



*Official Colorguard
Rulebook 2011*

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San Joaquin Valley Colorguard & Percussion Review

Statement of Philosophy

San Joaquin Valley Colorguard & Percussion Review (SJVCGPR) is a competitive circuit in the areas of Colorguard performing ensembles. The philosophy of SJVCGPR is to provide an educationally based competitive circuit in which students have the opportunity to perform.

The purpose of SJVCGPR is to create a performing environment for local colorguard units. We maintain that we want to give all our local groups equal opportunity to achieve at the highest level possible. However, we also realize that winterguard has become a national activity and want to service our local groups on this front as well. Although SJVCGPR is an independent performing circuit, it is our goal help colorguard units become competitive members of Winter Guard International (WGI). Because of this, rules and regulations for SJVCGPR are closely in line with the rules and regulations of WGI.

This handbook is provided as an effort to improve communication between performing units and SJVCGPR. It is our goal to insure that all member units are adequately informed about the rules and regulation of SJVCGPR. Each instructor, director, advisor, or coach should read the handbook carefully in order to prepare your unit for a successful competition season. This handbook replaces any information or rules used for seasons prior to the 2011 competition season. The Board of Directors of SJVCGPR wishes each participant an educational, rewarding, and exciting competition season.

*San Joaquin Valley
Colorguard & Percussion Review*

Board of Directors

| | |
|-----------------------------------|-------------------------------|
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Colorguard Steering Committee

| | |
|---------------------------------------|---------------------------|
| Oliver Bullock, Lead Committee Member | oliverbullock@mac.com |
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Disclaimer

SJVCGR reserves the right to interpret any and all rules and regulations during the season of competition. Interpretations will be proposed by the Circuit Coordinator and the Colorguard Steering Committee. Finalized interpretation of any and all rules will be decided by the SJVCGR Board of Directors.

*San Joaquin Valley
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2011 Schedule of Competitions

JANUARY 15* Saturday

*Optional evaluation show

JANUARY 28* Friday Clovis East High School

*Required attendance if Unit wants to compete at Championships

FEBRUARY 11 Friday

FEBRUARY 25 Friday

MARCH 11 Friday

MARCH 25 Friday

General Information

1. Membership paperwork will be sent out prior to beginning of the season for each individual unit entered. *All fees must be paid, paperwork completed and received two weeks prior to a unit's participation in any event.*
2. A unit may compete in any regular SJVCGPR competition that they choose to enter.
3. A unit must compete in two (2) SJVCGPR competitions in order to be eligible to compete in the Championship competition. One (1) SJVCGPR competition must be the first competition.
4. All schedules will be posted on the website at least 5 days prior to a competition.
5. SJVCGPR reserves the right, following consultation with the Steering Committee, Circuit Coordinator and the Board of Directors, to move a unit into a higher or lower competitive level.
6. When competing in a scholastic category, all participants must be enrolled in said educational institution or feeder program of said institution.
7. Competitors in the independent category may not have reached their 23rd birthday before June 1st of the competition year (*with the exception of units in Independent World Class*). Graduate students must be able to show proof of age upon request of the SJVCGPR Board of Directors.
8. Directors/instructors are responsible for the conduct and good sportsmanship of their unit members and boosters at all times. Teach them to show proper respect to all competing units and individual competitors as well as personnel serving in various capacities for the host school. Unsportsmanlike conduct can result in disqualification of the offending members' unit.
9. For the safety of the student performers, flash photography is NOT allowed during performances. Video recording is allowed.
10. Doors will be closed at all contests while a unit is on the competition floor. Students should be taught to respect that condition and remain seated while a unit is on the floor.
11. All performers must sit on the back side of the gymnasium, even after their portion of the competition is completed. Units may be disqualified if members sit of the spectator side.
12. A school cannot perform twice in the same night.

SJVCGPR Performance Order Procedures

1. Performance order for the first regular season show will be based on the order in which Entries/payments are received.
2. At all other regular season shows, the order of performance will be determined by random order.
3. Finals The seeding process for the finals contest will be determined by the guards ordinal placing at the prior two shows prior to finals, not inclusive of the first show. If you do not attend two shows, excluding the first, your singular ordinal placement will determine your finals seeding. In case of a tie – your 2 highest scores will be averaged.

SJVCGPR Code of Conduct

In order to allow the most positive experience for participants at SJVCGPR competitions, we ask that this code of conduct be followed during all SJVCGPR competitions.

- Any questions or concerns regarding a unit's performance must be expressed by the director to the SJVCGPR Circuit Coordinator.
- There will be no contact with the judges by any performer, director, instructor, spectator, or parent/guardian during a competition.
- All questions about judging must be made through the Circuit Coordinator, as judges should never be contacted directly at the competition site or anytime thereafter.
- Rulings made by the judges are final on all decisions concerning deductions, specific rulings, and final placement.
- Unruly behavior by directors, instructors, performers, parents/guardians, or spectators will result in removal from the event.
- Show design and performance material must be appropriate for family viewing. Any vulgar or suggestive movements, costumes, words, or music may result in a score deduction or disqualification. Judges' decisions are final.

SJVCGPR strongly supports and encourages sportsmanship, integrity, and fairness for all directors, instructors, performers, and supporters in all areas of the competition, not just practice and performance. We feel that directors, instructors, and parents/guardians are a necessary and effective instrument for instilling positive behavior among unit members. It is expected that all performers, directors, instructors, parents/guardians, and spectators represent themselves and their community in a positive way.

Colorguard Contest Rules 2011

The SJVCGPR requires attendance at the first competitive show and one of the middle 3 shows to participate in finals.

All performers at a SJVCGPR event will be required to wear protective footwear while outside the performance area.

ELIGIBILITY

- 1.1 Any guard competing in an independent classification shall adhere to the age rules as established by SJVCGPR. No member shall turn 22 prior to March 31, 2011 in the A and Open classes. IW class shall have no age limit.
- 1.2 All members of any colorguard ensemble competing in any scholastic class must be approved for participation by the principal of the sponsoring school. In the event that schools have students that feed a high level group, example a High School using Jr. High Students, the students must complete in the High School Division, and the students must be part of a school that feeds the high school. Membership shall be verified by both principals.
- 1.3 No guard member shall compete in more than one colorguard at the same contest.
- 1.4 No colorguard may compete with less than five (5) nor more than thirty (30) members on the floor of competition at any time.
- 1.5 SJVCGPR does not allow independent colorguards to have membership comprised of any high school students who were previously enrolled in an active scholastic winter guard program and have not yet graduated, or who are enrolled at a school with an active Winter Guard program.
- 1.6 No independent colorguard may perform if one or more member(s) who have not received a financial release from their previous organization of record.

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| <p>PENALTY: Disqualification - Any unit violating any requirement in the ELIGIBILITY section shall be disqualified and its position and standing in the contest shall be forfeited. This may affect your seeding for finals.</p> |
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COMPETITION AREA

- 2.1 Colorguards are permitted to utilize the entire 50' x 85' competition area for their performance. Colorguards may not use "floors" (tarps) larger than sixty by ninety (60' x 90') feet. All props must be in the designated competition area. There can be no equipment choreography outside the competition area. All performers must begin within the designated competition area. The boundaries are set as a measure of safety. THE CIRCUIT WILL NOT TOLERATE ANY FLOORS OR PERFORMERS CROSSING THE FRONT SIDELINE. IT IS A SAFETY ISSUE. The circuit is aware that a guard may have a larger floor. For the guards with larger floors, you may utilize an area up to 90' wide, and as deep as can be accommodated at a given school site by placing your floor behind the front sideline boundary and extending all the way to the back bleachers. The bottom two row of the back bleachers are intended to be kept void of people, so you can take you floors to the back bleachers.

Clarification: SJVCGPR is aware that school intending to compete at a WGI event may have a 60 x 90 floor. As long as you do not cross the front sideline, you will be able to extend your floor as large as the school site will accommodate, as long as you do not cross the front sideline. This could mean folding the back of your floor under at a venue. The concern is the front sideline, not trying to limit floor sizes. We appreciate your compliance and understanding.

- 2.3** The front sideline shall be considered to extend the full width of the competition area and shall be clearly marked. Any member stepping past the sideline, or placing weight over the front sideline to retrieve equipment, will be a penalty.

PENALTY: One-tenth (0.1) of a point penalty shall be assessed for each member for each boundary offense of violation of the "competition area".

SCORING

- 3.1** The elements to be judged are:

| | | |
|----------------------------------|--------------------|----------|
| Timing and Penalty | Penalty | 1 judge |
| Indiv. Movement Analysis | 20.0 points | 1 judge |
| Vocabulary 10.0 (A Class 7.0) | | |
| Excellence 10.0 (A Class 13.0) | | |
| Indiv. Equipment Analysis | 20.0 points | 1 judge |
| Vocabulary 10.0 (A Class 7.0) | | |
| Excellence 10.0 (A Class 13.0) | | |
| Ensemble Analysis | 20.0 points | 1 judge |
| Composition 10.0 | | |
| Excellence 10.0 | | |
| General Effect | 20.0 points | 2 judges |
| Repertoire Effect 10.0 | | |
| Performance Effect 10.0 | | |
| TOTAL 100.0 | | |

All adjudicators, with the exception of the Timing and Penalty Judge, will be located in the stands.

- 3.2** Each level of classification will have a set of score sheets unique to its classification.
3.3 In the event that a full panel is unavailable, the GE score will be doubled.

EQUIPMENT

- 4.1** All equipment tips on rifles, flagpoles, and sabres must be padded or taped. The bottom of all props, flats and scenery made of wood, metal or PVC type plastic must be padded or taped so as not to damage the floor. Soft-soled shoes need no added protection. Hard-soled shoes must be taped.

PENALTY: Two (2.0) points for each infraction

- 4.2** Props, and/or authorized equipment may be utilized or placed in the competition area by colorguard members at any time during the "maximum performance time" (see

timing for clarification) or may be placed in the competition area by other than performing members prior to the start of competition.

4.3 Definitions of authorized equipment:

4.3.1 Flags are defined as any material attached to a pike, pole, rod or staff other than an authorized weapon and used as a flag, with a minimum size of eight (8) inches by twelve (12) inches. Flagpoles must be at least twenty-four (24) inches in length. (Curved and straight poles are acceptable; however, complete circles, squares, etc. to which material is attached are not flags. Material attached to chains, ropes or hoses are not considered flags.) The intent of this definition is to utilize a flag as a flag and not as a backdrop or a prop.

4.3.2 Rifles or simulated rifles are defined as devices constructed so as to conform to the outward appearance of a military rifle past or present. Sights, slings, trigger, trigger housing, bolt and bolt levers are optional. Rifles must be at least twenty-four (24) inches in length.

4.3.3 Sabers/swords are defined as those weapons which are designed to be hand held for cutting, thrusting or slashing an enemy, with either a curved (saber) blade or a straight (sword) blade which may be constructed of wood, plastic, metal or any other suitable material. A cutting edge is not required. Simulated sabers/swords must have either a hand guard or a hilt and must be at least twenty-four (24) inches in length. Sabres with exposed bolts, must be appropriately taped for floor protection.

4.3.4 Authorized equipment may be modified by the addition of visual items, however, attaching a flag, rifle or sabre/sword to a prop does not make the prop a flag, rifle or sabre/sword – it is still a prop. Timing and Penalty judges have the right to inspect and challenge guards for authorized equipment either before or after the maximum performance time with permission of the Contest Administrator.

4.4 Amplification can be used in the competition area by performing members playing musical instruments, singing or voice. The electrical source for electronic instruments must be a 115/120 V typical wall outlet (if available) as noted on the footprint of the facility as supplied by the sponsor. Car/truck type wet batteries cannot be used. The only batteries that will be allowed are “off the shelf” type flashlight batteries. Gasoline, electric or manual powered generators will not be allowed. Lighting cannot be turned off in the competition area by a colorguard.

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| PENALTY: Disqualification |
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4.5 Tap and/or dancing shoes will only be allowed on a hard surface provided by the competing colorguard. The hard surface will be properly padded (carpeting, foam, etc.) so as not to damage the floor. A “floor” or tarp alone is not proper padding.

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| PENALTY: Two (2.0) points each infraction. |
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4.6 The use of recorded music and/or live musical instruments is optional. Proficiency of playing shall not be judged. Musician's age must be consistent with Rule 1.1/1.2 under Eligibility.

4.7 All props must be able to fit through a standard size (36”) single door. No timing exceptions will be made for oversized props. Props will not be allowed in the competition area before the colorguard's performance time.

4.8 Definitions of prohibited equipment:

4.8.1 No pyrotechnics, discharge of arms, pressurized canisters, dangerous materials, flammable liquids or animals will be permitted in or around the competition area. Smoke machines will not be allowed. Electrical (plug-in or battery operated) or compressed air apparatuses, including lights, lasers, and flashcubes (electrical or chemical) will not be allowed.

4.8.2 The use of powder, dirt or any other airborne substance that lingers in the competition area shall be strictly prohibited.

4.8.3 The use of any flammable gas such as helium, including helium-filled balloons shall be strictly prohibited.

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| PENALTY: Disqualification |
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TIMING

5.1 Colorguards will be scheduled to compete at minimum of seven (7) minute intervals for Regional A Class and Jr. High colorguards; eight (8) minute intervals for A Class colorguards; nine (9) minute intervals for Open Class colorguards; and ten (10) minutes intervals for World Class colorguards. This time interval will include setup, entrance, performance, exit and removal of all props, floors and equipment.

5.1.1 The end of the maximum performance time is at the obvious conclusion of the show.

5.1.2 Interval time will stop once personnel, equipment and/or props have crossed a horizontal or vertical center line depending on the contest site. Colorguards must continue to make a deliberate exit so as not to delay the entrance of the next colorguard in competition.

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| PENALTY: One-tenth (0.1) of a point for each 3 seconds or fraction thereof. |
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5.2 Any colorguard creating a delay in the schedule will be subject to penalty. The time schedule may be expanded at the option of the Contest Administrator, but not lessened.

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| PENALTY: Five-tenths (0.5) of a point for each class interval time of lateness or part thereof up to the conclusion of the class and/or contest. |
|---|

5.3 Each colorguard must accumulate a minimum of three and one half (3 1/2) minutes of "authorized equipment time" during their performance except for Regional A/ Jr. High Class where the minimum is three (3) minutes. Authorized equipment may be flags, rifles, sabres or swords. Any weapon used may be simulated. Injuries and/or instantaneous exchanges are included in authorized equipment time.

5.3.1 Authorized equipment must be IN HAND to be considered for accumulating authorized equipment time. (In hand means equipment must be in hand ready to be used, or being used. EXAMPLE: Sabre hung at side with hand touching is not considered authorized equipment in hand.

5.3.2 If any colorguard member is visible to the adjudicators with authorized equipment in hand, the time counts as authorized equipment time.

5.3.3 A colorguard member is considered visible as determined by the timing and penalty adjudicator with a view from the front sideline.

PENALTY: One-tenth (0.1) of a point for each 3 seconds or fraction thereof.

5.4 If other than competing personnel are removing props or equipment, they may only do so at the obvious conclusion of the colorguard's performance.

PENALTY: One-tenth (0.1) of a point for each infraction.

5.5 Each colorguard, with all competing personnel, shall remain in the competition area and be judged in all captions for minimum performance time of your appropriate class.

5.6 All captions will be judged for the "maximum performance time" or until the colorguard leaves the floor, whichever occurs first.

PENALTY: One-tenth (0.1) of a point for each 3 seconds or fraction thereof.

5.7 Colorguards competing at SJVCGPR Contests cannot be required to perform prior to the time set in the latest contest schedule distributed by the SJVCGPR Office on the Wednesday prior to the show.

COLORGUARD TIMING OVERVIEW (IN MINUTES)

| CLASS | INTERVAL MIN. | PERF. MAX | PERF MIN | EQUIP |
|-------------------|----------------------|------------------|-----------------|--------------|
| | TIME | TIME | TIME | TIME |
| WORLD | 10 | 7.5 | 4.0 | 3.5 |
| OPEN | 9 | 6.5 | 4.0 | 3.5 |
| A | 8 | 5.5 | 4.0 | 3.5 |
| REGIONAL A | 7 | 4.5 | 3.0 | 3.0 |
| JR. HIGH | 7 | 4.5 | 3.0 | 3.0 |

Entry

6.1 Any equipment and/or props may be placed in the competition area by anyone prior to the start of competition. Any non-members involved in set up must exit the competition area prior to the start of performance time.

6.2 The colorguard will line up at a ready line to be designated by the Contest Administrator to set up. Interval time will start when the color crosses the half court timing line. (This can be placed vertically or horizontally.) The colorguard may place themselves anywhere in the competition area (not judged). All performers must start and stay in the competition area for the entire performance. When the colorguard is in position, the announcer will ask if the judges are ready and then if the colorguard is ready to enter competition. The salute, verbal point of interest or visual point of interest shall then acknowledge that the colorguard is ready to enter competition. Timing for the "maximum performance time" will begin with the first step or body movement, the first move of equipment or the first note of music, whichever comes first. No music will be allowed until after this acknowledgment. The salute, verbal point of interest or visual point of interest to start the "maximum performance time" must be clear and distinct.

Interval timing ends when the last performer or associated personnel (including backdrops and equipment) cross the timing line. The end of the maximum performance time is at obvious conclusion of the show.

- 6.3** The front boundary line is inviolate at all times except for members involved in entrance set up or tear down at the end of the performance. Boundary line violations (including first aid cases) do not constitute permanently leaving the floor.

PENALTY: One-tenth (0.1) of a point penalty for each member per offense.

- 6.4** Floor coverings (tarps) may not cover the front boundary line at the beginning of performance time.

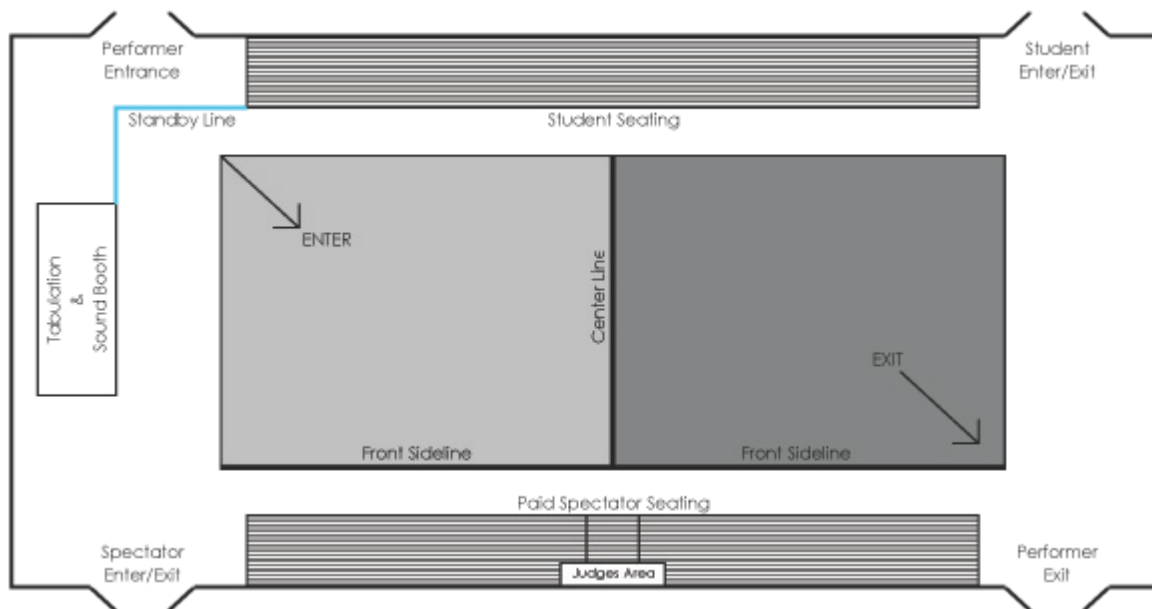
PENALTY: Two (2) point penalty

- 6.5** Non-competitive, excess uniformed members must avoid any area where they could be considered as competitive members.

EXIT

- 7.1** All personnel, equipment and/or props must clear the vertical or horizontal center line at the conclusion of interval time.
- 7.2** For purposes of timing, equipment and props are considered "removed" when they cross a center line either horizontal or vertical depending on the contest site. After the equipment/props have crossed this line, they must continue to make forward progress out of the competition area.
- 7.3** There will be no flying of tarps (also know as "ballooning") to clear floor at the conclusion a colorguard's performance.

PENALTY: Disqualification.



PENALTIES

- 8.1** Timing and Penalty judges will assess all penalties. Contest Administrators may not waive penalties. A colorguard has a right to challenge any penalty in consultation with the Chief Judge but any final decision regarding penalties will remain with the Timing and Penalty judge.
- 8.2** Any colorguard violating any rule or part of a rule, breaches standard contest etiquette or fails to comply with directions from contest personnel for which no specific penalty is provided, shall be penalized for each such violation, not less than 0.1 point up to disqualification at the discretion of the Contest Administrator or Circuit Board of Directors

MUSIC

- 9.1** All music for performing groups should be placed on a clearly labeled CD. Your soundtrack should be the first and only song on the CD. Each group is responsible for appropriate copyright release. There is no cassette deck available.

SEEDING FOR FINALS

- 10.1** The seeding process for the finals contest will be determined by the guards ordinal placing at the prior two shows prior to finals, not inclusive of the first show. If you do not attend two shows, excluding the first, your singular ordinal placement will determine your finals seeding.

INTREPRETATION OF RULES

- 11.1** Should you have a question regarding any rule, it must be clarified prior to the contest.

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

Excellence

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

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, and 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 relative to 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 relative to staging and orientation. Breaks and flaws are frequent. Recovery is not yet understood or attempted. Concentration is a struggle. Stamina and demonstration of skills are sporadic. Precision and accuracy through equipment or movement are 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 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, and 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 relative to 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 staging 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, and staging while exploring 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, 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. Orchestration of equipment and movement relative to 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 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 staging 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 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 and 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. Orchestration of equipment and movement on 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 staging are clear, consistently enhancing the skills with these dynamic efforts. The ensemble displays good uniformity in responsibilities relative to staging 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. |

Regional A Class Ensemble Analysis



Regional A Class guards are comprised of a beginning level of depth, quality of design and excellence.

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

Composition

Excellence

WHOSE COMPOSITION CONTAINED THE GREATER:

- Use of design elements in form, body and equipment
- Design and orchestration both through time and in layered events
- Logic and correctness of design
- Reflection or enhancement of the audio including dynamic effort qualities
- Characteristics, detail, nuance

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

| 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
REGIONAL A CLASS

COMPOSITION

EXCELLENCE

| | |
|---|--|
| <p>0 to 06 The arrangement generally lacks readability.</p> | <p>0 to 06 Performers are generally unaware of responsibilities.</p> |
| <p>07 to 29 The arrangement occasionally displays an awareness of the fundamentals of design in equipment, movement or staging. The visual occasionally relates to the sound, most often relative to the basic melody. A need for unification of ideas is obvious. Orchestration of equipment and movement is infrequent. Design elements are singly presented. Incomplete composition might limit scoring potential.</p> | <p>07 to 29 Performers occasionally achieve some of the responsibilities involving space, line and time. Performers are still learning the principle of moving through space at this level. There is sporadic display of uniformity in ensemble responsibilities relative to staging. Breaks and flaws are frequent. Recovery is not yet understood or attempted. Concentration is a struggle. Precision and accuracy through equipment or movement is still weak. Incompletion may limit performers' opportunity to demonstrate skill and achievement.</p> |
| <p>30 to 59 The arrangement displays knowledge of the fundamentals of design and logic in equipment, movement, and staging with a beginning reflection of the basic structure of the soundtrack. Dynamic changes are occasionally included. The unity of design elements may be questionable or incomplete. There is some orchestration of the equipment and movement; however, elements are often still single in presentation. The principles of design are basically correct for this level. The composing process shows an understanding of how to blend elements to create a pleasing whole. Ideas are beginning to flow more logically from one to another. The work may still be in progress, but the design ideas are clear.</p> | <p>30 to 59 The ensemble achieves a more consistent demonstration of the principles involving space, line and time. Ensemble responsibilities are taking on greater clarity, and there is occasional enhancement of the skills with dynamics. Moderate uniformity exists in ensemble responsibilities relative to staging at this level. Breaks and flaws occur but recovery is occasionally 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.</p> |
| <p>60 to 89 The arrangement displays a sound knowledge of the fundamentals of design and logic in equipment, movement, and staging. The composition explores some dimensionality through equipment or body in reflection of the soundtrack. Dynamic effort changes are becoming apparent. Unity connects the design. Design is correct for this level. The composing process shows logic and design from idea to idea.</p> | <p>60 to 89 Performers understand the responsibilities of space, time and form. Performers show achievement within a basic range of expressive effort changes. There is a growing level of consistency relative to staging. Breaks and flaws are infrequent and recovery is growing. Concentration and stamina are moderately displayed. Achievement is consistent and ongoing for this class level. Style is growing.</p> |
| <p>90 to 100 The arrangement displays a successful blend of design techniques in equipment, movement, and staging. The design reflects the soundtrack with greater dimensionality in the equipment & movement composing. The unity of elements shows good understanding of design connection. The composition is correct and shows development for this level. The composing process involves sound horizontal orchestration from idea to idea.</p> | <p>90 to 100 Performers apply a good understanding of techniques in ensemble responsibilities with respect to space, time and form. A growing range of effort qualities and dynamics is applied. The ensemble displays good uniformity in responsibilities relative to staging. Breaks and flaws may still occur, but recovery is growing. Concentration and stamina are demonstrated successfully. Ensemble methods and techniques reflect a good level of development within this class. Style is understood and recognizable.</p> |

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

Excellence

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
- Characteristics, detail, nuance

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 staging, body, and equipment. 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 staging and orientation. Breaks and flaws are still frequent. Recovery is attempted. Concentration varies. Stamina and demonstration of skills are sporadic. Both the technical and expressive excellence are 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, and 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, 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 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 staging are taking on greater clarity offering moderate opportunity to enhance the skill with dynamics. Fairly good uniformity exists in ensemble responsibilities of staging 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 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 and movement on 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 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 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 staging are excellent. The ensemble displays excellent understanding of responsibilities relative to 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 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 | | | | | | | | | 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

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 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 individuals' 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 movement with equipment and/or 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 staging. 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> |

Regional A Class

Movement

Regional A Class guards are comprised of a beginning 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

| 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 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
REGIONAL A CLASS

VOCABULARY

EXCELLENCE

| | |
|---|---|
| <p>0 to 05 The introductory choreography generally lacks readability.</p> | <p>0 to 10 Individuals show no training in movement principles.</p> |
| <p>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 individuals' skills. The movement program is extremely incomplete and may limit scoring potential.</p> | <p>11 to 40 Individuals are discovering the skills and principles and display some uniformity in method and timing, and show some training relative to movement principles. Body development is inconsistent causing variations in the look of the movement. Breaks and flaws are frequent. Expressive efforts are not yet understood and are not yet even written into the book. Knowledge of breath, muscle, tension or flexion is still not understood or applied. Concentration is weak. The training process is in a developing stage. Program is extremely incomplete.</p> |
| <p>26 to 45 The choreographed vocabulary contains some variety and occasionally combines with movement or staging. It sometimes explores gradations of time and weight, and is usually compatible to the individuals' 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 expressive efforts, and achieve more consistently in method and timing, but may vary from individual to individual or relative to the effort required. Body qualities are undeveloped causing a variation in the look of the movement. There is a beginning knowledge of muscle, tension, flexion, rotation and breath, and is applied in simple efforts. Expressive effort qualities are attempted and are beginning to develop, but is sporadic. Breaks and flaws still occur and recovery is still a concern. Concentration and stamina are developing and are moderately achieved. Methods and techniques reflect an average degree of physical and mental development at this level. 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.</p> |
| <p>46 to 65 The range of the choreographed vocabulary is growing. Phrases show some dimensionality and some combining with equipment or staging. The presence of expressive gradations is growing. Choreography is mostly compatible to the individuals' skills.</p> | <p>76 to 114 Individuals understand the skills and achieve a consistent degree of uniformity in method and timing. Body development is improving lending support beneath movement. Knowledge of muscle, tension, flexion, rotation and breath is understood and applied in simple efforts. There are periods of time when dynamic gradations of time and weight are achieved. Breaks and flaws still occur but recovery is becoming evident. Concentration and stamina are developing and are moderately achieved for this level. All techniques reflect a good degree of physical and mental development. Adherence to style is growing. The training process is at a good developing level.</p> |
| <p>66 to 70 The choreographed vocabulary contains a good range with variety and some versatility. Phrases are lengthening and challenge the performer with a growing range of expressive qualities and gradations. The choreography is fully compatible to the individuals' skills, which are properly developed in support of the growing choreography.</p> | <p>115 to 130 Individuals apply the principles and expressive efforts. There is a good degree of achievement of uniformity in method and timing. Body development is good for this level. Knowledge of muscle, tension, flexion, rotation and breath is understood and applied in efforts. Greater success is seen moving with gradations in space time weight & flow. Consistent uniformity exists in individual responsibilities. Breaks and flaws still occur but recovery is growing. Concentration and stamina are developing. All methods and techniques reflect an appropriate degree of physical and mental development for this level. Adherence to style is improving. The training process is good for this class.</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

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 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 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, 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 individuals' 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 individuals' 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 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 individuals' 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 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 individuals' 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 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. Adherence to style is consistent. Achievement suggests that the training process is successful for this class.</p> |

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

Performance 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

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) 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 | | | | | | 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

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 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 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 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 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> |

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

Performance 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

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 | | | | | | 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

GENERAL EFFECT CRITERIA REFERENCE

OPEN CLASS

REPERTOIRE EFFECT

PERFORMANCE EFFECT

| | |
|--|---|
| <p>0 to 06 The program concept is not clear and identifiable</p> | <p>0 to 06 Appeal and emotion are not yet communicated by the performers.</p> |
| <p>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 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.</p> | <p>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.</p> |
| <p>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 staging enhance the program concept through a moderate range of development, staging and coordination. Continuity, flow and development of effect are 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.</p> | <p>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.</p> |
| <p>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, movement and staging explore a good range of development and coordination, adding to the appeal & effect of the program. Continuity and flow are good. Greater variety and maturity adds interest to the repertoire. Planned effects are successful. Mood and visual musicality are 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.</p> | <p>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.</p> |
| <p>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, movement, and staging explore a wide range of development and coordination. Continuity and flow are 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. The use of color, costume and props is completely successful in enhancing the program/identity of the guard. The production value of the program is consistently impressive and effective.</p> | <p>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.</p> |

Regional A Class

General Effect

Regional A Class guards are comprised of beginning level qualities in repertoire and performance.

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



Repertoire Effect

Performance 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

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 | | | | | | 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 |
|-----|

GENERAL EFFECT CRITERIA REFERENCE
REGIONAL A CLASS

REPERTOIRE EFFECT

PERFORMANCE EFFECT

| | |
|--|---|
| <p>0 to 06 The program is confused and unclear.</p> | <p>0 to 06 Performer involvement is non-existent. Excellence does not exist.</p> |
| <p>07 to 29 The program has some thought and may be clear, though undeveloped. Concepts may show some understanding of design, and are somewhat appealing. Equipment, movement, and staging have some fundamentals of design, and while often weak, can occasionally produce effect. Visual musicality is sporadic. Some attempt is made to coordinate elements. The 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 an emotional performance moment. Performers are discovering the skills of performance effectiveness, but are only sporadic in their application. The performers occasionally show only an introductory understanding of their roles. Performers display an introductory awareness of 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 are adequately correct and somewhat appealing. Pacing is attempted and engages the audience through the effect responses. Equipment, movement, and staging show proper design most of the time. 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 at this level. The production value of the program is generally successful. The program may still be a work in progress.</p> | <p>30 to 59 The performers generate introductory levels of appeal, and they display a growing understanding of their roles for this class level. Communication of performers' involvement at this level is developing. Performers 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 sound understanding of programming, which yields a good level of appeal for this class. Program pacing shows a good introductory understanding of the basics of planned effects. Equipment, movement, and staging give more interest to the program through good design. Elements of appeal, visual musicality, and mood are more consistently sustained. Color, costume and props enhance the program and the identity of the guard. Coordination yields pleasing designed effects for this class. The production value of the program is impressive and usually effective.</p> | <p>60 to 89 Improved levels of appeal are communicated by the performers who now understand the introductory skills of performance effectiveness, resulting in communication with the audience. Performers display greater confidence. Communication of performer involvement is more consistent from section to section and within the show as a whole. There is a good achievement of excellence for this level, most of the time.</p> |
| <p>90 to 100 The program shows full development within the level of design for this class. A good level of appeal exists for this level of development. Concepts are clear and successful. Program pacing demonstrates a successful awareness of the basics of planned effects. Equipment, movement, and staging contribute well to the repertoire effect. The program shows logical planning incorporating correctness in the premises of program design. Color, costume and props successfully enhance the program and the identity of the guard. Visual musicality is apparent. The introductory principles of coordination are understood and produce the desired effect. The production value of the program is consistently successful and effective.</p> | <p>90 to 100 Introductory levels of appeal and emotion are communicated by the performers. Introductory performance techniques lend to the effective performance of the show. There is a good achievement of excellence throughout the performance.</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

Performance 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

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 | | | | | | 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

GENERAL EFFECT CRITERIA REFERENCE

A CLASS

REPERTOIRE EFFECT

PERFORMANCE EFFECT

0 to 06 The program is unclear and underdeveloped.

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 staging have some fundamentals of 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.

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 staging have proper fundamentals of design. Moments of audience intrigue are present and effective. The use of color, costume and props is 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

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 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.

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 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.

0 to 06 There is a lack of performer involvement in creating appeal and emotion.

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.

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.

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.

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.

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

Excellence

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

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 individuals' 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 individuals' 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> |

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

Excellence

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

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

| 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

OPEN CLASS

VOCABULARY

EXCELLENCE

0 to 06 The choreographed vocabulary generally lacks readability.

07 to 29 The choreographed vocabulary is sporadic, and contains some variety and occasionally combines with movement or 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.

30 to 59 The choreographed vocabulary contains a good range of skills involving variety, dimensionality, combinations with movement or 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 individuals' skills. The work may still be in progress, but the performers have an adequate opportunity to develop their choreography range.

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 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.

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 individuals' skills.

0 to 06 Individuals show inadequate training in equipment principles.

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.

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.

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.

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.

Regional A Class

Equipment

Regional A Class guards are comprised of a beginning 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 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

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) 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 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

EQUIPMENT CRITERIA REFERENCE
REGIONAL A CLASS

VOCABULARY

EXCELLENCE

| | |
|--|--|
| <p>0 to 5 The choreographed vocabulary within the choreography generally lacks readability.</p> | <p>0 to 10 Individuals show no training in equipment principles.</p> |
| <p>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. The choreography is occasionally compatible to the individuals' skills. The program is extremely incomplete and may limit scoring potential.</p> | <p>11 to 40 Individuals are discovering the introductory 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 are not yet even written into the book. Knowledge of breath, muscle, tension or flexion is still not understood or applied. Concentration is weak. The training process is in a developing stage. Program is extremely incomplete and may limit the performer's opportunity to demonstrate skills and achievement.</p> |
| <p>26 to 45 The choreographed vocabulary contains some variety and occasionally combines with movement or staging. The choreography sometimes explores gradations of time and weight, and 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 achieve more consistently in method and timing. Principles and expressive efforts are being developed, but may vary from individual to individual or relative to the effort required. Body qualities are undeveloped causing a variation in the look of the equipment. There is a introductory knowledge of muscle, tension, flexion, rotation and breath, and is applied in simple efforts. Breaks and flaws still occur and recovery is still a concern. Concentration and stamina are developing and are moderately achieved at this level. Methods and techniques reflect an average degree of physical and mental development at this level. Style is developing. The training process is at a moderate introductory level. The work may still be in progress but the performer has an adequate opportunity to demonstrate skills.</p> |
| <p>46 to 65 The range of the choreographed vocabulary is growing. Phrases show some dimensionality and some combining with movement or staging. The presence of expressive gradations is growing. Choreography is mostly compatible to the individuals' skills.</p> | <p>76 to 114 Individuals understand the introductory skills and achieve a consistent degree of uniformity in method and timing. Body development is improving lending support beneath equipment. Knowledge of muscle, tension, flexion, rotation and breath is understood and applied in simple introductory efforts. There are periods of time when dynamic gradations of time and weight are achieved. Breaks and flaws still occur but recovery is becoming evident. Concentration and stamina are developing and are moderately achieved for this level. All techniques reflect a good degree of physical and mental development for this class. Adherence to style is growing. The training process is at a good developing level.</p> |
| <p>66 to 70 The choreographed vocabulary contains a good introductory range with variety and some versatility. Phrases are lengthening and challenge the performer with a growing range of expressive qualities and gradations. The choreography is fully compatible to the individuals' skills.</p> | <p>115 to 130 Individuals apply the introductory principles and expressive efforts. There is a good degree of achievement of uniformity in method and timing. Development is good for this introductory level. Knowledge of muscle, tension, flexion, rotation and breath is understood and applied in introductory efforts. Greater success will be seen moving with gradations in time & weight. Consistent uniformity exists in individual responsibilities. Breaks and flaws still occur but recovery is growing. Concentration and stamina are developing. All methods and techniques reflect an appropriate degree of physical and mental development for this level. Adherence to style is improving. The training process is good for this class.</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

Excellence

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

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 | | |
| 0 to 5 | 6 | 14 | 22 | 26 | 32 | 38 | 46 | 52 | 59 | 66 | 68 | 70 |
| 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 | | |
| SCORE | | | | | SCORE | | | | | | | |
| 70 | | | | | 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

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 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 individuals' 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 individuals' 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. |

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

Excellence

WHOSE COMPOSITION CONTAINED THE GREATER:

- Use and interrelationship 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 and inventive use of design choices
- Variety of design choices
- Characteristics, detail, nuance

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 | | | | | | 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
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 the fundamentals of design in 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 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 they relate to 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 staging, body, and equipment. 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 staging 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 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 staging, body, and equipment. 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 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 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 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 staging, body, and equipment. 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, and 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 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 staging 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> |



TIMING & PENALTY

REQUIREMENTS (Min 5/Max 30)

Number of Performers: _____

UNIT TIMING (minutes)

| CLASS | Interval Time | Min Perf. Time | Max. Perf. Time | Min. Equip. Time |
|-------|------------------|-------------------|--------------------|---------------------|
| WORLD | 10 | 4 | 7.5 | 3.5 |
| OPEN | 9 | 4 | 6.5 | 3.5 |
| A | 8 | 4 | 5.5 | 3.5 |
| REG A | 7 | 3 | 4.5 | 3.0 |

EQUIPMENT TIME REQUIREMENTS

World, Open & A - 3:30
Regional A - 3:00

Total Equipment Time: _____

Total Undertime: _____

Total Seconds Undertime
3 = _____ X 0.1= _____ OK _____

EQUIPMENT TIMES

| | |
|-------|-------|
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |
| _____ | _____ |

PERFORMANCE TIME REQUIREMENTS

World, Open & A - 4:00
Regional A - 3:00

Total Performance Time: _____

Total Undertime: _____

Total Overtime: _____

Total Seconds Undertime
3 = _____ X 0.1= _____ OK _____

Total Seconds Overtime
3 = _____ X 0.1= _____ OK _____

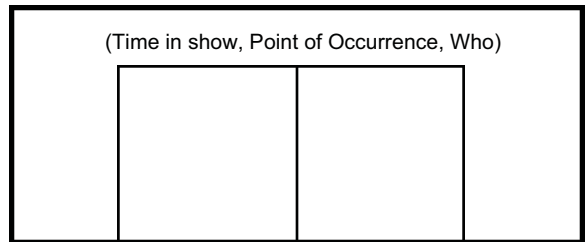
TOTAL TIME IN COMPETITION AREA (INTERVAL TIME)

Total Overall Time: _____

Total Overtime: _____

Total Seconds Overtime
3 = _____ X 0.1= _____

BOUNDARY LINES



Front Stage

TOTAL (.1 per Occurrence) _____

FLAG CODE - ILLEGAL EQUIPMENT- OTHER

(Note Time In Show Of Each Occurrence)

PENALTY SUMMARY

Required Equipment Time: _____

Minimum Performance Time: _____

Maximum Performance Time: _____

Interval Time: _____

Boundary Lines: _____

Other: _____

TOTAL _____

Notes: _____

T & P Judge: _____

Chief Judge: _____