

# Teaching EXECUTION

*Perform with unity and clarity - demonstrate physical skill and training.*

30-39	40-59	60-79	80-94	95-100
Poor	Developing	Satisfactory	Excellent	Superior

**EXCELLENCE** – the level of **QUALITY** and **MERIT** of the performers' actions and training.

- At what level does the team demonstrate **muscular control and conditioning**?
- At what level does the team demonstrate **definition of style**?
- At what level does the team demonstrate **dexterity and skill**?
- At what level does the team demonstrate **spatial awareness**?
- At what level does the team demonstrate **consistency of intervals**?
- At what level does the team demonstrate **definition of line and form**?
- At what level does the team demonstrate **accuracy of body placement**?
- At what level does the team demonstrate **timing and clarity of rhythm**?
- At what level does the team demonstrate **exactness of stops and starts**?

**Considering all components: At what level does the team achieve excellence?**

Style	Centering	Posture	Extension	Carriage
Spatial Awareness	Gesture	Spotting	Balance	Recovery
Initiation	Flexibility	Control	Agility	Placement

**TECHNIQUE** – Proper achievement of body alignment, centering, balance, and gesture.

**ALIGNMENT/SPACING** – Uniform achievement of consistent intervals within shapes.

**PRECISION** – Uniform achievement of timing and placement of head, arms, hands, legs, feet, torso, and props/sets (if used).

**PROCESS** –Method of movement and practice of kinesthetic training and conditioning.

**AWARENESS** – Attentiveness and consideration of individual and group space, motion

**DISCIPLINE** – Physical and cognitive control, body and mental restraint and regulation.

# Teaching EXECUTION

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<p>Demonstration of technique is <b>not evident</b>.</p> <p>Methods reflect a <b>lack</b> of physical and mental development.</p> <p>Individuals show <b>no uniformity</b> in body alignment, centering, balance, and gesture.</p> <p>There is <b>no consistency</b> in the responsibilities relative to drill/staging and orientation.</p> <p>Individuals exhibit a <b>lack</b> of unity and consistency in timing, stops, starts, rhythm, spatial awareness, and intervals.</p> <p>Breaks are <b>constant</b>. Recovery is <b>nonexistent</b>.</p>	<p>Demonstration of technique is <b>sporadic</b>.</p> <p>Methods reflect a <b>small</b> degree of physical and mental development.</p> <p>Individuals show <b>occasional</b> sense of body alignment, centering, balance, and gesture.</p> <p>There is <b>little</b> consistency in the responsibilities relative to drill/staging and orientation.</p> <p>Individuals exhibit a <b>basic</b> achievement of unity in timing, stops, starts rhythm, spatial awareness and intervals.</p> <p>Breaks and flaws are <b>frequent</b>. Recovery is <b>slow and rare</b>.</p>	<p>Demonstration of technique is <b>moderate</b>.</p> <p>Methods reflect a <b>good</b> degree of physical and mental development.</p> <p>Individuals show <b>adequate</b> understanding of body alignment, centering, balance, and gesture.</p> <p>There is <b>moderate</b> consistency in the responsibilities relative to drill/staging and orientation.</p> <p>Individuals exhibit a <b>satisfactory</b> achievement of unity in timing, stops, starts, rhythm, spatial awareness and intervals.</p> <p>Breaks and flaws are <b>sporadic</b>. Recovery is <b>evident</b>.</p>	<p>Demonstration of technique is <b>well defined</b>.</p> <p>Methods reflect a <b>high</b> degree of physical and mental development.</p> <p>Individuals show a <b>strong</b> understanding of body alignment, centering, balance, and gesture.</p> <p>There is <b>excellent</b> consistency in the responsibilities relative to drill/staging and orientation.</p> <p>Individuals exhibit <b>excellent</b> achievement of unity in timing, stops, starts, rhythm, spatial awareness and intervals.</p> <p>Breaks and flaws are <b>infrequent</b>. Recovery is <b>evident and quick</b>.</p>	<p>Demonstration of technique is <b>distinct and clear</b>.</p> <p>Methods reflect the <b>highest</b> degree of physical and mental development.</p> <p>Individuals show a <b>refined and technical</b> understanding of body alignment, centering, balance, and gesture.</p> <p>There is <b>superior</b> consistency in all responsibilities relative to drill/staging and orientation.</p> <p>Individuals exhibit <b>exceptional</b> achievement of unity in timing, stops, starts, rhythm, spatial awareness and intervals.</p> <p>Breaks and flaws are virtually <b>non-existent</b>. Recovery is <b>effortless</b>.</p>

# Creating C O N T E N T

*Selection and coordination of the creative elements in choreography and design.*

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Poor	Developing	Satisfactory	Excellent	Superior

**CREATIVITY – the ARTISTRY, ORIGINALITY, DEPTH of thought, INVENTIVENESS of design.**

- At what level does the show demonstrate **range of movement skills?**
- At what level does the show demonstrate **creativity of movement?**
- At what level does the show demonstrate **adherence of style?**
- At what level does the show demonstrate **depth and variety of ensemble choreography?**
- At what level does the show demonstrate **use of space and forms?**
- At what level does the show demonstrate **integration of form and ensemble choreography?**
- At what level does the show demonstrate **logical and patterned transition?**
- At what level does the show demonstrate **transitional choreography?**
- At what level does the show demonstrate **integration of transition and choreography?**

**Considering all components: At what level does the show display composition?**

Skills	Movement Quality	Vocabulary	Breath	Phrasing
Concepts	Line/Form	Space/Balance	Focus	Contrast
Motion	Complexity	Layering	Motif	Variety

**CHOREOGRAPHY** – Creative use of individual body and/or props/sets using rhythm, line, and space in conjunction with variety, complexity and style.

**FORMS/STAGING** – Creative use of space thru variety and complexity of forms and/or staging in conjunction with complementary ensemble choreography.

**MANEUVERING** – Creative use of logical movement utilizing variety and complexity in conjunction with complementary transitional choreography.

**VOCABULARY** – range/variety of technical & visual skills, use of individual body to show style, breath, phrasing, line, gesture, and musical interpretation.

**COORDINATION** – manipulation of space, focus & flow by ensemble, variety of design concepts, blending of form with choreography, ensemble skills and responsibilities.

**MOTION** – ensemble movement around the floor, manipulation of flow and direction, variety of methods of changing forms, variety of locomotor choreography.

# Creating C O N T E N T

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<p>The show construction displays <b>simple/singular</b> demand upon the performer.</p> <p>The demonstration of style and expressive gradations of space, time, weight and flow are <b>not apparent</b> through individual responsibilities.</p> <p>Methods and techniques are <b>non-existent</b>.</p> <p>Phrasing is <b>not noticeable</b>.</p> <p>The choreography is very <b>limited and specific</b> while displaying a relationship <b>only</b> to the primary beat of the audio with <b>no relationship</b> to the melody.</p> <p>Ensemble responsibilities through the layering of choreography, form, and transition are <b>non-existent</b>, and the use of floor is <b>centrally stagnant</b>.</p> <p>The arrangement displays a <b>lack</b> of the fundamentals of design in choreography, staging, transitions and props/sets (if used) with <b>abrupt</b> and/or <b>non-structured chaotic</b> flow.</p>	<p>The show construction displays <b>basic/singular</b> demand upon the performer.</p> <p>The demonstration of style and expressive gradations of space, time, weight and flow are <b>beginning</b> to be displayed through individual responsibilities.</p> <p>Methods and techniques are still in the <b>discovery</b> stage, often extremely <b>incomplete</b> and <b>lacking</b> development.</p> <p>Phrasing is <b>short</b> and <b>sporadic</b> and is set to <b>simple/repeated</b> counts.</p> <p>The choreography is <b>elementary</b> while still relating to the <b>primary beat</b> and <b>occasionally relating</b> to the basic melody of the audio.</p> <p>Ensemble responsibilities through the layering of choreography, form, and transition are <b>infrequent</b>, and the use of floor is <b>weak</b> and <b>repetitious</b>.</p> <p>The arrangement <b>occasionally</b> displays an <b>awareness</b> of fundamentals of design in choreography, staging, transitions and props/sets (if used) with <b>predictable</b> and sometimes <b>disorderly</b> flow.</p>	<p>The show construction displays <b>moderate/compound</b> demand upon the performer.</p> <p>The demonstration of style and expressive gradations of space, time, weight and flow are <b>moderately</b> displayed through individual responsibilities.</p> <p>Methods and techniques require a <b>moderate</b> degree of mental and physical challenge.</p> <p>Phrases are <b>fuller</b> and <b>explore</b> multiple combinations while still set to <b>simple/repeated</b> counts.</p> <p>The choreography <b>occasionally</b> attempts multiple tasks while <b>beginning</b> to explore various aspects of the audio <b>not related</b> to the primary beat and melody.</p> <p>Ensemble responsibilities through the layering of choreography, form, and transition are <b>apparent</b>, and the use of floor is <b>adequate</b>.</p> <p>The arrangement <b>often</b> displays <b>basic</b> knowledge of the fundamentals of design and logic in choreography, staging, transitions and props/sets (if used) with <b>satisfactory</b> flow.</p>	<p>The show construction displays <b>intricate/multiple</b> demand upon the performer.</p> <p>The demonstration of style and expressive gradations of space, time, weight and flow are <b>consistently</b> displayed through individual responsibilities.</p> <p>Methods and techniques require a <b>high degree</b> of mental and physical challenge.</p> <p>Phrases <b>may be</b> longer and <b>involve</b> more complex combinations as well as <b>mixed/complex</b> sets of counts.</p> <p>The choreography <b>frequently</b> displays multiple tasks, <b>usually</b> reflecting <b>most</b> of the aspects of the audio (direct) and/or <b>occasionally</b> exploring realms <b>independent</b> of the audio (indirect).</p> <p>Ensemble responsibilities through the layering of choreography, form, and transition are <b>highly developed</b>, and the use of floor is <b>excellent</b>.</p> <p>The arrangement <b>frequently</b> displays a <b>mastery</b> of design and logic in choreography, staging, transitions and props/sets (if used) with <b>well organized</b> flow.</p>	<p>The show construction displays <b>complex/multiple</b> demand upon the performer.</p> <p>The demonstration of style and expressive gradations of space, time, weight and flow are <b>standard setting</b> through individual responsibilities.</p> <p>Methods and techniques <b>require</b> the highest degree of physical and mental development.</p> <p>Phrases are <b>full</b> and <b>challenge</b> the performer with <b>complex and varied</b> combinations both in body and counts.</p> <p>The choreography, direct and/or indirect, is <b>diverse and challenging</b>; <b>consistently</b> displaying multiple tasks, and is a <b>total</b> and <b>elevated</b> reflection of the audio.</p> <p>Ensemble responsibilities through the layering of choreography, form, and transition are <b>inseparable</b>, and the use of floor is at a <b>maximum</b>.</p> <p>The arrangement <b>constantly</b> displays a <b>sophisticated</b> level of design and logic in choreography, staging, transitions and props/sets (if used) with <b>superbly organized</b> flow.</p>

# Planning OVERALL EFFECT

*Choices in theme/concept, visual interpretation, and planned effects.*

30-39	40-59	60-79	80-94	95-100
Poor	Developing	Satisfactory	Excellent	Superior

**IMPRESSION – creating an IMPACT and INFLUENCE over the audience with excellence and artistry.**

- At what level does the team & show demonstrate **communication of mood?**
- At what level does the team & show demonstrate **imagination and creativity?**
- At what level does the team & show demonstrate **commitment, concentration, recovery?**
- At what level does the team & show demonstrate **development of theme/concept?**
- At what level does the team & show demonstrate **variety and planning of effects?**
- At what level does the team & show demonstrate **color, costume, props/set contribution?**
- At what level does the team & show demonstrate **quality of design?**
- At what level does the team & show demonstrate **detailing, nuance, artistic qualities?**
- At what level does the team & show demonstrate **visual musicality?**
- At what level does the team & show demonstrate **continuity and pacing between effects?**
- At what level does the team & show demonstrate **audio contribution?**

**Considering all components: At what level is the performance effective?**

Concept Tension/Relief Development	Interpretation Planned Effects Continuity	Focus/Staging Communication Coloration	Pacing Construction Mood	Musicality Theme Essence
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**PROJECTION** – Effective communication that evokes emotional response.

**VISUAL REP** – Effective use of design through the use of visual elements.

**AUDIO REP** – Effective use of design through the use of audio elements.

**COMMUNICATION** – performers' mental & physical capacity, use of physical expression, development & depth of concept.

**ILLUSTRATION** – placement & timing of planned effects, visual pacing by staging, contribution of coloration, interpretation of theme/concept.

**ACOUSTICS** – mood and pacing generated, dynamics or interest created by orchestration, structure, meter, and melody, contribution to theme/concept.

# Planning OVERALL EFFECT

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<p>Performers display a <b>lack</b> of involvement in creating appeal and emotion.</p> <p>Fear and insecurity <b>interrupt</b> any ability to communicate with the audience thus mood and/or character is <b>never</b> established.</p> <p>Performers display <b>no understanding</b> of their roles.</p> <p>The program is <b>incomplete</b>; the concept is <b>unclear</b> and/or <b>not developed</b>. Ideas <b>lack</b> interest, understanding, and/or appeal.</p> <p>The elements of audio, color, costuming, body movement, theme, props/sets (if used), show <b>no understanding</b> of design.</p> <p>The audio reflects the theme through the <b>title only</b> or a <b>select</b> set of words in the lyrics.</p> <p>The quality, visual relationship and coordination to the audio is <b>limited</b> and/or <b>non-existent</b>.</p>	<p>Performers display <b>inconsistent</b> involvement in creating appeal and emotion.</p> <p>Communication between performer and audience conveys <b>occasional</b> and <b>sporadic</b> mood and/or character.</p> <p>Performers display a <b>weak</b> understanding of their roles.</p> <p>The program may be <b>complete or incomplete</b>; the concept may be <b>clear though under-developed</b>. Ideas are <b>not sophisticated</b> but still show <b>some</b> creativity and appeal.</p> <p>The elements of audio, color, costuming, body movement, theme, props/sets (if used), show a <b>basic</b> understanding of design.</p> <p>The audio reflects the theme through the <b>title and lyrics</b> but <b>lacks</b> relation to the style.</p> <p>The quality, visual relationship and coordination to the audio is <b>minimal</b>.</p>	<p>Performers display <b>moderate</b> involvement in creating appeal and emotion.</p> <p>Communication between performer and audience conveys a <b>clear and apparent</b> mood and/or character.</p> <p>Performers display a <b>moderate</b> understanding of their roles.</p> <p>The program may be <b>complete or incomplete</b>; the concept is still a <b>work in progress</b> but offers a good <b>opportunity for success</b>. Ideas show <b>adequate</b> creativity and appeal.</p> <p>The elements of audio, color, costuming, body movement, theme, props/sets (if used), show a <b>good</b> understanding of design.</p> <p>The audio reflects the theme through <b>all or combinations</b> of the following; title, lyrics, style, meter, beats/counts.</p> <p>The quality, visual relationship and coordination to the audio is <b>satisfactory</b>.</p>	<p>Performers display <b>consistent</b> involvement in creating appeal and emotion.</p> <p>Communication between performer and audience conveys an <b>intended</b> mood and/or character.</p> <p>Performers display a <b>strong</b> understanding of their roles.</p> <p>The program is <b>complete</b>; the concept is <b>well developed</b>. Ideas begin to <b>explore new realms</b> of creativity and appeal.</p> <p>The elements of audio, color, costuming, body movement, theme, props/sets (if used), show an <b>excellent</b> understanding of design.</p> <p>The audio reflects the theme throughout <b>all aspects</b> and is <b>needed</b> to complete the design.</p> <p>The quality and contribution of the music and the visual relationship and coordination to the audio are very <b>complimentary</b> and create an <b>interdependence</b> of all parts.</p>	<p>Performers display <b>maximum</b> levels of appeal and emotion.</p> <p>Communication between performer and audience <b>continuously</b> conveys the <b>intended</b> mood and /or character.</p> <p>Performers display <b>superb</b> understanding of their roles.</p> <p>The program is <b>complete</b>; the concept is <b>refined, detailed</b> and <b>fully developed</b>. Ideas begin to <b>set new standards</b> while <b>exploring new realms</b> of creativity and imagination.</p> <p>The elements of audio, color, costuming, body movement, theme, props/sets (if used), show a <b>mastery</b> of design.</p> <p>The audio and the theme are <b>inseparable</b>.</p> <p>The quality, visual relationship and coordination to the audio are <b>blended</b> to the point that one <b>cannot exist</b> without the other.</p>