

Date/Event \_\_\_\_\_

Division \_\_\_\_\_

Judge's Signature \_\_\_\_\_

**KICK:** Movement performed as an extension of the leg from the hip or knee. Choreography is judged for its variety within the ensemble and individual. Adherence to style is judged within the choreography sub-caption.

KICK:	300 PTS.	30 - 39	40 - 59	60 - 79	80 - 94	95 - 100
<b>TECHNIQUE</b> 100 pts. Proper achievement of body alignment, centering, balance, and gesture.	Demonstration of technique is <b>not evident</b> . Methods reflect a <b>lack</b> of physical and mental development. Individuals show <b>no uniformity</b> in body alignment, centering, balance, and gesture. Construction displays simple/singular demand upon the performer.	Demonstration of technique is <b>sporadic</b> . Methods reflect a <b>small</b> degree of physical and mental development. Individuals show <b>occasional</b> sense of body alignment, centering, balance, and gesture. Construction displays basic/singular demand upon the performer. Demonstration of style and expressive gradations of space, time, weight and flow are <b>beginning</b> to be displayed through individual responsibilities. Phrasing is <b>short and sporadic</b> and is set to <b>simple/repeated</b> counts. 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.	Demonstration of technique is <b>moderate</b> . Methods reflect a <b>good</b> degree of physical and mental development. Individuals show <b>adequate</b> understanding of body alignment, centering, balance, and gesture. Construction displays <b>moderate/compound</b> demand upon the performer. Demonstration of style and expressive gradations of space, time, weight and flow are <b>moderately</b> displayed through individual responsibilities. Phrases are <b>fuller</b> and <b>explore</b> multiple combinations while still set to <b>simple/repeated</b> counts. The choreography <b>occasionally</b> attempts multiple tasks while <b>beginning</b> to explore various aspects of the audio not related to the primary beat and melody.	Demonstration of technique is <b>well defined</b> . Methods reflect a <b>high</b> degree of physical and mental development. Individuals show a <b>strong</b> understanding of body alignment, centering, balance, and gesture. Construction displays <b>intricate/multiple</b> demand upon the performer. Demonstration of style and expressive gradations of space, time, weight and flow are <b>consistently</b> displayed through individual responsibilities. Phrases <b>may be</b> longer and <b>involve</b> more complex combinations as well as <b>mixed/complex</b> sets of counts. The choreography <b>frequently</b> displays multiple tasks, usually reflecting most of the aspects of the audio (direct) and/or occasionally exploring realms independent of the audio (indirect). Individuals exhibit <b>excellent achievement</b> of unity in timing, stops, starts, rhythm, spatial awareness and intervals. Breaks and flaws are <b>infrequent</b> . Recovery is <b>evident and quick</b> .	Demonstration of technique is <b>distinct and clear</b> . Methods reflect the <b>highest</b> degree of physical and mental development. Individuals show a <b>refined and technical</b> understanding of body alignment, centering, balance, and gesture. Construction displays <b>complex/multiple</b> demand upon the performer. Demonstration of style and expressive gradations of space, time, weight and flow are <b>standard setting</b> through individual responsibilities. Phrases are <b>full</b> and <b>challenge</b> the performer with <b>complex</b> and <b>varied</b> combinations both in body and counts. The choreography, direct and/or indirect, is <b>diverse</b> and <b>challenging</b> ; <b>consistently</b> displaying multiple tasks, and is a <b>total</b> and <b>elevated</b> reflection of the audio. Individuals exhibit <b>exceptional achievement</b> of unity in timing, stops, starts, rhythm, spatial awareness and intervals. Breaks and flaws are virtually <b>non-existent</b> .	
<b>CHOREOGRAPHY</b> 100 pts. Creative use of the individual body and/or props/sets (if used) using rhythm, line, and space in conjunction with variety, complexity and style.	Demonstration of style and expressive gradations of space, time, weight and flow are <b>not apparent</b> through individual responsibilities. Phrasing is <b>not noticeable</b> . 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. Individuals exhibit a <b>lack of unity and consistency</b> in timing, stops, starts, rhythm, spatial awareness, and intervals. Breaks are <b>constant</b> . Recovery is <b>nonexistent</b> .	Individuals exhibit a <b>basic achievement</b> of unity in timing, stops, starts, rhythm, spatial awareness and intervals. Breaks and flaws are <b>frequent</b> . Recovery is <b>slow and rare</b> .	Individuals exhibit a <b>satisfactory achievement</b> of unity in timing, stops, starts, rhythm, spatial awareness and intervals. Breaks and flaws are <b>sporadic</b> . Recovery is <b>evident</b> .	Individuals exhibit <b>excellent achievement</b> of unity in timing, stops, starts, rhythm, spatial awareness and intervals. Breaks and flaws are <b>infrequent</b> . Recovery is <b>evident and quick</b> .	Individuals exhibit <b>exceptional achievement</b> of unity in timing, stops, starts, rhythm, spatial awareness and intervals. Breaks and flaws are virtually <b>non-existent</b> .	
<b>PRECISION</b> 100 pts. Uniform achievement of all aspects of body movement; alignment, placement, spacing, timing, and props/sets (if used).	Individuals exhibit a <b>lack of unity and consistency</b> in timing, stops, starts, rhythm, spatial awareness, and intervals. Breaks are <b>constant</b> . Recovery is <b>nonexistent</b> .	Individuals exhibit a <b>basic achievement</b> of unity in timing, stops, starts, rhythm, spatial awareness and intervals. Breaks and flaws are <b>frequent</b> . Recovery is <b>slow and rare</b> .	Individuals exhibit a <b>satisfactory achievement</b> of unity in timing, stops, starts, rhythm, spatial awareness and intervals. Breaks and flaws are <b>sporadic</b> . Recovery is <b>evident</b> .	Individuals exhibit <b>excellent achievement</b> of unity in timing, stops, starts, rhythm, spatial awareness and intervals. Breaks and flaws are <b>infrequent</b> . Recovery is <b>evident and quick</b> .	Individuals exhibit <b>exceptional achievement</b> of unity in timing, stops, starts, rhythm, spatial awareness and intervals. Breaks and flaws are virtually <b>non-existent</b> .	
<b>Technique</b> 100 pts.						
<b>Choreography</b> 100 pts.						
<b>Precision</b> 100 pts.						
<b>Total Points</b> 300 pts.						
<b>Score</b> (pts ÷ 3)						
<b>Ordinals</b>						