



PERFORMING ARTS SYLLABUS

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

Compiled by the Jamaica Cultural Development Commission
February 6, 2015 for Jamaica Festival of the Arts 2015-2018.

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

2015-
2018

Table of Contents

GENERAL INFORMATION.....3 – 11

DANCE SYLLABUS 12 – 27

DRAMA SYLLABUS.....28 – 38

MUSIC SYLLABUS.....39 – 55

SPEECH SYLLABUS56 – 70

TRADITIONAL FOLK FORMS SYLLABUS71 – 89

JCDC OFFICES 90 – 91

GENERAL INFORMATION

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

ELIGIBILITY

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

ENTRY FORM

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

STRUCTURE

Categories:

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

GENERAL CLASSIFICATION

Class 1	6 years and under
Class 2	9 years and under
Class 3	12 years and under
Class 4	15 years and under
Class 5	19 years and under
Class 6	20 years and over (Adults)
Class 7	Any combination of the above classes-(Speech only).

For groups with a combination of classes, the oldest individual will determine the class of entry.

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

RULES, GUIDELINES & PENALTIES

1. In all cases, the JCDC reserves the right to determine the appropriateness of entries to the class in which it is being entered and to accept or reject entries.
2. No individual, group of performers or institution may enter the same selection in any three consecutive years, once that selection has been awarded unless specified in the syllabus e.g. Set pieces.

3. Failure to comply with the time limit, and all other requirements stated for each subject area will result in disqualification.
4. Competitors must report to the venue of competition on the date and time specified by the JCDC.
5. One (1) teacher / leader is allowed as official chaperone for every ten (10) performers.
6. The Jamaica Cultural Development Commission reserves the right to disqualify all Competitors and their supporters whose actions are deemed disrespectful to the judges, the Commission, its representatives, and/or other competitors, and if found committing any illegal act, or behaving in such a manner that will bring the Festival of the Arts, and/or the Jamaica Cultural Development Commission into disrepute, ridicule or contempt.

ADJUDICATION

1. The JCDC reserves the right to appoint a panel of suitable adjudicators in each subject area. The decision of the adjudicators shall be final.
2. Adjudicators will pay strict attention to the time limit, number of persons set on stage and other subject guidelines for each entry and will reserve the right to stop any performance at any point.

APPEAL

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

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

- **Third & Final Level: Executive Director**
SUBSTITUTIONS

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

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

LEVELS OF THE COMPETITIONS

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

1. **Parish Auditions**

At the Parish Auditions, competitors perform their entry for only as long as is necessary (within the maximum time allotted) for the adjudicators to sufficiently consider its concept, delivery and adherence to criteria and standards needed to move on to the next level. Costumes may or may not be required at this level. Please refer to each subject area. **Only** at this level may performers receive advice or choose to improve their entry in preparation for the Parish Finals.

2. **Parish Finals.**

At this level, the **complete entry** is performed in **full costume**. Awards are presented and overall Parish achievement is recognized and presented.

3. **National Finals.**

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

QUALITY STANDARDS (example as per Music program applicable to all programs)

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

Gold- Excellent work

Silver- Very Good work

Bronze- Good work

Merit- Fair work

No Award- Poor work

The adjudicators use their discretion when applying especially across classes. Here are the criteria for Gold items:

Award	Instrumental Items	Vocal Items
<p>GOLD (91- 100)</p>	<p>Excellent performance. The item is well rehearsed, and appropriately staged and costumed. High in entertainment value and communicates effectively, from start to end, appropriate interpretation and energy.</p> <p>Excellent Technique/ musicianship. Excellent playing skills. Consistency in accurate use of instrument in positioning and handling; accurate and effective use of fingers, hands, bows and breath (embouchure) etc. No error is made in following the score. Dynamics and other notations are observed and played well. Embellishments and other ornament effects are used appropriately and skillfully. The arrangement is true to the style it attempts to express. Instruments are well tuned and functional.</p>	<p>Excellent performance. The item is well rehearsed, and appropriately staged and costumed. Always engaging and communicates effectively, from start to end, appropriate interpretation and energy.</p> <p>Excellent Technique/ musicianship. Song is appropriate for voice type and there are no or very few and inconsistent errors in breathing, phrasing, diction, and pitch. The voice(s) is (are) warm and its production is accurate in its range/ register and resonance in relation to the song. The tone produced is most pleasant and appropriate to the style of singing. Dynamics are also well executed (not overdone). No errors are made when singing to score.</p> <p>Excellent Arrangement: Has strong structure and easily identified and appropriate form. Arrangement is equal to the vocal ability of solo or group and true to music style identified. It is written and presented in the most appropriate key with appropriate accompaniment. Excellent use in syncopation, dynamics, melodies - countermelodies, modulations and harmonic structure etc.</p>

AWARDS SCHEME

1. The Parish Award Scheme is as follows:

Award	Number of points required
Gold Award	91-100
Silver Award	81-90
Bronze Award	71-80
Merit Award	65-70

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

2. 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 item performed in each class regardless of category (This will be presented at the National Finals.)
Special Teacher Award	Awarded to the teacher in each class of the highest scoring item in that class. (This will be presented at the National Finals.)
Best Overall Presentation	Awarded to the highest scoring item performed at the National Finals in each subject area regardless of class and/or category.

	(This will be presented at the National Finals.
Other Awards	Each subject area may have individual sponsored or benefactor awards which may vary each year.

3. National Performing Arts Excellence Awards.

This is the ultimate level of achievement for Performing Arts competitors. The **National Performing Arts Excellence Awards** celebrates the premiere achievers in the country and is not a competitive level. Awards are given based on cumulative points from the National Finals. The Marcus Garvey 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.

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

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

LEGAL INFORMATION

1. Assignment of Rights

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

2. Warranties

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

3. Compensation to Applicants

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

DANCE

In recognizing the importance of Dance as a medium for cultural development and nation building, the Jamaica Cultural Development Commission has designed a programme of activities to enhance the development of this art form. These activities seek to give teachers and leaders a working knowledge necessary to choreograph dances that meet the criteria of the National Festivals of Arts Competition.

ENTRY INFORMATION

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

- Schools
- Open Category – Community Groups
- Studio Groups (**must be authorized by the Commission**)

All items may be entered in the following classification:

- Solo
- Duet
- Trio
- Quartet

The same dancer/s may perform in a solo, duet, trio and/or quartet.

- Large Group

Each school/community group/studio is allowed to enter one popular dance and a maximum of five (5) large group items per class per category.

- Solo – Categories 2, 3, 4, & 5
- Duet – Categories 2, 3, 4, 5 & 7
- Trio - Categories 2, 3, 4, 5 & 7
- Quartet - Categories 2, 3, 4, 5 & 7
- Large Group – Categories 1, 2, 3, 4, 5, 6, 7, 8, & 9
-

STRUCTURE

There are two divisions in the Dance Competition:

1. School & Community Groups
2. Studio Groups

School and community groups consist of all groups/individuals interested in entering the competition. School and Community groups can overtime attain the level of studio group. Competitors in the School & Community Group division will enter the Parish Auditions before going to the Parish Finals.

Studio Groups comprise persons who are exposed to regular year round dance training with emphasis on technique and have developed a level of technical knowledge and execution, and stage an annual paid concert season. Studio Groups are allowed to enter only in classes 2, 3, 4, 5 and 6 in any Category. **Class 1 is not open to this division.** Competitors in the Studio Group will enter at the Parish Level of the competition.

Studio groups

1. Should follow an established structured dance programme outside of the JCDC Festival.
2. Should produce an Annual Season of Dance catering to a paying audience.

3. Must enter at least four (4) categories in the JCDC's Dance Competition.
4. Tutor must be 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.
6. Should have at least ten (10) years' experience in the JCDC Dance competition and won at least five (5) National Awards.

Additional Notes:

The 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 performance at the very highest standard.

Schools & 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.
- Some 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
- Appropriate Choice of theme and ideas suitable to the age group.

LEVELS OF COMPETITION

Parish Auditions

- All entrants are not required to wear costumes however, appropriate dancewear is mandatory.

- Competitors **must** perform their entry **in the time allotted time: 3 minutes classes 1 – 3, 4-5 minutes classes 4 - 6 OR** 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 scored **65 points and over** will advance to the Parish Finals.

Parish Finals

- All competitors are required to wear full costume.
- Adjudicators **will pay** strict attention to time limits (**a timer will be used**)
- 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 creativity and dynamism in concert performances.

THE COMPETITION

Categories

The categories in the competition are:

1. Movement & Music
2. Creative Folk A, B & C
3. Praise Dance
4. Modern Contemporary
5. Classical Ballet
6. Jazz
7. Popular A & B
8. Dance Drama
9. Dance Skit
10. (See explanatory notes for each category)

	Category	# of Dancers	Time Limit	
Large Groups	Movement and Music	8-16	2-3 minutes	
	Creative Folk A, B, C	8-16	3-4 minutes	
	Praise Dance	8-16	3-4 minutes	
	Modern Contemporary	6-16	3-4 minutes	
	Classical Ballet	8-16	3-4 minutes	
	Jazz	8-12	3-4 minutes	
	Popular Dance A, B	Classes 1-5, 5-8 persons		3 minutes
		Class 6, 3-8 persons		4 minutes
	Dance Drama	All Classes except Class1, 6-16 persons		6-8 minutes
	Dance Skit	Classes 1-5, 6-12 persons		3-5 minutes
Class 6, 4-12 persons				
		# of Dancers	Time Limit	

Small Groups	Solo	1	3-4 minutes Studio Groups – 5 minutes
	Duet	2	
	Trio	3	
	Quartet	4	

ADJUDICATION CRITERIA

At the Parish finals, all items that receive the highest scoring gold award per class per category will advance to the National Finals.

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

RULES AND GUIDELINES

1. Entries for Solos, Duets, Trios and Quartets will be accepted from individuals with sound technical skills and experience in dance performance. A time limit of 3 - 4 minutes will be allowed for each entry. Please note that **Solo and Duet dancers must be 15 years and over**, with exception for **studio groups classes – 3 to 6**.
2. Each individual entrant is allowed to enter **only one (1) item per class**.

3. Each School/Community Group/Studio **is allowed to enter a maximum of four (4) large group items per class per category. Entries in solo, duet, trio and quartet categories are not restricted.**
4. A dancer can only participate with one institution entered in the competition. Failure to comply with this rule will lead to disqualification.
5. Each dancer must perform with the same age range for the competition (example 12 & under) except in **open class (community groups)** which caters to a varied age range of participants - ages 6 - adults. Failure to comply with this rule will result in disqualification.
6. If two entries are performed in the same category and class by one set/group of dancers, one of these entries will be disqualified.
7. Any dance found to be entered in the wrong category at the Auditions may be re-classified and judged accordingly without losing points: In the event that an entry has already been accepted for that category, only one dance will be judged.
8. The music that will be used in the competition must be of the highest quality, be professionally linked and must also adhere to the time limit allotted.
9. Appropriate movements, costumes and music for children must be selected. Over exaggerated use of the pelvic area should be discouraged.
10. **There should be no change of music or category during the competition unless recommended by the adjudicators**

EXPLANATION OF CATEGORIES:

A) 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. A time limit of 3 minutes is allowed for school and community groups. **Please note that Solo and Duet dancers must be 15 years and over, with exception for STUDIO GROUPS classes – 3 to 6. Entries in solo, duet, trio and quartet categories are not restricted.**

Some Considerations

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.

B) 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. Please note that solo and duet dancers **must be 15 years and over**, with the exception of the **studio groups classes – 3 to 6**. Entries in solo, duet, trio and quartet categories are not restricted.

Some Considerations

The Choreographer should:

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

C) 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 consideration

The Choreographer should:

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

D) 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.

E) MUSIC & MOVEMENT

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

F) CREATIVE FOLK

This category consists of Creative Folk “A”, “B”, and “C”. Competitors may enter either “A”, “B” or “C” at any level.

Creative Folk “A”: Dance using **stylized** steps or movements from the Jamaican Folk and Traditional forms (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.

As a group, this dance must be presented by not less than 8 or more than 16 dancers. **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.**

Creative Folk “B” : Dance using steps or movements from other folk idioms, which must be Caribbean in flavour 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.**

Creative Folk “C” Dance using elements of any other folk form, for example African and European; 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.**

A time limit of 3 minutes for CLASSES 1-3 and 4-5 minutes for CLASSES 4-6 is allowed.

G) PRAISE DANCE

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 element e.g. (no setting of table).

The choice of music must be in accordance with this category. Gospel music may include the following areas: Negro spiritual, hymns and ballads.

Eight (8) to sixteen (16) dancers for School & Community Groups and six (6) to sixteen (16) dancers for Studio Groups. 3 minutes for CLASSES 1 -3 and 4-5 minutes for CLASSES 4 -6 are allowed.

H) MODERN CONTEMPORARY

Using modern dance vocabulary to present a dance interpretation of any idea with a theme or movement motive, the dance need not have story line but can be abstract or based on variations of an existing movement pattern or form, a selected piece of music, themes from nature, emotions or colours. As a group, **not less than 6 or more than 16 dancers** should present this dance. Special attention must be paid to dance technique in the presentation. **Eight (8) to sixteen (16) dancers for School & Community Groups and six (6) to sixteen (16) dancers for Studio Groups. 3 minutes for CLASSES 1 -3 and 4-5 minutes for CLASSES 4 -6 are allowed.**

NB. Examples of existing International modern dance styles are depicted by the Graham and Horton techniques etc. Jamaican modern dance styles are depicted by established local dance companies.

I) CLASSICAL BALLET

Dances must be presented using strict classical ballet vocabulary, techniques and styles. Groups lacking this training should not attempt this category. A time limit of 3 – 4 minutes is allowed for each entry. **Strict attention must be paid to the music for this category.** As a group, dancers must not be less than six (6) or exceed twelve (12) in numbers for any one entry.

J) JAZZ DANCE

Jazz dance has its own style and vocabulary and is closely related to **Jazz music**, which has a syncopated beat. The highly skilled vocabulary is recognized for its use of isolated, sequential body movements, shoulders, hip, leg, high energy level and a sensuous dynamic quality. People who have not been technically trained in this idiom should not enter this category. **Not less than 6 or more than 12 dancers for any one entry.** Strict attention must be paid to the choice of music for this category of dance. **Jazz dances must be accompanied by Jazz music. Please note that ‘hip hop’ music does not qualify for this category.** A time limit of 3-4 minutes is allowed.

K) POPULAR DANCE

Popular Dance ‘A’ – Jamaican Or Popular Dance ‘B’ – Other

Competitors may enter **either** Popular A or B at any level. Stylized set dance routines, utilizing steps and movements from all forms of popular and ballroom dances.

POPULAR DANCE ‘A’ can be taken from dance hall reggae, rock steady ska.

POPULAR DANCE ‘B’ can be taken from dances around the world Rap, Jitter Bug, Tango, Cha Cha, Rock, Hip Hop.

There should be no more than two cuts in the music (three (3) pieces of MUSIC).

The dance should be presented with not less than 3 nor more than 8 dancers for the adult classes and not less than 5 nor more than 8 for all other classes. Dancers should adhere to the time limit allowed.

L) DANCE DRAMA

This dance must have a strong story line and may be taken from Biblical Stories, Proverbs, Poems, Nursery Rhymes, and Legends of Jamaica or Historical events. It is to be presented by not less than 6 or more than 16 dancers. Time limit is 6-8 minutes. This category requires an understanding of the narrative structure for dance and should only be attempted by choreographers who have this knowledge.

M) DANCE SKIT

This a dance presented in a dramatic way using dance vocabulary to convey a select idea or theme. The emphasis must be placed on movements. Events should be linked with some logic through movement, music or voice. A time limit of 3-5 minutes is allowed. Dance skit may be based on a topical event, happening or situation. The Dance should be presented by not less than (four) 4 or more than twelve (12) dancers. Care must be taken to use dance movements not mime.

ADDITIONAL SUBJECT INFORMATION

There should be no more than two cuts in the music (three (3) pieces of MUSIC) in Popular Dance. Attention **must** be paid to the **lyrical content of all music that will be used. NO LEWD CONTENT will be allowed.**

- Dances must be original and should not be copied from videos or other choreographers.
- **Material should be age appropriate. Music, costumes and overtly sexual movements should be discouraged.**

Dancers should be discouraged from Showboating and playing to the judges.

THE ELEMENTS OF DANCE

BASIC LOCOMOTOR AND AXIAL MOVEMENTS		
Locomotor: Walk, Run, Leap, Jump, Hop	Axial: Bend, Stretch, Twist, Swing	
COMBINATION OF MOVEMENTS		
i). Locomotors Skip, Schottische, Slide, Polka, Gallop, Waltz, Step-hop, Mazurka, Two-Step	ii). Axial Push, Rock and Sway, Pull, Lift, Strike, Sit, Dodge, Fall, Turn	iii). Adapted Locomotor Movements: Crawl Roll

ADDITIONAL DANCE VOCABULARY

Contraction	Extension	Percussion	Routine
Rhythm	Syncopation	Improvisation	Compositional Form
Relaxation	Choreography		
Repetition	Tension	Kinetic	Technique
Release	Contrast	Creativity	Style

DRAMA

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

ELIGIBILITY

The Competition is open to all individuals', drama societies, amateur and community groups and educational institutions in Jamaica. Amateur refers to actors' participants who do not normally perform for pay.

Directors must verify the ages of the performers and obey the class requirements to avoid disqualification.

Improvisation

This is a new category as of February 2015.

THE COMPETITION

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

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

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

CATEGORIES

1. Fantasy
2. Gospel Drama
3. Tea Meeting
4. Farce
5. Tragedy
6. Comedy
7. Musical
8. Straight Drama
9. Experimental Drama
10. Skit
11. One Man Production or One Woman Production
12. Community Drama / Popular Theatre
13. Short Play
14. Improvisation.

(See explanatory notes for each category)

CLASSIFICATION

(Directors must verify the ages of the performers and obey the class requirements to avoid disqualification.)

- Juniors: 4 -12 years-- To include preparatory, primary, all-age schools and other children’s groups, junior children theatre companies, and community groups.
- Intermediates: 13 -15 years-- To include high school, technical high school and youth and community groups.
- Seniors: 16 -19 years-- To include 5th and 6th formers, youth and community groups.

Adults: 20 years and over. To include amateur adult community group, tertiary institution, churches, and offices.

Open presentation: All ages to include all of the above groups and to allow a full combination of age ranges.

NOTE: The age range must be in accordance with the class for example, if a group has seven (7) players under juniors, six (6) of the same age range and one (1) senior player, the play is a junior play. The senior must have a minor role. If three (3) or more seniors the play is a senior play.

ADJUDICATION

Entries will be judged according to the following criteria:

Criteria	Audition		Parish		National	
	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

SECTIONAL AWARDS FOR PARISH FINALS

Drama 1	Merit Award	Bronze Award	Silver Award	Gold Award
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
Tech Mgmt	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

SECTIONAL AWARDS FOR PARISH FINALS CONT'D

Drama 2	Merit Award	Bronze Award	Silver Award	Gold Award
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
Tech Mgmt.	6.50-7.09	7.10-8.09	8.10-9.09	9.10-10

EXEMPTIONS FROM AUDITION

- 1) *If a play has earned an award at an event prior to entry, such a play maybe exempted from the Parish Auditions but MUST be prepared to be seen at the Parish Finals.*
- 2) *The Improvisation category is assessed starting at the Parish Finals.*

RULES AND GUIDELINES

1. All entries **must** be accompanied by the following:
 - a. Complete list of all characters, with the respective actors' names and ages

- b. Three printed copies of the script. Where possible script should also be submitted by email to the Drama Unit: drama@jcdc.gov.jm
- c. A synopsis of the play/skit
- d. 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 may enter more than one play/skit and players may perform more than one (1) play / skit.
- 3. All submissions should be typed and correctly labeled. Failure to submit typed and labeled entries may result in the disqualification of the entry.
- 4. 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.
- 5. For efficient dramatic presentation, each entry should include the:
 - a. Producer
 - b. Director
 - c. Stage Manager and a team responsible for all aspects of the presentation - Costumes, Set/Scenery, Props, Sound, Lighting and all other related elements.
- 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.
- 7. Set up and strike of the set must be done within five (5) minutes respectively. The Director is responsible for ensuring adherence to this time requirement.

CATEGORIES WITH EXPLANATORY NOTES

[NOTE: The shortest / longest play 10/ 35minutes]

CATEGORY	DESCRIPTION	LENGTH OF PLAY (inclusive of all scene changes)
<p>(1). Fantasy</p> <p>Often depicted in a magical pseudo – Historical setting</p>	<p>A Fantastic, Fantasia type story mainly for children presented in dramatic form e.g.: that of fairy tales, legends, myths and fables usually including animation in imagined magical environments employing a great mixture of all the art forms, notably colourful sets and costumes, visual splendour and spectacle, imaginary magical characters, special use of sound/music to enhance action and is produced to impact or reflects inspiration from, fanciful imagination.</p>	<p>20-35 minutes</p>
<p>(2). Gospel Drama</p> <p>Mainly Christian Church Drama</p>	<p>A drama encompassing all Church/Christian, Religious, Moral, Biblical and related issues where God or Christ and His teaching is the focus. All forms of dramatic presentations with distinct combined genres will be allowed under this category.</p>	<p>30-35 Minutes</p>
<p>(3). Tea Meeting</p> <p>Drama 1</p>	<p>A humorous presentation of authentic “Old time” traditional characters, music, recitations, anthems, singing, dancing and costumes are 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 showbread. 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 showbread 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.</p>	<p>30-35 Minutes</p>

CATEGORY	DESCRIPTION	LENGTH OF PLAY (inclusive of all scene changes)
(4) Farce French branch of farcical drama	A comical dramatic work intended only to amuse by ludicrous improbable events; by absurdly futile proceedings and/or actions of mockery.	15 – 30 minutes
(5) Tragedy	A tragic tale, of serious character with fatal or sad conclusion, featuring the down fall of the protagonist.	30-35 minutes
(6) Comedy	A light, amusing play usually based on everyday situations. Humorous incidents often with a happy ending.	15 – 30 minutes
(7) Musical	A musical - A play set to music. Usually dramatic action flows with songs.	30 – 35 minutes
(8) Straight Drama	A drama. Usually real situations are explored in the traditional form of a dramatic production	30 – 35 minutes
(9) Experimental Drama (For mature Directors & Dramatists):	An unconventional non-traditional drama which explores known and unknown theatrical and dramatic forms and styles which creates new (unknown) forms of presentation and material through its innovation.	15 – 30 minutes

CATEGORY	DESCRIPTION	LENGTH OF PLAY (inclusive of all scene changes)
(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.	10 – 30 minutes
(11) One man/woman Production	A production with one actor.	10 – 30 minutes
(12) Community Drama/ Popular Theatre.	This genre aims at highlighting a social and or political issue towards community/group action and dialogue and awareness. The form employs imagery, tableau, songs, dance, and music, owing to the connectedness to the life of community.	10 – 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.	10 – 20 minutes

CATEGORY	DESCRIPTION	LENGTH OF PLAY (inclusive of all scene changes)
(14) Improvisation (for theatre students and experienced actors)	<p>An Actor or Actors innovate and create a highly dramatic scene(s) utilizing stimuli given whether from objects, audio visuals, written materials, photos and or other selected stimuli with only five minutes preparation time.</p> <p>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. NOTE: <i>All actors should be first dressed in a neutral BLACK as base costume to start with...such as tights, jeans or pants and t-shirt or shirt or blouse and black footwear.</i></p>	10 minutes max.

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, physicalisation, speech and teamwork.)

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 a dramatic production as created by lighting, scenery, costumes, and sound. (Set and/or costumes and/or makeup and/or props) as per directors 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 directors 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)

NOTES ON TECHNICAL MANAGEMENT

- Groups should be properly organized for all presentations. For efficient management, each group should comprise:
 - A Producer/Director
 - Stage Manager and individuals responsible for all aspects of the presentation - costumes, scenery, props, sound, lighting, etc.
- Groups are required to make arrangements for all back stage (tech.) work related to their production. All Directors, Cast Members and Technical Crew are subject to directives from the Drama Coordinator, Cultural Officer, or the persons appointed to Co-ordinate Technical and other organizational functions.

- Directors must ensure that scene changes if any, are enacted quickly and efficiently, and should be no longer than one minute.
- Directors must rehearse, setting up and to strike the set which must be done within 5 minutes on each occasion.

ADDITIONAL SUBJECT INFORMATION

POINTS TO REMEMBER

- Groups may enter plays and skits of any type/genre created by their members or selected from other sources (Published or Established Plays existing in the Jamaican, Caribbean and World Repertoire) and should feel free to present material that introduce new forms, styles and concepts. However in the case of plays being scripted for the first time – the play should be submitted at an early workshop so that proper guidance may be given where necessary.
- Although Groups are NOT restricted to Jamaican subject matter, they are encouraged to explore Jamaican concerns whether historic or contemporary.
- **ENTRANTS ARE ADVISED TO CHOOSE PLAYS OF GOOD QUALITY AND MAXIMIZE REHEARSAL TIME TO ENSURE TOTAL READINESS.**

MUSIC

The Annual Music Competition of the Jamaica Cultural Development Commission seeks to unearth, develop and expose the musical talents of our people and to preserve our Cultural Heritage in Music.

Through this Competition, goals of excellence are set in different types of music, and these serve to inspire musicians to achieve higher levels of performance as well as to provide a medium of expression for the release of their creative energy.

RULES AND GUIDELINES

1. An individual or group of the same performers is not allowed more than one **(1) entry in any category**.
2. Scores for set items must be adhered to (including edition and prescribed key when stated in the syllabus). Any change to the item must be confirmed with the subject specialist for music prior to competition.
3. Categories which require competitors to make their own choice, the title(s) of the selection(s) must be indicated on the entry forms and a copy of each sheet music be submitted at all levels of the competition. Scores are not required for Gospel, Folk and Popular music. A comprehensive list of suggested music for competition is available for consultation.
4. All performers must be costumed for Parish and National Finals.
5. Unless otherwise stated, all songs must be sung with accompaniment (keyboard type or guitar). Competitors may choose to use their own accompanist. An official accompanist may be provided for Parish and National Finals.
6. Soundtracks, with or without backing vocals may be used, however, competitors are reminded that the quality of the track will influence their overall performance and score.

7. Only competitors singing with soundtracks or live band are allowed the use of a microphone. Choirs **will not** be amplified. The JCDC is will provide at least two (2) microphones and stage monitor speaker boxes at all levels of the competition.

8. All entries **must** comply with the time limits stated or implied. Apart from instrumental and vocal set items; no instrumental solo is to exceed 4 minutes except drumming. Drumming solo is not to exceed 2 minutes. No instrumental ensemble item should exceed 3minutes. **No Vocal solo item should exceed 2 minutes 30 seconds.** No Vocal ensemble/ choir item should exceed 4 minutes. When time has passed the competitor will be stopped and asked to exit the stage.

PERFORMANCE TYPE	TIME LIMIT/ per piece
Instrumental Solos	4 minutes
Drumming Solos	2 minutes
Instrumental Ensemble	4 minutes
Vocal Solos	2 minutes 30 seconds
Vocal Ensemble/ Choirs	4 minutes

9. A competitor who has mastered, that is earned gold in any instrumental category, must advance to a higher class the next time he/she enters the competition.

10. Where classification is defined by age, a competitor must enter accordingly. The age limit should be as of September 1 of the competition year. Classes by age are **ONLY** defined by the upper limit especially for ensembles and choirs unless otherwise specified.

11. All choirs are allowed a minimum of sixteen (16) voices and a maximum of thirty (30) voices. Ensembles should consist of between two (2) to eight (8) performers.

12. Conductors are not allowed to sing along with their choirs. Choirs competing in Folk or Popular Music

categories; or any other category allowing for showmanship and choreography will not be allowed to compete with a conductor.

13. An individual or group must be present for adjudication at the agreed time and date for same. After an item is announced three times and not presented, it is disqualified from the competition at any level. An individual or group must communicate on a timely basis any challenges or emergencies they face in attending adjudication sessions to a representative of the JCDC.

14. Each participant should be aware of the general rules and guidelines of the JCDC National Competition of the Performing Arts. Any breach of any rule can lead to disqualification.

STRUCTURE

Classification (Vocal Categories, 11-20)

Class 1	6 years and under
Class 2	9 years and under
Class 3	12 years and under
Class 4	15 years and under
Class 5	19 years and under
Class 6	Adults 20 years and over

Classification (Instrumental Categories 1, 2, 5-9)

Class 1	Beginners 1
Class 2	Beginners 2
Class 3	Intermediate 1
Class 4	Intermediate 2
Class 5	Advanced 1
Class 6	Advanced 2

Classification (Special Categories 3, 4, 6, 70)

- Class 1 Children’s group (12 and under)
- Class 2 High School group (13-19 years)
- Class 3 Adult group (20 and above)
- Class 4 Community group (Open- strictly reserved for church, community and other like groups)

Class Types

- A - Solo
- B - Ensemble 2-8 voices (girls only) and (boys only) - Mixed gender
- C - Group/Choirs 16 – 30 voices

ADJUDICATION

Piano / Instrumental / Violin / All Wind / Recorder / Pan	AUDITION	PARISH	NATIONAL
Musicianship – Pitch, Accuracy, Rhythm, Dynamics, Phrasing, Tempo, Posture	25	25	12
Technique – Tone Quality, Breath Control, Playing Skills	20	20	11
Interpretation – Style, Impact, Movement, Arrangement, Precision	30	30	15
Presentation – Costuming, Stage Presence, Entry, Exit	25	25	12
TOTAL	100	100	50

Drumming	AUDITION	PARISH	NATIONAL
Arrangement – Form/Structure, embellishments, creativity, appropriateness	25	25	12
Musicality – Dynamic contrast, coordination, precision, timing	20	20	11

PERFORMING ARTS SYLLABUS | **2015-2018**

Presentation – Costuming and Overall effect, stage presence	30	30	15
Technique – Tone production, style, general playing skills	25	25	12
TOTAL	100	100	50

Instrumental – Creative Music Making / Classroom Instruments	AUDITION	PARISH	NATIONAL
Expressive use of sound	25	25	12
Balance between elements	20	20	11
Interpretation, Creativity, Originality	20	20	10
Musicality	15	15	7
Presentation – Stage Presence, Exit, Entry, Costuming	20	20	10
TOTAL	100	100	50

Vocal – Classical / Semi Classical / Patriotic	AUDITION	PARISH	NATIONAL
Musicianship – Balance, Blend, Phrasing, Breathing, Diction, Enunciation, Projection, Intonation, Dynamics	30	30	15
Technique – Tone Quality, Voice Placement, Breath Control, Accuracy, Adherence to Score, Posture	25	25	12
Interpretation – Style, Impact	25	25	13
Presentation – Costumes, Stage Presence, Entry, Exit	20	20	10
TOTAL	100	100	50

Vocal – Gospel / Spiritual / Sacred	AUDITION	PARISH	NATIONAL
Musicianship – Enunciation, Diction, Technique, Dynamics, Pitch, Balance	30	30	15
Arrangement – Originality, Creativity, Texture, Form/Status	25	25	12

PERFORMING ARTS SYLLABUS | 2015-2018

Interpretation – Conviction, Style, Movement	25	25	13
Presentation – Costuming, Stage Presence	20	20	10
TOTAL	100	100	50

Vocal – Popular & Modern / Movies & Theatre	AUDITION	PARISH	NATIONAL
Musicianship -Phrasing, Blend	30	30	15
Arrangement -Originality, Creativity, Texture, Form/Structure	25	25	12
Interpretation - Conviction, Style, Movement	25	25	13
Presentation - Costuming, Stage Presence	20	20	10
TOTAL	100	100	50

Vocal – Folk	AUDITION	PARISH	NATIONAL
Musicianship - Balance, Blend, Enunciation, Diction, Pitch	30	30	15
Arrangement - Creativity, Form & Structure	25	25	12
Interpretation - Movement, Style, Impact, Conviction	25	25	13
Presentation - Costuming, Stage Presence, Exit, Entry	20	20	10
TOTAL	100	100	50

CATEGORIES WITH EXPLANATIONS

Category No.	Category Name	Class	Requirements	Other Notes
INSTRUMENTAL CATEGORIES				
1A	Piano Solo	1-6 Instrumental	A competitor should present two (2) contrasting pieces. The Competition Repertoire List may be consulted for recommendations or own choices in music may be submitted to the music unit for pre-approval	
1B	Piano Duet	1-6 Instrumental	Same as 1A above	
2	All Wind Solo	1-6 Instrumental	A competitor should present two (2) contrasting items. The Competition Repertoire List may be consulted for recommendations or own choices in music may be submitted to the music unit for pre-approval One item should be a Jamaican stylized arrangement for which a score does not have to be presented.	
3A	All String Instrumental Ensemble	1-4 Special	A competitor should present two (2) contrasting items. The Competition Repertoire List may be consulted for recommendations or own choices in music may be submitted to the music unit for pre-approval	An ensemble is to have more than one performer. The size of the ensemble is determined by the
3B	All Wind/ Brass Instrumental Ensemble			

3C	Mixed Instrumental Ensemble		One item should be a Jamaican stylized arrangement for which a score does not have to be presented.	requirements of the music.
3D	Popular Band			
4	Pan Music	1-4 Special	A competitor should present one item (medley or otherwise) of any style or genre.	The size of the ensemble is determined by the requirements of the music.
5A	Violin Solo	1-6 Instrumental	A competitor should present two (2) contrasting items. The Competition Repertoire List may be consulted for recommendations or own choices in music may be submitted to the music unit for pre-approval One item should be a Jamaican stylized arrangement for which a score does not have to be presented	
5B	Guitar Solo			
6	Classroom Instrumental Ensemble	1 Special ONLY	Presentation of an ensemble item for any suitable combination of classroom instruments such as recorder, Melodicas / pianicas, guitar, bamboo flutes, xylophone, chimebars, woodblocks, sleigh bells, , castanets, stomping tubes, tambourines, maracas, congos and other tuned and non-tuned percussion. Home-	

			<p>Made instruments may also be used.</p> <p>The composition may be original or adopted arrangement of a familiar song, medley of songs, or musical theme(s), but there must be a sense of shape and development.</p>	
7	Creative Music Making	1 & 2 Special ONLY	<p>5 minutes - The sound must communicate without words.</p> <p>Sound Picture - Own Choice Imaginative Composition using available instruments and improvised sound to create an aural experience, illustrating a recognizable event, activity or scene e.g. 'Downtown', 'The Market', 'At The Beach'.</p> <p>Rhythm Piece - Own Choice Presentation of item utilizing vocal sounds, percussion and improvised instruments. There must be recognizable structure with attention paid to dynamic contrast, and careful balancing of blocks of Sounds</p>	

8	Recorder Solo	1-6 Instrumental	A competitor is to present two (2) contrasting items. The Competition Repertoire List may be consulted for recommendations or own choices in music may be submitted to the music unit for pre-approval One item is to be a Jamaican stylized arrangement for which a score does not have to be presented. Class 1 & 2 competitors only need to present one item from the repertoire list or a pre-approved selection	
9	Recorder Ensemble			
10	Open Advanced Instrumental	N/A	There is no age classification in this category. All competitors will present one item demonstrating technical competence, performance and mastery of an instrument	
21A-D	Drumming	2-6 Instrumental	See Special Notes below	
VOCAL CATEGORIES				
11	Classical/ Semi Classical	1-6 Vocal	A competitor should present one item. The Competition Repertoire List may be consulted for recommendations or own choices in music may be submitted to the music unit for pre-approval	
12	Spiritual		See Glossary	

PERFORMING ARTS SYLLABUS | **2015-2018**

13	Gospel & Contemporary Christian Music	4-6 Vocal ONLY	CLOSED to Class 1-3 competitors	Competitors in class 1-3 may refer to the JCDC Children's Gospel Competition
14	Sacred Music	3-6 Vocal	See Glossary	
15A	Jamaican Patriotic	2-6 Vocal	A competitor is to present one item . The Competition Repertoire List may be consulted for recommendations or own choices in music may be submitted to the music unit for pre-approval	
15B	Original Jamaican Patriotic		New and original patriotic works of any style are presented in this category. Scores do not have to be presented.	
16A	Jamaican Pop & Modern Music -REGGAE	2-6 Vocal	Reggae soloists, ensembles and choirs	
16B	Jamaican Pop & Modern Music NON REGGAE		This is open to works in Ska and any other popular and modern work by Jamaican composers or artistes	
16C	Jamaican SING-JAY/ DEEJAY		Sing-jay/ Deejay performances presenting clean content	
17A	JAZZ and RHYTHM & BLUES	3-6 Vocal	Jazz, rhythm & blues, soloists, ensembles and choirs	
17B	World Music	3-6 Vocal	This presents music from the world that blends tradition cultural music with modern western influences. This includes music from continental Africa, Asia and Latin America	

18A	Jamaican Folk & Traditional Singing MENTO	1-6 Vocal	Own Choice of song or medley of songs with appropriate setting, accompaniment and choreography	
18B	Jamaican Folk & Traditional Singing NON MENTO			
18C	Jamaican Folk & Traditional Singing ORIGINAL			
19	Folk Music- Non Jamaican	1-6 Vocal	Folk Songs from around the world. A brief description of the item is required for this category	
20	Songs from Musicals	2-6 Vocal	Own Choice of song or medley of songs with appropriate setting, accompaniment and choreography	

SPECIAL NOTES ON SELECTED CATEGORIES

CATEGORY 21A -D- DRUMMING

21A: Drum Solo (On a single drum or two or more drums)

Class: 2A, 3A, 4A, 5A, 6A

This category presents one drummer demonstrating the pitch and dynamic range of the instrument. The drummer may play any hand drum(s) (Latin percussion, African, Jamaican indigenous/ traditional) and rhythms may be original or based on traditional patterns. Points will be awarded for creative improvisation.

21B: Drum Solo (Trap Set/Drum Kit/ Drum Set)

Class: 4A, 5A, 6A

This category presents one drummer demonstrating the rhythmic abilities and dynamic range of the entire 'set up.' The drummer may play a standard trap set or any custom made set. Electronic sets are not yet allowed in the competition. The presentation may include, but is not limited to:

- Jamaican traditional or popular rhythms
- Caribbean Popular rhythms
- North American popular rhythms

21C: Drum Ensemble (Non Jamaican styles and patterns)

Class: 2B, 3B, 4B, 5B, 6B

This category presents 2 to 14 drummers demonstrating the balance between the blocks of sounds, call and answer patterns and counter rhythms etc. These rhythms should be based on styles and patterns from other countries. Drummers should choose drums appropriate to the style, pattern and tradition selected. Points will be awarded for creativity.

21D: Jamaican Traditional Drum Ensemble

Class: 2B, 3B, 4B, 5B, 6B

This category presents 5 to 14 drummers demonstrating the basic patterns, cuts, variations and breaks of any ONE Jamaican tradition such as: Revival, Rasta, Ettu, Gumbay etc. Accompanying percussion instruments should be included.

ADDITIONAL SUBJECT INFORMATION

GLOSSARY

ADULT – LIEDER

This is an outcome of the romantic movements of the late eighteenth and early nineteenth centuries. A type of song for solo voice with piano accompaniment composed e.g. by Schubert, Schumann, Wolf and others usually written in German, but often applied to songs in a similar vein by non – German composer such as Grieg. The piano accompaniment is of as much importance as the vocal part and demands artistic interpretation. The competitor in this class must be prepared to show proof of having had at least four years of voice training. The entries must be sung in the original key and the original language.

SACRED / SPIRITUAL / GOSPEL CATEGORIES

While music found in these categories are all religious they are separated in the syllabus and are defined below.

Sacred Music in Category 14 is limited to religious songs found or written in *styles* up to 19th century music (up to late romantic/ early contemporary period). Hymns, anthems and extracts from cantata or oratorio are performed in this category. Works from or resembling this period in music that have been Jamaican stylized may also be entered in this category.

Gospels and Spirituals share history and may be referred to as related expressions of the Black American experience. In fact, in musical genealogy the slave tunes found in arranged spirituals may be considered the grandmother of modern black-American gospels. As it relates to the JCDC competition however please note the following:

Gospel is any religious expression found or written in modern/ post modern styles from the contemporary era in music .Any contemporary Christian or religious song or arrangement is to compete in this category.

For now, **Spirituals** (Negro) refer to any tune or lyric extracted from the North American Tradition of enslaved Africans and arranged using classical/ semi- classical styles; and other African elements, to express the faith and other

experiences of these peoples. Modern composers of spirituals have been exploring newer modes of expression, (rather than classical) to express these tunes/ lyrics. These arrangements will also be considered or moved to the gospel category if found to be more of a match to gospel songs. Popular composers of spirituals include Moses Hogan, William Dawson, Roland Carter, Nathaniel Dett.

REVIVAL – ZION OR POCOMANIA

The two forms differ in a number of ways. In music, the significant differences lie in the matter of rhythmic accompaniment. Both groups employ sounds such as stomping, handclapping and trumping i.e. forcible inhalation and exhalation of breath, producing a rhythmic guttural sound. Zion Revivalists use rhythm instruments – a bass drum playing with one padded stick, the rattling drum played with two slender sticks, as well as tambourines and other percussion instruments.

The repertoire of songs includes adaptations of hymns from orthodox hymnals; choruses from the Moody and Sankey hymnal, and locally created songs and four line choruses. Harmony is of great importance in the presentation of such music, following for the most part the 1, IV, V and the I, VI, II, V, progressions found commonly in Church music. Though triadic in character, it is not unusual to hear as many as eight parts, including descant, as each singer finds his or her own level, adding to the rich texture.

SET UP/NINE NITE

Both forms are socio-religious, with the Nine Nite showing more religious features. The tradition is based on both African and European Wake Forms. The Set Up, held to prevent the bereaved family from grieving too much, is more secular in nature. The Nine Nite is a more religious exercise.

An important part of the proceedings is the serving of traditional foods – Fish and Bread, Coffee and White Rum. Should these needs not be met early enough to satisfy those attending, there is a body of songs to remind the host of his duties (following the African tradition of censure in Song). There are many traditions to be found within this complex form, which differs from one region to another, thus affording the performers a great deal of room for creativity.

ADULT RING GAME

Couple dances and Role-playing games, which come out of a tradition of creative use of leisure time. The leader is chosen not necessarily for his/her quality of voice, but wit and inventiveness. A call will be made for the ring to be formed, and he/she will go around the ring, asking each participant to perform in turn an action or movement of some difficulty while maintaining balance. As can be expected, the leader sings the call phrases and the other performers answer.

RASTAFARIAN MUSIC

Rastafarian music is characterized by the battery of drums used for both their religious or secular ceremonies – the churchical and Article music played at Binghi and Groundation. The large bass Drum is rested on a stand or in the lap of the player and played with a padded stick.

The Fundeh and Repeater are slim drums held between the knees and played with the hands, the high pitch Repeater being the lead instrument. The texture of the rhythm is further enhanced by the use of percussion instruments such as shakkas, graters etc. The body of the Rastafarian songs may include original songs, borrowing and adaptation of West African folk songs, Negro Spirituals, Revival Songs and Hymns and Choruses from the hymnals and songbooks of Christian denominations and sects.

JAMAICAN TRADITIONAL FOLK

MENTO

Mento is the original folk music created by Jamaicans. Mento is the fifth (5th) or “brata” figure of the Quadrille (song and dance). The instruments range from saxophones, flutes, bamboo fifes, PVC pipes, banjos, violin, bamboo fiddles, guitars, rhumba boxes, double bass, rhythm sticks, shakkas and drums played with both sticks and hands.

SONGS FROM MUSICALS/ THEATRE MUSIC

This Category explores show tunes and other standards from MUSICALS (plays or films) ONLY. Songs extracted from the soundtrack of general films/ movies will not be allowed to compete in this category. Performers are expected to be appropriately staged and costumed for this category. Popular musicals include: "The Lion King," "Mary Poppins," "Rent," "The Phantom of the Opera" etc.

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 will attract the listener’s attention.

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

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

Revised: February 2015

COMPETITION

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

Solo for Male or Female	Abbr.	Ensembles for All Male, All Female or Combined	Abbr.	No. of Performers
1. Standard English Poems (A)	SEP(A)	15. Experimental Speaking Ensemble (Males or Females or Combined)	ESE	2-6
2. Standard English Prose (B)	SEP(B)	16. Experimental Dub Poetry Ensemble (Males or Females or Combined)	EDPE	2-6
3. Jamaican (Language) Poems (A)	JP(A)	17. Jamaican Standup Comedy Ensemble (Males or Females or Combined)	JSCE	2-6

PERFORMING ARTS SYLLABUS | **2015-2018**

Solo for Male or Female	Abbr.	Ensembles for All Male, All Female or Combined	Abbr.	No. of Performers
4. Jamaican (Language) Prose (B)	JP(B)	18. Mixed Standard & Jamaican Poems (A) Speaking Ensemble (Males or Females or Combined)	MSJP-(A)SE	7-16
5. *Caribbean Poems (A)	CP(A)	19. Mixed Standard & Jamaican Prose (B) Speaking Ensemble (Males or Females or Combined)	MSDP-(B)SE	
6. *Caribbean Prose (B)	CP(B)	20. *Caribbean Poems (A) Speaking Ensemble (Males or Females or Combined)	CP-(A)SE	7-16
7. Mixed Standard & Jamaican Poems (A)	MSJP(A)	21. *Caribbean Prose(B) Speaking Ensemble (Males or Females or Combined)	CP-(B)SE	7-16
8. Mixed Standard & Jamaican Prose (B)	MSJP(B)	22. Sonnets, Psalms & Shakespeare- Speaking Ensemble (Males or Females or Combined)	SPS-SE	7-16
9. Dub Poetry	DP	23. Dub Poetry Speaking Ensemble (Males or Females or Combined)	DPSE	7-16
10. Public Speaking	PS	24. Speaking Ensemble (Males or Females or Combined)	SE	7-16
11. Story Telling	ST	25. Grand Speaking Ensemble (Males or Females or Combined)	GSE	7-16
12. Sonnets, Psalms & Shakespeare	SPS			17-49
13. Jamaican Standup Comedy	JSC			
14. Poem, Prose and Monologue				
*Includes All English speaking Caribbean Countries except Jamaica.				

ADJUDICATION

CRITERIA	AUDITION	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 form must clearly indicate, whether you are entering prose or poem.
e.g. S.E.P (B) – Prose or S.E.P. (A) – Poems.
- 3) **Costumes used must be appropriate for characterization – be selective,**
- 4) **Use dynamic, bright and bold colours – keep away from 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.
- 5) The Jamaica Cultural Development Commission (JCDC) publishes an anthology of works from which competitors should make their selections. However, it is permissible for participants to select an item from an

anthology or text being used in the educational institutions of Jamaica, provided that the participants submits three (3) copies of the same selection with the entry form. Earlier anthologies published previously by the JCDC may also be used. Other published material approved by the JCDC may also be used.

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

CATEGORIES WITH EXPLANATORY NOTES

SOLO CATEGORIES

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

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

CATEGORY	NO	Abbreviation	CLASS	REQUIREMENTS
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.
			5-6	Present two (2) <u>contrasting</u> selections of prose in standard English e.g. one comedic the other tragic. At least one must be of Caribbean Origin (author or text).
Jamaican language Poem(s) Three (3) minutes only for each selection.	3	JP(A)	1-4	Present one (1) selection of Poetry.
			5-6	Present two (2) <u>contrasting poems</u> e.g. one comedic the other tragic. Items must show variety and contrast to demonstrate range of emotions and vocal performance
Jamaican Language Prose Three (3) minutes only for each selection.	4	JP(B)	1-4	Present one (1) selection of Prose.
			5-6	Present two (2) <u>contrasting</u> selections of prose . E.g. one comedic the other tragic. Items must show variety and contrast to demonstrate range of emotions and vocal performance

CATEGORY	NO	Abbreviation	CLASS	REQUIREMENTS
Caribbean Poems Three (3) minutes only	5	CP(A)	2-6	Competitors must speak using the accent of the Caribbean country denoted and present one item of Poetry only.
Caribbean Prose Three (3) minutes only	6	CP(B)	2-6	Competitors must speak with the accent of the Caribbean country denoted and present one item of Prose only.
Mixed Standard and Jamaican Poems Three (3) minutes only	7	MSJP(A)	1-6	Present one (1) selection. Content of the poem must include both Jamaican Language and Standard English. Entrants ought to deliver with equal dexterity the dynamics and nuances of the languages intermixed
Mixed Standard and Jamaican Prose Three (3) minutes only	8	MSJP(B)	1-6	Present one (1) selection. Content of the prose selection must include both Jamaican Language and Standard English. 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.

CATEGORY	NO	Abbreviation	CLASS	REQUIREMENTS
<p>Public Speaking *</p> <p>The competitor will be required to be under the supervision of the specialist or his nominee.</p> <p><u>Classes 3 – 4:</u> 3mins only</p> <p><u>Classes 5 & 6:</u> 5mins only</p> <p>*Public Speaking requires mastery of both Standard English and Jamaican however the majority of the presentation ought to be in Standard English; there may be exceptions.</p>	10	PS	3-4	<p>Competitors will be given ½ hour to prepare to speak on a given topic for 3 minutes only. During this 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.</p>
			5-6	<p>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.</p>
<p>Story Telling</p> <p>Seven (7) Minutes MAX.</p>	11	ST	1-6	<p>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.</p>

CATEGORY	NO	Abbreviation	CLASS	REQUIREMENTS
<p>Sonnets, Psalms and Shakespeare</p> <p>Each selection must be 3 minutes only. Total 9 minutes (max)</p>	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.
<p>Jamaican Standup Comedy</p> <p>3 - 5 minutes</p>	13	JSC	2-6	Present one (1) selection which must be original with Jamaican content only. Absolutely no expletives or offensive material will be allowed. Current topical issues with the appropriate satire and dramatization of speech are encouraged. The item must be geared to invoke laughter from the audience.
<p>Poem, Prose and Monologue</p> <p>Each selection must be 3 minutes only. Total 9 minutes (max)</p>	14	PPM	5-6	Present three (3) compelling works: one comedic, one dramatic, the other tragic of which one must be in Standard English. Items must show variety and contrast to demonstrate range of emotional and vocal performance.

ENSEMBLE CATEGORIES

ENSEMBLE CATEGORIES	NO	Abbreviation	CLASS	REQUIREMENTS
<p>Mixed Standard & Jamaican Poems</p> <p>7-16 Members (Only)</p> <p>Each selection must be 3 minutes only.</p>	15	MSJP –(A) SEM / F or C	1	<p>Present one (1) selection. Content of the selection must include both Jamaican and Standard English.</p> <p>Entrants ought to deliver with equal dexterity the dynamics and nuances of the languages intermixed</p>
<p>Mixed Standard & Jamaican Prose</p> <p>7-16 Members (Only)</p> <p>Each selection must be 3 minutes only.</p>	16	MSJP(B) – SE M/F or C	2-7	<p>Present two (2) contrasting selections. Content of each selection must include both Jamaican and Standard English</p> <p>Entrants ought to deliver with equal dexterity the dynamics and nuances of the languages intermixed</p>
<p>Caribbean Poems</p> <p>7-16 Members (Only)</p> <p>3 Mins Only</p>	17	CP(A) – SE M/F or C	2-7	<p>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.</p>

ENSEMBLE CATEGORIES	NO	Abbreviation	CLASS	REQUIREMENTS
Caribbean Prose 7-16 Members (Only) 3 Mins Only	18	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.
Sonnets, Psalms and Shakespeare 7-16 Members (Only) Each selection must be 3 minutes only.	19	SPS – SEM/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
Dub Poetry Ensemble 7-16 members (Only) The selection must be three (3) minutes only.	20	DPE M/F or C	1-7	Present one (1) selection. Musical accompaniment is optional but if used, must be secondary to the performer’s vocal presentation. Drummers/Musicians must stay off stage, except when the drummer (s) is also performing. All combined ensembles must be equal in gender: half males, half females

ENSEMBLE CATEGORIES	NO	Abbreviation	CLASS	REQUIREMENTS
Experimental Speaking Ensemble 2-6 members (Only) Each selection must be 3 minutes only.	21	ESE M/F or C	1	Present one (1) selection of a work chosen from the Anthology or from an approved source. In the latter case, copies of the selection must be submitted with the entry.
			2-7	Present two (2) selections; one must be a poem and the other a prose . Of the two selections One (1) must be in Standard English and at least one (1) selection must be of Caribbean origin (text/author).
			1 2-7	All combined ensembles must be equal in gender: half males, half females
Speaking Ensemble 7-16 members (ONLY) Each selection must be three (3) minutes only.	22	SEM/F or C	1	Present one (1) selection of Standard English or Jamaican only from the Anthology or other approved source.
			2-7	Present two (2) selections; one must be a poem and the other a prose . Of the two selections One (1) must be in Standard English and at least one (1) selection must be of Caribbean origin (text/author).
				All combined ensembles must be equal in gender: half males, half females
Grand Speaking Ensemble	23	GSEM/F or C	1	Present one (1) selection of Standard English or Jamaican only from the Anthology or other approved source.

ENSEMBLE CATEGORIES	NO	Abbreviation	CLASS	REQUIREMENTS
17- 49 members (Only) Each selection must be three minutes only.			2-7	Present two (2) selections; one must be a poem and the other a prose . Of the two selections One (1) must be in Standard English and at least one (1) selection must be of Caribbean origin (text/author).
				All combined ensembles must be equal in gender: half males, half females
Experimental Dub Poetry Ensemble 2-6 members (Only) The selection must be three minutes only.	24	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) also performs.
				All combined ensembles must be equal in gender: half males, half females
Jamaican Stand-up Comedy Ensemble 2-6 members (Only) The selection must be three minutes only.	25	JSCE M/F or C	2-7	Present one (1) selection which must be original with Jamaican content only. Absolutely no expletives or offensive material will be allowed. Current topical issues with the appropriate satire and dramatization of speech are encouraged. The item must be geared to invoke laughter from the audience.
				All combined ensembles must be equal in gender: half males, half females

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.

Monologue: In theatre, a **monologue** is presented by a single character, most often to express their mental thoughts aloud, though sometimes also to directly address another character or the audience.

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

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

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

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

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

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

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

ADDITIONAL SUBJECT INFORMATION

The terms and definitions of the criteria

VOICE PRODUCTION

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

SPEECH

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

PRESENTATION

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

INTERPRETATION

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

- **ENTRANTS ARE ADVISED TO CHOOSE SELECTIONS OF GOOD QUALITY AND MAXIMIZE REHEARSAL TIME TO ENSURE TOTAL READINESS.**
-

TRADITIONAL FOLK FORMS

The Jamaican Traditional Dances fall under different categories based on the sources from which they derive and have a very powerful appeal in the society. In recognizing its importance as a medium for cultural development and nation building, the Jamaica Cultural Development Commission (JCDC) has designed programmes of activities to create awareness and pride in the Jamaican culture.

In an effort to preserve this art form the JCDC ensures that research and documentation of the Traditional Folk Forms are done on a regular basis. The Annual Traditional Folk Forms Competition seeks to unearth, develop and expose the talents of the people.

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

Schools and Community Groups

- All group of performers must be present at the parish auditions for eligibility to compete and qualify for the Parish Finals.
- Costumes are mandatory.
- Competitors may 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 over 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 – 6	4 minutes
	Contra Style	8	1 – 6	4 minutes
	Ballroom Style	8	1 – 6	4 minutes
	Ring Games	12 - 16	1 – 3 4 – 6	3 minutes 4 minutes
	Maypole	12 - 16	1 – 6	6 minutes
	Kumina/ Congo	12 - 16	3 – 4 5 – 6	3 minutes 4 minutes
School/Community Group	Categories	No. of Dancers	Classes	Time Limit
	Maroon Dance	12-16	1-3 4-6	3 minutes 4 minutes
	Revival	12 - 16	3 4 - 6	3 minutes 4 minutes
	Ni Nite (Nine Night) / Wake	12 - 16	3 4 – 6	3 minutes 4 minutes
	Jonkunnu (John Canoe)	12 - 16	1 - 3 4 - 6	3 minutes 4 minutes

PERFORMING ARTS SYLLABUS | 2015-
2018

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

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
- 10a) Dinki Mini
- 10b) Zella
- 11) Gerreh / Gere
- 12) Tambu
- 13) Ettu /(Etu)
- 14) Bruckins Party
- 15) Medley of Folk Forms

(A combination of two or more of the Folk Forms in Category Numbers 4 -14 listed above)
(See Explanatory Notes For Each Category)

ADJUDICATION CRITERIA

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

ADJUDICATION CRITERIA CON'T

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	8
Traditional Content	20	20	8
Relevance of Form/Theme/Mood	15	15	7
Role Playing	10	10	5
Movements & Steps	10	10	6
Musicianship (Rhythm & Tempo)	10	10	6
Costuming	5	5	5
Stage Presence	10	10	5
TOTAL	100	100	50

ADJUDICATION CRITERIA CON'T

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

RULES AND GUIDELINES

School /Community Group

- * Each group of performers can enter **no more than one (1) item** in any category.
- * Each group of performers is allowed to enter **only four categories of their choice which must be appropriate and manageable for each age group.**
- * The categories Kumina, Revival, Wake, Gerreh, Dinki-Mini, Zella, Tambu, John Canoe /Junkunnu, Burru Song and Dance, Ettu, Bruckin’s Party, etc. The dance must contain strong element/content of these Folk Forms and staged for presentation without losing their authenticity but **must not** include the sacrifice of animals (e.g. fowls/pigeons).

Attention and care must be paid to the movements given to groups in classes 1 - 4 so as to avoid over emphasis on the use of the pelvic area particularly in items that involves couple dancing.

PRIMARY TRADITIONAL FOLK FORMS INDIGENOUS TO REGION/PARISH

REGION	TRAD. FOLK FORMS
EASTERN	
St. Thomas	Kumina
Kingston & St. Andrew	Revival
St. Catherine	Revival
CENTRAL	
Clarendon	Burru
Manchester	
St. Elizabeth	Revival, Maroon Dance
WESTERN	
Westmoreland	Gerreh, Jonkunnu
Hanover	Ettu
St. James	
Trelawny	Tambu
NORTHERN	
Portland	Bruckins Party
St. Mary	Dinki Mini
St. Ann	Revival

CATEGORIES WITH EXPLANATORY NOTES

QUADRILLE:

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

a). **Camp Style**

This is the Afro –Jamaican version of the Ballroom Quadrille. It is danced with two (2) sets of couples standing side by side 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 entrance, performance of the figures and exiting the stage. Excessive or exaggerated dance movements not in keeping with the form and style of the Quadrille will result in the performance losing points for presentation.

b). **Contra Style**

The Contra Style Quadrille is performed with couples standing in the squared set position, but the patterns and movements of the figures vary somewhat from the Camp and Ballroom Styles and are performed more as a country dance. The Contra Style Quadrille is performed only to Mento music from beginning to end. The costume worn is similar to that of the Camp Style. A time limit of **four (4)** is allotted for presentation; this includes entrance, performance of the figures and exiting the stage. [Please note that the Contra Style is the only style that does not exit the stage with the Vospiana]

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

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

RING GAMES

A staged dance presentation based on traditional Ring Games performed to a medley of **three (3) or four (4)** songs where the dancers **must** sing as the games are executed, moving through varying patterns, as well as, exploring all possible uses of the circle. The creative use of popular forms **should not overshadow** the overall Jamaican content of the presentation. Movements or steps must relate to the games being sung. The traditional tune must be established at least in the first verse of the song before being created on. (**Note: Musicality in the singing of these Ring Games is very important**). All Ring Games presentation can include Chanting, Line and circle games

creatively arranged with the latter being the most dominant. Musical accompaniment **must not over power the singing**. A maximum of sixteen (16) dancers or a minimum of twelve (12) dancers will be allowed to perform in this Category.

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**.

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 e.g. (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 to 12 feet** high and **3 inches thick** with attached coloured ribbon **12 feet** long for **class one (1)** and **13 - 15 feet** for all other classes. A time limit of **six (6) minutes** is allowed for this entry.

KUMINA

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

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

A time limit of **three (3)** minutes is allowed for classes 1-3 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 is a forward dip with the shoulder initiating the movement with a stamp of the foot, 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 stomping of the feet. The **revival table** is generally decorated with the necessary paraphernalia used in revival (e.g. Croton, transparent glass bottle or vase, sanky /hymnal, table cloth, unlit white candles etc.) Please note that the **revival table** plays an integral part in this particular category and is generally **placed in the centre** of the performance area.

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

NI NITE (NINE NIGHT) / WAKE

This form is the climax for the nine night observances after the death of a person. The form generally starts out on a slow pace (referred to as “long meter”) with Hymns tracked from the Sanky (Redemption Songs) and gets lively as it develops. During the singing, the voice is used in a very creative way producing guttural sounds at various intervals. The dance generally starts with subtle revival movements and gradually develops in to movements used in the other death observances such as Dinki Mini, Gerreh etc. Percussion instruments from any of the folk forms are utilized as musical accompaniment base on the geographical location. A table covered with suitable table cloth is placed in the centre of the performance area displaying paraphernalia used during the performance. Dancers must dance around the table. Costume worn generally resembles ones normal clothing but depict various characters found in a community. **Appropriate clothing must be seriously considered** for children performing in this particular category. A time limit of **four (4) minutes** is allowed for each entry. (Note age classification for each category). Schools & Community Groups 19 years & under are allowed a maximum of sixteen (16) dancers or a minimum of twelve (12) dancers not including drummers and singers which must not exceed **six (6)** persons. **Note:** Live Musical accompaniment for all these folk forms.

JONKUNNU

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

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

BURRU

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

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

DINKI MINI

The Dinki Mini is a dance performed on the 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 a part 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 vocalisation and the same drums used in Revival (rattle and bass drums).

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

MEDLEY OF FOLK FORMS

This is a combined song and dance item based on Jamaican folk materials with elements extracted from traditional forms i.e. Kumina/Congo, Revival, Gerreh, Dinki Mini etc. The Medley of Folk Forms should be a minimum of **two (2)** folk forms or a maximum of **four (4)** folk forms. The dance should be staged and performed by not less than

twelve (12) dancers and not more than sixteen (16) dancers/singers. This does not necessarily include drummers or other musicians, where when used should **not exceed six (6)** in number. A group of singers and musicians accompanying a set of dancers does not qualify for this category. The dancers **must** sing and dance as they perform. (**Note:** Age classifications for each Category. A time limit of **four (4)** minutes is allowed for each entry).

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

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

**** Socks are to be worn in the Ring Games and not stockings**

**** Kumina, Maroon Dance and Zella are the only folk forms that will be performed without shoes. All other folk forms must be performed in footwear which must be uniform.**

THE JCDC OFFICES

HEAD OFFICE

3-5 Phoenix Avenue
Kingston 10
Tele: 926-5726-9 or 906-4252-3
Fax: 960-4521
Email: library@jcdc.gov.jm
Website: www.jcdc.gov.jm

PARISH OFFICES:

KINGSTON & ST. ANDREW
C/o Louise Bennett Garden Theatre
36 Hope Road
Kingston 10
Tel/Fax: 920-4566
Email: jcdcksa@yahoo.com

ST. CATHERINE

Shop #5 Spanish Mall,
King Street, Spanish Town
St. Catherine
Tel/Fax: 984-4244
Email: jcdcstcath@yahoo.com

ST. THOMAS

4 West Street
Morant Bay, St. Thomas
Tel/Fax: 982-1059
Email: jcdcstthomas@gmail.com / st.thomas@jcdc.gov.jm

ST. MARY

64 Stennett Street
Port Maria, St. Mary
Tel/Fax: 994-2738
Email: jcdcstmary@yahoo.com / st.mary@jcdc.gov.jm

ST. ANN

5 Windsor Road
St. Ann's Bay, St. Ann
Tel/Fax: 974-8597
Email: st.annjcdc@yahoo.com

PORTLAND

5 Smatt Road
Port Antonio, Portland
Tel/Fax: 993-2288
Email: portlandjcdc@yahoo.com

CLARENDON

1 Brooks Avenue
May Pen P.O, Clarendon
Tel/Fax: 986-9075
Email: jcdc.clar@gmail.com

MANCHESTER

c/o RADA Office
P.O. Box, Caledonia Road, Mandeville
Manchester
Tel/Fax: 962-2398
Email: jcdcmanchester@gmail.com

ST. ELIZABETH

Shop #45 Santa Plaza
Main Street, Santa Cruz
Tel/Fax: 966-2398
Email: jcdcstbess@gmail.com

ST. JAMES

C/o RADA Complex
Catherine Hall, Montego Bay
Tel/Fax: 952-1134
Email: st.james@jcdc.gov.jm

HANOVER

Shop# 20 Mid Town Mall
Lucea P.O.
Tel/Fax: 956-3898
Email: jcdc_hanover@yahoo.com

WESTMORELAND

Shop 14, Nepaul's Plaza,
109 Great Street
Tel/Fax: 955-4045
Email: jcdcwestmoreland@yahoo.com

TRELAWNY

9 Upper Parade Street
Falmouth
Tel/Fax: 617-1871
Email: jcdc_trelawny@yahoo.com