

## Creative Arts Contests based off of NJCL Creative Arts Contests Guide

### Costume Contest

#### Characters:

Male - Lucius Tarquinius Superbus

Girls - Tullia the younger

Couples - Numa Pompilius and Egeria

Special ACL 100th Anniversary Character: Janus (may be entered by 1 or 2 delegates)

There will be no written test as part of the costume contest. However, the contestant will be expected to make a brief statement about the costume and how it relates to the character; therefore, the contestant must have knowledge of Roman or Greek clothing style and a broad knowledge of the character represented. The contestant should be prepared to speak about the color, style, props, etc. selected for his/her costume. The entrant must make his/her own costume. Creativity will include the entrant's imaginative use of materials to make props and costume; it will not be based on the oral presentation.

The costume contest-rating sheet will be based upon the following criteria:

- 50 points for Authenticity
- 20 points for Craftsmanship
- 15 points for Attractiveness
- 10 points for Overall Effectiveness
- 05 points for Creativity of Interpretation

100 Total

The cost of the costume must not exceed \$50.00, excluding tax. For couples, this is \$50.00 per person. The value of all items, including borrowed items, shoes, jewelry, etc. must be included in the \$50.00 limit. Ten points will be deducted for exceeding this limit. Each entrant must submit all sales receipts for materials in the provided envelope at the Costume Contest. Five points will be deducted for late envelopes. Any estimated expenses of borrowed or recycled materials must be verified by sponsor's signature and also inserted in the envelope. Ten points will be deducted for no receipts. A photo of the contestant(s) in costume must also be submitted at the time of

confirmation. The photo must include the contestant's ID#, level and category. Ten points will be deducted for no photo

## Essay

Participants in the Essay Contest will examine translated passages of Latin authors and/or images of classical importance regarding a major aspect of Roman civilization. Each student will then write an expository essay based on a given thesis statement. No prior preparation is necessary. Students must compete on the grade level last completed.

Essays will be judged on the following criteria:

- 15 points for Adherence to the guidelines above, e.g., reference to visual or passage, inclusion and support of thesis statement, expository essay. (The essay may be informative or persuasive in nature.)
- 15 points for Unity, coherence and theme development, e.g., introduction, definite and clear Development, conclusion
- 15 points for Content, e.g., appropriateness, sufficient development of thesis
- 10 points for Originality/creativity
- 10 points for Historical allusion and accuracy
- 10 points for Mechanics, e.g., grammar, spelling, sentence structure
- 10 points for Word choice and vocabulary
- 10 points for Style and clarity
- 5 points for Neatness

100 total

## Memorized Latin Oratory

Participants in the Latin Oratory Contest must compete on the level of Latin last completed. However, no student may compete at the same level (except for those on level 5) more than one year. Contestants are requested to have memorized their passages thoroughly prior to their attendance at the convention. The head judge may prompt at his/her discretion. In this contest, costume and props are not to be used. An introduction in English should not be given. A false start (i.e., no longer than the first line) will be allowed without a point deduction.

Judges will use the following criteria:

- 20 points for Memorization
- 15 points for Pronunciation
- 15 points for Eye Contact with Audience
- 15 points for Natural Gestures and Oratorical Style
- 15 points for Enunciation and Voice Control

- 20 points for Phraseology and Interpretation of Passage  
100 Total

### Sight Latin Reading

Contestants will be given a brief selection in Latin appropriate to the year of study completed: Level 1/2 and I, Level II, Advanced Level—Prose, or Advanced Level—Poetry; students must compete on the level of Latin last completed. However, no student may compete on the same level (except for those on level 5) more than one year. Students in advanced levels may enter poetry or prose, but not both. Contestants will be given a ten minute preparation period in which a dictionary, provided by the contestants themselves, may be used. Macrons will be provided on the selections to indicate long vowels. The students may make notes on the selections; no other scrap paper is allowed. However, at the conclusion of the preparation period, the passages and dictionaries will be collected; the contestants will be given an unmarked passage to use as they appear before the judges. The students will be expected to read the passage aloud in Latin.

Judges will determine comprehension by the quality of the contestants' reading; Each contestant will be judged using a rating of 5–4–3–2–1 for confidence, continuity, phrasing, word accent, vowels, syllabification, consonant quality, performance, elisions (poetry only), and scansion (poetry only). Both Classical and Liturgical pronunciations are acceptable, but the contestant must inform the judges before performing if Liturgical pronunciation will be used.

#### Sight Latin Reading Judging Criteria—A Definition of Terms

- conveyance of meaning: This criterion measures the reader's comprehension of the text, as evidenced by an appropriate intonation pattern, pauses in suitable places, and other indications of understanding, including speaking audibly and expressively.
- continuity: This standard evaluates the reader's ability to make the language flow: reading syllable-by-syllable earns a 1; word-by-word perhaps a 2 or 3; a smooth, continuous reading of a "whole" text, a 5.
- phrasing: This criterion shows the reader's recognition of word relationships—adjectives said with their nouns, conjunctions and prepositions linked to the word groups they control.
- vowels: This criterion checks the accepted pronunciation of vowels and diphthongs: e.g., veni = "way-nee," not "wee-nee." This includes differentiating between a short vowel sound and a long vowel sound: e.g. hīc = "heec" and hic = "hick".
- syllabification: This criterion recognizes the reader's ability to read the correct number of syllables and to divide words in appropriate places, e.g., a-gri-co-la, not ag-ri-col-a; com- ple-o, not comp-le-o.

- consonant quality: This measurement evaluates a reader's ability to pronounce consonants appropriately, as #4 does for vowels: for instance,  $v = w$  and  $c = k$  in classical pronunciation, but  $v = v$  and  $c = ch$  before  $i$  and  $e$  in liturgical. It is generally not required that the  $r$  be trilled or tapped, but those readers who have mastered this sound should certainly be credited for its production. The pronunciation or omission of initial  $h$  will be accepted as long as there is consistency.
- word accent: This quality shows a reader's consistency in placing the stress within a word properly, as in *a-gri-co-la*, not *a-gri-co-la*
- performance: This category allows the judge to evaluate the overall effect of a reading.

### Poetry Only:

Elision: This criterion measures the student's recognition of regularly omitted vowels in scanned poetry. In general practice, the first of two vowels in sequence at word junctures is omitted—e.g., *puella amica puell' amica*; similarly, the final *-um* is often omitted if the following word begins with a vowel—e.g., *magnum in bellum magn'in bellum*.

Scansion: This quality marks the pattern of long and short syllables determined not only by macrons and diphthongs, but also by position: a vowel generally becomes long if followed by two consonants, even if the second one is in the next word—e.g., the vowel of *sed* is usually short, but becomes long by position in *Sed Paulus mansit*.

Cave: While the reader of poetry should produce a rhythmic reading, the pattern should not be so exaggerated that a sing-song rendition results, with the rhythm becoming more important than the message. In well-written (and well-read) verse, the rhythm and sense will work together rather easily to produce a melodic reading.