NATIONAL PERFORMING ARTS HANDBOOK 2026.

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 Arts Development and Training Division of the Jamaica Cultural Development Commission

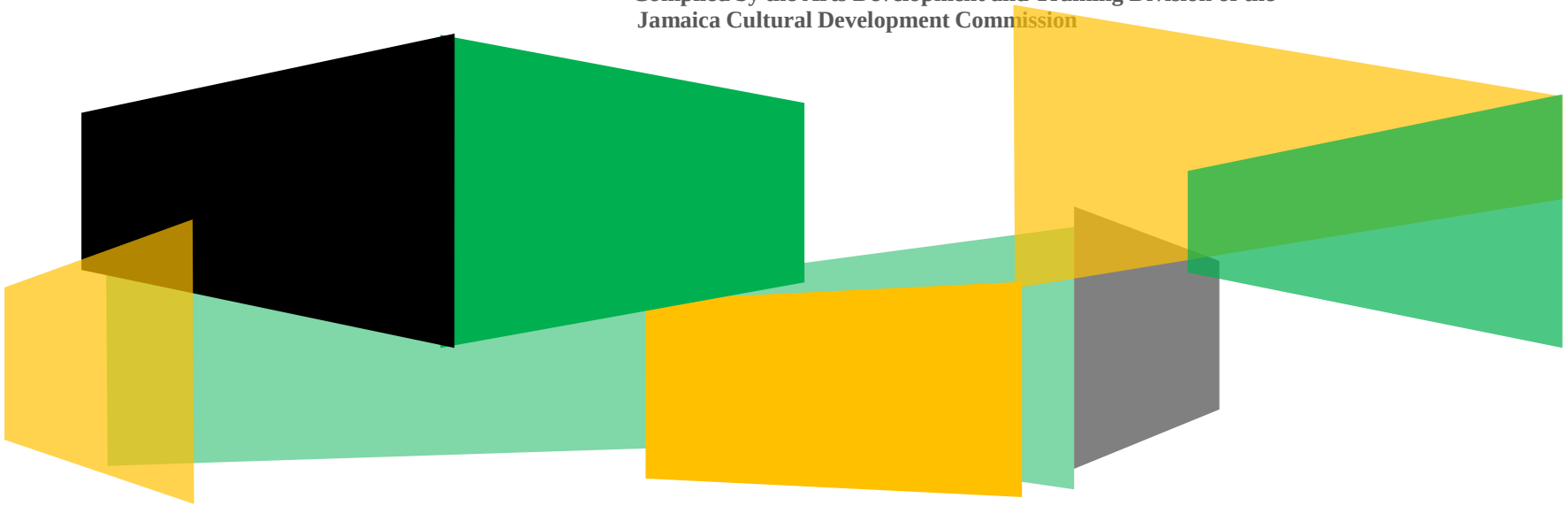


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GENERAL INFORMATION

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 residents in Jamaica and persons residing in Jamaica.

2. This is an age group competition except where otherwise specified. (See specific syllabus). 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 is available on the JCDC's Online Portal and where assistance is required you may call or visit the nearest Parish Office. You can also watch this video to guide you on creating your entry.

To assist in the process of creating your videos for Parish Auditions, please watch this video.

STRUCTURE

Categories:

1. Each subject area defines the categories in which a participant may enter.
2. A) An individual performer is allowed to enter any category in the subject area of choice, but will only be permitted one entry per class and category. B) SIMILARLY, schools or clubs, performing arts and community/church groups are only allowed one entry per class per category except in cases where the groups contain different participants as per groups/ensembles/choirs. Kindly see specific instructions for each area, which may refine some general rules.

GENERAL CLASSIFICATION

Class 1	3 to 6 years
Class 2	7 to 9 years
Class 3	10 to 12 years
Class 4	13 to15 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. Kindly note that the performing arts year begins September 1 and ends August 31.

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 will make all reasonable efforts to accommodate entrants with special needs. Individuals or groups should enter based on the developmental level rather than the age of the entrants pending consultation with the Development Specialist. Please contact us for further details.

RULES, GUIDELINES & PENALTIES

1. All entries are geographically bound by a local address as registered at the Parish of origin.

2. No individual, group of performers or institution may enter the same selection in any three consecutive years, once that selection has been awarded a medal, unless specified in the syllabus e.g. Set pieces. At whatever time a system or any person detects such a breach of this rule that selection will be subject to immediate removal from the competition.

3. 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. Failure to comply with the time limit, and all other requirements stated for each subject area will result in disqualification.

4. Competitors must submit required video entry and or report in person to the venue of competition on the date and time specified by the JCDC.

5. For every ten (10) performers there should be 2 teachers/leaders as official chaperone in addition to 1 technical assistant.

6. The Jamaica Cultural Development Commission reserves the right to disqualify all competitors and their associated supporters, teachers, and institutional representatives whose actions are deemed to be violent, threatening, abusive, or harassing behavior toward adjudicators, officials, or other competitors; or cause deliberate disruption of competition proceedings. Any submission of fraudulent or falsified entry documentation; violation of content standards as outlined in this handbook; or serious or repeated breaches of competition rules will also result in disqualification. Groups and institutions are responsible for ensuring the conduct of all persons associated with their entry, including spectators they bring to the venue. For incidents occurring during competition, the affected party will be notified immediately of the specific violation and given an opportunity to respond before a final decision is made. Officials will document all incidents and disqualifications, with written reasons provided within 48 hours of the decision. Alleged criminal conduct will be reported to law enforcement. All decisions may be appealed per the Appeals section.

7. An individual or group must be present for adjudication at the agreed time and date for same. After a performance 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.

ADJUDICATION

1. The JCDC will appoint a panel of suitable adjudicators in each subject area. The decision of the adjudicators shall be final.

2. Adjudicators and or Specialist will pay strict attention to the time limit, number of persons set on stage and other subject guidelines for each entry and can stop any performance at any point.

3. **Where a tie exists, a winner must be declared by the adjudicators at the Parish Finals; ensuring only one entry per class per category will advance to the National Finals.**

APPEAL

Appeals against the decision of an adjudication panel must be submitted within five (5) working days in writing via email to appeals@jcdc.gov.jm . The JCDC will respond within five (5) working days in writing.

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 performance/entry has been adjudicated at the Parish Auditions. If for any reason the presentation loses its original member(s) the performance/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

3. Please refer to the **individual subject areas for specific rules and regulations.**

LEVELS OF THE COMPETITIONS

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

1. **Online Auditions**
   For the Online Auditions, competitors must be prepared to perform their entire entry 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. At this level, entry data (titles, categories, class, etc.) can be revised in preparation for the Parish Finals. Revisions are not allowed at Parish Finals. A copy of the results (comments and scores) will be available online for all performances. Refer to this video link for more information.

2. **Parish Finals.**
   At this level, the **entry must** be performed in **full costume**. Awards are presented and overall Parish achievement is recognized and presented. A copy of the results (comments and scores) will be available online for all performances. The highest-scoring gold medalist in each class and category per parish will advance 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. Performers compete for National Awards in full-scale productions (concerts) to which the public is invited. Not all categories and classes will advance to this level. Note: At all rounds scores may be viewed online. Please see the rules and regulations of **each subject area** for further details.

QUALITY STANDARDS

The Adjudicators are guided by quality standards established in determining what defines the quality of awards. 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 (sample) for Gold performances:

Award	Performances
GOLD (91- 100)	Excellent performance. The performance is well rehearsed, and appropriately staged and costumed. High in entertainment/theatrical value and communicates effectively, from start to end, appropriate interpretation and energy. Excellent Technique/performance craft. Excellent performance skills. Consistency in accurate use of instrument in positioning and handling/voice /body; accurate and effective use of techniques. No error is made in presentation. Dynamics and appropriate 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. (Music, eg)- Instruments are well tuned and honed whilst the body is in correct posture.

AWARDS SCHEME

1. A performance is required to score a minimum of 65 points to advance to the Parish Finals.
2. The Parish Award Scheme is as follows:

Award	**Number of points required**
Gold Award	91-100
Silver Award	81- 90.9
Bronze Award	71- 80.9
Merit Certificate	65 -70.9

3. The National Award Scheme is as follows:

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 **(These will be presented at the National Finals.)**
Best Overall Class Award	Awarded to the highest scoring performance performed in each class regardless of category.
Special Teacher Award	Awarded to the teacher in each class of the highest scoring performance in that class.
Best Overall Presentation	Awarded to the highest scoring performance 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 may be given this recognition which contains the year, name of school/group and name of the tutor/director.

4. The JCDC Marcus Garvey Awards for Excellence in the Performing Arts is the ultimate level of achievement for performing arts competitors. The ceremony celebrates the premiere achievers in the country and awards are given based on cumulative points from the Parish and National Finals. The Marcus Garvey Award for Excellence in the Performing Arts Trophy is the highest honour bestowed at this event.

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. Points can only be earned from one (1) Institution as per registration.

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:

Bronze Medal	**-**	**1 point**
Silver Medal	**-**	**2 points**
Gold Medal	**-**	**3 points**
Recommended for National Finals	**-**	**2 points**
A National Trophy	**-**	**2 points**
Overall Award	**-**	**3 points**

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 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's entry and performances in this competition, including the right to make and distribute videos, and to broadcast on radio, television, and the Internet.

2. **Warranties**

   The applicant warrants that they are duly authorized to grant these rights and agrees to indemnify and hold JCDC harmless from all claims arising from third parties as a consequence of exercising these rights. The applicant agrees to execute any other agreements necessary to give effect to these undertakings. **For participants under 18 years, the teacher, parent or legal guardian submitting the entry consents to these terms and accepts all obligations on behalf of the minor.**

3. **Compensation to Applicants**

In the event that JCDC receives cash remuneration from commercial exploitation of a programme or recording including the applicant's performance, the applicant shall share equally with all other included participants in fifty percent (50%) of net proceeds. Net proceeds shall be determined after deduction of all recording, production, packaging, promotional and distribution costs.

4. **Liability**

Participants acknowledge the inherent risks in performing arts activities and release JCDC, its officers, employees, agents, volunteers, and venue operators from liability for any injury or damage arising from participation, except where caused by JCDC's gross negligence or willful misconduct.

DANCE SYLLABUS



DANCE

Dance is a unique form of self-expression, where the dancer's body is the instrument through which human movement is transformed into art. It is practiced in many forms and for diverse purposes—social, educational, political, and therapeutic. Recognizing the importance of dance as a concert art, performed for audience appreciation, the Commission seeks to engage stakeholders in a collaborative creative process to develop dance as a tool for communication, preserving Jamaica's rich cultural heritage.

VISION

To be the center of excellence for Jamaica's dance culture

MISSION

To preserve, promote, and advance dance as a concert art form and cultural expression. The Commission is committed to engaging stakeholders in a collaborative creative process that positions dance as a tool for communication, cultural preservation, and nation-building, while fostering innovation and global recognition.

CORE GOALS & OBJECTIVES

Performance & Appreciation

- Provide opportunities for Jamaicans to experience and participate in dance across live stage productions and multimedia platforms.
- Promote audience appreciation of dance as both cultural expression and artistic performance.

Communication & Creative Development

- Encourage artistic innovation by exploring diverse principles and approaches in choreography.
- Develop perceptual skills and creative problem-solving abilities through dance training engagements

Preservation & Cultural Sustainability

- Safeguard and promote Jamaica's traditional and contemporary dance forms.
- Foster connections between creative dance, cultural heritage, and the natural environment.
- Support choreography that reflects the evolving Jamaican lifestyle while remaining rooted in tradition.

RULES AND GUIDELINES

1. Each dancer must perform within the same age range (Class) for the duration of the competition **except for Class 7.**
2. Each dancer is limited to one entry in a particular class and category.
3. Entries for Solos, Duets, Trios, and Quartets will be accepted from competitor with proven technical dance skills, performance experience and choreographic ability for the categories.
4. *A dancer may represent no more than two (2) institutions in the competition.*
5. An institution is allowed to enter a maximum of seven large group items per class and category. This rule does not apply to **solo, duet, trio, and quartet categories**
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 audition will be re-classified and judged accordingly. 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. Age- appropriate themes, movements, costumes, and music must be carefully selected.

10. Music featuring explicit sex, violence, expletives, and over-exaggerated use of the pelvic area will not be allowed.
11. There should be no change of music, category and time Limit 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

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. The Ministry of Education must approve this institution. 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

To be considered a studio group, one must meet specific requirements through either of two methods and **the Commission must authorize these groups.** Studio Groups are allowed entries ONLY in classes 2, 3, 4, 5, 6 and 7 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.

Method one

- Demonstrating developmental growth in competition with 3 to 5 years of experience and won at least five (5) National Awards.
- An established structured dance program outside of JCDC Festival, and production of an annual dance concert.

Method Two

- Meeting Advisory Committee Recommendation criteria, including technical soundness
- Collaboration with external professional companies,
- A structured dance program, and understanding of JCDC processes.

To maintain standards, studio groups will undergo recertification every five years. However, every two years, a free conversation will be held to discuss maintaining standards and make any necessary corrective measures before the comprehensive reassessment at the end of the five-year cycle. A quality standard checklist will be provided for studio groups to review and ensure compliance, enabling them to prepare for the recertification process and maintain excellence in their programs

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

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.

CLASSIFICATION AND CATEGORIES

The "Classification and Categories" outlines various dance genre and groupings, detailing both the types of dances and the group arrangements for performances. There are eighteen distinct dance categories. Each category showcases unique stylistic elements and cultural influences, especially those representing Jamaican and Caribbean creative folk traditions.

Group's presentation entering the competition can be classified as Large Group, Small Group A, Small Group B, Quartet, Trio, Duet, and Solo, each with specific numbers of dancers. Each school, community, or studio group is allowed to enter up to two popular and two creative folk dances, with a maximum of seven large group performances per class per category. Performers are permitted to participate in multiple categories, solo, duet, trio, or quartet are not included in the configurations.

The classifications in the competitions are:

LARGE GROUP	SMALL GROUP A	SMALL GROUP B	QUARTET	TRIO	DUET	SOLO
# of Dancers (13-18)	**# of Dancers (9-12)**	**# of Dancers (5-8)**	**# of Dancers (4)**	**# of Dancers (3)**	**# of Dancers (2)**	**# of Dancer (1)**

The categories in the competition are:

CATEGORIES					
1	Movement and Music	**7**	Ballet	**13**	Combined Popular Dance
2	Jamaican Creative Folk Dance	**8**	Jazz	**14**	Quartet
3	Caribbean Creative Folk Dance	**9**	Dance Drama	**15**	Trio
4	Nation Creative Folk Dance	**10**	Dance Skit	**16**	Duet
5	Praise Dance	**11**	Jamaican Popular Dance	**17**	Solo
6	Modern Dance	**12**	Other Popular Dance	**18**	Dance Improvisation

PERFORMANCE LIMITATIONS

Performance limitations specifying the number of dancers, time limits, and class eligibility for each category. Large group performances in Movement and Music and Creative Folk Dance categories, for example, include up to 18 dancers and last between 2-4 minutes, depending on the class and dance style. Smaller groups, such as trios and duets, are generally allowed in most categories except a few (like certain popular dance and improvisation categories). Additionally, Dance Drama has an extended time limit of 6-8 minutes to accommodate its narrative and expressive demand.

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

EXPLANATION OF CATEGORIES:

MUSIC & MOVEMENT

Music and movement category 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 program and to coordinate the two areas of music and movement. For example: songs and dances that use play songs, ring games, movement & rhythm. This category focuses on developing children's social, physical and cognitive abilities through play-based movements. Choreographer should consider the environment and interests of this age rage when selecting movements, ensuring engaging and relevant experience. This approach supports holistic development and foster creativity in young children**.**

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 choreography.

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 DANCE

This category is a powerful way to express ideas, emotions, and stories through movement. It allows individuals to create movement through experimentation and emphasizes mind-body connection, versatility, and improvisation. Modern dance may be abstract or thematic, inspired by emotions, nature, or music, and encourages freedom, creativity, and personal expression. **This category responds to the need of the choreography and** blends ballet, modern, jazz, and everyday movements, allowing freedom in floor work, levels, and space. It includes floor work, jumps, turns, and original gestures, giving dancers the chance to connect creatively with the audience. When considering Modern dance for children under 9, (classes1& 2) one should focus on approach which use imagination and exploration, especially helping them discover movement—fast or slow, high or low, big or small—while expressing ideas and feelings. Teachers can use themes like animals, wind, or emotions. Creative dance builds confidence, creativity, and body awareness, serving as the foundation for Modern / Contemporary Dance.

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 choreography, 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 Afro-beat.
- **COMBINED POPULAR DANCE** can be taken from dances of category A and B (combination of music)

This to Remember

- 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 movement should be discouraged
- There should be no more than two cuts in the music (three (3) pieces of MUSIC)
- Attention must be paid to the lyrical content of all music that will be used. **NO LEWD CONTENT** will be allowed.
- Dancers should be discouraged from Showboating and playing to the judges.

DANCE SKIT

A dance skit is a performance that combines elements of dance to convey a specific idea or theme. Unlike traditional dance choreography, a dance skit places a strong emphasis on storytelling through movement. The primary goal is to use dance vocabulary to express emotions, narratives, or concepts, making it a visually compelling and engaging form of artistic expression.

In essence, a dance skit is a dynamic and expressive form of artistic storytelling that captivates audiences through the seamless integration of dance and thematic elements. It provides a platform for performers to communicate ideas and emotions solely through the language of movement.

This to Remember

1. **Theme or Idea:** The dance skit revolves around a chosen theme or idea, often inspired by real-life situations or events. This theme serves as the narrative thread that connects the different movements and sequences within the performance.
2. **Emphasis on Movement:** The primary focus is on the physical movements of the dancers. Every step, gesture, and pose contributes to the overall narrative, creating a cohesive and visually impactful performance.
3. **Avoidance of Mime:** While storytelling is a crucial element, dance skits avoid mime techniques. Instead, the narrative is conveyed through the unique language of dance, utilizing a combination of choreography, dynamics, and spatial relationships.
4. **Logical Movement:** The events in the dance skit are connected logically through movement. Transitions and sequences are carefully choreographed to ensure a smooth flow of the narrative, creating a cohesive and engaging performance.

5. **Integration of Music:** Music is often integrated into the dance skit to enhance the emotional impact and complement the narrative. The chosen soundtrack should align with the theme and contribute to the overall atmosphere of the performance.
6. **Based on Events or Situations:** Dance skits may draw inspiration from typical events or situations, offering a relatable context for the audience. This connection helps to make the performance more accessible and emotionally resounding.

DANCE DRAMA

A dance drama is a multidimensional form of performance art that seamlessly merges dance and drama to communicate a powerful and evocative narrative. Choreographers in this category must possess a nuanced understanding of both dance and storytelling techniques to create a cohesive and impactful production.

This to Remember

1. **Narrative Focus:** The primary distinguishing feature of a dance drama is its commitment to storytelling. Choreographers craft a cohesive and engaging narrative using dance movements as the primary means of expression. The storyline guides the choreography, character development, and overall thematic direction of the performance.
2. **Character Development:** Dance dramas involve the portrayal of characters with distinct personalities and roles within the story. Choreographers work on creating movement styles and gestures that define each character, allowing dancers to embody their roles and convey the intricacies of the narrative.

3. **Thematic Variety:** The storyline of a dance drama can be derived from a wide range of sources, providing choreographers with the flexibility to explore diverse themes. Whether rooted in religious texts, cultural traditions, literature, or historical events, the thematic diversity allows for creativity and innovation in choreographic storytelling.
4. **Choreographic Expertise:** Choreographers in the realm of dance dramas require a sophisticated understanding of both dance techniques and narrative structure. They must skillfully integrate movement to convey the plot, character motivations, and emotional arcs while maintaining a cohesive and visually captivating performance.
5. **Emotional Expression:** Dance dramas leverage the expressive power of dance to convey a range of emotions. From the joyous and celebratory to the somber and contemplative, dancers use their movements to elicit emotional responses from the audience, enhancing the overall impact of the narrative.
6. **Visual and Aesthetic Elements:** Beyond movement, dance dramas incorporate visual elements such as costumes, set design, lighting, and props to create a visually immersive experience. These elements contribute to the atmosphere, tone, and overall aesthetic of the performance.
7. **Music as a Narrative Tool:** Music plays a crucial role in dance dramas, serving as a narrative tool that enhances the emotional and thematic dimensions of the story. Choreographers collaborate with composers or carefully select existing music to complement and reinforce the narrative structure.
8. **Audience Engagement:** Dance dramas aim to engage the audience intellectually and emotionally. The combination of a compelling storyline, expressive movement, and visual elements creates a rich and immersive experience that captivates spectators and fosters a deeper connection to the performance.

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 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 3, while all classes is 3-4 minutes is allowed for school and community group. Please note that Solo and Duet dancers must be 10 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 Choreography: *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. 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.

SOLO IMPROVISATION

This category is geared towards the exploration and the creation of movement spontaneously. This category requires 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.

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.
- **School and community group**: The highest-scoring gold medalist in each class and category well be recommendation for the National finals.
- **Studio group:** The two highest-scoring gold medalists will advance to the National finals
- **Only** at this level performer may receive advice or choose to improve their entry in preparation for the next round of competition.

National Finals

- This level demands the highest level of artistry.
- Performances compete in full-scale production.
- The highest scoring presentation amassing a score of 40 and above 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

The adjudication process is designed to provide a fair and balanced evaluation of the performances, while celebrating each entry's artistry and hard work. It emphasizes key elements such as choreography, performance skills, creativity, communication, production, and costuming. The mark scheme table below outlines the distribution of marks at each round.

Criteria	**Parish Audition**		**Parish Finals**		**National Finals**	
	School /Community	Studio	School /Community	Studio	School /Community	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
Total	**100**	**-**	**100**	**100**	**50**	**50**

Quality Standards

Adjudicators are guided by established quality standards in determining the level of performance, ranging from **Gold** to **No Award**. These standards frame the context in which awards are given and ensure fairness, consistency, and transparency in evaluation.

In general, the awards are defined as follows:

- **Gold Award (91 – 100)** Exceptional – Demonstrates outstanding artistry, technical excellence, creativity, and strong overall impact. Represents the highest standard of performance.
- **Silver Award (81 – 90.9)** Excellent –Shows commendable skill, creativity, and presentation, with areas for further refinement. A strong performance that demonstrates promise.
- **Bronze Award (71 – 80.9)** Good – Displays basic competence in execution and presentation but lacks consistency, polish, or depth. Improvement needed in several areas.
- **Certificate of Merit (65 – 70.9)**: Fair – Reflects effort and participation with some merit in performance, though significantly below the higher award standards.
- **No Award (64)** Needs Improvement – Does not meet the minimum requirements of quality in execution, artistry, or presentation.

NATIONAL AWARDS FOR CLASS AND CATEGORY

BEST OVERALL FOR CLASS AND CATIGORY	
SCHOOL AND COMMUNITY	Best Jamaican Creative Folk , Best Caribbean Creative Folk , Best Nation Creative Folk, Best Praise Dance , Best Modern, 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 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, 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 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 Institution, 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

Glossary of Dance Terminology

Dance Composition

1. **Phrase** – A sequence of movements expressing a distinct idea, like a sentence in language.
2. **Motif** – A recurring movement theme developed and manipulated throughout a dance.
3. **Dynamics** – The energy, weight, and quality shaping movement expression.
4. **Time** – The rhythm, tempo, and phrasing of movement.
5. **Contrast** – The juxtaposition of opposing elements to create variety.
6. **Unison** – Dancers moving identically at the same time.
7. **Canon** – Staggered repetition of movement by different dancers.
8. **Transitions** – Linking movements ensuring continuity.
9. **Variation** – A deliberate alteration of a motif or phrase.
10. **Climax** – The high point of intensity in choreography.
11. **Repetition** – The recurrence of movements for emphasis or cohesion.
12. **Symmetry** – Balanced arrangements in space or shape.
13. **Asymmetry** – Uneven arrangements used for contrast and visual tension.
14. **Levels** – Use of high, medium, and low planes in choreography.
15. **Pathways** – Floor patterns traced by dancers' movements.
16. **Focus** – The direction of gaze, shaping audience attention.
17. dancers.
18. **Structure** – The overall organization of a dance (e.g., ABA, rondo, narrative).

Dance Techniques

1. **Alignment** – Correct placement of body parts for efficiency and safety.
2. **Flexibility** – The extent of joint and muscle range of motion.
3. **Strength** – Muscular power enabling controlled execution.
4. **Isolation** – Movement of one body part independently of others.
5. **Extension** – Full lengthening of limbs or body.
6. **Turns** – Rotational movements on or off balance.
7. **Jumps** – Propulsion into the air from both feet.
8. **Leaps** – Transfer of weight into the air from one foot to the other.
9. **Breath** – Use of inhalation and exhalation to support phrasing.
10. **Gesture** – Expressive movement of a body part, often symbolic.
11. **Footwork** – Precise articulation of steps and patterns.
12. **Suspension** – A momentary pause at the height of movement.
13. **Release** – Letting go of muscular tension to create fluidity.
14. **Improvisation** – Spontaneous, unplanned movement invention.
15. **Centering** – Use of the body's core to support movement.
16. **Coordination** – Harmonious integration of multiple body parts in action.

Stage Performance

1. **Stage Presence** – Performer's ability to command attention.
2. **Blocking** – Planned positioning of dancers on stage.
3. **Formations** – Spatial patterns created by groups.
4. **Levels** – Vertical dimension of performance space.
5. **Focus** – Direction of gaze and energy projection.
6. **Projection** – Extension of energy to engage audience.
7. **Entrances** – Choreographed introduction of dancers onto stage.
8. **Exits** – Choreographed departure from the stage.
9. **Spacing** – Distance and relationship among dancers.
10. **Wings** – Offstage spaces used for entrances/exits.
11. **Upstage** – The area farthest from the audience.
12. **Downstage** – The area closest to the audience.
13. **Stage Right** – Performer's right when facing the audience.
14. **Stage Left** – Performer's left when facing the audience.
15. **Center Stage** – The midpoint of the performance area.
16. **Backdrop** – Background setting or curtain for visual context.
17. **Props** – Objects incorporated into performance.

4. Dance Performance

1. **Musicality** – Sensitivity to rhythm and phrasing.
2. **Expression** – Conveyance of mood or meaning through movement.
3. **Synchronization** – Exact matching of timing across dancers.
4. **Artistry** – Integration of technique with interpretation.
5. **Precision** – Accuracy in execution.
6. **Endurance** – Sustained physical and mental energy.
7. **Clarity** – Distinct and clean articulation of movement.
8. **Consistency** – Maintaining quality throughout performance.
9. **Phrasing** – Structuring movement in response to music.
10. **Improvisation** – Spontaneous creation within performance.
11. **Stamina** – Ability to maintain energy through duration.
12. **Dynamics** – Variations in intensity and quality of movement..
13. **Fluidity** – Smooth and continuous transitions.
14. **Stage Awareness** – Understanding of space and fellow performers.

DRAMA SYLLABUS



DRAMA

The JAMAICA Drama Competition and program 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 for the purpose of entertainment.

ELIGIBILITY

The Competition is open to all individuals, drama societies, community groups, educational institutions and amateurs 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.

It must be indicated on all entries whether the entry is for **Drama 1 (D1)** or **Drama 2 (D2).**

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

Juniors: **4 to 12 years old**	To include preparatory, primary, all-age schools, other children's groups, junior children theatre companies, community groups and independent entrants.
Intermediates: **13 to 15 years old**	To include high schools, technical high schools, youth/community groups and independent entrants.
Seniors: **16 to19 years old**	To include 5th and 6th formers, youth, community groups and independent entrants.
Adults: **20 years old and over-**	To include all adult community groups, tertiary institutions (College/University), churches, other organised groups and independent entrants.
Open: **Any combination of Classes**	A mixture of two or more age ranges, to include any combination of the classes above. For e.g. A Play has a junior actor at 5 years, an intermediate at 14 years, a senior at 17 years and an adult at 21 years. That's Open class. (Also known as Class 7)

Levels of the Competition

- Online Auditions
- Parish Finals
- National Finals

EXEMPTIONS FROM PARISH AUDITIONS

1) If a play in the CXC Theatre Arts exam earns a score of 28 – 30 the months prior to the performance season, it may be exempted from Parish Auditions but proof MUST be provided for verification and the play be seen at the Parish Finals.

2) The Improvisation category is assessed starting at the DRAMA Parish Finals.

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 AUDITIONS

A Dramatic production will advance to the Drama Parish Finals once they receive a minimum of 65 marks.

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

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 **(These will be presented at the National Finals.)**
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.

NATIONAL DRAMA AWARDS CONT'D

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.

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. A copy of the Script/Script outline to be submitted on our online platform at **jcdc.awardsplatform.com**
   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/ dramatic production and players may perform more than one (1) play / dramatic production.
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 efficiency it is recommended that all dramatic presentations be accompanied by the following personnel :
   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 striking 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	A Fantastic, Fantasia type story designed to target children audiences presented in dramatic form. This genre of storytelling combines elements of fantasy such as: Fairy tales, legends, myths, fables and mythical creatures. Fantasy dramas may also feature elements of horror or action, adding layers to the storytelling experience. Overall, fantasy drama captivates audiences with its imaginative worlds and compelling characters.	15 to 30 MINUTES
2. Gospel Drama- Mainly Christian Church Drama	A drama encompassing all forms of dramatic presentations which combines a variety of genres. The foundation of this drama MUST ho wever, be Christian and expresses Biblical teachings about God, Christ or Christian virtues.	15 to 30 MINUTES
3. Tea Meeting - Drama 1	Traditional Folk Form of Dramatic presentation taken from the "Bruckins 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. audibility, directing, clarity, define movements, characters and costume.	20 to 30 MINUTES

4. Farce French branch of Farcical Drama.	A comical dramatic work intended only to amuse by ludicrous improbable events, by absurdly futile proceedings and actions of mockery. Absurdity.	10 to 20 MINUTES
5. Tragedy	A tragic tale with fatal or sad conclusion, featuring the downfall of the protagonist.	15 to 30 MINUTES
6. Comedy	A light, amusing play usually based on everyday situations and scenarios. Satirical and humorous incidents often with a happy conclusion.	15 to 30 MINUTES
7. Musical	A play set to music. Dramatic action flows through the use of songs, dance and music, includes music performed by Characters or Chorus to aid in the telling of the story.	15 to 30 MINUTES
8. Straight Drama	A drama usually real situations are explored in the traditional form of a dramatic production (Realism). Set, props and dramatic actions should be realistic.	20 to 35 MINUTES
9. Experimental Drama (for experienced dramatist/director)	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 should include the use of dramatic modes.	15 to 30 MINUTES
10. Skit	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.	10 to 20 MINUTES
11. One Man/ Woman Production (One Actor or Actress on Stage)	A solo dramatic performance, featuring a single person performing for an audience, typically for the purpose of entertainment. This presentation must include Two (2) or more distinct characters in the same or similar environment or situation. Creative transitions must be done onstage during performance, rather than blackouts.	10 to 25 MINUTES Maximum Performer 1
12. Community Drama/ Popular Theatre	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., Drama for the people, by the people and with the people.	15 to 30 MINUTES

13. Short Play	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.	8 to 15 MINUTES
14. Improvisation	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 (5) 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. Performers are asked to be costumed in neutral colors (black, dark blue, grey).	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, physicalization 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 /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 introduces 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!

MUSIC SYLLABUS



MUSIC

The National Festival of the Arts-Music Competition stands as a celebration of creativity, discipline and cultural expression. Designed to inspire excellence at all levels of performance, the competition provides a platform for participants to receive training, showcase their talents and contribute to the preservation and advancement of our nation's rich cultural heritage. By engaging in this competition, performers improve their technical and interpretive skills and become exposed to a community dedicated to fostering artistic growth and national pride.

This syllabus serves as a comprehensive guide to the standards, categories, classes and overall expectations of participants. It outlines the rules, repertoire requirements, adjudication criteria and organizational framework that ensure fairness and transparency for everyone. It also functions as an educational resource, supporting music teachers and performers by setting clear benchmarks for achievement.

Our desire is to plant a seed for the journey of musical discovery and development to grow continually. Participants will be inspired to approach the stage with both courage and humility, embracing the values of discipline, teamwork and self-expression. Whether competing as soloists, vocal or instrumental ensembles, choirs, bands or drummers, each performer contributes to a vibrant tapestry of artistic excellence that strengthens our cultural identity and inspires future generations.

RULES AND GUIDELINES

1. An individual or group of the same performers is not allowed more than one **(1) entry in the same 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 of the selection must be indicated on the online entry form and a copy of each sheet music be uploaded to the online platform.

4. All performers must be costumed for Parish and National Finals.

5. Unless otherwise stated, all songs must be sung with accompaniment. Competitors are required to use their own accompanist for the Parish Auditions and Parish Finals levels. For National Finals, the option of utilizing an official accompanist provided by the JCDC is given, provided that arrangements 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 full soundtracks or live bands are allowed the use of a microphone. Choirs **will not** be amplified except where the acoustics are deemed unfavorable by the Specialist. The JCDC is to provide a minimum of two (2) microphones and stage monitor speaker boxes at all levels of the competition.

8. All entries MUST comply with the time limits below. When the stated time has passed the competitor(s) will be stopped and asked to exit the stage.

PERFORMANCE TYPE	TIME LIMIT/ per piece
All set pieces (music scores submitted)	**According to Music Score**
Instrumental Solos & Ensembles	**3 minutes**
Stage Band/Concert Band/Steel Pan Band	**6 minutes(for both selections)**
Vocal Solos	**2 minutes 30 seconds**
Vocal Ensembles & Choirs	**3 minutes**
Drum Solo	**2 minutes**
Drum Ensembles	**4 minutes**

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, Creative Music Making and Tablet/iPad Band.

11. All choirs are allowed a minimum of sixteen (16) voices and a maximum of thirty (30) voices. Vocal and Instrumental Ensembles should consist of between two (2) to twelve (12) performers. Steel Pan Bands should have fifteen (15) or more players.

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. 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

CLASS

Class 1: 4-6 years old

Class 2: 7-9 years old

Class 3: 10-12 years old

Class 4: 13-15 years old

Class 5: 16-19 years old

Class 6: Adults 20 years and over

Class 7: (Open) Any combination of classes 1-6

ADJUDICATION

Instrumental – Piano/Wind/String/Steel Pan/Concert Band/ Stage Band/Recorder	AUDITION	PARISH	NATIONAL
Technique & Accuracy – mastery of the instrument, clarity of tone, articulation, intonation, rhythmic precision, control, fluency	30	30	15
Interpretation – sensitivity to phrasing, dynamics, tempo & style, ability to convey mood, emotion & character of the piece, adherence to score where applicable	30	30	15
Stage Presence – confidence, posture, eye contact, audience engagement, entry & exit, entertainment value	25	25	10
Costume & Overall Impact – creativity & appropriateness of costume, memorability of performance	15	15	10
TOTAL	**100**	**100**	**50**

Instrumental – Creative Music Making/Classroom Instrumental/ Tablet Band	AUDITION	PARISH	NATIONAL
Technique & Accuracy – control & coordination of instruments (acoustic or digital), clarity of melodies & rhythms, precision of timing, balance among elements	25	25	13
Creativity & Originality – skillfulness in composing & arranging, sound design, texture, use of technology & non-traditional sounds, demonstration of imagination & exploration	25	25	13
Ensemble Balance – teamwork, cohesion & interaction among performers, effective blend & balance and use of contrasting dynamics	20	20	10
Presentation – organization of space, coordination of movements & gestures, confidence, visual appeal, entry & exit, audience communication, energy & enthusiasm	15	15	7
Costume & Overall Impact – appropriateness & creativity of costume, memorability of performance	15	15	7
TOTAL	**100**	**100**	**50**

Vocal - Classical/Semi Classical/Sacred/Patriotic	AUDITION	PARISH	NATIONAL
Technique & Accuracy – control and accuracy of pitch & rhythm, tone production & intonation, posture, vocal blend (for ensembles & choirs) coordination with accompaniment	30	30	15
Interpretation & Musical Expression – sensitivity to phrasing, dynamics, articulation, tempo & style, expressive communication of composer's intent, balance between voice(s) & accompaniment	30	30	15
Diction & Language – clear pronunciation & enunciation, attention to vowel purity & consonant clarity, correct language delivery and lyrics	25	25	10
Costume & Overall Impact – appropriateness & creativity of costume, memorability of performance	15	15	10
TOTAL	**100**	**100**	**50**

Vocal – Gospel, Spiritual, Jamaican Popular, Musicals/Theatre, Jamaican/Caribbean Folk, Jamaican Traditional Forms	**AUDITION**	**PARISH**	**NATIONAL**
Vocal Quality – clarity, resonance, intonation, breath control, diction, maintaining control while demonstrating contrast in dynamics, blend & balance (ensembles, choirs, background vocalists), reflective of genre	25	25	12.5
Interpretation & Expression – communication of message/story, authenticity of selected style, evidence of emotional depth, conviction, connection between singer(s) and accompanists or banking track, interaction among performers (for ensembles & choirs)	25	25	12.5
Musical Arrangement & Creativity – use of harmony, vocal layering, improvisation, use of stylistic embellishments, counter melodies, call & response, tasteful adaptation of known works	25	25	12.5
Presentation, Costume & Impact – confidence, choreography/movement, eye contact, audience engagement, costume suited to genre, entry & exit, entertainment value	25	25	12.5
TOTAL	**100**	**100**	**50**

Drumming	**AUDITION**	**PARISH**	**NATIONAL**
Technical Proficiency – brilliance of tones, tuning, control, hand or stick technique (as applicable), clarity of articulation, precision of strokes or slaps, use of correct hand & wrist techniques, mastery of instrument based on age group	25	25	12
Rhythm & Timing – consistency of tempo, managing deliberate tempo changes, clarity in rhythmic phrasing, accuracy of known rhythms/patterns, ability to maintain pulse through counter rhythms (ensembles), maintain internal pulse (solos)	20	20	10
Interpretation & Style – demonstrate understanding of rhythmic traditions, genres and cultural forms, expressive use of dynamics, sensitivity to musical flow	20	20	10
Creativity – Effective use of compositional tools-call & response, accents, variations, solo passages and ensemble interplay, improvisation, effective transitions, display of originality	20	20	10
Presentation, Costume & Impact - confidence, posture, appropriateness & creativity of costume, choreography/movement, eye contact, entry & exit, audience engagement, entertainment value, memorability of performance	15	15	8
TOTAL	**100**	**100**	**50**

REPERTOIRE REQUIREMENTS

INSTRUMENTAL CATEGORIES

CATEGORIES	CLASSES	REQUIREMENTS
1. Pianoforte Pianoforte Solo: 1A Pianoforte Duet: 1B	1 to 6 1 to 7	. Play 2 contrasting pieces . Choose two contrasting pieces from any standard graded Piano repertoire or choose from JCDC music set lists . Scores must be uploaded
2. Wind Instruments (except recorder) Wind Solo: 2A Wind Ensemble: 2B	1 to 7	. Play 2 contrasting pieces: one must be a Jamaican genre . Only score for the non-Jamaican piece is required for upload . Choose pieces from any standard graded source or from JCDC music set lists
3. String Instruments String Solo: 3A String Ensemble: 3B	1 to 7	. Play 2 contrasting pieces: one must be a Jamaican genre . Only score for the non-Jamaican piece is required for upload . Choose pieces from any standard graded source or from JCDC music set lists
4. Concert Band	3 to 7	. Play 2 contrasting pieces: one must be a Jamaican genre . Scores are to be submitted to the Music Specialist . Choose pieces from any standard band repertoire

CATEGORIES	CLASSES	REQUIREMENTS
5. Stage Band	2 to 7	. Play 2 contrasting pieces: one must be a Jamaican genre . No scores required
6. Steel Pan Music Pan Solo: 6A Pan Ensemble: 6B Pan Band: 6C	1 to 7	. Play 2 contrasting pieces: one must be a Jamaican genre . No scores required
7i. Classroom Instrumental	1 to 7	. Play 1 piece utilizing any combination of idiophones, membranophones, aerophones & cordophones commonly used in the Jamaican classroom. This may be an original composition or an arrangement of an existing song or medley of songs.
7ii. Creative Music-Making, Sound Picture		. Perform an imaginative composition using instruments and/ or improvised sound sources to create an aural experience illustrating an event, activity or scene.
7iii. Creative Music-Making, Sound Piece		. Presentation utilizing percussive sounds; instrumental and/ or percussive vocal sounds with recognizable structure, contrasting dynamics and careful balancing of blocks of sounds.

CATEGORIES	CLASSES	REQUIREMENTS
7iv. Tablet Band/ iPad Band	1 to 7	. Perform any 1 selection utilizing electronic tablets or iPads as band instruments. The sound of each instrument being depicted must be distinct. . No scores required for this category
8. Recorder Recorder Solo: 8A Recorder Ensemble: 8B	1 to 7	. Play 2 contrasting pieces: one must be a Jamaican genre . Only score for the non-Jamaican piece is required for upload . Choose pieces from JCDC music set lists
9. Instrumental Own Choice Solo	3 to 6	. Presentation of 1 piece on a string, wind or keyboard instrument of choice . Performer should display advanced technical competence and mastery . No score required

VOCAL CATEGORIES

CATEGORIES	CLASSES	REQUIREMENTS
10. Vocal Sacred Vocal Sacred Solo: 10A Vocal Sacred Ensemble: 10B Vocal Sacred Choir: 10C	1 to 7	. 1 song . Choose songs from any standard source or from JCDC music set lists . The score must be uploaded
11. Vocal Classical/ Semi-Classical Vocal Classical Solo: 11A Vocal Classical Ensemble: 11B Vocal Classical Choir: 11C	1 to 7	. 1 song . Choose songs from any standard source or from JCDC music set lists . The score must be uploaded
12. Vocal Spiritual (Negro Spiritual) Vocal Spiritual Solo: 12A Vocal Spiritual Ensemble: 12B Vocal Spiritual Choir: 12C	1 to 7	. 1 song . Choose songs from any standard source or from JCDC music set lists . No score required

CATEGORIES	CLASSES	REQUIREMENTS
13. Vocal Gospel Vocal Gospel Solo: 13A Vocal Gospel Ensemble: 13B Vocal Gospel Choir: 13C	1 to 7	. 1 song . Choose from any standard source . No score required
14. Vocal Jamaican Patriotic Vocal Jamaican Patriotic Solo: 14A Vocal Jamaican Patriotic Ensemble: 14B Vocal Jamaican Patriotic Choir: 14C	1 to 7	. 1 song . Choose from any standard source or from JCDC music set lists . The score must be uploaded
15. Vocal Jamaican Popular Vocal Jamaican Popular Solo: 15A Vocal Jamaican Popular Ensemble: 15B Vocal Jamaican Popular Choir: 15C	1 to 7	. 1 song . Choose song from any standard source . No score required

CATEGORIES	CLASSES	REQUIREMENTS
16. Dee-J/ Sing-J Dee-J Solo: 16A Dee-J Group: 16B Dee-J Choir: 16C	2 to 7	. 1 song . Choose from any standard source . No score required
17. Jazz & Blues Jazz & Blues Solo: 17A Jazz & Blues Ensemble: 17B Jazz & Blues Choir: 17C	1 to 7	. 1 song . Choose from any standard source or from JCDC music set lists . No score required
18. Vocal Jamaican or Caribbean Folk Vocal Jamaican/Caribbean Folk Solo:18A Vocal Jamaican/Caribbean Folk Ensemble:18B Vocal Jamaican/Caribbean Folk Choir:18C	1 to 7	. 1 song . Choose song from any standard source . No score required
19. Vocal Jamaican Traditional Folk Forms Vocal Jamaican Trad. Solo:19A Vocal Jamaican Trad. Ensemble:19B Vocal Jamaican Trad. Choir:19C	1 to 7	. 1 song . Choose song from any standard source . No score required

CATEGORIES	CLASSES	REQUIREMENTS
20. Songs From Musicals/Theatre Songs From Musicals Solo: 20A Songs From Musicals Ensemble: 20B Songs From Musicals Choir: 20C	1 to 7	. 1 song . Choose from any standard source . No score required

DRUMMING CATEGORIES

CATEGORIES	CLASSES	REQUIREMENTS
21. Drum Solo-Trap Set/ Drum Set	1 to 6	. 1 drummer demonstrating rhythmic skills and utilizing different genres and their variations in a creative arrangement. . No stems permitted . No accompaniment permitted
22. Drum Solo-Hand Drum(s)	1 to 6	. 1 drummer playing on a single drum or more drums, including other auxiliary percussion instruments as desired. Rhythms may be original or based on traditional patterns. Performers are advised to maintain rhythms of regions and be guided by smooth transitions throughout their arrangement.

CATEGORIES	CLASSES	REQUIREMENTS
23. Drum Ensemble-Non Jamaican Rhythms	1 to 7	. 4 to 16 drummers demonstrating good balance between blocks of sounds, call and answer patterns, counter rhythms and other compositional devices. These rhythms should be based on styles and patterns from other countries which should be reflected in the choice of drums or auxiliary percussion instruments appropriate to the selected style and tradition. Brief episodes of singing or chanting may be done as well as momentary appearances of appropriate dancing from drummers or non-drummers.
24. Jamaican Traditional Drum Ensemble	1 to 7	. 4 to 16 drummers performing patterns and variations of Jamaican traditional rhythms of choice. The use of additional instruments and segments of vocal expressions appropriate to the form may be included. Brief appearances of dancers (drummers or non-drummers) may also be included.

SPEECH SYLLABUS



SPEECH

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 is distinctly understood. The JCDC Speech competition **DOES NOT** allow the use of microphones.

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.

COMPETITION

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

Solo for Males and Females	Abbr.	Ensembles – Males or Females or Combination of both		
1. Standard English Poems (A)	**SEP(A)**	**15. Speaking Ensemble** (M/ F/ Combined)	**SE**	**7-16**
2. Standard English Prose (B)	**SEP(B)**	**16. Grand Speaking Ensemble** (M/ F/ Combined)	**GSE**	**7-49**
3. Jamaican Poems (A)	**JP(A)**	**17. *Caribbean Poems (A) Speaking Ensemble** (M/ F/	**CP-(A)SE**	**7-16**
4. Jamaican Prose (B)	**JP(B)**	Combined)		
5. *Caribbean Poems (A) non-Jamaican	**CP(A)**	**18. *Caribbean Prose (B) Speaking Ensemble** (M/ F/	**CP-(B)SE**	**7-16**
6. *Caribbean Prose (B) non-Jamaican	**CP(B)**	Combined)	**MSJP-**	
7. Mixed Standard & Jamaican Poems (A) (contains both Jamaican and Standard English)	**MSJP(A)**	**19. Mixed Standard & Jamaican Poems (A) Speaking Ensemble** (M/ F/ Combined)	**(A)SE**	**7-16**
8. Mixed Standard & Jamaican Prose (B) (contains both Jamaican and Standard English)	**MSJP(B)**	**20. Mixed Standard & Jamaican Prose (B) Speaking Ensemble** (M/ F/ Combined)	**MSDP-DPE**	**7-16**
9. Dub Poetry	**DP**	**21. *Dub Poetry Ensemble** (M / F Combined)	**EDPE**	**7-16** **2-6**
10. Public Speaking	**PS**	**22. *Experimental Dub Poetry Ensemble** (M/F	**ESE**	**2-6**
11. Story Telling	**ST**	combined)	**SPS-SE**	**7-16**
12. Sonnets, Psalms & Shakespeare	**SPS**	**23. Experimental Speaking Ensemble**		
13. Jamaican Stand-up Comedy	**JSC**	(M/F/COMBINED)	**JSCE**	**2-6**
14. Poem, Prose and Monologue	**PPM**	**24. Sonnets, Psalms & Shakespeare- Speaking Ensemble** (M/ F/ Combined)		
***Includes All Caribbean Countries except Jamaica for the solo category ONLY.**		**25. Jamaican Stand-up Comedy Ensemble** (M/ F/ Combined)		

ADJUDICATION

CRITERIA	Auditions	PARISH	NATIONAL
VOICE PRODUCTION: **Audibility, Projection, Tone, Resonance, Colouring, Texture and Pace**	20	10	4
SPEECH: **Articulation, Enunciation, Pronunciation**	30	35	20
PRESENTATION: **Costume, Stage Presence, Performance Energy, Style and Visual Impact**	20	15	4
INTERPRETATION: **Comprehension, Expression, Mood and Feeling, Believability**	30	40	22
TOTAL	**100**	**100**	**50**

RULES & GUIDELINES

1) The right author for the item(s) presented, must be acknowledged.

2) The entry 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) suggests an anthology of works online from which competitors should make their selections. However, it is permissible for participants to select an entry from an anthology or text being used in the educational institutions of Jamaica. All participants must submit a copy of their selections 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.
5) For audio input purposes **ONLY**, a device microphone may be used for the online auditions. It is not to be used to amplify the performance.

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, different content; if poem (a) is about love, poem (b) must be about health, flora, fauna, revenge, sadness, etc.

CATEGORY	NO	ABBREVIATION	CLASS	REQUIREMENTS
Standard English Poem(s) **The selections chosen must demonstrate the performer's emotional range of abilities. Example: sorrow, joy and/ or anger.** **Three (3) minutes only for each selection**	1	SEP(A)	1-4	**Present one (1) selection of Poetry in standard English. That is: One Standard English poem.**
			5-6	**Present two (2) <u>contrasting</u> /<u>different kind</u> of POEMS in standard English e.g. one comedic the other tragic. At least one must be of Caribbean Origin (author or text).** **That is: Two Poems, for example one about people and the other about landscape.**
Standard English Prose **The selections chosen must demonstrate the performer's emotional range of abilities. Example sorrow, joy and/ or anger.** **Three (3) minutes only for each selection.**	2	SEP(B)	1-4	**Present one (1) selection of Prose in standard English.** **Usually taken from the History or literature books, newspaper, bible or other narrative works. Prose is not poetry.** **Prose is commonly considered the opposite of poetry. While prose uses ordinary, grammatical sentences that flow naturally into paragraphs, poetry is highly structured, often using measured rhythm, deliberate line breaks, and figurative language to evoke deep emotion.**
			5-6	**Present two (2) <u>contrasting</u> selections of** prose **in standard English e.g. one comedic (light hearted) the other tragic (sad or tear jerking). At least one must be of Caribbean Origin (author or text).**
Jamaican Poem(s)	3	JP(A)	1-4	**Present one (1) selection of Poetry. That is: One Jamaican Poem.**
			5-6	**Present two (2) <u>contrasting</u> poems e.g. one comedic the other tragic.**

CATEGORY	NO	ABBREVIATION	CLASS	REQUIREMENTS
Three (3) minutes only for each selection.				**Selections must show variety and contrast to demonstrate range of emotions and vocal performance**
Jamaican Prose **Three (3) minutes only for each selection.**	4	JP(B)	1-4	**Present one (1) selection of Prose. That is: an extract from a larger work.**
			5-6	**Present two (2) <u>contrasting</u> selections of** prose**. E.g. one comedic the other tragic. Selections 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 selection of Poetry only.** **This category excludes Jamaican works.**
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 selection of Prose only.**
Mixed Standard and Jamaican Poems This selection must have both Standard English and Jamaican in it. **Three (3) minutes only**	7	MSJP(A)	1-6	**Present one (1) selection. Content of the** poem **must include** both **mother tongue of Jamaica/Jamaican and Standard English.** **Entrants ought to deliver with equal dexterity the dynamics and nuances of the languages intermixed.**

CATEGORY	NO	ABBREVIATION	CLASS	REQUIREMENTS
Mixed Standard and Jamaican Prose This selection must have both Standard English and Jamaican in it. **Three (3) minutes only**	8	MSJP(B)	1-6	**Present one (1) selection. Content of the** prose **selection must include** both **Jamaican and Standard English.** **Entrants ought to deliver with equal dexterity the dynamics and nuances of the languages intermixed.**
Dub Poetry **Compositions must contain the elements of the genre (e.g. rhythm, flow, and message).** **Three (3) minutes only**	9	DP	1-6	**Present one (1) selection of Dub Poetry.** **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.**
Public Speaking * **The competitor will be required to be under the supervision of the specialist or his nominee.** **Classes 3 – 4: 3 minutes only** **Classes 5 & 6: 5 minutes only** ***Public Speaking requires mastery of both Standard English and Jamaican**	10	PS	3-4	**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.** **All entrants are required to speak directly to the audience and not read to them; only glance occasionally at prepared cue cards.** **AI is a tool and not an author for Public Speaking; therefore Speakers must compose and deliver what they have prepared. AI generated**

CATEGORY	NO	ABBREVIATION	CLASS	REQUIREMENTS
however the majority of the presentation ought to be in Standard English; there may be exceptions.				**speeches will be immediately disqualified.**
Public Speaking	10	PS	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) minutes.** 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.**
Jamaican Stand-up Comedy **3 - 5 minutes**	13	JSC	2-6	**Present one (1) original selection which must contain 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 work must invoke laughter from the audience.**

CATEGORY	NO	ABBREVIATION	CLASS	REQUIREMENTS
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. Selections 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

ENSEMBLE CATEGORIES	NO	Abbr.	CLASS	REQUIREMENTS
Mixed Standard & Jamaican Poems	16	MSJP –(A) SEM / F or	1	**Present one (1) selection. Content of the selection must include both Jamaican and Standard English.**

ENSEMBLE CATEGORIES	NO	Abbr.	CLASS	REQUIREMENTS
7-16 Members (Only) **Each selection must be 3 minutes only.**		C		**Entrants ought to deliver with equal dexterity the dynamics and nuances of the languages intermixed.**
Mixed Standard & Jamaican Prose 7-16 Members (Only) **Each selection must be 3 minutes only.**	17	MSJP (B)-SEM / F or C	2-7	**Present two (2) contrasting selections. Content of each selection must include both Jamaican and Standard English.** **Entrants ought to deliver with equal dexterity the dynamics and nuances of the languages intermixed.**
Caribbean Poems 7-16 Members (Only) **3 minutes only**	18	CP(A)– SEM/F or C	2-7	**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.** **Exception: Only one additional person maybe allowed.**
Caribbean Prose **7-16 Members (Only)** **3 minutes only**	19	CP(B)– SE M/F or C	2-7	**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.** **Exception: Only one additional person maybe allowed.**
Sonnets, Psalms and Shakespeare **7-16 Members (Only)** **Each selection must be 3 minutes only.**	20	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.** **Exception: Only one additional person maybe allowed.**

ENSEMBLE CATEGORIES	NO	Abbr.	CLASS	REQUIREMENTS
Dub Poetry Ensemble **7-16 members (Only)** **The selection must be 3 minutes only.**	21	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. Exception: Only one additional person maybe allowed.**
Experimental Dub Poetry Ensemble **2-6 members (Only)** **Each selection must be 3 minutes only.**	22	EDPE 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. Exception: Only one additional person maybe allowed.**
Experimental Speaking Ensemble **2-6 members (Only)** **Each selection must be 3 minutes only**	23	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 Jamaican/Caribbean origin (text/author).**
			1 2-7	**All combined ensembles must be equal in gender: half males, half females.** **Exception: Only one additional person maybe allowed.**
Speaking Ensemble **7-16 members (Only)** **Each selection must be 3 minutes only.**	24	SE 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 Jamaican/Caribbean origin (text/author).**
				All combined ensembles must be equal in gender: half males, half females. **Exception: Only one additional person maybe allowed.**

ENSEMBLE CATEGORIES	NO	Abbr.	CLASS	REQUIREMENTS
Grand Speaking Ensemble **17-49 members (Only)** **Each selection must be 3 minutes only.**	25	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 Jamaican/Caribbean origin (text/author).**
				All combined ensembles must be equal in gender: half males, half females. **Exception: Only one additional person maybe allowed.**
Jamaican Stand-up Comedy Experimental Ensemble **2-6 members (Only)** **The selection must be three minutes only.**	26	JSCEE 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 selection must invoke laughter from the audience.**
				All combined ensembles must be equal in gender: half males, half females. **Exception: Only one additional person maybe allowed.**

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.

A poem is an elevated form of writing that expresses feelings or describes ideas in a creative and imaginative way. It is often short and uses rhyme, rhythm, and figures of speech — including onomatopoeia, **pun**, **simile**, and **metaphor. In speech, a poem is meant to be delivered with emotion, tone, and expression to bring its words and meanings to life for the listener.**

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

Ensemble ---AHN-SAHM-BUHL or [on-som-ble]: Group viewed as whole. Orchestrated performance of voices. A group of actors/speakers/ performers. To pronounce the word ENSEMBLE without the “BLE” sound is incorrect, it’s never “ensaum” its “En-sem-ble”. Be guided by the guardians of the English language, Oxford, and the Oxford dictionary.

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.
In this performance art, the poet speaks with strong rhythm, often backed by music or beats, to explore Jamaican life, community issues, or deep emotions.

ADDITIONAL SUBJECT INFORMATION

The terms and definitions of the criteria

VOICE PRODUCTION

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

SPEECH

Articulation Articulation is the mechanics of sound production using the organs of speech. Among these are the tongue, lips, jaw, larynx and diaphragm. Articulation highlights making coherent sounds, it makes it possible to enunciate successfully.

Enunciation Enunciation refers to the clarity in which words are pronounced. It focuses on the distinction of sound; emphasizing on clarity of speech for the listener.

Pronunciation The accepted way in which a word is articulated (Oxford English)

PRESENTATION

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

INTERPRETATION

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

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

AWARDS SCHEME

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

Best Mixed Standard & Jamaican Poem-Speaking Ensemble (Classes 1-7)	Best Jamaican Stand-up Comedy		
Best Mixed Standard & Jamaican Prose- Speaking Ensemble (Classes 2-7)	Best Caribbean Poem-Speaking Ensemble	Best Overall Speech Presentation	
Best Dub Poetry Ensemble (Classes 1-7)	Best Caribbean Prose-Speaking Ensemble	Best Overall Tutor	
Best Grand Speaking Ensemble (Classes 2-7)	Best Sonnet, Psalm & Shakespeare- Speaking Ensemble	Best male Solo costume	
Best Experimental Dub Poetry Ensemble (Classes 1-7)	Best Experimental Speaking Ensemble	Best female Solo costume	
Best Jamaican Stand-up Comedy (Classes 2-7)	Best Speaking Ensemble	Best Ensemble costume	

TRADITIONAL FOLK FORMS SYLLABUS



TRADITIONAL FOLK FORMS

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 in its purest and authentic form as well as 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.

RULES AND GUIDELINES

School /Community Group

1. Each group of performers can enter **only one (1) entry** in any category.

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

3. The categories Kumina, Revival, Wake, Gerreh, Dinki-Mini, Zella, Tambu, John Canoe, Burru Song and Dance, Ettu, Bruckin's Party, etc. **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) or using rum as libation.

4. Participants in classes 1 & 2 are **not allowed** to perform in the following categories: Buru, Kumina, Medley of Folk Forms Ni Nite/Wake and Revival.

5. CLASS 7: Only Community Groups are allowed to enter this class as they may not have the requisite Number of performers to populate classes one (1) through to six (6).

6. 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 entries that involve couple dancing.

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.**

LEVELS OF COMPETITION

Parish Auditions

- 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
	Quadrille:			
	Camp Style	8	1 – 7	4 minutes
	Contra Style	8	1 – 7	5 minutes
	Ballroom Style	8	1 – 7	5 minutes
	Ring Games/ Ring Play	12 – 16 8 -12	1 – 4 5 - 7	3 minutes 4 minutes
	Maypole	12 - 16	1 – 7	6 minutes
	Kumina/ Congo	12 - 16	3 – 4 5 – 7	3 minutes 4 minutes
	Maroon Dance	12-16	3 4-7	3 minutes 4 minutes
	Revival	12 - 16	3 4 – 7	3 minutes 4 minutes
	Ni Nite (Nine Night) / Wake	12 - 16	3 4 – 7	3 minutes 4 minutes
	Jonkunnu (John Canoe)	12 - 16	2 – 3 4 - 7	3 minutes 4 minutes

School/Community Group	Categories	No. of Dancers	Classes	Time Limit
	Burru	12 - 16	3 4 – 7	3 minutes 4 minutes
	Dinki Mini	12 - 16	2 – 3 4 - 7	3 minutes 4 minutes
	Zella	12 - 16	2 – 3 4 - 7	3 minutes 4 minutes
	Gerreh/Gere	12 - 16	1 – 3 4 - 7	3 minutes 4 minutes
	Tambu/ Tamboo	12 - 16	1 – 3 4 - 7	3 minutes 4 minutes
	Ettu/Etu	12 - 16	2 – 3 4 - 7	3 minutes 4 minutes
	Bruckins Party	12 - 16	1 –3 4 - 7	3 minutes 4 minutes
	Medley of Folk Forms	12- 16	2-3 4-7	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

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

MAYPOLE	**PARISH AUDITION**	**PARISH** Finals	**NATIONAL** Finals
Traditional Content	10	10	5
Form & Style	10	10	8
Plaiting Technique & Originality	25	20	15
Uniformity & Style	10	10	5
Dance Content	10	10	3
Movements & Steps	10	10	3
Costuming	5	10	5
Precision	10	10	3
Presentation	10	10	3
TOTAL	**100**	**100**	**50**

ADJUDICATION CRITERIA CONT.

RING GAMES	PARISH AUDITION	PARISH Finals	NATIONAL Finals
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
TOTAL	**100**	**100**	**50**

OTHER TRADITIONAL FOLK FORMS	PARISH AUDITION	PARISH Finals	NATIONAL Finals
Authenticity	20	20	10
Traditional Content	20	20	10
Relevance of Form/Theme/Mood	15	15	5
Role Playing	10	10	5
Movements & Steps	10	10	6
Musicianship (Rhythm & Tempo)	10	10	5
Costuming	5	5	5
Stage Presence	10	10	4
TOTAL	**100**	**100**	**50**

ADJUDICATION CRITERIA CONT

MEDLEY OF FOLK FORMS	PARISH AUDITION	PARISH Finals	NATIONAL Finals
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
TOTAL	**100**	**100**	**50**

PRIMARY TRADITIONAL FOLK FORMS INDIGENOUS TO REGION/PARISH

REGION	TRAD. FOLK FORMS
Eastern	
St. Thomas	Kumina, JonKunnu
Kingston & St. Andrew	Revival
St. Catherine	Revival, Kumina
Central	
Clarendon	Burru
Manchester	Revival
St. Elizabeth	Revival, Maroon Dance, JonKunnu

Western	
Westmoreland	Gerreh, Jonkunnu
Hanover	Ettu
St. James	Revival, Jonkunnu, Maroon Dance
Trelawny	Tambu
Northern	
Portland	Bruckins Party, Jonkunnu, Maroon Dance
St. Mary	Dinki Mini, Jonkunnu
St. Ann	Revival, Jonkunnu

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
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 loosing 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].
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 freer 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 – 7** 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 over shadow 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/CONGO

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) Drummers should be positioned in the centre of the performing space facing each other.

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 it 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. Musician are a part of the procession and should not perform any other role play during the performance.

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/JOHN CANOE

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. Please note that all characters but the set girls and madam must wear face mask.

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 SONG & DANCE

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 earthly 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 2nd to 8th 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 1st 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 vocalization 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.

BASIC REMINDERS

- **Leotards, merino, Stockings, Tights, T-Shirt 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 uniformed.**

- **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.

- Only **traditional musical instruments** (drum membranes should be made from real goat skin) will be allowed to play for all the Traditional Folk Forms requiring live music.

AWARDS SCHEME

Category	Class	Teacher Awards	Special Awards
National Award for each category named	National Award for each class named	National Award 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 Island wide

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