



PART 1 - CATEGORY FORMAT

1.1 STYLES

- A. The Category competition is a format using 1.5 to 3 minute performances of different styles of dance to define the performance divisions of evaluation. The emphasis of this format is to offer areas of specific stylistic criteria, allowing teams to explore different styles or techniques of dance and be compared with other teams within that same style.
- B. Each Category division allows the use of ONE prop or costume change within the routine; Novelty is allowed any number of props, sets, floors, and costume changes within the routine.
- C. Style Definitions: Style is the method, technique, or approach to movement. Style has a distinctive or characteristic manner that may require specific skills, movement qualities, and/or gestures. Many styles, such as Ballet, Modern, Jazz, Folk, Interpretive, Funk/Hip-Hop, Halftime, Military Precision, etc., all have some sort of accepted standardized criteria of movement that make them recognizable from each other.
 - 1. **JAZZ / Panache** - Jazz is a dance technique often demonstrating the use of parallel leg rotation and a lowered center of gravity. Movement style will include isolation of the hips, torso, and limbs, extension, balance, turns, jumps, and leaps. While jazz styles may vary, it commonly displays a musical choreography, a variety of movement qualities, and a structured technique.
 - a. Jazz routines and music used should reflect a more traditional approach and be very different from a hip hop/rap identity.
 - 2. **HIP HOP / Isolations** - Derived from Funk and street dance, the Hip Hop style is identified by its use of body isolations and punctuated musical rhythms, performed to contemporary music of the day. Timing and articulation of the body and a low sense of weight are major elements of the technique. Movements and gestures are mostly bound and percussive often in conjunction with the musical down beat.
 - a. Hip Hop routines should reflect rhythmic isolations, muscular articulation and control, and the urban style of its origins.
 - 3. **MODERN / Interpretation** - The modern dance style include the use of abstract movement technique, timing, and theme. This style may demonstrate balance, extension, isolation, weigh change, turns, jumps, leaps, and floor work. Inward or outward leg rotation may also be used.
 - a. Modern routines should incorporate movement qualities that are abstract and organic, pedestrian, informal, and possibly unpredictable in nature. Music and its interpretation may be unconventional.
 - 4. **LYRICAL / Expression** - Lyrical dance style includes fluid and expressive movement derived from Modern, Jazz, or Ballet techniques. This style may demonstrate balance, extension, isolation, weigh change, turns, jumps, leaps, and floor work. Inward or outward leg rotation may also be used.
 - a. Lyrical routines, whether lyrical-modern, lyrical-jazz, or ballet, should reflect fluidity of movement and flow in phrasing. Tempo of choreography may be fast or slow but should be expressive in content.



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5. **KICK** - Movement performed as an extension of the leg from the hip or knee is considered a kick. The Kick category IS a specific style of routine construction, choreography and dance technique, which involves the use of basic kinesthetic training of balance, posture, alignment, extension, and flexibility. Choreography is judged for its variety within the ensemble and individual movement. 50-kick minimum is required.
 - a. Kick routine construction should reflect the traditional kick genre, emphasizing a variety of kick choreography and its technical excellence. Formations are influential to staging kick choreography effectively. Non-kick dance movements should be kept to a minimum.
6. **NOVELTY / Entertainment** - The Novelty category is the presentation of creative entertainment by use of theme, music, characters, costumes, props/sets, choreography, and communication with the audience.
 - a. The emphasis of Novelty performances should be more about creative movement, staging visual, musical, and theatrical entertainment, and less about highly structured choreography. Routine construction and choreography should be more than a skit.

1.2 SCORING

- A. The scoring system for Category events uses the same Linear Scale, sub-captions, point values, rating and ranking as in the standard or traditional system. It differs from traditional in that the Jazz, Hip Hop, Modern, Lyrical, and Kick categories of performance uses only one score sheet consisting of three sub-captions chosen from the sub-captions of the traditional sheets of Execution, Content, and Overall Effect to reflect the criteria of emphasis. The Novelty category is different using all the sub-captions from the Overall Effect score sheet.

PART 2 - CATEGORY SHEETS

2.1 JAZZ

- A. Movement technique often using a parallel leg rotation and a lower center of gravity. Movement style may show extension, balance isolation, weight change, turns, jumps, leaps, and floor work. Choreography will demonstrate musicality, variety of movement qualities, and structured technique. Adherence to style is judged within the choreography sub-caption.
 1. Technique 100 pts. Proper achievement of body alignment, centering, balance, and gesture.
 2. Choreography 100 pts. Creative use the individual body and/or props/sets (if used) using rhythm, line, and space in conjunction with variety, complexity, and style.
 3. Projection 100 pts. Effective communication that evokes emotional response.

2.2 HIP HOP

- A. Funk or street dance style based on isolations and rhythms generally to contemporary music. Timing and articulation of the body are major elements of the technique with movements and gestures being mostly percussive. Adherence to style is judged within the choreography sub-caption.



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1. Precision 100 pts. Uniform achievement of all aspects of body movement; alignment, placement, spacing, timing, and props/sets (if used).
2. Choreography 100 pts. Creative use the individual body and/or props/sets (if used) using rhythm, line, and space in conjunction with variety, complexity, and style.
3. Projection 100 pts. Effective communication that evokes emotional response.

2.3 MODERN

A. Modern style includes abstract movement technique, timing, and theme. This style may show extension, balance isolation, weight change, turns, jumps, leaps, floor work & inward or outward rotation. Adherence to style is judged within the choreography sub-caption.

1. Technique 100 pts. Proper achievement of body alignment, centering, balance, and gesture.
2. Choreography 100 pts. Creative use the individual body and/or props/sets (if used) using rhythm, line, and space in conjunction with variety, complexity, and style.
3. Projection 100 pts. Effective communication that evokes emotional response.

2.4 LYRICAL

A. Lyrical style includes fluid and expressive movement derived from Ballet or Jazz technique. Each style may show extension, balance isolation, weight change, turns, jumps, leaps, floor work & inward or outward rotation. Adherence to style is judged within the choreography sub-caption.

1. Technique 100 pts. Proper achievement of body alignment, centering, balance, and gesture.
2. Choreography 100 pts. Creative use the individual body and/or props/sets (if used) using rhythm, line, and space in conjunction with variety, complexity, and style.
3. Projection 100 pts. Effective communication that evokes emotional response.

2.5 KICK

A. 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.

1. Technique 100 pts. Proper achievement of body alignment, centering, balance, and gesture.
2. Choreography 100 pts. Creative use the individual body and/or props/sets (if used) using rhythm, line, and space in conjunction with variety, complexity, and style.



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3. Precision 100 pts. Uniform achievement of all aspects of body movement; alignment, placement, spacing, timing, and props/sets (if used).

2.6 NOVELTY

- A. Presentation of creative entertainment produced by communication with audience, performer staging, program development, contribution of costumes and prop/sets, and value/use of the music selection to offer an effective show. Creative entertainment, ensemble effects, and thematic development are valued.
 1. Projection 100 pts. Effective communication that evokes emotional response.
 2. Visual Rep 100 pts. Effective use of design through the use of visual effect elements.
 3. Audio Rep 100 pts. Effective use of design through the use of audio effect elements.

PART 3 - SUB-CAPTIONS

3.1 DEFINITIONS

- A. Technique
 1. Technique is the muscular control AND the process of movement. It refers to not only the physical skills needed to perform but also the style in which it is directed. Muscular control is a physical conditioning that deals with the skills of body's alignment, awareness of center, control of balance, and manipulation of gesture. Style is the characteristic that determines how those skills are used.
- B. Precision
 1. Precision is the accuracy of body alignment and placement of body/body parts, and props (if used), and exactness of timing. Placement deals with individual and ensemble body directions and positions of body parts as it relates to one or many performers. Props are considered an extension of the body and are evaluated by the same timing and placement precision criteria. Precision in timing is seen by the exactness of stops and starts, and clarity of rhythm. Unison achievement is a major factor of precision.
- C. Choreography
 1. Choreography, in its basic form, is the use of the body to create motion, line, and form. The body may be an individual or an ensemble, and it is evaluated for its creative use, visual effect, and depth of skill and range of vocabulary. Choreography also addresses the identity of style, movement quality, and relationship to the music. Choreography of props are also evaluated under the same criteria
- D. Projection
 1. The *performers'* ability to communicate a wide range of emotions, expressions, and characters is evaluated in the Projection sub-caption. These qualities are communicated through posture, body and facial language, and effort changes, as well as through choreography. The performer's level of concentration,



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commitment and believability are also a part of the ability to project those expressions.

- E. Visual Repertoire
 - 1. Visual repertoire evaluates of the *choreographer's* contribution of choreographic and design vocabulary, staging, pacing, coordination, theme, mood, color, and prop/sets. It is the planned presentation of all the visual opportunities to capture the eye, showcase the choreography, and communicate with the audience.
- F. Audio Repertoire
 - 1. Audio repertoire evaluates of the *choreographer's* selection of music and sound design, pacing, theme, mood, dynamics, and value to entire program. It is the contribution of energy and mood, and choreographic interpretation that provides a sensual aspect to the audience.

PART 4 - JUDGING CATEGORY EVENTS

4.1 BEFORE THE EVENT

- A. **Practice** making quick general numerical decisions about anything visual. From birthday cards to movie trailers, be able to state your criteria, analyze the item, and assign a number within two minutes.
- B. Be able to state aspects of each **style of choreography**/category. Know the difference in Jazz and Hip Hop styles. Know what elements of technique you'll see in Lyrical, but not apparent in Modern or Kick.
- C. **Warm-up** your voice by verbalizing concise statements you may want to use when making a tape. Just like singers and actors, be physically ready to speak your "judge speak" fluently and confidently.
- D. **Study terminology** to incorporate dance vocabulary into your taped dialog. Talk the talk! More concise statements will be made if you can name the step rather than trying to explain it.
- E. **Prepare a Tote Sheet** to use during the event to record scores, make notes, and manage rankings. Viewing performances will be like flash cards and you do not have much time to "get to know" the shows. Make simple statements that will help you remember what you saw and help you make comparison decisions when the performance is over.

4.2 DURING THE EVENT

- A. **Quickly identify** the team's strongest and weakest sub-caption. From the beginning of the performance, start to formulate what specific areas of strength &/or weakness stand out for each team.
- B. **Make statements.** Make short and concise statements declaring WHO – WHAT & WHY about of the performance. There is no time for suggestions or explanations, so be concise.



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- C. **Funnel the Score.** In the first minute of a performance, determine the appropriate linear scale box, in the second minute narrow down to the upper, middle, or lower portion of the box, at the end of the performance tighten it down to the final score.
- D. **Use comparison.** During each category group of teams, compare performances to help determine scores and rankings.
- E. **Enjoy** the performances, be supportive, and be on top of your judging game. Sometimes it is work; sometimes it is play. Always, have a good time!