



# NATIONAL PERFORMING ARTS HANDBOOK

National Festival of the Arts

**A compilation of the governing principles for the five disciplines:  
Dance, Drama, Music, Speech, and  
Traditional Folk Forms.**

Compiled by the Jamaica Cultural Development Commission  
for Jamaica Festival of the Arts.

\*\*\*Any change or revision in this document will be communicated  
annually in advance of competition.

2022-2025

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## GENERAL INFORMATION

The Jamaica Cultural Development Commission stages annually the Jamaica Performing Arts Competitions in the subjects of Dance, Drama, Music, Speech and the Traditional Folk Forms, to unearth, develop, preserve and promote creative talents and expressions of the Jamaican people.

### ELIGIBILITY

1. This competition is open to all Jamaican citizens and person's resident in Jamaica for a period of not less than two (2) years at the closing date for entries.
2. This is an age group competition except where otherwise specified. Therefore, competitors should not be over the specified age limit for each class in the year of the competition.

### ENTRY FORM

The official entry form (published by the Jamaica Cultural Development Commission and available from all its offices) must be completed in duplicate and returned to your Parish Office before or at the start of the third week in January or on the online portal. Entry forms can also be accessed online. Principals and Leaders of institutions entering our competitions must affix their signature and stamp on the entry forms for these to be accepted.

### STRUCTURE

#### Categories:

1. Each subject area defines the categories in which a participant may enter.
2. A) An individual performer is allowed to enter all categories in each subject area, but may enter only one per class and category. B) SIMILARLY, school, performing arts and community groups may enter **all** categories **but with distinctly different participants as per** groups/ensembles/choirs.

**GENERAL CLASSIFICATION**

Class 1	3 to 6 years
Class 2	7 to 9 years
Class 3	10 to 12 years
Class 4	13 to 15 years
Class 5	16 to 19 years
Class 6	20 years and over (Adults)
Class 7	Any combination of classes 1 through 6

1. The age limit is determined as at **September 1** in the year of the competition.
2. There may be exceptions to the classifications listed above. Please refer to the **individual subject areas for specific rules and regulations**.
3. The JCDC reserves the right to make arrangements for entrants with special needs. Such individuals or groups should enter based on the developmental level rather than the age of the entrants pending consultation with the Subject Specialist.

**RULES, GUIDELINES & PENALTIES**

1. In all cases, the JCDC reserves the right to determine the appropriateness of entries to the class in which it is being entered and to accept or reject entries.
2. No individual, group of performers or institution may enter the same selection in any three consecutive years, once that selection has been awarded unless specified in the syllabus e.g. Set pieces.
3. Failure to comply with the time limit, and all other requirements stated for each subject area will result in disqualification.
4. Competitors must report to the venue of competition on the date and time specified by the JCDC.
5. For every ten (10) performers there may be 1 teacher/leader as official chaperone in addition to 1 technical assistant.

6. The Jamaica Cultural Development Commission reserves the right to disqualify all Competitors and their supporters whose actions are deemed disrespectful to the judges, the Commission, its representatives, and/or other competitors, and if found committing any illegal act, or behaving in such a manner that will bring the Festival of the Arts, and/or the Jamaica Cultural Development Commission into disrepute, ridicule or contempt.

## ADJUDICATION

1. The JCDC reserves the right to appoint a panel of suitable adjudicators in each subject area. The decision of the adjudicators shall be final.
2. Adjudicators will pay strict attention to the time limit, number of persons set on stage and other subject guidelines for each entry and will reserve the right to stop any performance at any point.
3. **No tie from the Parish Finals will be invited to compete at the National Level. There shall be no ties for any National Award.** A clear winner must be determined by the judges in all cases.

## APPEAL

Any appeal must be submitted in writing within five (5) working days of the incident or concern and directed to the persons below who will respond within reasonable time.

- **First level: Development Specialist**  
If an entrant is still dissatisfied, redress may be sought at the second level.
- **Second Level: Director, Arts Development and Training**  
If an entrant is still dissatisfied, redress may be sought at the final level.
- **Third & Final Level: Executive Director**

## SUBSTITUTIONS

Performers may be substituted in emergency situations based on legitimate reasons with approval from the Development Specialist through their respective Parish Offices in this ratio format:

1. Solo performers and duets are **not allowed** any substitutions once their item/entry has been adjudicated at the Parish Auditions. If for any reason the presentation loses its original member(s) the item/entry will be automatically disqualified.
2. Groups are permitted the following substitutions:
  - 3-5 members - one substitution only
  - 6-12 members - a maximum of two substitutions only
  - 13 or more members - a maximum of four substitutions only

## LEVELS OF THE COMPETITIONS

The annual Performing Arts Competitions are conducted at three (3) stages:

1. **Parish Auditions**  
At the Parish Auditions, competitors perform their entry for only as long as is necessary (within the maximum time allotted) for the adjudicators to sufficiently consider its concept, delivery and adherence to criteria and standards needed to move on to the next level. Costumes may or may not be required at this level. Please refer to each syllabus. **Only** at this level may performers receive advice or choose to improve their entry in preparation for the Parish Finals. A copy of the mark sheet will be provided for all performances. Any item disqualified for any reason will be made known publicly.

2. **Parish Finals.**

At this level, the **complete entry** is performed in **full costume**. Awards are presented and overall Parish achievement is recognized and presented. A copy of the mark sheet will be provided for all performances. Any item disqualified for any reason will be made known publicly.

The highest-scoring gold medalist in each class and category per parish will be eligible for recommendation to the National Finals.

3. **National Finals**

This level comprises stricter criteria and standards and therefore demands the highest level of artistic expression and skills. The highest-scoring gold awardee by class, category and parish will be eligible for recommendation to the National Finals. Performers compete in full-scale productions (concerts) to which the public is invited. Not all categories and classes will advance to this level. Please see the rules and regulations of **each subject area** for further details. A copy of the mark sheet will be provided for all performances. Any item disqualified for any reason will be made known publicly.

## QUALITY STANDARDS

The Adjudicators are guided by quality standards established in determining what defines the quality of 'Gold' to 'No award' performances. These standards frame the context in which awards are given. In general, the awards are defined as follows:

**Gold- Excellent work**

**Silver- Very Good work**

**Bronze- Good work**

**Merit- Fair work**

**No Award- Poor work**

Here are the criteria for Gold items:

Award	Instrumental Items	Vocal Items
<p>GOLD (91- 100)</p>	<p>Excellent performance. The item is well rehearsed, and appropriately staged and costumed. High in entertainment value and communicates effectively, from start to end, appropriate interpretation and energy.</p> <p>Excellent Technique/performance craft. Excellent performance skills. Consistency in accurate use of instrument in positioning and handling; accurate and effective use of techniques. No error is made in presentation. Dynamics and other creative applications are observed and applied well. Embellishments and other ornaments are used appropriately and skillfully. The performance is true to the style it attempts to express. Instruments are well tuned and honed whilst the body is in correct posture.</p>	<p>Excellent performance. The item is well rehearsed, and appropriately staged and costumed. Always engaging and communicates effectively, from start to end, appropriate interpretation and energy.</p> <p>Excellent Technique/ musicianship. Item is appropriate for voice /body type and there are no or very few and inconsistent errors in movement/musicianship/breathing, phrasing, diction, and pitch. The voice(s) is warm and its production is accurate in its range/ register and resonance in relation to the Item. The tone/movement produced is most pleasant and appropriate to the style. Dynamics are also well executed and enhances the performance. No errors are made in presentation.</p> <p>Excellent arrangement/ interpretation/ (choreography): Has strong structure and easily identified and appropriate/authentic form. Arrangement is equal to the vocal ability of solo or group and true to music style identified. It is written and presented in the most appropriate key with appropriate accompaniment. Excellent use in syncopation, dynamics, melodies - countermelodies, modulations and harmonic structure.</p>

**AWARDS SCHEME**

1. This competition does not round off points. The Parish Award Scheme is as follows:

<b>Award</b>	<b>Number of points required</b>
Gold Award	91-100
Silver Award	81- 90.9
Bronze Award	71- 80.9
Merit Award	65 -70.9

2. The National Award Scheme is as follows:

3.

<b>Award</b>	<b>Awardee</b>
National Award in each class and category	Awarded to the highest scoring finalist in each class and category. A minimum score of 40 points out of 50 is required to be awarded a National Trophy <b>(These will be presented at the National Finals.)</b>
Best Overall Class Award	Awarded to the highest scoring item performed in each class regardless of category.
Special Teacher Award	Awarded to the teacher in each class of the highest scoring item in that class.
Best Overall Presentation	Awarded to the highest scoring item performed at the National Finals in each subject area regardless of class and/or category.
Other Awards	Each subject area may have individual sponsored or benefactor awards which may vary from each year.
Certificate of Achievement	All Schools and or groups at the National Finals will be given this recognition which contains the year, name of school/group and name of the tutor/director.

#### 4. National Performing Arts Excellence Awards (The Garvey's)

This is the ultimate level of achievement for Performing Arts competitors. The **National Performing Arts Excellence Awards** celebrates the premiere achievers in the country. Awards are given based on cumulative points from the National Finals. The Marcus Garvey Award for Excellence in the Performing Arts Trophy is the highest honour bestowed at this event. The occasion is a black tie event now known as the Garvey's.

##### **The Marcus Garvey Award**

In 1994 the Jamaica Cultural Development Commission (JCDC) created a special award – the Marcus Garvey Award for Excellence in the Performing Arts, in tribute to our National Hero who was not only a promoter of the Arts, but was himself a creative artist. This prestigious award will be presented to the group that has won the most awards and have attained the highest standard of awards throughout the competition.

Nominees to be considered for the Marcus Garvey Award:

1. Must have participated in at least three (3) of the five (5) areas of the Performing Arts Competition i.e. Dance, Drama, Music, Speech and Traditional Folk Forms.
2. Must have advanced to the level of National Finals in at least one of the areas.
3. Will be scored based on the following points system:

<b>Bronze Medal</b>	-	<b>1 point</b>
<b>Silver Medal</b>	-	<b>2 points</b>
<b>Gold Medal</b>	-	<b>3 points</b>
<b>Recommended for National Finals</b>	-	<b>2 points</b>
<b>A National Trophy</b>	-	<b>2 points</b>
<b>Overall Award</b>	-	<b>3 points</b>

4. Kindly note the following: Nominees will be under penalty for any of the following infractions and be subject to points deduction as follows: – no show – 1 point, lateness – 1 point, nonperformance – 2 points, disruption – 3 points and poor props management - 1 point.

**\*\* The nominee with the highest cumulative score will receive the Marcus Garvey Trophy**

## **LEGAL INFORMATION**

### **1. Assignment of Rights**

The applicant hereby assigns to the Jamaica Cultural Development Commission the exclusive worldwide rights to make and commercially exploit photo images, audiovisual and sound recordings of the applicant entry and/or performances rendered in the course of this competition. This assignment shall include the right to make and distribute mechanical audiovisual, sound and image carriers such as videos, DVDs and compact discs as well as the rights to broadcast on radio, television and the Internet.

### **2. Warranties**

The applicant hereby warrants and represents that he/she is duly authorized to grant the rights abovementioned and hereby agrees to indemnify and hold JCDC harmless from and against all claims that may arise from third parties as a consequence of the exercise of the rights granted to the JCDC. Applicant agrees to execute such other agreements as may be necessary to give effect to the undertakings herein mentioned.

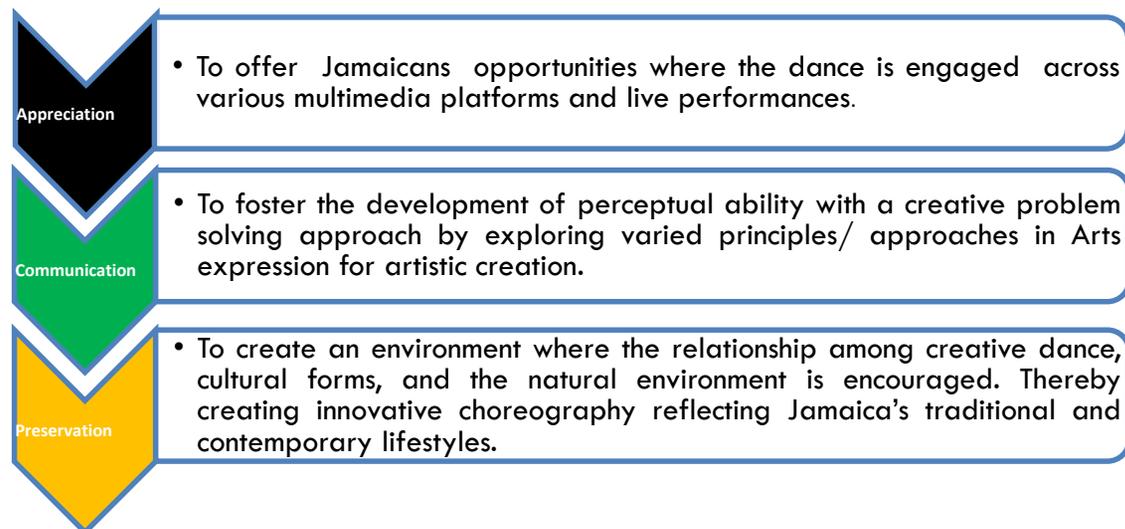
### 3. **Compensation to Applicants**

In the event that the JCDC shall receive cash remuneration from the commercial exploitation of a programme and/or recording which includes the applicant's entry and/or performance, the applicant shall be entitled to share equally with all other applicants included in the programme or recording, fifty percent (50%) of the net proceeds received by the JCDC. Net proceeds shall be determined after deduction of all recording, production, packaging, promotional and distribution costs.

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## NATIONAL DANCE SYLLABUS

Dance is a unique form of self-expression, where the dancer's body is the instrument through which all of the human movement expression is utilized to give way to the dance. It is practiced in many forms and for many reasons, including social, educational, political, and therapeutic purposes. In recognizing the importance of Dance as a concert Art, where dance is practiced in a performance space and is offered for an audience or spectator **appreciation**, the Commission seeks to engage various stakeholders in a collaborative creative process, to develop dance as a tool of **communication** and **preservation** of Jamaica's rich culture. Hence Dance is seen in the context of the Creative industry as a medium for cultural development and nation-building. As such the Commission's vision is to be the center of excellence for Jamaica's Dance culture by being locally relevant with a Global impact.



**RULES AND GUIDELINES**

1. Each individual entrant is allowed to enter only one (1) item per class and category.
2. Entries for Solos, Duets, Trios, and Quartets will be accepted from individuals with sound technical skills and experience in dance performance.
3. Each School /Community group and Studio group **is allowed to enter a maximum of seven (7) large group items per class per category. Entries in solo, duet, trio, and quartet categories are not restricted.**
4. A dancer can only participate with one institution entered in the competition. Failure to comply with this rule will lead to disqualification.
5. Each dancer must perform within the same age range for the competition. Failure to comply with this rule will result in disqualification.
6. If two entries are performed in the same class and category, one of these entries will be disqualified.
7. Any dance found to be entered in the wrong category at the Parish finals will be re-classified and judged accordingly without losing points: In the event that an entry has already been accepted for that category, only one dance will move on to the next round.
8. The music to be used in the competition must be of the highest quality, be professionally linked, and must also adhere to the time limit allotted.
9. Appropriate movements, costumes, and music for children must be selected. Music featuring explicit sex, violence, expletives, and over-exaggerated use of the pelvic area will not be allowed.
10. There should be no change of music or category during the competition unless recommended by the adjudicators.

**STRUCTURE**

The competition is segmented and must be entered in the following divisions:

1. Schools and Community Groups	2. Studio Groups	3. Deaf Dance
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**SCHOOL / COMMUNITY GROUPS**

A **school** group for the sake of the competition is an educational institution designed to provide learning spaces and learning environments for the teaching of students (or "pupils") under the direction of teachers. This institution must be approved by the Ministry of Education. Community groups consist of groups or individuals interested in entering the competition. A community group for the sake of the competition is a collection of people living in an adjoining geographic area, having common interests, activities, and a sense of togetherness.

**School & Community Groups should understand and demonstrate:**

- Good use of rehearsal time
- Good presentation as outlined in this syllabus
- Movements should be appropriate to the level and age
- A basic structure of dance work as per:
  - Beginning (Introduction of your theme/idea)
  - Middle (Development of theme/idea)
  - End (Completion of theme/idea)
- Creative and appropriate costumes
- Appropriate vocabulary for the category
- Appropriate choice of theme and ideas suitable to age group

## STUDIO GROUPS

Studio Groups comprise individuals who are exposed to regular year-round dance training and the staging of an annual concert. The emphasis of this training should be guided by a well develop holistic dance curriculum. The end product should demonstrate the development of technical knowledge and execution. **These groups must be authorized by the Commission.** Studio Groups are allowed entries ONLY in classes 2, 3, 4, 5, and 6 in any Category. **Class 1 is not open to this division.** Competitors in the Studio Group will enter at the Parish Level of the competition.

### Criteria to be classified as a Studio Group

- Follow an established structured dance program outside of the JCDC Festival.
- Produce an Annual Dance Concert catering to an audience.
- Have at least ten (10) years of experience in the JCDC Dance competition and won at least five (5) National Awards.

### Additionally, Studio groups must:

- Enter at least four (4) categories in the JCDC's Dance Competition.
- Have a tutor who is a graduate of the School of Dance (EMCVPA) **or** equivalent **or** must be an experienced dancer, trained with a reputable company for over five (5) years which can be verified by a resume/ recommendation from that company.

**Studio groups should have:**

- A sound understanding of the principles of movement
- Knowledge of the appropriate vocabulary for different dance styles
- Knowledge of the appropriate technique
- Creative skills
- Knowledge of dance composition skills
- Knowledge of the elements of dance
- The ability to perform at the very highest standard

**Studio groups develop work of high compositional standards that:**

- Manipulate own ideas and movement elements to produce a well-crafted dance piece of high compositional standard
- Demonstrate own appropriate movement ideas and movement styles to express ideas and intentions
- Reveal an emerging distinctive approach to and treatment of movement materials

## Deaf Dance

The hearing and non-hearing person alike, share the universal human needs to express and communicate, thus the need for dance. The Deaf Dance Competition is for individuals who are hearing impaired. The Competition presents an opportunity for the Deaf community to demonstrate to Jamaicans and the rest of the world what the Deaf can achieve once they are given equal opportunity for participation. This competition is open to all persons of the Deaf Community between the ages of pre-school (4 – 6 years) and upwards to adults who are enrolled at a nationally accredited institution for the Deaf. The age limit is determined as of September 1 in the academic year of the competition. The National Deaf Dance Competition is conducted in two (2) stages Audition /workshop and National finals.

### CATEGORIES AND EXPLANATION

The categories and groupings in the competition are:

CATEGORIES				GROUPINGS	
1	Movement and Music	8	Jazz	15	Solos (Male / Female)
2	Jamaican Creative Folk Dance	9	Jamaican Popular Dance	16	Duet
3	Caribbean Creative Folk Dance	10	Other Popular Dance	17	Trio
4	Nation Creative Folk Dance	11	Combined Popular Dance	18	Quartet
5	Praise Dance	12	Dance Skit		The same dancer/s may perform in a solo, duet, trio and/ or quartet.
6	Modern Contemporary	13	Dance Drama		
7	Classical Ballet	14	Dance Improvisation		

**All items for School/Community Group/ Studio Groups may be entered in the following classification:**

• <b>SOLO</b>	• <b>DUET</b>	• <b>TRIO</b>	• <b>QUARTET</b>	• <b>LARGE GROUP</b>
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Each school/community /studio group is allowed to enter two (2) popular dances, two (2) creative folk dances and a maximum of seven (7) large group presentations per class per category, solo, duet, trio and/ or quartet are not included. The same dancer/s may perform in a solo, duet, trio and/ or quartet. Additionally, these classifications: (solo, duet, trio, quartet, may enter the following categories as shown below.

- Solo 2, 3, 4, 5 6,7,8,9,10,11,14
- Duet – Categories 2, 3, 4, 5 6,7,8,9,10,11
- Trio - Categories 2, 3, 4, 5 6,7,8,9,10,11
- Quartet - Categories 2, 3, 4, 5 6,7,8,9,10,11

### **EXPLANATION OF CATEGORIES:**

#### **CREATIVE FOLK DANCE**

Folk dances (ethnic or traditional) are cultural forms that give expression to a country's ancestral heritage. It plays a part in its historical and social practices, which are categorized by their functions and purposes. This Dance competition promotes the understanding of the relationship between folk dance, and the natural environment. Participants are encouraged to record, plan and produce through methods of abstraction, the understanding of the common themes and principles rooted in these folk dances.

As a catalyst, cultural forms generate and continue to give meaning to movement creation to spectators and creators. As such, to appreciate and understand the forms, and their content (history, movement, music, and play) in communicating an idea is critical. The visual representation of this creative expression becomes an area of priority

and warrants serious consideration. The ability to appreciate the aesthetics of these folk dances and the understanding of creative movement development takes into account the respect for cultural heritage. Notwithstanding, the use of techniques that explore different creative methods to create dance works that express personal thoughts and emotions should be facilitated.

The Creative folk dance category consists of three areas namely:

- **Jamaican Creative Folk Dance**
- **Caribbean Creative Folk Dance**
- **Nation Creative Folk Dance**

Kindly note that each area is a category in and of itself and a competitor may enter all areas. The general approach in this category is for participants to:

- Demonstrate an understanding of folk dances.
- Use choreographic techniques suited for the manipulation of folk dances.
- Develop movement material for dance presentation.
- Explore production elements to enhance dance presentation.

**Jamaican Creative Folk Dance:** This category uses stylized steps or movements from the Jamaican Folk dances (e.g. Kumina, Revival, Quadrille, Jonkunnu, Ettu, Mento, Dinki Mini, Bruckins Party, War Dance) or movements from local scenes, (e.g. picking fruits, selling beans, sifting corn, also from folk stories and songs. This dance should be based on a theme or an idea so that the development or exploration of the theme or idea can be seen in the final production. **Music must be Jamaican (sung or instrumental) for all dances in this category.** N.B. Calypso Music is not considered Jamaican for the purpose of this category.

**Caribbean Creative Folk Dance:** This category uses steps or movements from other folk idioms, which must be Caribbean in its flavor and content, incorporating steps from e.g. the Bele, Castillians, Shango, Mahi, Juba, Bambosche, or carnival style steps e.g. king sailor (Chipping/Road March). Each dance should be based on a theme or idea so the development or exploration of the idea or theme can be seen in the final presentation. **Music must be Caribbean (with words or instrumental) for any dance in this category.**

**Nation Creative Folk Dance:** This category uses elements of any other folk form, for example, African and European; or Asian. Attention must be paid to the vocabulary, style, music, and costume of that country's folk form. **Music and costumes should be authentic and appropriate to the selected folk dance.**

## **PRAISE DANCE**

Historically, dance has been an important part of worship for many religions around the world. These religions value Praise dance/ interpretive dance as a form of liturgical or spiritual dance and are seen as an act of worship. **Praise dance** employs several different genres of dance. Modern dance seems to be the most popular, but other styles that are used include ballet, jazz, and hip-hop, among others. Movements in this category are often characterized by the waving of arms above the head, clapping, and swaying bodies. **Praise dance must have a reverential message**, therefore thematic content (story) and or movement content, and vocabulary, phrasing, and rhythms must be reflective of praise. In the case of Jamaican Revival, the vocabulary used should be stylized and shaped by theatrical elements e.g. (no setting of the table). Praise dance can also incorporate the use of colorful streamers, flags, banners, tambourines, and other props to enliven routines.

### **Praise Dance Attire**

The costume worn by praise dancers is not typical dance attire. A typical praise dance costume might include an undergarment such as a leotard worn beneath a loose top or cape. Male dancers wear loose pants, while female dancers complete the ensemble with purpose-designed skirts.

The choice of music must be in accordance with this category. Careful consideration should be given to the compositional arrangement of the music. The dancers should be in a position to interpret and communicate the intention of the arrangement. Gospel music may include the following areas: Negro spirituals, hymns, and ballads.

## MODERN CONTEMPORARY

Modern contemporary dance responds to the society and culture in which it is located and is constantly developing and changing as time changes. It is an art form where the individual develops their own way of moving by experimenting with ideas. In contemporary dance, each choreographer forms a movement style tailored to their own choreographic intentions. The technique involves a constant process of discovery and development.

Contemporary dance strives to connect the mind and the body through fluid dance movements. It stresses versatility and improvisation, unlike the strict, structured nature of ballet. Contemporary dance focuses on floor work, using gravity to pull dancers down to the floor. It uses modern dance vocabulary to present an interpretation of any idea with a theme or movement motif. The dance needs not to have a storyline but can be abstract or based on variations of an existing movement pattern or form, a selected piece of music, themes from nature, emotions, or colors. Special attention must be paid to dance technique. Groups lacking the technical training should not attempt this category.

Pioneers of contemporary dance include Isadora Duncan, Martha Graham, and Merce Cunningham. These dancers/choreographers all believed that dancers should have freedom of movement, allowing their bodies to freely express their innermost feelings. Underpinned by a sound understanding of the principles of Modern dance, various Jamaican dance choreographers and dance companies explore the use of this dance style, namely, Gath Fagan, Rex Nettleford L'Antoinette Stines, and Monica Campbell among others. These choreographers use the Jamaican aesthetic to convey movement intentions.

## JAZZ DANCE

Jazz dance has its own style and vocabulary and is closely related to **Jazz music**. The highly skilled vocabulary is recognized for its use of isolated, high energy levels and sensuous dynamic quality. Key **features of jazz dance** styles include using feet, arm, and hand positions, isolations (head, shoulder, and hips), timing, shape, and movements including body rolls, jazz walks, swings, and kicks. Over the years, modifications have been made when it comes to jazz dance; the latest form includes Swing dancing, Boogie Woogie, Black Bottom, and Charleston. The diverse styles of Jazz are Dixieland, swing, bebop, and free jazz.

People who have not been technically trained in this idiom should not enter this category. Strict attention must be paid to the choice of music for this category of dance. **Jazz dances must be strictly accompanied by Jazz music. Please note that 'hip hop' music does not qualify for this category.**

## POPULAR DANCE

Popular Dance is designed around the concept that dance can be employed in both formal and informal situations. It provides a background for the development of creative movements. The central focus is on developing movement combinations using urban or other popular movements. Demonstrating stylized set dance routines, utilizing steps and movements from all forms of popular dance. Each area is a category in and of itself and a competitor may enter all areas.

**JAMAICAN POPULAR DANCE** can be taken from dancehall, reggae, rock steady, ska.

**OTHER POPULAR DANCE** can be taken from dances around the world Rap, Jitter Bug, Tango, Cha Cha, Rock, Hip Hop, Reggaeton and Afrobeat.

**COMBINED POPULAR DANCE** can be taken from dances of category A and B (combination of music)

### **Things to Remember**

- Dances must be original and cannot be copied from videos or other choreographers.
- Material should be age appropriate eg. music, costumes and overtly sexual movement should be discouraged
- There should be no more than two cuts in the music (three (3) pieces of MUSIC)
- In Popular Dance. Attention must be paid to the lyrical content of all music that will be used. NO LEWD CONTENT will be allowed.

### **EXPLANATION OF GROUPINGS:**

#### **Solo**

This is a dance composed for one body. Care must be taken to select a strong dancer with good stage presence and adequate technical skills. Movements selected for the solo can be complex and should be carefully developed so that the space is skillfully used. An entrant may participate in the categories Folk solo, Modern contemporary solo and a Popular solo. In competitive dance, performing a solo is a significant investment. As teachers and choreographers, it is your responsibility to provide the appropriate framework for the right routine for the right dancer. A time limit of 2-3 minutes for class 2, while all classes is 3-4 minutes is allowed for school and community group. Please note that Solo and Duet dancers must be 9 years and over.

The Dancer should:

- Be aware of the weak and strong areas of the stage space.
- Remain on stage for the entire period of the dance.
- Demonstrate an understanding of the spatial design, line, projection – for clarity of movement and intent.

The teacher should know if:

- The Dancers: Is the dancer technically, stylistically, and psychologically prepared to perform as a soloist?
- Unique Routines: *Do you uniquely create a routine that will showcase the strengths and mask the weaknesses of the dancer. Do you develop ideas regarding music and concept of each solo performance? In order to succeed, the solo must be the perfect match between the choreographer and the dancer.*
- Past Performance: *When creating a solo, do you look at the dancer's past journey to determine how they will continue evolving as a performer? What will this choreography accomplish that will set it apart from others?*
- Time is of the Essence: *When working on solos, maximize the dancers' time. Be efficient, tackle the choreography, and value their investment*
- Creative Burnout: *Do you know your creative breaking point? How many solos can you choreograph while maintaining a fresh, exciting perspective? Make sure you do not allow yourself to burn out.*

## Duet

The essence of a duet is that each performer is essential to the whole; it is a dance choreographed for two (2) bodies. There must be a reason for selecting two (2) persons – e.g.: Conversation, debate, conflict and relationships. Each dancer may move separately (solo) but together they must be a vital and indispensable part of the composition. A time limit of 3 minutes is allowed for school and community groups. (*suspended for 2021-2022*) .Entries in solo, duet, trio and quartet categories are not restricted.

*Some considerations*

The Choreographer should take note of the following:

- Develop the relationship aspect
- Make use of a symmetrical and asymmetrical design
- Use complimentary and contrasting movement
- Use partnering/support

**Trio**

The essence of a trio is that each performer is essential to the whole; it is a dance choreographed for three (3) bodies. There must be a reason for selecting three (3) persons – e.g. Conversation, debate, conflict or relationships. Each dancer may move separately (three soloists / duet and solo) but together they must be a vital and indispensable part of the composition. A time limit of 3 minutes is allowed. **Entries in solo, duet, trio and quartet categories are not restricted.**

*Some considerations*

The Choreographer should take note of the following:

- Develop the relationship aspect
- Make use of symmetrical and asymmetrical design
- Use complimentary and contrasting movement
- Use partnering/support

## Quartet

Four dancers on stage require a more complex structure than for the Trio, Duet and Solo dances, but allow for more expansion of the movement vocabulary. Simple movement and spatial design to allow for the increased number of dancers in the stage space should be used. **Entries in solo, duet, trio and quartet categories are not restricted.**

### *Some considerations*

The Choreographer should ensure that:

- All four dancers move together
- There is one against three (contrast or opposition)
- Two partners working together (Duets)
- One dancer freezes while three dance together (Trio)

The above combinations should not be overused but should allow for variety and interest. Entrances and Exits may be used sparingly as it is important that all four dancers retain the relationship factor by being on stage at the same time. Recommendations for the above also apply to this dance.

## MUSIC & MOVEMENT

Music and movement is geared to the first two age groups of the competition (Basic School and Early Primary) Classes 1 & 2 to facilitate the creative use of material learnt in the early childhood programme and to coordinate the two areas of music and movement. For example: songs and dances that use play songs, ring games, movement & rhythm. A minimum of 8 dancers and a maximum of 16 dancers can be entered. A time limit of 3 minutes is allowed.

## SOLO IMPROVISATION

This category is geared towards the exploration and the creation of movement spontaneously. This category require spontaneity and a beginner's mind but also knowledge of concepts and skills that will be integrated as kinesthetic understanding and responses in one's body. Participants are expected to simultaneously explore and create while spontaneously performing inner-directed movement without censorship.

The participant will make choices within a set of guidelines. These guidelines are called scores. The dancers will make choices within the score that they are given by the team of adjudicators. The score will be available before the presentation. The mover is required to desire the ability to live each moment fully, critically reflecting on the recent past. In dance improvisation, the mover must try to keep his/her sensitivity open to new experiences and not be locked in the usual movement and patterns.

### **In entering this category, participants must have**

- – An understanding of their body's potential movement.
- – Body Intelligence for information from within & outside.
  - An understanding of the body language of one self and other dancer.
  - Changing and evolving movement patterns.
  - The capacity to move through emotions and with the help of music, silence and movement. And above all the joy of DANCING.

## ADDITIONAL SUBJECT INFORMATION

### THINGS TO REMEMBER

- There should be no more than two cuts in the music (three (3) pieces of MUSIC) in Popular Dance. Attention must be paid to the lyrical content of all music that will be used. **NO LEWD CONTENT will be allowed.**
- Dances must be original and cannot be copied from videos or other choreographers.
- Material should be age appropriate e.g. music, costumes and overtly sexual movements should be discouraged.
- Dancers should be discouraged from Showboating and playing to the judges.

## LEVELS OF THE COMPETITION

### Parish Auditions

- At the Parish Auditions, competitors perform their entries for adjudication in an effort for the adjudicators to sufficiently consider its concept, delivery, and adherence to criteria.
- All entrants are not required to wear costumes however, appropriate dance wear is mandatory.
- All presentation scoring 65 points and over will advance to the Parish Finals.
- At this level, performers will receive feedback (advice) and may choose to improve their entry in preparation for the Parish Finals. A copy of the mark sheet will be provided for all performances.

### Parish Finals

- At this level, the **complete entry** is performed in **full costume**.
- Awards are presented and overall Parish achievement is recognized.
- The highest-scoring gold medalist in each class and category pre-parish will be eligible for recommendation to the National finals.
- **Only** at this level performers may receive advice or choose to improve their entry in preparation for the next round of competition. A copy of the mark sheet will be provided for all performances.

### National Finals

- This level demands the highest level of artistry.
- Performances compete in full-scale production.
- The highest scoring medalist in each class and category will be eligible for National awards.
- A copy of the mark sheet will be provided for all performances.

### ADJUDICATION CRITERIA

At the Parish finals, all items that receive the highest scoring gold award per class and per category will advance to the National Finals. As a guide for conducting the assessment process established and approved point range system, which has set control identifiers has been established. The quality standards *are Excelling, Applying, Developing and Lacking*). The Assessment Breakdown system gives participants feedback on their strengths and weaknesses. Such a feedback tells the participant what would be needed to improve for the next round.

Criteria	Parish Audition		Parish Finals		National Finals	
	School	Studio	School	Studio	School	Studio
Form & Structure	40	-	20	20	10	10
Communication	25	-	15	15	10	10
Creative Content	20	-	20	15	10	10
Performance Skill	15	-	20	25	10	10
Production	-	-	15	15	5	5
Costuming	-	-	10	10	5	5
<b>Total</b>	<b>100</b>	<b>-</b>	<b>100</b>	<b>100</b>	<b>50</b>	<b>50</b>

**Assessment Breakdown**

CRITERIA	FOCUS	EXPLANATION
<b>FORM &amp; STRUCTURE</b>	<i>CHOREOGRAPHY</i>	<input type="checkbox"/> Exceptional flow, exciting build in choreography, clear design, exceptional use of unique material, exceptional highlights of talent, exceptional incorporation of multiple qualities of movement, flow and continuity
	<i>TRANSITIONS</i>	<input type="checkbox"/> Unique transitional skills, firm/clean transitions, seamless continuous build from section to section, clear pathways
<b>COMMUNICATION</b>		<input type="checkbox"/> Exceptional use of movement patterns to communicate ideas, creative of formations, patterns, exceptional variety, utilization of area, ability to highlight dancer in an effective way
<b>CREATIVITE CONTENT</b>	<i>DIFFICULTY</i>	<input type="checkbox"/> Exceptional range of movements, creative preps and linking skills, use of body levels, directions and planes, exceptional use isolations, balances, extensions, tricks, creative partnering skills
<b>PERFORMANCE SKILLS</b>	<i>GROUP EXECUTION/SYNCHRONIZATION</i>	<input type="checkbox"/> Excellent precision and sharpness, excellent consistent style throughout the group, precise synchronization throughout

<b>MUSICALITY</b>		<input type="checkbox"/> Exceptional use of music to enhance choreography through tempo variations, musical interpretations, exceptional use of music to movement ownership
<b>PRODUCTION</b>	<i>FORMATIONS/STAGING/OVERALL EFFECT</i>	<input type="checkbox"/> Exceptional use of patterns, levels, and directions, creative formations, patterns, exceptional variety, utilization of area, ability to highlight dancer in an effective way
	<i>OVERALL EFFECT</i>	<input type="checkbox"/> Exceptional use of appropriate movements, overall visual appeal, pace and intricacy of the movements, creativity.
<b>COSTUMING</b>		<input type="checkbox"/> Costumes were perfectly suited to the dancer’s individual bodies and not only were they appropriate for the style of dance, but they enhanced the choreography and added to the effectiveness.

**PERFORMANCE LIMITATIONS**

		<b>Category</b>	<b>Classes</b>	<b># of Dancers</b>	<b>Time Limit</b>
<b>Large Groups</b>	<b>1</b>	Movement and Music	Classes 1 & 2	9-16	2-3 minutes
	<b>2</b>	Jamaican Creative Folk Dance	All Classes	9-16	3-4 minutes
	<b>3</b>	Caribbean Creative Folk Dance	All Classes	9-16	3-4 minutes
	<b>4</b>	Nation Creative Folk Dance	All Classes	9-16	3-4 minutes
	<b>5</b>	Praise Dance	All Classes	9-16	3-4 minutes
	<b>6</b>	Modern Contemporary	All Classes	9-16	3-4 minutes
	<b>7</b>	Classical Ballet	All Classes	9-12	3-4 minutes
	<b>8</b>	Jazz	All Classes	8-12	3-4 minutes
	<b>9</b>	Dance Drama	All classes except 1	6-16	6 - 8 minutes
	<b>10</b>	Dance Skit	Classes 1-5 Class 6 & 7	6-12 4-12	3 - 5 minutes
<b>Small Groups</b>	<b>11</b>	Jamaican Popular Dance	Classes 1-5	5-8	3 minutes
			Classes 6&7	3-8	4 minutes
	<b>12</b>	Other Popular Dance	Classes 1-5	5-8	3 minutes
			Classes 6&7	3-8	4 minutes
	<b>13</b>	Combined Popular Dance	Classes 1-5	5-8	3 minutes
			Classes 6&7	3-8	4 minutes
	<b>14</b>	Dance Improvisation	Classes 4-6	1	School/Community Groups :3-4 minutes
	<b>Solos</b>	<b>15</b>	(Male / Female) 1,9,10,14	All classes except 1,2	1
<b>Duet</b>	<b>16</b>	All categories except 1,9,10,14	All classes	2	
<b>Trio</b>	<b>17</b>	All categories except 1,9,10,14	All classes	3	
<b>Quartet</b>	<b>18</b>	All categories except 1,9,10,14	All classes	4	

## AWARDS SCHEME

## GENERAL AWARDS FOR CLASS AND CATEGORY

BEST OVERALL FOR CLASS AND CATEGORY	
SCHOOL AND COMMUNITY	Best Jamaican Creative Folk , Best Caribbean Creative Folk , Best Nation Creative Folk, Best Praise Dance , Best Modern Contemporary, Best Jazz Dance, Best Jamaican Popular Dance, Best Other Popular Dance Best Combined Popular Dance, Movement and Music, Best Dance Skit , Best Dance Drama, Best Classical Ballet, Best Dance Improvisation, Best Male Solo, Best Female Solo Best Duet, Best Trio, Best Quartet, ,Best overall Costume
STUDIO GROUP	Best Jamaican Creative Folk , Best Caribbean Creative Folk , Best Nation Creative Folk, Best Praise Dance , Best Modern Contemporary, Best Jazz Dance, Best Jamaican Popular Dance, Best Other Popular Dance Best Combined Popular Dance, Movement and Music, Best Dance Skit , Best Dance Drama, Best Classical Ballet, Best Dance Improvisation, Best Male Solo, Best Female Solo Best Duet, Best Trio, Best Quartet, Best Overall Presentation, Best overall Costume
DEAF DANCE	Best Jamaican Creative Folk, Best Caribbean Creative Folk, Best Praise Dance ,Best Modern Contemporary, Best Jamaican Popular Dance, Best Other Popular Dance Best Combined Popular Dance, Movement and Music, Best Overall Presentation , Best overall Costume
SPECIAL AWARDS	
SCHOOL AND COMMUNITY	Most Outstanding Class , Most Outstanding Teacher, Most Outstanding Presentation, Barry Moncrieff Trophy for Most Outstanding Male, Patsy Ricketts for Most Outstanding Female
STUDIO GROUP	Most Outstanding Class, Most Outstanding Teacher, Tony Will Trophy for Most Outstanding Male, L'Antoinette Stines Trophy for Most Outstanding Female
DEAF DANCE	Most Outstanding Class, Most Outstanding Teacher
NAME AWARDS	
SCHOOL AND COMMUNITY	Sheila Barnett Trophy for Most Outstanding Senior School Community Group, Bert Rose Trophy for Most Outstanding Intermediate School/Community, Barbara Requa Trophy Most Outstanding Junior School/Community
STUDIO GROUP	Rex Nettleford Trophy for Excellence Senior Studio, Ivy Baxter Trophy for Excellence Intermediate Studio, Eddy Thomas Trophy for Excellence Junior Studio

## NATIONAL DRAMA SYLLABUS

The JAMAICA Drama Competition and Programme is an integral part of the Jamaica Cultural Development Commission's Festival of the Arts. This competition helps participants to use drama as a medium for expression and for personal and community development, whether through didactic forms, classic or modern theatre or by engaging entertainment.

### ELIGIBILITY

The Competition is open to all individuals', drama societies, amateur and community groups and educational institutions in Jamaica. Amateur refers to actors' participants who do not normally perform for pay. Directors must verify the ages of the performers and obey the class requirements to avoid disqualification.

### THE COMPETITION

**DRAMA 1:** Indicates non-published scripts/original works/new works never before exposed to the public.

**DRAMA 2:** Indicates a play, previously staged, published in print or produced on stage, radio, film or established script/used script.

Please indicate if an entry is **Drama 1** or **Drama 2**

### CATEGORIES

1. Fantasy
2. Gospel Drama
3. Tea Meeting
4. Farce
5. Tragedy
6. Comedy

- 7. Musical
- 8. Straight Drama
- 9. Experimental Drama
- 10. Skit
- 11. One Man Production or One Woman Production
- 12. Community Drama / Popular Theatre
- 13. Short Play
- 14. Improvisation

#### CLASSIFICATION

<b>Juniors:</b> 4 to 12 years old	To include preparatory, primary, all-age schools and other children's groups, junior children theatre companies, and community groups.
<b>Intermediates:</b> 13 to 15 years old	- To include high school, technical high school and youth and community groups.
<b>Seniors:</b> 16 to 19 years old	- To include 5th and 6th formers, youth and community groups.
<b>Adults:</b> 20 years old and over-	To include amateur adult community group, tertiary institution (College/University), churches and offices.
<b>Open:</b> Mixture of Ages	A mixture of two or more classes, including all of the above groups and to allow a full combination of age ranges. (Otherwise called Class 7)

**ADJUDICATION**

CRITERIA	Parish Auditions		Parish Finals		Nationals	
	D1	D2	D1	D2	D1	D2
ACTING	55	50	35	35	12	15
DIRECTING	20	25	25	30	13	18
DESIGN	10	20	15	25	10	12
TECHNICAL MANAGEMENT	5	5	10	10	5	5
SCRIPT	10	-	15	-	10	-
TOTAL	100	100	100	100	50	50

**AWARD SCHEME FOR PARISH FINALS**

DRAMA 1	MERIT	BRONZE	SILVER	GOLD
ACTING	22.75-24.84	24.85-28.34	28.35-31.84	31.85-35
DIRECTING	16.25-17.74	17.75-20.24	20.25-22.74	22.75-25
DESIGN	9.74-10.64	10.65-12.14	12.15-13.64	13.65-15
TECHNICAL MANAGEMENT	6.50-7.09	7.10-8.09	8.10-9.09	9.10-10
SCRIPT	9.75-10.64	10.65-12.14	12.15-13.64	13.65-15

DRAMA 2	MERIT	BRONZE	SILVER	GOLD
ACTING	24.84-22.75	24.85-28.34	28.35-31.84	31.85-35
DIRECTING	19.50-21.29	21.30-24.29	24.30-27.29	27.30-30
DESIGN	16.25-17.74	17.75-20.24	20.25-22.74	22.75-25
TECHNICAL MANAGEMENT	6.50-7.09	7.10-8.09	8.10-9.09	9.10-10

CLASS	Best Junior Play, Best Intermediate play, Best Senior Play, Best Adult Play, Best Open Class Play
CATEGORY	Best Fantasy, Best Straight Drama, Best Improvisation, Best Community Drama, Best Gospel Drama, Best Tragedy, Best Comedy, Best Farce, Best Musical, Best Short Play, Best Skit, Best One Man Production, Best One Woman Production, Best Tea Meeting and Best Experimental Drama
DIRECTOR	Best Amateur Director, Best Rural Director, Best Junior Director, Best Intermediate Director, Best Senior Director, Best Adult Director and Best Open Class Director
ACTOR	Best Junior Actor, Best Intermediate Actor, Best Senior Actor, Best Adult Actor and Best Open Class Actor.
ACTRESS	Best Junior Actress, Best Intermediate Actress, Best Senior Actress, Best adult Actress and Best Open Class Actress
Overall Awards	Best Costume Overall, Best Design Overall, Best Script Overall, Best Technical Management Overall, Best Ensemble Acting Overall, Ranny Williams Award- Best Actor Overall, Louise Bennett Award- Best Actress Overall, Best Dramatic Production Overall.

**NATIONAL AWARDS**

AWARD	AWARDEE
National Award in each class and category	Awarded to the highest scoring finalist in each class and category. A minimum score of 40 points out of 50 is required to be awarded a National Trophy <b>(These will be presented at the National Finals.)</b>
Best Overall Class Award	Awarded to the highest scoring item performed in each class regardless of category.
Special Teacher Award	Awarded to the teacher in each class of the highest scoring item in that class.
Best Overall Presentation	Awarded to the highest scoring item performed at the National Finals in each subject area regardless of class and/or category.
Other Awards	Each subject area may have individual sponsored or benefactor awards which may vary from each year.
Certificate of Achievement	All Schools and or groups at the National Finals will be given this recognition which contains the year, name of school/group and name of the tutor/director.

**Rules and Guidelines**

1. All entries **must** be accompanied by the following:
  - a. Complete list of all characters, with the respective actors' names and ages
  - b. Three copies of the Script/Script outline. Where possible script should also be submitted by email to the Drama Unit: [drama@jcdc.gov.jm](mailto:drama@jcdc.gov.jm)
  - c. Props list

**An entry is considered incomplete if the items listed above are missing. Incomplete entries will not be seen by the judges.**

2. A group/individual may enter more than one play/skit and players may perform more than one (1) play / skit.

Ensure however that you do not compete with yourself

3. All National finalists are expected to attend technical rehearsals at the venue (Cast and Technical Crew) at a date and time determined by the JCDC.

4. For efficient dramatic presentation, each group should comprise a:

a. Producer

b. Director

c. Stage Manager and team responsible for all aspects of the presentation - Costumes, Set/Scenery, Props, Sound, Lighting and all other related elements.

5. Set up and strike of the set must be done within five (5) minutes respectively. The

Director is responsible for

ensuring adherence to this time requirement.

6. Groups are required to make arrangements for all back stage (technical) work related to their production in conjunction with the representatives of the JCDC. All Directors, Cast Members and Technical Crew are subject to directives from representatives of the JCDC.

## CATEGORIES WITH EXPLANATORY NOTES

CATEGORY	DESCRIPTION	LENGTH OF PERFORMANCE
1. Fantasy	<i>A Fantastic, Fantasia type story mainly for children presented in dramatic form e.g.: that of fairy tales, legends, myths and fables usually including animation in imagined magical environments employing a great mixture of all the art forms, notably colourful sets and costumes, visual splendour and spectacle, imaginary magical characters, special use of sound/music to enhance action and is produced to impact or reflects inspiration from, fanciful imagination.</i>	20 to 30 MINUTES
2. Gospel Drama- Mainly Christian Church Drama	<i>A drama encompassing all Church/Christian Morality, Biblical and related issues where God or Christ and his teachings are the focus. All forms of dramatic presentations with distinct combined genres will be allowed under this category.</i>	15 to 30 MINUTES
3. Tea Meeting - Drama 1	<i>Traditional Folk Form of Dramatic presentation taken from the "Brukins Party" community of characters, a humorous presentation of authentic "Old time" traditional characters, music, recitations, anthems, singing, dancing and costumes and more aimed at variety in action and thought flow. Through this entertainment which, when led by a Chairman/President/ Elocutionist, the village people raise funds through bidding and at the unveiling of the show bread. Villagers take performers off stage in a penny Concert style or witness by a King or Queen. The highest bidder dances with the "Royalty" or cuts the show bread inviting participation from lead characters e.g. teacher, farmer, doctor, head master, judge, mayor, custos and all their wives, in a real life, traditional Jamaican drama of fun and excitement. Performers should show elements of a theatrical performance e.g. udibility, directing, clarity, define movements, characters and costume.</i>	20 to 30 MINUTES

4. Farce French branch of Farcical Drama.	<i>A comical dramatic work intended only to amuse by ludicrous improbable events; by absurdly futile proceedings and/or actions of mockery.</i>	10 to 20 MINUTES
5. Tragedy	<i>A tragic tale, of serious character with fatal or sad conclusion, featuring the down fall of the protagonist.</i>	15 to 30 MINUTES
6. Comedy	<i>A light, amusing play usually based on everyday situations and scenarios. Satirical and humorous incidents often with a happy ending.</i>	15 to 30 MINUTES
7. Musical	<i>A play set to music. Dramatic action flows with songs/music, includes music performed by Characters or Chorus to aid in the telling of the story.</i>	15 to 30 MINUTES
8. Straight Drama	<i>A drama. Usually real situations are explored in the traditional form of a dramatic production. Set and props should be realistic.</i>	20 to 35 MINUTES
9. Experimental Drama	<i>A creative and innovative theatrical presentation which explores known and unknown theatrical and dramatic forms and styles which creates new (unknown) forms of presentation through its innovation. Presentations can include dub poetry, coral speech, song, dance or movement, miming, gibberish and other creative forms of expression, which may add value to the performance.</i>	15 to 30 MINUTES
10. Skit	<i>A short humorous presentation of satire (mockery or folly) and/ or burlesque (ridiculous imitation as in caricature playing). Usually simple and created from improvisation and playful drama. Mainly for laughs.</i>	10 to 20 MINUTES
11. One Man/ Woman Production  (One Actor or Actress on Stage in the	<i>A solo dramatic performance, featuring a single person performing for an audience, typically for the purpose of entertainment. This presentation must include minimum <u>Two (2) distinct characters</u> in the same or similar environment or situation. Creative transitions must have done during</i>	10 to 25 MINUTES  Maximum Performer 1

Scenes)	<i>performance, rather than blackouts.</i>	
12. Community Drama/Popular Theatre	<i>This genre aims at highlighting a social and or political issue towards community/group action, dialogue and awareness. The form can employ imagery, tableau, songs, dance, music, dub poetry, etc; owing to the connectedness to the life of community.</i>	15 to 30 MINUTES
13. Short Play	<i>A short realistic portrayal of any situation with realistic content, usually inspired by anecdotal messages, proverbs or a joke. It should rely on simple scenic content as opposed to intricate plot.</i>	8 to 15 MINUTES  Maximum Performers 8
14. Improvisation	<i>An Actor or Actors innovate and create highly dramatic scene(s) utilizing stimuli given whether from objects, audio visuals, written materials, photos and or other selected stimuli with only five minutes' preparation time. Devised drama requires actors with a great sense of the theatrical to quickly bring the various dramatic elements together in a cohesive, decipherable and engaging scene. Performance time will be between 5 to 10 minutes.</i>  <i>Performers are asked to be costumed in neutral colours( black, dark blue, grey).</i>	5 to 10 MINUTES  Maximum Performers 1-5 (Soloists may enter)

## DEFINITIONS AND TERMS

**Acting-** The art of interpreting and representing a character on a stage by means of movement, gesture, intonation and use of objects. (Characterization - movement, imagination, voice/audio/speech, physicalisation and teamwork.) How believable is the character?

**Directing-** This is the art of coordinating and controlling all elements in the staging of a play. Interpretation, style, use of: space, action, sound, voice, technical application and use of objects.

**Design-** The aesthetic composition of the dramatic presentation- Blocking, setting, sound/music, costume and props as per actor's/director's concept.

**Technical Management:** The art of planning and controlling the aesthetic composition of theatrical processes to include lights, sound, audio-visual and such technical applications to ensure that they move smoothly/seamlessly at the required level. (lights, sound, audio visual and any technical applications) as per director's concept.

**Script-** The written text of the play. (idea, theme, story, structure, plot, characters, dialogue and suitability to cast) (Also to include any given traditional format and the Improvised Scene where the script is implied in its performance)

***Note that for all categories there should be no profanity, lewd, crass or raunchy content as the commission only promotes content that is family friendly or fit for airplay.***

**POINTS TO REMEMBER**

- Individuals may enter plays or dramatic presentation of any type/genre created by them or selected from other sources  
(Published or Established Plays existing in the Jamaican, Caribbean and World Repertoire) and should feel free to present material that introduce new forms, styles and concepts.
- Avoid one-note dramatic productions that are only consistent with one emotion; create or perform presentations that include interesting transitions of character and situations.
- Vary emotions in presentation, ensure there is an **arc** in the storyline.
- The audience gets bored fast so ensure that there is an element of surprise and keep them on the edge of their seats.
- Start and end strong.
- Individuals are encouraged to explore **Jamaican** and **Caribbean** concerns whether historic or contemporary. This will help in the perseverance of our *performance culture and identity*.
- Individuals are advised to choose plays of good quality and expression required by the specific category's explanation.
- Enjoy the performance...Break a leg!

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## NATIONAL MUSIC SYLLABUS

### MUSIC

The organized combination of sounds and silences produces one of the most beautiful art forms in the world, Music! This unique expression is also a science when one considers the study of its elements such as rhythm, pitch, timbre and texture to name a few. Psychologists and neuroscientists through thousands of studies have proven that music fuels social cohesion, communicates emotions and promotes happiness and creativity. The use of musical activities to improve cognitive and motor skills is well known in the field of education and “*kids from one to ninety-two*” have benefited from this therapy both formally and informally across the globe.

The Annual Music Competition of the Jamaica Cultural Development Commission seeks to unearth, develop and showcase the musical talents of our people and also to preserve our rich cultural heritage in music. Through developmental workshops and the various levels of the annual Festival of the Arts Competition, Jamaicans of all ages may be trained in the tutelage and performance of music. A wide variety of vocal and instrumental genres and styles are explored with special emphasis on those that are uniquely Jamaican.

Goals of excellence are set through the establishing of specific standards and adjudication criteria and these serve to inspire those who enter to continually aim for higher levels of performance through this channel of release for the creative people that we are as Jamaicans.

## RULES AND GUIDELINES

1. An individual or group of the same performers is not allowed more than one **(1) entry in any category**.
2. Scores for set pieces must be adhered to (including edition and prescribed key when stated in the syllabus). Any change to the piece must be confirmed with the Music Specialist prior to the start of the competition.
3. Categories which require competitors to make their own choice, the title(s) of the selection(s) must be indicated on the entry forms and a copy of each sheet music be submitted at all levels of the competition.
4. All performers must be costumed for Parish and National Finals.
5. Unless otherwise stated, all songs must be sung with accompaniment (keyboard type or guitar). Competitors may choose to use their own accompanist. An official accompanist may be provided for National Finals granted that arrangements to facilitate this are made prior to the date of the event.
6. Soundtracks, with or without backing vocals may be used however, competitors are reminded that the quality of the track will influence their overall performance and score.
7. Only competitors singing with soundtracks or live band are allowed use of a microphone. Choirs **will not** be amplified. The JCDC is to provide at least two (2) microphones and stage monitor speaker boxes at all levels of the competition.
8. All entries **MUST** comply with the time limits stated below. When the stated time has passed the competitor(s) will be stopped and asked to exit the stage.
9. Classification is defined by age and a competitor must enter accordingly.
10. The following bands and ensembles will be allowed the required number of players specific to the type of band/ensemble and the arrangement of the music: Stage Bands, Concert Bands, Classroom Instrumental and Creative Music Making.

11. All choirs are allowed a minimum of sixteen (16) voices and a maximum of thirty (30) voices. Vocal Ensembles should consist of between two (2) to ten (10) performers.
12. Conductors are not allowed to sing along with their choirs. Choirs competing in Folk or Popular Music categories; or any other category allowing for showmanship and choreography will not be allowed to use a conductor.
13. Drumming Ensembles are allowed a minimum of four (4) and a maximum of sixteen (16) drummers.
14. An individual or group must be present for adjudication at the agreed time and date for same. After an item is announced three times and not presented, it is disqualified from the competition at any level. An individual or group must communicate to the JCDC representative on a timely basis, stating any challenges or emergencies they face in attending adjudication sessions.
15. Every participant is to be aware of the general rules and guidelines of the JCDC Festival of the Performing Arts. A breach of any rule may lead to disqualification.

### STRUCTURE

<b>PERFORMANCE TYPE</b>	<b>TIME LIMIT/ per piece</b>
All set pieces (music scores submitted)	<b>According to Music Score</b>
Instrumental Solos & Ensembles	<b>4 minutes</b>
Stage Band/Concert Band/Steel Pan Band	<b>6 minutes(for both selections)</b>
Vocal Solos	<b>2 minutes 30 seconds</b>
Vocal Ensembles & Choirs	<b>4 minutes</b>
Drum Solos	<b>2 minutes</b>
Drum Ensembles	<b>4 minutes</b>

**CLASSES**

- Class 1: 4-6 years old (6 & Under)
- Class 2: 7-9 years old (9 & Under)
- Class 3: 10-12 years old (12 & Under)
- Class 4: 13-15 years old (15 & Under)
- Class 5: 16-19 years old (19 & Under)
- Class 6: Adults 20 years and over
- Class 7: Any combination of classes 1 through to 6

**ADJUDICATION**

<b>Instrumental – Piano/Wind/String/Steel Pan/Concert Band/ Stage Band/Recorder</b>	<b>AUDITION</b>	<b>PARISH</b>	<b>NATIONAL</b>
Musicianship – Pitch, Rhythm, Dynamics, Phrasing, Tempo	35	30	15
Technique – Tone Quality, Breath Control, Playing Skills	25	20	10
Interpretation – Arrangement, Execution, Style	30	30	15
Presentation – Costuming, Overall impact	10	20	10
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

<b>Instrumental – Creative Music Making/Classroom Instrumental/ Tablet Band</b>	<b>AUDITION</b>	<b>PARISH</b>	<b>NATIONAL</b>
Expressive use of sound	25	20	10
Balance between elements	20	20	15
Interpretation, Creativity, Originality	25	25	10
Musicality	25	20	15
Presentation – Stage Presence, Entry, Exit, Costuming	5	15	10
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

<b>Vocal - Classical/Semi Classical/Sacred/Patriotic</b>	<b>AUDITION</b>	<b>PARISH</b>	<b>NATIONAL</b>
Musicianship – Pitch, Balance, Blend, Phrasing, Diction, Enunciation, Adherence to score	30	30	15
Technique – Intonation, Breath Control, Posture	30	25	12
Interpretation of style, Expressiveness	30	25	13
Presentation – Stage Presence, Entry, Exit, Costuming	10	20	10
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

<b>Vocal – Gospel/Spiritual/Jamaican Popular/Songs From Musicals/Theatre</b>	<b>AUDITION</b>	<b>PARISH</b>	<b>NATIONAL</b>
Musicianship – Pitch, Balance, Blend, Phrasing, Dynamics, Tempo	35	30	15
Arrangement – Creativity, Originality, Form/Structure, Texture	30	25	12
Interpretation of style, Expressiveness, Conviction	25	25	13
Presentation – Stage Presence, Entry, Exit, Costuming, Impact	10	20	10
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

<b>Vocal – Jamaican Folk Singing: Mento/ Non-Mento/ Caribbean</b>	<b>AUDITION</b>	<b>PARISH</b>	<b>NATIONAL</b>
Musicianship – Pitch, Balance, Blend, Phrasing, Dynamics, Tempo	30	30	15
Arrangement – Creativity, Originality, Form/Structure, Texture	30	25	10
Interpretation of style, Expressiveness, Conviction	30	25	15
Presentation – Stage Presence, Entry, Exit, Costuming, Impact	10	20	10
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

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<b>Drumming</b>	<b>AUDITION</b>	<b>PARISH</b>	<b>NATIONAL</b>
<b>Musicality</b> - – Rhythmic awareness, Precision, Timing, Use of dynamics	30	30	14
<b>Technique</b> – Tone production, playing skills	30	25	12
<b>Arrangement</b> – Creativity, Originality, Form/Structure	30	25	12
<b>Presentation</b> – Costuming, Stage Presence, Impact	10	20	12
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

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<p><b>1. Piano</b> Piano Solo A &amp; Piano Duet B</p>	<p>1-6  1-7</p>	<ul style="list-style-type: none"> <li>. 2 contrasting pieces</li> <li>. Choose two contrasting pieces from any standard graded piano repertoire</li> <li>. Scores must be submitted</li> </ul>
<p><b>2. Wind Instruments (except recorder)</b>  Wind Solo(A) &amp; Ensemble(B)</p>	<p>2-7</p>	<ul style="list-style-type: none"> <li>. 2 contrasting pieces: one must be a Jamaican genre</li> <li>. Score is only required for Non-Jamaican piece</li> <li>. Choose pieces from any standard graded source</li> </ul>
<p><b>3. String Instruments</b>  String Solo(A) &amp; Ensemble(B)</p>	<p>1-7</p>	<ul style="list-style-type: none"> <li>2 contrasting pieces: one must be a Jamaican genre</li> <li>. Score is only required for Non-Jamaican piece</li> <li>. Choose pieces from any standard graded source</li> </ul>

<p><b>4. Concert Band</b></p>	<p>1-7</p>	<p>2 contrasting pieces: one must be a Jamaican genre</p> <ul style="list-style-type: none"> <li>• Scores required</li> </ul>
<p><b>5. Stage Band</b></p>	<p>1-7</p>	<p>2 contrasting pieces: one must be a Jamaican genre</p> <ul style="list-style-type: none"> <li>• No score required</li> </ul>
<p><b>6. Pan Music</b> Pan Solo(A), Ensemble(B) &amp; Band (C)</p>	<p>1 – 7</p>	<p>2 contrasting pieces: one must be a Jamaican genre</p> <ul style="list-style-type: none"> <li>• No score required</li> </ul>



<p><b>8. Recorder</b>  Recorder Solo(A) &amp; Ensemble(B)</p>	<p>1 - 7</p>	<p>2 contrasting pieces: one must be a Jamaican genre</p> <ul style="list-style-type: none"> <li>. Score is only required for Non- Jamaican piece</li> <li>. Choose pieces from list provided by JCDC Music Unit</li> </ul>
<p><b>9. Instrumental – Own Choice Solo</b></p>	<p>3 – 6</p>	<ul style="list-style-type: none"> <li>. Presentation of 1 piece on the piano/keyboard, wind or string instrument of choice</li> <li>. Performer should display advanced technical competence and mastery</li> <li>. No score required</li> </ul>
<p><b>10. Vocal Sacred Music</b> Solo(A), Ensemble(B) &amp; Choir(C)</p>		<ul style="list-style-type: none"> <li>. 1 song</li> <li>. Choose pieces from any standard graded source</li> <li>. A score must be presented</li> </ul>
<p><b>11. Vocal Classical/Semi Classical</b> Solo(A), Ensemble(B) &amp; Choir(C)</p>	<p>1 - 7</p>	<ul style="list-style-type: none"> <li>. 1 song</li> <li>. Choose pieces from any standard graded source</li> <li>. A score must be presented</li> </ul>

<p><b>12.Vocal: Spiritual</b> Solo(A), Ensemble(B) &amp; Choir(C)</p>	<p>1 - 7</p>	<ul style="list-style-type: none"> <li>. 1 song of choice in this genre</li> <li>. No score required</li> </ul>
<p><b>13.Vocal: Gospel</b> Solo(A), Ensemble(B) &amp; Choir(C)</p>	<p>1 - 7</p>	<ul style="list-style-type: none"> <li>. 1 song of choice in this genre</li> <li>. No score required</li> </ul>
<p><b>14.Vocal Jamaican Patriotic</b> Solo(A), Ensemble(B) &amp; Choir(C)</p>	<p>1- 7</p>	<ul style="list-style-type: none"> <li>. 1 song</li> <li>. Choose any standard Jamaican patriotic song</li> <li>. A score must be presented</li> </ul>
<p><b>15. Vocal Jamaican Popular Music</b> Solo(A), Ensemble(B) &amp; Choir(C)</p>	<p>1 - 7</p>	<ul style="list-style-type: none"> <li>. 1 Jamaican song composed &amp; performed or made popular by a Jamaican</li> <li>. Song should be appropriate to age group</li> <li>. No score required</li> </ul>

<p><b>16. Dee-jay/Sing-jay-</b> Solo(A), Duo &amp; Trio(B)</p>	<p>1 - 7</p>	<ul style="list-style-type: none"> <li>. 1 Item: may be original OR an existing song recorded by a Jamaican artiste</li> <li>. Only “clean” lyrics allowed</li> </ul>
<p><b>17. Jazz &amp; Blues</b> Solo(A), Ensemble(B) &amp; Choir(C)</p>	<p>1 - 7</p>	<ul style="list-style-type: none"> <li>. 1 song of choice in this genre</li> <li>. Song should be appropriate to age group</li> <li>. No score required</li> </ul>
<p><b>18. Jamaican Folk Singing, Mento</b> Solo(A), Ensemble(B) &amp; Choir(C)</p>	<p>1 - 7</p>	<ul style="list-style-type: none"> <li>. 1 song or medley of songs OR a creative mix of original lyrics with standard tunes in the likeness of the genre</li> <li>. No score required</li> </ul>
<p><b>19. Jamaican Traditional Folk Singing, Non Mento</b> Solo(A), Ensemble(B) &amp; Choir(C)</p>	<p>1 - 7</p>	<ul style="list-style-type: none"> <li>. 1 song or medley of songs</li> <li>. Must correctly represent the selected folk form.</li> <li>. No score required</li> </ul>

<p><b>20. Songs From Musicals(Jamaican &amp; Other)</b></p> <p>Solo(A), Ensemble(B) &amp; Choir(C)</p>	1 - 7	<ul style="list-style-type: none"> <li>• 1 song or medley of songs</li> <li>• Must have appropriate accompaniment, setting, costume &amp; choreography. No score required.</li> </ul>
<b>DRUMMING CATEGORIES</b>	<b>CLASSES</b>	<b>REQUIREMENTS</b>
<p><b>21. Drum Solo-Trap Set/Drum Set</b></p>	1 - 6	<ul style="list-style-type: none"> <li>• 1 drummer demonstrating rhythmic skills and utilizing different genres and their variations in a creative arrangement</li> </ul>

<p><b>22. Drum Solo-Hand Drum(s)</b></p>	<p>1 - 6</p>	<p>1 drummer playing on a single drum or 2 or more drums including other auxiliary percussion instruments as desired. Rhythms may be original or based on traditional patters. Performers are advised to maintain rhythms of regions and be guided by smooth transitions throughout their arrangement.</p>
<p><b>23. Drum Ensemble-Non Jamaican Rhythms</b></p>	<p>1 - 6</p>	<p>Up to 16 drummers demonstrating good balance between blocks of sounds, call and answer patterns and counter rhythms etc. These rhythms should be based on styles and patterns from other countries. Drummers should choose drums and auxiliary percussion instruments (if any) that are appropriate to the selected style, pattern and tradition. Brief episodes of singing/chanting allowed</p>

<p><b>24. Jamaican Traditional Drum Ensemble</b></p>	<p>1 - 6</p>	<p><b>Up to 16 drummers</b> demonstrating the basic patterns, cuts, variations and breaks of any Jamaican traditional rhythm such as: <b>Revival, Rasta/Nyabinghi, Ettu, Gumbay</b> etc. Accompanying percussion instruments may be included. Transitions from one style to another must be clear. The use of additional instruments and segments of vocal expressions appropriate to the form are allowed.</p>
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## NATIONAL SPEECH SYLLABUS

The **Jamaica Speech Competition** and Programme seek to address personal development through the appreciation and understanding of good speech as the essence of effective communication. Entertaining and civic oriented performances offer a broadened scope of artistic experience in this competition.

Elocution, the art of expressive speech, provides the individual with the opportunity to experiment and to find ways of communicating, and transmitting ideas and feelings to an audience. Good speech must be audible, clearly articulated and should present thought in a manner that will attract the listener's attention.

This programme is consistent with the JCDC philosophy of unearthing, training and exposing talents, while using the artistic merits of their art form to build self-confidence and to encourage values and attitudes that serve to advance our people.

There is a new category title, **Jamaican**, the language of the Jamaican people. **“Jamaican Dialect” reference is retired.**

*Revised: February 2015*

**COMPETITION**

**CATEGORIES: (A) INDICATES POEM (B) INDICATES PROSE**

Solo for Males and Females	Abbr.	Ensembles for All Male, All Female or Combined	Abbr.	No. of Performers
1. Standard English Poems (A)	SEP(A) SEP(B)	15. Experimental Dub Poetry Ensemble (M/ F/ Combined)	EDPE	2-6
2. Standard English Prose (B)	JP(A)	16. Jamaican Stand-up Comedy Ensemble (M/ F/ Combined)	JSCE	2-6
3. Jamaican Poems (A)	JP(B)			
4. Jamaican Prose (B)	CP(A)	17. Mixed Standard & Jamaican Poems (A) Speaking Ensemble (M/ F/ Combined)	MSJP-(A)SE	7-16
5. *Caribbean Poems (A)	CP(B)			
6. *Caribbean Prose (B)	MSJP(A)	18. Mixed Standard & Jamaican Prose (B) Speaking Ensemble (M/ F/ Combined)	MSDP-(B)SE	7-16
7. Mixed Standard & Jamaican Poems (A)	MSJP(B)	19. *Caribbean Poems (A) Speaking Ensemble (M/ F/ Combined)	CP-(A)SE	7-16
8. Mixed Standard & Jamaican Prose (B)	DP	20. *Caribbean Prose(B) Speaking Ensemble (M/ F/ Combined)	CP-(B)SE	7-16
9. Dub Poetry	PS			
10. Public Speaking	ST	21. Sonnets, Psalms & Shakespeare-Speaking Ensemble (M/ F/ Combined)		7-16
11. Story Telling	SPS	22. Dub Poetry Speaking Ensemble (M/ F/ Combined)	SPS-SE	7-16
12. Sonnets, Psalms & Shakespeare	JSC	23. Speaking Ensemble ((M/ F/ Combined)	DPSE	7-16

<p><b>13. Jamaican Stand-up Comedy</b> <b>14. Poem, Prose and Monologue</b>  *Includes All Caribbean Countries except Jamaica.</p>		<p><b>24. Grand Speaking Ensemble (M/ F/ Combined)</b></p>	<p><b>SE</b> <b>GSE</b></p>	<p><b>17-49</b></p>
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**ADJUDICATION**

CRITERIA	PARISH	NATIONAL
<p><b>VOICE PRODUCTION:</b> Audibility, Projection, Tone, Resonance, Colouring, Texture and Pace</p>	10	4
<p><b>SPEECH:</b> Articulation, Enunciation, Pronunciation</p>	35	20
<p><b>PRESENTATION:</b> Costume, Stage Presence, Performance Energy, Style and Visual Impact</p>	15	4

CRITERIA	PARISH	NATIONAL
<b>INTERPRETATION:</b> Comprehension, Expression, Mood and Feeling, Believability	40	22
<b>TOTAL</b>	<b>100</b>	<b>50</b>

**RULES & GUIDELINES**

- 1) The right author for the item(s) presented, must be acknowledged.
- 2) The entry form must clearly indicate, whether you are entering prose or poem. e.g. S.E.P (B) – Prose or S.E.P (A) – Poems.
- 3) **Costumes used must be appropriate for characterization—be selective, use dynamic, bright and bold colours—avoid school uniforms, and/or black, white and grey shades**, unless designed to create an appropriate mood or characteristic portrayal according to the demands of the scripts content.
- 4) The Jamaica Cultural Development Commission (JCDC) publishes an anthology of works from which competitors should make their selections. However, it is permissible for participants to select an item from an anthology or text being used in the educational institutions of Jamaica, provided that the participants submit three (3) copies of the same selection with the entry form. Earlier anthologies published previously by the JCDC may also be used. Other published material approved by the JCDC may also be used.

**PUBLIC SPEAKERS:**

**Please note:** You will be required to register and be prepared to deliver your presentation at the Parish Finals but **not** at the Audition level.

**CATEGORIES WITH EXPLANATORY NOTES**

**SOLO CATEGORIES**

“**Contrasting**” refers to opposing emotional content; if poem (a) is about love, poem (b) must be about hate, revenge, sadness, joy etc.

CATEGORY	NO	ABBREVIATION	CLASS	REQUIREMENTS
Standard English Poem(s)  The selections chosen must demonstrate the performer’s emotional range of abilities.	1	SEP(A)	1-4	Present one (1) selection of Poetry in standard English.
			5-6	Present two (2) <u>contrasting</u> POEMS in standard English e.g. one comedic the other tragic. At least one must be of Caribbean Origin (author or text).
			6	

CATEGORY	NO	ABBREVIATION	CLASS	REQUIREMENTS
<p>Example: sorrow, joy and/ or anger.</p> <p>Three (3) minutes only for each selection</p>				
<p>Standard English Prose</p> <p>The selections chosen must demonstrate the performer’s emotional range of abilities. Example sorrow, joy and/ or anger.</p> <p>Three (3) minutes only for each selection.</p>	2	SEP(B)	1-4	Present one (1) selection of Prose in standard English.
			5-6	Present two (2) <u>contrasting</u> selections of prose in standard English e.g. one comedic the other tragic. At least one must be of Caribbean Origin (author or text).
<p>Jamaican Poem(s)</p> <p>Three (3) minutes only for each selection.</p>	3	JP(A)	1-4	Present one (1) selection of Poetry.
			5-6	Present two (2) <u>contrasting</u> poems e.g. one comedic the other tragic. Items must show variety and contrast to demonstrate range of emotions and vocal performance
Jamaican Prose	4	JP(B)	1-4	Present one (1) selection of Prose.

CATEGORY	NO	ABBREVIATION	CLASS	REQUIREMENTS
Three (3) minutes only for each selection.			5-6	Present two (2) <u>contrasting</u> selections of prose. E.g. one comedic the other tragic. Items must show variety and contrast to demonstrate range of emotions and vocal performance
Caribbean Poems  Three (3) minutes only	5	CP(A)	2-6	Competitors must speak using the accent of the Caribbean country denoted and present one item of Poetry only.
Caribbean Prose  Three (3) minutes only	6	CP(B)	2-6	Competitors must speak with the accent of the Caribbean country denoted and present one item of Prose only.
Mixed Standard and Jamaican Poems  Three (3) minutes only	7	MSJP(A)	1-6	Present one (1) selection. Content of the poem must include both Jamaican Language and Standard English.  Entrants ought to deliver with equal dexterity the dynamics and nuances of the languages intermixed.
Mixed Standard and Jamaican Prose  Three (3) minutes only	8	MSJP(B)	1-6	Present one (1) selection. Content of the prose selection must include both Jamaican Language and Standard English.

CATEGORY	NO	ABBREVIATION	CLASS	REQUIREMENTS
				Entrants ought to deliver with equal dexterity the dynamics and nuances of the languages intermixed.
<p><b>Dub Poetry</b></p> <p>Compositions must contain the elements of the genre (e.g. rhythm, flow, and message).</p> <p>Three (3) minutes only</p>	9	DP	1-6	<p>Present one (1) selection of Dub Poetry.</p> <p>Musical accompaniment is optional but if used, must be secondary to the performer’s vocal presentation. Drummers/Musicians must stay off stage, except when the drummer(s) also performs.</p>
<p><b>Public Speaking *</b></p> <p>The competitor will be required to be under the supervision of the specialist or his nominee.</p> <p>Classes 3 – 4: 3 mins only</p> <p>Classes 5 &amp; 6: 5 mins only</p> <p>*Public Speaking requires mastery of both Standard</p>	10	PS	3-4	<p>Competitors will be given ½ hour to prepare to speak on a given topic for 3 minutes only. During the time competitors must research the topic and prepare on his/her own. He/she must not receive any level of coaching from the adjudicator, teacher, trainer or other contestants. All Public Speaking entrants will be given reading material to present/read immediately before the prepared public speech. The duration of the sight-reading lies with the judges.</p> <p>All entrants are required to speak directly to the audience and not read to them; only glance occasionally at prepared cue cards.</p>

CATEGORY	NO	ABBREVIATION	CLASS	REQUIREMENTS
English and Jamaican however the majority of the presentation ought to be in Standard English; there may be exceptions.				
			5-6	Competitors will observe all the rules of classes 3 - 4 above except that the duration of the speech required is 5 minutes not 3 minutes.
Story Telling  Seven (7) Mins. MAX.	11	ST	1-6	Present one (1) selection. Performers are expected to present from the wide range of oral traditions whether in Jamaican, Standard English or otherwise; where the content may also be foreign or local. Five (5) to seven (7) minutes.
Sonnets, Psalms and Shakespeare  Each selection must be 3 minutes only. Total 9 minutes (MAX)	12	SPS	2-6	Present one (1) Sonnet AND one (1) Psalm and one (1) excerpt from Shakespeare. The Psalm must be selected from the Original King James Version only. The Sonnet must be a 14 line structured selection. The excerpt must be from a Shakespearean play and must be a Shakespearean monologue or dramatic dialogue.

CATEGORY	NO	ABBREVIATION	CLASS	REQUIREMENTS
Jamaican Stand-up Comedy  3 - 5 minutes	13	JSC	2-6	Present one (1) selection, which must be original with Jamaican content only. Absolutely no expletives or offensive material will be allowed. Current topical issues with the appropriate satire and dramatization of speech are encouraged. The item must be geared to invoke laughter from the audience.
Poem, Prose and Monologue	14	PPM	5-6	Present three (3) compelling works: one comedic, one dramatic, the other tragic of which one must be in Standard English. Items must show variety and contrast to demonstrate range of emotional and vocal performance.

**NOTE:** Where applicable the Standard English selection may be accompanied by another selection of Standard English, Dub Poetry, Jamaican or Caribbean Composition. For Standard English speaking, only Oxford Dictionary pronunciations are accepted.

**ENSEMBLE CATEGORIES**

<b>ENSEMBLE CATEGORIES</b>	<b>NO</b>	<b>Abbr.</b>	<b>CLASS</b>	<b>REQUIREMENTS</b>
<p><b>Mixed Standard &amp; Jamaican Poems</b></p> <p><b>7-16 Members (Only)</b></p> <p><b>Each selection must be 3 minutes only.</b></p>	15	MSJP – (A) SEM / F or C	1	<p><b>Present one (1) selection. Content of the selection must include both Jamaican and Standard English.</b></p> <p><b>Entrants ought to deliver with equal dexterity the dynamics and nuances of the languages intermixed.</b></p>
<p><b>Mixed Standard &amp; Jamaican Prose</b></p> <p><b>7-16 Members (Only)</b></p> <p><b>Each selection must be 3 minutes only.</b></p>	16	MSJP (B)- SEM / F or C	2-7	<p><b>Present two (2) contrasting selections. Content of each selection must include both Jamaican and Standard English.</b></p> <p><b>Entrants ought to deliver with equal dexterity the dynamics and nuances of the languages intermixed.</b></p>
<p><b>Caribbean Poems</b></p> <p><b>7-16 Members (Only)</b></p> <p><b>3 minutes only</b></p>	17	CP(A)– SEM/F or C	2-7	<p><b>Competitors must speak with the accent of the country denoted. One (1) item only. All combined ensembles must be equal in gender: half males, half females.</b></p>
<p><b>Caribbean Prose</b></p> <p><b>7-16 Members (Only)</b></p> <p><b>3 minutes only</b></p>	18	CP(B)– SE M/F or C	2-7	<p><b>Competitors must speak with the accent of the country denoted. One (1) item only. All combined ensembles must be equal in gender: half males, half females.</b></p>

ENSEMBLE CATEGORIES	NO	Abbr.	CLASS	REQUIREMENTS
<b>Sonnets, Psalms and Shakespeare</b>  7-16 Members (Only)  Each selection must be 3 minutes only.	19	SPS – SE M/F or C	2-7	Present one (1) Sonnet and one (1) Psalm and one (1) excerpt from Shakespeare. The Psalm must be selected from the Original King James Version only. The Sonnet must be a 14-line structured selection. The excerpt must be from a Shakespearean play and must be a monologue or dramatic dialogue.
				All combined ensembles must be equal in gender: half males, half females.
<b>Dub Poetry Ensemble</b>  7-16 members (Only)  The selection must be 3 minutes only.	20	DPE M/F or C	1-7	Present one (1) selection.  Musical accompaniment is optional but if used, must be secondary to the performer’s vocal presentation. Drummers/Musicians must stay off stage, except when the drummer (s) is also performing.
				All combined ensembles must be equal in gender: half males, half females.
<b>Experimental Speaking Ensemble</b>  2-6 members (Only)  Each selection must be 3 minutes only.	21	ESE M/F or C	1	Present one (1) selection of a work chosen from the Anthology or from an approved source. In the latter case, copies of the selection must be submitted with the entry.
			2-7	Present two (2) selections; one must be a poem and the other a prose. Of the two selections One (1) must be in Standard English and at least one (1) selection must be of Caribbean origin (text/author).
			1 2-7	All combined ensembles must be equal in gender: half males, half females.
<b>Speaking Ensemble</b>	22	SE M/F or C	1	Present one (1) selection of Standard English or Jamaican only from the Anthology or other approved source.

ENSEMBLE CATEGORIES	NO	Abbr.	CLASS	REQUIREMENTS
7-16 members (Only)			2-7	Present two (2) selections; one must be a poem and the other a prose. Of the two selections One (1) must be in Standard English and at least one (1) selection must be of Caribbean origin (text/author).
Each selection must be 3 minutes only.				All combined ensembles must be equal in gender: half males, half females.
Grand Speaking Ensemble 17-49 members (Only)	23	GSE M/F or C	1	Present one (1) selection of Standard English or Jamaican only from the Anthology or other approved source.
			2-7	Present two (2) selections; one must be a poem and the other a prose. Of the two selections One (1) must be in Standard English and at least one (1) selection must be of Caribbean origin (text/author).
Each selection must be 3 minutes only.				All combined ensembles must be equal in gender: half males, half females.
Experimental Dub Poetry Ensemble	24	EDPE M/F or C	1-7	Present one (1) selection.
2-6 members (Only)				Musical accompaniment is optional but if used, must be secondary to the performer's vocal presentation. Drummers/Musicians must stay off stage, except when the drummer (s) also performs.
The selection must be 3 minutes only.				All combined ensembles must be equal in gender: half males, half females.
Jamaican Stand-up Comedy Ensemble	25	JSCE M/F or C	2-7	Present one (1) selection which must be original with Jamaican content only. Absolutely no expletives or offensive material will be allowed. Current topical issues with the appropriate satire and dramatization of speech are encouraged. The item must be geared to invoke laughter from the audience.
2-6 members (Only)				All combined ensembles must be equal in gender: half males, half females.
The selection must be three minutes only.				

ENSEMBLE CATEGORIES	NO	Abbr.	CLASS	REQUIREMENTS

**NOTE:** Where applicable the Standard English selection may be accompanied by another selection of Standard English, Dub Poetry, Jamaican or Caribbean Composition. For Standard English speaking, only Oxford Dictionary pronunciations are accepted.

**DEFINITION OF SPEECH COMPETITION TERMS**

**Jamaican:** The language of the Jamaican people.

**Caribbean:** Includes the language and accents of All Caribbean Countries except Jamaica.

**Experimental:** A novel, innovative and exploratory approach or interpretation of one or more works. The experimentations consist of 2-6 performers.

**Dramatic Selection:** A monologue from a play, a strong emotional work in prose or a poem / prose with versatile emotional content.

**Poem:** An elevated composition usually concerned with feelings or imaginative description, most common are short, utilizes rhyme, rhythm, and figures of speech including onomatopoeia, pun, simile and metaphor.

**Prose:** The ordinary form of the written/spoken language. Straight forward discourse, e.g.: the newspapers, novels, text books and the bible.

**Ensemble** [on-som-ble]: Group viewed as whole. Orchestrated performance of voices. A group of actors/speakers/ performers.

**Story Telling:** The oral art in the performance of legends, tales, myth, fairy tale, tradition and parable; ideally folk tales such as Anancy Stories.

**Dub Poetry:** Specific use of rhythmic emphasis in the metric flow of the lyrics with some amount of repetition or use of refrain with addition or combination of drums and/or other sound effects and/or music/musical instruments. This form usually expounds Jamaican content in social issues, problems and /or a lament especially on emotional matters.

**ADDITIONAL SUBJECT INFORMATION**

The terms and definitions of the criteria

**VOICE PRODUCTION**

<i>Projection</i>	projecting of sounds
<i>Audibility</i>	ability to be heard
<i>Tone</i>	pitch, quality, and strength
<i>Resonance</i>	prolongation of sound—vibration
<i>Colouring</i>	utilizing the natural “hues of the voice”, melody, intonation and range
<i>Texture</i>	quality created, combining elements in creative voice usage
<i>Pace</i>	speed or rate of delivery, whether fast, restrained or steady and/or a combination thereof.

**SPEECH**

<i>Articulation</i>	clean and accurate pronunciation of words, the way a language is usually spoken
<i>Enunciation</i>	to say and pronounce clearly and/or being precise and definite in delivery
<i>Pronunciation</i>	accepted way in which a word is articulated (Oxford English)

## **PRESENTATION**

<i>Costume</i>	appropriate clothing for character and /or situation
<i>Stage Presence</i>	impressive manner or appearance of a person
<i>Performance Energy</i>	the strength and vitality required for sustained activity
<i>Style</i>	a distinctive appearance, design or arrangement and /or characteristic of a particular period and/or person.
<i>Visual Impact</i>	influence; marked, strong effect on audience; appropriate and effective demonstration of focus, body language and stance.

## **INTERPRETATION**

<i>Comprehension</i>	the ability to understand and express that understanding
<i>Expression</i>	revealing one's feelings and/or thoughts
<i>Mood</i>	creating and indicating the atmosphere of the selection
<i>Feelings</i>	strong emotion (passion)
<i>Believability</i>	something is true, someone telling the truth (believable)

Entrants are advised to choose SELECTIONs of good quality and maximize rehearsal time to ensure total readiness.

**AWARDS SCHEME**

Class	Category	Special Awards	National Performing Arts Excellence Awards Ceremony
<b>Best Standard English Poem (Classes 1-6)</b>  *Class 4 award is named <b>Christine Bell Award</b>	Best Standard English Prose	Best Class 1- 7 Speech Presentation	Most Outstanding Junior Group/ Individual (Classes 1-2)
<b>Best Caribbean Poem (Classes 2-6)</b>	Best Jamaican Poem	Best Class 1-7 Tutor	Most Outstanding Intermediate Group/Individual (Classes 3-4)
<b>Best Mixed Standard &amp; Jamaican Poem (Classes 1-6)</b>	Best Jamaican Prose	Most Outstanding Ensemble	Most Outstanding Senior Group/Individual (Classes 5-6)
<b>Best Public Speaking (Classes 3-6)</b>	Best Caribbean Prose	Most Outstanding Male Presentation	Most Outstanding Open Class Group (Class 7)
<b>Best Story Telling (Classes 1-6)</b>	Best Mixed Standard and Jamaican Prose	Most Outstanding Female Presentation	
<b>Best Sonnet, Psalm &amp; Shakespeare (Classes 2-6)</b>	Best Dub Poetry	Louise Bennett – Best Jamaican Speech Presentation	

Class	Category	Special Awards	National Performing Arts Excellence Awards Ceremony
<b>Best Mixed Standard &amp; Jamaican Poem- Speaking Ensemble (Classes 1-7)</b>	Best Jamaican Stand-up Comedy		
<b>Best Mixed Standard &amp; Jamaican Prose- Speaking Ensemble (Classes 2-7)</b>	Best Caribbean Poem- Speaking Ensemble	Best Overall Speech Presentation	
<b>Best Dub Poetry Ensemble (Classes 1-7)</b>	Best Caribbean Prose- Speaking Ensemble	Best Overall Tutor	
<b>Best Grand Speaking Ensemble (Classes 2-7)</b>	Best Sonnet, Psalm & Shakespeare- Speaking Ensemble	Best male Solo costume	
<b>Best Experimental Dub Poetry Ensemble (Classes 1-7)</b>	Best Experimental Speaking Ensemble	Best female Solo costume	
<b>Best Jamaican Stand-up Comedy (Classes 2-7)</b>	Best Speaking Ensemble	Best Ensemble costume	

## TRADITIONAL FOLK FORMS SYLLABUS

Traditional Folk Forms has a very powerful appeal in our society as well as informs the popular forms/culture. In recognizing its importance as a medium for cultural development and nation building, the Jamaica Cultural Development Commission (JCDC), has designed a programme of activities to create awareness and pride of our culture, through research documentation and dissemination in an effort to preserve this traditional heritage.

These activities seek to expose the Traditional Folk Forms to our people and to reassert the role and importance of our traditional and cultural expressions. The activities are also used to enhance the self-image and viability of our people so that Jamaicans will begin to know themselves and their culture and understand their place in today's society. In recognizing its importance, emphasis is now being placed on our Traditional Folk Forms as a medium for cultural development.

### STRUCTURE

The competition caters to two levels of performers:

- **Schools**
- **Community Groups**

**Schools and Community Groups** comprise of all groups desiring to enter the competition but must compete at the parish auditions in order to qualify for the Parish Finals.

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## LEVELS OF COMPETITION

### Parish Auditions

#### Schools and Community groups

- All group of performers must be present at the parish auditions for eligibility to compete and qualify for the Parish Finals.
- Costumes are mandatory.
- Competitors perform their entry for only as long as is necessary (within the maximum time allotted) for the adjudicators to sufficiently consider its concept, delivery and adherence to criteria and standards needed to move on to the next level.
- All items that earn 65 points and more will advance to the Parish Finals.

#### Parish Finals

- All competitors are required to wear full costume.
- Adjudicators will pay strict attention to time limits.
- The highest scoring gold award per class per category will advance to the National Finals.
- All categories may qualify for the National Finals.

#### National Finals

- The highest scoring gold awardees will match their authenticity, creativity and dynamism in concert performances.

**COMPETITION**

The competition is divided as follows:

**CATEGORIES, NUMBER OF PERFORMERS & TIME LIMIT**

School/Community Group	Categories	No. of Dancers	Classes	Time Limit
	<b>Quadrille:</b>			
	Camp Style	8	1 – 6	4 minutes
	Contra Style	8	1 – 6	4 minutes
	Ballroom Style	8	1 – 6	4 minutes
	Ring Games/ Ring Play	12 – 16 8 -12	1 – 4 5 - 6	3 minutes 4 minutes
	Maypole	12 - 16	1 – 6	6 minutes
	Kumina/ Congo	12 - 16	3 – 4 5 – 6	3 minutes 4 minutes
School/Community Group	Categories	No. of Dancers	Classes	Time Limit
	Maroon Dance	12-16	3 4-6	3 minutes 4 minutes
	Revival	12 - 16	3 4 – 6	3 minutes 4 minutes
	Ni Nite (Nine Night) / Wake	12 - 16	3 4 – 6	3 minutes 4 minutes
	Jonkunnu (John Canoe)	12 - 16	2 – 3 4 - 6	3 minutes 4 minutes

School/Community Group	Categories	No. of Dancers	Classes	Time Limit
	Burru	12 - 16	3 4 - 6	3 minutes 4 minutes
	Dinki Mini	12 - 16	2 - 3 4 - 6	3 minutes 4 minutes
	Zella	12 - 16	2 - 3 4 - 6	3 minutes 4 minutes
	Gerreh/Gere	12 - 16	1 - 3 4 - 6	3 minutes 4 minutes
	Tambu/ Tamboo	12 - 16	1 - 3 4 - 6	3 minutes 4 minutes
	Ettu/Etu	12 - 16	2 - 3 4 - 6	3 minutes 4 minutes
	Bruckins Party	12 - 16	1 - 3 4 - 6	3 minutes 4 minutes
	Medley of Folk Forms	12 - 16	1 - 3 4 - 6	3 minutes 4 minutes

**\*\* Adult Community Groups are allowed a maximum of sixteen (16) dancers or a minimum of eight (8) not including live accompaniment and singers which should not exceed six (6) in number.**

**Categories:**

- 1) Quadrille
  - (a) Camp Style
  - (b) Contra Style
  - (c) Ballroom Style
- 2) Ring Games
- 3) Maypole
- 4) Kumina/Congo
- 5) Maroon Dance
- 6) Revival
- 7) Ni-Nite (Nine Night)/Wake
- 8) John Canoe (Jonkunnu)
- 9) Burru
- 10) Dinki Mini
- 11) Zella
- 12) Gerreh/ Gere
- 13) Tambu
- 14) Ettu /(Etu)
- 15) Bruckins Party
- 16) Medley of Folk Forms

(A combination of two or more of the Folk Forms in Category Numbers 4 -15 listed above)  
**(See Explanatory Notes For Each Category)**

**ADJUDICATION CRITERIA**

<b>QUADRILLE (Camp/Ballroom/Contra)</b>	<b>PARISH AUDITION</b>	<b>PARISH Finals</b>	<b>NATIONAL Finals</b>
Figures	20	15	8
Dancing to Time/Beat	20	20	8
Movements & Steps	10	15	8
Uniformity & Style	10	10	5
Stage & Projection	10	10	6
Costuming	5	10	5
Dance Stance	10	10	4
Presentation	15	10	6
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

<b>MAYPOLE</b>	<b>PARISH AUDITION</b>	<b>PARISH Finals</b>	<b>NATIONAL Finals</b>
Traditional Content	10	10	5
Form & Style	10	10	8
Plaiting Technique & Originality	25	20	8
Uniformity & Style	10	10	5
Dance Content	10	10	5
Movements & Steps	10	10	5
Costuming	5	10	4
Precision	10	10	5
Presentation	10	10	5
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

**ADJUDICATION CRITERIA CONT.**

<b>RING GAMES</b>	<b>PARISH AUDITION</b>	<b>PARISH Finals</b>	<b>NATIONAL Finals</b>
Form & Structure	30	30	10
Musicality (Singing & Percussion)	20	20	10
Vocabulary	25	20	10
Costuming	5	10	7
Originality	10	10	6
Stage Presence	10	10	7
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

<b>OTHER TRADITIONAL FOLK FORMS</b>	<b>PARISH AUDITION</b>	<b>PARISH Finals</b>	<b>NATIONAL Finals</b>
Authenticity	20	20	8
Traditional Content	20	20	8
Relevance of Form/Theme/Mood	15	15	7
Role Playing	10	10	5
Movements & Steps	10	10	6
Musicianship (Rhythm & Tempo)	10	10	6
Costuming	5	5	5
Stage Presence	10	10	5
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

**ADJUDICATION CRITERIA CONT.**

<b>MEDLEY OF FOLK FORMS</b>	<b>PARISH AUDITION</b>	<b>PARISH Finals</b>	<b>NATIONAL Finals</b>
Traditional Content	20	20	10
Creative Content	20	20	10
Musicality	15	15	7
Relevance of Form/Theme/Mood	15	15	5
Vocabulary	10	10	5
Development of Form/Theme/Mood	10	10	5
Costuming	5	5	5
Staging & Presentation	5	5	3
<b>TOTAL</b>	<b>100</b>	<b>100</b>	<b>50</b>

**RULES AND GUIDELINES**

**School /Community Group**

\*Each group of performers can enter **no more than one (1) item** in any category.

\*Each group of performers is allowed to enter **only four categories of their choice which must be appropriate and manageable for each age group.**

\*The categories Kumina, Revival, Wake, Gerreh, Dinki-Mini, Zella, Tambu, John Canoe, Burru Song and Dance, Ettu, Bruckin’s Party, etc. The dance must contain strong element/content of these Folk Forms and staged for presentation without losing their authenticity, **but must not** include the sacrifice of animals (e.g. fowls/pigeons)

\*Please note the categories classes 1 & 2 are **not allowed** to perform in.

**Attention and care must be paid to the movements given to groups in classes 1 - 4 so as to avoid over**

emphasis on the use of the pelvic area particularly in items that involve couple dancing.  
**PRIMARY TRADITIONAL FOLK FORMS INDIGENOUS TO REGION/PARISH**

REGION	TRAD. FOLK FORMS
<b>Eastern</b>	
St. Thomas	Kumina
Kingston & St. Andrew	Revival
St. Catherine	Revival
<b>Central</b>	
Clarendon	Burru
Manchester	
St. Elizabeth	Revival, Maroon Dance
<b>Western</b>	
Westmoreland	Gerreh, Jonkunnu
Hanover	Ettu
St. James	
Trelawny	Tambu
<b>Northern</b>	
Portland	Bruckins Party
St. Mary	Dinki Mini
St. Ann	Revival

## CATEGORIES WITH EXPLANATORY NOTES

### QUADRILLE:

Quadrille is a couple dance (male & female) and is of European retention. The three (3) styles are as follows:  
**One gender should not be substituted for another eg. A female dancing as a male and vice versa**

a). **Camp Style**

This is the Afro –Jamaican version of the Ballroom Quadrille. It is danced with two (2) sets of couples standing on a horizontal line; facing the opposite two (2) sets of couples who are standing in the same position. All dancers may move together. However, the figure may call for all ladies to move first, then gentlemen or every other couple moving together. Camp Style Quadrille usually has all four couples moving together during most of the figures. In the Camp Style Quadrille, figures may vary in style and form, from one parish to the other, except for the 4th Figure where there is little variation in the pattern/form. The fifth 5th Figure of the Camp Style Quadrille is the only figure that is performed to a Mento tune. A time limit of **four (4)** minutes is allotted for presentation; this includes entering, performing and leaving the stage. Excessive or exaggerated dance movements not in keeping with the form and style of the Quadrille will result in the performance losing points for presentation.

b). **Contra Style**

The Contra Style Quadrille is performed with couples standing in the squared set position, but the patterns and movements of the figures vary somewhat from the Camp and Ballroom Styles and are performed more as a

country dance. The Contra Style Quadrille is performed only to Mento music from beginning to end. The costume worn is similar to that of the Camp Style. A time limit of **four (4)** minutes is allotted for presentation; this includes entrance, performance of the figures and exiting the stage. [Please note that each figure **must end with a wheel** as in the other two styles. The Contra Style is the only style that **does not** exit the stage with the Vospiana but with the same Mento music use to perform the final figure].

c). **Ballroom Style**

The Ballroom Quadrille originated in the courts of Europe and was danced in Jamaica by the gentry during slavery. Couples stand in the four Cardinal Position, Squared Sets: Head couples facing each other (north and south), side couples in a similar position (east and west); head couples perform each figure first – then followed by the side couples. The movements are performed in each Figure. The music for the Ballroom is the same as that for the Camp Style but performed with more elegance of style as regards costuming, than that of the Camp Style, which allows for a more free form. A time limit of **four (4)** minutes is allowed to each entry. (**Note: schools/ community groups will not be allowed to perform the same figure as they did in the previous year.**)

**NOTE: Class 1** may only do **one (1) Figure** with the Vospiana to exit the stage. **Classes 2 – 6** may only do **two (2) Figures** of the Quadrille in any style and must end with the Vospiana to exit the stage. [Please note that the Contra Style does not exit the stage with the Vospiana but with the Mento music. Participants advancing to the National Finals **must only** perform **one figure** as indicated by the judges and the Vospiana.

### **RING GAMES**

A staged dance presentation based on Traditional Ring Games performed to a medley of **three (3) or four (4)** songs where the dancers **must** sing as the games are executed, moving through varying patterns, as well as, exploring all possible uses of the circle. The creative use of popular forms **should not overshadow** the overall Jamaican content of the presentation. Movements or steps must relate to the games being sung. The traditional tune must be established at least in the first verse of the song before being created on. **(Note: Musicality in the singing of these Ring Games is very important)**. All Ring Games presentation can include chanting, line and circle games creatively arranged with the latter being the most dominant. Musical accompaniment **must not over power the singing**. A maximum of sixteen (16) dancers or a minimum of twelve (12) dancers will be allowed to perform in this Category. Where the dancers are of mix gender, there should be equal number of males and females (eg. **A group of 12 would have 6 girls and 6 boys**).

**A time limit of three (3) minutes** is allowed for dances in **Classes 1 – 3**, and **a time limit of four (4) minutes** for **classes 4& 6**. Adult Ring Games/Ring Play should be more **authentic and traditional in form**. Live musical accompaniment with singers is allowed but should **not exceed six (6) in number and the drumming must not overshadow the singing**. **All dancers must sing and dance**. **Note:** Female should wear **bloomers and not tights** under costume.

### **MAYPOLE**

Maypole dance involves the plaiting of different coloured ribbons demonstrating the three basic traditional patterns starting with the grand chain or “basket weave” wrapping the ribbons around the pole from the top. The plaiting continues away from the pole in **a three (3) or four (4)** plait braid depending on the number of dancers and ending with the “cobweb” plait before the full unplaiting takes place. Other patterns may be explored for creativity and originality.

A maximum of sixteen (16) dancers or a minimum of twelve (12) dancers of mixed gender (same number of males to females) or all female or all male will be allowed to perform in this category. **One gender should not be substituted for another eg. (a female dancing as a male and vice versa.)** Recorded Mento music is usually the musical accompaniment, but groups are allowed to choose other music that has a mento rhythm. The pole should be **8 ft to 12 ft** high and **3 inches thick** with attached coloured ribbon (2 inches in width) **12 feet** long for **class one (1)** and **13 - 15 feet** for all other classes. A time limit of **six (6) minutes** is allowed for this entry.

### **KUMINA**

Kumina is the most African of the Jamaican folk rituals. Kumina ceremonies are usually associated with wakes and entombments, but can also be performed at birth, anniversaries and thanksgivings. The main feature of the Dance is the

flat - footed inching of the feet (or the Kongo step). The dance and music are two of Kumina's strong features, the drums playing an integral part of this dance ritual. The lead drummer is afforded respect for his competence in playing the variety of rhythms which control the many spirits and deities. The dancers move in a circular pattern anti-clockwise around the drummers in the centre inching their feet along the ground with the back held in an almost erect posture. The hips, rib cage, shoulders and arms become involved as spins, dips and breaks in the body movements occur throughout the dance. The songs sung are done in a call and response manner. The two (2) drums used are the "playing cast" (lead drum) and the "Kbandu" (basic rhythm) together with shakkas and catta sticks (played on the back of drum)

A time limit of **three (3)** minutes is allowed for **class 3** and **four (4)** minutes for all other classes. (**Note age classification for each category**). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12) dancers not including drummers and singers which must not exceed **six (6)** persons. **Note:** Live Musical accompaniment for all these folk forms.

### **MAROON DANCE**

This particular folk form practiced by our Jamaica Maroons is very expressive in its music and dance. The dance and music is divided into two main types: A "Pleasure" style called "Yanga" and a "Business" style called "Nyaba." The "lighter" or "less powerful" categories of Kromanti music "used primarily for recreational group dancing" include songs in genres such as (1) "Jawbone," (2) "John Thomas," (3) "Sa Leone," and (4) "Tambu," which are dominated by words from English, Jamaican Creole (Patois), or the more rural and ritual version of Patois spoken by Maroons.

The drumming styles of John Thomas, Sa Leone and Tambu are similar to that of the “Kumina” drumming style of the coastal, lowland areas of the eastern parishes of Portland, St. Thomas, St. Mary, St. Catherine, and Kingston. John Thomas is also used by Windward Maroons as the name for the parish of St. Thomas.

The main drum in this particular folk form is the Gumbay/Gumbe a two-legged “male” drum that is shaped like a rectangular bench while the supporting drum called the “Grandy,” which is similar to the “female” Printing drum of Moore Town.

A time limit of **three (3)** minutes is allowed for **class 3** and **four (4)** minutes for all other classes. (**Note age classification for each category**). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12) dancers not including drummers and singers which must not exceed **six (6)** persons. **Note:** Live Musical accompaniment for all these folk forms.

## **REVIVAL**

Revival is a religious ritual resulting from an Afro-European syncretism, the mixing of African and European cultures. It has two main branches, Zion and Pocomania. Zion is more Euro-Christian and deals with holy angels and heavenly spirits. Pocomaina deals with earth bound spirits and have stronger African elements. The Central figure is the “Mother” when it is a female and a “Shepherd” when male. Drums (**Rattle & Bass**) and tambourines accompany the singing with words sung from hymns or others with words that have very little meaning, but are used to carry the tune. The dance movement initiated by the shoulder, is a forward dip with a light stamp of the foot (with a downward accent), knees slightly bent and the rich variety of dance styles exhibited by different functionaries as they progress around the revival table. Another important feature of this folk form is the rhythmic sounds made with the voice and stamping of the feet. The

**Revival Table** is generally decorated with the necessary paraphernalia used in Revival.(eg. Croton, transparent glass bottle or vase, sanky /hymnal, table cloth, unlit white candles etc.) Please note that the **Revival Table** plays an integral part in this particular category and is generally **placed in the centre** of the performance area.

A time limit of **four (4) minutes** is allowed for each entry. (**Note age classification for each category**). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12) dancers not including drummers and singers which must not exceed **six (6)** persons. **Note:** Live Musical accompaniment for all these folk forms.

### **NI NITE (NINE NIGHT) / WAKE**

This form is the climax for the nine night observances after the death of a person. The form generally starts out on a slow pace (referred to as “long meter”) with Hymns tracked from the Sanky (Redemption Songs) and gets lively as it develops. During the singing, the voice is used in a very creative way producing guttural sounds at various intervals. The dance generally starts with subtle revival movements and gradually develops in to movements used in the other death observances such as Dinki Mini, Gerreh etc. Percussion instruments from any of the folk forms are utilized as musical accompaniment base on the geographical location. A table covered with suitable table cloth is placed in the centre of the performance area displaying paraphernalia used during the performance. Dancers must dance around the table. Costume worn generally resembles ones’ normal clothing but depict various characters found in a community. **Appropriate clothing must be seriously considered** for children performing in this particular category.

A time limit of **four (4) minutes** is allowed for each entry. (Note age classification for each category). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12)

dancers not including drummers and singers which must not exceed **six (6)** persons **Note:** Live Musical accompaniment for all these folk forms.

### **JONKUNNU**

Jonkunnu (John Canoe) is another of the traditional dances of African origin. This dance has a processional form with elements of Europe and Africa. It is performed mainly at Christmas time with a strong feature of the dance being the characters, all males whose movements match their roles. Some of these are; pitchy patchy, devil, set girls, sailor, horsehead, cowhead, policeman, actor boy, belly woman, warrior, wild Indian etc. During the stage performance, different characters get the opportunity to perform their specialized set/movement. The rhythm of the Jonkunnu music is quite distinct from other ritual folk music with its fife (now substituted by the recorder) and “rattling drum” carried on the shoulders and played with sticks. Each masked character’s body **must** be fully covered and **must** be identified by their movement except for the processional movement where all the characters do the same march step.

A time limit of **four (4)** minutes is allowed for each entry. (Note age classification for each category). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12) dancers showcasing twelve (12) or at least eight (8) characters not including drummers and singers which must not exceed **six (6)** persons. **Note:** Live Musical accompaniment for all these folk forms.

### **BURRU**

This particular form, with similar features to the Jonkunnu, is a fertility Masquerade found in Lionel Town and Hayes (Clarendon). The dance shows strong fertility deliberating elements as evidenced in the deliberate rotating action of the hip while bending through the knees accompanied by breaks of intermittent small jumps. The music is earthy and provocative using a set of drums such as the “Fundeh” and the “Repeater” The characters/effigy featured in this folk form is the pregnant woman effigy “Mada Lundy” which is accompanied by young girls (her children) other effigies are cowhead, alligator, reindeer related to the European Hobby Horse etc.

A time limit of **four (4)** minutes is allowed for each entry. (Note age classification for each category). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12) dancers not including drummers and singers which must not exceed **six (6)** persons. **Note:** Live Musical accompaniment for all these folk forms.

### **DINKI MINI**

The Dinki Mini is a dance performed on the 2<sup>nd</sup> to 8<sup>th</sup> night of the traditional **Nine Night** after the death of a person. The dance is very lively and celebratory in nature and geared to cheering the bereaved. The main feature of the dance is the knock knee position during the execution of the backward and forward “dabbing step” and the “cork screw” action of the torso (mainly performed by the female). It has musical accompaniment of an instrument known as the “Benta”. This is made from a bamboo pole from which a gourd/“gourdie” (calabash) is played. Two players sit on either end of the bamboo pole which is raised between two bricks; one beating out the rhythm with “catta” sticks the other moving the gourd/“gourdie” back and forth across the strings producing a unique sound and melody. The singing is generally the

“mento” type and the songs are mainly call and response and can be very topical at times. Dinki Mini is considered a couple dance and takes the form of a Ring Game utilizing circles and semi circles.

A time limit of **four (4)** minutes is allowed for each entry. (Note age classification for each category). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12) dancers not including drummers and singers which **must not** exceed **six (6)** persons. **Note:** Live Musical accompaniment for all these folk forms.

### **ZELLA**

This folk form is similar in form and structure to that of the Dinki Mini as it forms apart of the death observances. The difference is in the main instruments which is the pair of Kumina drums. (see Dinki Mini).

A time limit of **four (4)** minutes is allowed for each entry. (Note age classification for each category). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12) dancers not including drummers and singers which **must not** exceed **six (6)** persons. **Note:** Live Musical accompaniment for all these folk forms.

### **GERREH / GERE**

The Gerreh is a dance of African origin that is performed the night after the death of a person. The dance is very lively and celebratory in nature and geared to cheering the bereaved. The dance is similar to that of Dinki Mini and Zella with more

emphasis being placed on the hip movement executed mainly by the female dancers. The movements although vigorous, are very subtle. The males also maintain the knock knee position as they execute their movement with subtle breaks towards their female partner, signaled by the drums. The music and songs (ring games type) which are done to a call and response style play an integral part, as it indicates the type of movement the dancer should do. The instruments used in Gerreh are similar to those used in Dinki Mini with the **pot covers** taking the place of the benta.

A time limit of four (4) minutes is allowed for each entry. (Note age classification for each category). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12) dancers not including drummers and singers which **must not** exceed **six (6)** persons. **Note:** Live Musical accompaniment for all these folk forms.

### **TAMBU**

Tambu dance takes its name from the drum referred to as “Tambu” and is performed mainly for entertainment with couples facing and moving towards each other using the Shay – Shay, Saleone and Mabumba sequence. It has been observed that there is similarity in the dance movements to that of the “Bele” of Martinique and Guadeloupe. Three main styles are identified within the dance and music, Shay-Shay, which features rotating action of the hips (reminiscent of mento), shuffling along with one foot on the ball (reminiscent of the Kumina-Kongo style). The Saleone is confined somewhat loosely, to any intense movement or “roll” including trembling and a leg lift which immediately proceeds the “break” refer to as the Mabumba. Drums with singing form the musical accompaniment.

A time limit of four (4) minutes is allowed for each entry. (Note age classification for each category). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12) dancers not including drummers and singers which **must not** exceed **six (6)** persons. **Note:** Live Musical accompaniment for all these folk forms.

### ETTU/ETU

An African retention that is usually played/performed on the occasion of weddings, feast and “nine night”. “Shawling” a feature of the dance is a ritual of appreciation for the dancer’s skill and movements and forms an integral part of each performance. Each dancer executes his or her own style, but the basic posture is characteristically African with bent knees, body crouched slightly and with a flat footed contact with the ground. Songs accompanied with drumming on the kerosene pan, beaten with the bare hands, form the musical accompaniment. This is the only group known to use the kerosene pan as a drum.

A time limit of **four (4)** minutes is allowed for each entry. (Note age classification for each category). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12) dancers not including drummers and singers which **must not** exceed **six (6)** persons. **Note:** Live Musical accompaniment for all these folk forms.

### **BRUCKINS PARTY**

This traditional dance was performed in the past mainly to celebrate the anniversary of Emancipation from slavery on the 1<sup>st</sup> of August, 1838. Its processional form clearly shows the African influence, but research also indicates that there may be some link with the Jonkunnu. The dance movements show the African influence in the form i.e. different parts of the body engaged in moves simultaneously. The main movement of the dance is the dip/kotch of the body using the feet as the arms move across the chest in an upward movement and a wheel and turn of the body with a subtle thrust of the upper torso. The musical accompaniment is vocalisation and the same drums used in Revival (rattle and bass drums).

A time limit of **four (4)** minutes is allowed for each entry. (Note age classification for each category). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12) dancers not including drummers and singers which must not exceed **six (6)** persons. **Note:** Live Musical accompaniment **must be used** for these folk forms.

### **MEDLEY OF FOLK FORMS**

This is a combined song and dance item based on Jamaican folk materials with elements extracted from traditional forms i.e. Kumina/Congo, Revival, Gerreh, Dinki Mini etc. The Medley of Folk Forms should be a minimum of **two (2)** folk forms or a maximum of **four (4)** folk forms. The dance should be staged and performed by not less than twelve (12) dancers and not more than sixteen (16) dancers/singers. This does not necessarily include drummers or other musicians, where when used should **not exceed six (6)** in number. A group of singers and musicians accompanying a set of dancers does not

qualify for this category. The dancers **must** sing and dance as they perform. (**Note:** Age classifications for each Category. A time limit of **four (4)** minutes is allowed for each entry).

**Note on musical accompaniment:** Musical accompaniment for Quadrille and Maypole will be recorded music. Other Traditional Dances must be accompanied by live music. Musicians and singers **should not exceed six (6) persons**. Instruments played must relate to the particular folk form being performed. They may also use accompanying singers who must be of the same age group and is suitably costumed in keeping with the particular folk form.

**\*\* Tights, leotards, merino etc.** being used as costume will not be allowed in the presentation of any of the folk forms. **Entrants are advised to maintain the authenticity of the forms in all aspects of their costumes.**

**\*\* Kumina, Maroon Dance and Zella are the only folk forms that will be performed without shoes.**

**\*\* All other Folk Forms must be performed in footwear which must be uniform.**

**\*\* All Folk Forms except Quadrille should be staged and performed by no less than twelve (12) and no more than Sixteen (16) dancers (i.e. 12 -16 dancers) except for adult community groups who will be allowed not less than eight (8) dancers and no more than sixteen (16) dancers (i.e. 8 – 16 dancers.) Ensure that these numbers do not include the singers and musicians, which should not exceed six (6) persons.**

**For example: An Adult Kumina performance may have eight (8) dancers plus six (6) musicians and singers. The total number in this case would be fourteen (14) performers.**

**AWARDS SCHEME**

<b>Category</b>	<b>Class</b>	<b>Teacher Awards</b>	<b>Special Awards</b>
National Award for each category named	National Award for each class named	National Award for each classes 1 - 7	Best Overall Presentation
			Ada Barrett Award for the Most Outstanding Juniors School/ Group (Classes 1 - 3)
			Kirby Doyle Award for the Most Intermediate School/Group (Classes 4 & 5)
			Hon. Rex Nettleford Award for the Most Outstanding Youth Group
			Imogene "Queen" Kennedy Award for the Most Outstanding Adult Group
			D. Joyce Campbell Award for the Most Outstanding Teacher Islandwide

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