

DANCE

CAVALCADE  **INDOOR**
Education through musical involvement.

Movement

Unit _____

Judge _____

Evaluate all skills within the design either static, in motion or blended with movement.

Range and variety of body moves
 Expressive range through dynamic efforts of space, time, weight, and flow
 Depth, range and variety of blend and body Range of material most compatible with the performers' training.

How successful were the performers in:

Understanding and application of principles Understanding and application of dynamic effort changes
 Development of breath, muscle, tension, flexion and rotation
 Achievement of blended body and equipment challenges Training to support the vocabulary

200

200

Sub Caption Spreads

Very comparable	Minor Differences		Definitive Differences		Significant Difference	
	1 to 2 tenths	3 to 4 tenths	5 to 9 tenths	10 & higher		
0 to 12	28	59	82	119	180	181
Seldom Experiences (WEAK) 0 to 12	Rarely Discovers (FAIR) 19 to 59	Sometimes Knows (GOOD) 60 to 119	Frequently Understands (EXCELL.) 120 to 180	Always Applies (SUPERIOR) 181 to 200	97	400

MOVEMENT CRITERIA REFERENCE

Dance Team

VOCABULARY EXCELLENCE

<p>0 to 12 The choreographed vocabulary lacks readability.</p>	<p>0 to 12 Individuals show no training</p>
<p>13 to 59 The choreographed vocabulary is limited, repetitious or presented only as a single effort. Phrasing is short. Expressive techniques relative to dynamics are seldom included. Choreography is occasionally compatible to the individual's skills. The movement program is extremely incomplete and may limit scoring potential.</p>	<p>13 to 59 Individuals are discovering the efforts and principles. Individuals display some uniformity in method and timing and show some training relative to movement principles. Body development is inconsistent. Breaks and flaws are frequent. Expressive efforts are not yet understood. Knowledge of breath, muscle, tension or flexion is still being discovered and is not understood or applied. Dynamic gradations of time and weight are only at the discovery stage and may not be fully demonstrated. Concentration is weak. Adherence to style is only being discovered. Achievement suggests that the training process is in a developing stage. The program is extremely incomplete and derived achievement may limit the performer's opportunity to demonstrate skills.</p>
<p>60 to 119 The choreographed vocabulary contains some variety. Phrases are lengthening. Dynamic efforts include gradations of time and weight. The choreography is usually compatible to the individual's skills. The work may still be in progress, but it provides the performer with an adequate opportunity to develop their range.</p>	<p>60 to 119 Individuals know principles and efforts and achieve a more consistent degree of centering and body alignment. Principles and efforts are understood but may vary from individual to individual or relative to the effort required. There is more consistency in the ease with which individuals move through space. There is a knowledge of muscle, tension, flexion, rotation and breath, which is applied in efforts. There are some periods of time when effort gradations of time & weight are well achieved. Fairly good uniformity exists in individual responsibilities of drill/staging. Breaks and flaws still occur but recovery is beginning to evolve. Concentration and stamina are developing and are moderately achieved. Method and techniques reflect an average degree of physical and mental development. Adherence to style is developing. Achievement suggests that the training process is at a moderate level. The work may still be in progress, but it provides the performer with an adequate opportunity to demonstrate skills.</p>
<p>120 to 180 The range of the choreographed vocabulary for this class is broad and well understood. More varied choreographic qualities are present. Phrases are more dimensional. The range and gradations of expressive efforts is growing. Some of the challenges broaden the range of the blended technical/expressive choreographed qualities. Choreography is mostly compatible to the individual's skills.</p>	<p>120 to 180 Individuals understand principles and efforts and achieve a consistent degree of centering and body alignment. Expressive gradations of space/time/weight & flow are usually achieved. Individuals move well through space. Knowledge of muscle, tension, flexion, rotation and breath is understood. Good uniformity exists in individual responsibilities of drill/staging. Breaks and flaws still occur, but recovery is evident. Concentration and stamina are developing and achieved. Methods and techniques reflect a good degree of physical and mental development for this class. Adherence to style is good. Achievement suggests that the training process is at a good level.</p>
<p>181 to 200 The choreographed vocabulary fulfills all opportunities at this level, and has begun to develop some intermediate challenges including the blending of movement and equipment. Choreography is at a broad range both expressively and technically, with variety and versatility. Phrases are dimensional and challenge the performer with a range of expressive qualities and gradations of efforts. The choreography is fully compatible to the individual's skills.</p>	<p>181 to 200 Individuals apply the principles and expressive efforts. Individuals always achieve a consistent degree of centering and body alignment, and move well through space. Knowledge of muscle, tension, flexion, rotation and breath is applied throughout. Greater achievement exists moving through dynamic gradations of space time, weight and flow. Consistent uniformity occurs in individual responsibilities of drill/staging. Breaks and flaws are infrequent, and recovery is quick. Concentration and stamina are well achieved. Methods and techniques reflect a good degree of physical and mental development. Adherence to style is consistent. Achievement suggests that the training process is successful for this class.</p>

DANCE



Unit _____

Judge _____

Ensemble Analysis

Consider who, what and why each event connects and unfolds with the composition.

Consider the depth and quality of:

- Use of design elements in form, body Motion to connect events.
- Design and orchestration both through time and in layered events
- Reflection or enhancement of the audio including dynamic effort qualities
- Imaginative use of design choices
- Variety of design choices

Transitions and changes Characteristics, detail, nuance

How successful were the performers as they showed:

- Achievement of spacing, line, timing and orientation
- Achievement of advanced effort qualities
- Adherence to style in movement or motion
- Training, concentration, stamina and recovery
- Achievement of characteristics, detail and nuance

150

150

Sub Caption Spreads

Very comparable		Minor Differences		Definitive Differences		Significant Difference	
0 to 9		1 to 2 tenths 3 to 4 tenths 5 to 9 tenths 10 & higher					
Seldom Experiences (WEAK) 0 to 9	Rarely Discovers (FAIR) 10 to 45	Sometimes Knows (GOOD) 46 to 74	Frequently Understands(EXC) 75 to 135	Always Applies (SUPERIOR) 136 to 150			300

ENSEMBLE ANALYSIS CRITERIA REFERENCE

DANCE TEAM

COMPOSITION EXCELLENCE

0 to 09 The arrangement generally lacks readability	0 to 09 Performers are generally unaware.
10 to 45 The arrangement occasionally displays an awareness of the fundamentals of design in movement or drill/staging. The visual occasionally relates to the sound, most often relative to the basic melody. Artistic effort is not a part of the composition. A need for unification of ideas is obvious. Orchestration of movement on drill/staging is infrequent. Design elements are singly presented. Incomplete composition might limit scoring potential.	10 to 45 Performers occasionally achieve some of the ensemble responsibilities involving space, line and time. Performers are still learning the principle of moving through space at this level. There are moments when the ensemble attempts dynamic efforts of time and weight. There is sporadic display of uniformity in ensemble responsibilities as relates to drill, form and orientation. Breaks and flaws are frequent. Recovery is not yet understood or attempted. Concentration is a struggle. Stamina and demonstration of skills is sporadic. Precision and accuracy through movement is sporadically displayed. Incompletion may limit performers' opportunity to demonstrate skill and achievement.
46 to 74 The arrangement displays knowledge of the fundamentals of design and logic in movement and drill/staging. Ideas mostly flow logically from one to another, and the placement of planned movement events shows a good basic understanding of horizontal orchestration & design. Use of design elements within the body & drill or staging, reflect the basic structure of the sound track. Dynamic changes are occasionally included. There is a beginning level of artistic effort. The unity of design elements may be questionable or incomplete. There is some orchestration of the movement on drill or staging; however, elements are often still single. The principles of design are basically correct for this level. The composing process shows an understanding of how to blend the elements to create a pleasing whole. The work may still be in progress, but the design ideas are clear.	46 to 74 The ensemble shows a moderate achievement in the principles involving space, line and time. There is improving consistency in moving through space. The ensemble is able to achieve dynamic gradations of time and weight. Ensemble responsibilities are taking on greater clarity. Uniformity exists in ensemble responsibilities of drill, (if applicable) and orientation at this level. Breaks and flaws occur but recovery is beginning to be attempted. Concentration and stamina are starting to develop. Methods and techniques reflect a growing degree of physical and mental development for this class. A style is recognizable but is not well developed. The work may be in progress, but performers have adequate opportunity to demonstrate skills.
75 to 135 The arrangement displays a good knowledge of the fundamentals of design and logic in movement and drill/staging, and explores some additional design challenges bringing greater depth to the composition. Ideas consistently flow logically from one to another, and the placement of planned equipment or movement events shows a strong understanding of continuity and development within horizontal orchestration & design. Use of design elements within equipment, body, drill or staging, fully reflects the basic musical structure, and explores dimensionality in reflection of the sound track. Dynamic effort changes are apparent. Characteristics and artistic efforts elevate the composition beyond mere pictures. Unity connects the design. Staging and orchestration of movement on drill/staging shows a growing understanding of triad options. Design is strong for this level. The composing process shows a good blend of elements.	75 to 135 Performers usually achieve ensemble responsibilities with respect to space, time and line. Some additional responsibilities are challenging the performers in new areas of achievement. A consistent degree of skill is demonstrated moving through space. Performers achieve an enhanced range of dynamic effort changes. Characteristics of movement and drill/staging are growing in clarity, and the ensemble shows a good understanding of enhancing the skill with these dynamic efforts. There is a growing level of consistency relative to drill (if applicable), and orientation responsibilities. Breaks and flaws are infrequent and recovery is good. Concentration and stamina are displayed. Achievement is consistent and ongoing. Techniques reflect a good degree of physical and mental development for this class. Style is evident and growing.
136 to 150 The arrangement displays a successful blend of design techniques in movement, and drill/staging. Ideas always flow well from one to another and the placement of planned equipment or movement events shows logic and a full understanding of horizontal orchestration & design. Use of design elements within the body & drill or staging, consistently reflects the sound track, with greater dimensionality in the movement composing techniques. There is constant display of artistic effort. Dynamic effort changes are frequently demonstrated. Characteristics define the details of the composition. The unity of elements shows consistent understanding of design connection. Staging and orchestration of movement on drill/staging shows a successful application of triad options. The composition is correct and shows depth for this class.	136 to 150 Performers always achieve well in responsibilities of space, time and line. The Ensemble moves through space with clarity. A growing range of dynamic effort qualities is understood and applied, encompassing elements of space, time, weight and flow. The characteristics of movement and drill/staging are clear, consistently enhancing the skills with these dynamic efforts. The ensemble displays good uniformity in responsibilities relative to drill (if applicable), and orientation. Breaks and flaws seldom occur, but recovery is quick. Concentration and stamina are demonstrated successfully. Ensemble methods and techniques reflect a well-developed degree of physical and mental development within this class. Style is understood and achieved.

DANCE



Unit _____

Judge _____

General Effect

How developed and effective were the design components:

Program Concept creativity

Production Values, appeal intrigue, continuity and flow

Coordination staging

Musicality/Mood detail, nuance, artistic qualities

How successful were the performers as they:

Engaged the Audience

Embodied Sustained Character, role Identity

Delivered/Sustained impact

Resolutions, climaxes established

Established /sustained designed mood

Displayed visual musicality

Communicated detail, nuance and artistic qualities

Demonstrated Excellence as an Effect

150

150

Sub Caption Spreads

Very comparable		Minor Differences		Definitive Differences		Significant Difference		300	
0 to 9		1 to 2 tenths 3 to 4 tenths 5 to 9 tenths 10 & higher		74		135			
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GENERAL EFFECT CRITERIA REFERENCE
DANCE TEAM

REPERTOIRE EFFECT PERFORMANCE EFFECT

<p>0 to 09 The program is unclear and underdeveloped.</p>	<p>0 to 09 There is a lack of performer involvement in creating appeal and emotion.</p>
<p>10 to 45 The program has some thought and may be clear, though undeveloped as the designer discovers and develops the program skills. Concepts are not sophisticated, but still may show some creativity, and are somewhat appealing. Program pacing is attempted, and at times engages the audience through the intended emotional or aesthetic responses. Equipment, movement and drill/staging have some fundamentals of staging & design and while often weak can occasionally depict the program concept and produce effect. Visual musicality is sporadic. Some attempt is made to coordinate elements. Production value of the program is minimal or growing. Incomplete program could limit scoring potential.</p>	<p>10 to 45 There is occasional or inconsistent performer involvement in creating appeal and emotion. Performers are discovering the skills of performance effectiveness, but are only sporadic in their application. Performers occasionally show an understanding of their roles. Occasional communication of performers' involvement exists between them and the audience. Performers display some awareness of their stylistic and general achievement responsibilities. Incomplete shows may limit the individuals' opportunity to demonstrate skill and achievement.</p>
<p>46 to 74 The program is clear and moderately developed; programming concepts have an adequate level of creativity and are somewhat appealing. Program pacing is attempted and engages the audience through effect responses. Movement and drill/staging have proper fundamentals of staging and design. Moments of audience intrigue are present and effective. Use of color, costume and props are moderately successful in enhancing the program and identity of the team. Visual musicality and coordinated efforts yield some designed effects. The production value of the program is generally successful. The program may still be a work in progress</p>	<p>46 to 74 Levels of appeal and emotion are communicated by the performers who now know the skills involved in performance effectiveness. Performers display an understanding of their roles. Communication of performers' involvement at this level is developing and becoming more consistent between sections and throughout the show. Performers are aware of their stylistic responsibilities and are beginning to show moderate achievement for greater periods of time. The work may still be in progress, but it provides the performers an adequate opportunity to demonstrate skills.</p>
<p>75 to 135 The program is clear and identifiable with a good level of imagination and appeal. There is greater depth to the repertoire. Program pacing shows a sound understanding of the elements of planned effects and engages the audience successfully. Movement and drill/staging give interest to the program through good placement and design. Elements of appeal, visual musicality, and mood are more consistently sustained. Color, costume and props usually enhance the program and the identity of the team. Coordination yields pleasing designed effects. The production value of the program is impressive and effective.</p>	<p>75 to 135 Improved levels of appeal and emotion are communicated by the performers who now understand the skills of performance effectiveness resulting in stronger communication with the audience. Performers display a confident understanding of their roles. Communication of performer involvement is more consistent from section to section and within the show as a whole. Performers consistently display an awareness of and adherence to their style at this level of development. There is a good achievement of excellence for this level.</p>
<p>136 to 150 The program shows full development within design ideas. Some more mature approaches to effect are present and effective. The program at this level is imaginative and appealing. The blend of concepts is clear and successful. Program pacing and planned effects through time fully engages the audience throughout. Movement and drill/staging depict the program concept with quality & range. The program shows logical planning incorporating correctness in all of the premises of program design for this class. Color, costume and props successfully enhance the program and the identity of the team. Elements of appeal, visual musicality, and mood are fully sustained and effective and always enhance the program and the identity of the guard. Coordination always yields successful designed effects. The production value of the program is consistently successful and effective.</p>	<p>136 to 150 Strong levels of appeal and emotion are communicated by the performers. Performance techniques lend depth to the effective performance of the show, and performers communicate an understanding of their roles. Communication of performer involvement manipulates the audience's response. Performers adhere to their style. There is a high achievement of excellence throughout the performance</p>