

World Class Ensemble Analysis

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

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



Composition

Excellence

WHOSE COMPOSITION CONTAINED THE GREATER:

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

WHOSE PERFORMERS DEMONSTRATED THE BETTER:

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

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

Sub Caption Spread Guidelines

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

Total

200

ENSEMBLE ANALYSIS CRITERIA REFERENCE
WORLD CLASS

COMPOSITION

EXCELLENCE

<p>0 to 06 There is a lack of readability</p>	<p>0 to 06 The ensemble is inadequately trained</p>
<p>07 to 29 The arrangement occasionally displays an awareness of the fundamentals of design in staging, 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 effort changes are usually not seen. A need for unification of ideas is obvious. Orchestration of equipment and movement on staging is infrequent. Horizontal construction lacks a sense of continuity and development of idea to idea. There may be a strong sense of incompleteness in the program. Either the composing process or the components within the design may be weak. Classification might be an issue.</p>	<p>07 to 29 The ensemble shows some understanding of the principles involving space, line and time. Occasionally individuals reflect an understanding of moving through space. There are moments when the ensemble demonstrates dynamic gradations of space, time, weight and flow. There is some uniformity in ensemble responsibilities as they relate to staging and orientation. Breaks and flaws are still frequent. Recovery is attempted. Concentration varies. Stamina and demonstration of skills is sporadic. Technical and expressive excellence is inconsistent. Adherence to style is occasionally demonstrated.</p>
<p>30 to 59 The arrangement displays knowledge of the fundamentals of design and logic in staging, 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 effort changes are sporadic, and characteristics are beginning to manifest, enhancing the depth of the composition. There is some attention being given to detail and nuance. The unity of design elements may be questionable or incomplete. Staging, orchestration and design of the equipment and movement on staging is mostly correct but lacks depth or development. The composing process is correct and the components within the design are sound.</p>	<p>30 to 59 The ensemble achieves a more consistent demonstration of the principles involving space, line and time. Individuals move through space with growing consistency. The ensemble achieves dynamic gradations of space, time, weight and flow for longer periods of time. Ensemble responsibilities are taking on greater clarity offering moderate opportunity to enhance the skill with dynamics. Fairly good uniformity exists in ensemble responsibilities staging and orientation. Breaks and flaws still occur but recovery is evident. Concentration and stamina are developing and moderately achieved. Method and techniques reflect a good degree of physical and mental development. Adherence to style is usually evident and consistent.</p>
<p>60 to 89 The arrangement displays a high degree of design and logic in staging, 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. Consistent dynamic effort qualities enhance the audio. Detail and nuance are consistently displayed. A strong unification elevates the design. Staging, orchestration, design of equipment & movement show an excellent sense of depth. The composing process & components within the design are well developed and strong.</p>	<p>60 to 89 The ensemble maintains a highly developed application of the principles involving space, line and time. A consistent level of skill is demonstrated by the ensemble moving through space. Visual dynamics are consistent and strong in understanding & application. Characteristics of equipment, movement, and staging are clear; the ensemble achieves at a high level, enhancing the skill with dynamic efforts. There is an excellent level of consistency in all responsibilities relative to staging and orientation. Breaks and flaws are infrequent; recovery is evident and quick. Concentration and stamina are constantly displayed. Achievement is sustained and ongoing. Ensemble methods and techniques reflect a high degree of physical and mental development. Adherence to style is consistently evident.</p>
<p>90 to 98 The arrangement always displays the highest level of sophisticated design in staging, 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.</p>	<p>90 to 98 The ensemble maintains a superior development of the principles involving space, line and time. The ensemble always moves through space with clarity and ease. The characteristics of equipment, movement, and staging are at a top level and the ensemble shows a superior understanding of the fullest range of effort qualities and dynamics with sophisticated gradations of space, time, weight and flow. There is a superior display of uniformity in responsibilities relative to staging and orientation. Breaks and flaws are virtually non-existent; recovery is effortless. Concentration and stamina are superior. Ensemble methods and techniques reflect the highest degree of physical and mental development. Adherence to style is superb. There is a crystallization of all efforts.</p>
<p>99 to 100 Sets new design standards.</p>	<p>99 to 100 Sets new achievement standards.</p>