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Novice, Jr, MS Class

Equipment

20 Points

Novice, Jr, MS Class units are comprised of **BEGINNING LEVEL** vocabulary skills and excellence. Success comes from strategic choices in vocabulary that lead to the achievement of excellence

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

40--46	47--53	54--60	61--65	66--70	71--75	76--81	82--87	86--94	95--96	97--98	99--100	
<i>Rarely Discovers</i> FAIR			<i>Sometimes Knows</i> GOOD			<i>Frequently Understands</i> EXCELLENT			<i>Always Applies</i> SUPERIOR			

SUB CAPTION SPREAD GUIDELINES

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

VOCABULARY

SCORE 100

EXCELLENCE

SCORE 100

Whose vocabulary contains the greater:

- Variety of equipment skills. (range of skillset)
- Dynamic range though the efforts of space, time weight and flow.
- Range and variety of blend between equipment and body
- Range of material most compatible with performers' training

Whose performer demonstrated the better:

- Understanding and application of equipment principles
- Understanding and application of dynamic range, through efforts of space, time, weight and flow
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support vocabulary
- Adherence to style

EQUIPMENT NOVICE, JR, MS

VOCABULARY

40 to 60 The choreographed vocabulary is limited or presented only as a single effort. Phrasing is short. Techniques relative to dynamics are seldom included. The choreography is occasionally compatible to the individual's skills. The program is extremely incomplete and may limit scoring potential.

61 to 75 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 skillset.

76 to 94 The range of the choreographed vocabulary is growing. Phrases show some dimensionality and some combining with movement or staging. The presence of dynamic gradations is growing. Choreography is mostly compatible to the individual's skills.

95 to 100 The choreographed vocabulary contains a superior skillset with variety and versatility for this class. Phrases challenge the performer dynamic qualities and gradations of time and weight. The choreography is fully compatible to the individual's skills.

EXCELLENCE

40 to 60 Individuals are discovering the introductory principles. Individuals display little uniformity in method and timing, and show little training relative to equipment principles. Body development is underdeveloped causing variations in the look of the equipment. Breaks and flaws are frequent. Essential efforts are not understood. Knowledge of breath, muscle, tension or flexion is not understood or applied. Concentration is weak. The training process is in a developing stage. Program is extremely incomplete and limits the performer's opportunity to demonstrate skills and achievement.

61 to 75 Individuals achieve inconsistently in method and timing. Principles and expressive efforts are being developed, but vary from individual to individual or relative to the effort required. Body qualities are inconsistent causing a variation in the look of the equipment. There is a beginning knowledge of muscle, tension, flexion, rotation and breath, and is applied in simple efforts. Breaks and flaws occur and recovery is a concern. Concentration and stamina are developing. 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.

76 to 94 Individuals understand the introductory skills and achieve a consistent degree of uniformity in method and timing. Body development is improving lending support to the 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. 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 high developing level.

95 to 100 Individuals apply the introductory principles and dynamic efforts. There is a high degree of achievement of uniformity in method and timing. Body development is strong for this introductory level. Knowledge of muscle, tension, flexion, rotation and breath is understood and applied in all efforts. Success is seen moving with gradations in time & weight. Consistent uniformity exists in individual responsibilities. Breaks and flaws are minimal and recovery is evident. Concentration and stamina are developed. All methods and techniques reflect a superior degree of physical and mental development for this level. Adherence to style is strong. The training process is superior for this class.

Novice, Jr, MS Class

Movement

20 Points

Novice, Jr, MS Class units are comprised of **BEGINNING LEVEL** vocabulary skills and excellence.
 Success comes from strategic choices in vocabulary that lead to the achievement of excellence

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

40--46	47--53	54--60	61--65	66--70	71--75	76--81	82--87	86--94	95--96	97--98	99--100		
<i>Rarely Discovers</i> FAIR			<i>Sometimes Knows</i> GOOD			<i>Frequently Understands</i> EXCELLENT			<i>Always Applies</i> SUPERIOR				

SUB CAPTION SPREAD GUIDELINES

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

VOCABULARY	SCORE 100	EXCELLENCE	SCORE 100
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Whose vocabulary contains the greater:

- Variety of movement skills (range of skillset)
- Dynamic range though the efforts of space, time weight and flow
- Range and variety of blend between equipment and body
- Range of material most compatible with performers' training

Whose performer demonstrated the better:

- Understanding and application of movement principles
- Understanding and application of dynamic range, through Effort of space, time, weight and flow
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support vocabulary
- Adherence to style

MOVEMENT NOVICE, JUNIOR & MS CLASS

VOCABULARY

40 to 60 The choreographed vocabulary is limited or presented only as a single effort. Phrasing is short. 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.

61 to 75 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 skillset.

76 to 94 The choreographed vocabulary is growing. Phrases show dimensionality and combining with equipment or staging. The presence of dynamic gradations is growing. Choreography is mostly compatible to the individuals' skills.

95 to 100 The choreographed vocabulary contains a superior skillset with variety and versatility for this class. Phrases challenge the performer with dynamic qualities and gradations of time and weight. The choreography is fully compatible to the individuals' skills.

EXCELLENCE

40 to 60 Individuals are discovering the skills and principles and display little uniformity in method and timing, and show little training relative to movement principles. Body development is underdeveloped causing variations in the look of the movement. Breaks and flaws are frequent. Essential efforts are not understood. Knowledge of breath, muscle, tension or flexion is not understood or applied. Concentration is weak. The training process is in a developing stage. Program is extremely incomplete and limits the performer's opportunity to demonstrate skills and achievement.

61 to 75 Individuals know principles and essential efforts, and achieve inconsistently in method and timing, but vary from individual to individual or relative to the effort required. Body qualities are inconsistent 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. Dynamics are attempted and are beginning to develop, but is sporadic. Breaks and flaws still occur and recovery is a concern. Concentration and stamina are developing. 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.

76 to 94 Individuals understand the skills and achieve a consistent degree of uniformity in method and timing. Body development is improving lending support 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. 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 high developing level.

95 to 100 Individuals apply the principles and a dynamic effort. There is a high 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 all efforts. Success is seen moving with gradations in space, time, weight & flow. Consistent uniformity exists in individual responsibilities. Breaks and flaws are minimal and recovery is evident. Concentration and stamina are developed. All methods and techniques reflect an superior degree of physical and mental development for this level. Adherence to style is strong. The training process is superior for this class.

Novice, Jr, MS Class

Design Analysis

20 Points

Novice, Jr, MS Class units are comprised of a **BEGINNING LEVEL** of depth, quality of design and excellence. Successful design combines a logical composition that facilitates the display of skills and achievability.

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

40--46	47--53	54--60	61--65	66--70	71--75	76--81	82--87	86--94	95--96	97--98	99--100		
<i>Rarely Discovers</i> <u>FAIR</u>			<i>Sometimes Knows</i> <u>GOOD</u>			<i>Frequently Understands</i> <u>EXCELLENT</u>			<i>Always Applies</i> <u>SUPERIOR</u>				

SUB CAPTION SPREADGUIDELINES

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

COMPOSITION

SCORE 100

EXCELLENCE

SCORE 100

Whose composition contains 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
- Logic and correctness of design
- Reflection or enhancement of the audio including dynamic range of efforts: space, time, weight and flow.
- Transitions
- Characteristics, detail and nuance

Whose performer demonstrated the better:

- Achievement of spacing, line, timing and orientation
- Achievement of wider dynamic range through the efforts of space, time, weight and flow
- Adherence to style in equipment, movement and motion
- Training, concentration, stamina and recovery
- Achievement of characteristics, detail and nuance

DESIGN ANALYSIS NOVICE, JUNIOR & MS

COMPOSITION

40 to 60 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.

61 to 75 The arrangement displays (basic) knowledge of the fundamentals of design and basic 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 basic 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 a general understanding of how to blend elements to create a pleasing whole. Ideas which are beginning to flow more logically from one to another. The work may still be in progress, but the design ideas are somewhat clear.

76 to 94 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 changes are becoming apparent. Unity connects the design. Design is correct for this class. The composing process shows logic and design from idea to idea.

95 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 a high development for this class. The composing process involves sound horizontal orchestration from idea to idea.

EXCELLENCE

40 to 60 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.

61 to 75 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.

76 to 94 Performers have a good understanding of 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.

95 to 100 Performers apply a strong understanding of techniques in ensemble responsibilities with *respect* to space, time and form. A growing dynamic range of efforts is applied. The ensemble displays consistent 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 strong level of development within this class. Style is understood and recognizable.

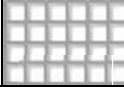
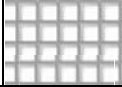
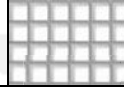
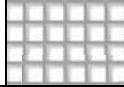
Novice, Jr, MS Class

General Effect

20 Points

Novice, Jr, MS Class units are comprised of **BEGINNING LEVEL** qualities in repertoire and performance. Successful Effect combines a logically written repertoire with an achieved and communicated performance.

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

													
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<i>Rarely Discovers</i> <u>FAIR</u>			<i>Sometimes Knows</i> <u>GOOD</u>			<i>Frequently Understands</i> <u>EXCELLENT</u>			<i>Always Applies</i> <u>SUPERIOR</u>				

SUB CAPTION SPREAD GUIDELINES

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

SCORE 100

PERFORMANCE EFFECT

SCORE 100

Whose repertoire contains the greater:

- Program concept
- Production value
- Range and variety of effects: aesthetic, emotional, intellectual
- Continuity and flow
- Effective design of equipment and movement
- Coordination
- Staging
- Musicality/mood
- Detail, nuance, artistic qualities
- Pacing

- * Creativity
- * Intrigue

Whose performers better:

- Engage the audience
- Embodied/sustained character, role, identity and style
- Embodied/sustained impact, resolutions and climaxes
- Established/sustained designed mood
- Displayed visual musicality
- Communicated detail, nuance and artistic qualities
- Demonstrated excellence as an effect

GENERAL EFFECT NOVICE, JUNIOR & MS CLASS

REPERTOIRE EFFECT

40 to 60 The program has some thought but may be undeveloped. Concepts may show some understanding of design, and are somewhat engaging. Equipment, movement, and staging have some fundamentals of design, and while underdeveloped, 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.

61 to 75 The program is clear moderately developed; programming concepts are adequately correct and somewhat engaging. 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 generally successful in enhancing the program and identity of the unit. 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.

76 to 94 The program is clear and identifiable with a good understanding of programming, which yields a good level of audience engagement 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. Variety of effects, 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.

95 to 100 The program shows a high level of development within the level of design for this class. A high level of creativity 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 unit. 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.

PERFORMANCE EFFECT

40 to 60 There is occasional or inconsistent performer involvement in creating an emotional performance moment. Performers are discovering the skills of performance effectiveness, but are inconsistent in their application. The performers occasionally show only an basic understanding of their roles. Performers occasionally display an basic awareness of general achievement responsibilities. Incomplete shows may limit the individuals' opportunity to demonstrate skill and achievement.

61 to 75 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.

76 to 94 Improved levels of appeal are communicated by the performers who now understand the basic skills of performance effectiveness, resulting in good 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.

95 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 strong achievement of excellence throughout the performance.



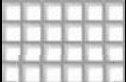
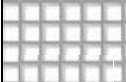
A Class

Equipment

20 Points

A Class units are comprised of basic to some intermediate levels of vocabulary skill and excellence. Success comes from strategic choices in vocabulary that lead to the achievement of excellence.

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

											
7--13	14--21	22--29	30--39	40--49	50--59	60--69	71--79	81--89	90--93	94--96	97--100
<i><u>Rarely Discovers</u></i> <i><u>FAIR</u></i>			<i><u>Sometimes Knows</u></i> <i><u>GOOD</u></i>			<i><u>Frequently Understands</u></i> <i><u>EXCELLENT</u></i>			<i><u>Always Applies</u></i> <i><u>SUPERIOR</u></i>		

SUB CAPTION SPREAD GUIDELINES

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

SCORE 100

EXCELLENCE

SCORE 100

Whose vocabulary contains the greater:

- Range, variety and depth of equipment skills
- Dynamic range though the efforts of space, time weight and flow
- Depth , range and variety of blend between equipment and body
- Range of material most compatible with performers' training

Whose performer demonstrated the better:

- Understanding and application of equipment principles
- Understanding and application of dynamic range, through efforts of space, time, weight and flow
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support vocabulary

EQUIPMENT A CLASS

VOCABULARY

07 to 29 The choreographed vocabulary is limited, repetitious or presented only as a single effort. Phrasing is short. 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.

30 to 59 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.

60 to 89 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 dynamic range of efforts is growing. Some of the challenges broaden the range of the blended technical/expressive choreographed qualities. Choreography is mostly compatible to the individual's skills.

90 to 100 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, with variety and versatility. Phrases are dimensional and challenge the performer with a range of expressive qualities and gradations of efforts. The choreography is fully compatible to the individual's skills.

EXCELLENCE

07 to 29 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. Essential 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.

30 to 59 Individuals know principles and essential efforts, and achieve more consistently in method and timing. Principles and dynamic 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.

60 to 89 Individuals understand principles and efforts and achieve a consistent degree of uniformity in method and timing. Dynamic 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.

90 to 100 Individuals apply the principles and a dynamic range of 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.


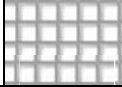
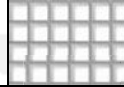
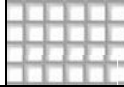
A Class

Movement

20 Points

A Class units are comprised of basic to intermediate levels of vocabulary skill and excellence. Success comes from strategic choices in vocabulary that lead to the achievement of excellence

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

											
7--13	14--21	22--29	30--39	40--49	50--59	60--69	71--79	81--89	90--93	94--96	97--100
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SUB CAPTION SPREAD GUIDELINES

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

SCORE 100

EXCELLENCE

SCORE 100

Whose vocabulary contains the greater:

- Range, variety and depth of movement skills
- Dynamic range through the efforts of space, time weight and flow
- Depth, range and variety of blend between equipment and body
- Range of material most compatible with performers' training

Whose performer demonstrated the better:

- Understanding and application of movement principles
- Understanding and application of dynamic range, through efforts of space, time, weight and flow
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support vocabulary

MOVEMENT A CLASS

VOCABULARY

07 to 29 The choreographed vocabulary is limited, repetitious or presented only as a single effort. Phrasing is short. 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.

30 to 59 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.

60 to 89 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 dynamic 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.

90 to 100 The choreographed vocabulary fulfills all opportunities at this level, and has begun to develop 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 dynamic range of efforts. The choreography is fully compatible to the individuals' skills.

EXCELLENCE

07 to 29 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. Essential 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.

30 to 59 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 knowledge of muscle, tension, flexion, rotation and breath, which is applied in efforts. There are some periods of time when dynamic 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.

60 to 89 Individuals understand principles and efforts and achieve a consistent degree of centering and body alignment. Dynamic 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.

90 to 100 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.





A Class

Design Analysis

20 Points

A Class units are comprised of basic to intermediate levels of depth, quality of design and excellence. Successful design combines a logical composition that facilitates the display of skills and achievability.

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

													
7--13	14--21	22--29	30--39	40--49	50--59	60--69	71--79	81--89	90--93	94--96	97--100		
<i>Rarely Discovers</i> <u>FAIR</u>			<i>Sometimes Knows</i> <u>GOOD</u>			<i>Frequently Understands</i> <u>EXCELLENT</u>			<i>Always Applies</i> <u>SUPERIOR</u>				

SUB CAPTION SPREAD GUIDELINES

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

COMPOSITION

SCORE 100

EXCELLENCE

SCORE 100

Whose composition contains 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 range of efforts: space, time, weight and flow.
- Imaginative and inventive use of design choices
- Variety of design choices
- Transitions
- Characteristics, detail and nuance

Whose performer demonstrated the better:

- Achievement of spacing, line, timing and orientation
- Achievement of wider dynamic range through the efforts of space, time, weight and flow
- Adherence to style in equipment, movement and motion
- Training, concentration, stamina and recovery
- Achievement of characteristics, detail and nuance

DESIGN ANALYSIS A CLASS

COMPOSITION

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.

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.

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 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.

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 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.

EXCELLENCE

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 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 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 dynamic range of essential efforts. 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 Performers always achieve well in responsibilities of space, time and line. The ensemble moves through space with clarity. A growing range of dynamic 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 gradations of essential 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.

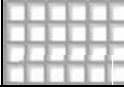
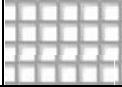
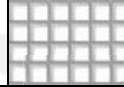
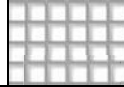
A Class

General Effect

20 Points

A Class units demonstrate some basic and some intermediate level qualities in repertoire and performance. Successful Effect combines a logically written repertoire with an achieved and communicated performance.

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

												
7--13	14--21	22--29	30--39	40--49	50--59	60--69	71--79	81--89	90--93	94--96	97--100	
<i>Rarely Discovers</i> <u>FAIR</u>			<i>Sometimes Knows</i> <u>GOOD</u>			<i>Frequently Understands</i> <u>EXCELLENT</u>			<i>Always Applies</i> <u>SUPERIOR</u>			

SUB CAPTION SPREAD GUIDELINES

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

REPERTOIRE EFFECT

SCORE 100

PERFORMANCE EFFECT

SCORE 100

Whose repertoire contains the greater:

- Program concept
 - Production value
 - Range and variety of effects: aesthetic, emotional, intellectual
 - Continuity and flow
 - Effective design of equipment and movement
 - Coordination
 - Staging
 - Musicality/mood
 - Detail, nuance, artistic qualities
 - Pacing
- * Creativity
 - * Intrigue

Whose performers better:

- Engage the audience
- Embodied/sustained character, role, identity and style
- Embodied/sustained impact, resolutions and climaxes
- Established/sustained designed mood
- Displayed visual musicality
- Communicated detail, nuance and artistic qualities
- Demonstrated excellence as an effect

GENERAL EFFECT A CLASS

REPERTOIRE EFFECT

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. 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. Program pacing is attempted and engages the audience through effects 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 creativity. 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, 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 utilizes a variety of effect. 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.

PERFORMANCE EFFECT

07 to 29 There is occasional or inconsistent performer involvement in creating audience engagement 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 audience engagement 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 audience engagement 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 audience engagement 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.

Open Class

Equipment

20 Points

Open Class units are comprised of intermediate to some advanced levels of vocabulary skill and excellence.

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

7--13	14--21	22--29	30--39	40--49	50--59	60--69	71--79	81--89	90--93	94--96	97--100	
<i>Rarely Discovers</i> <u>FAIR</u>			<i>Sometimes Knows</i> <u>GOOD</u>			<i>Frequently Understands</i> <u>EXCELLENT</u>			<i>Always Applies</i> <u>SUPERIOR</u>			

SUB CAPTION SPREAD GUIDELINES

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

VOCABULARY

SCORE 100

EXCELLENCE

SCORE 100

Whose vocabulary contains the greater:

- Range, variety and depth of equipment skills
- Dynamic range though the efforts of space, time weight and flow
- Depth , range and variety of blend between equipment and body
- Range of material most compatible with performers' training

Whose performer demonstrated the better:

- Understanding and application of equipment principles
- Understanding and application of dynamic range, through efforts of space, time, weight and flow
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support vocabulary

EQUIPMENT OPEN CLASS

VOCABULARY

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 a dynamic range the qualities of space, time, weight and flow. Phrases are fuller and explore both direct and indirect planes. There is some ambidexterity and versatility. Dynamic gradations are an integral part of all methods and techniques, and require an average degree of physical and mental development. The *choreography* is usually compatible to the individual's skills. The work may still be in progress, but the performers have an adequate opportunity to develop their choreography range.

60 to 89 The choreographed vocabulary is broad and varied with good depth and a varied range of 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 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 dynamic range involves qualities in gradations of space, time, weight and flow to provide consistent and full choreographic 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. Methods and techniques require a strong degree of physical and mental development at this level, and there is a consistent connection between movement and equipment dynamics. The choreographed vocabulary is fully compatible to the individual's skills.

EXCELLENCE

07 to 29 Individuals display some uniformity in method and timing, and are experiencing training relative to equipment principles. Essential 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 essential 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 dynamic 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. Dynamic 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 dynamic 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 dynamics. Adherence to style is consistent. Training is evident for this level and accommodates the achievement of skills.

Open Class units are comprised of intermediate to some advanced levels of vocabulary skill and excellence.

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

7--13	14--21	22--29	30--39	40--49	50--59	60--69	71--79	81--89	90--93	94--96	97--100	
<i>Rarely Discovers</i> <u>FAIR</u>			<i>Sometimes Knows</i> <u>GOOD</u>			<i>Frequently Understands</i> <u>EXCELLENT</u>			<i>Always Applies</i> <u>SUPERIOR</u>			

SUB CAPTION SPREAD GUIDELINES

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

VOCABULARY

SCORE 100

EXCELLENCE

SCORE 100

Whose vocabulary contains the greater:

- Range, variety and depth of movement skills
- Dynamic range though the efforts of space, time weight and flow
- Depth , range and variety of blend between equipment and body
- Range of material most compatible with performers' training

Whose performer demonstrated the better:

- Understanding and application of movement principles
- Understanding and application of dynamic range, through Efforts of space, time, weight and flow
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support vocabulary

MOVEMENT OPEN CLASS VOCABULARY

07 to 29 The choreographed vocabulary is sporadic, contains some variety, and occasionally *combines* with equipment. The dynamic range is growing through some gradations of space, time weight and flow. Both the technical and dynamic qualities are still in the discovery stage, often extremely incomplete and lacking in development. Incompletion may limit the scoring potential.

30 to 59 The blended vocabulary contains a good range involving variety, dimensionality, combinations with equipment or staging and a moderate dynamic range involving gradations of space, time, weight and flow. Phrases are fuller and explore both direct and indirect planes. There is some versatility. The blend of dynamic and technical methods and techniques require an average degree of physical and mental development. The choreography is usually compatible to the individual's skills. The work may still be in progress, but it provides the performers with an adequate opportunity to develop their technical and dynamic ranges.

60 to 89 The expressive and technical choreographed vocabulary is broad and varied with depth and a varied range of dynamic gradations of space, time, weight and flow. Significant synergy blends equipment on staging. Dynamic and technical qualities enhance the range of choreographed vocabulary. Phrases are more dimensional and move through multiple planes and expressive gradations. There is an increased level of versatility. The blend of methods and techniques require a good degree of physical and mental development. The choreography's range is compatible to the individual's skills providing good opportunity for development.

90 to 100 The expressive and technical choreographed vocabulary is enriched with challenges, variety & versatility. There is a dynamic range in gradations of space, time, weight and flow & provide consistent and full dynamic achievement. Skills involve dexterity or multiple/layered responsibilities. Phrases challenge the performer with varied combinations in both direct and indirect multi-planal work. The blend of technical and expressive methods and techniques require a strong degree of physical and mental development, and there is a consistent connection between movement and equipment dynamics. Dynamic/technical range is fully compatible to the individuals' skills.

EXCELLENCE

07 to 29 Individuals are discovering the skills required for achievement. They display some uniformity in method and timing and are experiencing development relative to movement principles and Essential efforts. Body development is still inconsistent at this level, causing variations in the look of the choreography. Breaks and flaws are frequent. Essential efforts are not yet understood. Knowledge of breath, muscle, tension or flexion is still not applied at this level. Recovery is rare, and concentration is sporadic. Adherence to style is not defined. Achievement suggests that the training process is in a developing stage. The incompletion of the program may limit the performer's opportunity to demonstrate skills and achievement.

30 to 59 Individuals achieve a moderate degree of uniformity in method and training. Principles and Essential efforts are understood, but may vary from individual to individual. There are longer periods of time when dynamic gradations of space, time, weight and flow are achieved. Bodies are moderately prepared to handle and control the equipment, and the use of breath is demonstrated more consistently. Individuals are beginning to show an awareness of moving through space in both isolated moves and moves done on or around the body. Breaks and flaws still occur, but recovery is evolving. Concentration and stamina are developing showing good achievement during *multiple* or layered responsibilities. Achievement reflects an average degree of physical and mental development. Adherence to style is developing. The training process relative to skills is at a moderate level.

60 to 89 Individuals' achievement shows the technical and dynamic range required to achieve the choreography. There is a good level of uniformity of method and timing. Bodies are well prepared to handle equipment. Muscle, flexion, tension, rotation and breath work in support of all moves. Movement characteristics are clear, showing good achievement of a dynamic range of the efforts of space, time, weight, and flow. Individuals show a good understanding of moving through space in isolated moves and moves done in support of equipment. Breaks and flaws are infrequent and recovery is growing. Concentration and stamina are displayed. Achievement is sound during multiple or layered responsibilities and there is a good connection between movement and equipment. Achievement reflects a well-developed degree of physical, mental and expressive training. Adherence to style is usually consistent for this level. Achievement suggests that the training process is appropriate for this level of development.

90 to 100 Individuals apply and maintain a strong quality and range of dynamics and technical methods. Movement principles and gradations in space, time, weight and flow are consistently understood. Good body development supports equipment responsibilities. Muscle, flexion, tension, rotation and breath work well in achieving all responsibilities. Movement characteristics are fully clarified displaying a full achievement of essential efforts and the dynamics in their gradations. A strong level of skill is demonstrated by individuals in moving through space in isolated moves and moves done in support of equipment. Breaks and flaws are infrequent and recovery is immediate. Concentration and stamina are consistently displayed. Achievement reflects a full range of physical, mental and expressive development. Adherence to style is consistent. Achievement suggests that the development process is fully complete for this level, and accommodates the achievement of all skills.

Open Class units are comprised of intermediate and some advanced levels of depth, quality of design and excellence.

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

7--13	14--21	22--29	30--39	40--49	50--59	60--69	71--79	81--89	90--93	94--96	97--100			
<i><u>Rarely Discovers</u></i> <i><u>FAIR</u></i>			<i><u>Sometimes Knows</u></i> <i><u>GOOD</u></i>			<i><u>Frequently Understands</u></i> <i><u>EXCELLENT</u></i>			<i><u>Always Applies</u></i> <i><u>SUPERIOR</u></i>					

SUB CAPTION SPREAD GUIDELINES

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

COMPOSITION

SCORE 100

EXCELLENCE

SCORE 100

Whose composition contains 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 range of efforts: space, time, weight and flow.
- Imaginative and inventive use of design choices
- Variety of design choices
- Transitions
- Characteristics, detail and nuance

Whose performer demonstrated the better:

- Achievement of spacing, line, timing and orientation
- Achievement of wider dynamic range through the efforts of space, time, weight and flow
- Adherence to style in equipment, movement and motion
- Training, concentration, stamina and recovery
- Achievement of characteristics, detail and nuance

DESIGN ANALYSIS OPEN CLASS

COMPOSITION

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 range of efforts is 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.

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. A dynamic range of efforts is 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 relative to 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.

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. A dynamic range is clear, and characteristics enhance the depth of the composition. A good sense of unity elevates the design. Staging and orchestration of equipment and movement 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.

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. The Dynamic range of essential efforts is 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.

EXCELLENCE

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 is inconsistent. Adherence to style is occasionally demonstrated. Incompletion limits achievement.

30 to 59 The ensemble achieves a more consistent 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.

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

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 dynamic range of essential efforts 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.

Open Class units demonstrate intermediate and some advanced level qualities in repertoire and performance.

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

7--13	14--21	22--29	30--39	40--49	50--59	60--69	71--79	81--89	90--93	94--96	97--100
<i>Rarely Discovers</i> <u>FAIR</u>			<i>Sometimes Knows</i> <u>GOOD</u>			<i>Frequently Understands</i> <u>EXCELLENT</u>			<i>Always Applies</i> <u>SUPERIOR</u>		

SUB CAPTION SPREAD GUIDELINES

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

REPERTOIRE EFFECT

SCORE 100

PERFORMANCE EFFECT

SCORE 100

Whose repertoire contains the greater:

- Program concept
 - Production value
 - Range and variety of effects: aesthetic, emotional, intellectual
 - Continuity and flow
 - Effective design of equipment and movement
 - Coordination
 - Staging
 - Musicality/mood
 - Detail, nuance, artistic qualities
 - Pacing
- * Creativity
 - * Intrigue

Whose performers better:

- Engage the audience
- Embodied/sustained character, role, identity and style
- Embodied/sustained impact, resolutions and climaxes
- Established/sustained designed mood
- Displayed visual musicality
- Communicated detail, nuance and artistic qualities
- Demonstrated excellence as an effect

GENERAL EFFECT OPEN CLASS

REPertoire Effect

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 intended effect is questionable or limited. Color, costume and props are adequate in support of the program and the identity of the guard. Production value of the program is minimal or growing. Incomplete programming may limit scoring potential.

30 to 59 The program successfully employs repertoire design principles, and creates challenges and interest of a moderate level. Program intent is clear and developing with a good level of imagination and variety. 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 interest of the repertoire. The design elevates the programming with imagination and surprise. A clear personality is developing, and adds character to the program. There is a good level of visual musicality exploring a moderate range of interpretation. There is success from coordinated effects. The production value of the program is generally successful. The program may still be a work in progress, but still can yield effect value.

60 to 89 The program is well developed, effective & has strong design principles. It engages the audience through creative 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.

90 to 100 The fully developed program design is effective and engages the audience through creative ideas. Pacing is well planned, successful & unique, with 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.

PERFORMANCE EFFECT

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

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

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

90 to 100 Strong levels of audience engagement 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.

Scholastic World Class units are comprised of advanced to standard setting levels of vocabulary skill and excellence.

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

7--13	14--21	22--29	30--39	40--49	50--59	60--69	70--79	80--89	90--92	93--95	96--98	
<i>Rarely Discovers</i> <u>FAIR</u>			<i>Sometimes Knows</i> <u>GOOD</u>			<i>Frequently Understands</i> <u>EXCELLENT</u>			<i>Always Applies</i> <u>SUPERIOR</u>			<u>OPEN WORLD</u> Sets New Standards 99-100
SUB CAPTION SPREAD GUIDELINES												
Insignificant Differences			Slight Differences			Moderate Differences			Significant Differences			
0 to 1 tenth			2 to 3 tenths			4 to 6 tenths			7 or more tenths			

VOCABULARY

SCORE 100

EXCELLENCE

SCORE 100

Whose vocabulary contains the greater:

- Range, variety and depth of movement skills
- Dynamic range through the efforts of space, time weight and flow
- Difficulty and Risk
- Depth , range and variety of blend between equipment and body
- Range of material most compatible with performers' training

Whose performer demonstrated the better:

- Understanding and application of equipment principles
- Understanding and application of dynamic range, through efforts of space, time, weight and flow
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support vocabulary

EQUIPMENT SCHOLASTIC WORLD CLASS

VOCABULARY

7 to 29 The choreographed vocabulary range is limited, repetitious or presented only as a single effort. Phrasing is short. Dynamic qualities are sporadically written for this class, and are only occasionally included. The dynamic 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.

30 to 59 The vocabulary contains a good range including a moderate degree of variety and dimensionality, more frequent combinations with movement or drill/staging, and some mature dynamic 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 dynamic 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.

60 to 89 The choreographed vocabulary range is broad and varied with good depth and a *broad* range of 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 dynamic gradations. There is a significant level of ambidexterity and versatility. Methods and techniques require a high degree of mental and physical challenge. Dynamic & technical range within the choreography is compatible to the individuals' skills.

90 to 98 The variety and range of technical & dynamic 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 dynamic range. 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 dynamic and technical challenge, and is fully compatible to the individuals' skills.

99 to 100 Sets new standards.

EXCELLENCE

07 to 29 Individuals show some training relative to equipment principles and essential 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. Dynamic range may suffer when equipment is layered on movement indicating insufficient training to handle both dynamic and technical responsibilities. Concentration is weak. Adherence to style is occasionally demonstrated. Training is only beginning to develop.

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 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.

60 to 89 Individuals show excellent training relative to principles and a dynamic range of essential efforts. Breath is understood and used. There is a consistent display of 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 dynamic 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.

90 to 98 Individuals show superior training & application of the fullest range of all blended dynamic and technical principles. 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 dynamic equipment characteristics are well defined. Concentration and skills are superior. Optimum dynamics elevate the performance to a new level. Techniques reflect the highest degree of physical and mental development for this age group. The *synergistic* blend of equipment and movement provide an inseparable dynamic display. Adherence to style is superb. There is a crystallization of all efforts.

99 to 100 Sets new standards.

Scholastic World Class units are comprised of advanced to standard setting levels of vocabulary skill and excellence.

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

7--13	14--21	22--29	30--39	40--49	50--59	60--69	70--79	80--89	90--92	93--95	96--98	
<i>Rarely Discovers</i> <u>FAIR</u>			<i>Sometimes Knows</i> <u>GOOD</u>			<i>Frequently Understands</i> <u>EXCELLENT</u>			<i>Always Applies</i> <u>SUPERIOR</u>			<u>OPEN WORLD</u> Sets New Standards 99-100
SUB CAPTION SPREAD GUIDELINES												
Insignificant Differences			Slight Differences			Moderate Differences			Significant Differences			
0 to 1 tenth			2 to 3 tenths			4 to 6 tenths			7 or more tenths			

VOCABULARY

SCORE 100

EXCELLENCE

SCORE 100

Whose vocabulary contains the greater:

- Range, variety and depth of movement skills
- Dynamic range through the efforts of space, time weight and flow
- Difficulty and Risk
- Depth , range and variety of blend between equipment and body
- Range of material most compatible with performers' training

Whose performer demonstrated the better:

- Understanding and application of movement principles
- Understanding and application of dynamic range, through Efforts of space, time, weight and flow
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support vocabulary

MOVEMENT SCHOLASTIC WORLD CLASS VOCABULARY

07 to 29 The blended expressive/technical choreographed vocabulary range is limited, repetitious or presented only as a single effort. Phrasing is short. Dynamic qualities are sporadically written for this class, and are only occasionally included. Both the dynamic and technical vocabulary range is still in the discovery stage, often extremely incomplete and lacking in development. Incompletion might limit the scoring potential.

30 to 59 The blended 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. Dynamic/technical vocabulary is usually compatible to the individuals' skills. The work may still be in progress, but the performers have an adequate opportunity to develop their range. Vocabulary seems to be reasonably compatible to the individual's skills.

60 to 89 The range of the blended expressive/technical choreographed vocabulary is broad and varied with good depth and a broad range of dynamic 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 dynamic/technical choreography is compatible to the individual's skills.

90 to 98 The range of the blended dynamic/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 dynamic range. 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 for this age group. The synergy of movement and equipment provide an inseparable challenge and is fully compatible to the individual's skills.

99 to 100 Sets new standards

EXCELLENCE

07 to 29 Individuals show some development relative to movement principles and essential efforts and some sense of alignment in upper and lower body. There is occasional consistency of bodyline 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. Dynamic range may suffer when equipment is layered on movement indicating insufficient development to handle both dynamic and technical responsibilities. Concentration is weak. Adherence to style is occasionally demonstrated.

30 to 59 Individuals show moderate development relative to movement principles. Individuals achieve a moderate degree of alignment in the upper and lower body. Bodyline 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 between movement and equipment dynamics. 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.

60 to 89 Individuals show excellent development and understanding of blended dynamic/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 essential efforts of space, time, weight, and flow, 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 dynamic 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 are strong and evident.

90 to 98 Individuals show superior development and application of all blended dynamic/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. Bodyline is always defined and consistent. Use of breath is ongoing and always supports the fullest completion of phrases. The fullest dynamic range of essential efforts 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. Optimum dynamics elevate 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.

99 to 100 Sets new standards.

Scholastic World Class units are comprised of the most advanced level of depth, quality of design and excellence.

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

7--13	14--21	22--29	30--39	40--49	50--59	60--69	70--79	80--89	90--92	93--95	96--98

<i><u>Rarely Discovers</u></i> <i><u>FAIR</u></i>	<i><u>Sometimes Knows</u></i> <i><u>GOOD</u></i>	<i><u>Frequently Understands</u></i> <i><u>EXCELLENT</u></i>	<i><u>Always Applies</u></i> <i><u>SUPERIOR</u></i>
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**OPEN
WORLD**
Sets New
Standards

SUB CAPTION SPREAD GUIDELINES

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

99-100

COMPOSITION

SCORE 100

EXCELLENCE

SCORE 100

Whose composition contains 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
- Range of efforts: space, time, weight and flow.
- Imaginative and inventive use of design choices
- Variety of design choices
- Characteristics, detail and nuance

Whose performer demonstrated the better:

- Achievement of spacing, line, timing and orientation
- Achievement of full dynamic range through the efforts of space, time, weight and flow
- Adherence to style in equipment, movement and motion
- Achievement of characteristics, detail and nuance

ANALYSIS SCHOLASTIC WORLD

COMPOSITION

07 to 29 The arrangement occasionally displays an awareness of the fundamentals of design in staging, movement, 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 efforts 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.

30 to 59 The arrangement displays knowledge of the fundamentals of design and logic in staging, movement, 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 efforts 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.

60 to 89 The arrangement displays a high degree of design and logic in staging, movement, 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. A consistent dynamic range of efforts enhances 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.

90 to 98 The arrangement always displays the highest level of sophisticated design in staging, movement, 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.

99 to 100 Sets new design standards.

EXCELLENCE

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.

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.

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 range of 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.

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 for this age group. Adherence to style is superb. There is a crystallization of all efforts.

99 to 100 Sets new achievement standards.

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

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

7--13	14--21	22--29	30--39	40--49	50--59	60--69	70--79	90--89	90--92	93--95	96--98
<i>Rarely Discovers</i> <u>FAIR</u>			<i>Sometimes Knows</i> <u>GOOD</u>			<i>Frequently Understands</i> <u>EXCELLENT</u>			<i>Always Applies</i> <u>SUPERIOR</u>		
SUB CAPTION SPREAD GUIDELINES											
Insignificant Differences			Slight Differences			Moderate Differences			Significant Differences		
0 to 1 tenth			2 to 3 tenths			4 to 6 tenths			7 or more tenths		

**OPEN
WORLD**

**Sets New
Standards**

99-100

REPERTOIRE EFFECT

SCORE 100

PERFORMANCE EFFECT

SCORE 100

Whose repertoire contains the greater:

- Program concept
 - Production value
 - Range and variety of effects: aesthetic, emotional, intellectual
 - Continuity and flow
 - Effective design of equipment and movement
 - Coordination
 - Staging
 - Musicality/mood
 - Detail, nuance, artistic qualities
 - Pacing
- * Creativity
 - * Intrigue

Whose performers better:

- Engage the audience
- Embodied/sustained character, role, identity and style
- Embodied/sustained impact, resolutions and climaxes
- Established/sustained designed mood
- Displayed visual musicality
- Communicated detail, nuance and artistic qualities
- Demonstrated excellence as an effect

GENERAL EFFECT SCHOLASTIC WORLD CLASS

REPERTOIRE EFFECT

07 to 29 The program has some thought and may be clear though undeveloped. Concepts are not sophisticated, but still may show some creativity. 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.

30 to 59 The program is clear and moderately developed. Repertoire concepts, while not sophisticated, have an adequate level of creativity. 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.

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. Visual musicality is 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.

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 intended impact. 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.

99 to 100 Sets new programming standards in producing effect.

PERFORMANCE EFFECT

07 to 29 There is occasional or inconsistent performer involvement in creating audience *engagement* 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.

30 to 59 Moderate levels of audience engagement 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.

60 to 89 Consistent levels of audience engagement 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.

90 - 98 Maximum levels of audience engagement 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.

99 to 100 Sets new performance standards.

Independent World Class

Equipment

20 Points

Independent World Class units are comprised of advanced to standard setting levels of vocabulary skill and excellence!

Sophisticated challenges emphasize the physical and mental capabilities of these more mature performers.

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

											
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7--13 14--21 22--29 30--39 40--49 50--59 60--69 70--79 90--89 90--92 93--95 96--98

<i>Rarely Discovers</i> <u>FAIR</u>	<i>Sometimes Knows</i> <u>GOOD</u>	<i>Frequently Understands</i> <u>EXCELLENT</u>	<i>Always Applies</i> <u>SUPERIOR</u>
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**OPEN
WORLD**

**Sets New
Standards**

SUB CAPTION SPREAD GUIDELINES

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

99-100

VOCABULARY

SCORE 100

EXCELLENCE

SCORE 100

Whose vocabulary contains the greater:

- Range, variety and depth of equipment skills
- Dynamic range though the efforts of space, time weight and flow
- Difficulty and Risk
- Depth , range and variety of blend between equipment and body
- Range of material most compatible with performers' training

Whose performer demonstrated the better:

- Understanding and application of equipment principles
- Understanding and application of dynamic range, through efforts of space, time, weight and flow
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support vocabulary

EQUIPMENT INDEPENDENT WORLD CLASS VOCABULARY

7 to 29 The choreographed vocabulary range is limited, repetitious or presented only as a single effort. Phrasing is short. Dynamic qualities are sporadically written for this class, and are only occasionally included. The dynamic 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.

30 to 59 The vocabulary contains a good range including a moderate degree of variety and dimensionality, more frequent combinations with movement or drill/staging, and some mature dynamic 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 considering the maturity of the class standard. There is a growing connection between the movement and equipment dynamics. The dynamic 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.

60 to 89 The choreographed vocabulary range is broad and varied with good depth and a *broad range* of 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 dynamic gradations. There is a significant level of ambidexterity and versatility. Methods and techniques require a high degree of mental and physical challenge. Dynamic & technical range within the choreography is compatible to the individuals' skills.

90 to 98 The variety and range of technical & dynamic 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 dynamic range. Phrases challenge the performer with complex and varied combinations of equipment, body/drill/staging. A significant range of difficulty and risk are used to further enhance the vocabulary. Methods and techniques require the highest degree of physical and mental development. The synergy of equipment and movement provide an inseparable and superb dynamic and technical challenge, and is fully compatible to the individuals' skills.

99 to 100 Sets new standards.

EXCELLENCE

07 to 29 Individuals show some training relative to equipment principles and essential 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. Dynamic range may suffer when equipment is layered on movement indicating insufficient training to handle both dynamic and technical responsibilities. Concentration is weak. Adherence to style is occasionally demonstrated. Training is only beginning to develop.

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 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.

60 to 89 Individuals show excellent training relative to principles and a dynamic range of essential efforts. Breath is understood and used. There is a consistent display of 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 dynamic 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.

90 to 98 Individuals show superior training & application of the fullest range of all blended dynamic and technical principles. 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 except in cases of extreme difficulty and risk where these breaks and flaws are weighed against the skills and environment. Recovery is effortless. Both technical and dynamic equipment *characteristics* are well defined. Concentration and skills are superior. Optimum dynamics elevate the performance to a new level. Techniques reflect the highest degree of physical and mental development. The synergistic blend of equipment and movement provide an inseparable dynamic display. Adherence to style is superb. There is acrySTALLIZATION of all efforts.

99 to 100 Sets new standards.

Independent World Class units are comprised of advanced to standard setting levels of vocabulary skill and excellence!

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



7--13 14--21 22--29 30--39 40--49 50--59 60--69 70--79 90--89 90--92 93--95 96--98

Rarely Discovers
FAIR

Sometimes Knows
GOOD

Frequently Understands
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99-100

VOCABULARY

SCORE 100

EXCELLENCE

SCORE 100

Whose vocabulary contains the greater:

- Range, variety and depth of movement skills
- Dynamic range through the efforts of space, time weight and flow
- Difficulty and Risk
- Depth , range and variety of blend between equipment and body
- Range of material most compatible with performers' training

Whose performer demonstrated the better:

- Understanding and application of movement principles
- Understanding and application of dynamic range, through efforts of space, time, weight and flow
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support vocabulary

MOVEMENT INDEPENDENT WORLD CLASS VOCABULARY

07 to 29 The blended expressive/technical choreographed vocabulary range is limited, repetitious or presented only as a single effort. Phrasing is short. Dynamic qualities are sporadically written for this class, and are only occasionally included. Both the dynamic and technical vocabulary range is still in the discovery stage, often extremely incomplete and lacking in development. Incompletion might limit the scoring potential.

30 to 59 The blended 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. Dynamic/technical vocabulary is usually compatible to the individuals' skills. The work may still be in progress, but the performers have an adequate opportunity to develop their range. Vocabulary seems to be reasonably compatible to the individual's skills.

60 to 89 The range of the blended expressive/technical choreographed vocabulary is broad and *varied* with good depth and a broad range of dynamic 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 dynamic/technical choreography is compatible to the individual's skills.

90 to 98 The range of the blended dynamic/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 dynamic range. Phrases challenge the performer with complex and varied combinations of body with equipment and staging. A significant range of difficulty and risk are used to further enhance the vocabulary. Methods and techniques require the highest degree of physical and mental development. The synergy of movement and equipment provide an inseparable and superb dynamic challenge and is fully compatible to the individual's skills.

99 to 100 Sets new standards

EXCELLENCE

07 to 29 Individuals show some development relative to movement principles and essential efforts and some sense of alignment in upper and lower body. There is occasional consistency of bodyline 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. Dynamic range may suffer when equipment is layered on movement indicating insufficient development to handle both dynamic and technical responsibilities. Concentration is weak. Adherence to style is occasionally demonstrated.

30 to 59 Individuals show moderate development relative to movement principles. Individuals achieve a moderate degree of alignment in the upper and lower body. Bodyline 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 between movement and equipment dynamics. 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.

60 to 89 Individuals show excellent development and understanding of blended dynamic/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 essential efforts of space, time, weight, and flow, 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 dynamic 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 are strong and evident.

90 to 98 Individuals show superior development and application of all blended dynamic/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. Bodyline is always defined and consistent. Use of breath is ongoing and always supports the fullest completion of phrases. The fullest dynamic range of essential efforts 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 virtually non-existent and rare in instances of extreme difficulty and risk. Recovery is effortless. All movement characteristics are well defined. Concentration and skills are demonstrated in a superior manner. Optimum dynamics elevate the performance to a high level. The synergistic blend of movement & equipment provide an inseparable dynamic display. Adherence to style is superb. There is a crystallization of all efforts.

99 to 100 Sets new standards.

Independent World Class

Design Analysis

20 Points

Independent World Class units are comprised of the most advanced level of depth, quality of design and excellence

Sophisticated challenges emphasize the physical and mental capabilities of these more mature performers.

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

											
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<i>Rarely Discovers</i> <u>FAIR</u>	<i>Sometimes Knows</i> <u>GOOD</u>	<i>Frequently Understands</i> <u>EXCELLENT</u>	<i>Always Applies</i> <u>SUPERIOR</u>
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Insignificant Differences	Slight Differences	Moderate Differences	Significant Differences
0 to 1 tenth	2 to 3 tenths	4 to 6 tenths	7 or more tenths

99-100

COMPOSITION

SCORE 100

EXCELLENCE

SCORE 100

Whose composition contains 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
- Range of efforts: space, time, weight and flow.
- Imaginative and inventive use of design choices
- Variety of design choices
- Characteristics, detail and nuance

Whose performer demonstrated the better:

- Achievement of spacing, line, timing and orientation
- Achievement of full dynamic range through the efforts of space, time, weight and flow
- Adherence to style in equipment, movement and motion
- Achievement of characteristics, detail and nuance

DESIGN ANALYSIS INDEPENDENT WORLD CLASS COMPOSITION

07 to 29 The arrangement occasionally displays an awareness of the fundamentals of design in staging, movement, 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 efforts 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.

30 to 59 The arrangement displays knowledge of the fundamentals of design and logic in staging, movement, 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 efforts 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.

60 to 89 The arrangement displays a high degree of design and logic in staging, movement, 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. A consistent dynamic range of efforts enhances 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.

90 to 98 The arrangement always displays the highest level of sophisticated design in staging, movement, 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.

99 to 100 Sets new design standards.

EXCELLENCE

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.

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.

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 range of 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.

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 for this age group. Adherence to style is superb. There is crystallization of all efforts.

99 to 100 Sets new achievement standards.

Independent World Class

General Effect

20 Points

Independent World Class units demonstrate advanced to standard-setting qualities in repertoire and performance!

Sophisticated challenges emphasize the physical and mental capabilities of these more mature performers.

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



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99-100

REPERTOIRE EFFECT

SCORE 100

PERFORMANCE EFFECT

SCORE 100

Whose repertoire contains the greater:

- Program concept
- Production value
- Range and variety of effects: aesthetic, emotional, intellectual
- Continuity and flow
- Effective design of equipment and movement
- Coordination
- Staging
- Musicality/mood
- Detail, nuance, artistic qualities
- Pacing

- * Creativity
- * Intrigue

Whose performers better:

- Engage the audience
- Embodied/sustained character, role, identity and style
- Embodied/sustained impact, resolutions and climaxes
- Established/sustained designed mood
- Displayed visual musicality
- Communicated detail, nuance and artistic qualities
- Demonstrated excellence as an effect

GENERAL EFFECT INDEPENDENT WORLD CLASS

REPertoire EFFECT

07 to 29 The program has some thought and may be clear though undeveloped. Concepts are not sophisticated, but still may show some creativity. 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.

30 to 59 The program is clear and moderately developed. Repertoire concepts, while not sophisticated, have an adequate level of creativity. 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.

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. Visual musicality is 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.

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 intended impact. 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.

99 to 100 Sets new programming standards in producing effect.

PERFORMANCE EFFECT

07 to 29 There is occasional or inconsistent performer involvement in creating audience *engagement* 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.

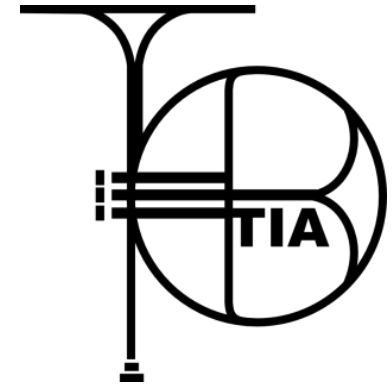
30 to 59 Moderate levels of audience engagement and emotion are expressed by the performers who display a moderate understanding of their roles involving an average range of performance techniques. Communication of performer involvement is developing and becoming more consistent between sections and 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.

60 to 89 Consistent levels of audience engagement 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.

90 - 98 Maximum levels of audience engagement 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.

99 to 100 Sets new performance standards.

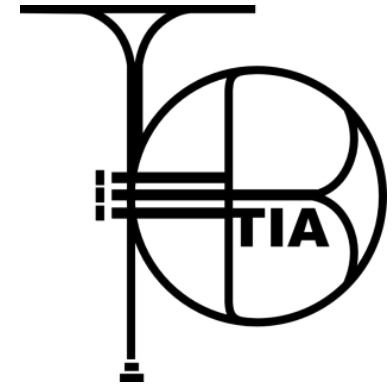
CADET / ELEMENTARY



EQUIPMENT

1 = BRONZE	2 = SILVER	3 = GOLD
<p>Some success in design and performance is acknowledged. Moderate degree of audience appeal is achieved.</p>	<p>Design shows thought and performer is consistently involved in creating appeal. Emotions and moods are noted.</p>	<p>Uniform technique is displayed on a consistent basis. Communication of ideas are expressed throughout the program</p>

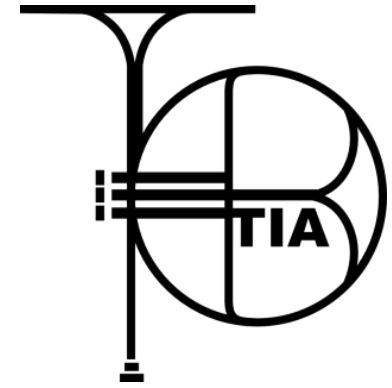
CADET / ELEMENTARY



MOVEMENT

1 = BRONZE	2 = SILVER	3 = GOLD
<p>Some success in design and performance is acknowledged. Moderate degree of audience appeal is achieved.</p>	<p>Design shows thought and performer is consistently involved in creating appeal. Emotions and moods are noted.</p>	<p>Uniform technique is displayed on a consistent basis. Communication of ideas are expressed throughout the program</p>

CADET / ELEMENTARY



GENERAL EFFECT

1 = BRONZE	2 = SILVER	3 = GOLD
<p>Some success in design and performance is acknowledged. Moderate degree of audience appeal is achieved.</p>	<p>Design shows thought and performer is consistently involved in creating appeal. Emotions and moods are noted.</p>	<p>Consistent levels of appeal and emotion are expressed by the performer. Program concept is developed and guides the audience through intended entertainment reactions.</p>

TIA SHOW:	DATE:
TABULATOR:	

TECH-TAB SIGN OUT/IN SHEET

Please have each judge sign out and sign in the unit indicated.

Please check for all parts of the unit taken out and returned.

PARTS: Phone, Clip, Cord and Charger.

The Show Coordinator will check the units back in after the show at the tab table.

PLEASE PRINT LEGIBLY

<i>NAME</i>	<i>UNIT NUMBER</i>	<i>SIGN OUT</i>	<i>SIGN IN</i>	<i>PASSWORD</i>
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				