

## Feedback for NZCAF Wellington Regional Competition

### General Competition Feedback

Remember the performance begins as soon as you enter the stage; come to the stage (and leave the stage) with confidence.

Listen to the beat of your music; the judges are looking for choreography performed to the music, which means being in time with the beat.

Listen to the structure of the music; use the highs, and lows, the rhythms, the lyrics and choreograph to the music to enhance the artistic criteria. Identify another one or two parts of the routine where you can 'play' with the music.

Aerobic choreography should be continuous and high impact throughout the entire routine. Watch out for poses or dancey movements which slow down the intensity of the choreography. Maintain impact by getting air under the feet, and not being flat on the floor through the choreography. Working on fitness during training is important come competition day.

Keep in mind that transitions can enhance complexity and intensity - if executed well. Try to maintain intensity (and creativity) through transitions.

Watch the choreography before the compulsory movements - to ensure you are on time and are able to complete all 4x repetitions.

Overall for Individuals:

- Take care to cover all of the floor area through your travel. You can travel creatively - it does not have to be linear. You can move across, around, and diagonally over the floor.
- Work on precise and purposeful placement - including feet together. If your feet are meant to be together, that is where they should be (perfect placement makes for a perfect performance and if you practice perfection.... Perfect placement will happen).
- Take care with your feet (together) in your compulsory movements including Jumping Jacks and High Leg Kicks.

Overall for Teams:

- Work on synchronicity, being both in time with the music, and with each other.
- Practice the routine until each team member knows the choreography and where to be on stage. Work on hitting defined formations - to help changes in formations be seen through the routine. It is also important for team members to change places within a formation (e.g. ensure the same team member isn't always at the front and/or back).
- Have interactions with each other throughout the routine.

Take care with shoes and laces: Tie your shoes and securely tuck your laces into your shoes - a missing shoe in the middle of the routine is quite distracting and dangerous if you or a team mate trips over it.

**Pre-choreographed**

| Category                          | Aerobic  | Artistic   | Technical |
|-----------------------------------|--|--|-----------|
| Pre-chore Primary Individual      | <p>Try to make the aerobic choreography more impactful. Aim for under feet throughout the whole routine.</p> <p>Avoid being stuck on the spot and stuck to the floor.</p>                                    |  |           |
| Pre-chore Intermediate Individual | <p>Practice precise placement of both armlines and leglines.</p> <p>Armlines should have a specific placement for each count of the music. This adds intensity and complexity to your chore.</p>             | <p>Take care that you do not spend too long facing one side of the stage.</p> <p>You can add creativity through your body orientation - use tick-tocks or turns within the choreography itself.</p>  |           |
| Pre-chore Secondary Individual    | <p>Work on impact and height under your feet.</p> <p>With a set choreography routine, aerobically you will pull higher with high impact throughout the routine - working on fitness will also help here.</p> | <p>Have defined starts and stops for beginning and end poses.</p>  |           |
| Pre-chore Primary Team            | <p>Try to incorporate formation changes (e.g swaps) with your team members to add to intensity and complexity.</p>   | <p>Be mindful to travel as a team not separate from each other. This strengthens the visual image, but also allows team members to engage and interact with one another.</p> <p>You can use your head throughout the routine, and this includes looking at each other (interacting).</p> |           |
| Pre-chore Intermediate Team       | <p>Practice precise placement with armlines and leglines.</p>  | <p>Make sure all compulsories are in time with the music, and team members are in time with each other.</p>  |           |

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|                                 | Listen to the music, and stay in time with the beat of the music (to avoid moving <i>through</i> the music). This is important to see, and reward, aerobic sequencing.  | Check all team members are doing the same armlines.  |                  |
| Pre-chore<br>Secondary Team     | Try to keep intensity throughout the entire routine, not just the first half. Often the second half starts to lose impact due to fitness - consider extra focus on the second half as part of training.   | Bring more performance the whole time you are on the stage.  |                  |
| <b>Sport Aerobic Individual</b> |   |  |                  |
| <b>Category</b>                 | <b>Aerobic</b>  | <b>Artistic</b>  | <b>Technical</b> |
| Primary Individual              | Work on getting air under the feet, and knees higher in the aerobic choreography.<br><br>Listen to the music, and stay in time with the beat of the music (to avoid moving <i>through</i> the music). This is important to see, and reward, aerobic sequencing. |  |                  |
| Intermediate Individual         | Transitions can help increase intensity of the choreography, if executed well.<br><br>Try training transitions so they are tidy and clean.  | Listen to the music and work on the musical interpretation.<br><br>Exaggerate more connections to the music (rhythms, highs/lows, lyrics), don't hide them away. |                  |
| Secondary Novice Individual     | Take a look at your movement patterns. Travelling across the stage with the choreography, instead of being in one area of the stage, can add to intensity.  | Start to use more of your body to build variety and creativity eg. headlines or armlines that flow and make a more interesting picture than straight up/down.    |                  |

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|  | <p>Listen to the music, and stay in time with the beat of the music (to avoid moving <i>through</i> the music). This is important to see, and reward, aerobic sequencing.</p>  | <p>Use the 3D space on the stage (through travel, and different vertical levels).</p>  |  |
| <p>Junior Secondary<br/>Open Novice<br/>Individual</p> | <p>Take care not to have too many low leg levels (e.g. flick, lunge, jack).</p> <p>To add complexity, you can choreograph different leg levels, armlines and body orientation.</p>   | <p>Work on purposeful and precise armlines.</p> <p>Practice the choreography that leads into the compulsory movements, so you can execute the compulsory movements well.</p> <p>Listen to your music - take care that the compulsory movements are executed at the right time.</p> |  |
| <p>Senior Secondary<br/>Open Novice<br/>Individual</p> | <p>Take care not to have too many low leg levels (e.g. flick, lunge, jack).</p> <p>Perform the aerobic choreography with impact and intensity - higher knees, stronger armlines, more travel. Maintain the intensity throughout the routine.</p>                             |  |  |
| <p>Junior Secondary<br/>Open</p>                       | <p>Practice precise placement with armlines and leglines.</p> <p>Try to keep intensity throughout the entire routine, not just the first half. Often the second half starts to lose impact due to fitness - consider extra focus on the second half as part of training.</p> | <p>Review armlines and watch for repetition. Maintain variety (e.g. not too many windmills).</p> <p>Perform the routine and keep smiling to the audience.</p>  |  |
| <p>Senior Secondary</p>                                | <p>Keep developing routine fitness to</p>  | <p>At this level, don't forget to work on</p>  |  |

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| Open                       | <p>help maintain the intensity throughout the routine.</p> <p>To help the execution and precise placement of your arm and leg lines, you could consider training legs/travel only (no arms), and armlines only (no legs), as part of your routine training.</p>   | <p>your head movements and eye line.</p> <p>Build creativity through the use of rhythms (e.g. double time movements). Artistically, this is even better if it uses the rhythms and beats within the music track.</p> |                  |
| Adult Open                 | <p>To build complexity into your routine, consider more orientation changes/rotations, rhythms etc.</p> <p>Changes in vertical levels, and leg levels can build intensity also. You want lots of movement up and down, but also across the floor area (travel).</p> <p>Transitions can help increase intensity of the choreography, if executed well.</p> | <p>Exaggerate more connections to the music (rhythms, highs/low, lyrics), don't hide them away.</p> <p>Review the beginning of the routine to ensure it starts with impact - be dramatic and enticing.</p>           |                  |
| <b>Sport Aerobic Teams</b> |   |  |                  |
| <b>Category</b>            | <b>Aerobic</b>  | <b>Artistic</b>  | <b>Technical</b> |
| Primary Teams              | <p>Work on synchronisation - both being in time with the music, and with each other.</p> <p>Take care to travel and move as a team around the stage - not as individuals on the stage at the same time.</p>   | ---  |                  |
| Intermediate Teams         | <p>Try to incorporate formation changes (e.g swaps) with your team members to add to intensity and complexity.</p>  | <p>Review placement of the compulsory movements and ensure they work well with the music.</p> <p>Work on synchronisation - both being</p>  |                  |

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|                        |   | in time with the music, and with each other. Move in unison. |  |
| Secondary Novice Teams | <p>Work on synchronisation - both being in time with the music, and with each other.</p> <p>Keep developing routine fitness to help maintain the intensity throughout the routine.</p> <p>Make your aerobic movements (arm and leg lines) bigger and more purposeful / stronger.</p> <p>Take care to travel and move as a team around the stage - not as individuals on the stage at the same time.</p> | ---  |  |