

A Class Ensemble Analysis

A Class guards are comprised of an basic level of depth, quality of design and excellence.

Stylistic diversity is to be encouraged with all choices given equal potential for success.



Composition

WHOSE COMPOSITION CONTAINED THE GREATER:

- Use of design elements in form, body and equipment
- Motion to connect events
- Design and orchestration both through time and in layered events
- Reflection or enhancement of the audio including dynamic effort qualities
- Imaginative use of design choices
- Variety of design choices
- Transitions and equipment changes
- Characteristics, detail, nuance

Excellence

WHOSE PERFORMERS DEMONSTRATED THE BETTER:

- Achievement of spacing, line, timing and orientation
- Achievement of advanced effort qualities
- Adherence to style in equipment, movement or motion
- Training, concentration, stamina and recovery
- Achievement of characteristics, detail and nuance

Box 1	Box 2		Box 3			Box 4			Box 5			
0 to 6	7	14	22	30	41	51	60	71	81	90	94	97
Seldom Experiences (WEAK) 0 to 6	Rarely Discovers (FAIR) 7 to 29		Sometimes Knows (GOOD) 30 to 59			Frequently Understands (EXCELLENT) 60 to 89			Always Applies (SUPERIOR) 90 to 100			

SCORE

100

SCORE

100

Sub Caption Spread Guidelines

Insignificant Differences	Slight Differences	Moderate Differences	Significant Difference
0 to 1 tenth	2 to 3 tenths	4 to 6 tenths	7 or more tenths

Total

200

ENSEMBLE ANALYSIS CRITERIA REFERENCE

A CLASS

COMPOSITION

EXCELLENCE

0 to 06 The arrangement generally lacks readability.	0 to 06 Performers are generally unaware.
07 to 29 The arrangement occasionally displays an awareness of the fundamentals of design in equipment, movement or drill/staging. The visual occasionally relates to the sound, most often relative to the basic melody. Artistic effort is not a part of the composition. A need for unification of ideas is obvious. Orchestration of equipment and movement on drill/staging is infrequent. Design elements are singly presented. Incomplete composition might limit scoring potential.	07 to 29 Performers occasionally achieve some of the ensemble responsibilities involving space, line and time. Performers are still learning the principle of moving through space at this level. There are moments when the ensemble attempts dynamic efforts of time and weight. There is sporadic display of uniformity in ensemble responsibilities as relates to drill, form and orientation. Breaks and flaws are frequent. Recovery is not yet understood or attempted. Concentration is a struggle. Stamina and demonstration of skills is sporadic. Precision and accuracy through equipment or movement is sporadically displayed. Incompletion may limit performers' opportunity to demonstrate skill and achievement.
30 to 59 The arrangement displays knowledge of the fundamentals of design and logic in equipment, movement, and drill/staging. Ideas mostly flow logically from one to another, and the placement of planned equipment or movement events shows a good basic understanding of horizontal orchestration & design. Use of design elements within equipment/body & drill or staging, reflects the basic structure of the sound track. Dynamic changes are occasionally included. There is a beginning level of artistic effort. The unity of design elements may be questionable or incomplete. There is some orchestration of the equipment and movement on drill or staging; however, elements are often still single. The principles of design are basically correct for this level. The composing process shows an understanding of how to blend the elements to create a pleasing whole. The work may still be in progress, but the design ideas are clear.	30 to 59 The ensemble shows a moderate achievement in the principles involving space, line and time. There is improving consistency in moving through space. The ensemble is able to achieve dynamic gradations of time and weight. Ensemble responsibilities are taking on greater clarity. Uniformity exists in ensemble responsibilities of drill, (if applicable) and orientation at this level. Breaks and flaws occur but recovery is beginning to be attempted. Concentration and stamina are starting to develop. Methods and techniques reflect a growing degree of physical and mental development for this class. A style is recognizable but is not well developed. The work may be in progress, but performers have adequate opportunity to demonstrate skills.
60 to 89 The arrangement displays a good knowledge of the fundamentals of design and logic in equipment, movement, drill/staging, and explores some additional design challenges bringing greater depth to the composition. Ideas consistently flow logically from one to another, and the placement of planned equipment or movement events shows a strong understanding of continuity and development within horizontal orchestration & design. Use of design elements within equipment, body, drill or staging, fully reflects the basic musical structure, and explores dimensionality in reflection of the sound track. Dynamic effort changes are apparent. Characteristics and artistic efforts elevate the composition beyond mere pictures. Unity connects the design. Staging and orchestration of equipment & movement on drill/staging shows a growing understanding of triad options. Design is strong for this level. The composing process shows a good blend of elements.	60 to 89 Performers usually achieve ensemble responsibilities with respect to space, time and line. Some additional responsibilities are challenging the performers in new areas of achievement. A consistent degree of skill is demonstrated moving through space. Performers achieve an enhanced range of dynamic effort changes. Characteristics of equipment, movement and drill/staging are growing in clarity, and the ensemble shows a good understanding of enhancing the skill with these dynamic efforts. There is a growing level of consistency relative to drill (if applicable), and orientation responsibilities. Breaks and flaws are infrequent and recovery is good. Concentration and stamina are displayed. Achievement is consistent and ongoing. Techniques reflect a good degree of physical and mental development for this class. Style is evident and growing.
90 to 100 The arrangement displays a successful blend of design techniques in equipment, movement, and drill/staging. Ideas always flow well from one to another and the placement of planned equipment or movement events shows logic and a full understanding of horizontal orchestration & design. Use of design elements within equipment/body & drill or staging, consistently reflects the sound track, with greater dimensionality in the equipment & movement composing techniques. There is constant display of artistic effort. Dynamic effort changes are frequently demonstrated. Characteristics define the details of the composition. The unity of elements shows consistent understanding of design connection. Staging and orchestration of equipment & movement on drill/staging shows a successful application of triad options. The composition is correct and shows depth for this class.	90 to 100 Performers always achieve well in responsibilities of space, time and line. The ensemble moves through space with clarity. A growing range of dynamic effort qualities is understood and applied, encompassing elements of space, time, weight and flow. The characteristics of equipment, movement and drill/staging are clear, consistently enhancing the skills with these dynamic efforts. The ensemble displays good uniformity in responsibilities relative to drill (if applicable), and orientation. Breaks and flaws seldom occur, but recovery is quick. Concentration and stamina are demonstrated successfully. Ensemble methods and techniques reflect a well-developed degree of physical and mental development within this class. Style is understood and achieved.

Open Class Ensemble Analysis



Open Class guards are comprised of an intermediate level of depth, quality of design and excellence.

Stylistic diversity is to be encouraged with all choices given equal potential for success.

Composition

WHOSE COMPOSITION CONTAINED THE GREATER:

- Use of design elements in form, body and equipment
- Motion to connect events
- Design and orchestration both through time and in layered events
- Reflection or enhancement of the audio including dynamic effort qualities
- Imaginative use of design choices
- Variety of design choices
- Transitions and equipment changes
- Characteristics, detail, nuance

Excellence

WHOSE PERFORMERS DEMONSTRATED THE BETTER:

- Achievement of spacing, line, timing and orientation
- Achievement of advanced effort qualities
- Adherence to style in equipment, movement or motion
- Training, concentration, stamina and recovery
- Achievement of characteristics, detail and nuance

Box 1	Box 2		Box 3			Box 4			Box 5			
0 to 6	7	14	22	30	41	51	60	71	81	90	94	97
Seldom Experiences (WEAK) 0 to 6	Rarely Discovers (FAIR) 7 to 29		Sometimes Knows (GOOD) 30 to 59			Frequently Understands (EXCELLENT) 60 to 89			Always Applies (SUPERIOR) 90 to 100			

SCORE	SCORE
100	100

Sub Caption Spread Guidelines

Insignificant Differences	Slight Differences	Moderate Differences	Significant Difference
0 to 1 tenth	2 to 3 tenths	4 to 6 tenths	7 or more tenths

Total

200

ENSEMBLE ANALYSIS CRITERIA REFERENCE

OPEN CLASS

COMPOSITION

EXCELLENCE

<p>0 to 06 The arrangement generally lacks readability.</p>	<p>0 to 06 Performers are weak in training at this level.</p>
<p>07 to 29 The arrangement occasionally displays an awareness of the fundamentals of design in equipment, movement, and drill/staging. Ideas occasionally flow logically from one to another and the placement of planned equipment or movement events shows some understanding of horizontal orchestration & design. The design occasionally reflects the soundtrack, most often relative to the basic melody. Dynamic effort changes are minimal artistic effort is rarely part of the composition having been neither written nor achieved. The composition is often extremely incomplete and lacking in orchestration and development. Either the composing process or the components within the design may be weak. Incompletion of design may limit the scoring potential.</p>	<p>07 to 29 The ensemble demonstrates some understanding of principles involving space, line and time and is beginning to reflect an understanding of moving through space at this level. There are moments when the ensemble demonstrates dynamic gradations of space, time, weight and flow. There is some uniformity in ensemble responsibilities as relates to drill, and orientation. Breaks and flaws are still frequent. Recovery is attempted. Concentration varies. Stamina and demonstration of skills is sporadic. Technical and expressive excellence is inconsistent. Adherence to style is occasionally demonstrated. Incompletion limits achievement.</p>
<p>30 to 59 The arrangement displays knowledge of design, logic and variety in equipment, movement, drill/staging. Ideas flow logically from one to another, and the placement of planned equipment or movement events shows a good understanding of horizontal orchestration & design. Use of design elements within equipment, body, drill or staging is of moderate quality and depth, and reflects the soundtrack structure with fair success, involving some exploration of multiple lines. Dynamic effort qualities are beginning to elevate the design quality. There is a sporadic presence of characteristics and artistic effort that on occasion elevates the compositional worth. The unity of design elements may be incomplete or developing at this level. Orchestration of the equipment and movement on drill or staging is mostly correct; a moderate fusion of the triad options offers greater dimensionality. The composing process is correct and the components within the design are sound for this class.</p>	<p>30 to 59 The ensemble achieves a more consist demonstration of the principles involving space, line and time. There is growing consistency in individuals moving through space. There are longer periods of time when the ensemble achieves dynamic gradations of space, time, weight and flow. The ensemble responsibilities of equipment movement and drill/staging are taking on greater clarity offering moderate opportunity to enhance the skill with dynamics. Fairly good uniformity exists in ensemble responsibilities of drill, and orientation. Breaks and flaws still occur but recovery is attempted. Concentration and stamina are moderately achieved. Method and techniques reflect a growing degree of physical and mental development. Adherence to style is developing and is becoming evident and consistent. Occasional demonstration of detail and nuance is beginning to occur. The work may still be in progress, but the performers have an adequate base upon which to demonstrate skills.</p>
<p>60 to 89 The arrangement displays a good understanding of design, logic and variety in equipment, movement, and drill/staging. Use of design elements is of quality with exploration of some sophisticated techniques bringing greater depth to the design. Horizontal orchestration shows a well-developed sense of placement of planned equipment or movement events, design, logic, and continuity from one idea to the next. The vertical orchestration explores the inner structure of the soundtrack, and provides the performer with a good vehicle for artistic effort. Dynamic effort changes are clear, and characteristics enhance the depth of the composition. A good sense of unity elevates the design. Staging and orchestration of equipment & movement on drill/staging shows good depth and success. The fusion of triad options is understood and demonstrated. The composing process and the components within the design are developed and strong for this class.</p>	<p>60 to 89 Performers understand and achieve ensemble responsibilities of space, time and line. A consistent level of skill is demonstrated in moving through space. Performers show understanding and achievement within a growing range of dynamic effort gradations of space, time, weight and flow. Characteristics of equipment, movement and drill/staging are clear. There is a good level of consistency in responsibilities relative to staging and orientation. Breaks and flaws are infrequent and recovery is strong. Concentration and stamina are displayed. Achievement is consistent and ongoing. Methods and techniques reflect a good degree of physical and mental development for this class. Adherence to style is good. Achievement of detail and nuance is strong</p>
<p>90 to 100 The arrangement displays a broad knowledge of fundamentals of design and logic in equipment, movement, and drill/staging. The design consistently reflects the audio, and greater dimensionality reflects growing design techniques. Horizontal orchestration always demonstrates good placement of planned equipment or movement events, design, logic, and continuity from one idea to the other. The vertical orchestration consistently explores the inner structure of the soundtrack through variety and dimensionality, and provides the performer with a strong vehicle for artistic effort. Dynamic effort changes are always clear, and attention to detailing of characteristics elevates the depth of the composition. The unity of elements always connects the design aspects. Staging and orchestration of equipment/body demonstrates the fusion of triad options and consistent dimensionality. The composition is strong for this class, and design concepts are successful.</p>	<p>90 to 100 Performers apply all techniques in the achievement of ensemble responsibilities with respect to space, time and line. The ensemble moves through space with clarity. A good range of effort qualities and dynamics is demonstrated encompassing elements of space, time, weight and flow. Characteristics of equipment, movement and drill/staging are excellent. The ensemble displays excellent understanding of responsibilities relative to drill/staging and orientation. Breaks and flaws seldom occur and recovery is quick. Concentration and stamina are demonstrated. Methods and techniques reflect full physical and mental development for this class. Style is fully recognizable.. There is consistent demonstration of detail and nuance.</p>

World Class Ensemble Analysis

World Class guards are comprised of the most sophisticated level of depth, quality of design and excellence.

Stylistic diversity is to be encouraged with all choices given equal potential for success.



Composition

WHOSE COMPOSITION CONTAINED THE GREATER:

- Use of design elements in form, body and equipment
- Motion to connect events
- Design and orchestration both through time and in layered events
- Reflection or enhancement of the audio including dynamic effort qualities
- Imaginative use of design choices
- Variety of design choices
- Transitions and equipment changes
- Characteristics, detail, nuance

Excellence

WHOSE PERFORMERS DEMONSTRATED THE BETTER:

- Achievement of spacing, line, timing and orientation
- Achievement of advanced effort qualities
- Adherence to style in equipment, movement or motion
- Training, concentration, stamina and recovery
- Achievement of characteristics, detail and nuance

Box 1	Box 2		Box 3			Box 4			Box 5		Box 6		
0 to 6	7	14	22	30	41	51	60	71	81	90	94	97	99 to 100
Seldom Experiences (WEAK) 0 to 6	Rarely Discovers (FAIR) 7 to 29		Sometimes Knows (GOOD) 30 to 59			Frequently Understands (EXCELLENT) 60 to 89			Always Applies (SUPERIOR) 90 to 98		Sets New Standards 99 to 100		

SCORE

100

SCORE

100

Sub Caption Spread Guidelines

Insignificant Differences	Slight Differences	Moderate Differences	Significant Difference
0 to 1 tenth	2 to 3 tenths	4 to 6 tenths	7 or more tenths

Total

200

ENSEMBLE ANALYSIS CRITERIA REFERENCE
WORLD CLASS

COMPOSITION

EXCELLENCE

<p>0 to 06 There is a lack of readability</p>	<p>0 to 06 The ensemble is inadequately trained</p>
<p>07 to 29 The arrangement occasionally displays an awareness of fundamentals of design in drill/staging, body, and equipment. The visual occasionally relates to the audio most often relative to the basic melody. Artistic effort is rarely part of the composition having been neither written nor achieved. Dynamic effort changes are usually not seen. A need for unification of ideas is obvious. Orchestration of equipment and movement on drill or staging is infrequent. Horizontal construction lacks a sense of continuity and development of idea to idea. There may be a strong sense of incompleteness in the program. Either the composing process or the components within the design may be weak. Classification might be an issue.</p>	<p>07 to 29 The ensemble shows some understanding of the principles involving space, line and time. Occasionally individuals reflect an understanding of moving through space. There are moments when the ensemble demonstrates dynamic gradations of space, time, weight and flow. There is some uniformity in ensemble responsibilities as relates to drill (if appropriate), drill/staging and orientation. Breaks and flaws are still frequent. Recovery is attempted. Concentration varies. Stamina and demonstration of skills is sporadic. Technical and expressive excellence is inconsistent. Adherence to style is occasionally demonstrated.</p>
<p>30 to 59 The arrangement displays knowledge of the fundamentals of design and logic in equipment, movement, drill/staging. Use of design elements is of moderate quality and the composition presents only the basic reflection of the sound track. Horizontal orchestration shows a good sense of placement of equipment or movement events, logic and continuity from one designed thought to the next. Vertical orchestration moderately explores reflection of the sound track, and provides the performer with a growing vehicle for artistic effort. Dynamic effort changes are sporadic, and characteristics are beginning to manifest, enhancing the depth of the composition. There is some attention being given to detail and nuance. The unity of design elements may be questionable or incomplete. Staging, orchestration and design of the equipment and movement on drill/motion is mostly correct but lacks depth or development. The composing process is correct and the components within the design are sound.</p>	<p>30 to 59 The ensemble achieves a more consistent demonstration of the principles involving space, line and time. Individuals move through space with growing consistency. The ensemble achieves dynamic gradations of space, time, weight and flow for longer periods of time. Ensemble responsibilities are taking on greater clarity offering moderate opportunity to enhance the skill with dynamics. Fairly good uniformity exists in ensemble responsibilities drill/staging and orientation. Breaks and flaws still occur but recovery is evident. Concentration and stamina are developing and moderately achieved. Method and techniques reflect a good degree of physical and mental development. Adherence to style is usually evident and consistent.</p>
<p>60 to 89 The arrangement displays a high degree of design and logic in equipment, movement, drill/staging. Use of design elements is of high quality. The design, either literal or abstract, reflects & enhances the audio without regard to effect. Horizontal orchestration in equipment, movement and drill/staging shows strong placement of equipment or movement events, and there is logic, continuity and creativity from one designed thought to the next. The vertical orchestration involves well-developed characteristics that reflect the audio, define the role, and provide the performer with a strong vehicle for artistic effort. Consistent dynamic effort qualities enhance the audio. Detail and nuance are consistently displayed. A strong unification elevates the design. Staging, orchestration, design of equipment & movement show an excellent sense of depth. The composing process & components within the design are well developed and strong.</p>	<p>60 to 89 The ensemble maintains a highly developed application of the principles involving space, line and time. A consistent level of skill is demonstrated by the ensemble moving through space. Visual dynamics are consistent and strong in understanding & application. Characteristics of equipment, movement and drill/staging are clear; the ensemble achieves at a high level, enhancing the skill with dynamic efforts. There is an excellent level of consistency in all responsibilities relative to drill/staging and orientation. Breaks and flaws are infrequent; recovery is evident and quick. Concentration and stamina are constantly displayed. Achievement is sustained and ongoing. Ensemble methods and techniques reflect a high degree of physical and mental development. Adherence to style is consistently evident.</p>
<p>90 to 98 The arrangement always displays the highest level of sophisticated design in equipment, movement, drill/staging. The design constantly reflects and enhances the audio. Horizontal orchestration is outstanding in placement of planned events, logic, and continuity from one designed thought to the next, weaves a series of creative ideas into a seamless whole. The vertical orchestration constantly involves fully developed characteristics that always elevate the reflection of the audio. Attention to detail and nuance is superb. The unity of elements shows superior design skills. Staging, orchestration and design of equipment/body are at a top level. The composing process and the components within the design are superior.</p>	<p>90 to 98 The ensemble maintains a superior development of the principles involving space, line and time. The ensemble always moves through space with clarity and ease. The characteristics of equipment, movement and drill/staging are at a top level and the ensemble shows a superior understanding of the fullest range of effort qualities and dynamics with sophisticated gradations of space, time, weight and flow. There is a superior display of uniformity in responsibilities relative to drill/staging (if applicable) and orientation. Breaks and flaws are virtually non-existent; recovery is effortless. Concentration and stamina are superior. Ensemble methods and techniques reflect the highest degree of physical and mental development. Adherence to style is superb. There is a crystallization of all efforts.</p>
<p>99 to 100 Sets new design standards.</p>	<p>99 to 100 Sets new achievement standards.</p>

A Class Equipment

A Class guards are comprised of a basic level of vocabulary skills and excellence.

Stylistic diversity is to be encouraged with all choices given equal potential for success.



Vocabulary

WHOSE VOCABULARY CONTAINED THE GREATER:

- Range and variety of equipment moves
- Expressive range through dynamic efforts of space, time, weight, and flow
- Depth, range and variety of blend between equipment and body
- Range of material most compatible with the performers' training

Excellence

WHOSE PERFORMERS DEMONSTRATED THE BETTER:

- Understanding and application of principles
- Understanding and application of dynamic effort changes
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support the vocabulary

Vocabulary					Excellence																				
Box 1	Box 2			Box 3		Box 4		Box 5		Box 1	Box 2			Box 3		Box 4		Box 5							
0 to 5	6	14	22	26	32	38	46	52	59	66	68	70	0 to 10	11	20	30	41	52	64	76	89	101	115	120	125
Seldom Experiences (WEAK) 0 to 5	Rarely Discovers (FAIR) 6 to 25			Sometimes Knows (GOOD) 26 to 45		Frequently Understands (EXCELLENT) 46 to 65		Always Applies (SUPERIOR) 66 to 70		Seldom Experiences (WEAK) 0 to 10	Rarely Discovers (FAIR) 11 to 40			Sometimes Knows (GOOD) 41 to 75		Frequently Understands (EXCELLENT) 76 to 114		Always Applies (SUPERIOR) 115 to 130							
SCORE										SCORE															
70										130															

Sub Caption Spread Guidelines

	Insignificant Differences	Slight Differences	Moderate Differences	Significant Differences
Vocabulary	0 to 1 tenths	1 to 2 tenths	2 to 3 tenths	4 or more tenths
Excellence	0 to 2 tenths	2 to 4 tenths	4 to 8 tenths	8 or more tenths

Total

200

EQUIPMENT CRITERIA REFERENCE

A CLASS

VOCABULARY

EXCELLENCE

0 to 05 The choreographed vocabulary generally lacks readability	0 to 10 Individuals show no training in equipment principles.
06 to 25 The choreographed vocabulary is limited, repetitious or presented only as a single effort. Phrasing is short. Expressive techniques relative to dynamics are seldom included. Choreography is occasionally compatible to the individual's skills. The equipment program is extremely incomplete and may limit scoring potential.	11 to 40 Individuals are discovering the skills and principles. Individuals display some uniformity in method and timing, and show some training relative to equipment principles. Body development is inconsistent causing variations in the look of the equipment. Breaks and flaws are frequent. Expressive efforts are not yet understood. And in some cases, are not even written into the program. Knowledge of breath, muscle, tension or flexion is still not understood or applied. Concentration is weak. Adherence to style is not yet understood. The training process is in a developing stage. Program is extremely incomplete and may limit the performer's opportunity to demonstrate skills and achievement.
26 to 45 The choreographed vocabulary contains some variety and occasionally combines with movement or drill/staging. Phrases are lengthening. The gradations of time and weight are apparent and extend the choreographed vocabulary range. The choreography is often compatible to the individual's skills. The work may still be in progress, but it provides the performer with an adequate opportunity to develop their range.	41 to 75 Individuals know principles and expressive efforts, and achieve more consistently in method and timing. Principles and expressive efforts are understood but may vary from individual to individual or relative to the effort required. There is more consistency in the ease with which individuals move through space. Body qualities are undeveloped causing a variation in the look of the equipment. There is a knowledge of muscle, tension, flexion, rotation and breath, and is applied in efforts. There are some periods of time when dynamic gradations of time & weight are achieved. Breaks and flaws still occur but recovery is beginning to evolve. Concentration and stamina are developing and are moderately achieved at a level. All methods and techniques reflect an average degree of physical and mental development. Adherence to style is developing. The training process is at a moderate level. The work may still be in progress but the performer has an adequate opportunity to demonstrate skills.
46 to 65 The range of the choreographed vocabulary for this class is broad and well understood. More varied choreographic qualities are present. There is a growing blend of movement and equipment. Phrases are more dimensional. The range and gradations of expressive efforts is growing. Some of the challenges broaden the range of the blended technical/expressive choreographed qualities. Choreography is mostly compatible to the individual's skills.	76 to 114 Individuals understand principles and efforts and achieve a consistent degree of uniformity in method and timing. Expressive gradations of space/time/weight & flow are usually achieved. Body development is improved in support beneath equipment. Knowledge of muscle, tension, flexion, rotation and breath is understood. Breaks and flaws still occur, but recovery is evident. Concentration and stamina are developing and achieved. Methods and techniques reflect a good degree of physical and mental development for this class. Adherence to style is good. Achievement suggests that the training process is at a good level. Some intermediate challenges are met with good success.
66 to 70 The choreographed vocabulary fulfills all opportunities at this level, and has begun to develop some intermediate challenges including the blending of movement and equipment. Choreography is at a broad range both expressively and technically, with variety and versatility. Phrases are dimensional and challenge the performer with a range of expressive qualities and gradations of efforts. The choreography is fully compatible to the individual's skills.	115 to 130 Individuals apply the principles and expressive efforts. Individuals achieve a consistent degree of uniformity in method and timing. Knowledge of muscle, tension, flexion, rotation and breath is applied throughout. Body development lends good support beneath equipment. Greater achievement occurs moving through dynamic gradations of space time, weight and flow. Consistent uniformity exists in individual responsibilities. Breaks and flaws are infrequent, and recovery is quick. Concentration and stamina are well achieved. Methods and techniques reflect a good degree of physical and mental development. Adherence to style is excellent for this level. Achievement suggests that the training process is successful for this class.

Open Class Equipment

Open Class guards are comprised of an intermediate level of vocabulary skills and excellence.

Stylistic diversity is to be encouraged with all choices given equal potential for success.



Vocabulary

WHOSE VOCABULARY CONTAINED THE GREATER:

- Range and variety of equipment moves
- Expressive range through dynamic efforts of space, time, weight, and flow
- Depth, range and variety of blend between equipment and body
- Range of material most compatible with the performers' training

Excellence

WHOSE PERFORMERS DEMONSTRATED THE BETTER:

- Understanding and application of principles
- Understanding and application of dynamic effort changes
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support the vocabulary

Box 1	Box 2			Box 3			Box 4			Box 5		
0 to 6	7	14	22	30	41	51	60	71	81	90	94	97
Seldom Experiences (WEAK) 0 to 6	Rarely Discovers (FAIR) 7 to 29			Sometimes Knows (GOOD) 30 to 59			Frequently Understands (EXCELLENT) 60 to 89			Always Applies (SUPERIOR) 90 to 100		

SCORE						SCORE					
100						100					

Sub Caption Spread Guidelines				Total
Insignificant Differences	Slight Differences	Moderate Differences	Significant Difference	
0 to 1 tenth	2 to 3 tenths	4 to 6 tenths	7 or more tenths	

200

EQUIPMENT CRITERIA REFERENCE

OPEN CLASS

VOCABULARY

EXCELLENCE

<p>0 to 06 The choreographed vocabulary generally lacks readability.</p>	<p>0 to 06 Individuals show inadequate training in equipment principles.</p>
<p>07 to 29 The choreographed vocabulary is sporadic, and contains some variety and occasionally combines with movement or drill/staging. Phrases are lengthening. The dynamic gradations are becoming clear especially in areas of weight and time. The choreography is still in the discovery stage, often extremely incomplete and lacking in development. Incompletion may limit the scoring potential.</p>	<p>07 to 29 Individuals display some uniformity in method and timing, and are experiencing training relative to technical and expressive equipment principles. Expressive efforts are not yet understood. Knowledge of breath, muscle, tension or flexion is still not fully applied at this level. Body development is inconsistent, causing variations in the look of the equipment. Breaks and flaws are frequent. Recovery is rare, and concentration is sporadic. Adherence to style is not defined. The training process is in a developing stage. The incompletion of the program may limit the performer's opportunity to demonstrate skills and achievement.</p>
<p>30 to 59 The choreographed vocabulary contains a good range of skills involving variety, dimensionality, combinations with movement or drill/staging, and incorporates expressive qualities of space, time, weight and flow. Phrases are fuller and explore both direct and indirect planes. There is some ambidexterity and versatility. Expressive gradations are an integral part of all methods and techniques, and require an average degree of physical and mental development. The choreography is usually compatible to the individual's skills. The work may still be in progress, but the performers have an adequate opportunity to develop their choreography range.</p>	<p>30 to 59 Individuals achieve a moderate degree of uniformity in method and timing. Principles and expressive efforts are understood, but may vary from individual to individual. There are longer periods of time when gradations of space, time, weight and flow are achieved. Bodies are moderately trained to handle and control the equipment, and the use of breath is demonstrated more consistently. Knowledge of muscle, tension, flexion, rotation and breath is more understood and applied. Individuals are beginning to show an awareness of moving through space in both isolated equipment moves and moves done on or around the body. Breaks and flaws still occur but recovery is evolving. Concentration and stamina are developing showing good achievement during multiple or layered responsibilities. Achievement reflects an average degree of physical and mental development. Adherence to style is developing. The training process relative to skills is at a moderate level.</p>
<p>60 to 89 The choreographed vocabulary is broad and varied with good depth and a varied range of expressive gradations of space, time, weight, and flow, significantly blended on movement or drill/staging. Phrases are longer and more dimensional, and move through multiple planes and expressive gradations. There is an increased level of ambidexterity and versatility. All technical and expressive methods and techniques require a good degree of physical and mental development. The choreographed skills are mostly compatible to the individual's skills providing good opportunity to develop their range.</p>	<p>60 to 89 Individuals understand and maintain a good level of uniformity of method and timing. Intermediate principles and expressive efforts are developing and achievement is stronger. Bodies are well trained at this level to handle equipment, and the use of breath is obviously supporting this effort. Muscle, flexion, tension, rotation and breath work in support of equipment moves. Expressive equipment characteristics are clear. Individuals show a good understanding of moving through space in isolated moves and moves done on and around the body. Breaks and flaws are infrequent and recovery is good. Concentration and stamina are usually displayed. Achievement is strong during multiple or layered responsibilities, and there is a good connection between movement and equipment dynamics. Achievement reflects a well-developed degree of physical and mental training. Adherence to style is usually consistent. Training is appropriate for this level of development.</p>
<p>90 to 100 The choreographed vocabulary is enriched with challenges containing variety & versatility. A good range of expressive dynamics involves qualities in gradations of space, time, weight and flow to provide consistent and full expressive opportunity. Ambidexterity is frequently demonstrated. Skills involving dexterity or multiple/layered responsibilities occur. Phrases challenge the performer with varied combinations in both direct and indirect multi-planar work. Technical and expressive methods and techniques require a strong degree of physical and mental development at this level, and there is a consistent connection between movement and equipment dynamics. The choreographed vocabulary is fully compatible to the individual's skills.</p>	<p>90 to 100 Individuals apply and maintain a strong sense of uniformity of principles and expressive efforts. Effort gradations of space, time, weight, and flow are evident in understanding and application. Body training supports good equipment skills, and the use of breath enhances the effort. Muscle, flexion, tension, rotation and breath work well in achieving all responsibilities. Expressive equipment characteristics are clear. A strong level of skill is demonstrated by individuals in moving through space, in isolated moves, and moves done on and around the body. Breaks and flaws are infrequent and recovery is quick. Concentration and stamina are consistently displayed. Achievement reflects a full development of physical and mental training, and there is a consistent connection between movement and equipment expressive dynamics. Adherence to style is consistent. Training is evident for this level and accommodates the achievement of skills.</p>

World Class Equipment

World Class guards are comprised of advanced to standard-setting level of vocabulary skills and excellence.

Stylistic diversity is to be encouraged with all choices given equal potential for success.



Vocabulary

WHOSE VOCABULARY CONTAINED THE GREATER:

- Range and variety of equipment moves
- Expressive range through dynamic efforts of space, time, weight, and flow
- Depth, range and variety of blend between equipment and body
- Range of material most compatible with the performers' training

Excellence

WHOSE PERFORMERS DEMONSTRATED THE BETTER:

- Understanding and application of principles
- Understanding and application of dynamic effort changes
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support the vocabulary

Box 1	Box 2	Box 3	Box 4	Box 5	Box 6
0 to 6	7 14 22	30 41 51	60 71 81	90 94 97	99 to 100
Seldom Experiences (WEAK) 0 to 6	Rarely Discovers (FAIR) 7 to 29	Sometimes Knows (GOOD) 30 to 59	Frequently Understands (EXCELLENT) 60 to 89	Always Applies (SUPERIOR) 90 to 98	Sets New Standards 99 to 100

SCORE

100

SCORE

100

Sub Caption Spread Guidelines

Insignificant Differences	Slight Differences	Moderate Differences	Significant Difference
0 to 1 tenth	2 to 3 tenths	4 to 6 tenths	7 or more tenths

Total

200

EQUIPMENT CRITERIA REFERENCE
WORLD CLASS

VOCABULARY

EXCELLENCE

<p>0 to 6 The choreographed vocabulary generally lacks readability.</p>	<p>0 to 06 Individuals show inadequate training in equipment principles.</p>
<p>7 to 29 The choreographed vocabulary range is limited, repetitious or presented only as a single effort. Phrasing is short. Expressive dynamic qualities are sporadically written for this class, and are only occasionally included. The expressive and technical vocabulary range within the choreography is still in the discovery stage, often extremely incomplete and lacking in development. Incompletion might limit the scoring potential.</p>	<p>07 to 29 Individuals show some training relative to equipment principles and expressive efforts and are discovering the qualities needed for achievement. Knowledge of breath, muscle, tension or flexion is not fully applied. Body development is inconsistent causing variations in the look of the equipment. Breaks and flaws are frequent and recovery is sporadic. There are moments when the equipment involves dynamic gradations of space, time, weight and flow. Some individuals may be more expressive than others. Effort qualities may suffer when equipment is layered on movement indicating insufficient training to handle both expressive and technical responsibilities. Concentration is weak. Adherence to style is occasionally demonstrated. Training is only beginning to develop.</p>
<p>30 to 59 The choreographed vocabulary contains a good range including a moderate degree of variety and dimensionality, more frequent combinations with movement or drill/staging, and some mature expressive qualities of space, time, weight and flow. Phrases are fuller and explore multi to planar work. There is ambidexterity and versatility. Methods and techniques require an average degree of physical and mental development. There is a growing connection between the movement and equipment dynamics. The expressive and technical range within the choreography is usually compatible to the individual's skills. The work may still be in progress, and the performers have an adequate opportunity to develop their choreographic range.</p>	<p>30 to 59 Individuals show moderate training relative to equipment principles. There are longer periods of time when equipment moves in dynamic gradations of space, time, weight and flow. Bodies are more consistently trained to handle and control the equipment, and the use of breath is demonstrated more consistently. Achievement is reasonably good during multiple or layered responsibilities and there is a growing connection between movement and equipment expressive dynamics. All methods and techniques reflect an average degree of physical and mental development. Breaks and flaws may still occur, but recovery is evident. Concentration is developing and moderately achieved. Stamina and skills display good training. Adherence to style is developing and is usually evident and consistent. Training is moderately consistent.</p>
<p>60 to 89 The choreographed vocabulary range is broad and varied with good depth and a broad range of expressive dynamics of space, time, weight and flow. There is a significant blend of equipment on movement or drill/staging. Phrases have more complex combinations in tandem with drill/staging/body while moving through ongoing expressive gradations. There is a significant level of ambidexterity and versatility. Methods and techniques require a high degree of mental and physical challenge. Expressive & technical range within the choreography is compatible to the individual's skills.</p>	<p>60 to 89 Individuals show excellent training relative to principles and expressive effort qualities. Breath is understood and used, There is a consistent display of expressive qualities that create dynamics through equipment, consistently moving with gradations of space, time, weight and flow. There is a strong application of tension, flexion and muscle control. Most performers show a strong understanding of moving through space and consistently project the weight and energy toward efficient equipment delivery. Breaks and flaws are infrequent and recovery is evident and quick. Stamina and skills are consistently displayed. There is an inseparable expressive demonstration between equipment and movement. Advanced methods and techniques reflect a high degree of mental and physical development. Adherence to style is evident and consistent. Training is strong and evident.</p>
<p>90 to 98 The variety and range of technical & expressive skills within the equipment choreography is superior. There is variety, versatility and ambidexterity, involving multiple or layered responsibilities. The equipment constantly moves through sophisticated gradations of space, time, weight and flow demonstrating the fullest range of expressive dynamics. Phrases challenge the performer with complex and varied combinations of equipment, body/drill/staging. Methods and techniques require the highest degree of physical and mental development. The synergy of equipment and movement provide an inseparable and superb expressive and technical challenge, and is fully compatible to the individuals' skills.</p>	<p>90 to 98 Individuals show superior training & application of the fullest range of all blended expressive and technical principles and effort qualities. A full understanding of breath and control of muscle, tension and flexion enhance every effort. Individuals fully understand moving through space and always employ the weight and energy toward excellent equipment delivery. Breaks and flaws are virtually non-existent and recovery is effortless. Both technical and expressive equipment characteristics are well defined. Concentration and skills are superior. Optimum dynamics elevates the performance to a new level. Technical and expressive techniques reflect the highest degree of physical and mental development. The synergistic blend of equipment and movement provide an inseparable dynamic and expressive display. Adherence to style is superb. There is a crystallization of all efforts.</p>
<p>99 to 100 Sets new standards.</p>	<p>99 to 100 Sets new standards.</p>

A Class General Effect

A Class guards are comprised of basic qualities in repertoire and performance.

Stylistic diversity is to be encouraged with all choices given equal potential for success.



Repertoire Effect

WHOSE REPERTOIRE CONTAINED THE GREATER:

- Program Concept
- Creativity
- Production Value
- Appeal
- Intrigue
- Continuity and Flow
- Coordination
- Staging
- Musicality/Mood
- Detail, Nuance, Artistic Qualities
- Pacing

Performance Effect

WHOSE PERFORMERS BETTER:

- Engaged the Audience
- Embodied/Sustained Character, Role, Identity, Style
- Delivered/Sustained Impact, Resolutions, Climaxes
- Established/Sustained Designed Mood
- Displayed Visual Musicality
- Communicated Detail, Nuance & Artistic Qualities
- Demonstrated Excellence as an Effect

Box 1	Box 2		Box 3			Box 4			Box 5			
0 to 6	7	14	22	30	41	51	60	71	81	90	94	97
Seldom Experiences (WEAK) 0 to 6	Rarely Discovers (FAIR) 7 to 29		Sometimes Knows (GOOD) 30 to 59			Frequently Understands (EXCELLENT) 60 to 89			Always Applies (SUPERIOR) 90 to 100			

SCORE

100

SCORE

100

Sub Caption Spread Guidelines

Insignificant Differences	Slight Differences	Moderate Differences	Significant Difference
0 to 1 tenth	2 to 3 tenths	4 to 6 tenths	7 or more tenths

Total

200

GENERAL EFFECT CRITERIA REFERENCE

A CLASS

REPERTOIRE EFFECT

PERFORMANCE EFFECT

<p>0 to 06 The program is unclear and underdeveloped.</p>	<p>0 to 06 There is a lack of performer involvement in creating appeal and emotion.</p>
<p>07 to 29 The program has some thought and may be clear, though undeveloped as the designer discovers and develops the program skills. Concepts are not sophisticated, but still may show some creativity, and are somewhat appealing. Program pacing is attempted, and at times engages the audience through the intended emotional or aesthetic responses. Equipment, movement and drill/staging have some fundamentals of staging & design and while often weak can occasionally depict the program concept and produce effect. Visual musicality is sporadic. Some attempt is made to coordinate elements. Production value of the program is minimal or growing. Incomplete program could limit scoring potential.</p>	<p>07 to 29 There is occasional or inconsistent performer involvement in creating appeal and emotion. Performers are discovering the skills of performance effectiveness, but are only sporadic in their application. Performers occasionally show an understanding of their roles. Occasional communication of performers' involvement exists between them and the audience. Performers display some awareness of their stylistic and general achievement responsibilities. Incomplete shows may limit the individuals' opportunity to demonstrate skill and achievement.</p>
<p>30 to 59 The program is clear and moderately developed; programming concepts have an adequate level of creativity and are somewhat appealing. Program pacing is attempted and engages the audience through effect responses. Equipment, movement and drill/staging have proper fundamentals of staging and design. Moments of audience intrigue are present and effective. Use of color, costume and props are moderately successful in enhancing the program and identity of the guard. Visual musicality and coordinated efforts yield some designed effects. The production value of the program is generally successful. The program may still be a work in progress</p>	<p>30 to 59 Levels of appeal and emotion are communicated by the performers who now know the skills involved in performance effectiveness. Performers display an understanding of their roles. Communication of performers' involvement at this level is developing and becoming more consistent between sections and throughout the show. Performers are aware of their stylistic responsibilities and are beginning to show moderate achievement for greater periods of time. The work may still be in progress, but it provides the performers an adequate opportunity to demonstrate skills.</p>
<p>60 to 89 The program is clear and identifiable with a good level of imagination and appeal. There is greater depth to the repertoire. Program pacing shows a sound understanding of the elements of planned effects and engages the audience successfully. Equipment, movement and drill/staging give interest to the program through good placement and design. Elements of appeal, visual musicality, and mood are more consistently sustained. Color, costume and props usually enhance the program and the identity of the guard. Coordination yields pleasing designed effects. The production value of the program is impressive and effective.</p>	<p>60 to 89 Improved levels of appeal and emotion are communicated by the performers who now understand the skills of performance effectiveness resulting in stronger communication with the audience. Performers display a confident understanding of their roles. Communication of performer involvement is more consistent from section to section and within the show as a whole. Performers consistently display an awareness of and adherence to their style at this level of development. There is a good achievement of excellence for this level.</p>
<p>90 to 100 The program shows full development within design ideas. Some more mature approaches to effect are present and effective. The program at this level is imaginative and appealing. The blend of concepts is clear and successful. Program pacing and planned effects through time fully engages the audience throughout. Equipment, movement and drill/staging depict the program concept with quality & range. The program shows logical planning incorporating correctness in all of the premises of program design for this class. Color, costume and props successfully enhance the program and the identity of the guard. Elements of appeal, visual musicality, and mood are fully sustained and effective and always enhance the program and the identity of the guard. Coordination always yields successful designed effects. The production value of the program is consistently successful and effective.</p>	<p>90 to 100 Strong levels of appeal and emotion are communicated by the performers. Performance techniques lend depth to the effective performance of the show, and performers communicate an understanding of their roles. Communication of performer involvement manipulates the audience's response. Performers adhere to their style. There is a high achievement of excellence throughout the performance.</p>

Open Class General Effect

Open Class guards demonstrate intermediate qualities in repertoire and performance.

Stylistic diversity is to be encouraged with all choices given equal potential for success.



Repertoire Effect

WHOSE REPERTOIRE CONTAINED THE GREATER:

- Program Concept
- Creativity
- Production Value
- Appeal
- Intrigue
- Continuity and Flow
- Coordination
- Staging
- Musicality/Mood
- Detail, Nuance, Artistic Qualities
- Pacing

Performance Effect

WHOSE PERFORMERS BETTER:

- Engaged the Audience
- Embodied/Sustained Character, Role, Identity, Style
- Delivered/Sustained Impact, Resolutions, Climaxes
- Established/Sustained Designed Mood
- Displayed Visual Musicality
- Communicated Detail, Nuance & Artistic Qualities
- Demonstrated Excellence as an Effect

Box 1	Box 2		Box 3			Box 4			Box 5			
0 to 6	7	14	22	30	41	51	60	71	81	90	94	97
Seldom Experiences (WEAK) 0 to 6	Rarely Discovers (FAIR) 7 to 29		Sometimes Knows (GOOD) 30 to 59			Frequently Understands (EXCELLENT) 60 to 89			Always Applies (SUPERIOR) 90 to 100			

SCORE

100

SCORE

100

Sub Caption Spread Guidelines

Insignificant Differences	Slight Differences	Moderate Differences	Significant Difference
0 to 1 tenth	2 to 3 tenths	4 to 6 tenths	7 or more tenths

Total

200

GENERAL EFFECT CRITERIA REFERENCE

OPEN CLASS

REPERTOIRE EFFECT

PERFORMANCE EFFECT

0 to 06 The program concept is not clear and identifiable

07 to 29 The challenges of programming are not yet fully understood or demonstrated. Some moderate design ideas are beginning to take form, but concepts are not yet clear or successful. Program pacing demonstrates an awareness of the basics of planned effects, but must be further developed to produce the desired level of effect reaction. Equipment, movement and drill/staging only basically depict the program concept, and need greater development. Continuity and flow of ideas may be questionable. Visual musicality is not fulfilled and attempts are being made to explore some moderate musical interpretations. The principles of coordination are understood and produce some effect. Mood is not sustained and appeal is questionable or limited. Color, costume and props are adequate in support of the program and the identity of the guard. Production value of the program is minimal or growing. Incomplete programming may limit scoring potential.

30 to 59 The program successfully employs repertoire design principles, and creates challenges and interest of a moderate level. Program intent is clear and developing with a good level of imagination and appeal. Pacing demonstrates a successful awareness of effect planning, and produces a good level of effect reaction and audience intrigue. Equipment, movement and drill/staging enhance the program concept through a moderate range of development, staging and coordination. Continuity, flow and development of effect is sound. Some variety in effect concepts add to the appeal and interest of the repertoire. The design elevates the programming with imagination and surprise. A clear personality is developing, and adds character to the program. There is a good level of visual musicality exploring a moderate range of interpretation. There is success from coordinated effects. The production value of the program is generally successful. The program may still be a work in progress, but still can yield effect value.

60 to 89 The program is well developed, effective & has strong design principles. It engages the audience through creative & appealing ideas. Pacing shows good effect planning & strong audience intrigue. Equipment and movement explore a good range of development, staging and coordination, adding to the appeal & effect of the program. Continuity and flow is good. Greater variety and maturity adds interest to the repertoire. Planned effects are successful. Mood and visual musicality is consistently successful and explores more complex interpretations. Color, costume and props enhance the program and identity of the guard. The production value of the program is impressive and effective.

90 to 100 The fully developed program design is appealing & effective, engaging the audience through creative ideas. Pacing is well planned, successful & engages the audience with unique, creative concepts. Equipment and movement explore a wide range of development, staging and coordination. Continuity and flow is seamless. Variety adds interest/depth to the repertoire. There is maturity to the program & planned effects are always successful. Mood and visual musicality explores varied musical interpretations. Successful coordinated events produce good effect. Use of color, costume and props are completely successful in enhancing the program/identity of the guard. The production value of the program is consistently impressive and effective.

0 to 06 Appeal and emotion are not yet communicated by the performers.

07 to 29 Appeal and emotion are impaired by the performers' insecurity. Incomplete shows place the performers at a disadvantage in their potential. Performers are struggling with new material or lack the training needed to communicate their roles. Occasional moderate performance techniques bring moments of effective performance to the show. Techniques of communication and performer involvement are only at the beginning stages and do not yet manipulate the audience's involvement. Performers occasionally adhere to their style and have begun to explore some moderate skills. There is some achievement of excellence. Incomplete shows might limit the performers' potential to demonstrate achievement.

30 to 59 Moderate levels of appeal and emotion are communicated by the performers, who have begun to establish an effective dialog with the audience. Performers display a good understanding of their roles. Communication through performer involvement is developing and becoming more consistent between sections and throughout the show. Performers are aware of their stylistic responsibilities and are capable of achievement most of the time. There is a moderate level of excellence throughout the performance.

60 to 89 Consistent levels of appeal and emotion are communicated by the performers, establishing a successful and effective dialog with the audience. Performers fully understand their roles involving a growing range of performance techniques. Communication of performer involvement is consistent from section to section and within the show as a whole. Performers display a good awareness of and adherence to their level of style development. A good level of excellence is usually demonstrated. Performers establish a good dialog with the audience.

90 to 100 Strong levels of appeal and emotion are communicated by the performers. The presence of some advanced techniques elevates their effective dialog with the audience. Performers communicate a good understanding of their roles and performance techniques. Communication of performer involvement is good, manipulating the audience's intrigue throughout. Performers consistently adhere to their style. There is a strong achievement of excellence. Performers are in full communication with the audience.

World Class General Effect



World Class guards demonstrate advanced to standard-setting qualities in repertoire and performance.

Stylistic diversity is to be encouraged with all choices given equal potential for success.

Repertoire Effect

WHOSE REPERTOIRE CONTAINED THE GREATER:

- Program Concept
- Creativity
- Production Value
- Appeal
- Intrigue
- Continuity and Flow
- Coordination
- Staging
- Musicality/Mood
- Detail, Nuance, Artistic Qualities
- Pacing

Performance Effect

WHOSE PERFORMERS BETTER:

- Engaged the Audience
- Embodied/Sustained Character, Role, Identity, Style
- Delivered/Sustained Impact, Resolutions, Climaxes
- Established/Sustained Designed Mood
- Displayed Visual Musicality
- Communicated Detail, Nuance & Artistic Qualities
- Demonstrated Excellence as an Effect

Box 1	Box 2		Box 3			Box 4			Box 5		Box 6		
0 to 6	7	14	22	30	41	51	60	71	81	90	94	97	99 to 100
Seldom Experiences (WEAK)	Rarely Discovers (FAIR)		Sometimes Knows (GOOD)			Frequently Understands (EXCELLENT)			Always Applies (SUPERIOR)		Sets New Standards		
0 to 6	7 to 29		30 to 59			60 to 89			90 to 98		99 to 100		

SCORE

100

SCORE

100

Sub Caption Spread Guidelines

Insignificant Differences	Slight Differences	Moderate Differences	Significant Difference
0 to 1 tenth	2 to 3 tenths	4 to 6 tenths	7 or more tenths

Total

200

GENERAL EFFECT CRITERIA REFERENCE
WORLD CLASS

REPERTOIRE EFFECT

PERFORMANCE EFFECT

<p>0 to 06 The program concept is unclear and underdeveloped</p>	<p>0 to 06 There is a lack of performer involvement in creating appeal and emotion.</p>
<p>07 to 29 The program has some thought and may be clear though undeveloped. Concepts are not sophisticated, but still may show some creativity and are somewhat appealing. Program pacing is attempted and at times guides the audience through the intended emotional or aesthetic responses. Equipment, movement and drill/staging, while often weak can occasionally depict the program concept and produce effect. Visual relationship to the audio is sporadic. Some attempt is made to coordinate elements. Production value of the program is minimal or growing. The program is extremely incomplete.</p>	<p>07 to 29 There is occasional or inconsistent performer involvement in creating appeal and emotion. Performers show a fair understanding of their roles, which may be sporadic in their definition and inclusion. Occasional communication of performers' involvement exists between them and the audience. Performers display some awareness of their stylistic responsibilities. The program may limit performers' opportunity to demonstrate achievement.</p>
<p>30 to 59 The program is clear and moderately developed. Repertoire concepts, while not sophisticated, have an adequate level of creativity and are somewhat appealing. Program pacing is mostly successful and has some emotional, aesthetic and intellectual responses. Mood is usually successful in guiding the audience through the program intent. Equipment, movement and drill/staging have proper fundamentals of development and coordination. Continuity and flow of one idea to the next shows a good understanding of repertoire design. Moments of unique design and audience intrigue are present and effective. Visual relationship to the audio is evident. Moderate success in coordination yields some designed effects. The program is still a work in progress, but offers good opportunity to produce effect. Use of color, costume and props are moderately successful in enhancing the program and identity of the guard. The production value of the program is generally successful.</p>	<p>30 to 59 Moderate levels of appeal and emotion are expressed by the performers who display a moderate understanding of their roles involving an average range of performance techniques. Communication of performer involvement is developing and becoming more consistent between sections and throughout the show. Performers are aware of their stylistic responsibilities and are capable of achievement most of the time. The work is still in progress, but offers an adequate opportunity for performers to generate performance effect.</p>
<p>60 - 89 The program is strong and well developed; concepts while excellent may not explore NEW realms of creativity. Program pacing is consistently successful and guides the audience through the intended emotional, aesthetic and intellectual responses. Mood is always successful in guiding the audience through the program intent. Equipment, movement and drill/staging have excellent range and variety of presentation, and consistently depict the program concept, lending quality and interest to the program. Continuity and flow of one idea to the next shows a mature understanding of repertoire design. Elements of appeal, intrigue and visual musicality are present and effective. Quality of design shows strong attention to detail. Visual relationship to the audio enhances strong effect. Consistent coordination yields successful designed effects. Color, costume and props enhance the program and the identity of the guard. The production value of the program is impressive and effective.</p>	<p>60 to 89 Consistent levels of appeal and emotion are expressed by the performers who display a strong understanding of their roles involving a broad range of performance techniques. Communication of performer involvement is consistent from section to section and within the show as a whole. Performers consistently display a strong awareness of and adherence to their style and maintain a strong communication with the audience.</p>
<p>90 - 98 The program is superb and fully developed. Concepts are superior and explore new realms of creativity and imagination. Program pacing is completely successful elevating and guiding the audience through maximized emotional, aesthetic and intellectual responses. Equipment, movement and drill/staging combine in an unparalleled profusion of creative & effective design, combining elements of originality and variety that fully develop and depict the program repertoire. The design shows optimum quality, originality and detailing. Audience intrigue and visual relationship to the audio are maximized producing full effect. Repertoire and program concept produce optimum appeal. Ongoing coordination produces the highest effect. Color, costume and props fully support and enhance the program and the identity of the guard. The production value of the program is consistently successful and effective.</p>	<p>90 - 98 Maximum levels of appeal and emotion are expressed by the performers who communicate a complete understanding of their roles involving a broad range of performance techniques. Communication of performer involvement is maximized manipulating the audience's involvement throughout. There is a superlative achievement of excellence throughout the performance. Performers are in full communication with the audience.</p>
<p>99 to 100 Sets new programming standards in producing effect.</p>	<p>99 to 100 Sets new performance standards.</p>

A CLASS

Movement

A Class guards are comprised of a basic level of vocabulary skills and excellence.

Stylistic diversity is to be encouraged with all choices given equal potential for success.



Vocabulary

WHOSE VOCABULARY CONTAINED THE GREATER:

- Range and variety of body moves
- Expressive range through dynamic efforts of space, time, weight, and flow
- Depth, range and variety of blend between equipment and body
- Range of material most compatible with the performers' training

Excellence

WHOSE PERFORMERS DEMONSTRATED THE BETTER:

- Understanding and application of principles
- Understanding and application of dynamic effort changes
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support the vocabulary

Box 1	Box 2	Box 3	Box 4	Box 5	Box 1	Box 2	Box 3	Box 4	Box 5
0 to 5	6 14 22	26 32 38	46 52 59	66 68 70	0 to 10	11 20 30	41 52 64	76 89 101	115 120 125
Seldom Experiences (WEAK)	Rarely Discovers (FAIR)	Sometimes Knows (GOOD)	Frequently Understands (EXCELLENT)	Always Applies (SUPERIOR)	Seldom Experiences (WEAK)	Rarely Discovers (FAIR)	Sometimes Knows (GOOD)	Frequently Understands (EXCELLENT)	Always Applies (SUPERIOR)
0 to 5	6 to 25	26 to 45	46 to 65	66 to 70	0 to 10	11 to 40	41 to 75	76 to 114	115 to 130

SCORE

70

SCORE

130

Sub Caption Spread Guidelines

	Insignificant Differences	Slight Differences	Moderate Differences	Significant Differences
Vocabulary	0 to 1 tenth	1 to 2 tenths	2 to 3 tenths	4 or more tenths
Excellence	0 to 2 tenths	2 to 4 tenths	4 to 8 tenths	8 or more tenths

Total

200

MOVEMENT CRITERIA REFERENCE

A CLASS

VOCABULARY

EXCELLENCE

<p>0 to 05 The choreographed vocabulary lacks readability.</p>	<p>0 to 10 Individuals show no training</p>
<p>06 to 25 The choreographed vocabulary is limited, repetitive or presented only as a single effort. Phrasing is short. Expressive techniques relative to dynamics are seldom included. Choreography is occasionally compatible to the individual's skills. The movement program is extremely incomplete and may limit scoring potential.</p>	<p>11 to 40 Individuals are discovering the efforts and principles. Individuals display some uniformity in method and timing and show some training relative to movement principles. Body development is inconsistent. Breaks and flaws are frequent. Expressive efforts are not yet understood. Knowledge of breath, muscle, tension or flexion is still being discovered and is not understood or applied. Dynamic gradations of time and weight are only at the discovery stage and may not be fully demonstrated. Concentration is weak. Adherence to style is only being discovered. Achievement suggests that the training process is in a developing stage. The program is extremely incomplete and derived achievement may limit the performer's opportunity to demonstrate skills</p>
<p>26 to 45 The choreographed vocabulary contains some variety and occasionally layers the movement with equipment. Phrases are lengthening. Dynamic efforts include gradations of time and weight. The choreography is usually compatible to the individual's skills. The work may still be in progress, but it provides the performer with an adequate opportunity to develop their range.</p>	<p>41 to 75 Individuals know principles and efforts and achieve a more consistent degree of centering and body alignment. Principles and efforts are understood but may vary from individual to individual or relative to the effort required. There is more consistency in the ease with which individuals move through space. There is a knowledge of muscle, tension, flexion, rotation and breath, which is applied in efforts. There are some periods of time when effort gradations of time & weight are well achieved. Fairly good uniformity exists in individual responsibilities of drill/staging. Breaks and flaws still occur but recovery is beginning to evolve. Concentration and stamina are developing and are moderately achieved. Method and techniques reflect an average degree of physical and mental development. Adherence to style is developing. Achievement suggests that the training process is at a moderate level. The work may still be in progress, but it provides the performer with an adequate opportunity to demonstrate skills.</p>
<p>46 to 65 The range of the choreographed vocabulary for this class is broad and well understood. More varied choreographic qualities are present. There is a growing blend of movement and equipment. Phrases are more dimensional. The range and gradations of expressive efforts is growing. Some of the challenges broaden the range of the blended technical/expressive choreographed qualities. Choreography is mostly compatible to the individual's skills.</p>	<p>76 to 114 Individuals understand principles and efforts and achieve a consistent degree of centering and body alignment. Expressive gradations of space/time/weight & flow are usually achieved. Body development is improved in support beneath equipment. Individuals move well through space. Knowledge of muscle, tension, flexion, rotation and breath is understood. Good uniformity exists in individual responsibilities of drill/staging. Breaks and flaws still occur, but recovery is evident. Concentration and stamina are developing and achieved. Methods and techniques reflect a good degree of physical and mental development for this class. Adherence to style is good. Achievement suggests that the training process is at a good level.</p>
<p>66 to 70 The choreographed vocabulary fulfills all opportunities at this level, and has begun to develop some intermediate challenges including the blending of movement and equipment. Choreography is at a broad range both expressively and technically, with variety and versatility. Phrases are dimensional and challenge the performer with a range of expressive qualities and gradations of efforts. The choreography is fully compatible to the individual's skills.</p>	<p>115 to 130 Individuals apply the principles and expressive efforts. Individuals always achieve a consistent degree of centering and body alignment, and move well through space. Knowledge of muscle, tension, flexion, rotation and breath is applied throughout. Body development lends good support beneath equipment. Greater achievement occurs moving through dynamic gradations of space time, weight and flow. Consistent uniformity exists in individual responsibilities of drill/staging. Breaks and flaws are infrequent, and recovery is quick. Concentration and stamina are well achieved. Methods and techniques reflect a good degree of physical and mental development.</p>

Open Class Movement

Open Class guards are comprised of an intermediate level of vocabulary skills and excellence.

Stylistic diversity is to be encouraged with all choices given equal potential for success.



Vocabulary

Excellence

WHOSE VOCABULARY CONTAINED THE GREATER:

- Range and variety of body moves
- Expressive range through dynamic efforts of space, time, weight, and flow
- Depth, range and variety of blend between equipment and body
- Range of material most compatible with the performers' training

WHOSE PERFORMERS DEMONSTRATED THE BETTER:

- Understanding and application of principles
- Understanding and application of dynamic effort changes
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support the vocabulary

Box 1	Box 2		Box 3			Box 4			Box 5			
0 to 6	7	14	22	30	41	51	60	71	81	90	94	97
Seldom Experiences (WEAK) 0 to 6	Rarely Discovers (FAIR) 7 to 29		Sometimes Knows (GOOD) 30 to 59			Frequently Understands (EXCELLENT) 60 to 89			Always Applies (SUPERIOR) 90 to 100			

SCORE

100

SCORE

100

Sub Caption Spread Guidelines

Insignificant Differences	Slight Differences	Moderate Differences	Significant Difference
0 to 1 tenth	2 to 3 tenths	4 to 6 tenths	7 or more tenths

Total

200

MOVEMENT CRITERIA REFERENCE

OPEN CLASS

VOCABULARY

EXCELLENCE

<p>0 to 06 The choreographed vocabulary lacks readability.</p>	<p>0 to 06 Individuals' achievement suggests inadequate training in movement principles.</p>
<p>07 to 29 The choreographed vocabulary is sporadic, contains some variety, and occasionally combines with equipment. The dynamic range is growing through some gradations of space, time weight and flow. Both the technical and expressive qualities are still in the discovery stage, often extremely incomplete and lacking in development. Incompletion may limit the scoring potential.</p>	<p>07 to 29 Individuals are discovering the skills required for technical and expressive achievement. They display some uniformity in method and timing and are experiencing development relative to movement principles and expressive efforts. Body development is still inconsistent at this level, causing variations in the look of the choreography. Breaks and flaws are frequent. Expressive efforts are not yet understood. Knowledge of breath, muscle, tension or flexion is still not applied at this level. Recovery is rare, and concentration is sporadic. Adherence to style is not defined. Achievement suggests that the training process is in a developing stage. The incompletion of the program may limit the performer's opportunity to demonstrate skills and achievement.</p>
<p>30 to 59 The blended expressive and technical choreographed vocabulary contains a good range involving variety, dimensionality, combinations with equipment or drill/staging, and a moderate dynamic range involving gradations of space, time, weight and flow. Phrases are fuller and explore both direct and indirect planes. There is some versatility. The blend of expressive and technical methods and techniques require an average degree of physical and mental development. The choreography is usually compatible to the individual's skills. The work may still be in progress, but it provides the performers with an adequate opportunity to develop their technical and expressive range.</p>	<p>30 to 59 Individuals achieve a moderate degree of uniformity in method and training. Principles and expressive efforts are understood, but may vary from individual to individual. There are longer periods of time when dynamic gradations of space, time, weight and flow are achieved. Bodies are moderately prepared to handle and control the equipment, and the use of breath is demonstrated more consistently. Individuals are beginning to show an awareness of moving through space in both isolated moves and moves done on or around the body. Breaks and flaws still occur, but recovery is evolving. Concentration and stamina are developing showing good achievement during multiple or layered responsibilities. Achievement reflects an average degree of physical and mental development. Adherence to style is developing. The training process relative to skills is at a moderate level.</p>
<p>60 to 89 The expressive and technical choreographed vocabulary is broad and varied with depth and a varied range of expressive gradations of space, time, weight and flow. Significant synergy blends equipment on drill/staging. Expressive and technical qualities enhance the range of choreographed vocabulary. Phrases are more dimensional and move through multiple planes and expressive gradations. There is an increased level of versatility. The blend of technical and expressive methods and techniques require a good degree of physical and mental development. The Choreography's expressive and technical range is compatible to the individual's skills providing good opportunity for development.</p>	<p>60 to 89 Individuals' achievement shows the technical and expressive skills required to achieve the choreography. There is a good level of uniformity of method and timing. Bodies are well prepared to handle equipment. Muscle, flexion, tension, rotation and breath work in support of all moves. Movement characteristics are clear, showing good achievement of expressive effort qualities. Individuals show a good understanding of moving through space in isolated moves and moves done in support of equipment. Breaks and flaws are infrequent and recovery is growing. Concentration and stamina are displayed. Achievement is sound during multiple or layered responsibilities and there is a good connection between movement and equipment. Achievement reflects a well-developed degree of physical, mental and expressive training. Adherence to style is usually consistent for this level. Achievement suggests that the training process is appropriate for this level of development.</p>
<p>90 to 100 The expressive and technical choreographed vocabulary is enriched with challenges, variety & versatility. There is a broad range of expressive dynamics in gradations of space, time, weight and flow & provide consistent and full expressive achievement. Skills involve dexterity or multiple/layered responsibilities. Phrases challenge the performer with varied combinations in both direct and indirect multi-planal work. The blend of technical and expressive methods and techniques require a strong degree of physical and mental development, and there is a consistent connection between movement and equipment dynamics. Expressive/technical range is fully compatible to the individual's skills.</p>	<p>90 to 100 Individuals apply and maintain a strong quality of technical and expressive methods and techniques. Movement principles and effort qualities are consistently understood. Good body development supports equipment responsibilities. Muscle, flexion, tension, rotation and breath work well in achieving all responsibilities. Movement characteristics are fully clarified displaying a full achievement of expressive effort qualities. A strong level of skill is demonstrated by individuals in moving through space in isolated moves and moves done in support of equipment. Breaks and flaws are infrequent and recovery is immediate. Concentration and stamina are consistently displayed. Achievement reflects a full range of physical, mental and expressive development. Adherence to style is consistent. Achievement suggests that the development process is fully complete for this level, and accommodates the achievement of all skills.</p>

World Class Movement

World Class guards are comprised of advanced to standard-setting level of vocabulary skills and excellence.

Stylistic diversity is to be encouraged with all choices given equal potential for success.



Vocabulary

Excellence

WHOSE VOCABULARY CONTAINED THE GREATER:

- Range and variety of body moves
- Expressive range through dynamic efforts of space, time, weight, and flow
- Depth, range and variety of blend between equipment and body
- Range of material most compatible with the performers' training

WHOSE PERFORMERS DEMONSTRATED THE BETTER:

- Understanding and application of principles
- Understanding and application of dynamic effort changes
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support the vocabulary

Box 1	Box 2	Box 3	Box 4	Box 5	Box 6
0 to 6	7 14 22	30 41 51	60 71 81	90 94 97	99 to 100
Seldom Experiences (WEAK) 0 to 6	Rarely Discovers (FAIR) 7 to 29	Sometimes Knows (GOOD) 30 to 59	Frequently Understands (EXCELLENT) 60 to 89	Always Applies (SUPERIOR) 90 to 98	Sets New Standards 99 to 100

SCORE

100

SCORE

100

Sub Caption Spread Guidelines

Insignificant Differences	Slight Differences	Moderate Differences	Significant Difference
0 to 1 tenth	2 to 3 tenths	4 to 6 tenths	7 or more tenths

Total

200

MOVEMENT CRITERIA REFERENCE

WORLD CLASS

VOCABULARY

EXCELLENCE

<p>0 to 06 The choreographed vocabulary generally lacks readability.</p>	<p>0 to 06 Individuals show inadequate development in movement principles.</p>
<p>07 to 29 The blended expressive/technical choreographed vocabulary range is limited, repetitious or presented only as a single effort. Phrasing is short. Expressive dynamic qualities are sporadically written for this class, and are only occasionally included. Both the expressive and technical vocabulary range is still in the discovery stage, often extremely incomplete and lacking in development. Incompletion might limit the scoring potential.</p>	<p>07 to 29 Individuals show some development relative to movement principles and expressive efforts and some sense of alignment in upper and lower body. There is occasional consistency of body line in posture and gesture. Body development is inconsistent causing variations in the look of the equipment. Breaks and flaws are frequent and recovery is sporadic. Some individuals may be more expressive than others. Effort qualities may suffer when equipment is layered on movement indicating insufficient development to handle both expressive and technical responsibilities. Concentration is weak. Adherence to style is occasionally demonstrated.</p>
<p>30 to 59 The blended expressive/technical choreographed vocabulary contains a good range including a moderate degree of variety and dimensionality, more frequent combinations with equipment or drill/staging, and expressive gradations of space, time, weight and flow. Phrases are fuller and explore multi-planal work. There is versatility, and methods and techniques require an average degree of physical and mental development. There is a growing connection between the movement and equipment dynamics. Expressive/technical choreography is usually compatible to the individual's skills. The work may still be in progress, but the performers have an adequate opportunity to develop their choreographic range. Choreography seems to be reasonably compatible to the individuals' skills.</p>	<p>30 to 59 Individuals show moderate development relative to movement principles. Individuals achieve a moderate degree of alignment in the upper and lower body. Body line is sporadically defined and uniform. There are longer periods of time when effort gradations of space, time, weight and flow are displayed. Bodies are more consistently developed to handle and control the equipment, and the use of breath is beginning to be more consistent from individual to individual. Achievement is reasonably good during multiple or layered responsibilities and there is a growing connection of expressive quality between movement and equipment. Breaks and flaws may still occur, but recovery is evident. Concentration is developing and moderately achieved. Stamina and skills display good development. Adherence to style is developing and is usually evident and consistent. Individual development is fairly consistent.</p>
<p>60 to 89 The range of the blended expressive/technical choreographed vocabulary is broad and varied with good depth and a broad range of expressive gradations of space, time, weight and flow. There is a significant synergy between equipment and movement or drill/staging. Phrases contain more complex combinations. There is a significant level of versatility. Methods and techniques require a high degree of mental and physical challenge. The blended expressive/technical choreography is compatible to the individuals' skills.</p>	<p>60 to 89 Individuals show excellent development and understanding of blended expressive/technical movement principles and efforts and maintain a highly developed sense of centering and alignment. Postural and gestural line is defined and consistent. Breath is understood and used. There are consistent gradations of expressive effort qualities, and a strong application of tension, flexion and muscle control. Performers show a strong understanding of moving through space and consistently project the weight and energy toward efficient movement delivery. Breaks and flaws are infrequent and recovery is evident and quick. Concentration is strong. Stamina and skills are consistently displayed. There is an inseparable expressive demonstration between movement and equipment. Advanced technical and expressive methods and techniques reflect a high degree of mental and physical development. Adherence to style is evident and consistent. Development and achievement is strong and evident.</p>
<p>90 to 98 The range of the blended expressive/technical choreographed vocabulary is superior in variety and versatility. Full body movement constantly goes through sophisticated gradations of space, time, weight and flow, demonstrating the fullest range of expressive dynamics. Phrases challenge the performer with complex and varied combinations of body with equipment and/or form. Methods and techniques require the highest degree of physical and mental development. The synergy of movement and equipment provide an inseparable expressive and technical challenge and is fully compatible to the individuals' skills.</p>	<p>90 to 98 Individuals show superior development and application of all blended expressive/technical principles & efforts. Individuals maintain a superior development of centering, balance, weight force and alignment in full body movement, showing an understanding of the connections between all body parts. Body line is always defined and consistent. Use of breath is ongoing and always supports the fullest completion of phrases. The fullest range of effort qualities and dynamics is demonstrated with ease. A full understanding of breath and control of muscle, tension and flexion enhance every effort. Individuals fully understand moving through space and always employ the weight and energy toward excellent movement delivery. Breaks and flaws are rare and recovery is effortless. All movement characteristics are well defined. Concentration and skills are demonstrated in a superior manner. There are optimum dynamics elevating the performance to a high level. The synergistic blend of movement & equipment provide an inseparable dynamic and expressive display. Adherence to style is superb. There is a crystallization of all efforts.</p>
<p>99 to 100 Sets new standards</p>	<p>99 to 100 Sets new standards.</p>