

Top 10 Ways to Improve Your CONTENT Scores

#1 SHOW A VARIETY OF SKILLS

- A. Skills are physical abilities: jumps, turns, leaps, balance, strength, control, gravity, extension, flexibility, spotting, breath, change of weight, change of direction...
- B. Combining skills adds complexity and 'multiple demand'
- C. Choice of skills will greatly influence:
 - 1. Technique & Precision
 - 2. Choreography & Ensemble Choreo & Transitional Choreo Projection

#2 DEFINE YOUR STYLE

- A. Choose a style that students can excel physically and intellectually
- B. Research, develop and be physically consistent to that style
- C. Break down technical elements of the style in training and conditioning
- D. Explore motion and creativity defined by the muscular technique of that style

#3 THINK QUALITY NOT QUANTITY

- A. Content is about variety and creativity
- B. Content is about choosing the right move at the right time
- C. Content is about balancing all three sub-captions into one great moving picture
- D. Don't repeat vocabulary or tricks; put a new twist on that next turn or leap
- E. Explore a variety of movement qualities
- F. Vary your emphasis; virtuosity, visual effect, expression, ensemble, drill / maneuver

#4 INCREASE ENSEMBLE CHOREOGRAPHY

- A. Ensemble choreography is the layering of groups, timing, levels, ripples, etc.
- B. Ensemble choreography is the effect of the group, not the individual (Forms /Staging)
- C. Ensemble choreography is complexity and multiple demand
- D. Ensemble choreography enhances the musical interpretation
- E. Use big unison efforts as a single focus impact (Vis Rep)

#5 RELATE CHOREOGRAPHY TO THE FORMATION

- A. Form pattern/lines should be reflected in body & choreographic lines
- B. Forms will have a better defined shape
- C. Choreography will have more reason and visual impact
- D. Choreography will be more complimentary to its staging
- E. Composition will look more developed and thought-out

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#6 SHOW VARIETY IN INTERVALS

- A. Create intervals relative to performers, not size of court
- B. Choose an interval based on the space needs of the choreography
- C. Choose a contrast in intervals with one form to the next
- D. One 'picture' may need more than one interval to be understood

#7 CREATE A VARIETY OF FOCUS

- A. Create moments designed to look at an individual, a group, and the entire team
- B. Weight, density, intensity, motion, line, contrast, etc. will help direct focus during multiple efforts
- C. Use more contrast between and within forms to create focus
- D. Multiple focus is good when it is coordinated

#8 IMPROVE TRANSITIONAL CHOREOGRAPHY

- A. Give moving choreography the same emphasis and complexity
- B. Include skill / vocabulary with motion
- C. Practice transitional choreography in warm-up rehearsals
- D. Clean up visual by the altering direction the performers face
- E. Confirm timing and distance for each performer; step size may vary
- F. Create patterns to emphasize

#9 SHOW LOGICAL USE OF SPACE

- A. Forms express music quality same as choreography
- B. Block Forms = big impacts,
- C. Lines = relaxing, manipulate focus
- D. Geometric = straight lines, structured
- E. Organic = softer, rounded lines
- F. Symmetrical = formal, single focus
- G. Asymmetrical = intriguing, multiple focus
- H. Texture = mood, interest, multiple focus
- I. Unison = impact, overall view

#10 BE CREATIVE

- A. Take advantage of every moment to show body lines and express character
- B. Explore structured and unstructured moments, technical and pedestrian
- C. Explore ensemble visual ideas before adding movement
- D. Use outside motivation for your ideas

Top 10 Ways to Improve Your EFFECT Scores

#11 CHOOSE YOUR THEMES CAREFULLY

- A. Be original, current, and insightful
- B. Think from an audience and entertainment perspective
- C. Select theme and emphasis appropriate to team maturity and ability; your talents and assets
- D. Give thought to how the idea will be visually developed, communicated and understood
- E. Do not depend on title or '25 words' to convey theme

#12 BALANCE TYPES OF EFFECT

- A. Realize your emphasis and balance with others:
 - 1. Emotional - expression, character
 - Intellectual - idea, theme, design
 - Aesthetic - visual, color
- B. Effect is the result of training (execution) and choices (content)
- C. The level of effect is determined by your ability to communicate
- D. Effect is more than multiple dancers, technical dancing, intense music, high excitement

#13 HAVE A LINEAR PLAN

- A. Create a Beginning – Middle – End to your program
- B. Develop ideas and create a logical progression
- C. Create a progression of memorable and different scenes
- D. Coordinate effects and intensity to compliment music
- E. Choose a variety of visual concepts

#14 USE CHOREOGRAPHY TO EXPRESS MOOD OR THEME

- A. The body is more expressive than the face
- B. Changes in breath, timing, intensity, and release will enhance expression
- C. Integrate movement qualities, gesture, body language into choreography
- D. Be true to your theme choreographically
- E. Facial expression should match physicality
- F. Find new moods beyond excitement and angst

#15 BE PHYSICALLY AND EMOTIONALLY COMMITTED

- A. Performer commitment is shown by physical intensity
- B. Gestures should have real muscular force
- C. Performers must understand their changing character and buy into their expression

Top 10 Ways to Improve Your EFFECT Scores

- D. Give students the tools to be performers as well as dancers
- E. Teach RECOVERY & RESPONSIBILITY to the performance

#16 MANIPULATE/CHANGE FOCUS

- A. Move the eye in & out, up-down-left-right
- B. The eye will follow motion and energy
- C. Mass Forms = broad overall focus *don't overuse*
- D. Groups = multiple focus
- E. Soloist = narrow focus
- F. Lines = manipulate focus
- G. Symmetrical = single focus, formal
- H. Asymmetrical = multiple focus, intriguing

#17 STAGE TO EXPRESS MUSIC

- A. Texture = creates interest, audio depth
- B. Layering = adds visual & audio depth
- C. Groups = enhance music structure
- D. Geometric = hard lines reflect structure
- E. Organic = softer lines reflect flow
- F. Linear = reflect flow, instrumentation
- G. Mass = reflects intensity, impacts
- H. Soloist = reflect instrumentation
- I. Ripple = animates motion in music
- J. Progression = develops the idea
- K. Transition = changes the idea
- L. Stationary = emphasizes the idea

#18 SELECT AND EDIT MUSIC WISELY

- A. Soundtrack should have enough appeal to stand alone
- B. Mood of the music has more influence than its lyrics or title, select wisely
- C. Music should 'feel' right, not just 'sound' right
- D. Cuts and merges should be on a comfortable beat and/or 'make musical sense'
- E. Sequence music to progress and change in mood, intensity, or tempo to create pacing

Top 10 Ways to Improve Your EFFECT Scores

#19 PROVIDE PACING: TENSION & RELIEF

- A. Tension and relief is a pacing concept in audio and visual planning
- B. Tension is created by repetition – in audio and/or visual choices
- C. Relief is the response to a change from repetition, such as going from mass to line
- D. Large mass forms create tension
- E. Linear forms tend to be relaxing

#20 LISTEN TO YOUR MUSIC

- A. Create staging and choreography based on musical quality and structure
 - 1. Mood and emotion
 - 2. Solo instruments or orchestra
 - 3. Melody and background
 - 4. Vocals and instrumental
 - 5. Pulse and accents
 - 6. Tempo and key changes