20 | 21 - 25 | 26 - 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? | 0 - 5 | 6 - 10 | 11 - 15 | 16 - 20 | 21 - 25 | 26 - 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? | 0 - 4 | 5 - 9 | 10 | 11 - 13 | 14 - 16 | 18 - 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? | 0 - 4 | 5 - 9 | 10 | 11 - 13 | 14 - 16 | 18 - 20 |
| Total | | | | | | 100 |

Rubric for Stop Motion Films Only

| | Inadequate | Less than adequate | Does not meet the requirement | 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? | 0 - 7 | 8 - 13 | 14 - 17 | 18 - 22 | 23 - 28 | 29 - 35 |
| 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? | 0 - 7 | 8 - 13 | 14 - 17 | 18 - 22 | 23 - 28 | 29 - 35 |
| Music and Sound FX <ul style="list-style-type: none"> • Did the chosen music and sound FX support the visuals, or detract from them? | 0 - 6 | 7 - 11 | 12 - 15 | 16 - 20 | 21 - 25 | 26 - 30 |
| Total | | | | | | 100 |

APPENDIX D: Debating Rubric

Substantive Speeches (Out of 100)

| Standard | Overall (100) | Style (40) | Content (40) | Strategy (20) |
|--------------------|---------------|------------|--------------|---------------|
| Exceptional | 80 | 32 | 32 | 16 |
| Excellent | 76-79 | 31 | 31 | 15-16 |
| Extremely Good | 74-75 | 30 | 30 | 15 |
| Very Good | 71-73 | 29 | 29 | 14-15 |
| Good | 70 | 28 | 28 | 14 |
| Satisfactory | 67-69 | 27 | 27 | 13-14 |
| Competent | 65-66 | 26 | 26 | 13 |
| Pass | 61-64 | 25 | 25 | 12-13 |
| Improvement Needed | 60 | 24 | 24 | 12 |

Reply Speeches (Out of 50)

| Standard | Overall (50) | Style (20) | Content (20) | Strategy (10) |
|------------------------|--------------|------------|--------------|---------------|
| Exceptional | 40 | 16 | 16 | 8 |
| Very Good to Excellent | 36-39 | 15 | 15 | 7.5 |
| Good | 35 | 14 | 14 | 7 |
| Pass to Satisfactory | 31-34 | 13 | 13 | 6.5 |
| Improvement Needed | 30 | 12 | 12 | 6 |

CONTENT:

- **Analysis:** How well does the debater understand the issues at hand? Is he/she able to separate argument from rhetoric? Does he/she recognise and focus on the key arguments in the debate?
- **Organisation:** Does the debater proceed in a coherent, fluent manner? Does he/she introduce and conclude his/her case well? Are his/her arguments easy to follow?
- **Logic and Evidence:** Does the debater provide sufficient justification of his/her case, either by means of factual evidence or logical reasoning? Is the reasoning sound?

STYLE:

- **Delivery:** How effective is the debater's presentation and overall approach to the debate? Is it suitable? Is his/her choice of language good? If appropriate, are wit and humour used well? Does he/she have presence and flair? Is the general approach to the debate (e.g., humorous, serious, concerned) appropriate and is it done well? Have they allocated their time and energy effectively?
- **Style:** How well does the debater deliver his/her speech? Does it appear to be spontaneous or is it merely being read? How effective is his/her eye contact, gestures, etc.? Is the delivery polished or is it rough around the edges? Are the tone and pace appropriate for the speech? Does the voice vary suitably, hold your attention and enhance the arguments?

STRATEGY:

- **Teamwork:** How well does the debater work with his/her partners. Do they help each other between speeches and refer to each other's arguments while speaking? Are their lines of argument consistent and is their overall case integrated? Are they listening to each other?
- **Clash and Refutation:** How effectively and how thoroughly does the debater refute his/her opponent's case and defend his/her own? Did they spot the key issues of the debate? Have they focused on and clashed with the other team on these key issues.

APPENDIX E: 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 G: Movement Rubric

| | Inadequate | Less than adequate | Meets the requirement | Exceeds the requirement | Excellent |
|---|------------|--------------------|-----------------------|-------------------------|-----------|
| Accuracy and precision of movement <ul style="list-style-type: none"> Does the group appear well rehearsed and practiced? Are their movements in time and precise? Are the formations and movements crisp and clean? | 0 - 2 | 3 - 4 | 5 - 6 | 6 - 7 | 8 - 10 |
| Interpretation of topic and / or music <ul style="list-style-type: none"> Have they interpreted the topic or music well? Does the piece leave the audience with something to think about or get excited about? | 0 - 2 | 3 - 4 | 5 - 6 | 6 - 7 | 8 - 10 |
| Creativity of movement <ul style="list-style-type: none"> Is the group using innovative and different types of movement? Have they tried to present new and unique pieces? | 0 - 2 | 3 - 4 | 5 - 6 | 6 - 7 | 8 - 10 |
| Choreography and staging <ul style="list-style-type: none"> Have they used their entire space? Was there clear evidence of planning and well structured choreography? Have they used their props efficiently and effectively? | 0 - 2 | 3 - 4 | 5 - 6 | 6 - 7 | 8 - 10 |
| TOTAL | | | | | 40 |

APPENDIX H: Dramatisation 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 60

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