

KICK



APPEARANCE

Neatness

- Grooming
- Appropriateness
- No holes/Runs/Etc.
- Clean lines
- Costume compliments routine

Hair

- Effective style with choreography
- No distraction during movement
- Hairpieces, if worn, are effective

Accessories

- Effective style/use with choreography

Make up

- Enhances natural beauty of dancers
- Compliments style of dance
- Enhances showmanship (not distracting)

Uniformity

- Costumes similar or compliment each other
- Costumes/accessories create a unified effect
- Promotes an image of ONE on the floor (not distracting w/ too much going on)

SHOWMANSHIP

Esprit de Corps

- Feeling of pride in belonging to team
- Team has a feeling of unity & enthusiasm
- Team is portraying same emotion/energy

Eye Contact

- Dancers have the confidence to connect with judges and audience
- Connection continues with focus changes – contact with audience

Confidence

- Stage presence
- Poise – Mental mistakes minimal w/ quick recoveries
- Body projection – use of upper body not just heads & chins

Style

- Compliments music selection
- Personality
- Audience Appeal – Aesthetic quality

Posture

- Body alignment
- Carriage

Authenticity/Emotion

- Facial expressions believable – Do they add or detract
- Commitment to story/emotion – Are dancers “Selling it?”
- Stay in character throughout routine regardless of position on floor
- Sustained throughout routine
- Is emotion appropriate for dancers in this venue?
- Overall performance is genuine & sincere

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CHOREOGRAPHY

Emphasis on Kicks

- **Majority** of routine is kicking
- Should be able to walk into gym at any time during the routine, and know it is the kick category w/in 8 cts or so
- Jumping kicks
 - Degagé, waist, eye, over the head
- Fan kicks & inverted fans
- Step kicks/walking kicks
- Three point kicks
- Around the world/Star kicks
- Hitch kicks
- Developpé kicks
- Waist spacing kicks
- Types of kicks not limited to those listed above
- Other choreography open to any style as long as it follows NFHS safety rules

Continuity

- Connection between sections of choreography
- Fluidity
- Unchanging **quality** throughout routine (KICK)
- Seamless transitions

Musical Interpretation

- Choreography flows and compliments music/Phrasing
- Interesting beats/accents with choreography create dynamics
- Music translates well into the choreography

Variety

- Creativity or too predictable?
- Originality/Innovative
- Types of kicks
- Unison v. Groups/Ripples/Canons
- Phrasing/Tempo variations/Rhythms
- Change of pace
- Dynamics/Energy
- Good use of dancers' abilities
- Are there too many over used or frequently seen movements?

Visual Effects

- Creates an interesting image on floor by manipulating floor space, timing, shapes, levels, focus, etc.
- Moments of, "AWE" or "WOW" because of image on floor, not by technique/skill
- Dynamics—variety of movement qualities

Transitions

- Movements between formations or sections of routine
- Fluid/seamless change between phrases
- Variety/creative
- Good use of floor patterns within the transitions
- Should not interfere with continuity of routine—logical pathways for dancers
- Continue with style of routine (KICK)

Staging

- Floorpatterns
- Level changes/Floorwork
- Formations
- Use of area/Dimensions
- Directional changes
- Spacial Manipulation

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DIFFICULTY

Ambidexterity

- Ability to use each side of the body equally well
- Skills/Technique performed on left & right sides
- General skillfulness—challenging movement/skills
- Account for # of dancers showing ambidexterity
- Be aware of although travelling two directions, if some dancers are facing back they are still working same side—not ambidextrous

Rhythms

- Intricate tempo variations
- Dynamics
- Syncopation
- Unusual meters/Time signatures ie. Triplets, fives, sevens, etc

Flexibility

- Suppleness, Liteness, Fluidity, Extension
- Variety of positions/skills that show flexibility
- Watch technique —no cheating
- Fan kicks most adv. kick
- Proximity of dancers makes high kicks more difficult

Intricacy & Maneuvering of Formations

- Floor patterns create interesting shapes
- Interesting pathways and transitions between formations
- Transitions are visually effective and logical
- Dancers follow an organized pathway in transition
- Use of area /Dimensions
- Directional use
- Some formations make precision for team more difficult
- Does team continue to kick during transitions?

Endurance

- Energy
- Strength & completion of movement throughout routine
- Body control throughout routine
- Difficulty distributed throughout routine
- Pace of performance
- Athletic demands of routine

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EXECUTION

Body Control

- Core Strength
- Balance
- Motion placement
- Posture esp. during kicks
- Alignment/Placement
- Individual precision

Unison/Timing

- Individual musicality—correct timing of steps
- Completion of movement
- Phrasing/Rhythm
- Prep jumps together
- Working together as a team
- Completion of movement

Dynamics

- Variety in movement qualities performed
- Are the dynamics choreographed clearly performed by all dancers?

Spacing

- Formation alignment
- Even distribution of negative & positive space in formations
- Spacing on floor/use of area
- Dancer spacial awareness during transitions—move as a team
- Awareness of levels and direction

Precision

- Team alignment of head, torso, arms, legs, etc.
- Head & focus clearly defined
- Hook ups & slaps tight
- Absence of mental mistakes
- Uniformity of kick heights
- Arrive at the height/"peek" of kick together
- Synchronization
- Clear formations & floor patterns
- Articulate, precise footwork

Kick Technique

- Head remains in line w/spine
- Chin up—not out
- Shoulders down & back—no bending or hunching during kicks
- Chest lifted/ribs closed
- Tight abs—belly button to spine
- Hips square to the front/Pelvis parallel to the floor
- Feet closed on prep for kick
- Foot extended as soon as it leaves floor T-D-B
- Ankle extended
- Leg should follow center line of body towards nose—NOT shoulder
- Supporting leg w/ only SLIGHT bend
- Supporting foot parallel or SLIGHT turn out
- Heels down esp. on walking kicks & jump preps
- Leg pushed by hamstrings, pulled by quads—NOT thrown
- Held by glutes& abs/hip flexors
- Leg lowered—NOT dropped
- Elbows straight & strong—NOT locked
- Flingers & thumbs together; placed on top of shoulder areas—NO grabbing
- Illusion of hook up—NO leaning or pushing down
- Strong, tight hookups & slaps to begin & end kick sequences
- Different philosophies "left over right" or "right over left", either is OK