Odyssey of the Mind™
2012-2013

Problem No. 3: *Classics…*

ARTchitecture: The Musical

Classics. . .ARTchitecture: The Musical

Problem No. 3: Divisions I, II, III & IV

Introduction

Form or function? There's no question about it: Great works of architecture are works of art. But any architectural structure has to be more than that. It has to fulfill the need for which it was built. Brunelleschi's Dome is the crown of a cathedral; the Great Pyramid of Giza is a tomb. So, along with their beauty they fulfill a purpose. In this problem, Odyssey teams change a classic structure into ARTchitecture by incorporating their own works of art.

A. The Problem

The problem is to create and present an original performance that includes a replica of a classic architectural structure that was built between 1000 AD and 1600 AD. The performance will include three works of art that "disappear" and two characters that go on a quest to find them. When the works of art are found, they will be incorporated into the replica. The performance must also include two songs that are accompanied by choreographed movement.

The **creative emphases** of the problem are on the performance, how the works of art disappear and how they are incorporated into the replica, the portrayal of the two characters, the quest, and the choreographed movement that is set to music.

The **Spirit of the Problem** is for the team to create and present a performance that includes a replica of a classic architectural structure. The replica will include three works of art in its design. The works of art disappear somehow, and a minimum of two characters are involved in a quest to find them. When the works of art are found, they will be incorporated into the replica. The performance will also include two songs that are accompanied by choreographed movement.

B. Limitations (Italicized words/terms are defined on Page 5 in the Problem Glossary or in the *2012-2013 Odyssey of the Mind Program Guide*.)

1. **General Rules**: Read the *2012-2013 Odyssey of the Mind Program Guide*. This manual is updated each year and includes basic limitations for solving Odyssey of the Mind problems and the forms required for competition. This problem cannot be solved without referring to the Program Rules section of the guide.

2. **Problem Clarifications**: The *Odyssey of the Mind Program Guide* explains the types of questions about the rules that will be clarified and the ways to submit those questions. General problem clarifications can be accessed at www.odysseyofthemind.com/clarifications/. Problem clarifications submitted after February 15, 2013, will not be answered. CCI may find it necessary to issue clarifications after that date so continue to check for them after February 15 and before each competition.

3. The time limit for this problem is 8 minutes. This starts when the Timekeeper says, "Team begin" and includes setup, Style, and the presentation of the problem solution.

4. The cost limit for this problem is $125 (U.S.). The combined value of the materials used during the demonstration of the team's solution, including Style, cannot exceed this amount. The *Odyssey of the Mind Program Guide* explains the cost limit and lists items that are exempt from cost.

5. The team will create an original performance that includes:

    a. a replica of a classic *architectural structure* that incorporates three works of art into its design.

    b. three works of art that *disappear*.

c. two *characters* that go on a *quest* to find the missing works of art.

d. two songs.

e. *choreographed movement*.

6. The **replica**:

   a. must be modeled after an architectural structure that was built between the years 1000 AD to 1600 AD and still exists today. The actual architectural structure may have been changed after 1600 AD.

   b. may change *appearance* during the performance.

   c. may be made in any way, of any materials, and may be any size.

   d. will include the works of art after they are found. The works of art may change the replica's original appearance.

7. The **three works of art**:

   a. may be anything and may be of any medium (sculpture, painting, photography, mosaic, tapestry, etc.).

   b. must *appear*, then disappear, and finally reappear during the quest.

   c. must be incorporated into the replica after they are found.

8. The **two characters**:

   a. can be anything and can be *portrayed* in any way.

   b. will be shown to embark on a quest to find the missing works of art.

9. The **two songs**:

   a. can be any type but must be different from one another. That is, they cannot be two different verses of the same song; however, they can be two different songs of a similar style.

   b. must be performed separately.

   c. must have music and lyrics performed live during the performance, however, prerecorded sounds may be part of the performance.

   d. must include original lyrics and/or music.

10. The **choreographed movement**:

    a. must be composed of a minimum of three different components of movement that come together to create an overall choreographed impact.

    b. may each be anything moving, for example, a dancer, a backdrop, a set changing, a costume change, etc.

    c. must take place during the presentation of the two required songs.

    d. must be visible to the judges and audience.

11. The team should present the judges with documentation of its chosen work of classic architecture. This can be a photograph, an article in a publication, a printout from a website, etc., as long as it includes the appearance, location and the date of the architectural creation. There is no penalty if this is not included, but scoring may be affected if the judges are not familiar with the chosen work.

12. The team should present the Staging Area Judge with four copies of the Team's Required List Form found in the forms section of the Member's Area at www.odysseyofthemind.com/members/, or four copies of a list on one side of one or two sheets of 8 ½" x 11" or A4 paper. This list must be hand-printed or computer generated. It is for reference only. The list must include:

    a. the team's membership name and number, the problem and division.

b. the chosen architectural structure, including where and when it was created.

c. when in the performance the replica should be judged for resemblance.

d. a brief description of the three works of art to be scored.

e. a brief description of the two characters who go on a quest.

f. when in the performance the required songs will be performed.

g. a brief description of the choreographed movement and when it will take place in the performance.

h. the signal the team will use to indicate it has finished its performance.

C. Site, Setup and Competition

1. A stage or floor area a minimum of 7' x 10' (2.1 m x 3 m) will be used, but a larger area is desirable. This will not be marked. Teams must be prepared to perform in a 7' x 10' area. If space permits, the team may perform and/or place equipment, props, etc. outside the 7' x 10' area. If a drop-off exists beyond the 7' x 10' dimensions, a caution line may be taped 30" (76.2 cm) from the edge of the drop-off. This will serve as a warning, not a boundary.

2. A three-prong electrical outlet will be available. Teams should bring their own extension cords and adapters, if needed.

3. The team members must report to the competition site with all of their props and paperwork at least 15 minutes before they are scheduled to compete.

4. It is the team's responsibility to complete its problem solution within the 8-minute time limit. When the team is finished, it must signal the judges. An overtime penalty will be assessed if the team takes more than 8 minutes, and the Timekeeper will stop the team after one minute of overtime.

5. Teams should bring cleaning utensils to clean up any mess. Should a team take an unreasonable amount of time to clean the site, or leave a mess, the judges will assess an unsportsmanlike conduct penalty. Others not on the team's roster may help the team clear the site and remove the team's props. The competition area must be left clean and dry for the next competing team.

D. Scoring

1. Creativity of the overall performance (originality, effectiveness) . . . . .1 to 20 points

2. Quality of the performance (audibility, movement, stage presence) . . . . .1 to 15 points

3. The replica . . . . .5 to 25 points

   a. How closely it resembles the chosen architectural structure . . . . .3 to 10 points

   b. *Artistic quality* of its construction . . . . .2 to 15 points

4. The three works of art . . . . .3 to 35 points

   a. Overall artistic quality . . . . .1 to 15 points

   b. Creativity of how they disappear . . . . .1 to 10 points

   c. Creativity of how they are incorporated into the replica .1 to 10 points

5. The two characters . . . . .2 to 25 points

   a. Creativity of their portrayal . . . . .1 to 10 points

   b. *Effectiveness* of their role in the performance . . . . .1 to 15 points

6. The quest to find the missing works of art . . . . .2 to 20 points

   a. Originality of how the quest is portrayed in the performance . . . . .1 to 10 points

   b. Creativity of how the characters find the works . . . . .1 to 10 points

7. The two songs . . . . .1 to 25 points

   a. Are performed individually . . . . .0, 5 or 10 points

   b. Effectiveness in the performance . . . . .1 to 15 points

8. The choreographed movement . . . . .2 to 35 points

   a. Appears during each of the two songs . . . . .0, 5 or 10 points

   b. Includes three or more actions . . . . .0 or 5 points

   c. Overall creativity . . . . .1 to 10 points

   d. Effectiveness in the performance . . . .<u>1 to 10 points</u>

Maximum possible 200 points

E. Penalties (Deducted from percentaged scores.)

1. "Spirit of the Problem" violation (each offense) . . . .-1 to -100 points

2. Unsportsmanlike conduct (each offense) . . . .-1 to -100 points

3. Incorrect or missing membership sign . . . .-1 to   -15 points

4. Outside assistance (each offense) . . . .-1 to -100 points

5. Over cost limit . . . .-1 to -100 points

6. Overtime: -5 points for every 10 seconds or fraction thereof

   over time limit (example: 27 seconds over = -15 points) . . . . .maximum -30 points

7. Architectural structure was not built between 1000 A.D. and 1600 A.D. . . . .-1 to -50 points

8. Less than three works of art are presented

   in the performance . . . . .reduced score for each area in D4

Omission of scored problem requirements carries no penalty except loss of score.

F. Style (Elaboration of the problem solution; use the Style Form from the *Odyssey of the Mind Program Guide*.)

1. Creativity of a *prop* encountered or used during the quest . . . . .1 to 10 points

2. Artistic quality of something that is worn by a team member at some time

   during the performance . . . . .1 to 10 points

3. (Free choice of team) . . . . .1 to 10 points

4. (Free choice of team) . . . . .1 to 10 points

5. Overall effect of the four Style elements in the performance . . . .<u>1 to 10 points</u>

Maximum possible: 50 points

G. Tournament Director Will Provide*:

1. A 7' x 10' (2.1m x 3m) presentation area (larger, if possible).

2. A three-prong electrical outlet.

3. A judging team and materials necessary to judge this problem.

*NOTE: Contact your Tournament Director regarding competition site specifications such as actual dimensions, regis-tration procedures, floor surface, etc. Do not submit a clarification request for this information.

H. The Team Must Provide:

1. Four copies of its Style Form, one Cost Form, one Outside Assistance Form, and all team-specific clarifications.

2. Four copies of its list as stated in B12. This list is to assist the judges. If the team fails to provide the list, there will be no penalty.

3. Documentation of the chosen architectural structure.

4. Any necessary extension cords or outlet adapters.

5. Cleanup materials as needed.

I. Problem Glossary

architectural structure — a man-made construction.

choreographed movement — anything that moves in a rhythmic, structured, methodical manner.

disappear — to be hidden from view after being able to be seen.

effectiveness — the ability to provide an impact to others; impressiveness.

quest — a search for something that has gone missing.