

Chapter 8 – Content

Part 1 – What is Content

1.1 Explanation

- 1.1.1 To judge the Content caption is to analyze the elements of composition, which are the structure of a show. These elements consist of construction, skills, combinations, forms, and transitions, which are evaluated for their creativity, depth, and their relationship to one another. The Judge should be asking the following questions of teams to help with their evaluation process:
- A. Is there a logical construction of the show?
 - B. What ideas are being presented?
 - C. What skills are being displayed?
 - D. How is creativity displayed?
 - E. Is style communicated effectively?
 - F. How are motion, rhythm, tempo, shape, texture, line and space used within the show?
 - G. How well is space and form used to stage ideas and create focus?
 - H. How is individual and ensemble choreography utilized?
 - I. Are there a variety of transitions?
 - J. Does the transitional choreography compliment the transition and connect ideas?
- 1.1.2 Composition is the arrangement and relationship of design elements.
- 1.1.3 Within the Content caption, the judge is giving credit to **'what'** the performers have been given.

1.2 Sub-captions

- 1.2.1 Choreography - 100 pts. Creative use of the individual body and/or props/sets in conjunction with variety, complexity, style.
- 1.2.2 Forms/Staging - 100 pts. Creative use of space through variety and complexity of forms and/or staging in conjunction with complimentary ensemble choreography.



1.2.3 Maneuvering – 100 pts. Creative use of transitional movement in conjunction with complimentary choreography to create logical flow.

Part 2 – Linear Scale

Box 1 30 – 39	Box 2 40 – 59	Box 3 60 – 79	Box 4 80 – 94	Box 5 95 - 100
Individual choreographic elements are in their simplest form, lack variety, are repetitive and have no consistency in adherence to style. Combination of skills is non-existent. Choreography shows barely any creativity or uniqueness. Choreography only utilizes the primary beat of the audio and has a no variety in pacing and length of phrasing.	Individual choreographic elements are simplistic, have some variety, and are generally repetitive. Combinations of skills are elementary. Choreography is lacking creativity and uniqueness, but is beginning to demonstrate adherence to style. Choreography mainly utilizes the primary beat of the audio, but is starting to explore secondary beats and rhythms	Individual choreographic elements are at an intermediate level, have good variety, and are seldom repetitive. Combinations of skills are evident, but may lack difficulty. Choreography is starting to show some creativity and uniqueness and is demonstrating an adequate adherence to style. Choreography explores the use of multiple beats and rhythms and has good use of variety within pacing and phrasing.	Individual choreographic elements are at an advanced level, have excellent variety and offer little repetition. Combinations of skills are prevalent and display difficulty. Choreography is creative, unique and demonstrates a strong adherence to style. Choreography consistently utilizes multiple beats and rhythms of the music and makes effective use of pacing and phrasing.	Individual choreographic elements are at an advanced level, have outstanding variety and offer no repetition. Combinations of skills are frequent, ambidextrous and display a higher level of difficulty. Choreography displays superior creativity, originality and demonstrates an exceptional adherence to style. Choreography is a total and elevated reflection of the audio.
The ensemble displays no understanding of texture, layering, depth, dimension, weight, and density within the choreography and formations. Staging is non-existent, simplistic or stagnant and lacks manipulation of focus. There is no variety or difficulty in the types of formations being demonstrated and formations are usually set in the center of the floor.	The ensemble displays some understanding of texture, layering, depth, dimension, weight, and density within the choreography and formations, but attempts are basic. Staging is at times confusing and unsuccessfully manipulates focus. There is some variety in the types of formations being demonstrated, but formations are still simplistic and tend to be centrally stagnant.	The ensemble displays a moderate understanding of texture, layering, depth, dimension, weight, and density within the choreography and formations. Staging is adequate, and occasionally manipulates focus. There is variety in the types of formations being demonstrated. At times, formations challenge the performers. Utilization of the floor is adequate, but may not always make sense.	The ensemble displays an excellent understanding of texture, layering, depth, dimension, weight, and density within the choreography and formations. Staging is done very well, and creates very few focus problems. There is wide variety and complexity in the types of formations being demonstrated. Utilization of the floor has purpose and reason.	The ensemble displays sophistication with the use of texture, layering, depth, dimension, weight, and density within the choreography and formations. Staging creates an effortless flow to the routine. There is tremendous complexity and variety in the types of formations being demonstrated. Utilization of the floor has purpose, reason and introduces unexpected elements.



Transitions are chaotic, very simplistic, and repetitive. Transitional choreography is non-existent.	Transitions are confusing at times, simplistic, but have some variety. Transitional choreography is limited.	Transitions are logical, show some difficulty, and have good variety. Transitional choreography is evident.	Transitions are logical, exhibit difficulty, and are varied. Transitional choreography is complex and compliments the path of travel.	Transitions are complex, varied and can create effect themselves. Transitional choreography is complex and seamless.
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Part 3 – Elements of Design

3.1 Line & Form

Line and form are the *geometrics* of the design elements. They can determine the space, balance, weight and focus of the show's structure. How they are used can influence the staging and effect of a presentation. Line is an important factor in how individual and ensemble choreography is presented within a form.

3.2 Space

Manipulation of space is a component of both choreography and design. Individual choreography can demonstrate the use of various planes around the body's center ("Kinesphere"). The use of lines and forms will create shapes of positive (active) or negative space (inactive) on the floor.

3.3 Balance

Balance is another component of both choreography and design. Balance is a muscular skill within the movement vocabulary. It is also a consideration in the arrangement of lines and forms. Balance is a factor in the use of symmetry, bisymmetry and even asymmetry.

3.4 Weight

Weight is created by density of performers in an area, the movement quality of choreography, the tempo of motion, the size of a form, the intensity of color, etc. It may be a factor in determining the balance of a picture.

3.5 Focus

A focal point is created by the manipulation of line, motion, direction, space, contrast, balance and weight to carry the eye to an intended



area. Focus may be on a broad scale, on smaller groups, down to individuals or even smaller spaces.

3.6 Contrast

The comparison of different levels, directions, tempos, forms, etc. can help to create focus, intensity, motion, etc. Within a contrasting moment there is usually a correlation between ideas, like those just listed, that ties together the effect.

3.7 Flow

Flow is the progression of one idea to the next. It encompasses the timing and rhythm of the visual moments of the individual sections and entire show. (It is measured in Overall Effect in terms of the Tension and Relief of patterns.) Flow can pertain to the phrasing of choreographic ideas and the connection of one idea to another, using transitions.

3.8 Texture

As it used in other mediums, texture is the roughness, smoothness, weave, pattern, intermix of elements; the visual feel and/or combination of the elements of choreography, patterns, and maneuvers. Not only do qualities such as sharp or flowing movement give texture to choreography; they also provide texture to design. Single elements or the combination of multiple elements can demonstrate texture.

Part 4 – Elements of Choreography

4.1 Individual Choreography

It is evaluated in terms of skills, movement qualities, style, and phrasing on the singular performer. The success of individual choreography is also dependent on performer training, creativity, and variety, and relationship to music. It is not dependant on others to be visually effective or successful.

4.2 Ensemble Choreography

Choreography, which is dependent on more than one performer for its effect, is Ensemble Choreography. It requires performers be responsible for the individual choreography plus spatial, timing, directions, or weight sharing relationship with each other. Ensemble choreography is dependent on the form it is displayed within, such as with ripples, levels,



duets, and transitions. It is evaluated in terms of performer responsibilities, complexity, line and form, balance, weight, space, flow, contrast, and texture.

4.3 Skills

Skills are dance movements, which include turns, leaps, etc. Centering, balance, changes in weight and direction, control of gravity, and spatial awareness are needed to demonstrate these skills. The level of training and the creation of combinations are proportionate to the level of difficulty in the skills being demonstrated.

4.4 Movement Qualities

Movement quality is the distinguishing characteristics of the action; such as bound, sustained, pendular, vibratory, isolated, heavy, light, collapsing, etc. They provide for variations in time, weight, space and flow.

4.5 Style

Style is an identity within the choreography that is demonstrated by a consistency in process, gesture, articulation, and movement quality. The more refined styles usually have the greater identities, such as jazz, ballet, hip-hop and modern.

4.6 Phrasing

Phrasing is the concept of movements tied together in sections. Often this phrasing is relative to the musical structure that can be seen by stops and starts of movement ideas. Phrasing is also a rhythm concept within the section of movements that is based on flow, breath, muscular tension and release, and rhythms of the choreography.

Part 5 – Forms/Staging

- 5.1** In identifying moments of great or poor use of forms/staging, the Content judge should be addressing design elements, such as the manipulation of space, shape, weight, density, line and focus, texture, tension and relief. Judges should be noting to teams where focus is being directed, when and what types of forms are creating a visual impact, the variety of design concepts being displayed, options to integrate form and choreography, and how the selection and pacing of forms/staging create an integrated composition.



- 5.2** Forms/staging is about the ensemble. There are visual reasons why certain pieces of choreography work better in certain forms. Forms can be as expressive as choreography. When body lines and form lines complement each other, there is a stronger visual appearance to the program.

Part 6 – Maneuvering

- 6.1** Evaluation of maneuvering considers not only the creativity of the path of travel and staging of the movement, but also the creativity and difficulty of the choreography placed on that transition. The contribution of each is separately recognized and blended into one maneuvering score.
- 6.2** Within the design concept for that moment, maneuvering may be the specific focus. The transitional path of travel of individuals and ensembles are looked at for their logic, line, focus, variety and creativity.
- 6.3** Maneuvering may also be evaluated for the level of layered responsibility on the performer. Changing positions on the floor, changing positions while displaying choreography, displaying choreography and maintaining the integrity of the moving form or pathway are all levels of responsibility on the performer. Often, the ensemble choreography may be so integrated within the maneuver that choreography and transition are one.

Part 7 – Musicality

In regards to musicality, as it relates to all three sub-captions, how the music is being used can be addressed by the Content judge. Topics such as meter, accents, structure, phrasing, rhythm and tempo have a direct relationship with choreography, forms/staging and maneuvering that provides the visual orchestration or the 'visual voices' of the show.

