



Depth and Quality of Design

There has been a significant amount of direction for judges to recognize and credit the variations of depth and quality of the composition / repertoire. Maybe it will help if there is a bit more delineation as to how to discern this depth and quality. Let's start with:

Drill or form: Commonly referred to as geometric design. This choice can be simple or complex, usually depending upon the creativity and variety of the patterns/shapes and the attention given to maintaining the geometry **within transitions**. The layering, of equipment / body on this choice brings depth to the vertical design. This too can be simple or complex, depending on the musical motivation, and the level of the performer ability. Depth and quality can also be recognized through the layering of character and/or personality, and absolutely is enriched through the illustration/partnership with the music. All of the rules of design apply to this choice. (Balance, shape, line, texture, etc.)

Designed Staging: Combines variations and choices of dealing with the performers in segments of 2,3,4,5 etc.; and offers different opportunities for texture, emphasis, shapes and weight variations. When successfully designed, motion is the tool that brings these variations a greater evolving sense of interest. It can utilize moments of geometry for the purpose of creating emphasis, variation and/or stronger effect. Here, as with Geometric design, how the equipment/body is layered on this choice brings depth at a vertical level. This can be simple or complex varying on the musical motivation and/or the level of the performer ability. Depth and quality can also be recognized through the layering of character and/or personality, and absolutely is enriched through the illustration or partnership with the music. All the rules of design apply to this choice. (Balance, shape, line, texture, etc., etc.)

Presentational staging: Is a function of placing the performers in a static set for the purpose of presenting a body and/or equipment feature. Often the transition to the next set is a "break and fill" move (again, functional.) It frequently produces the feeling of "stuff I can do." Younger groups may opt for this choice as a step in their development. It is basic if utilized exclusively, but will definitely occur for moments or features in most shows.

Watch out for:

Functional transitions without the elevation of good design in their function. (Shortest distance between 2 points being that straight line.)

The absence of motion. Motion is a critical design tool that places a higher challenge on the performers and brings more interest to the viewer. A show that is too static, becomes compromised in its potential.

Presence/absence of musicality/musical structure in motion. This is important in both geometry and freeform staging. Remember that musical reflection is important within the moving drill or the restaging; it should be apparent within the motion as well as in equipment and dance. It isn't always as "obvious" so you must be sensitive to that consideration.

How equipment changes are choreographed. Is it functional or does it contain a plan that introduces the new piece of equipment seamlessly?