

Individual Competition Championship

VISUAL JUDGING CRITERIA

PERFORMANCE

REPERTOIRE

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<p>0-29: The problems are so significant as to sometimes render the program unreadable. Training is not evident or the lack of achievement makes the training appear absent. There is little or no appeal to the audience because the communication is so troubled.</p>	<p>30-49: There are weaknesses or below average demonstration of skills and achievement for this competition. There is only limited or below average success much of the time covering what might be a limited range of skills and communication from among equipment and body/movement work. The achievement in combinations of equipment and body are mostly problematic. There is generally a weakness in recovery from error. There are many flaws in timing and technique in equipment and body. Training lacks a consistent development or achievement. The errors often make parts of the program lack appeal to the audience.</p>	<p>50-69: There is an average demonstration of skills and achievement for this competition. There is average success covering a range of skills from among equipment and body/movement work. The performance is based in average challenges over time to the performers. There is demonstration of average variety within body/equipment and equipment as well as within the interaction of body with equipment. There is good recovery from error. There are flaws in timing and technique in equipment and body; however, those errors don't distort the intent of the program. Training may not be consistent but is generally discernible over time. Training may be demonstrated through an emphasis on a narrower range of skills.</p>	<p>70-89: There is an above-average demonstration of skills and achievement for this competition. There is above average success covering a range of skills from among equipment and body/movement work. The performance is based in an above average challenge to the performers. There is a demonstration of above average variety within body/movement and equipment as well as within the interaction of body and equipment. There is generally excellent recovery from error. There are flaws in timing and technique in equipment and body; however, they are not frequent. Training is excellent over time, demonstrated through a variety of skills.</p>	<p>90-100: There is a superior demonstration of skills and achievement for this competition. There is superior success covering a range of skills from among equipment and body/movement work. The performance is based within a significant challenge to the performers. There is generally instantaneous recovery from error. There are few, if any, flaws in timing and technique in equipment and body. There is a demonstration of significant variety with body/movement and equipment as well as within the interaction of body and equipment. There is superior communication from the performer to the audience. Emotional intensity is at a consistently superior level. Training is clearly superior over time from a range of activities.</p>
<p>0-29: The program fails to present a concept or a clear intent. Problems of performance or construction lead to minimal impact. The audience is likely not to have had a measurable level of entertainment. The performer may have struggled throughout the program or the program itself may be so weak as to prevent more than a minimum of polite impact.</p>	<p>30-49: There are visible weaknesses in construction and impact over the course of the program in this competition. The intent of the program is not very clear. The interpretation through a development of body, equipment, and the skills of communication seldom seems to entertain the audience. The concept is weakened by a general lack of mood, variety, and other components that might entertain the audience.</p>	<p>50-69: There is generally average construction that creates meaning or occasion over the course of the program in this competition. The intent of the program is sometimes clear but at times is less clear. The concept creates an approach to the performance that may not always keep the focus of the audience. The interpretation through a development of body, equipment, and the skills of communication may entertain the audience on occasion. Musicality and interpretation are only sometimes understood by the audience. The program is typically a compilation of familiar material and may only sometimes consider a variety of mood, staging, costuming, and character in some combination that gives strength to the concept. There is an average combination of aesthetic, intellectual, and emotional components.</p>	<p>70-89: There is above average construction that helps create an above average or excellent impact over the course of the program in this competition. The intent of the program is generally clear. The concept creates an above average and entertaining approach to the performance. The interpretation, through a development of body, equipment, and the skills of communication, entertains the audience most of the program. Musicality and interpretation are mostly understood by the audience. The program is sometimes creative and may occasionally consider a variety of mood, staging, costuming, and character in some combination that gives strength to the concept. There is an average combination of aesthetic, intellectual, and emotional components.</p>	<p>90-100: There is superior construction that helps create a superior impact over the course of the program in this competition. The intent of the program is clear. The concept creates an entertaining approach to the performance. The interpretation, through a development of body, equipment, and the skills of communication, entertains the audience throughout the program. Musicality and interpretation are clearly understood by the audience. The program is typically creative and may consider a variety of mood, staging, costuming, and character in some combination that gives strength to the concept. There is a superior combination of aesthetic, intellectual, and emotional components.</p>