



Score Sheet Category Explanations

The following represents a detailed description of what factors constitute the main considerations in each category on the MA Score Sheet. Scott Chandler, a noted choreographer and clinician for dance teams and color guards wrote these definitions.

I. APPEARANCE:

Credit here the visual effectiveness of the costume and grooming of the performance. Costume-the appropriateness of the costume to the intent of the choreography. Grooming-the consistent approach and attention to detail throughout the performance with regard to fit, make-up, and hair.

II. CHOREOGRAPHY:

The judges will credit the achievement in the composition of the dance itself and the staging of the performers (form). The choreography provides the basic vehicle through which the performers achieve effect.

Musicality-the relationship of the choreography to the audio. Phrasing, contouring and dynamics can all be apparent through all types of music, speech and sound effects. The effectiveness of how the choreography relates to the audio is the main priority in this category.

Variety-the presentation of many different ideas and concepts with regard to movement, skills, form and effects.

Difficulty-the presentation of skills that place demand on the performer either as an individual or part of the entire ensemble. Examples of difficulty may be seen through flexibility, turns, leaps, balance, long phrases or combinations, etc. Many times, a variable may be added to a move that adds a level of demand. Such examples include: performing a turn off center or with the head back creating a factor of disorientation or performing on one leg requiring great strength.

Originality-the presentation of new and unique ideas in the program, choreography, prop, staging or any other design aspect.

*Prop-the effective use of the prop to fulfill the choreographed intent. Consider musicality, variety, difficulty, and originality.

III. TECHNIQUE

The procedure by which a step or move is accomplished. A variety of techniques may be used but, in each instance, the method must be consistent and well defined.

Method/Timing-the manner or process for accomplishing any given moves. Example: During a kick, several performers brush through tendu to a kick while others develop through passé. This is inconsistency in method from individual to individual.

Timing is seen in the performers' awareness of time through music or phrasing.

Articulation-the clear and distinct display of any given move.

Posture/Alignment-the basic awareness of how the body works with line and shape from the solar plexus (center) outward.

*Use of Prop-the method and articulation of manipulating a prop.



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IV. PRECISION

Credit here the performers' achievement as an ensemble. View the entire group and how it works as a unit to control space, time and form.

Uniformity/Timing-the ability of the entire group to maintain accuracy, clarity and control with respect to unison efforts, conceptual efforts, timing and form/staging.

Orientation-the ability of the group to control spatial relationships and form alignment.

V. PRESENTATION/STAGING

The judges will credit the achievement of the compositional process through the staging of the performers and their placement in the performance area.

Use of performance area- how the performers are staged or moved on the floor. Design elements such as line, weight, negative and positive space, symmetry and asymmetry are a few examples of how form and staging contributes to the overall effectiveness of the presentation.

Transition- the logical flow from one thought to another through the staging of the performers. How the individual performers move from place to place.

Variety- the presentation of many different ideas and concepts with regard to formation, staging, and transition. Contrast.

Musicality- the relationship of the staging process to the music or audio. Phrasing and dynamics play a key role in the musicality of the staging process.

Originality- the presentation of new and unique ideas in the program through form, staging or transition.

VI. SHOWMANSHIP

Credit here the performers' exchange of information with the audience. Showmanship is the ability of the performers to draw the audience into what they are doing; to relate and include them.

Emotion-the ability of the performers to generate feelings to the audience and judges. Their expressive qualities are key.

Projection/Style-the consistent and effective method of presentation with a distinctive or characteristic style that distinguishes the performers from others.

VII. GENERAL EFFECT

The judges will credit the overall effectiveness of the repertoire; the blend of quality programming and strong performance to yield high entertainment.

Program Concept – the creativity and originality, the imagination, depth and pacing of the piece through movement, staging, mood, etc.

Emotional Response – the ability if the piece to elicit a response on the part of the observer be it surprise, happiness, sympathy, excitement, etc.