

EXECUTION

Judge the unity and clarity of the performers' responsibilities.

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

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

- Who displayed the better **muscular control and conditioning**?
- Who displayed the better **definition of style**?
- Who displayed the better **dexterity and skill**?
- Who displayed the better **accuracy of body placement**?
- Who displayed the better **timing and clarity of rhythm**?
- Who displayed the better **exactness of stops and starts**?
- Who displayed the better **spatial awareness**?
- Who displayed the better **consistency of intervals**?
- Who displayed the better **definition of line and form**?

Considering all components: Who displays the highest level of achievement?

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

COMPARISON – sample, contrast, measure up to, balance of performers, weigh one against another.

ANALYSIS – examine, dissect all the parts, scrutinize how it works, consider the whole picture.

IMPRESSION – level of influence, degree of impact, emotive response, immediate reaction.

TEACHER – encourage, educate, basic terms, set goals, mentor, honesty

COUNSELOR – advise, recognize intent, support style, offer analysis & options, encourage growth.

CRITIC – respond, recognize capabilities, offer challenge, acknowledge achievement.

**BALANCE of
POSITIVE and NEGATIVE comments**

E X E C U T I O N

30-39	40-59	60-79	80-94	95-100
<p>Demonstration of technique is <i>not evident</i>. Methods reflect a <i>lack</i> of physical and mental development. Individuals show <i>no uniformity</i> in body alignment, centering, balance, and gesture. There is <i>no consistency</i> in the responsibilities relative to drill/staging and orientation. Individuals exhibit a <i>lack</i> of unity and consistency in timing, stops, starts, rhythm, spatial awareness, and intervals. Breaks are <i>constant</i>. Recovery is <i>nonexistent</i>.</p>	<p>Demonstration of technique is <i>sporadic</i>. Methods reflect a <i>small</i> degree of physical and mental development. Individuals show <i>occasional</i> sense of body alignment, centering, balance, and gesture. There is <i>little</i> consistency in the responsibilities relative to drill/staging and orientation. Individuals exhibit a <i>basic</i> achievement of unity in timing, stops, starts rhythm, spatial awareness and intervals. Breaks and flaws are <i>frequent</i>. Recovery is <i>slow and rare</i>.</p>	<p>Demonstration of technique is <i>moderate</i>. Methods reflect a <i>good</i> degree of physical and mental development. Individuals show <i>adequate</i> understanding of body alignment, centering, balance, and gesture. There is <i>moderate</i> consistency in the responsibilities relative to drill/staging and orientation. Individuals exhibit a <i>satisfactory</i> achievement of unity in timing, stops, starts, rhythm, spatial awareness and intervals. Breaks and flaws are <i>sporadic</i>. Recovery is <i>evident</i>.</p>	<p>Demonstration of technique is <i>well defined</i>. Methods reflect a <i>high</i> degree of physical and mental development. Individuals show a <i>strong</i> understanding of body alignment, centering, balance, and gesture. There is <i>excellent</i> consistency in the responsibilities relative to drill/staging and orientation. Individuals exhibit <i>excellent</i> achievement of unity in timing, stops, starts, rhythm, spatial awareness and intervals. Breaks and flaws are <i>infrequent</i>. Recovery is <i>evident and quick</i>.</p>	<p>Demonstration of technique is <i>distinct and clear</i>. Methods reflect the <i>highest</i> degree of physical and mental development. Individuals show a <i>refined and technical</i> understanding of body alignment, centering, balance, and gesture. There is <i>superior</i> consistency in all responsibilities relative to drill/staging and orientation. Individuals exhibit <i>exceptional</i> achievement of unity in timing, stops, starts, rhythm, spatial awareness and intervals. Breaks and flaws are virtually <i>non-existent</i>. Recovery is <i>effortless</i>.</p>

C O N T E N T

Judge the elements of composition for their creativity, coordination, and depth.

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

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

- Who displayed the better **range of movement skills**?
- Who displayed the better **creativity of movement**?
- Who displayed the better **adherence of style**?
- Who displayed the better **depth and variety of ensemble choreography**?
- Who displayed the better **use of space and forms**?
- Who displayed the better **integration of form and ensemble choreography**?
- Who displayed the better **logical and patterned transition**?
- Who displayed the better **transitional choreography**?
- Who displayed the better **integration of transition and choreography**?

Considering all components: Who displayed the better overall composition?

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

COMPARISON – sample, contrast, measure up to, balance of performers, weigh one against another.

ANALYSIS – examine, dissect all the parts, scrutinize how it works, consider the whole picture.

IMPRESSION – level of influence, degree of impact, emotive response, immediate reaction.

TEACHER –encourage, educate, basic terms, set goals, mentor, honesty

COUNSELOR – advise, recognize intent, support style, offer analysis & options, encourage growth.

CRITIC – respond, recognize capabilities, offer challenge, acknowledge achievement.

**BALANCE of
POSITIVE and NEGATIVE comments**

C O N T E N T

30-39	40-59	60-79	80-94	95-100
<p>The show construction displays simple/singular demand upon the performer.</p> <p>The demonstration of style and expressive gradations of space, time, weight and flow are not apparent through individual responsibilities.</p> <p>Methods and techniques are non-existent.</p> <p>Phrasing is not noticeable.</p> <p>The choreography is very limited and specific while displaying a relationship only to the primary beat of the audio with no relationship to the melody.</p> <p>Ensemble responsibilities through the layering of choreography, form, and transition are non-existent, and the use of floor is centrally stagnant.</p> <p>The arrangement displays a lack of the fundamentals of design in choreography, staging, transitions and props/sets (if used) with abrupt and/or non-structured chaotic flow.</p>	<p>The show construction displays basic/singular demand upon the performer.</p> <p>The demonstration of style and expressive gradations of space, time, weight and flow are beginning to be displayed through individual responsibilities.</p> <p>Methods and techniques are still in the discovery stage, often extremely incomplete and lacking development.</p> <p>Phrasing is short and sporadic and is set to simple/repeated counts.</p> <p>The choreography is elementary while still relating to the primary beat and occasionally relating to the basic melody of the audio.</p> <p>Ensemble responsibilities through the layering of choreography, form, and transition are infrequent, and the use of floor is weak and repetitious.</p> <p>The arrangement occasionally displays an awareness of fundamentals of design in choreography, staging, transitions and props/sets (if used) with predictable and sometimes disorderly flow.</p>	<p>The show construction displays moderate/compound demand upon the performer.</p> <p>The demonstration of style and expressive gradations of space, time, weight and flow are moderately displayed through individual responsibilities.</p> <p>Methods and techniques require a moderate degree of mental and physical challenge.</p> <p>Phrases are fuller and explore multiple combinations while still set to simple/repeated counts.</p> <p>The choreography occasionally attempts multiple tasks while beginning to explore various aspects of the audio not related to the primary beat and melody.</p> <p>Ensemble responsibilities through the layering of choreography, form, and transition are apparent, and the use of floor is adequate.</p> <p>The arrangement often displays basic knowledge of the fundamentals of design and logic in choreography, staging, transitions and props/sets (if used) with satisfactory flow.</p>	<p>The show construction displays intricate/multiple demand upon the performer.</p> <p>The demonstration of style and expressive gradations of space, time, weight and flow are consistently displayed through individual responsibilities.</p> <p>Methods and techniques require a high degree of mental and physical challenge.</p> <p>Phrases may be longer and involve more complex combinations as well as mixed/complex sets of counts.</p> <p>The choreography frequently displays multiple tasks, usually reflecting most of the aspects of the audio (direct) and/or occasionally exploring realms independent of the audio (indirect).</p> <p>Ensemble responsibilities through the layering of choreography, form, and transition are highly developed, and the use of floor is excellent.</p> <p>The arrangement frequently displays a mastery of design and logic in choreography, staging, transitions and props/sets (if used) with well organized flow.</p>	<p>The show construction displays complex/multiple demand upon the performer.</p> <p>The demonstration of style and expressive gradations of space, time, weight and flow are standard setting through individual responsibilities.</p> <p>Methods and techniques require the highest degree of physical and mental development.</p> <p>Phrases are full and challenge the performer with complex and varied combinations both in body and counts.</p> <p>The choreography, direct and/or indirect, is diverse and challenging; consistently displaying multiple tasks, and is a total and elevated reflection of the audio.</p> <p>Ensemble responsibilities through the layering of choreography, form, and transition are inseparable, and the use of floor is at a maximum.</p> <p>The arrangement constantly displays a sophisticated level of design and logic in choreography, staging, transitions and props/sets (if used) with superbly organized flow.</p>

O V E R A L L E F F E C T

Judge the entertainment level displayed by performer, visual and audio elements.

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.

- Who displayed the better **communication of mood**?
- Who displayed the better **imagination and creativity**?
- Who displayed the better **commitment, concentration, recovery**?
- Who displayed the better **development of theme/concept**?
- Who displayed the better **variety and planning of effects**?
- Who displayed the better **color, costume, props/set contribution**?
- Who displayed the better **quality of design**?
- Who displayed the better **detailing, nuance, artistic qualities**?
- Who displayed the better **visual musicality**?
- Who displayed the better **continuity and pacing between effects**?
- Who displayed the better **audio contribution**?

Considering all components: Who is the most effective?

Concept	Interpretation	Focus/Staging	Pacing	Musicality
Tension/Relief	Planned Effects	Communication	Construction	Theme
Development	Continuity	Coloration	Mood	Essence

COMPARISON – sample, contrast, measure up to, balance of performers, weigh one against another.

ANALYSIS – examine, dissect all the parts, scrutinize how it works, consider the whole picture.

IMPRESSION – level of influence, degree of impact, emotive response, immediate reaction.

TEACHER – encourage, educate, basic terms, set goals, mentor, honesty

COUNSELOR – advise, recognize intent, support style, offer analysis & options, encourage growth.

CRITIC – respond, recognize capabilities, offer challenge, acknowledge achievement.

BALANCE of POSITIVE and NEGATIVE comments

O V E R A L L E F F E C T

30-39	40-59	60-79	80-94	95-100
<p>Performers display a lack of involvement in creating appeal and emotion.</p> <p>Fear and insecurity interrupt any ability to communicate with the audience thus mood and/or character is never established.</p> <p>Performers display no understanding of their roles.</p> <p>The program is incomplete; the concept is unclear and/or not developed. Ideas lack interest, understanding, and/or appeal.</p> <p>The elements of audio, color, costuming, body movement, theme, props/sets (if used), show no understanding of design.</p> <p>The audio reflects the theme through the title only or a select set of words in the lyrics.</p> <p>The quality, visual relationship and coordination to the audio is limited and/or non-existent.</p>	<p>Performers display inconsistent involvement in creating appeal and emotion.</p> <p>Communication between performer and audience conveys occasional and sporadic mood and/or character.</p> <p>Performers display a weak understanding of their roles.</p> <p>The program may be complete or incomplete; the concept may be clear though under-developed. Ideas are not sophisticated but still show some creativity and appeal.</p> <p>The elements of audio, color, costuming, body movement, theme, props/sets (if used), show a basic understanding of design.</p> <p>The audio reflects the theme through the title and lyrics but lacks relation to the style.</p> <p>The quality, visual relationship and coordination to the audio is minimal.</p>	<p>Performers display moderate involvement in creating appeal and emotion.</p> <p>Communication between performer and audience conveys a clear and apparent mood and/or character.</p> <p>Performers display a moderate understanding of their roles.</p> <p>The program may be complete or incomplete; the concept is still a work in progress but offers a good opportunity for success. Ideas show adequate creativity and appeal.</p> <p>The elements of audio, color, costuming, body movement, theme, props/sets (if used), show a good understanding of design.</p> <p>The audio reflects the theme through all or combinations of the following; title, lyrics, style, meter, beats/counts.</p> <p>The quality, visual relationship and coordination to the audio is satisfactory.</p>	<p>Performers display consistent involvement in creating appeal and emotion.</p> <p>Communication between performer and audience conveys an intended mood and/or character.</p> <p>Performers display a strong understanding of their roles.</p> <p>The program is complete; the concept is well developed. Ideas begin to explore new realms of creativity and appeal.</p> <p>The elements of audio, color, costuming, body movement, theme, props/sets (if used), show an excellent understanding of design.</p> <p>The audio reflects the theme throughout all aspects and is needed to complete the design.</p> <p>The quality and contribution of the music and the visual relationship and coordination to the audio are very complimentary and create an interdependence of all parts.</p>	<p>Performers display maximum levels of appeal and emotion.</p> <p>Communication between performer and audience continuously conveys the intended mood and /or character.</p> <p>Performers display superb understanding of their roles.</p> <p>The program is complete; the concept is refined, detailed and fully developed. Ideas begin to set new standards while exploring new realms of creativity and imagination.</p> <p>The elements of audio, color, costuming, body movement, theme, props/sets (if used), show a mastery of design.</p> <p>The audio and the theme are inseparable.</p> <p>The quality, visual relationship and coordination to the audio are blended to the point that one cannot exist without the other.</p>