

# **Siberian System**

## **Criteria for evaluation of solo performances**

*Warning: this is outdated version used in 2018. Some criteria may vary.*

### **“TECHNIQUE” CRITERIA**

**1. Accuracy of the moves (how clean are the moves and transitions, regardless of the move difficulty?)**

0 – low, the moves are very sloppy

0,5 – average

1 – high

1,5 –

2 – perfect

**2. Difficulty of the moves (how difficult are the moves and combinations that dominate the act)**

0 –

0,5 – only basic moves

1 – mostly basic moves with a few intermediate moves

1,5 –

2 – mostly intermediate moves

2,5 –

3 – mostly advanced moves

3.5 – only advanced moves

**3. Diversity of the moves (how different are the moves in terms of groups and classes, are there repetitive moves and combinations?)**

0 – similar moves, repetitive combinations

0,5 –

1 – big variety of moves, combinations aren't repetitive

**4. Connection to music (how well the prop manipulations are linked to music?)**

0 – moves are mostly off the bits or not linked to the music at all

0,5 – generally moves are linked to music bits, but not always

1 – moves are clearly linked to the bits

1,5 –

2 – moves are clearly linked to the bits, and the musical accents are well highlighted

**5. Multiprop usage (are there more than one prop in the act?)**

0 – only one prop

0,5 – there are two or more props

\* If more than one prop are used, previous criteria are judged for all the props (as average), not for the main prop only. That is, poor or well handling of the additional props may decrease or increase the points in the previous criteria.

### **“ARTISTIC IMPRESSION” CRITERIA**

**6. The character (How detailed and realistic is the character? Are the outfit, behavior, and emotions fit this character?)**

0 – the character is very poorly portrayed or uninteresting

0,5 –

1 – the character is recognizable, but poorly portrayed or incomplete.

1,5 –

2 – the character is well portrayed, clear, and interesting.

\* The character can be of any kind: simple or complex, easily recognizable or highly original. However, complex characters are harder to portray, while simple ones are easier but might be uninteresting. Too simple character might be indistinguishable from the absence of such.

**7. Audience retention (Does the act keep the audience watching with interest?)**

0 – poor, the act is boring

0,5 -

1 – viewers lose focus from time to time, but the act in general is interesting

1,5 -

2 – the act keeps viewers' attention the whole time (very interesting performance)

\* Viewers' attention can be kept by any means: acting, tech moves, choreography, special effects etc.

**8. Acting (How well the performer acts, keeps emotional contact with the audience, conveys the mood of the character or mood of the act in general?)**

0 – absent

0,5 –

1 – performer keeps emotional contact with the audience

1,5 –

2 – performer is charming, keeps the full contact with the audience, and conveys character's emotions and mood

**“APPEARANCE” CRITERIA**

\* Depending on circumstances, the judgment can be based on the costume only or on the combination of the costume, make-up, hair styling, and accessories.

**9. Costume (presence and quality of the costume)**

0 – no costume

0,5 – a simple or standard costume, or a good costume but not fitting the character.

1 - интересный, красивый, хорошо проработанный костюм, учитывающий специфику номера

**10. Aesthetic quality of the costume (how neat and clean the costume? Does it interfere with performer's moves? Does it highlight the good or hide the bad in the performer's stature?)**

0 – not aesthetic

0,5 – aesthetic

**“MOVEMENTS ON THE STAGE” CRITERIA**

**11. Plastique (aesthetic body moves)**

0 – none

0,5 -

1 – present

**12. Choreography (body moves are linked to the music and build a composition)**

0 – absent or poor

0,5 – present

1 – choreography is present, and moves of the body and the prop are in harmony

\* It is unimportant whether the performer uses a certain dance style or uses moves of his or her own.

**13. Acrobatics (jumps, somersaults, stands, balances etc.)**

0 – absent or poor

0,5 – acrobatics is used

1 – acrobatics is used in contact with the prop

**14. Usage of stage space (usage of the space on the stage and different levels)**

0 – absent

0,5 – moves in the stage space are present, but are not motivated by the choreography, character, or prop moves

1 – moves in the stage space are present and make sense

## OTHER CRITERIA

### **15. Idea of the act (the main idea that is conveyed in the act)**

0 – none or unclear

0,5 – the idea is not very clear, or poorly conveyed, or conveyed incompletely

1 – the idea is clear and well conveyed

### **16. Special effects etc. (pyrotechnics, decorations, and any other additional means that improve the performance)**

0 – absent, or have unclear purpose, or obstruct the act

0,5 – present, reasonable, and improve the performance.

### **17. Original ideas (any original or pioneering ideas of the prop manipulation, prop construction, special effects or decorations.)**

0 – none

0,5 – a few original ideas

1 – the whole act is highly original

\* 18. If performer causes emergency situations, jury can deduce points.

0 – no emergency situations

-1 – a prop is not set on fire; inadequately dipped in fuel; a prop is broken during the act

-2 – a prop, costume, or special effect caused an emergency situation and endangered the performer or the audience.

!!! Jury can use float numbers 0,5 / 1,5 / 2,5 if an integer does not accurately answer a criterium.