



PART 1 - CONTENT

1.1 EXPLANATION

- A. To judge the Content caption is to analyze the elements of composition, which are the structure of a show. These elements consist of construction, vocabulary, forms, and maneuvering and are evaluated for their creativity, coordination, and depth.

1.2 COMPOSITION AND THE CHOREOGRAPHER

- A. Composition is the arrangement and relationship of design elements. These elements are inherent to many forms of design, such as painting, photography, architecture, merchandise display, interior decorating, as well as the performing arts of dance and music. Having a basic understanding of the elements of any of these mediums will help the Content judge to provide an analysis based on common facts. *(Further information on composition and design elements used in this arena is found in following sections titled "Elements of Choreography" and "Elements of Design.")*
- B. Within the Content caption, the judge is giving credit to **'what'** the performers have been given to do by the choreographer *without* consideration as to **'how'** it is being performed. The judge is giving credit to only the choreographer. It is the choreographer's use of music, style, individual and ensemble choreography, staging, form and line, flow, etc. that is being evaluated. Each choreographer may have different methods, styles, and concepts for displaying these elements, and it is the role of the judge to identify and understand the intent.

PART 2 - SCORE SHEET SUB-CAPTIONS

- A. **Choreography** - 100 pts. Creative use of the individual body and/or props/sets if used, using rhythm, line, space, in conjunction with variety, complexity, style.
 - 1. Choreography, in its basic form, is the use of the individual (or ensemble) body to create motion, line, and form. The body is evaluated for its creative use, depth of skill, range of vocabulary, and ability to create an emotional and/or visual effect. Choreography addresses the strength in identity of style, variety of movement qualities, its relationship to musical structure and orchestration, and relationship to the overall composition. Choreography of props/sets is also evaluated under these same criteria.
- B. **Forms/Staging** - 100 pts. Creative use of space through a variety and complexity of forms and/or staging in conjunction with complimentary ensemble choreography.
 - 1. The variety, creativity, and function of forms are created by the arrangement of the ensemble on the court. Forms provide the 'staging' of the choreography, manipulate space and focus to emphasize musical and physical dynamics, and ultimately promote show ideas. The success of any type of choreography is dependent on how it is spatially staged.
 - 2. "Form follows Function" is an appropriate definition of ensemble choreography and the relationship between the spatial form and the choreography that lives within it. Forms are often defined by the lines, space, and timing created between one performer to another, and choreography often determines the lines, space, and timing of the form. It is a reciprocal relationship.



- C. **Maneuvering** – 100 pts. Creative use of logical movement utilizing variety and complexity in conjunction with complimentary transitional choreography.
1. The locomotion / traveling created by individuals and the ensemble is considered maneuvering. This entails the ability to move logically about the floor to create staging and visual pacing within the show. Evaluation of maneuvering considers not only the creativity and variety of patterns, pathways, flow, and staging of the maneuver, but also the creativity and complexity of the choreography integrated into that maneuver. Just as with Forms/Staging, Maneuvers are defined by the lines, space, timing, and direction created between performers. Transitional choreography is often determined by the intent of its maneuver, the pacing, direction, and focus.



PART 3 - CONTENT LINEAR SCALE

30-39	40-59	60-79	80-94	95-100
<p>The show construction displays simple/singular demand upon the performer.</p> <p>The demonstration of style and expressive gradations of space, time, weight and flow are not apparent through individual responsibilities.</p> <p>Methods and techniques are non-existent.</p> <p>Phrasing is not noticeable.</p> <p>The choreography is very limited and specific while displaying a relationship only to the primary beat of the audio with no relationship to the melody.</p> <p>Ensemble responsibilities through the layering of choreography, form, and transition are non-existent, and the use of floor is centrally stagnant.</p> <p>The arrangement displays a lack of the fundamentals of design in choreography, staging, transitions and props/sets (if used) with abrupt and/or non-structured chaotic flow.</p>	<p>The show construction displays basic/singular demand upon the performer.</p> <p>The demonstration of style and expressive gradations of space, time, weight and flow are beginning to be displayed through individual responsibilities.</p> <p>Methods and techniques are still in the discovery stage, often extremely incomplete and lacking development.</p> <p>Phrasing is short and sporadic and is set to simple/repeated counts.</p> <p>The choreography is elementary while still relating to the primary beat and occasionally relating to the basic melody of the audio.</p> <p>Ensemble responsibilities through the layering of choreography, form, and transition are infrequent, and the use of floor is weak and repetitious.</p> <p>The arrangement occasionally displays an awareness of fundamentals of design in choreography, staging, transitions and props/sets (if used) with predictable and sometimes disorderly flow.</p>	<p>The show construction displays moderate/compound demand upon the performer.</p> <p>The demonstration of style and expressive gradations of space, time, weight and flow are moderately displayed through individual responsibilities.</p> <p>Methods and techniques require a moderate degree of mental and physical challenge.</p> <p>Phrases are fuller and explore multiple combinations while still set to simple/repeated counts.</p> <p>The choreography occasionally attempts multiple tasks while beginning to explore various aspects of the audio not related to the primary beat and melody.</p> <p>Ensemble responsibilities through the layering of choreography, form, and transition are apparent, and the use of floor is adequate.</p> <p>The arrangement often displays basic knowledge of the fundamentals of design and logic in choreography, staging, transitions and props/sets (if used) with satisfactory flow.</p>	<p>The show construction displays intricate/multiple demand upon the performer.</p> <p>The demonstration of style and expressive gradations of space, time, weight and flow are consistently displayed through individual responsibilities.</p> <p>Methods and techniques require a high degree of mental and physical challenge.</p> <p>Phrases may be longer and involve more complex combinations as well as mixed/complex sets of counts.</p> <p>The choreography frequently displays multiple tasks, usually reflecting most of the aspects of the audio (direct) and/or occasionally exploring realms independent of the audio (indirect).</p> <p>Ensemble responsibilities through the layering of choreography, form, and transition are highly developed, and the use of floor is excellent.</p> <p>The arrangement frequently displays a mastery of design and logic in choreo., staging, transitions and props/sets (if used) with well organized flow.</p>	<p>The show construction displays complex/multiple demand upon the performer.</p> <p>The demonstration of style and expressive gradations of space, time, weight and flow are standard setting through individual responsibilities.</p> <p>Methods and techniques require the highest degree of physical and mental development.</p> <p>Phrases are full and challenge the performer with complex and varied combinations both in body and counts.</p> <p>The choreography, direct and/or indirect, is diverse and challenging, consistently displaying multiple tasks, and is a total and elevated reflection of the audio.</p> <p>Ensemble responsibilities through the layering of choreography, form, and transition are inseparable, and the use of floor is at a maximum.</p> <p>The arrangement constantly displays a sophisticated level of design and logic in choreography, staging, transitions and props/sets (if used) with superbly organized flow.</p>



PART 4 - ELEMENTS OF CHOREOGRAPHY

- A. **Vocabulary** - Vocabulary is a term for the 'words' or dance movements that are used to communicate each idea and thought within a show. The variety of movement skills, the complexity of choreography, the range and types of actions are considered the vocabulary of a program. Turns, jumps, leaps, runs, walks, bends, twists, rises, falls, extensions, isolations, and gestures are the vocabulary the choreographer has to choose from.
- B. **Individual Choreography** – Choreography as it relates to only the individual performer is considered Individual Choreography. It is evaluated in terms of vocabulary, 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.
- C. **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.
- D. **Skills** - Skill is the muscular control and kinesthetic awareness that is required to achieve many types of actions. Centering, balance, changes in weight and direction, **control** of gravity, and spatial awareness are some of many physical skills needed to demonstrate vocabulary or choreography. The level of training in these skills and the layering of skills together are proportionate to the level of complexity in the vocabulary.
- E. **Movement Qualities** - Movement quality is the distinguishing characteristics of the action; such as bound, sustained, pendular, vibratory, isolated, heavy, light, collapsing, etc. These qualities are considered the '**expressive vocabulary**.' They provide for variations in time, weight, space and flow. These qualities are part of the choreographer's vocabulary and creativity in Content and a factor in communication in Overall Effect.
- F. **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.
- G. **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 - ELEMENTS OF DESIGN

- A. **Vocabulary** - The variety of design skills, the extent of choreography, the range of staging and maneuvering concepts are considered the design vocabulary of a program.



- B. **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.
- C. **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.
- D. **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.
- E. **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.
- F. **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 on a broad scale, on smaller groups, down to individuals or even smaller spaces. (In Overall Effect it is a consideration of Staging.)
- G. **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.
- H. **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 as well as design concepts.
- I. **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 6 - JUDGING CONTENT

6.1 ANALYSIS

- A. Although Content is an analytical caption, as a judge, it is impossible to turn off your personality. But bear in mind that it is your observation and analytical skills that are required. The mental process should be diagnostic and questioning to identify the logic and suitability of the choreographer's choices.
- B. Judging Content should be an unemotional job of identifying those chosen choreographic and design elements, understanding the intent of the choreographer, interpreting the structure of the show and recognizing the level of show development. There is so much information on which to observe, that the Content judge should have little opportunity to place judgment, give impression, or provide personal opinion.



- C. Understandably, there are times more often than not, when the choreographer's intent is unclear or ambiguous. The judge must determine if this is a flaw in the design of the show or in the performer's ability to achieve it. Even when it is an issue of execution, the judge's response should be in terms of intent of the vocabulary or design. Analysis of the program must look past the Execution caption and concentrate on the criteria of the caption.

6.2 SHOW CONSTRUCTION

- A. The act of judging Content, in the most basic terms, is a process of recognizing the overall construction of a show and identifying its individual components. The concept of construction is used because the caption, although divided into three sub-captions, values the combination and blending of the components of choreography, forms/staging, and maneuvering. Show construction is the first reference on the linear scale and is evaluated for the integration of the creativity, skill, compatibility, clarity, variety, and complexity provided by the sub-captions.
- B. Each aspect of evaluating the content of a show must be valued within the context of the whole show. The *combination* and the *relationship* between choreography, forms/staging, and maneuvering are what constitute the significance of the composition. The contribution of each choreographic and design element creates the total package. Taken out of context, each may lose impact. In theory, the whole can be greater than the sum of its parts. It is when using the score sheet that listed sub-captions will aid the judge in breaking down a total score into more specific numbers.
- C. The Content judge, is evaluating creativity, artistry, originality, depth of thought, inventiveness of design construction, should be asking :
 1. Is there a logical construction of the show?
 2. What ideas are being presented?
 3. What skills are being displayed?
 4. What visual concepts bind the ideas together?
 5. What elements are being use to create progression?
 6. What use of motion, rhythm, tempo, shape, texture, line, and space communicates the ideas of the show?
 7. Are there a variety of logical and patterned transitions?
 8. Is there attention to transitional choreography?
 9. Are there key moments of form and ensemble choreography?
 10. Is there a balance between individual and ensemble choreography?
 11. Does style contribute to the show?
 12. How is creativity displayed?
 13. How well is space and form used to stage ideas?

6.3 FORMS/STAGING

- A. Content, in a broader picture, is about composition – the use of the ensemble to create forms; create staging. Understanding a variety of basic “art” or design concepts will provide a judge with varied performance vocabulary, and an understanding how performances create visual and emotional effects.



- B. 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, volume, line and focus, formal or informal balance, unity, 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.
- C. Forms/Staging is about the ensemble. There are visual reasons why certain forms of choreography work better in certain forms. Forms can be as expressive as choreography – long languid lines, blocky dense geometrics, round flowing lines, short precise ranks. When body lines and form lines compliment each other, there is a stronger visual appearance to the program.

6.4 MANEUVERING

- A. The locomotion created by individuals and ensemble is considered maneuvering. This entails the ability to move logically about the floor to create staging within the show. Evaluation of maneuvering considers not only the creativity of patterns, pathways, flow, and staging of the movement, but also the creativity and complexity of the choreography placed on that maneuver.
- B. Within the design concept for that moment, maneuvering may be the specific focus. The transitional patterns, pathways, and flow of individuals and ensembles are looked at for their logic, line, focus, and creativity.
- C. 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.
- D. The maneuvering sub-caption evaluates the integration of transition and transitional choreography. The contribution of each is separately recognized and blended into one maneuvering score.

6.5 MUSICALITY

- A. In regards to musicality as it relates to choreography, 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 that provides the visual orchestration or the 'visual voices' of the show.
- B. But the impact of achievement, music selection and sequence, theme, repertoire or quantity of performers should not influence the Content judge's score. The sub-caption "Audio Repertoire" on the Overall Effect score sheet should address the interpretation of the choice of music and its translation into choreography and design in regards to communicating the show's intent.

6.6 COMPLEXITY, DIFFICULTY AND QUANTITY

- A. The content of a show is not all about difficulty, complexity or how 'demanding' the choreography is performed. Successful choreography does not necessarily require high



amounts of velocity, frequency, or amplitude. While complexity may be a consideration when comparing the vocabulary of teams it is not a prerequisite to composition or choreography. Complexity is a result of the coordination of the total program.

- B. Content is not limited to and not determined by the number of forms, the number of pirouette revolutions, or the leg height on kicks. The quantity of skills performed is one of many aspects of consideration. The blending of all ingredients with balance, coordination, and versatility has the greater value.

PART 7 - DANCE AND DESIGN VOCABULARY

- A. **AB** - A two-part compositional form with an A theme and a B theme; the binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo, movement quality, or style).
- B. **ABA** - A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form.
- C. **Abstract** - Movement without any representative context. Conceptual, figurative moves, often ordinary.
- D. **Action** - A movement event.
- E. **Aesthetic criteria** - Standards on which to make judgments about the artistic merit of a work of art.
- F. **Alignment** - The relationship of the skeleton to the line of gravity and the base of support.
- G. **Asymmetry** - Not a mirror image, also considered *informal balance*.
- H. **Axial movement** - Any movement that is anchored to one spot by a body part using only the available space in any direction without losing the initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another; also known as nonlocomotor movement.
- I. **Call and response** - A structure that is most often associated with African music and dance forms, although it is also used elsewhere. One soloist/group performs with the second soloist/group entering "in response" to the first.
- J. **Canon** - *Choreographic* form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times.
- K. **Chance** - A *choreographic* process in which *elements* are specifically chosen and defined but randomly structured to create a dance or movement phrase. This process demands high levels of concentration in performance to deal effectively with free-association and surprise structures that appear spontaneously.
- L. **Choreographic** - Describes a dance sequence that has been created with specific intent.



- M. **Choreographic Structure** - The specific compositional forms in which movement is structured to create a dance.
- N. **Classical** - Dance that has been developed into highly stylized structures within a culture. Generally developed within the court or circle of power in a society.
- O. **Composition** - The arrangement of performers, forms, lines and other visual elements that create the picture.
- P. **Contrast** - The difference between items, sometimes creating emphasis.
- Q. **Design Elements** - All the factors that are used to create a picture/show; i.e. line, form, motion, and color.
- R. **Direction** - The pattern or movement the eye follows through a picture; the *focus* controlled by manipulation of the design elements.
- S. **Discuss** - To engage in oral, written, or any other appropriate form of presentation.
- T. **Dynamics** - The expressive content of human movement, sometimes called qualities or efforts. Dynamics manifest the interrelationships among the elements of space, time, and force/energy. See also *movement quality*.
- U. **Elevation** - The body's propulsion into the air away from the floor, such as in a leap, hop, or jump.
- V. **Folk** - Dances that are usually created and performed by a specific group within a culture. Generally these dances originated outside the courts or circle of power within a society.
- W. **Form** - The shape and structure of a created space.
- X. **Formal Balance** - Symmetry, a mirror image of equal weight on both sides of center.
- Y. **Free Form** - Irregular in shape; usually describing linear forms.
- Z. **Gesture** - A movement of the body meant to express a character, attitude, or accent of music.
- AA. **Gradation** - A gradual transition from one form or element to another.
- BB. **Harmony** - The pleasing combination of elements; sequence.
- CC. **Improvisation** - Movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration. Improvisation is instant and simultaneous choreography and performance.
- DD. **Informal Balance** - Equilibrium in the distribution of elements without bilateral symmetry.
- EE. **Initiation** - Point at which a movement is said to originate. This particularly refers to specific body parts and is generally said to be either distal (from the limbs or head) or central (from the torso).



- FF. **Interpretation** - The choreographer's vision; representation.
- GG. **Kinesphere** - The movement space, or the space surrounding the body in stillness and in motion, which includes all directions and levels both close to the body and as far as the person can reach with limbs or torso. See *personal space*.
- HH. **Kinesthetic** - Refers to the ability of the body's sensory organs in the muscles, tendons, and joints to respond to stimuli while dancing or viewing a dance.
- II. **Levels** - The height of the dancer in relation to the floor.
- JJ. **Locomotor movement** - Movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are the walk, run, leap, hop, and jump and the irregular rhythmic combinations of the skip (walk and hop), slide (walk and leap) and gallop (walk and leap).
- KK. **Motif** - A repeated design or pattern; the main idea or theme.
- LL. **Movement quality** - The identifying attributes created by the release, follow-through, and termination of energy, which are key to making movement become dance. Typical terms denoting qualities include sustained, swing, percussive, collapse, and vibratory and effort combinations such as float, dab, punch, and glide.
- MM. **Movement theme** - A complete idea in movement that is manipulated and developed within a dance.
- NN. **Musicality** - The visual representation of the music; the relationship between the music quality and the design elements. The attention and sensitivity to the musical elements of dance while creating or performing.
- OO. **Narrative** - Choreographic structure that follows a specific story line and intends to convey specific information through that story.
- PP. **Negative Space** - The space not occupied by the performers or sets/props but still used in visual concept.
- QQ. **Nonlocomotor movement** - See *axial movement*.
- RR. **Palindrome** - A choreographic structure used with a phrase or longer sequence of movement in which the phrase, for example, is first performed proceeding from movement 1 to movement 2, etc.; when the last movement of the phrase is completed, the phrase is retrograded from the penultimate movement to the first movement. (A commonly used example in prose is "Able was I ere I saw Elba." In this example, the letters are the same forward to the "r" in "ere" as they are backward to the "r.")
- SS. **Personal space** - The "space bubble" or the kinesphere that one occupies; it includes all levels, planes, and directions both near and far from the body's center.
- TT. **Phrase** - A brief sequence of related movements that has a sense of rhythmic completion.
- UU. **Positive Space** - The area contained by the performers, sets/props.
- VV. **Projection** - A confident presentation of one's body and energy to vividly communicate movement and meaning to an audience; performance quality.



- WW. **Reordering** - A choreographic process in which known and defined elements (specific movements, movement phrases, etc.) are separated from their original relationship and restructured in a different pattern.
- XX. **Rhythmic acuity** - The physical, auditory recognition of various complex time elements.
- YY. **Style** - A distinctive manner of moving; the characteristic way dance is done, created, or performed that identifies the dance of a particular performer, choreographer, or period. The choreographer's identifying characteristics or technique of dance, such as modern, jazz, ballet, etc.
- ZZ. **Symmetry** - Formal balance of the elements with equal weight on both sides of center.
- AAA. **Technology** - Electronic media (such as video, computers, or lasers) used as tools to create, learn, explain, document, analyze, or present dance.
- BBB. **Tension** - The visual or sensual feeling of strain or pull; can describe the relationship of elements, motion, and music.
- CCC. **Texture** - The qualities of smooth, rough, flowing, jagged, etc. displayed by choreography and design.
- DDD. **Theatrical** - Dance genres primarily developed for the stage (such as jazz and tap).
- EEE. **Traditional dance** - The term "traditional" is used to denote those dances and dance forms that have arisen out of the tradition of a people, such as the dances of bharata natyam, nob, or the folk dances of indigenous peoples of Europe or other areas.
- FFF. **Warm-up** - Movements and/or movement phrases designed to raise the core body temperature and bring the mind into focus for the dance activities to follow.
- GGG. **Weight** - The visual or sensual feeling of heaviness; can describe line, form, movement, size, color, texture, etc.