

CONTENT

The linear scale and what you are being judged on.

CHOREOGRAPHY: Creative use of the individual

- Adherence to style, consistency to style
- Creativity
 - In use of body/movement
 - In use/interpretation of music
 - In use of gesture to convey a character or theme or to communicate with the audience
 - In interpretation of traditional skills – a new twist, different angles of arms/legs/body placement
- Demand upon the Performer = Is what the choreographer has asked the dancer to do as an individual or an ensemble, difficult or challenging mentally and physically?

CHOREOGRAPHY: Creative use of the individual

- Demand
 - Individual skills = Muscular control & body awareness - balance, centering, changing weight, flexibility, etc.
 - Vocabulary – individual movements, i.e. pirouettes, leaps, extensions, etc.
 - Variety
 - Is there repetition of individual movements/choreography?
 - Need skills to achieve vocabulary
 - Direction – right vs. left
 - What percentage of the team is performing the difficult skills/vocabulary
 - It isn't just tricks (jumps, leaps, turns). In Hip Hop it could be their level of isolations. In modern, it could be the use of off center movements.
 - Complete several skills/movements together or consecutively-an excellent way for novice teams to increase demand/difficulty without having to do complex technical skills, also an excellent way for very advanced teams to continue to push and challenge their dancers who have already mastered the individual skills
 - Percentage of performers actually performing the difficult vocabulary.

CHOREOGRAPHY: Creative use of the individual

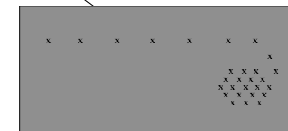
- Ensemble Choreography
 - Ensemble choreography creates effects that cannot be created by an individual alone. Depends on all the performers for it to work. A ripple is a perfect example.
 - Not unison choreography, but variety in the individual choreography by changes in levels and angles that gives different looks to the same choreography
 - Group work - Is the group work complimentary to each other... does it work together or is it distracting
 - Relation of the choreography to the leveling being used. Does it make sense? Add to the effectiveness of the choreo? Deduct from it?

CHOREOGRAPHY: Creative use of the individual

- Musicianship
 - How the choreo works with the music
 - How the choreo can bring out different parts of the music in addition to the primary melody or beat.
- Pacing = speed/tempo of the choreography
 - Variety and/or change in the pacing
 - Direct interpretation of audio or independent of audio
- Phrasing = is a segment of your routine (series of movements).
 - Phrasing should not always be an 8-count in length.
 - Provide variety in the length of a sequence of movements. It keeps the audience interested.

FORMS/STAGING: Creative use of space

- **Variety and Creativity of Ensemble Choreography-**
 - Ensemble choreography - we are looking at ensemble choreography not for the individual movements being performed by the dancers, but for how the levels, layering, texture, directional orientation and group work create visual effect and variety within staging.
 - Try to use ensemble choreography to create a variety of different pictures and visual effects.
- **Variety and Creativity of Forms-**
 - The actual shapes you create: linear, curvilinear, mass, combinations thereof, geometric, abstract, symmetrical, asymmetrical, simple/formal
 - The weight and density within the forms: Are the intervals constant or is there variety? There can be variety of interval not only from form to form but within individual forms. Tighter intervals create weight and density which draws focus. Larger intervals put more space around individual dancers and thus put the focus on the individual choreography as opposed to ensemble effect.
 - Don't be repetitive in the forms you choose. Just as in choreography you would not want to repeat a turn sequence or kickline over and over, don't repeat window box mass forms or ranks and files.



FORMS/STAGING: Creative use of space

•Variety in Staging-

- Use of the floor does not mean that you must use each quadrant of the floor or that you must spend an equal amount of time in different areas of the floor. It refers to variety.
 - Are the majority of the forms based off the center line?
 - Do they tend to always be placed in the middle of the floor or in the back half?
 - We DO NOT expect a team of 12 to cover the entire floor. We do want to see a team of 12 give a wide variety in the forms and how they are placed around the floor.
- Direction & orientation of the forms or the performers within the forms:
 - Is everything facing straight forward?
 - Create variety not only in the orientation of the forms, but also of the performers within the forms. Variety of orientation helps create visual interest.
- When planning your staging, think about what you want your audience to see.
- Be sure you are placing your forms and the choreography within the forms, in such a way as to highlight and not hide what you want us to be looking at.

FORMS/STAGING: Creative use of space

•Relation of Choreography and Music to Form

- Forms are more than pictures you draw on graph paper that look cool. They should have a relation to the choreography you are doing in them and what the music is doing at the time.

•Manipulation of Focus

- Direct your audience to see what you want them to see, to look where you want them to look.
- Using intervals to create weight and density will pull focus. Remember this when staging an important solo or moment in the choreography that you don't want your audience to miss.
- Creating and using negative space can also create focus.
- Think of yourself as a cinematographer when staging your show. Movies use a variety of different levels of focus to tell a story. There are close-up intimate moments, expansive scenic views, and mid range group shots. If a movie was shot entirely in close up or entirely in wide angle view it would likely not be as effective in its communication with the audience. The same concept applies to your shows.

MANEUVERING: Creative use of logical movement

•Variety and Creativity in Types of Maneuvers

- Follow the leader, morph, expand, contract, rotate, moving forms while retaining their shape and orientation, moving forms while changing their shape and/or orientation.
- They should create a logical flow as the performers move around the floor.
- Provide a variety in the direction of travel and a variety in the pacing and phrasing of the maneuvers.

•Relation of Maneuvers to Transitional Choreography

- Transitional choreography = choreography done while moving about the floor or changing forms. Don't think "traveling step". The choreography you do while moving from form to form is every bit as important as the choreography you do within a form.
- Make sure that the choreography you are doing has a logical relation to the maneuver.

MANEUVERING: Creative use of logical movement

•Relation of Maneuvers to the Music

- Does the timing of the maneuver make sense with the music?
- Does the type of maneuver, pacing and phrasing make sense with the music?
- Does the transitional choreography make sense with the music?
- Ideally you want to create maneuvers that allow us to see what we are hearing.

•Logic of Maneuvers and Traffic Management

- Are the performers moving in a logical manner? There should be a reason for why they are moving, where they are going and how they are getting there.
- Don't sacrifice the integrity of the maneuver for the sake of getting a certain dancer to a certain spot. Judges will notice.
- Take the planning of maneuvers as seriously as you do the planning of the choreography and the forms. They are just as big a part of your overall score but often seem to be forgotten. They are also the most difficult thing to fix later on in the season.

MANEUVERING: Creative use of logical movement

•Variety, Creativity and Complexity of Transitional Choreography

- Give as much thought to the choreography you are doing while maneuvering as you do to the rest of your choreography.
- Provide a variety of transitional choreography.
 - Running CAN be appropriate transitional choreography when it is what is necessary to create an effect, but that is really the only time.
 - Running as transitional choreography because you did not leave yourself enough time to get from one form to another is not appropriate.
- Everyone does not need to move at the same time.
- Creating complex transitional choreography increases demand on the performers.

A maneuver that seamlessly integrates transitional choreography, movement, timing, logic, and phrasing and creates an effect in and of itself, is the ultimate goal.

Linear Scale Verbiage that relates to Choreography & Maneuvering

Box 1	Box 2	Box 3	Box 4	Box 5
Demonstration of style and expressive gradations of space, time, weight, flow are not apparent through individual responsibilities.	Demonstration of style and expressive gradations of space, time, weight, flow are beginning to be displayed through individual responsibilities.	Demonstration of style and expressive gradations of space, time, weight, flow are moderately displayed through individual responsibilities.	Demonstration of style and expressive gradations of space, time, weight, flow are consistently displayed through individual responsibilities.	Demonstration of style and expressive gradations of space, time, weight, flow are standard setting through individual responsibilities.
Phrasing is not noticeable.	Phrasing is short and sporadic and set to simple/repeated counts.	Phrases are fuller and explore multiple combinations while still set to simple/repeated counts.	Phrases may be longer and involve more complex combinations as well as mixed/complex sets of counts.	Phrases are full and challenge the performer with complex and varied combinations both in body and counts.

Linear Scale Verbiage that relates to Choreography & Maneuvering Cont.

Box 1	Box 2	Box 3	Box 4	Box 5
Choreography is very limited and specific while displaying a relationship only to the primary beat of the audio with no relationship to the melody.	Choreography is elementary while still relating to the primary beat and occasionally relating to the basic melody of the audio.	Choreography occasionally attempts multiple tasks while beginning to explore various aspects of the audio not related to the primary beat and melody.	Choreography frequently displays multiple tasks, usually reflecting most aspects of the audio and/or occasionally exploring realms independent of audio (indirect).	Choreography, direct and/or indirect, is diverse, challenging ; consistently displaying multiple tasks, and is a total and elevated reflection of the audio.

Verbiage that relates to Choreography, Forms/Staging & Maneuvering

Box 1	Box 2	Box 3	Box 4	Box 5
The show construction displays simple/ singular demand upon the performer.	The show construction displays basic/ singular demand upon the performer.	The show construction displays moderate/ compound demand upon the performer.	The show construction displays intricate/ multiple demand upon the performer.	The show construction displays complex/ multiple demand upon the performer.
Methods and techniques are nonexistent.	Methods and techniques are still in the discovery stage , often extremely incomplete, lacking development.	Methods and techniques require a moderate degree of mental and physical challenge.	Methods and techniques require a high degree of mental and physical challenge.	Methods and techniques require the highest degree of physical and mental development.

Verbiage that relates to Choreography, Forms/Staging & Maneuvering Cont.

Box 1	Box 2	Box 3	Box 4	Box 5
Ensemble responsibilities through the layering of choreography, form, and transition are nonexistent; use of floor is centrally stagnant.	Ensemble responsibilities through the layering of choreography, form, and transition are infrequent; use of floor is weak and repetitious.	Ensemble responsibilities through the layering of choreography, form, and transition are apparent; use of floor is adequate.	Ensemble responsibilities through the layering of choreography, form, and transition are Highly developed; use of floor is excellent	Ensemble responsibilities through the layering of choreography, form, and transition are inseparable; use of floor is at a maximum .
Arrangement displays a lack in fundamentals of design in choreography, Staging, transitions and props/sets (if used) with abrupt and/or nonstructured Chaotic flow.	Arrangement occasionally displays an awareness of fundamentals of design in choreography, staging, transitions and props/sets (if used) with predictable and disorderly flow.	Arrangement often displays basic knowledge of the fundamentals of design and logic in choreography, staging, transitions and props/sets (if used) with satisfactory flow.	Arrangement Frequently displays a mastery of design and logic in choreography, staging, transitions and props/sets (if used) with well organized flow.	Arrangement constantly displays a sophisticated level of design and logic in choreography, staging, transitions and props/sets (if used) with superbly organized flow.