

THE PRIME MINISTER'S BEST VILLAGE TROPHY COMPETITION



RULES, REGULATIONS AND PROCEDURES

2025

FOLK PRESENTATIONS

SECTION IV- FOLK PRESENTATIONS

PART 1- GENERAL

- (1) This category of the competition will be organized into four (4) sections, Folk Dance, Folk Music, Literature and Dramatic Literature.
- (2) The Administration may decide, in any given year, which categories will be offered for adjudication. However, all categories will be guided by the dictates of the Competition's Rules and Regulations.
- (3) Groups participating in Folk Theatre will **only** be allowed to participate in a maximum of:
 - i. Three (3) Music categories and
 - ii. Three (3) Dance Categories as well as
 - iii. Two (2) Instrumental Music Category
 - iv. **Or** (3) Literature Categories
- (4) Time-frames and related penalties will be assessed as outlined in the 2025 Overall Guidelines.
- (5) Each group qualifying for the **finals** must present a synopsis of each qualifying piece no later than two (2) weeks before the start of the competition.
- (6) In the event of low participation, acts of God or other extenuating circumstances, the Committee reserves the right to treat any category at any level as a final, retroactively or otherwise, in consultation with the Senior Officer in charge of the programme. As far as possible, competitors will be notified of such before the start of their performances.
- (7) All materials must be carefully researched. In order to avoid copyright infringement, appropriate permission must be sought.
- (8) Avoidance of copyright infringement is the sole responsibility of the participating organization.

PART 2- MUSIC

Chapter 1- Overview

- (9) Folk Music content must be varied, coming out of the experience of the Caribbean and Trinidad and Tobago in particular.
- (10) All choral categories, must consist of a minimum of six (6) singers. There is no maximum limit.

(11) Parang must have a minimum ensemble of eight (8) persons at least four (4) of whom must be vocalists.

(12) Accompaniment must not distract or supersede the main instrument being adjudicated.

(13) Competitive categories under the genre of Folk Music will consist of Traditional, Contemporary and Instrumental categories and will be divided into special, solo and chorale/group categories.

(14) The Traditional Special Categories are:

- i. Chutney Song
- ii. East Indian Devotional
- iii. Parang (Medley/Solo)

(15) Traditional Solo Categories

- i. Original Calypso
- ii. Folk Song Solo

(16) Contemporary Solo Categories are:

- i. Trinidad and Tobago Reggae
- ii. Local Fusion

(17) The Traditional Chorale Categories are:

- i. Spiritual
- ii. Nation/Patriotic Medley
- iii. Folk Medley
- iv. East Indian Folk Medley
- v. African Devotional Song

(18) Instrumental Categories are:

- i. Pan Solo
- ii. Drumology
- iii. Tassa

Chapter 2- Descriptions

(19) The following descriptions will guide adjudication in all categories of Music. In general, Traditional Folk Music will refer to:

- i. African-Influenced Songs and Melodies - shango, bongo, cherupp, limbo, baby-minding songs, story songs, negro spirituals, work songs, etc.
- ii. Spanish-Influenced Songs and Melodies - galeron, pastillo (Paseo), decimas, joropo, castillian, warrap, merengue, work songs, etc.
- iii. French-Influenced Songs and Melodies - bele, quardrille, pique, cantique, baby-minding songs, patios, work songs, etc.
- iv. British-Influenced Songs and Melodies - reel, jig, mother-goose nursery rhymes, cradle songs, sea shanties, river boat songs, work songs, etc.
- v. East Indian Influenced Songs and Melodies - gatka, chutney songs, lullabies, rice-planting, phagwa, divali, gazal, etc.
- vi. Chinese – lion dance songs, pink tea, work songs, etc.
- vii. Folk Music originating from the First Peoples of Trinidad and Tobago and the Caribbean.
- viii. Folk Music originating from descendants of Eastern Mediterranean people in Trinidad and Tobago.
- ix. Folk Music originating from the Caribbean e.g. Banana Boat Song, etc.
- x. Contemporary Music such as Yellow Bird, Calypsos after 1931 and Compositions in the folk genre.

(20) Specific outlines for the various categories are as follows:

- i. Traditional Solo Categories:
 - a. East Indian Devotional- Traditional songs of prayer and devotion derived from the East Indian experience. e.g. Bhagan, Chowtal, Toomree, Ghazals and Caseedas.
 - b. Chutney Song- local interpretation using the Bhojpuri Folk Style to discuss life experiences or express emotions and feelings. It is accompanied by Dholak, Harmonium, Dhantal and Mageera.
 - c. Original Calypso- Original Compositions on life and experiences in Trinidad and Tobago.
- ii. Traditional Choral Categories:
 - a. Folk Medley (Chorale) – Must consist of at least three (3) different melodies of Folk Songs with a traditional/authentic Folk Melody.

- b. Parang – Music of Spanish influence that must utilise at least one of the following: mandolin, quatro, box bass and a lead instrument other than brass or piano/keyboard. Soca Parang is not allowed in the category. This can be one song or a Medley of songs.
- c. Calypso Medley- Must consist of at least three (3) different melodies of calypsos from 1962 to present.
- d. Nation/Patriotic Songs (Choirs) – Either a National Song or a song that is Patriotic to, or promotes Trinidad and Tobago. E.g. Portrait of Trinidad (Sniper), We Can Make It If We Try (Stalin), Education (Sparrow), God Bless Our Nation; Land of Sun and Seas, etc.
- e. Spiritual Song– Traditional songs of prayer and devotion derived from the Christian experience. Inclusive of Liturgical, Spiritual Shouter Baptist, doptions, hymns, gospel, Negro Spirituals, Praise. Etc.
- f. African-Devotional Song – traditional songs of prayer and devotion derived from the African experience. These songs, chants and melodies are specific and pays homage to the Heavenly Gods or the Orisha's/Deities, egs – Shango, Oshun/Yemaya, Osain, Yemoja, Obatala, Ogun, Erinle, Rada Movement et al. No reference to Christian deities are permitted in this category.

iii. Contemporary Solo Categories

- a. Local Fusion- Original music that originates from popular culture which holds a definite Trinidad and Tobago/ Caribbean flavour but may meld other musical influences from throughout the world. E.g. Jamoo, Rapso. Other contemporary local forms
- b. Trinidad and Tobago Reggae- Original composition on the life and experiences in Trinidad and Tobago. Includes Roots and Classic reggae. E.g. As represented by Artistes such as General Grant, Marlon Acher, Prophet Benjamin, etc.

iv. Instrumental Categories:

- a. Pan Solo- Playing a Trinidad and Tobago or Caribbean Melody. Competitors are allowed limited live accompaniment. No recorded music is allowed.
- b. Tassa– Utilizing bass, cutter, fuller and ghige to play various hands of rhythms for such occasions as Hosay, Weddings, Ramleela, etc. Must have a minimum of four (4) performers. Must play a minimum of four (4) hands

c. Drumology- Afro Caribbean in nature, using traditional African drums with a minimum of six (6) performers.

- I. Drumology Competitors MUST use at least one (1) of the traditional rhythms listed: Calypso, Avaloo, Naringo and Congo, Grand Bele, Igbo (fast and slow) and Temne, Bongo, Banda, Winti, Shovealong and Tamboo Bamboo Koromanti, Manding, Kalenda, Congo Bele.
- II. Groups who do not use any of the traditional rhythms will be disqualified.
- III. Groups will be adjudicated on appropriate utilization of sticks and hands to play.
- IV. Traditional rhythms must be played for at least two (2) minutes.
- V. The two (2) minutes of Traditional rhythm can be at the beginning, middle or end of the piece.
- VI. The remainder of the piece can be of a creative nature.

(21) Chapter 3- Adjudication

Points for these categories will be awarded as follows:

DRUMOLOGY		
Categories	Description	Points
Presentation	Costuming (5pts) Layout of drums (5pts)	10
Tone & Balance	Dynamics (5pts) Quality of the instruments (5pts) Ratio of drums (5pts) Consistency of sound (5pts)	20
Performance	Types of drums used (5pts) Audience engagement (5pts) Songs to accompany rhythms (5pts) Individual soloist(s) skills (5pts)	20
Rhythm	Authenticity of traditional rhythms (5pts) Accurate playing of traditional rhythms (5pts) Timing and Tempo (5pts)	15
Arrangement	Introduction of piece (5pts) Choice of rhythms (5pts) Verse and choral (technique) (5pts) Over all music structure (5pts) Transitions (5pts) Climax and anti-climax (5pts)	30
Impact	Overall effect of the sound and performance (5pts)	5
Total		100

TASSA		
Categories	Description	Points
Presentation	Costuming (5pts) Stage formation (5pts) Stage Performance (5pts)	15
Tone and Balance	Quality of sound of drums (10pts) Timing and tempo (10pts)	20
Authenticity	Accuracy of authentic hands (10pts) Proper use of the hands (10pts)	20
Rhythm	Overall togetherness of sound and soul (15pts)	15
Arrangement	Introduction of piece (5pts) Starting of hand (5pts) Breaking of taal (5pts) Creativity of arrangement (5pts) Choice of rhythms (5pts)	25
Impact	Overall effect of the sound and performance (5pts)	5
Total		100

Pan Soloist		
Categories	Description	Points
Impact	Overall effect of the sound and performance (5pts)	5
General Performance	Interpretation (10pts) Presentation (10pts) Dynamics (10pts)	30
Rhythm	Consistency (timing/beat) (15pts)	15
Arrangement	Introduction (5pts) Melodic development (10pts) Re harmonization (10pts) Balance (5pts) Conclusion (5pts)	35
Tone	Tonality of instrument of sound (Pitch blend and harmonics) (15pts)	15
Total		100

Folk Medley, Nation/Patriotic Song, Spirituals, Calypso Medley:		
Categories	Description	Points
Diction	Clarity/enunciation (5pts) Pronunciation (5pts)	10
Presentation	Costume- Visual impact and appropriateness (5pts) Appropriate or relevant interpretation (5pts)	10
Voicing	Distribution, of spaces, notes and chords among the instruments	20
Tone and Intonation	Quality of the voice and instruments (10pts) In key or out of key (10pts)	20
Rhythm	Consistency (timing/beat) (10pts)	10
Arrangement	Dynamics- Volume of music (5pts) Balance and blend (10pts) Musical organization and innovation (10pts)	25
Impact	Overall effect of the sound and performance (5pts)	5
Total		100

Folk Soloist (solo):		
Categories	Description	Points
Tone	Quality of the voice (10pts)	10
Diction	Articulation and clarity (10pts) Pronunciation (10pts)	20
Lyrics	Accuracy of lyrics (10pts)	10
Intonation	In key or out of key (10pts)	10
General Performance	Interpretation (10pts) Presentation (10pts) Arrangement (10pts)	30
Rhythm	Consistency (timing/beat) (10pts)	10
Impact	Overall effect of the sound and performance (10pts)	10
Total		100

East Indian Devotional, Chutney & East Indian Folk Medley:		
Categories	Description	Points
Arrangement	Tempo & Timing (10pts) Beat (5pts) Flow of lyrics (5pts)	20
Intonation	Rise and fall of the voice (5pts) Ras / sweetness of the sound (5pts)	10
Diction	Pronunciation (10pts) Articulation and clarity (10pts) Choice and use of words (10pts)	30
Tone & Balance	Relevant pitch (5pts) Melody (5pts)	10
Performance	Synchronization with music and or other singers (5pts) Confidence (5pts) Ease of delivery (5pts)	15
Presentation	Costume- Visual impact and appropriateness (5pts) Use of props/expressions and body language (5pts)	10
Impact	Overall effect of the sound and performance (5pts)	5
Total		100

PARANG		
Categories	Description	Points
Tone	Overall Quality of sound (pitch, blend, strength) (10pts)	10
Rhythm	Consistency (timing/beat) (10pts)	10
Arrangement	Orchestration of the piece (10pts) Overall balance of voices and instruments (10pts)	20
Originality	Creativity in the treatment of the piece (10pts)	10
Instrumentation	Execution of ensemble instruments (10pts)	15
Lyrics	Accuracy of language (10pts) Pronunciation and Articulation (10pts)	20
Presentation	Costume- Visual impact and appropriateness (5pts) Appropriate or relevant interpretation (5pts)	10
Impact	Overall effect of the sound and performance (5pts)	5
Total		100

Original Calypso, Reggae, Contemporary Folk		
Categories	Description	Points
Tone & Intonation	Singing in key (20pts) Overall quality of sound (pitch, blend, strength) (10pts)	30
Melody	Originality (10pts) Creativity (10pts)	20
Diction	Articulation and clarity (10pts) Pronunciation (5pts)	15
Lyrics	Relevant to theme (5pts) Development of theme (5pts)	10
General Performance	Presentation (10pts) Interpretation (5pts) Costuming (5pts)	20
Impact	Overall effect of the sound and performance (5pts)	5
Total		100

PART 3- FOLK DANCE

Chapter 1- Overview

(21) All dance presentations must consist of a minimum of six (6) dancers. There is no maximum limit.

(22) Performance durations and duration penalties will be as outlined in the 2025 Overall Guidelines.

(23) Competitive categories under the Folk-Dance genre will be divided into two main sections, these are Traditional Influenced and Contemporary Influenced. Under each section there that will be fixed categories adjudicated every year while others will be rotated annually.

(24) The Traditional Influenced Categories are:

- a. Traditional East Indian Devotional Dance
- b. Traditional African Devotional Dance
- c. Traditional Calypso Dance
- d. Limbo
- e. Traditional French Influenced Dance
- f. Traditional Spanish Influenced Dance
- g. Traditional British Influenced Dance
- h. Traditional First People (Amerindian – Awarro, Caribs and Arawaks),

- i. Traditional East Indian Influenced Dance
- j. Traditional African Influenced Dance
- k. Chutney Dance
- l. Chinese, Syrian, Lebanese, Portuguese Influenced Dances

(25) Contemporary Influenced Categories are:

- a. Spiritual/Liturgical Dance
- b. National Patriotic Dance
- c. Soca Dance
- d. Creative Freestyle
- e. Local Interpretative
- f. Social Dances

Chapter 2- Descriptions

Traditional Influenced Dances

(26) Traditional Influenced categories focus on influenced and indigenous dances which originated through colonization and were traditionally practiced in Trinidad and Tobago.

(27) The Traditional Influenced dances will be broken down as follows:

- i. Traditional East Indian Devotional Dance: Dances based on any East Indian religious occasion or deity e.g. Deities- Lord Shiva, Lord Ganesh, Mother Saraswati, Mother Durga/Kali, Lord Krishna, Mother Laxmi, Hanuman etc.
- ii. Traditional African Devotional Dance- Ritualistic elements and worship to a deity under the following African influenced religions e.g. Orisha, Voodoo (Yanvalu) and Shouter Baptist. Any group found to have practiced actual rituals in their entirety on stage will be disqualified.
- iii. Traditional Calypso Dance- traditional dances to the Calypso rhythm, with drums and other percussion musical accompaniments e.g. pan, chac chac, bamboo, iron)
- iv. Traditional East Indian Influenced Dance- These will include:
 - a. Ghafka (*sword and shield*) (Folk)
 - b. Jharoo (broom dance) (Folk)
 - c. Ras Leela (Folk)
 - d. Dandia Raas (*play of the sticks dance*) (Folk)
 - e. Bhangra, Biraha, Ghumar, and Harrischand. (Folk)

- f. Kathak (Classical)
- g. Bharat Natyam (Classical)
- h. Kathakali (Classical)
- i. Odissi (Classical)
- j. Kuchipudi (Classical)
- k. Manipuri. (Classical)
- l. Chhau (Classical)
- m. Mohiniyattam (Classical)
- n. Harvest Dance (*sugar-cane, rice and fish*) (Folk)
- o. Wedding Scenes - (maticoor night [lawa]) Tassa and dances based on East Indian Influenced Songs. (Folk)
- vi. Traditional African Influenced Dance - e.g.,
 - a. Banda,
 - b. Bongo,
 - c. Kalinda.
 - d. Congo Bele (Tobago)
 - e. Saraka/Salaka (Feast/Thanksgiving) and Nation Dances. Food or prayers must precede the Saraka while flags must precede the Nation Dance. Coromantie must be first Nation acknowledged followed by at least two (2) of the following:
 - Arada
 - Manding,
 - Ibo,
 - Congo,
 - Temne,
- vi. Traditional French Influenced Dances
 - a. Shovalong
 - b. Beguine,
 - c. Pique,
 - d. Bele Dances
 - Simple Bele (flat footed)
 - Creole Bele
 - Kalinda Bele

- Grand Bele (man and woman)

vii. Traditional British Influenced Dances

- a. Reel (Tobago)
- b. Jig (Tobago)
- c. Heel and Toe
- d. Quadrille
- e. Lancers
- f. Brush Back (Tobago)

viii. Traditional Spanish Influenced Dances

- a. Joropo,
- b. Castillian,
- c. Galleron (Cock Fight),
- d. Maypole,
- e. Parang

ix. Traditional First People (Amerindian (Caribs and Arawaks), Chinese, Syrian/Lebanese, Portuguese Influenced Dances

- a. Chinese Dances
 - Dragon Dance
 - Lion Dance
 - Ribbon Dance
 - Fan Dance
 - Lantern Dance
- b. First People Dances
 - Seboucan
- c. Syrian/Lebanese
 - Belly Dancing
 - Dabke

x. Limbo

xi. Chutney Dance

Contemporary Influenced Dance

(31) Contemporary influenced categories focus on contemporary and creative manifestations of traditional forms from Trinidad and Tobago and the Caribbean. These categories are expected to be heavily influenced by the traditional forms but may include non-traditional forms as well.

(32) The Contemporary Influenced Categories will be broken down as follows:

- i. Contemporary Spiritual/Liturgical- Dances based on Gospels, Negro Spirituals, Spiritual Baptist Doptions and other spiritual sounds that are not indigenous to but influence Caribbean culture.
- ii. Soca Dance: Dance using Soca and or Chutney Soca music from both local and Caribbean artistes.
- iii. National (Patriotic) Dance- e.g. Creative dances based on national birds, flower, sites, history, heritage and/or Nation building themes. The flag or colours of the national flag MUST be incorporated with the dance.
- iv. Local Interpretative- Dances done to local music utilizing traditional and local dance forms in new and creative ways. Forms identified as being non-local will result in disqualification. Traditional and local forms to be considered are:
 - a. Lend Hand Dances (Work Dances) e.g. cocoa dance, sugar-cane dance (harvesting), rice- planting dance, washer woman dance and fisher folk dance etc
 - b. Festivals e.g. La Divina Pastora, Santa Rosa, Divali, Hosay, Holi (Phagwa), Tobago Weddings etc.
 - c. Dances based on Folklore Characters e.g. Papa Bois, Lagahoo, Douens, La Diablesse and Soucouyant etc
 - d. Dances based on Traditional Carnival Characters e.g. Dame Lorraine, Sailor, Baby Doll, Moko Jumbie, Bats, Devils etc.
- v. Creative Freestyle- Dances exploring themes and ideas arising from the social and cultural context of Trinidad and Tobago. Foreign forms used must not exceed local forms. There must not be less than 50% local music and forms utilized in any presentation. If this is found to be the case, twenty (20) points will be deducted. If no local music is used the group will be disqualified.
- vi. Social Dances
 - a. Latin
 - Cha Cha Cha
 - Samba

- Rumba
- Jive
- Pasa Doble

b. Club Latin

- Salsa
- Merengue
- Kizomba
- Argentine Tango
- Bachata etc

c. Ballroom

Chapter 3- Adjudication

(33) The Traditional Influenced categories emphasize tradition and authenticity. They will be adjudicated on the following:

(34) Points for the listed categories will be adjudicated as follows:

Traditional Influenced Dances		
Categories	Description	Points
Choreography	Use of Space (5pts) Dynamics (10pts) Creativity (5pts)	20
Content	Dance Vocabulary/ Authenticity of Form(10pts) Communication (5pts) Authenticity of tradition (5pts) Technique (10pts)	30
Presentation	Synchronization (10pts) Authenticity of Accompaniment (5pts) Execution (10pts)	25
Costume	Authenticity (10pts) Functionality (5pts) Suitability/ Appropriateness (5pts)	20
Impact	Overall effect of the dance (5pts)	5
Total		100

Contemporary Spiritual, Soca and Chutney Soca, Social Dances, and Local Interpretive		
Categories	Description	Points
Choreography	Use of space (10pts) Dynamics (10pts) Technique (10pts)	30
Content	Intent/Clarity (10pts) Creativity and Innovation (10pts) Authenticity of Form (10pts)	30
Presentation	Synchronization (10pts) Execution (10pts) Impact (5pts)	25
Costume	Suitability for dance (5pts) Uniformity (5pts) Fit & Design (5pts)	15
Total		100

National/Patriotic Dance and Creative Freestyle		
Categories	Description	Points
Choreography	Use of space (5pts) Dynamics (5pts) Style & Technique (10pts)	20
Content	Expression (5pts) Communication (5pts) Theme (10pts) Creativity and Innovation (15pts)	35
Presentation	Synchronization (10pts) Execution (10pts)	20
Costume	Suitability/ Appropriateness (10pts) Fit and Design (5pts)	15
Impact	Overall Effect of the Dance. (10pts)	10
Total		100

PART 4- LITERATURE & DRAMATIC LITERATURE

Chapter 1- Overview

- (35) This category will consist of the Short story, Poetry/Spoken word and Village Chat competitions.
- (36) All competing pieces must cite or acknowledge the author. Plagiarism and other forms of copyright infringement will result in disqualification and withdrawal of all prizes already awarded.
- (37) Competition durations and relevant penalties will be enforced as outlined in the Overall Guidelines.
- (38) Original literature is defined as: A piece of work that has not been published in any written form and has not previously placed in the top five (5) of the Prime Minister's Best Village Trophy Competition.
- (39) All submissions for written adjudication must be submitted no later than the last working day before the group's preliminary performance.
- (40) Written adjudication will be accessed by committee and the winners announced simultaneously with the winners of the performance categories.
- (41) Participants cannot enter the competition with a piece they have already performed in previous finals on penalty of disqualification.

Chapter 2- Short Story

- (42) Stories may be adapted from our folk and oral traditions.
- (43) Stories must contain characters and situations recognizable as drawn from Trinidad and Tobago settings or must in some way suggest Trinidad and Tobago's experiences.
- (44) Written stories must be in the range of eight hundred and fifty (850) words, to one thousand, two hundred (1,200) words.
- (45) Short Story performance durations and penalties will be accessed as outlined in the Overall Guidelines.

(46) Short Story Performance will be adjudicated as follows:

SHORT STORY (PERFORMANCE)		
Categories	Description	Points
Articulation	Fluidity and rhythm of speech. (10pts) Clarity of speech. (10pts)	20
Content	Use of Folk traditions, culture and or beliefs of Trinidad and Tobago (10pts) Creative use of Folk traditions, culture and or beliefs of Trinidad and Tobago (5pts) Clarity of theme (5pts) Clarity of story, narrative and plot (5pts) Appropriate language (5pts)	30
Presentation	Delivery (use of stage etc.) (5pts) Interpretation of the piece? (5pts) Rhythm and flow of the piece (5pts) Characterization (5pts)	20
Use of voice	Projection. (5pts) Fluid delivery (5pts)	10
Use of body	Expressions and gestures (5pts) Use of body language (5pts)	10
Costuming and Props	Suitability & relevance to the piece? (5pts)	5
Impact	The overall impact of the performance (5pts)	5
Total		100

Chapter 3- Poetry/Spoken Word

(47) Poems may be lyrical, narrative, descriptive, dramatic or may combine some of these elements.

(48) Poems must be considered from the following categories:

- i. Rapso Traditions;
- ii. Spoken Word
- iii. Semblance of Pichakaree/Calypso; and
- iv. Literary Traditions

(49) The performances will be adjudicated on the following:

POETRY		
Categories	Description	Points
Articulation	Fluidity and rhythm of speech. (10pts) Full and accurate pronunciation of words. (10pts)	20
Content	Clarity of theme (5pts) Language appropriate to the theme (5pts) Use of literary devices & Figurative language (10pts) Portrayal of character(s)? (5pts)	25
Presentation	Delivery (use of stage etc) (5pts) Interpretation (5pts) Suitability of delivery to theme and content (5pts) Suitability of poem and presenter (5pts)	20
Use of voice	Relevant inflection and intonation (5pts) Projection (5pts) Fluid delivery (5pts)	15
Use of body	Expressions and gestures (5pts) Use of body language (5pts)	10
Impact	Emotional response (5pts) Overall impact of the performance (5pts)	10
Total		100

Chapter 4 Village Chat

(50) The objective of the Chat is to deepen the understanding and knowledge of the topic and show its relevance to the community.

(51) Twelve (12) wide-ranging topics will be given fifteen (15) minutes in advance to the villages. On the night of the Chat, the village will draw its position and topic fifteen (15) minutes before 'chat time'.

(52) The duration of the Chat must be no longer than eight (8) minutes minimum and ten (10) minutes maximum. All members of the panel must contribute to the Chat, but no one must dominate the discussion for more than two (2) minutes at a time.

(53) Teams must consist of five (5) persons:

- One (1) Teenager (19 or under)
- One (1) Young Adult (20 to 35 years)
- One (1) Adult (36 to 50 years)
- One (1) Elder (51 and above)
- And another one (1) from any one (1) of the above age groups.

• A list of the participants and their ages must be submitted to the judges/officials before the start of the chat.

(54) Gender balance must be three (3) females and two (2) males or vice versa. If not Twenty-five (25) points will be deducted.

(55) Different points of view must be aired; there must be arguments and counter arguments and a sense of movement towards some kind of agreement or consensus;

(56) Speakers will be expected to use a wide range of Trinidad and Tobago language, from standard English to forms of Creole/dialect may be used appropriately;

(57) Judging will be of two (2) levels:

- i. Village (Preliminary); and
- ii. Final.

The six (6) villages/groups making the highest amount of points in the Preliminaries will compete in the Finals at a venue recommended by the Head Office.

Points will be awarded as follows:

<u>Village Chat:</u>	POINTS
Articulation – Fluidity and Rhythm of Speech, Pronunciation	20
Content – Knowledge of subject, accuracy of information, Development of argument, Clarity/Relevance of response, Advancement of conversation	50
Presentation – Stage presence, Projection, Flow of argument	20
Overall Impact	10
TOTAL	100

Chapter 5 - (10) Minute Plays Dramatic Literature

(58) This Category is open to any group that is not participating in Folk Theatre.

(59) This will feature short plays or playlets, for the **duration of eight (8) minutes minimum to ten (10) minutes maximum**. Each playlet should consist of **a minimum of six (6) and no more than fifteen (15) actors in the production based on the following categories:**

- (i) **Anansi Playlet** – Story based on the character Anansi and/or his associates. He often takes the form of a spider and is the Akan God of stories, wisdom, knowledge and trickery.
- (ii) **Carnival Character Playlet** – Story based on the character and distinguishing traits and features of the Carnival characters of T&T. egs. Midnight Robber, Pierrot, Baby Doll etc.
- (iii) **Ceremonies & Customs Playlet** – Story includes a presentation of T&T custom or ceremony. Egs. Wedding (Tobago/Behar), Card Games (egs. All Fours), Christening/First Communion, proverbs, beating a bobolee and many more.
- (iv) **Folk Characters Playlet** – Based on the stories, characters and distinguishing traits and features of the Folk characters of Trinidad and Tobago. Egs Douen, Papa Bois, La Diablesse, Soucouyant etc.

DRAMATIC LITERATURE		
Categories	Description	Points
Plot and Story	Clear Story arc (5pts) Clear climax (5pts) Clarity of Plot (5pts) Suitability of plot (5pts)	20
Acting	Diction and Articulation (5pts) Embodiment of character (5pts) Level of Projection (5pts)	15
Direction	Composition and picturization (10pts) Use of space (5pts) Rhythm and pacing (5pts)	20
Content (Use of Folk Traditions)	Thematic interrogation (5pts) Creative use of content (5pts) Use of traditional folk content (20pts)	30

Technical	Functionality, creativity and appropriateness of: Costume, Set and Make-up (5pts)	5
Overall Impact	Effective and clear communication of the drama as to hold the interest of the audience throughout (10pts)	10
Total		100