

**NORTHSHIELD ARTS AND SCIENCES SCORING SHEET**  
**PERFORMANCE**

Entrant's Name: \_\_\_\_\_

Judge's Name: \_\_\_\_\_

Judge's Contact Info: \_\_\_\_\_

Item Description: \_\_\_\_\_

Division: \_\_\_\_\_

**DOCUMENTATION:** \_\_\_\_\_/10

*A minimum of one page of written documentation is required. Documentation is used to show the judges what you know about the piece you are performing, tell them how you will perform it, and explain your decisions. The documentation should, at minimum, include: the composer, the time period and region of the piece or style, what kind of piece it is, and how it will be performed. There should also be a bibliography (list of the books and websites used in your research) and a copy of the piece for the judges to reference during the performance.*

**1-2:** Documentation that is significantly incomplete, does not explain the artisan's choices, lacks references, or is based on items that are outside the timeframe of the SCA.

**3-4:** Minimal but correct information regarding the piece in history and as recreated. Few books or websites used, but not completely cited. Some discussion of the artisan's decision-making regarding materials and techniques.

**5-6:** Moderate information regarding the piece, including a discussion of how the item would have been written and performed in the time and place of interest and some discussion of the artisan's decision-making regarding performance techniques, including any changes or compromises made. Should include examples of similar extant pieces and, where possible, information about how, where, and when they would have been performed.

**7-8:** Substantial information regarding the piece, including a well-developed commentary about similar pieces during the time and place of interest. Decisions about materials and methods (including changes or compromises) should be supported by examples from similar pieces and performances, quotes from historical sources, and/or discussion from scholarly sources. All information should be cited in the text and collected in the bibliography.

**9-10:** Very complete examples and discussion including a well-developed commentary of the piece and the style/time period of the performance, use of primary sources, explanation of original research and/or experiments, and justification of all deviations or variations from historical norms. All information should be cited in the text and collected in a well-developed bibliography.

**Documentation Comments:** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**MATERIALS AND TECHNIQUES:** \_\_\_\_\_/10

*A review of both the materials used to create the work and the way in which they were performed. This encompasses everything used to create your performance, including the source documents, instruments, and/or performers.*

**1-2:** The performance piece is not related to historical examples with little or no explanation of the deviation.

**3-4:** The performance piece includes modern elements, but has some attempt to imitate a historical style from within the SCA time frame and deviations from the historical style are explained.

**5-6:** The performance succeeds in creating an experience that appears historically appropriate, but includes modern elements (modern performance style, inclusion of anachronistic language, modern forms of instruments, etc.). Deviations from the historical norms should be explained and supported by the documentation.

**7-8:** The piece is either an extant piece or one that adheres closely to historical examples and is presented in a way that is appropriate to the time and place of interest. Any instruments or props are visually appropriate to the historical time and place of the piece. Any minor deviations are well supported by the documentation.

**9-10:** All aspects of the piece, performers, instruments and/or props are entirely consistent with historical examples and there is special attention to the visual and physical considerations of the performance, including but not limited to the appearance and historical accuracy of the performers, sheet music, and/or instruments.

**Materials & Techniques Comments:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**WORKMANSHIP:** \_\_\_\_\_/10

*Workmanship assesses the skill with which the piece is performed. This can take into account the skill of techniques including but not limited to: enunciation, pronunciation, intonation, memorization, stage presence, expressiveness, rhythm, pitch, volume, embellishment, and use of original languages.*

**1-2:** Performance experiences challenges that significantly interfere with the performance of the piece.

**3-4:** The piece is performed without significant interruption or difficulty, but issues with memorization, volume, smooth execution, or pronunciation exist.

**5-6:** Performance is smoothly executed. Performers and/or instruments work together successfully.

**7-8:** Performance is well-practiced and expressive. Performers have excellent stage presence.

**9-10:** Performance is well-practiced, emotive, and engaging throughout. Musical and oral performances are clearly audible and make excellent use of expressiveness, phrasing, dynamics, and diction. Physical performances are smoothly executed with grace and confidence. Embellishments are historically appropriate.

**Workmanship Comments:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**COMPLEXITY:** \_\_\_\_\_/10

*This is an assessment of the difficulty and scope of the performance and is meant to rank the ambition, not the workmanship or success, of the piece. Strict adherence to historical forms, the difficulty of the music/text/research (i.e., translations, obscure styles) or experimentation necessary to determine the correct performance of a piece may be included. Pieces with multiple components (i.e., vocal and instrumental, multi-person cast, many dancers) are generally of higher complexity.*

**1-2:** The performance includes only a few simple components (e.g., solo with simple melody, single couple dancing a common or simple dance).

**3-4:** The performance includes several discreet components (e.g., a duet or an accompanied song).

**5-6:** The performance requires either several discreet components, a few components of higher complexity, or a processes that was developed by the entrant based on historical examples.

**7-8:** Complex components and a variety of techniques are required to perform the piece, the piece required several components to be developed experimentally, or significant research was required.

**9-10:** Highly complex components are required to perform the piece (e.g., live musicians for a group dance), the performance required several advanced components to be developed experimentally (e.g., dance redacted from a manual and music composed), or research of exceptional depth was performed.

**Complexity Comments:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**JUDGES DISCRETION: (0-3 POINTS)** \_\_\_\_\_/3

Judges can give entrants extra points for any WOW factor, including, but not limited to: outstanding aesthetic effect and appeal, technical proficiency, presentation, authenticity, skill, depth of research, or experimentation required.

**Judge's Discretion:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**ENTRY SCORES TOTAL**

**DOCUMENTATION** \_\_\_\_\_  
**MATERIALS & TECHNIQUES** \_\_\_\_\_  
**WORKMANSHIP** \_\_\_\_\_  
**COMPLEXITY** \_\_\_\_\_  
**JUDGES' DISCRETION** \_\_\_\_\_

**TOTAL POINTS:** \_\_\_\_\_