



**PART 1 - EXECUTION**

**1.1 EXPLANATION**

- A. To judge the Execution caption is to evaluate how well the performers achieve the movement responsibilities given to them by the choreographer. The level of achievement of the performers is *influenced* by the method and range of their training, the understanding and awareness of their responsibilities, the depth of their concentration, and their discipline for consistency.

**1.2 ACHIEVEMENT AND THE PERFORMER**

- A. Within this caption the judge is giving credit to 'how' the show is being performed, the achievement level of the dancers based on basic principles of technique, spatial awareness, and timing. Unison achievement is an inherent factor in these principles.
- B. While the "what" of a show is being credited by the Content judges, the Execution judge must also understand the principles behind the movement vocabulary and design elements. This is important in relation to the Technique sub-caption allowing the judge to respond accordingly to the level of technical achievement and with the correct terminology. Also, the recognition of composition will also keep the judge from misinterpreting execution errors from design choices.
- C. There is no "derived achievement" within the Execution score sheet. (Derived achievement is crediting the execution of the performers based on the complexity of the choreography.) While it may be recognized that a team's movement vocabulary is complex or simple, the judge may only evaluate the performers' *shown* abilities. It is not appropriate to reward for higher achievement because the choreography is more difficult. The correlation between the compatibility of the vocabulary and the performer is not a part of this evaluation.
- D. Props are also a consideration in the Technique and Precision sub-captions. Manipulation of a prop requires an understanding of process (prop technique) and an awareness of the properties (weight, centering, balance, spatial awareness) of the prop. Training and technique of prop manipulation, as with body mechanics, can directly affect precision in uniform timing and placement.

**1.3 EXECUTION SUB-CAPTIONS**

- A. **Technique** - 100 pts. Proper achievement of body alignment, centering, balance, and gesture.
  - 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. **Alignment & Spacing** - 100 pts. Uniform achievement of alignment and/or intervals within forms.
  - 1. Alignment and spacing is the demonstration of spatial intervals and the defining of lines and forms. It requires the skill of awareness of the space around the performer while stationary and moving.



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- C. **Precision** - 100 pts. Uniform achievement of all aspects of body movement; alignment, placement, spacing, timing, and prop/sets (if used).
  - 1. Precision is the accuracy of timing and placement of body/body parts, and props (if used.) Precision in timing is seen by the exactness of stops and starts, and clarity of rhythm. Placement deals with the direction of the body and position of the body parts, in relation to the other performers. Props are considered an extension of the body and are evaluated by the same timing and placement precision criteria.

**PART 2 - EXECUTION LINEAR SCALE**

2.1

30 – 39	40 – 59	60 – 79	80 – 94	95 – 100
<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>



**PART 3 - PRINCIPLES OF CHOREOGRAPHY**

- A. Style
  - 1. 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.
- B. Gesture
  - 1. This involves using the body as an expressive instrument to communicate feelings and ideas in movement. Principles of flexion, extension and rotation apply here. Gesture applies principally to arms, legs, head, or isolated areas.
- C. Timing & Rhythm
  - 1. Timing and rhythm requires the ability to maintain motion of body/body parts in the tempo, pulse, and accents of the choreography. It is a skill that integrates the rhythms of the music to the rhythms of the choreography.

**PART 4 - PRINCIPLES OF TECHNIQUE**

**4.1 PHYSICAL SKILLS**

- A. Spotting
  - 1. 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.
- B. Initiation of Movement
  - 1. 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. It is the method in beginning a movement and the premise behind learning specific styles and techniques.
- C. Posture/Alignment
  - 1. This is the structure of the skeleton that involves the relationships 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, and extension, flexion and rotation.
- D. Spatial Awareness
  - 1. This is the understanding the range of space around the performer's body. This encompasses the individual's personal 'kinesphere' or surrounding space while stationary and the pathways used in traveling. It is an awareness of the performer's ability to create line, pattern and interval as a single person or as part of the ensemble.
- E. Muscular Development/Control



1. The conditioning or training of muscles to contract and release, 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.
  - a. Extension
    - 1) Extension is the reach, range and length of all body parts during motion.
  - b. Carriage
    - 1) This refers to the internal lift of the body's posture. A chosen style may determine different interpretations of carriage.
- F. Centering
  1. 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.
- G. Balance
  1. 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.)
- H. Recovery
  1. 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.
- I. Concentration
  1. Each performer must use concentration as a way to be able 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 5 - JUDGING EXECUTION**

### **5.1 EXCELLENCE AND ACHIEVEMENT**

- A. Judging how a performance is executed, is to evaluate the excellence and achievement of the performers, the level of quality and merit of the performers' actions and training. The Execution judge is evaluating clarity of muscular process, control from physical conditioning, consistency of training, and should be asking the following questions at a competitive event:
  1. Who displayed the better muscular control and conditioning?



2. Who displayed the better definition of style?
3. Who displayed the better dexterity and skill?
4. Who displayed the better accuracy of body placement?
5. Who displayed the better timing and clarity of rhythm?
6. Who displayed the better exactness of stops and starts?
7. Who displayed the better spatial awareness?
8. Who displayed the better consistency of intervals?
9. Who displayed the better definition of line and form?

## 5.2 COMPARISON

- A. 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.

## 5.3 SAMPLING

- A. 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. Sampling is an observation method that can be used to evaluate many of the sub-captions such as technique, alignment, projection, musicality, and design.

## 5.4 DIFFERENT STYLES

- A. When evaluating the apples and oranges of dance styles, it is important to look for the criterion, which is basic to all styles, technique. Muscular control, body alignment, balance, and centering is inherent to all structured movement. There should be a consistency and definition shown by all performers and throughout the entire performance.
- B. Looking for the base criteria is also important in evaluation of Precision. The sustained qualities of a lyrical dance vs. the bound efforts of Hip-Hop both use the criteria of uniform achievement of stops and starts and placement of limbs and body. The judge should be evaluating how **well** they perform what they choose to perform, not what style they should choose to do.

## 5.5 DIFFERENT BODY TYPES

- A. There are different body types and skill levels on every team. Very often adjustments are made to the technique or precision of steps that effect the evaluation of Execution. It is important for the judge to determine what is the important technique or precision factor at specific moment in the show. For example: the performers create a connected line of back legs by standing in arabesque. Because of varying body heights, some performers' legs are at right angles while others vary in order to maintain the line. At this moment, the 'line' is the emphasis and the variations in technique and precision are at risk. Should this arabesque be performed is a less defining form, the technique and precision may play a bigger role. Understanding the intent of the choreography will often determine how to view it.



5.6 PROPS

- A. Props are separate from the body and are used to enhance, strengthen, and add to the show. While the movement of the prop is choreography and its end result is a factor of Overall Effect, props can also be evaluated by the same criteria as the performer's body.
- B. Every prop has a method of use or Technique, such as hand placement, relation to the body, front/back, 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 Spacing and Alignment. The timing, stops and starts, and unison placement around the body can be evaluated in Precision.

**PART 6 - MOVEMENT VOCABULARY & 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 2<sup>nd</sup> 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.



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- 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.
- Coupié** ..... A cupped foot, usually in front or behind the ankle.
- Coupié 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.



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- 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.