

## SOCAL A.AA.AAA CLASSIFICATIONS

<b>PURPOSE AND INTENDED PARTICIPANTS OF EACH CLASS</b>			
<b>JH/MS RA (typically scoring into low 70's)</b>	<b>JH/MS RAA / HS RA (typically scoring into low 80's)</b>	<b>JH/MS A / HS RAA (typically scoring from low 70's through box 5)</b>	<b>• RAAA (WGI A criteria with SOCAL A.AA show length)</b>
<b>• 100/100 scoring with 70/130 adjustment in tabulation for Movement and Equipment</b>			<b>• 70/130 scoring for Movement and Equipment</b>
<ul style="list-style-type: none"> <li>• Help JH/MS performers grow in the very elementary principles and efforts in handling equipment and movement.</li> <li>• Train for the excellent demonstration of principles essential at a beginning level.</li> <li>• Positive emerging competitive experience to develop entry-level skills in a supportive environment.</li> <li>• Priority is development of primary technical skills and the introduction of expression.</li> <li>• Show design and generation of effect are very much less important.</li> <li>• For the most novice JH/MS performers at the very nascent stages of training.</li> <li>• No more than ¼ of the total number of performers have <u>any</u> dance or guard experience .</li> </ul>	<ul style="list-style-type: none"> <li>• Train for the excellent demonstration of principles essential at a beginning level.</li> <li>• Priority is development of primary technical skills and the introduction of expression.</li> <li>• Show design and generation of effect are very much less important.</li> <li>• JH/MS groups who have had some exposure but limited training.</li> <li>• JH/MS groups w/some new performers, but more than 25% with limited dance or color guard training.</li> <li>• Regional A group at entry level.</li> </ul>	<ul style="list-style-type: none"> <li>• Somewhat more competitive than RA; still focused on the training and achievement of entry level skills but with more variety.</li> <li>• Design and thematic efforts play a more prominent role than in RA but are still at elementary levels.</li> <li>• JH/MS groups w/some new performers, but also a majority of returning performers who have had some previous exposure to dance and/or color guard.</li> <li>• JH/MS groups who have had moderate exposure and training, are developing performers for further competition beyond junior high school/middle school, who are feeder groups for existing competitive programs, or are developing individuals who aspire to national competition levels.</li> <li>• Regional A group, fairly comfortable with entry-level skills, expanding to more of the beginning skills associated with a class, but not ready for the demands of the RAAA / A class sheet.</li> </ul>	<ul style="list-style-type: none"> <li>• Introduction to A class skills and programming but with a shorter show length.</li> <li>• HS groups who exceed the criteria for RAA but do not have the resources to compete in the A class.</li> <li>• HS groups who seek to explore A class responsibilities in 1 or more captions but are still developing skills in other captions.</li> </ul>

**SOCAL A.AA.AAA CONTENT (WHAT) CRITERIA RANGES  
DERIVED FROM AN IN-DEPTH STUDY OF WHAT SOCAL A.AA GROUPS OFFERED IN 2011**

<b>EQUIPMENT VOCABULARY</b>			
<b>JH/MS RA (typically scoring into low 70's)</b>	<b>JH/MS RAA / HS RA (typically scoring into low 80's)</b>	<b>JH/MS A / HS RAA (typically scoring from low 70's through box 5)</b>	<b>• RAAA (WGI A criteria with SOCAL A.AA show length)</b>
<ul style="list-style-type: none"> <li>• Training &amp; achievement of the most SIMPLE INTRODUCTORY SKILLS often through the use of props, small swing flags or other pieces of equipment, which can be handled through full arm moves/rotation -</li> <li>• Spins -</li> <li>• Angles -</li> <li>• Simple tosses from a stationary position no higher than a triple; limited variety of release/catch points -</li> <li>• Beginning carving/extensions - Limited dimensional work -</li> <li>• Some simple layering on movement -</li> <li>• Expressive dynamic efforts mostly time &amp; weight -</li> <li>• Short phrases (16 to 24 counts) with much built in recovery time -</li> </ul>	<ul style="list-style-type: none"> <li>• Expressive dynamic efforts mostly time &amp; weight -</li> <li>• Tosses usually no higher than a triple, more variety of release/catch points, typically from a stationary position</li> <li>• Primarily short phrases, with apparent recovery time -</li> <li>• Beginning exploration of dimensionality &amp; some layering of efforts -</li> <li>• Equipment &amp; movement phrases to create dimensionality take place in a fixed position -</li> <li>• Simple exchanges -</li> <li>• Individual spotlight performers offer more advanced efforts -</li> </ul>	<ul style="list-style-type: none"> <li>• Tosses display more variety of release/catch points; usually no higher than a quad -</li> <li>• More exploration of basic dimensionality, some layering on movement -</li> <li>• Phrase length primarily short with occasional longer phrases -</li> <li>• Recovery time is apparent -</li> <li>• Equipment &amp; movement phrases to create dimensionality most often take place in a fixed position -</li> <li>• Carving/extensions -</li> <li>• Beginning multi-planal work -</li> <li>• Basic exchanges -</li> <li>• Individual spotlight performers offer more advanced efforts -</li> </ul>	<ul style="list-style-type: none"> <li>• Expanded variety of tosses, carving/extensions, multi-planal work –</li> <li>• Some hand-to-hand, hand changes &amp; ambidexterity–</li> <li>• Some work from different parts of the equipment –</li> <li>• Layering &amp; longer phrases –</li> <li>• Fuller range of dynamic efforts</li> <li>• More complex exchanges -</li> </ul>

## MOVEMENT VOCABULARY

JH/MS RA (typically scoring into low 70's)	JH/MS RAA / HS RA (typically scoring into low 80's)	JH/MS A / HS RAA (typically scoring from low 70's through box 5)	• RAAA (WGI A criteria with SOCAL A.AA show length)
<ul style="list-style-type: none"> <li>• Training &amp; achievement of the most SIMPLE INTRODUCTORY SKILLS -</li> <li>• Traveling (walking, running) -</li> <li>• Simple turns -</li> <li>• Simple postural &amp; gestural shaping -</li> <li>• Very little change in dynamic qualities -</li> </ul>	<ul style="list-style-type: none"> <li>• Simple jumps, hops, leaps -</li> <li>• Simple moves into the ground -</li> <li>• Introductory drill/staging responsibilities -</li> <li>• Dynamic effort qualities mostly time, weight -</li> <li>• Simple movement or shaping layered with equipment -</li> <li>• Use of isolated body parts -</li> <li>• Moving from place to place with a good range of gestural qualities -</li> <li>• Examples of body awareness (posture, line, shape, weight) -</li> <li>• Occasional level changes around the body -</li> <li>• Individual spotlight performers offer more advanced efforts -</li> </ul>	<ul style="list-style-type: none"> <li>• Expanding range of dynamic &amp; expressive qualities -</li> <li>• Beginning torso &amp; level changes -</li> <li>• Beginning changes in weight, time, space -</li> <li>• Variety of simple turns -</li> <li>• Basic moves into the ground -</li> <li>• Postural &amp; gestural shaping -</li> <li>• Basic drill/staging responsibilities -</li> <li>• Movement or shaping layered with equipment. -</li> </ul>	<ul style="list-style-type: none"> <li>• Expanded torso &amp; level changes -</li> <li>• Expanded weight, time, space &amp; expressive qualities -</li> <li>• Chasses &amp; sautés in traveling -</li> <li>• Grand Jetes -</li> <li>• More varied moves into the ground –</li> <li>• Layering &amp; longer phrases –</li> <li>• Broader drill/staging responsibilities –</li> <li>• Balance moves, turns on 1 leg, attitudes -</li> </ul>

## EA COMPOSITION

JH/MS RA (typically scoring into low 70's)	JH/MS RAA / HS RA (typically scoring into low 80's)	JH/MS A / HS RAA (typically scoring from low 70's through box 5)	• RAAA (WGI A criteria with SOCAL A.AA show length)
<ul style="list-style-type: none"> <li>• Introductory composition -</li> <li>• Musical structure reflected by obvious melodic line, phrasing &amp; meter -</li> <li>• Introductory artistic effort -</li> <li>• Introductory use of design elements -</li> <li>• Elements presented singularly, only rarely presented two at a time -</li> </ul>	<ul style="list-style-type: none"> <li>• Correct basics of composition -</li> <li>• Logic &amp; presentation with good connections &amp; flow from one single idea to the next -</li> <li>• Beginning artistic effort -</li> <li>• Clear staging of elements -</li> <li>• Logical progression of ideas (horizontal orchestration) -</li> <li>• Basic use of design elements -</li> <li>• Elements most often presented singularly &amp; occasionally presented two at a time -</li> <li>• Excellence priorities: definition of forms, timing /accuracy of equipment &amp; movement, pulse, in-step, consistent step offs &amp; builds to new sets -</li> </ul>	<ul style="list-style-type: none"> <li>• More developed program with skills demonstrated more frequently -</li> <li>• Increasing use of two elements of the triad simultaneously with occasional use of all three -</li> <li>• Logical design of events, with emphasis on elements of balance, space, line, texture, shape -</li> <li>• Musical structure reflected by obvious melodic line, phrasing, meter, with some dynamics -</li> </ul>	<ul style="list-style-type: none"> <li>• Exploration of basic principles of the fusion of triad options, blending of basic skills -</li> <li>• Reflection of the musical structure will show melodic line, phrasing, meter, tempo, dynamics &amp; some rhythm -</li> <li>• Some longer &amp; more layered phrases -</li> <li>• Excellence focused on clarity &amp; readability, timing &amp; accuracy, ensemble cohesiveness, &amp; qualities of expressive dynamics -</li> </ul>

## GE REPERTOIRE

JH/MS RA (typically scoring into low 70's)	JH/MS RAA / HS RA (typically scoring into low 80's)	JH/MS A / HS RAA (typically scoring from low 70's through box 5)	• RAAA (WGI A criteria with SOCAL A.AA show length)
<ul style="list-style-type: none"> <li>• Production value achieved through soundtrack, simple color/costume &amp;/or very simple props -</li> <li>• Introductory level design &amp; performance skills/achievement -</li> <li>• Single efforts &amp; simple responsibilities presented one at a time -</li> <li>• Effect generated largely through one character/role, with minimal changes -</li> </ul>	<ul style="list-style-type: none"> <li>• Beginning level design &amp; performance skills/achievement -</li> <li>• Basic production value achieved through soundtrack, color &amp;/or simple props/set/floor -</li> <li>• A charming program concept performed with very beginning skills could make GE the strongest caption -</li> <li>• Concept &amp; intent show basic development –</li> <li>• Single efforts &amp; simple responsibilities -</li> <li>• Occasional layering of simple skills &amp; combining of simple effect tools -</li> <li>• Ideas move successfully from one to another -</li> <li>• Basic performer role &amp; character are evident -</li> </ul>	<ul style="list-style-type: none"> <li>• Production value created through soundtrack, color/costumes, basic set &amp; floor design -</li> <li>• Clear program concept shows basic development and some artistic effort -</li> <li>• Imagination most often seen in the uniqueness of the program concept -</li> <li>• A variety of methods of creating effect -</li> <li>• Planned effects &amp; impact points paced at a basic level -</li> <li>• Performers have recognizable identity; role, character &amp; emotional development is more developed but at a basic level with minimal changes -</li> </ul>	<ul style="list-style-type: none"> <li>• Imaginative program with sound, logical design setting achievable performance standards -</li> <li>• Concept &amp; intent are clear, consistent, show a greater use of artistic effort &amp; are moderately developed -</li> <li>• Planned effects paced at basic level, with logical flow, continuity &amp; coordination of ideas, impact points &amp; resolutions -</li> <li>• Performers can relate to sound track, understand &amp; reflect the musical mood &amp; intent –</li> <li>• Characterization is more developed &amp; with occasional exploration of changes in the emotional character -</li> </ul>