



# GENERAL EFFECT

## Novice and Middle School Scoring System

PROGRAM EFFECT	COMMENTS
<p>Credit here all aspects of program design and performance communication including aspects of design, theme, costumes, color, skills and the ability of the performers to communicate to the audience.</p> <p>Entertainment value can be measured through the blend of these components. This is an emotional and artistic reward based on appeal of program and performance.</p> <p style="text-align: right;">Total <input data-bbox="535 1047 798 1247" type="text"/></p> <p>(Maximum = 200)</p>	
<p>Judge _____</p>	

# GENERAL EFFECT

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0-40

Fear, disorientation.  
Program concept is attempted.

41-80

Program concept is apparent but is very simple. Identity is seen only through costumes and props. Message of the repertoire contains minimum vocabulary. Isolated effects may occur but will not be consistent. Performance communication will be weak and inconsistent.

81-120

Program concept ties together from idea to idea, although development of the concept still has room for growth. Message of the repertoire shows expanded use of equipment or movement vocabulary. Some design qualities can be seen and appreciated. Performers seem more comfortable with their roles. Communication will be sporadic not only within portions of the show but from section to section. All members are reaching their performance potential relative to their motor skill development. Coordination efforts will begin to manifest and a feel of musicality will be apparent.

121-160

Program concepts feel complete. Concepts are developed to the level that students can handle with success. Use of design components are as much a part of the repertoire as are novelties and costumes. A more developed program challenges the performers who demonstrate an understanding of the requirements of their roles. Most members are in character most of the time and demonstrate to the audience their enjoyment through performance. The audience is entertained by the combination of program design and performance communication.

161-200

Program concepts are fully developed. Design components and/or role playing characterizations challenge the performers. Full effect is achieved based upon the opportunities through performance, communication and detailing of the written work. The program contains appeal, is entertaining and unique. Performers bring the concept to life with an enthusiastic projection of energy and understanding of their roles.



# INDIVIDUAL ANALYSIS MOVEMENT

## Novice and Middle School Scoring System

INDIVIDUAL ANALYSIS	COMMENTS
<p>Credit the achievement of the individual relative to prescribed skills or curriculum of learning in the development of their techniques in equipment or movement. This is a developmental caption with focus on the accumulation of skills leading to commencement into a higher level of competition</p> <p style="text-align: right;">Total <input data-bbox="535 1047 798 1242" type="text"/></p> <p>(Maximum = 200)</p>	
<p>Judge _____</p>	

# INDIVIDUAL ANALYSIS MOVEMENT

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0-40

Basic alignment principle, no demonstration of skills, little or no movement.

41-80

Basic alignment principles, development of rhythmic skills, starts and stops, large weight shifts, beginning role playing.

81-120

Skills in Box 2 plus: Basic form responsibilities of interval, distance, cover and dress. Pulse, time awareness, level changes, beginning postural and general efforts: extension, flexion, rotation. Basic turns and flanks.

121-160

Skills in Boxes 2 and 3 plus: Movement variations (skips, runs, jumps, hops, etc.) Efforts of soft to strong, balance, rhythm, steps on the move, greater frequency, variety, depth. Beginning demonstration of style, expressive qualities beginning to show.

161-200

Skills in Boxes 2, 3 and 4 plus: Introduction to sustained and power moves. Fuller phrases, simultaneous layered work done on the move (equipment/marching, dance/form, etc.)



# INDIVIDUAL ANALYSIS EQUIPMENT

## Novice and Middle School Scoring System

INDIVIDUAL ANALYSIS	COMMENTS
<p>Credit the achievement of the individual relative to prescribed skills or curriculum of learning in the development of their techniques in equipment or movement. This is a developmental caption with focus on the accumulation of skills leading to commencement into a higher level of competition</p> <p>Total <input data-bbox="533 1047 800 1247" type="text"/></p> <p>(Maximum = 200)</p>	
<p>Judge _____</p>	

# INDIVIDUAL ANALYSIS EQUIPMENT

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0-40

Carry positions, cradle, no demonstration of skill, no use of equipment.

41-80

Carry positions, cradle, occasional two hand moves, full one-arm rotation, arm extensions (angles).

81-120

Skills in Box 2 plus: Spins, tosses, carving, inward/outward wrist rotation, stable elbow.

121-160

Skills in Boxes 2 and 3 plus: Aerials with revolutions, work in more than one plane, fuller use of space, one-hand moves, longer phrases, variety of spins, greater frequency, variety, depth, ambidexterity, beginning demonstration of style, expressive qualities are beginning to show.

161-200

Skills in Boxes 2, 3 and 4 plus: Fuller phrases, aerials with revolutions, introduction to sustained and power effort changes. Understanding of style. Simultaneous layered work done on the move.



# ENSEMBLE ANALYSIS

## Novice and Middle School Scoring System

### ENSEMBLE ANALYSIS

Credit here the organization and planning of the visual language of the program. Reward the ability of the students to achieve these requirements. This is an analytical evaluation of the written material as the basis to measure student growth.

Total

(Maximum = 200)

### COMMENTS

Judge \_\_\_\_\_

# ENSEMBLE ANALYSIS

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0-40

Sets without transitions, no demonstration of skills.

41-80

Sets without transitions. Moves, equipment or mime done at a halt. Single responsibilities only. Basic forms, circle, line, arc, echelon.

81-120

Basic forms - circle, line, arc, echelon with "follow the leader" or other basic transitions or form evolution. Basic role playing during transition (if program calls for role playing.) Moves layered with beginning posture/gesture. Equipment at a carry on move from set to set. Equipment done mostly at a halt or a fixed picture or with some body shaping beneath. Some attempts at simultaneous responsibilities.

121-160

Greater variety of pictures and patterns. Transitions designed or forms evolve in simple ways. Equipment or body done on the move. A more active degree of motion is required and simultaneous responsibilities occur. Awareness of musical structure is seen relative to phrases, tempo and mood.

161-200

An on-going flow of basic drill forms with designed development. Frequent layering of either body or equipment. Good reflection of basic musical structure. Introduction to intensities and dynamics through written work in equipment involving space covered with strength variations or in body through drill, dance, or simultaneous effort. Appropriate written body/equipment work is layered on top of drill. A sound understanding of basic design is demonstrated.