

Chapter 7 – Execution

Part 1 – What is Execution

1.1 Explanation

To judge the Execution caption is to evaluate how well the performers are able to complete or “execute” the skills/movement given to them by the choreographer. The level of achievement of the performers is influenced by how they were trained, how long they have been dancing, and the understanding and knowledge of the routine.

1.2 Evaluation

Judging how a performance is executed is to evaluate the excellence and achievement of the performers, and the level of quality of the performers' actions and training. The Judge should be asking the following questions of teams to help with their evaluation process:

- A. Who displayed the better muscular control & development?
- B. Who displayed the better ability and skill?
- C. Who displayed the better demonstration of carriage & body control?
- D. Who displayed the better consistency in line, formation and interval spacing?
- E. Who displayed the better spatial awareness?
- F. Who displayed the better accuracy of body placement?
- G. Who displayed the better consistency of timing & rhythm?
- H. Who displayed the better understanding of movement stops & starts?

1.3 Comparison

Using comparison in judging execution is necessary to determine the exactness of the performers' movements. The judge is comparing the technique, spatial awareness, timing and rhythm, body alignment, etc. from performer to performer to determine consistency or inconsistency within the performance.

1.4 Sampling

Sampling is a process of viewing individuals and smaller groups for comparison. Taking in the performance of many dancers by focusing on



smaller sections, back corners, and all areas of the floor allows a judge to evaluate in detail the composite ability of the team.

1.5 Props

Every prop has a method of use or Technique, such as hand placement, relation to the body, front/back, and balance of weight distribution, ability to control, etc. When the prop is used as an extension of the body it should follow complimentary lines of the body. The placement of the prop on the floor can be evaluated in the sub-caption of Alignment and Spacing. The timing, stops and starts, and unison placement around the body can be evaluated in Precision.

1.6 Accomplishment and Style

1.6.1 The judge is giving credit to 'how' the show is being performed, the achievement level of the dancers based on principles of technique, spatial awareness, and timing. The judge should understand what is required physically and mentally to complete technical skills in order to adequately assess the performers' level of accomplishment. Unison achievement is also an inherent factor in these principles.

1.6.2 While the "what" of a show is being credited by the Content Judges, the Execution Judge must also understand the style choices and design elements. This is important in relation to the Technique sub-caption allowing the Judge to evaluate the performers' level of technique, using the correct terminology for the appropriate style. I.e. what is required to perform Hip Hop is different than for a Modern piece.

1.7 Sub-captions

1.7.1 Technique - 100 pts. Proper demonstration of skills by the performer.

1.7.2 Alignment & Spacing – 100 pts. Uniformity and consistency of alignment of form and interval spacing.

1.7.3 Precision – 100 pts. Uniformity and consistency of body and prop/set placement and alignment in conjunction with timing.

Part 2 – Linear Scale



Box 1 30 – 39	Box 2 40 – 59	Box 3 60 – 79	Box 4 80 – 94	Box 5 95 - 100
Demonstration of technique is poor and reflects a lack of understanding of muscular control & development. There is hardly any demonstration of proper carriage, use of center, control of arms and legs and/or spotting.	Demonstration of technique is sporadic and reflects minimal understanding of muscular control & development. There is some demonstration of proper carriage, use of center, control of arms and legs and spotting.	Demonstration of technique is at an intermediate level and reflects a good degree of understanding of muscular control & development. There is moderate understanding & demonstration of proper carriage, use of center, control of arms and legs and spotting.	Demonstration of technique is at an advanced level and reflects a high degree of muscular control & development. There is strong demonstration of proper carriage, use of center, control of arms and legs and spotting.	Demonstration of technique is at a superior level and demonstrates complete muscular control & development. There is exceptional demonstration of proper carriage, use of center, control of arms and legs and/or spotting.
There is no consistency in maintaining lines, formations and interval spacing.	There is little consistency in maintaining lines, formations and interval spacing.	There is adequate consistency in maintaining lines, formations and interval spacing.	Lines, formations and interval spacing are maintained consistently.	There is phenomenal consistency in maintaining lines, formations and interval spacing.
There is no consistency in timing, stops, starts and understanding of rhythm. There is no uniformity in body placement and direction. Mistakes are constant and performers struggle to recover.	There is a basic achievement in consistency of timing, stops, starts and understanding of rhythm. There is little uniformity in body placement and direction. Mistakes are frequent and recovery is slow.	There is a satisfactory achievement of consistency in timing, stops, starts and understanding rhythm. There is average uniformity in body placement and direction. Mistakes are less frequent and recovery is evident but quick	There is excellent achievement of unity in timing, stops, starts, and rhythm. Uniformity in body placement and direction is clear and distinct. Mistakes happen rarely and recovery is quick and almost unnoticeable.	The achievement of unity in timing, stops, starts, and rhythm is outstanding. Uniformity in body placement and direction is flawless. Mistakes are virtually non-existent.

Part 3 – Principles of Technique

3.1 Spotting

Spotting is the act of maintaining focus while turning. It is a skill that requires timing and movement coordination of the head at a different turn rate of the body.

3.2 Initiation of Movement



This is the understanding of where each movement effort begins within the body, such as a kick initiated at the hip or knee; an arm gesture beginning with the elbow or center of the back.

3.3 Posture/Alignment

3.3.1 This is the structure of the body that involves the relationship between the lines of the pelvis and shoulders, the spine and pelvis, the hips and legs, the head and shoulders, etc. Posture/alignment is the premise to achieving centering and balance, extension, flexion and rotation.

3.3.2 Carriage – This refers to the internal life of the body's posture.

3.4 Muscular Development & Control

The conditioning or training of muscles to contract and release and to lengthen and stretch. Training provides muscular strength to hold the torso and limbs in position, muscular 'memory' in development of technique and timing, and muscular endurance against injury.

3.5 Centering

The gathering or fixing of all energy at a central axis is centering. This provides the ability to move, hold, and organize extremities around the body's physical center (pelvis). Centering is an awareness of an internal pivot point necessary for balance, control, timing, and change of weight. The skill of centering also requires concentration.

3.6 Balance

This is the muscular control over weight and gravity providing stability on each side of a vertical axis. It can be affected by timing, directional pull, changes in alignment, level of centering, and size of base (flat feet in 2nd position vs. on pointe in 5th.)

3.7 Recovery

The ability to correct a mistake or continue after a mishap is considered recovery. A mishap, however severe, has the ability to pull focus and distract from the performance. How it is handled can influence the Overall Effect of the show. The characteristics of poise, confidence, concentration, spontaneity, awareness of surroundings, and knowledge of responsibilities play a role in a successful recovery. Very often the act of



recovery from a mistake or mishap shows the level of training or depth of maturing in a performer.

3.8 Concentration

Each performer must use concentration as a way to be able to execute skills with the appropriate technique, at the right time, in the correct style and in the right location within the formation, all at the same time. Lack of concentration and focus can lead to the inability to perform all aspects of execution at the highest level.

Part 4 – Alignment and Spacing

Is the demonstration of performers' ability to maintain the shape of the form and consistent interval spacing. It requires spatial awareness around the performer while stationary and moving.

Spatial Awareness – is understanding the range of space around the performer's body. The performer should apply this understanding while doing stationary or traveling choreography.

Part 5 – Precision

Is the accuracy of timing and placement of body, body parts and props/sets if used. Timing is the exactness of initiation and completion of movement and clarity of rhythm. Placement refers to the direction of the body and body parts in relation to the other performers. Props are considered an extension of the body.

Part 6 – Movement Terminology

- Adagio**Slow tempo.
- Alignment**The placement or structure of the body and limbs.
- Allegro**Fast, lively tempo.
- Arabesque**Leg extended at right angle to the rear.
- Assemblé**Assembled or joined together. To jump from one foot and land on both.
- Attitude**Leg extended and bent at an angle.
- Axel**A tuck jump turning outward leaving and landing on the same foot.



- Barrel Jump**Like jumping over a barrel, both legs bent, the body is forward and the spot is to the floor (or to the front).
- Bourrée**Small movement of the feet in releve.
- Butterfly Jump**You start with a chainé', as you jump your leading leg will come into a back attitude, arch the back and look at the ceiling, then the 2nd leg comes into back attitude – so you are suspended in the air, and then chainé'
- Calypso Leap**You start with a chainé, your leading leg will extend into the air while you push off of your back leg, your back leg then goes into a back attitude (so you look like you are in a jazz split in the air). Then you land on your front leg and chainé' out of it.
- Center leap**Large leap with legs in second position. A jump from one foot to the other in which the working leg is developed (bringing leg through passé) into the air to a second/side position. The leg is thrown to a position of 90 degrees or higher and is immediately followed by the other leg, which is brushed to a second position, meeting the height of the first leg.
- Chainé Turn**Chain. A series of turns on relevé.
- Changements**Small jumps in fifth position, feet changing positions on landing.
- Chassé**Chased. Slide step with working foot chases the landing foot.
- Contraction**Tightening of muscles, usually the rib cage or abdominal areas.
- Coupé**A cupped foot, usually in front or behind the ankle.
- Coupé turn**foot to be sharply pull off the floor and placed either in front or back of the ankle while turning
- C-Pop**A jump, in which the back is arched, head is dropped back, arms to the side and thrown back and legs are both bent. You want to attempt to touch head to toes and create a "C" shape
- Dégagé**A brush movement going through tendu position ending slightly off floor.



- Demi Plié**.....Half bend of the knees. The heels stay on the floor.
All steps of elevation begin and end with a demi plie.
- Développé**To develop; an unfolding of the leg.
- Fan Kick**High kick passing the working leg rond de jambe in front of the body.
- Fouetté rond de jambe** Repeated turns on one leg while the working leg goes through second position to passé.
- Fouette a la seconde** ...Repeated turns on one leg while the working leg is held in second position in the air.
- Glissade**A gliding motion from Fifth Position to an open position and back to Fifth Position.
- Grand Plié**.....Full bending of the knees until thighs are horizontal.
In all positions, except second, the heels rise off the floor and are lowered as the knees straighten.
- Grand**.....Large move (Grand Jete, Grand Battement, etc.)
- Isolation**One single body part in motion.
- Jeté**.....Leap from one leg to the other in which one leg is thrown to the side, front, or back.
- Kick/Battement**Kick initiated from the hip.
- Leap/Grande Jeté**A large leap forward.
- Pas de bourrée**A step-together-step small traveling step, ballet and jazz.
- Passé**Placement of the foot at the knee. Ballet: working leg turned out, Jazz: working leg turned parallel.
- Penché**.....Raising the leg to its full extension forcing a change in the torso.
- Piqué**To perch. To step directly onto demi-pointe.
- Piqué turn**A turn, stepping directly onto demi-pointe and the other leg coming into passé
- Pirouette**A complete turn of the body on one foot.
- Plié**To bend at the knees.
- Port De Bras**The movement or carriage of the arms and shoulders.
- Relevé**To raise the heels.



- Rond de jambe**A circular motion of one leg moving half way around the body.
- Rond de jambe en l'air** A circular motion of one leg moving half way around the body with the working leg raised off the floor, frequently at an angle of 90 degrees (parallel to the floor).
- Rond de versée**Reversing; overturning; a circling movement of the leg and the co-ordination of the torso; can be done on the floor or as a jump.
- Sissone**A jump from two feet and landing on one.
- Sout de basque/Pop Chaine'** Start with a plie', jump off one leg into a tour and land on the other leg. Traveling step
- Sauté'**a jump off the ground from one leg
- Soutenu**.....A turn in fifth where the feet wrap around.
- Splits**Done flat on the floor, leg split apart either front to back or side to side
- Spotting**..... A technique in turning to maintain focus by use of the head and shoulders.
- Switch Center**.....Swing one leg forward then side, lifting into a center leap
- Switch Leap**.....Swing one leg forward then back, lifting into a split leap
- Technique**.....The process or method of training or style.
- Tendu**A straight leg extended with foot pointed to the floor.
- Tendu Dégagé**.....A movement or position in which the working leg is lifted off the floor.
- Toe Touch/Russian**A jump in which both legs lift up to the side turned out, body stays upright
- Tour en l'air**.....Turn in the air, refers to a variety of movement phrases.
- Tour Jeté**A kick with turn and switch of legs.

