

A Class guards are comprised 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.

Composition

| |
|-------|
| Score |
| 100 |

Whose composition contained the greater:

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

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

Excellence

| |
|-------|
| Score |
| 100 |

Whose performers demonstrated the better:

- Achievement of spacing, line, timing, and orientation
- Achievement of a 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

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 |

| |
|--------------|
| TOTAL |
| 200 |

JUDGING A CLASS DESIGN ANALYSIS

Focus on the logical design of the events within the show. The emphasis will be on elements of balance, space, line, texture, and shape. It is common to see groups travel into a set then do an equipment or dance sequence at a halt. We encourage the exploration of the principles of the fusion of triad options, recognizing that this will be a challenge to the students. It is reasonable to do some simple body shaping, mostly through weight shifts and gestural moves, and some full arm equipment moves in traveling segments. Learning to employ the blend of skills and the subsequent recognition and reward for this effort is important. Reflection of musical structure should show phrasing, tempo and dynamics. Usually, guards in this class are comfortable reflecting melodic line and some rhythm. It is important to remember the importance of the design of equipment and movement phrases and creating dimensionality in phrases that will most often be done in a fixed position. As guards develop into the range of Box 4 you will find them including many additional qualities within their design. This reflects the natural desired growth for this class.

Ensemble excellence should focus on clarity and readability. Be cognitive of aspects of timing and accuracy, and encourage the performers in qualities of expressive dynamics. Be aware of ensemble cohesiveness. Be sensitive to the fact that the priority in this class is training and the consistent development of skills.

DESIGN ANALYSIS CRITERIA REFERENCE

A CLASS

COMPOSITION

- 0 to 06** *The arrangement generally lacks readability.*
- 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 and design. Use of design elements within equipment, body, and staging reflects the basic structure of the soundtrack. 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 soundtrack. 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 soundtrack, 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

0 to 06 *Performers are generally unaware.*

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 guards are comprised intermediate levels of 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.

Vocabulary

Score

100

Whose vocabulary contained the greater:

- Range and variety of equipment 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

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

Excellence

Score

100

Whose performers 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

Sub Caption Spread Guidelines

| Insignificant Differences | Slight Differences | Moderate Differences | Significant Differences |
|---------------------------|--------------------|----------------------|-------------------------|
| 0 to 3 tenths | 4 to 6 tenths | 7 to 10 tenths | 11 or more tenths |

TOTAL

200

JUDGING A CLASS EQUIPMENT

Focus on the training and achievement of intermediate equipment skills suitable to this class. Recognize which principles are essential at an intermediate level and train for the excellent demonstration of these skills. It is reasonable to expect the performers to strive for a **high** level of excellence within a specific range of the choreographed vocabulary.

EQUIPMENT CRITERIA REFERENCE

A CLASS

VOCABULARY

- 0 to 06** *The choreographed vocabulary generally lacks readability*
- 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 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 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 dynamic range of efforts is growing. Some of the challenges broaden the range of the blended technical and 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 some higher intermediate challenges. The blending of movement and equipment is in the upper range for this level. 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 individuals' skills.*

EXCELLENCE

- 0 to 06** *Individuals show no training in equipment principles.*
- 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 and 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, and 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 guards demonstrate 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.

Repertoire Effect

Score

100

Whose repertoire contained the greater:

- Program Concept & Production Values
- Dramatic Contour & Pacing of Planned Effects
- Effective Design of Equipment, Movement, and Staging
- Range and Variety of Effects: Aesthetic, Emotional, Intellectual
- Musicality/Mood

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

Performance Effect

Score

100

Whose performers better:

- Demonstrated Excellence as an Effect
- Embodied/Sustained Character, Role, Identity, Style
- Delivered/Sustained the Dramatic Contour and Planned Effects
- Engaged the Audience through a Range and Variety of Effects
- Established/Sustained Designed Mood, Artistic Qualities, and Visual Musicality

Sub Caption Spread Guidelines

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|---------------------------|--------------------|----------------------|-------------------------|
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TOTAL

200

JUDGING A CLASS GENERAL EFFECT

Focus on good programming and performance skills. There should be a clear program concept and a recognizable identity or personality for the performers. The soundtrack should be such that the performers can relate to, understand and reflect the musical mood and intent. Pacing at this level should be clear, and planned effects should be written into the show. Logical flow and continuity of ideas should be encouraged. The concept of impact points and resolutions should be encouraged. Abstraction is discouraged at this level and programs will probably be most successful if they are fairly straightforward. In this class, good imagination is always a component to be encouraged and rewarded, and will probably be seen in the uniqueness of the program concept. Guards should be encouraged to try to "stand out" amidst the many groups with whom they compete. This is most easily achieved through the uniqueness of program, the soundtrack and the "look" of the guard. In this class, there should be a focus on timing and precision. This is an essential first step in generating performance effect. A common "personality" is more likely to be seen than the varied "roles" we will encourage in more mature classes. Class A performers should be rewarded for the confidence, enthusiasm and pride with which they perform their show.

As guards develop into the range of Box 4 they will begin to include some additional qualities within their design. This reflects the natural desired growth for this class.

GENERAL EFFECT CRITERIA REFERENCE

A CLASS

REPertoire EFFECT

- 0 to 06** *The program is unclear and underdeveloped.*
- 07 to 29** *The program has some thought and may be clear, though undeveloped as the designer discovers and develops the program skills. Concepts are not sophisticated, but still may show some creativity. 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 effect responses. Equipment, movement, and staging have proper fundamentals of design. Moments of audience intrigue are present and effective. The use of color, costume, and props is moderately successful in enhancing the program and identity of the guard. Visual musicality and coordinated efforts yield some designed effects. The production value of the program is generally successful. The program may still be a work in progress.*
- 60 to 89** *The program is clear and identifiable with a good level of imagination and 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 and 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

0 to 06 *There is a lack of performer involvement in creating audience engagement and emotion.*

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 performers' 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.*

A Class guards are comprised of intermediate levels of 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.

Vocabulary

Score

100

Whose vocabulary contained the greater:

- Range and variety 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

| Box 1 | Box 2 | | | Box 3 | | | Box 4 | | | Box 5 | | |
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Excellence

Score

100

Whose performers 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

Sub Caption Spread Guidelines

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| 0 to 3 tenths | 4 to 6 tenths | 7 to 10 tenths | 11 or more tenths |

TOTAL

200

JUDGING A CLASS MOVEMENT

Focus on the training and achievement of intermediate movement skills suitable for this class's development. Recognize which principles are essential at an intermediate level for the excellent demonstration of these skills. It is reasonable to expect performers to strive for a **high** level of excellence within a specific range of skills.

MOVEMENT CRITERIA REFERENCE

A CLASS

VOCABULARY

- 0 to 06** *The choreographed vocabulary lacks readability.*
- 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 higher intermediate challenges. The blending of movement and equipment is in the upper range for this level. 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

- 0 to 06** *Individuals show no training.*
- 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 performers' 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 and 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, and 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.*

Open Class guards 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.

Composition

Score

100

Whose composition contained the greater:

- Use and interrelationship of design elements in form, body, and equipment
- Motion to connect events
- Design and orchestration, both through time and in layered events
- Reflection or enhancement of the audio including dynamic range of efforts: space, time, weight, and flow
- Imaginative and inventive use of design choices
- Variety of design choices
- Transitions
- Characteristics, detail, and nuance

| Box 1 | Box 2 | Box 3 | Box 4 | Box 5 |
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| Seldom Experiences (WEAK) 0 to 6 | Rarely Discovers (FAIR) 7 to 29 | Sometimes Knows (GOOD) 30 to 59 | Frequently Understands (EXCELLENT) 60 to 89 | Always Applies (SUPERIOR) 90 to 100 |

Excellence

Score

100

Whose performers demonstrated the better:

- Achievement of spacing, line, timing, and orientation
- Achievement of a 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

Sub Caption Spread Guidelines

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|---------------------------|--------------------|----------------------|-------------------------|
| 0 to 1 tenth | 2 to 3 tenths | 4 to 6 tenths | 7 or more tenths |

TOTAL

200

Open Class guards are comprised of intermediate and some advanced levels of vocabulary skills and excellence.

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

Vocabulary

Score

100

Whose vocabulary contained the greater:

- Range, variety and depth of equipment 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

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Excellence

Score

100

Whose performers 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

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TOTAL

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Open Class guards 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.

Repertoire Effect

Score

100

Whose repertoire contained the greater:

- Program Concept & Production Values
- Dramatic Contour & Pacing of Planned Effects
- Effective Design of Equipment, Movement, and Staging
- Range and Variety of Effects: Aesthetic, Emotional, Intellectual
- Musicality/Mood

| Box 1 | Box 2 | Box 3 | Box 4 | Box 5 |
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Performance Effect

Score

100

Whose performers better:

- Embodied/Sustained Character, Role, Identity, Style
- Delivered/Sustained the Dramatic Contour and Planned Effects
- Demonstrated Excellence as an Effect
- Engaged the Audience through a Range and Variety of Effects
- Established/Sustained Designed Mood, Artistic Qualities, and Visual Musicality

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TOTAL

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

Vocabulary

Score

100

Whose vocabulary contained 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

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Whose performers 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

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 |

TOTAL

200

Regional A Class guards are comprised of introductory/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.

Composition

Score

100

Whose composition contained the greater:

- Use of design elements in form, body, and equipment
- Motion to connect events
- Design and orchestration, both through time and in layered events
- Logic and correctness of design
- Reflection or enhancement of the audio including dynamic range of efforts: space, time, weight, and flow
- Transitions and equipment changes
- Characteristics, detail, and nuance

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

Excellence

Score

100

Whose performers demonstrated the better:

- Achievement of spacing, line, timing, and orientation
- Knowledge of a 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

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 |

TOTAL

200

JUDGING REGIONAL A CLASS DESIGN ANALYSIS

Compositional qualities should include logic and presentation with good connections and flow from one single idea to the next. Obvious melodic line reflections will be the choice for most groups in reflecting musical structure. Phrasing and meter are important early components to stress and reward. Focus on the correctness of the basics of composition.

As groups approach the Box 4 level, they will begin to demonstrate some National A qualities. Here is where vocabulary and design will offer occasional challenges to the students. At an excellence level, definition of forms, timing and accuracy of equipment and movement, and such elements as pulse, in-step and consistent initiations, arrivals, and builds to new sets will be the priorities.

DESIGN ANALYSIS CRITERIA REFERENCE

REGIONAL A

COMPOSITION

- 0 to 06** *The arrangement generally lacks readability.*
- 07 to 29** *The arrangement occasionally displays an awareness of the fundamentals of design in equipment, movement or staging. The visual occasionally relates to the sound, most often relative to the basic melody. A need for unification of ideas is obvious. Orchestration of equipment and movement is infrequent. Design elements are singly presented. Incomplete composition might limit scoring potential.*
- 30 to 59** *The arrangement displays knowledge of the fundamentals of design and logic in equipment, movement, and staging with a beginning reflection of the basic structure of the soundtrack. Dynamic changes are occasionally included. The unity of design elements may be questionable or incomplete. There is some orchestration of the equipment and movement; however, elements are often still single in presentation. The principles of design are basically correct for this level. The composing process shows an understanding of how to blend elements to create a pleasing whole. Ideas are beginning to flow more logically from one to another. The work may still be in progress, but the design ideas are clear.*
- 60 to 89** *The arrangement displays a sound knowledge of the fundamentals of design and logic in equipment, movement, and staging. The composition explores some dimensionality through equipment or body in reflection of the soundtrack. Dynamic changes are becoming apparent. Unity connects the design. Design is correct for this level. The composing process shows logic and design from idea to idea.*
- 90 to 100** *The arrangement displays a successful blend of design techniques in equipment, movement, and staging. The design reflects the soundtrack with greater dimensionality in the equipment and movement composing. The unity of elements shows good understanding of design connection. The composition is correct and shows development for this level. The composing process involves sound horizontal orchestration from idea to idea.*

EXCELLENCE

- 0 to 06** *Performers are generally unaware of responsibilities.*
- 07 to 29** *Performers occasionally achieve some of the responsibilities involving space, line, and time. Performers are still learning the principle of moving through space at this level. There is sporadic display of uniformity in ensemble responsibilities relative to staging. Breaks and flaws are frequent. Recovery is not yet understood or attempted. Concentration is a struggle. Precision and accuracy through equipment or movement is still weak. Incompletion may limit performers' opportunity to demonstrate skill and achievement.*
- 30 to 59** *The ensemble achieves a more consistent demonstration of the principles involving space, line, and time. Ensemble responsibilities are taking on greater clarity, and there is occasional enhancement of the skills with dynamics. Moderate uniformity exists in ensemble responsibilities relative to staging at this level. Breaks and flaws occur but recovery is occasionally beginning to be attempted. Concentration and stamina are starting to develop. Methods and techniques reflect a growing degree of physical and mental development for this class. A style is recognizable but is not well developed. The work may be in progress, but performers have adequate opportunity to demonstrate skills.*
- 60 to 89** *Performers understand the responsibilities of space, time and form. Performers show achievement within a basic range of expressive effort changes. There is a growing level of consistency relative to staging. Breaks and flaws are infrequent and recovery is growing. Concentration and stamina are moderately displayed. Achievement is consistent and ongoing for this class level. Style is growing.*
- 90 to 100** *Performers apply a good understanding of techniques in ensemble responsibilities with respect to space, time, and form. A growing dynamic range of efforts is applied. The ensemble displays good uniformity in responsibilities relative to staging. Breaks and flaws may still occur, but recovery is growing. Concentration and stamina are demonstrated successfully. Ensemble methods and techniques reflect a good level of development within this class. Style is understood and recognizable.*

JUDGING REGIONAL A CLASS EQUIPMENT

Focus on the training and achievement of the most simple introductory and beginning equipment skills. Keep in mind the age of these performers and remember that this is a beginning experience for them. Recognize which principles are essential at a beginning level and train for the excellent demonstration of these skills. It is reasonable to expect the performers to strive for a moderate level of excellence within a specific range of the beginning choreography.

As performers approach Box 4, they will begin to demonstrate characteristics that indicate their training and development is near ready for National A Class. The purpose of this class is to help the performers grow in the very elementary and beginning principles and efforts in handling equipment. Many may use props, small swing flags, or other pieces of equipment, which can be handled through full arm rotation. Always support proper training and development on whatever piece of equipment is used.

EQUIPMENT CRITERIA REFERENCE **REGIONAL A CLASS**

VOCABULARY

- 0 to 06** *The choreographed vocabulary within the choreography generally lacks readability.*
- 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. The choreography is occasionally compatible to the individuals' skills. The 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. The choreography sometimes explores gradations of time and weight, and is usually compatible to the individuals' skills. The work may still be in progress, but it provides the performer with an adequate opportunity to develop their range.*
- 60 to 89** *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 individuals' skills.*
- 90 to 100** *The choreographed vocabulary contains a good introductory/beginning range with variety and some versatility. Phrases are lengthening and challenge the performer with a growing range of dynamic qualities and gradations. The choreography is fully compatible to the individuals' skills.*

EXCELLENCE

- 0 to 06** *Individuals show no training in equipment principles.*
- 07 to 29** *Individuals are discovering the introductory principles. Individuals display some uniformity in method and timing, and show some training relative to equipment principles. Body development is inconsistent causing variations in the look of the equipment. Breaks and flaws are frequent. Essential efforts are not yet understood and are not yet even written into the book. Knowledge of*

breath, muscle, tension, or flexion is still not understood or applied. Concentration is weak. The training process is in a developing stage. Program is extremely incomplete and may limit the performer's opportunity to demonstrate skills and achievement.

30 to 59 *Individuals achieve more consistently in method and timing. Principles and expressive efforts are being developed, but may vary from individual to individual or relative to the effort required. Body qualities are undeveloped causing a variation in the look of the equipment. There is a introductory knowledge of muscle, tension, flexion, rotation, and breath, and is applied in simple efforts. Breaks and flaws still occur and recovery is still a concern. Concentration and stamina are developing and are moderately achieved at this level. Methods and techniques reflect an average degree of physical and mental development at this level. Style is developing. The training process is at a moderate introductory level. The work may still be in progress but the performer has an adequate opportunity to demonstrate skills.*

60 to 89 *Individuals understand the introductory skills and achieve a consistent degree of uniformity in method and timing. Body development is improving lending support beneath equipment. Knowledge of muscle, tension, flexion, rotation, and breath is understood and applied in simple introductory efforts. There are periods of time when dynamic gradations of time and weight are achieved. Breaks and flaws still occur but recovery is becoming evident. Concentration and stamina are developing and are moderately achieved for this level. All techniques reflect a good degree of physical and mental development for this class. Adherence to style is growing. The training process is at a good developing level.*

90 to 100 *Individuals apply the introductory and beginning principles and dynamic efforts. There is a good degree of achievement of uniformity in method and timing. Development is good for this introductory/beginning level. Knowledge of muscle, tension, flexion, rotation, and breath is understood and applied in introductory/beginning efforts. Greater success will be seen moving with gradations in time and weight. Consistent uniformity exists in individual responsibilities. Breaks and flaws still occur but recovery is growing. Concentration and stamina are developing. All methods and techniques reflect an appropriate degree of physical and mental development for this level. Adherence to style is improving. The training process is good for this class.*

Regional A Class guards demonstrate introductory/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.

Repertoire Effect

Score

100

Whose repertoire contained the greater:

- Program Concept & Production Values
- Dramatic Contour & Pacing of Planned Effects
- Effective Design of Equipment, Movement, and Staging
- Range and Variety of Effects: Aesthetic, Emotional, Intellectual
- Musicality/Mood

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

Performance Effect

Score

100

Whose performers better:

- Demonstrated Excellence as an Effect
- Embodied/Sustained Character, Role, Identity, Style
- Delivered/Sustained the Dramatic Contour and Planned Effects
- Engaged the Audience through a Range and Variety of Effects
- Established/Sustained Designed Mood, Artistic Qualities, and Visual Musicality

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 |

TOTAL

200

JUDGING REGIONAL A CLASS GENERAL EFFECT

Design and performance skills will be at a beginning level. The judge should reward correctness in program, logic and presentation in design, and training and accuracy in equipment and movement. It is desirable that students are guided and rewarded for qualities that will lead to their successful performance of beginning skills. As beginners, single efforts and simple responsibilities will occur. The concept of layered skills will probably not exist. Shows will likely “set, move & spin”, presenting one skill at a time. Effect will be generated largely through precision and timing. Soundtracks may be a bit more challenging than the groups can fulfill in terms of musical interpretation. Groups must take care not to attempt material that is over their heads or that they do not understand. Achievement is important here. Younger novice/prep age groups will often have a charming program concept, but their skills will still be at a beginning level. In some cases, GE could be their strong suit for that reason.

As groups approach the Box 4 level, they will begin to demonstrate some A Class qualities. Here is where vocabulary and design will offer occasional challenges to the students.

GENERAL EFFECT CRITERIA REFERENCE

REGIONAL A CLASS

REPERTOIRE EFFECT

- 0 to 06** *The program is confused and unclear.*
- 07 to 29** *The program has some thought and may be clear, though undeveloped. Concepts may show some understanding of design, and are somewhat engaging. Equipment, movement, and staging have some fundamentals of design, and while often weak, can occasionally produce effect. Visual musicality is sporadic. Some attempt is made to coordinate elements. The production value of the program is minimal or growing. Incomplete program could limit scoring potential.*
- 30 to 59** *The program is clear and 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 moderately successful in enhancing the program and identity of the guard. Visual musicality and coordinated efforts yield some designed effects at this level. The production value of the program is generally successful. The program may still be a work in progress.*
- 60 to 89** *The program is clear and identifiable with a sound 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.*
- 90 to 100** *The program shows full development within the level of design for this class. A good 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 guard. Visual musicality is apparent. The introductory principles of coordination are understood and produce the desired effect. The production value of the program is consistently successful and effective.

PERFORMANCE EFFECT

- 0 to 06** *Performer involvement is non-existent. Excellence does not exist.*
- 07 to 29** *There is occasional or inconsistent performer involvement in creating an emotional performance moment. Performers are discovering the skills of performance effectiveness, but are only sporadic in their application. The performers occasionally show only an introductory understanding of their roles. Performers display an introductory awareness of general achievement responsibilities. Incomplete shows may limit the individuals' opportunity to demonstrate skill and achievement.*
- 30 to 59** *The performers generate introductory levels of appeal, and they display a growing understanding of their roles for this class level. Communication of performers' involvement at this level is developing. Performers are beginning to show moderate achievement for greater periods of time. The work may still be in progress, but it provides the performers an adequate opportunity to demonstrate skills.*
- 60 to 89** *Improved levels of appeal are communicated by the performers who now understand the introductory skills of performance effectiveness, resulting in communication with the audience. Performers display greater confidence. Communication of performer involvement is more consistent from section to section and within the show as a whole. There is a good achievement of excellence for this level, most of the time.*
- 90 to 100** *Introductory levels of appeal and emotion are communicated by the performers. Introductory performance techniques lend to the effective performance of the show. There is a good achievement of excellence throughout the performance.*

Regional A Class guards are comprised of introductory/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.



Regional A Class Movement

Vocabulary

Score

100

Whose vocabulary contained the greater:

- Range and variety 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

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

Excellence

Score

100

Whose performers demonstrated the better:

- Understanding and application of movement principles
- Understanding and application of the 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

Sub Caption Spread Guidelines

| Insignificant Differences | Slight Differences | Moderate Differences | Significant Differences |
|---------------------------|--------------------|----------------------|-------------------------|
| 0 to 3 tenths | 4 to 6 tenths | 7 to 10 tenths | 11 or more tenths |

TOTAL

200

JUDGING REGIONAL A CLASS MOVEMENT

Focus on the training and achievement of the simplest introductory and beginning movement skills. Keep in mind the age of these performers and remember that this is a beginning experience for them. Recognize which principles are essential at an introductory level and train for the excellent demonstration of these skills. It is reasonable to expect the performers to strive for a moderate level of achievement within a specific range of the introductory choreographed vocabulary. As performers approach Box 4, they will begin to demonstrate characteristics that indicate their training and development is near ready for National A Class. The purpose of this class is to help the performers grow in the very elementary principles and efforts in movement. Always support proper training and development in whatever movement choice the group displays.

MOVEMENT CRITERIA REFERENCE

REGIONAL A CLASS

VOCABULARY

- 0 to 06** *The introductory choreography generally lacks readability.*
- 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 combines with movement or staging. It sometimes explores gradations of time and weight, and is usually compatible to the individuals' skills. The work may still be in progress, but it provides the performer with an adequate opportunity to develop their range.*
- 60 to 89** *The range of the choreographed vocabulary is growing. Phrases show some dimensionality and some combining with equipment or staging. The presence of dynamic gradations is growing. Choreography is mostly compatible to the individuals' skills.*
- 90 to 100** *The choreographed vocabulary contains a good range with variety and some versatility. Phrases are lengthening and challenge the performer with a growing range of qualities and gradations. The choreography is fully compatible to the individuals' skills, which are properly developed in support of the growing choreography.*

EXCELLENCE

- 0 to 06** *Individuals show no training in movement principles.*
- 07 to 29** *Individuals are discovering the skills and principles and display some uniformity in method and timing, and show some training relative to movement principles. Body development is inconsistent causing variations in the look of the movement. Breaks and flaws are frequent. Essential efforts are not yet understood and are not yet even written into the book. Knowledge of breath, muscle,*

tension or flexion is still not understood or applied. Concentration is weak. The training process is in a developing stage. Program is extremely incomplete.

- 30 to 59** *Individuals know principles and essential efforts, and achieve more consistently in method and timing, but may vary from individual to individual or relative to the effort required. Body qualities are undeveloped causing a variation in the look of the movement. There is a beginning knowledge of muscle, tension, flexion, rotation, and breath, and is applied in simple efforts. Dynamics are attempted and are beginning to develop, but is sporadic. Breaks and flaws still occur and recovery is still a concern. Concentration and stamina are developing and are moderately achieved. Methods and techniques reflect an average degree of physical and mental development at this level. Style is developing. The training process is at a moderate level. The work may still be in progress but the performer has an adequate opportunity to demonstrate skills.*
- 60 to 89** *Individuals understand the skills and achieve a consistent degree of uniformity in method and timing. Body development is improving lending support beneath movement. Knowledge of muscle, tension, flexion, rotation, and breath is understood and applied in simple efforts. There are periods of time when dynamic gradations of time and weight are achieved. Breaks and flaws still occur but recovery is becoming evident. Concentration and stamina are developing and are moderately achieved for this level. All techniques reflect a good degree of physical and mental development. Adherence to style is growing. The training process is at a good developing level.*
- 90 to 100** *Individuals apply the principles and a dynamic range. There is a good degree of achievement of uniformity in method and timing. Body development is good for this level. Knowledge of muscle, tension, flexion, rotation, and breath is understood and applied in efforts. Greater success is seen moving with gradations in space, time, weight, and flow. Consistent uniformity exists in individual responsibilities. Breaks and flaws still occur but recovery is growing. Concentration and stamina are developing. All methods and techniques reflect an appropriate degree of physical and mental development for this level. Adherence to style is improving. The training process is good for this class.*

WTCA

WEST TEXAS COLOR GUARD ASSOCIATION

TIMING & PENALTY

REQUIREMENTS (Min 5/Max 30)

Number of Performers: _____

UNIT TIMING (minutes)

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

EQUIPMENT TIME REQUIREMENTS

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

Total Equipment Time: _____

Total Undertime: _____

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

EQUIPMENT TIMES

PERFORMANCE TIME REQUIREMENTS

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

Total Performance Time: _____

Total Undertime: _____

Total Overtime: _____

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

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

TOTAL TIME IN COMPETITION AREA (INTERVAL TIME)

Total Overall Time: _____

Total Overtime: _____

Total Seconds Overtime
3 = _____ X 0.1= _____

BOUNDARY LINES

(Time in show, Point of Occurrence, Who)

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

Front Stage

TOTAL (.1 per Occurrence) _____

FLAG CODE - ILLEGAL EQUIPMENT- OTHER

(Note Time In Show Of Each Occurrence)

PENALTY SUMMARY

Required Equipment Time: _____

Minimum Performance Time: _____

Maximum Performance Time: _____

Interval Time: _____

Boundary Lines: _____

Other: _____

TOTAL _____

Notes: _____

T & P Judge: _____

Chief Judge: _____

