



**2012 WGI Color Guard
Adjudication Manual and Rule Book**

THE COMPETITIVE WINTER GUARD AND SCORING 2012 WGI ADJUDICATION MANUAL AND RULES

TABLE OF CONTENTS

SUBJECT	PAGE
Our Mission, Our Purpose, Our Values	1
Instructors Code of Conduct	2
Judges Code of Ethics	2
Philosophy of Judging: Teacher-Counselor-Critic.....	3
The Competitive Guard and Scoring.....	5
How Does Competition Benefit Us?	5
Classification: Understanding each class and their differences.....	5
Scholastic Regional A	5
Scholastic A Class	5
Independent A Class.....	5
Scholastic Open Class	6
Independent Open Class	6
Scholastic World Class.....	6
Independent World Class.....	6
Classification Review Procedure	7
Regionals	7
World Championships	7
Review Committee	7
An Overview of the Scoring System.....	8
Why is the point allocation in A Class different from Open and World Classes?	8
Critiques	9
How to Handle Judging Concerns.....	9
Qualifying Scores for Open & World Class Guards at Regionals	9
Contact Information for Color Guard Administration	10
 GENERAL EFFECT	
General Effect Philosophy.....	11
Repertoire Effect.....	11
Performance Effect.....	12
World Class General Effect Score Sheet.....	15
Open Class General Effect Score Sheet	17
A Class General Effect Score Sheet	19
Regional A Class General Effect Score Sheet.....	21
 ENSEMBLE ANALYSIS	
Ensemble Analysis Philosophy	23
Composition.....	23
Excellence.....	26

World Class Ensemble Analysis Score Sheet	31
Open Class Ensemble Analysis Score Sheet.....	33
A Class Ensemble Analysis Score Sheet	35
Regional A Class Ensemble Analysis Score Sheet	37

EQUIPMENT AND MOVEMENT

Philosophy of Equipment and Movement.....	39
Issues Specific to the Equipment Focus.....	41
World Class Equipment Score Sheet	45
Open Class Equipment Score Sheet.....	47
A Class Equipment Score Sheet.....	49
Regional A Class Equipment Score Sheet	51
Issues Specific to the Movement Focus.....	53
World Class Movement Score Sheet.....	55
Open Class Movement Score Sheet	57
A Class Movement Score Sheet.....	59
Regional A Class Movement Score Sheet	61

FREQUENTLY ASKED QUESTIONS

General Effect

What Is General Effect?	63
What Is Repertoire?	63
What Is Production Value?	63
What Is Pacing?	63
What Are Impact Points, Resolutions & Climaxes?	63
What Is Coordination?.....	63
What Is Staging?	63
What Is Continuity & Flow Between Effects?	64
What Is Musicality?.....	64
What Is Designed Mood?	64
What Is Aesthetic Effect?.....	64
What Is Emotional Effect?	64
What Is Intellectual Effect?	64
What Is Imagination, Creativity & Originality?	64
What Is Character, Role, Identity & Style?	65
What Is Detailing, Nuance and Artistic Qualities?	65
What is Performance Effect.....	65
How Does The Guard Generate Emotion?.....	65
How Does The Guard Engage With The Audience?.....	65
How Does The Guard Sustain Character, Role, Identity & Style?.....	65
How Does The Guard Show Sustained Designed Mood?.....	65
How Does The Guard Communicate Visual Musicality?	65

How Does The Guard Communicate Nuance, Detail & Artistic Qualities?.....	66
How Does The Guard Communicate Excellence As An Effect?.....	66

Ensemble Analysis

What Is Ensemble Analysis?.....	66
What Is Composition?.....	66
How Is This Caption Different From Repertoire?	66
What Is Design?	66
What Is Horizontal Orchestration?	66
What Is Vertical Orchestration?	66
What Are The Principles/Elements Of Design?	67
How Does One Use Elements of Design in Staging?	67
How Does One Use Elements of Design in Movement & Equipment Vocabulary?	67
What Constitutes Quality Of Design?	67
What Constitutes Depth Of Design?	67
Can An “A” Guard Have Depth Of Design?	68
What Is Musical Structure?.....	68
How Does A Design Enhance/Illustrate The Musical Structure?.....	68
What Are Dynamic Effort Qualities & How Are They Included In The Design?... ..	68
Does The Guard Always Have To Be Literal To The Musical Structure?	68
What Are Characteristics, Detail & Nuance?	68
What Is Unity?	69
How Is Excellence Different From Performance Effect?	69
What Constitutes Spacing, Line, Timing & Orientation?	69
How Do the Performers Show Dynamic Gradations & Effort Qualities?	69
What Is Style?	69
How Do Performers Adhere To Style?	69
How Do Performers Demonstrate Training, Concentration, Stamina & Recovery?	69

Equipment

What Is Equipment?.....	70
What is Vocabulary?	70
What Constitutes Range And Variety Of Moves?	70
Why Is This Important?	70
What Are Dynamic Qualities?	70
What Constitutes Depth And Range Of Impact Between Body & Equipment?	70
What is Excellence?	71
What Are Equipment Fundamentals?	71
What Are Equipment Principles?.....	71
What Are Effort Changes?	71
What Is Meant By Development Of Breath?	71
What Is Development Of Muscle, Tension, Flexion & Rotation?	72
What Does It Mean When Referring To Training To Support The Vocabulary? ..	72

What Is The Difference Between Training And Rehearsing?	72
What Is The Difference Between Training And Warm-Ups?	72

Movement

What Is Movement?.....	72
What is Vocabulary?	72
What Constitutes Range And Variety Of Moves?	72
Why Is This Important?.....	73
What Constitutes Depth And Range Of Impact Between Body & Equipment?	73
What is Excellence?.....	73
What Are Movement Fundamentals?	73
What Are Movement Principles?	73
What Are Dynamic Effort Changes?.....	74
What Is Meant By Development Of Breath?.....	74
What Is Development Of Muscle, Tension, Flexion & Rotation?	75
What Does It Mean When Referring To Training To Support The Vocabulary? ..	75
What Is The Difference Between Training And Rehearsing?	75
What Is The Difference Between Training And Warm-Ups?	75

Scoring

What Is The Prime Directive To Judges In Applying A Score?	75
What Is Impression, Analysis, and Comparison?.....	75
How Does The Criteria Reference Guide The Score?.....	76
How Can Scores Be So Different and Change From Judge to Judge If Everyone Uses the Same Criteria?.....	76
How Can Scores Change Dramatically Between Prelims & Finals or Regional to Regional?	76
Can Judges Have Ties In A Sub-Caption?	76
Can Judges Have Bottom Line Ties?	76
What Is Profiling And Why Is It Important?	77
What Is Derived Achievement And How Does It Work?	77
Should Local Judges' Scores Be Similar To WGI Judges' Scores?.....	77
Why Is There a Qualifying Score Required for World Class Finals At Prelims In Order to Move Into Finals	77

Tape Commentary

What Is The Purpose Behind The Judges' Commentary?	77
What Should The Judges Offer In Their Commentary.....	78
Why Do Judges In The Same Caption Often Offer Such Different Comments?	78

Critiques

What Is The Purpose For Critiques?.....	78
How Can I Best Prepare For Critique?	78
What Can Instructors Ask At Critique?.....	79

Where Do I Go If I Have A Concern?

Contest Procedures.....	79
Penalties	79
Scoring	79
Tape Commentary.....	79
Professionalism	79
Online Evaluation Process	79

Where Do I Go For Help?

Adjudication.....	79
Questions About the Judging System	79

Color Guard Contest Rules	81
Timing and Penalty Score Sheet	89

Rounds & Seeding for Performance Order at World Championships	90
Rounds & Seeding for Performance Order at Regionals & Elite Events.....	92



OUR MISSION

WGI Sport of the Arts provides a venue for young people to achieve the extraordinary through performance and competition.

OUR PURPOSE

WGI Sport of the Arts

- organizes high-energy and enjoyable color guard and percussion events
- provides leadership through education to constantly improve the quality of color guards and percussion ensembles
- develops our judging systems and adjudicators to ensure fair competition
- partners with corporations, educators and others to increase awareness and recognition of our art forms

OUR VALUES

WGI Sport of the Arts

- exists for the participants, their leaders and supporters
- inspires our participants to achieve the highest artistic and creative standards
- views competition as a means to encourage the highest standard of excellence
- treats every participant as a unique individual, with inherent dignity regardless of race, gender, creed, sexual orientation, origin or cultural background

INSTRUCTORS CODE OF CONDUCT

The Color Guard Advisory Board feels that it is important to enforce the Instructors' Code of Ethics. If judges and staff are expected to adhere to a professional code of conduct, then it is appropriate that this standard is exacted from the instructional community as well.

If undue and unfair pressure is applied to judges through inappropriate behavior, then this places the competitive experience at risk. Examples include, but are not limited to instructors shouting at judges in public or critique, inappropriate conduct of any instructor while accompanying the guard onto the contest floor, inordinate and unauthorized telephone calls to judges. There is also a growing concern about disruptive behavior in the warm up area, and rude behavior from the performers and/or staff of one group towards another. Behavior of this type is intolerable and will result in the loss of the privilege that has been violated. For example, instructors could lose all critique privileges with judges, they could be barred from the arena floor or contest venue, or lose the right to use the warm up venue. Addressing this important issue must be a priority for every guard.

The managing administrator of the situation will determine the application of the action. The administrator in judging issues is the Chief Judge. The designated Contest Administrator deals in situations pertaining to contest personnel. The Steering Committee is the administrator in matters of poor sportsmanship or inter-guard issues.



JUDGES CODE OF ETHICS

AFFILIATION: A WGI judge must disclose any affiliation with any color guard based on the following definitions:

PRIMARY AFFILIATION: Designer, instructor, manager, or administrator of the competing color guard. Individuals may not judge for WGI if they are performing in any color guard. A judge with a primary affiliation may not adjudicate the class where his/her affiliation exists. *There may be rare exceptions to be at the discretion of the Chief Judge.*

SECONDARY AFFILIATION: Any judge who receives compensation from the school, and/or sponsoring organization and any related organization that sponsors or supports the competing color guard i.e. an individual who teaches in the school or who might teach or provide other services for the sponsoring organization as well as any judge, who through family, spouse or significant other who has a primary affiliation as described above. These affiliations will be reviewed on a case-by-case basis. *A judge with a secondary affiliation may judge in his/her affiliated class as long as the color guard he/she is affiliated with is not competing at that contest.*

CONSULTATIONS: A current WGI Judge is not permitted to give any consultation to any color guard.

CONDUCT: No judge may display interest or preference toward any competing guard he/she may judge. Wearing a color guard's insignia is forbidden. Judges are encouraged to give input regarding the ethical standards of the judging community. This should be handled through the Chief Judge.

PHILOSOPHY OF JUDGING

TEACHER - COUNSELOR – CRITIC

Judges are extremely close to the color guards they adjudicate, especially at a local level. They share in their growth and they take on the responsibility of giving them input for improvement. Sometimes judges talk directly to the performers and try to help them understand what is being asked of them. Unlike athletic referees or umpires, unlike the international championships judges, they are not isolated from the competitors they score. This fact brings us to take a long hard look at why they are judges.

In most cases they have come from this activity; it has given something tremendously important to them. Most have been performers or instructors. Some of them have felt the stinging indifference of a judge who didn't seem to care and vowed never to be like that. Others have felt the nurturing of some special person who went just a little beyond his/her duty and helped them to grow.

In any event, all judges are basically motivated to give something back to an activity that is special to them. In addition, they have a strong feeling for the performers. They share a common delight in watching them grow and develop into something special. And so they come to the credo that becomes our philosophy of judging.

Clinics, seminars and proper study can teach the judge how to rank and rate. Examinations can determine technical skills. But there are other qualities just as important. Communication skills are essential. They communicate to the color guards in everything they do: the recorded commentary, any post-show follow-up and just casual conversation with instructors carries a need for well-developed communication skills. Judges must be professionals who do not employ sarcastic or rude dialogue to those whom they are adjudicating. Hurtful commentary is unnecessary and unacceptable. To convey boredom or indifference is unacceptable. Tone of voice is of paramount importance.

A judge functions on three levels. Guards with young inexperienced instructors require them to be teachers. With color guards at this level they will find many times when commentary will be clinics in basic technique. This must be done with patience setting a logical progression of development for the students to follow. They must offer encouragement when they are confused (which could be most of the time) and enthusiasm when they show some level of success. Remember that these beginners are where many judges were some 10 or 15 years ago. Deal with them in basic terms. Without encouragement and enthusiasm for their minor successes, growth could be impaired. The nurturing process at this level is of vital importance.

At the second level they deal with color guards that have been around for a few years, felt some success and believe that they are ready to move to a higher classification. Here we find ourselves dealing with the adolescent of our activity - convinced of their expertise and often reluctant to accept the fact that they have anything to learn. At this point they find themselves in the role of "counselor". This role requires the most patience, the strongest concern and the greatest amount of effort.

It's hard to watch color guards at this level stumble and make mistakes. We encounter their impatience, their frustrations and their absolute conviction that they are misunderstood and not appreciated. There could be some rough, heated moments during this time.

Finally the student really does grow up and they see moments of brilliance emerge from his/her creations and one day they have it all together and in terms of creation, has surpassed the teacher, outgrown the counselor and looks to them to be the art critic (for surely, this is a work of art). At this point, they must challenge them; encourage them to set even higher goals and standards. They must be professional, concerned and supportive.

The beginning judge should not enter the arena expecting to be all of these things at once. Our idiom is consistent in its attitude about rookies. Your first year in judging will be just like your first year marching.

There will be a thousand tests - technical, personal, emotional, intellectual. You will be expected to endure them all. You are there because you are bright, you are willing, and you care a great deal.

Align your involvement with the young beginning guards. Grow with them; be their teacher today so that in a year or so you can be their counselor and one day attain the level of critic as they emerge just as you will emerge fulfilling your goals and standards.

Our idiom has always demanded total commitment. Superior performers always give more than 100%. Superior judges also give more than 100%. As judges, our disciplines and attitudes must be an extension of those of the performers. Judges expect the performers to be professional -- so must they be professional. Judges expect to be respected -- so must they respect the performers. Judges demand no less of themselves than is demanded of each performer.

A great teacher continually learns from his/her students; a great judge continually learns from the "instructors". Communication is a two-way street. Good color guards and good judges grow together by helping one another, by keeping communication lines open, and by setting mutual goals and standards for the activity.

Judges must judge with their head, with their heart and in a positive, nurturing, and challenging manner as they contribute to the growth and development of this unique activity and its very special performers!

Judges should...

Encourage the A Class guards
Appreciate the Open Class guards
Learn from the World Class guards

THE COMPETITIVE GUARD AND SCORING

A partnership among designers, performers & judges

HOW DOES COMPETITION BENEFIT US?

- It sets a standard against which we can measure growth.
- It motivates the participants to strive for higher achievement.
- It prepares the students for the competitive challenges found in life.

CLASSIFICATION: UNDERSTANDING EACH CLASS AND THEIR DIFFERENCES

Proper classification is essential if we are to have a level playing field for all of our participants. There are four classes or levels of maturity for the guards to enter. Many local areas will have multiple sub-divisions within the Regional A and A Classes. They divide those large classes to provide a more equitable distribution of groups at a similar developmental level. These sub-divisions are all judged on the sheet that is appropriate for their level.

It is extremely important for all guards to place themselves in the proper class. This is of particular concern in local circuits where some guards re-group for the purpose of having a balanced number of groups in each of their local classes.

Color guards should make every effort to compete in the class for which they are most suited. Guards who may be competing in the wrong class could find that the scoring process will isolate them because this criterion is so strongly attuned to the curriculum involved in the developmental process.

SCHOLASTIC REGIONAL A

- Very young students – elementary school age found mostly in Independent RA class.
- Junior High School students.
- Beginning guards.
- Feeder groups to a more developed scholastic program.

SCHOLASTIC A CLASS

- Students all range from 14 to 18 years of age.
- Many come from band programs.
- Guards at this level are establishing the basic tenets of training and performance.
- Show formatting and depth of their training and skills are often similar to one another.

INDEPENDENT A CLASS

- Age for this class can range from as young as 11 years to as old as 22 years.
- Skill level and physical development often varies significantly with such a wide age range
- Guards at this level are establishing the basic tenets of training and performance.
- Occasionally individuals will demonstrate more intermediate skills.

SCHOLASTIC OPEN CLASS

- Students range in age from 14 to 18 years.
- Unlike the Scholastic A guards, these groups have a stronger personality and are not similar to one another.
- Depth of training and skills are consistent to one another, and are more challenging.
- Most groups are not as physically mature as their counterparts in Independent Open. However, their programs are often freshly unique and original.

INDEPENDENT OPEN CLASS

- Performers range in age from approximately 15 to 22.
- There is greater consistency in the range of skills and physical development.
- Programs are unique.
- Individuals or sections will demonstrate occasional advanced skills.

SCHOLASTIC WORLD CLASS

- Performers range in age from 14 to 18 years and are often upperclassmen.
- The guards have strong defined personalities and are highly creative and unique.
- They explore innovative program concepts.
- Depth of training and skills is strong but because of age limitations they are usually not comparable with the Independent World Class performers.

INDEPENDENT WORLD CLASS

- There is no age limit in this class
- Some very sophisticated challenges are placed on these performers primarily through body and equipment vocabulary.
- Performers are very experienced and fully trained.
- Programs are creative and innovative; this is the class that strives to set new standards.

CLASSIFICATION REVIEW PROCEDURE

Guards can be reviewed only at a WGI Regional contest unless approved by the Director of Color Guard. If there is the possibility of a color guard being misclassified, a Chief Judge, WGI administrator or any color guard instructor can request that a review be made on the guard in question.

REGIONALS

The top three (3) Scholastic A and Independent A Class color guards at every regional will be automatically reviewed for any misclassification during the first five (5) weeks of regional competition. Color guards competing in weeks 6-8 in their first regional may also be reviewed for possible reclassification. A color guard may be reviewed only once a season.

The Contest Administrator will arrange for the filming of the color guard at the finals contest for distribution to the Review Committee. A decision on reclassification will be made within ten (10) days from the date of the contest. The Director of Color Guard will advise the color guard of the committee's decision. Reclassified color guards may submit a letter of appeal on why the decision would adversely affect their color guard. The committee may then reopen the review and decide whether the circumstances warrant a reversal of the decision.

WORLD CHAMPIONSHIPS

The top three (3) A and Open Class finalists from the World Championships will be promoted to the next higher class of competition. In addition, Scholastic and Independent A Class color guards who are finalists three (3) consecutive years will also be automatically promoted.

The promoted color guard may submit a letter of appeal on extenuating circumstances on why this may be detrimental to their color guard. The committee may then re-open the review and decide whether the circumstances warrant a reversal of the reclassification.

If a color guard is promoted, the director may submit a letter on extenuating circumstances on why this would adversely affect their color guard. The committee may then re-open the review and decide whether the circumstances warrant a reversal of the reclassification. In addition, the color guard may submit a DVD of a completed show by January 31st of the year following their promotion for consideration to return to the lower class of competition.

REVIEW COMMITTEE

The Review Committee will consist of the Steering Committee instructors (5) and the Education Coordinator. The Director of Color Guard will break any ties. Appeals will be reviewed by a committee of three individuals not on the original committee consisting of the Director of Color Guard, Chief Judge and Executive Director. If the Director of Color Guard broke a tie in the original decision, a caption manager will take their place on the appeals committee.

AN OVERVIEW OF THE SCORING SYSTEM

- The scoring system is designed to “mirror” the process involved in creating a competitive program and the training and development of the students as they grow from Regional A through World Classes. The four-tiered scoring system provides a special criteria/curriculum designed to reward the groups through this process.
- Two judges reward the effect of the program. Their scores are added together. Greater emphasis is given to the GE scoring because it embodies all aspects of show design and performance. It credits creativity, appeal and the students’ ability to communicate to the audience. (Each judge has 20 points)
- One judge rewards the composition and achievement of the program. This differs from GE in that it is the architect’s “blueprint” upon which the show is built. It rewards technical and expressive qualities in excellence. (This judge has 20 points)
- One judge rewards the equipment vocabulary considering range & variety of the skills demonstrated. Students are rewarded for technical and expressive excellence. (This judge has 20 points)
- One judge rewards the movement vocabulary considering range & variety of the skills demonstrated. Students are rewarded for technical and expressive excellence. (This judge has 20 points)

Why is the point allocation in A Class equipment and movement different from Open and World Class?

- The focus of the A class is on TRAINING.
- The 70/130 split on the I.A. sheets emphasizes and rewards the achievement and demonstration of that training while downplaying the value of “difficult” challenges that are often beyond the development level of the students.

Do the explanations below apply to all classes?

- Yes they do. Keep in mind, however, that they apply within a specific criteria (curriculum) designed for each progressive level of development. Therefore, a score for an A guard has no relativity to a similar or lower score given to an Open or World Guard. They function much the same way as our school systems with Elementary, Jr. HS, High School and College, where grades do not compare from one level to the next.

CRITIQUES

Critiques will be offered at Regionals when there is sufficient time in the schedule. The Director of Color Guard and the Chief Judge shall have discretion over whether critique is offered.

At Elite Events, an extended critique for color guards planning to attend the World Championships will be offered with three stations of General Effect, Ensemble Analysis and Individual Analysis. Directors will be notified of how to schedule their critique in their contest information.

HOW TO HANDLE JUDGING CONCERNS

When an instructor feels there is an issue regarding judge commentary or scoring, they should contact the Chief Judge at the regional where their color guard is competing. The onsite Chief Judge of the contest is empowered to address the concern immediately if at all possible.

If the issue cannot be resolved before finals, or other questions and/or concerns come from a finals contest, the instructor should complete the online Color Guard Instructors Evaluation Form and forward to the Chief Judge. The Chief Judge will address the concern and provide the instructor with a documented response. Expedience is paramount both on the part of the instructor and on the part of the administrator. Instructors must take this action within seven (7) days following the contest, and they are assured a documented response within seven (7) days of receipt of the form.

While we are hoping to drastically reduce the number of telephone calls, instructors may, if necessary, contact the Chief Judge to discuss their issue. Should the Chief Judge feel that it would be appropriate to arrange for a telephone conversation between the judge and the instructor, they will authorize this step.

In Summary:

1. Take your concern to the Chief Judge of the regional as quickly as possible.
2. If the issue cannot be resolved on the spot or arises from a finals contest, the instructor should complete the Color Guard Instructors Evaluation Form and forward to the Chief Judge.
3. All reviews must be submitted within seven (7) days of the regional.
4. Expect a documented response within seven (7) days of its receipt.

NOTE: LOCAL CIRCUITS AND/OR ASSOCIATIONS ARE ENCOURAGED TO OFFER THEIR COLOR GUARDS DEVELOPMENTAL ASSISTANCE THROUGH LOCAL CRITIQUES AND/OR EVALUATION SHOWS AT THE START OF THEIR SEASON.

.

QUALIFYING SCORES FOR OPEN & WORLD CLASS GUARDS AT REGIONALS

A minimum score must be reached for all Open and World Class guards to qualify for finals competition at a regional. The purpose for this directive is two fold. It will address the issue of those guards who elect to compete in a class where historically most or all participants are assured advancement to finals regardless of show completion or quality. With many regional contests experiencing an increased number of entries, this will assure that a minimum level of quality and achievement exists for finals competition. The following scale only applies to the Open and World Classes.

	Feb 11-12	Feb 18-19	Feb 25-26	Mar 3-4	Mar 10-11	Mar 17-18	Mar 24-25
Qualifying Score	52.5	54.0	55.5	57.0	58.0	59.0	60.0

CONTACT INFORMATION FOR COLOR GUARD ADMINISTRATION

DIRECTOR OF COLOR GUARD

Dale Powers
(617) 816-2010
dale@wgi.org

CHIEF JUDGE

Curtis Costanza
360-521-1697
C.Costanza@wgi.org

COLOR GUARD STEERING COMMITTEE

Karl Lowe, Education Coordinator

619-459-5275
K.Lowe@wgi.org

Carol Abohatab
408-234-5768
C.Abohatab@wgi.org

Jon Vanderkolff
812-322-2852
J.Vanderkolff@wgi.org

Michael Gaines
415-269-3268
M.Gaines@wgi.org

Dolores Zappala
617-680-4089
D.Zappala@wgi.org

Brian Greenleaf
817-239-0165
B.Greenleaf@wgi.org

DIRECTOR OF COLOR GUARD DEVELOPMENT

Shirlee Whitcomb
925-939-3582
Shirlee@wgi.org

GENERAL EFFECT PHILOSOPHY

**Verbal observations must be equally divided between “the what” and “the how.”
Judges should first comment on what has created the effect
and then comment on how well it was communicated by the performers.**

.....

REPertoire Effect

- Recognize and credit the program as the vehicle, including sound, and the subsequent interpretation of the soundtrack.
- Understand the intent of the show, and recognize the shaping and the pacing of the format.
- First measure the "whole" program design, and then measure the quality and effective development within the "whole". The sum always has greater significance than any one of its parts in isolation.
- Comments should be directed to how each aspect fits into the whole.
- Always credit the creativity, imagination and quality of the program concept.
 1. Creativity and originality are the cornerstones of the diversity we encourage in this activity. In all classes, but particularly in the World Classes, designers will take the risk of exploring new material. Without it, we would lose an important part of who we are. To encourage designers to take a risk and explore new ideas, we need to reinforce the support we offer for this effort, and part of this reinforcement must come through the judging process.
 2. Originality in and of itself is not the **sole** basis for reward. It must also fulfill all the other components of producing effect. Nonetheless, encouragement for its effort should be acknowledged through verbal recognition.
 3. Judges should not disregard these efforts or diminish their value just because they don't fall within the scope of their comfort zone of recognition.
 4. Explore the designer's intent and be open to the effort behind the design in order to support the process on an equal basis with those familiar approaches common to our activity.
 - Concept does not equate the presence of a theme. Among other things, the concept can often be simply an illustration of the sound or a premise centered around a spatial treatment.
 - Credit the quality, range and blend of equipment, movement, staging, coordination, musicality and impact, not only for its own worth, but for how it depicts the program concept.

The three approaches to creating effect, Intellectual, Emotional, Aesthetic, comprise the TRIAD of effect options. These choices may be presented singly or in combination fusing two or three and creating effect variety. The simultaneous fusion of all three offers the strongest effect potential.

- The intellectual aspect of effect is reflected in the range and quality of the design.
- The aesthetic aspect of effect involves the ability to capture and hold the audience's attention through the manipulation of familiarity and expectations (think: "surprise"). Aesthetic effect may resonate with a larger percentage of a general audience. (For the 2011 Season, this is not to value beauty over sinister, light over dark, vivid over muted... and so on.)
- The emotional effect is the planned response to stimuli that is designed, coordinated and staged for the purpose of evoking a specific, planned reaction.

There is no priority on any one approach to creating effect. Judges must be accountable for considering and comparing the success of each choice.

- Judges must know what they are reacting to and why.
- The choice in soundtrack will impact the potential appeal of the program. The soundtrack establishes the mood and influences the pacing and delivery of the various effects throughout the repertoire.
- The soundtrack also offers the opportunity to create visual musicality, which is an important repertoire consideration.
- Judges must be specific and identify when equipment or movement or staging produces the effect. They must know what does and what does not work, and be specific in verbalizing why.
- They must relate each micro-reaction to the macro-reaction, recognizing how each individual effect contributes to the total effect.
- They should not over-react to effects in isolation.

When, where, how and why effects occur successfully, involves:

- Manner of presentation (how the effect was created -- equipment, staging, movement alone or combined)
- Pacing (the “when” factor of planned effects. How far apart, how often, how large is the effect?)
- Continuity (the development, connection and evolution of planned effects)
- Staging (where each effect is placed on the stage--highlighting, focus, interaction of effects, etc.)
- Coordination (how all elements work together to heighten the effect)
- Impact points (the beginning of important visual ideas)
- Resolutions. (the completion of important visual ideas)

Place the proper focus on your priorities:

- Program design (including originality, sound, mood, pacing, appeal)
- Range, quality, detailing of the Repertoire design (equipment, movement, staging, continuity, coordination)
- Production Value – soundtrack, color progression, props, set pieces, costumes, etc.

.....

PERFORMANCE EFFECT

Bringing the show to life

In this area Judges respond to the performers’ manifestation of:

- Their character, role & identity
- Impacts, resolutions, and climaxes
- Sustained the range of moods inherent in the program
- Communication of the visual musicality
- Communication of the nuance, detail, and artistic qualities
- Communication of excellence as an effect
- Communication that most strongly, engaged you most dramatically, and most successfully delivered all aspects offered by the program
 1. Recognize theater techniques and skills demonstrated in tandem with the technical
 2. Look for and respond to the investment and commitment of the performers to the emotions they are asked to portray. Look for and respond to the believability and connection to their role.

- These qualities transcend the pure technical excellence of any given move or spin, and layer the skill with "life".
- These qualities invite the audience "in" to share the experience of the performance, make the performers accessible to the audience, and make the performance effective.
- Without a doubt, effect can be generated through pure excellence; we also acknowledge that a weak technical performance can be detrimental to effect. In THIS caption, however, pure excellence is only one ingredient, and its presence may or may not be critical to effect.

The need to understand these techniques, brings to issue the importance of the theory of derived achievement and the premise that both the “what and the how” exist simultaneously. The judge must have a simultaneous awareness of WHAT is being asked of the performers and concurrently know HOW WELL it is being achieved. Therefore, it is appropriate that each observation the judge makes relative to the design qualities should be accompanied by an observation of the degree of excellence with which it is achieved. This will give scoring significance to the commentary.

The blend of repertoire and performance is the means to create effect. The repertoire exists only when it is performed and it is enhanced with a wonderful performance.

For the performers, the opportunity to demonstrate a broad array of skills is made possible by the repertoire. The two go hand in hand.

This page intentionally left blank.

World Class General Effect



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

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

Repertoire Effect

Performance Effect

WHOSE REPERTOIRE CONTAINED THE GREATER:

- Program Concept
- Creativity
- Production Value
- Appeal
- Intrigue
- Continuity and Flow
- Coordination
- Staging
- Musicality/Mood
- Detail, Nuance, Artistic Qualities
- Pacing

WHOSE PERFORMERS BETTER:

- Engaged the Audience
- Embodied/Sustained Character, Role, Identity, Style
- Delivered/Sustained Impact, Resolutions, Climaxes
- Established/Sustained Designed Mood
- Displayed Visual Musicality
- Communicated Detail, Nuance & Artistic Qualities
- Demonstrated Excellence as an Effect

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

Sub Caption Spread Guidelines

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

Total

200

GENERAL EFFECT CRITERIA REFERENCE
WORLD CLASS

REPERTOIRE EFFECT

PERFORMANCE EFFECT

<p>0 to 06 The program concept is unclear and underdeveloped</p>	<p>0 to 06 There is a lack of performer involvement in creating appeal and emotion.</p>
<p>07 to 29 The program has some thought and may be clear though undeveloped. Concepts are not sophisticated, but still may show some creativity and are somewhat appealing. Program pacing is attempted and at times guides the audience through the intended emotional or aesthetic responses. Equipment, movement, and staging, while often weak, can occasionally depict the program concept and produce effect. Visual relationship to the audio is sporadic. Some attempt is made to coordinate elements. Production value of the program is minimal or growing. The program is extremely incomplete.</p>	<p>07 to 29 There is occasional or inconsistent performer involvement in creating appeal and emotion. Performers show a fair understanding of their roles, which may be sporadic in their definition and inclusion. Occasional communication of performers' involvement exists between them and the audience. Performers display some awareness of their stylistic responsibilities. The program may limit performers' opportunity to demonstrate achievement.</p>
<p>30 to 59 The program is clear and moderately developed. Repertoire concepts, while not sophisticated, have an adequate level of creativity and are somewhat appealing. Program pacing is mostly successful and has some emotional, aesthetic and intellectual responses. Mood is usually successful in guiding the audience through the program intent. Equipment, movement, and staging have proper fundamentals of development and coordination. Continuity and flow of one idea to the next shows a good understanding of repertoire design. Moments of unique design and audience intrigue are present and effective. Visual relationship to the audio is evident. Moderate success in coordination yields some designed effects. The program is still a work in progress, but offers good opportunity to produce effect. Use of color, costume and props are moderately successful in enhancing the program and identity of the guard. The production value of the program is generally successful.</p>	<p>30 to 59 Moderate levels of appeal and emotion are expressed by the performers who display a moderate understanding of their roles involving an average range of performance techniques. Communication of performer involvement is developing and becoming more consistent between sections and throughout the show. Performers are aware of their stylistic responsibilities and are capable of achievement most of the time. The work is still in progress, but offers an adequate opportunity for performers to generate performance effect.</p>
<p>60 - 89 The program is strong and well developed; concepts while excellent may not explore NEW realms of creativity. Program pacing is consistently successful and guides the audience through the intended emotional, aesthetic and intellectual responses. Mood is always successful in guiding the audience through the program intent. Equipment, movement, and staging have excellent range and variety of presentation, and consistently depict the program concept, lending quality and interest to the program. Continuity and flow of one idea to the next shows a mature understanding of repertoire design. Elements of appeal, intrigue and visual musicality are present and effective. Quality of design shows strong attention to detail. Visual relationship to the audio enhances strong effect. Consistent coordination yields successful designed effects. Color, costume and props enhance the program and the identity of the guard. The production value of the program is impressive and effective.</p>	<p>60 to 89 Consistent levels of appeal and emotion are expressed by the performers who display a strong understanding of their roles involving a broad range of performance techniques. Communication of performer involvement is consistent from section to section and within the show as a whole. Performers consistently display a strong awareness of and adherence to their style and maintain a strong communication with the audience.</p>
<p>90 - 98 The program is superb and fully developed. Concepts are superior and explore new realms of creativity and imagination. Program pacing is completely successful elevating and guiding the audience through maximized emotional, aesthetic and intellectual responses. Equipment, movement, and staging combine in an unparalleled profusion of creative & effective design, combining elements of originality and variety that fully develop and depict the program repertoire. The design shows optimum quality, originality and detailing. Audience intrigue and visual relationship to the audio are maximized producing full effect. Repertoire and program concept produce optimum appeal. Ongoing coordination produces the highest effect. Color, costume and props fully support and enhance the program and the identity of the guard. The production value of the program is consistently successful and effective.</p>	<p>90 - 98 Maximum levels of appeal and emotion are expressed by the performers who communicate a complete understanding of their roles involving a broad range of performance techniques. Communication of performer involvement is maximized manipulating the audience's involvement throughout. There is a superlative achievement of excellence throughout the performance. Performers are in full communication with the audience.</p>
<p>99 to 100 Sets new programming standards in producing effect.</p>	<p>99 to 100 Sets new performance standards.</p>

Open Class General Effect

Open Class guards demonstrate intermediate qualities in repertoire and performance.

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



Repertoire Effect

Performance Effect

WHOSE REPERTOIRE CONTAINED THE GREATER:

- Program Concept
- Creativity
- Production Value
- Appeal
- Intrigue
- Continuity and Flow
- Coordination
- Staging
- Musicality/Mood
- Detail, Nuance, Artistic Qualities
- Pacing

WHOSE PERFORMERS BETTER:

- Engaged the Audience
- Embodied/Sustained Character, Role, Identity, Style
- Delivered/Sustained Impact, Resolutions, Climaxes
- Established/Sustained Designed Mood
- Displayed Visual Musicality
- Communicated Detail, Nuance & Artistic Qualities
- Demonstrated Excellence as an Effect

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

Sub Caption Spread Guidelines

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

Total

200

GENERAL EFFECT CRITERIA REFERENCE

OPEN CLASS

REPERTOIRE EFFECT

PERFORMANCE EFFECT

0 to 06 The program concept is not clear and identifiable	0 to 06 Appeal and emotion are not yet communicated by the performers.
07 to 29 The challenges of programming are not yet fully understood or demonstrated. Some moderate design ideas are beginning to take form, but concepts are not yet clear or successful. Program pacing demonstrates an awareness of the basics of planned effects, but must be further developed to produce the desired level of effect reaction. Equipment, movement, and staging only basically depict the program concept, and need greater development. Continuity and flow of ideas may be questionable. Visual musicality is not fulfilled and attempts are being made to explore some moderate musical interpretations. The principles of coordination are understood and produce some effect. Mood is not sustained and appeal is questionable or limited. Color, costume and props are adequate in support of the program and the identity of the guard. Production value of the program is minimal or growing. Incomplete programming may limit scoring potential.	07 to 29 Appeal and emotion are impaired by the performers' insecurity. Incomplete shows place the performers at a disadvantage in their potential. Performers are struggling with new material or lack the training needed to communicate their roles. Occasional moderate performance techniques bring moments of effective performance to the show. Techniques of communication and performer involvement are only at the beginning stages and do not yet manipulate the audience's involvement. Performers occasionally adhere to their style and have begun to explore some moderate skills. There is some achievement of excellence. Incomplete shows might limit the performers' potential to demonstrate achievement.
30 to 59 The program successfully employs repertoire design principles, and creates challenges and interest of a moderate level. Program intent is clear and developing with a good level of imagination and appeal. Pacing demonstrates a successful awareness of effect planning, and produces a good level of effect reaction and audience intrigue. Equipment, movement, and staging enhance the program concept through a moderate range of development, staging and coordination. Continuity, flow and development of effect are sound. Some variety in effect concepts add to the appeal and interest of the repertoire. The design elevates the programming with imagination and surprise. A clear personality is developing, and adds character to the program. There is a good level of visual musicality exploring a moderate range of interpretation. There is success from coordinated effects. The production value of the program is generally successful. The program may still be a work in progress, but still can yield effect value.	30 to 59 Moderate levels of appeal and emotion are communicated by the performers, who have begun to establish an effective dialog with the audience. Performers display a good understanding of their roles. Communication through performer involvement is developing and becoming more consistent between sections and throughout the show. Performers are aware of their stylistic responsibilities and are capable of achievement most of the time. There is a moderate level of excellence throughout the performance.
60 to 89 The program is well developed, effective & has strong design principles. It engages the audience through creative & appealing ideas. Pacing shows good effect planning & strong audience intrigue. Equipment, movement and staging explore a good range of development and coordination, adding to the appeal & effect of the program. Continuity and flow are good. Greater variety and maturity adds interest to the repertoire. Planned effects are successful. Mood and visual musicality are consistently successful and explores more complex interpretations. Color, costume and props enhance the program and identity of the guard. The production value of the program is impressive and effective.	60 to 89 Consistent levels of appeal and emotion are communicated by the performers, establishing a successful and effective dialog with the audience. Performers fully understand their roles involving a growing range of performance techniques. Communication of performer involvement is consistent from section to section and within the show as a whole. Performers display a good awareness of, and adherence to, their level of style development. A good level of excellence is usually demonstrated. Performers establish a good dialog with the audience.
90 to 100 The fully developed program design is appealing & effective, engaging the audience through creative ideas. Pacing is well planned, successful & engages the audience with unique, creative concepts. Equipment, movement, and staging explore a wide range of development and coordination. Continuity and flow are seamless. Variety adds interest/depth to the repertoire. There is maturity to the program & planned effects are always successful. Mood and visual musicality explores varied musical interpretations. Successful coordinated events produce good effect. The use of color, costume and props is completely successful in enhancing the program/identity of the guard. The production value of the program is consistently impressive and effective.	90 to 100 Strong levels of appeal and emotion are communicated by the performers. The presence of some advanced techniques elevates their effective dialog with the audience. Performers communicate a good understanding of their roles and performance techniques. Communication of performer involvement is good, manipulating the audience's intrigue throughout. Performers consistently adhere to their style. There is a strong achievement of excellence. Performers are in full communication with the audience.

A Class General Effect

A Class guards are comprised of basic qualities in repertoire and performance.

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



Repertoire Effect

Performance Effect

WHOSE REPERTOIRE CONTAINED THE GREATER:

- Program Concept
- Creativity
- Production Value
- Appeal
- Intrigue
- Continuity and Flow
- Coordination
- Staging
- Musicality/Mood
- Detail, Nuance, Artistic Qualities
- Pacing

WHOSE PERFORMERS BETTER:

- Engaged the Audience
- Embodied/Sustained Character, Role, Identity, Style
- Delivered/Sustained Impact, Resolutions, Climaxes
- Established/Sustained Designed Mood
- Displayed Visual Musicality
- Communicated Detail, Nuance & Artistic Qualities
- Demonstrated Excellence as an Effect

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

Sub Caption Spread Guidelines

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

Total

200

GENERAL EFFECT CRITERIA REFERENCE

A CLASS

REPERTOIRE EFFECT

PERFORMANCE EFFECT

<p>0 to 06 The program is unclear and underdeveloped.</p>	<p>0 to 06 There is a lack of performer involvement in creating appeal and emotion.</p>
<p>07 to 29 The program has some thought and may be clear, though undeveloped as the designer discovers and develops the program skills. Concepts are not sophisticated, but still may show some creativity, and are somewhat appealing. Program pacing is attempted, and at times engages the audience through the intended emotional or aesthetic responses. Equipment, movement, and staging have some fundamentals of design and while often weak, can occasionally depict the program concept and produce effect. Visual musicality is sporadic. Some attempt is made to coordinate elements. Production value of the program is minimal or growing. Incomplete program could limit scoring potential.</p>	<p>07 to 29 There is occasional or inconsistent performer involvement in creating appeal and emotion. Performers are discovering the skills of performance effectiveness, but are only sporadic in their application. Performers occasionally show an understanding of their roles. Occasional communication of performers' involvement exists between them and the audience. Performers display some awareness of their stylistic and general achievement responsibilities. Incomplete shows may limit the individuals' opportunity to demonstrate skill and achievement.</p>
<p>30 to 59 The program is clear and moderately developed; programming concepts have an adequate level of creativity and are somewhat appealing. Program pacing is attempted and engages the audience through effect responses. Equipment, movement, and staging have proper fundamentals of design. Moments of audience intrigue are present and effective. The use of color, costume and props is moderately successful in enhancing the program and identity of the guard. Visual musicality and coordinated efforts yield some designed effects. The production value of the program is generally successful. The program may still be a work in progress</p>	<p>30 to 59 Levels of appeal and emotion are communicated by the performers who now know the skills involved in performance effectiveness. Performers display an understanding of their roles. Communication of performers' involvement at this level is developing and becoming more consistent between sections and throughout the show. Performers are aware of their stylistic responsibilities and are beginning to show moderate achievement for greater periods of time. The work may still be in progress, but it provides the performers an adequate opportunity to demonstrate skills.</p>
<p>60 to 89 The program is clear and identifiable with a good level of imagination and appeal. There is greater depth to the repertoire. Program pacing shows a sound understanding of the elements of planned effects and engages the audience successfully. Equipment, movement, and staging give interest to the program through good placement and design. Elements of appeal, visual musicality, and mood are more consistently sustained. Color, costume and props usually enhance the program and the identity of the guard. Coordination yields pleasing designed effects. The production value of the program is impressive and effective.</p>	<p>60 to 89 Improved levels of appeal and emotion are communicated by the performers who now understand the skills of performance effectiveness resulting in stronger communication with the audience. Performers display a confident understanding of their roles. Communication of performer involvement is more consistent from section to section and within the show as a whole. Performers consistently display an awareness of, and adherence to, their style at this level of development. There is a good achievement of excellence for this level.</p>
<p>90 to 100 The program shows full development within design ideas. Some more mature approaches to effect are present and effective. The program at this level is imaginative and appealing. The blend of concepts is clear and successful. Program pacing and planned effects through time fully engages the audience throughout. Equipment, movement, and staging depict the program concept with quality & range. The program shows logical planning incorporating correctness in all of the premises of program design for this class. Color, costume and props successfully enhance the program and the identity of the guard. Elements of appeal, visual musicality, and mood are fully sustained and effective and always enhance the program and the identity of the guard. Coordination always yields successful designed effects. The production value of the program is consistently successful and effective.</p>	<p>90 to 100 Strong levels of appeal and emotion are communicated by the performers. Performance techniques lend depth to the effective performance of the show, and performers communicate an understanding of their roles. Communication of performer involvement manipulates the audience's response. Performers adhere to their style. There is a high achievement of excellence throughout the performance.</p>

Regional A Class

General Effect

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

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



Repertoire Effect

Performance Effect

WHOSE REPERTOIRE CONTAINED THE GREATER:

- Program Concept
- Creativity
- Production Value
- Appeal
- Intrigue
- Continuity and Flow
- Coordination
- Staging
- Musicality/Mood
- Detail, Nuance, Artistic Qualities
- Pacing

WHOSE PERFORMERS BETTER:

- Engaged the Audience
- Embodied/Sustained Character, Role, Identity, Style
- Delivered/Sustained Impact, Resolutions, Climaxes
- Established/Sustained Designed Mood
- Displayed Visual Musicality
- Communicated Detail, Nuance & Artistic Qualities
- Demonstrated Excellence as an Effect

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

SCORE
100

SCORE
100

Sub Caption Spread Guidelines

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

Total

200

GENERAL EFFECT CRITERIA REFERENCE
REGIONAL A CLASS

REPERTOIRE EFFECT

PERFORMANCE EFFECT

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

ENSEMBLE ANALYSIS PHILOSOPHY

VERBAL OBSERVATIONS MUST BE EQUALLY DIVIDED BETWEEN THE WHAT AND THE HOW

In Ensemble Analysis (EA), the judge must be cognitively and analytically aware of the qualities & dimensionality of the composition, and recognize and reward cumulative aspects of design through equipment, movement and staging.

- The judge must recognize, analyze, value and compare each composition in the act of assigning a score.
- Assess the composing quality: first measure the "whole", then measure the writing process within the whole. In measuring "the whole," remember that the sum always has greater significance than any one of its parts in isolation.
 - The mere existence of design elements will not insure quality. It is the skill of composing, arranging, and orchestrating that will denote quality in this caption.
 - The fact that there appear to be no mathematical problems does not insure, in and of itself, a high quality of composition.



COMPOSITION

UNDERSTANDING ARTISTIC FORM IN COMPOSITION

The term FORM has different meanings depending on whether it refers to form “in design” or form “of design”. The former has a very general and loose meaning simply expressing the fact that all art is not a chaotic conglomeration of images, but consists of elements arranged in orderly fashion according to numerous obvious principles. Form is so essential that it is difficult to imagine how it could be avoided. In music, for example, even the simplest melody shows relationships of pitch (intervals) time values (rhythm), grouping (phrases), etc.

- Form is the general principle and scheme that governs the overall structure of a composition.
- Form is the structural outline, comparable to an architect’s ground plan, in the composer’s mind when he sets out to write.
 1. Within this premise we recognize the conceptualization of planned events through time
 2. The choices of what, when, where and how equipment, movement or staging will occur.
 3. Recognize those characteristics inherently suited to the particular design.
- Should there be an absence of the plan or artistic form, then this would provide greater understanding for the reason some compositions appear to be loosely woven or at times have moments of irrelevance.
- Often when a group elects to present a literal illustration of the music, then the music becomes an inherent part of the artistic form. The designer will reflect that same form because the designer usually chooses to adhere closely to the literal aspect of the music.
 1. When a group designs their visual composition where music is only a background element, or when silence is their tool of choice, then the design form depends predominantly on the visual elements of composing. Nonetheless, we will still recognize those visual reflections of phrasing, meter, dynamics, and inter-related visual lines that combine in harmony or dissonance depending on the choice of the design moment.
 2. Often we find that phrasing through the music is a universal aspect of the composition.

In measuring "the composing process" within the composition, the judge should recognize the quality of design within the parts.

- A composition with a noted deficiency in equipment, movement, drill or staging, or consideration of audio structure will be at risk, even if it is well composed.
- The judge should be aware of when the composition is “presentational” (events done in a fixed position and often depending on flats for entrances and exits) and when there is the added quality of MOTION in the development and progression of the design.
 1. It is through the comparison aspect, when measuring the composition with other competitors that this potential deficiency is considered and might influence ranking within the sub-caption.
 2. This is not to suggest that the "parts" supersede the art of composing, or that the art of composing supersede the parts. The importance lies in the consideration of **both** as measures of quality.

HORIZONTAL COMPOSING reflects the development of events through time from start to finish of the show. **VERTICAL COMPOSING** reflects the design of the body and equipment within each event. **They usually ARE the event. Both the vertical and horizontal aspects of composing are inseparable. Our language is used for convenient and easy descriptions.**

- Consider when, where, how and why the equipment and body events occur. This gives relevance and value to the larger plan of the whole design. The choice of when and where equipment or movement will appear is an important part of the design plan and elevates their contributions beyond mere random existence of these parts.
- Recognize design in equipment, and movement; apply the principles of design to the moving shaping human body and its manipulation of equipment. Elements of line, shape, asymmetry, dimension, etc., when applied to the orchestration of flags, rifles, sabers, props, arms, legs, and torso, provides a unique opportunity to create design in space. Choices of direction, plane and speed connect the lines and shapes, create contrast and dimension, and contribute to the inherent depth of the design moment. The interrelationship of these elements through choreographic choice should be evident and high in the World Class. This cross consideration in the choreography should be factored into commentary and the comparative process of the judge.
- Judges should be aware of the importance of the motion that combines each effort, and how that choice of motion through path and speed impacts on the design.
 1. In staging we call this “transition” and “development”.
 - “Transition” is the animation and the eventual movement between static ideas or kinetic events within the program. Transition moves us between ideas that are usually equipment or movement focused.
 - “Development” is seen when the kinetic spatial consideration is the event itself and the movement and orchestration of the space sits higher in the programmatic hierarchy and possess a choreographic aesthetic of its own. (In its simplest form, we could be speaking of transitions linked to create a development.) The equipment and movement choreographic response should be customized to the moment and the spatial confines and codes. This should be seen as an indicator of depth within the range of compositional options and choices. This use of development should be inherent to the World Class.
 - The distinction between “transition” and “development” is where we see the evolution from spatial arrangement to spatial composition. This should be noted through commentary and reflected in the comparative process.
 - In equipment or body combinations, we call this “phrasing”. It involves the combining of moves and the choices of how they are connected.

- Recognize the specific characteristics for both equipment and movement. These characteristics might be important to the music, (voices, dynamics, etc.) or to the character of the performers, or they might be designed to create expressive dynamics. They might also be a part of recurring motifs that lend depth and interest to the design.

These choices within the horizontal (conceptualization) and within the vertical (characteristics) are part of the planning process, and are more than just random layering, dimensionality, and reflection of the soundtrack, detail or nuance. These choices should be specifically discussed as they are recognized. In this way, existence, placement, choice and detailing of the equipment or the movement (alone or in combination) become an aspect of quality within the composing process.

- Composing choices will be based on the treatment of the audio, the emphasis of the design moment and the depth of the program intent.
- The judge should not debate artistic choices in terms of appropriate to the premise or theme. When choreographic choice is intended as elements of the composition to support premise or theme then these efforts are part of the design process and should be reflected as such in the commentary. This does not include the effectiveness of these choices, as that will be covered in General Effect. Judge only the mechanics of composing -- what we call the technical aspect of composition.
- The use of props & set pieces become a consideration in the composition when they are on the floor or manipulated by the performers. They can contribute to the design through dimensionality, weight, space, shape and line. When this occurs, they become a part of the process of composition. This is not to be confused with the set pieces, that surround the stage and remain in a fixed place. This is also not to be confused with the impact & credit given in GE relative to enhancement of the program concept. An exception might include an instance where the graphic of the floor design is used to motivate events and developments as part of the design. In this instance you may see that different spaces in the floor design have been assigned “codes” for movement and equipment as performers move into, through, and out of these codified spaces. Here the floor graphic directly relates to the whole of the composition and should not be ignored. In this instance we would be able to comment on depth of design, and the interrelationship of elements.
- In World Class, comment on invention relative to movement, equipment, staging, and application of context or premise. Factor this not just into the commentary but the comparative process as well.

The absence of design flaw does not assure superior composition.

- Recognize the difference between thin or sparsely written design and more complex sophisticated efforts. Do not allow the eye to over-react just because the work is easier to follow.
- Measure and credit the presence of design quality & depth.
- Use design terminology in your dialog but make sure that you communicate.
- Apply this to design aspects of equipment and movement as well as staging.

The number of individuals within a design is not the issue. The imaginative and varied use of design components is always the priority.



EXCELLENCE

“THE WHAT AND THE HOW” EXIST SIMULTANEOUSLY.

- The judge must have a simultaneous awareness of WHAT is being asked of the performers and concurrently know HOW well it is being achieved.
- It is impossible to separate the two components. Our accountability to the score sheet is the only real delineation that exists between the WHAT and the HOW.
- Each observation the judge makes relative to the design qualities should be accompanied by an observation of the degree of excellence with which it is achieved. This will give scoring significance to the commentary. It is only through the filters of our observations of the “what” that can truly and accurately assesses the “how”.

This important consideration requires a thorough understanding of **HOW** elements of design are achieved by the performers.

- **ENSEMBLE CONTROL:** The ability of the ensemble to maintain accuracy, clarity and control with respect to space, time and line. Credit here accuracy & definition of freeform/staging -- accuracy & definition of both technical and expressive equipment and body moves -- accuracy & definition of drill sets.
- **TIMING:** The precise and accurate display of any unison TIMING effort, intended to be done uniformly. The ability to move accurately through space. The sequential or inter-related timing involved in phrase sharing between two or more performers.
- **ORIENTATION:** The ability of the ensemble to control direction, spatial relationships and position in equipment/movement/form so as to display the compositional intent in the most accurate manner. In viewing freeform, keep in mind that the traveling path is neither ACCIDENTAL NOR RANDOM. Learn to see and comment on correct or incorrect spacing in this option as well as linear shapes.
- **ARTISTIC AND EXPRESSIVE SKILLS:** The achievement of roles, nuances, and details; the ensemble demonstration of effort changes: space, time, weight and flow.

IN READING THE COMPOSITION, FOCUS ON THE ENTIRE STAGE:

- Absorb all that the designer places there.
- Design emphasis can move from individuals to a series of events to ensemble statements.
- Accept and appreciate choices where multiple events occur simultaneously
- Recognize when the emphasis is on individuals, and do not fail to notice a secondary emphasis or a non-emphasis when that is the choice.
- All elements function as a part of the whole.
- The visual composition is a symphony of varied designs challenging the viewer in a whole new way. Follow the totality of what you view, absorb all that is presented, and instinctively recognize design principles and the connection between design elements through their interrelationship.
- Read design as you would read a manuscript. You absorb best when the words flow before your eyes in a smooth and fluid reading style. As such, allow the intent of the designer, through the hierarchy of space and movement (emphasis), guide you through the program.
- Develop this style in order to read, appreciate and comprehend the language of the visual design.

RECOGNIZING & UNDERSTANDING THE TRIAD

- Equipment, movement and staging are equal partners in creating design. Together, these three comprise the options that are the triad of design choices.
- They may be presented singly, or in combination, fusing two or three of the choices.
- The simultaneous fusion of all three offers the best opportunities to create the most complex and challenging design option. Be careful not to expect that all three will be exhibited for every count of the program.
- The triad can be composed at many levels of complexity, and in that regard can challenge the students at each class level.
- The triad, in and of itself, is not a guarantee for high credit. Its value is important for the variety and interest of a composition. Its value may also be in that the triad may, though not guarantee, heightened opportunities in achievement.
- The arrangement and orchestration of design, where various blends and presentations are selected and combined by the designer will begin to define the depth, value and quality of each composition. The successful synergy of these choices produces a situation where the worth of the "whole" can be greater than the worth of the individual parts.
- The primary intent behind the emphasis on triad is to reinforce the development of skills in all three areas, and to reward designers for incorporating these areas into their composition.
- The secondary intent behind the triad is to acknowledge and reward the simultaneous fusion of the three as the most challenging area of synergistic design/arrangement.

THE FOLLOWING PRINCIPLES APPLY TO ALL OPTIONS OF DESIGN IN EQUIPMENT, MOVEMENT, AND STAGING:

DESIGN: The grouping or arrangement of the elements of a composition including plan, function, time and unity.

COMPOSITION: The arranging of forms, lines, values and other pictorial elements into a picture design.

LINE: A set of markings that leads the viewer's eye through a work of art.

- Line is also used to define shape, a principle component of the "geometric drill" approach to staging.
- Line must also be recognized through the body and equipment in all its shapes and positions.

SHAPE: An area defined by an enclosing line. There are four basic shapes in art: sphere, cone, cylinder, and cube. These shapes represent a three-dimensional image because they contain volume or mass. Alone or combined they suggest the structure of almost everything. Their two-dimensional counterparts commonly recognized in geometric drill are viewed as: circle, triangle, and rectangle, square.

- There are four similar shapes at a body level: pin shape (vertical) wall (flat) ball (round) twist (curved).
- Equipment will "trace" these shapes through patterns in space. The eye must be quick to see these patterns.

BALANCE: A visually favorable distribution of weight.

- Symmetry = formal balance can be divided either horizontally, vertically or diagonally. Each side reflects the other in an equal distribution of weight.
- Asymmetry = informal balance.

DIMENSION: The use of height, width and depth within equipment, movement, and staging.

- Dimensional moves offer greater interest, provide broader opportunity for musical reflection and put more animation into the performer

TEXTURE: Designed relief from stark line using depth and width. This is achieved through body and equipment as a contrast unison effort.

SPACE: In staging, this is an area used for the presentation of the design. Positive space is the area containing the subject matter. Negative space is the area around the subject matter but not occupying the subject matter. In movement and equipment this refers to the kinesphere; the three-dimensional space surrounding the performer, containing the performer and defined by the performers potential reach in space.

MASS: The feel of weight, heaviness, visual volume. In staging this can mean thickness of line or value of form/shape through size and interval or potential doubling. When considering the choreographic contribution, this can easily be seen when the presence of equipment or movement is considered relative to the spatial circumstance.

WEIGHT: The distribution of elements within a design. This element will impact on balance as well as on emphasis within the design whole.

MOTION: Combines the design elements changing static art to moving design or vocabulary. Motion forces the consideration of time.

- One must understand motion, its aesthetics and function, to apply design principles validly to the changing shapes we measure through equipment, movement & drill/staging phrases.
- Motion reflects space, time, flow and path.
- Choices of motion will alter and enhance design efforts and are design choices as well.

ARTISTIC EFFORTS: Qualities that make an aesthetic contribution such as: dramatic role, effort changes (space, time, weight, flow) and dynamic qualities— our expressive language. Nuance and details of design as it relates to a units development of a customized approach or choreographic language, should also be included. These are COMPOSITIONAL considerations involving the aesthetics of design, not a repertoire or showmanship consideration. They measure the design capacity for the highest level of audio/visual representation and support of premise or theme without regard to effect.

- Drill/staging can achieve expressive credit when effort changes of space, time, weight and flow apply to its design.
- Components of speed, direction, weight and close or open space contributes to the design dynamics and are credited both as artistic design and as support of the sound design.
- Invention is often evident in these artistic efforts, and should be reflected in commentary. This should be considered in the comparative process when looking at the World Class.

ORCHESTRATION: The logical progression of ideas as well as the **layering or combination of design options** to enhance the intent and unity of a composition. It includes the visual representation and/or enhancement of the audio and is reflected both horizontally and vertically.

EMPHASIS is the planned organization of design establishing priority. It directs the viewer's eye in any work and will help clarify concerns about focus. Emphasis is achieved by contrast, isolation, placement, color, speed or motion. The designer determines the hierarchy of the elements to be viewed and their relationships to each other.

COLOR can influence the look of weight, dynamic intensity and emphasis. It can be strong or soft and can influence clarity, readability, and perceptions of depth and space based on the foreground and background.

For this reason, the choice of color, along with graphic, is an issue of the design plan. It is this influence and result that is measured in Ensemble Analysis. We do not judge the effect of the color.

UNITY is the purposeful agreement among the elements of design. It implies that a congruity exists among the elements. The elements look as though they belong together, as though some visual connection beyond mere chance has caused them to come together.

- This is what we mean when we say that whole must be predominant over the parts.
- First see the whole design before seeing the individual elements.
- The aim of unity is to make the design coherent and readable.

This page intentionally left blank.

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>

Open Class Ensemble Analysis



Open Class guards are comprised of an intermediate level of depth, quality of design and excellence.

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

Composition

Excellence

WHOSE COMPOSITION CONTAINED THE GREATER:

- Use 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 use of design choices
- Variety of design choices
- Transitions
- Characteristics, detail, nuance

WHOSE PERFORMERS DEMONSTRATED THE BETTER:

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

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

SCORE						SCORE					
100						100					

Sub Caption Spread Guidelines

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

Total

200

ENSEMBLE ANALYSIS CRITERIA REFERENCE

OPEN CLASS

COMPOSITION

EXCELLENCE

<p>0 to 06 The arrangement generally lacks readability.</p>	<p>0 to 06 Performers are weak in training at this level.</p>
<p>07 to 29 The arrangement occasionally displays an awareness of the fundamentals of design in staging, body, and equipment. Ideas occasionally flow logically from one to another and the placement of planned equipment or movement events shows some understanding of horizontal orchestration & design. The design occasionally reflects the soundtrack, most often relative to the basic melody. Dynamic effort changes are minimal. Artistic effort is rarely part of the composition having been neither written nor achieved. The composition is often extremely incomplete and lacking in orchestration and development. Either the composing process or the components within the design may be weak. Incompletion of design may limit the scoring potential.</p>	<p>07 to 29 The ensemble demonstrates some understanding of principles involving space, line and time and is beginning to reflect an understanding of moving through space at this level. There are moments when the ensemble demonstrates dynamic gradations of space, time, weight and flow. There is some uniformity in ensemble responsibilities as relates to staging and orientation. Breaks and flaws are still frequent. Recovery is attempted. Concentration varies. Stamina and demonstration of skills are sporadic. Both the technical and expressive excellence are inconsistent. Adherence to style is occasionally demonstrated. Incompletion limits achievement.</p>
<p>30 to 59 The arrangement displays knowledge of design, logic and variety in equipment, movement, and staging. Ideas flow logically from one to another, and the placement of planned equipment or movement events shows a good understanding of horizontal orchestration & design. Use of design elements within equipment, body, or staging is of moderate quality and depth, and reflects the soundtrack structure with fair success, involving some exploration of multiple lines. Dynamic effort qualities are beginning to elevate the design quality. There is a sporadic presence of characteristics and artistic effort that on occasion elevates the compositional worth. The unity of design elements may be incomplete or developing at this level. Orchestration of the equipment and movement 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.</p>	<p>30 to 59 The ensemble achieves a more consist demonstration of the principles involving space, line and time. There is growing consistency in individuals moving through space. There are longer periods of time when the ensemble achieves dynamic gradations of space, time, weight and flow. The ensemble responsibilities of equipment, movement, and staging are taking on greater clarity offering moderate opportunity to enhance the skill with dynamics. Fairly good uniformity exists in ensemble responsibilities of staging and orientation. Breaks and flaws still occur but recovery is attempted. Concentration and stamina are moderately achieved. Method and techniques reflect a growing degree of physical and mental development. Adherence to style is developing and is becoming evident and consistent. Occasional demonstration of detail and nuance is beginning to occur. The work may still be in progress, but the performers have an adequate base upon which to demonstrate skills.</p>
<p>60 to 89 The arrangement displays a good understanding of design, logic and variety in equipment, movement, and staging. Use of design elements is of quality with exploration of some sophisticated techniques bringing greater depth to the design. Horizontal orchestration shows a well-developed sense of placement of planned equipment or movement events, design, logic, and continuity from one idea to the next. The vertical orchestration explores the inner structure of the soundtrack, and provides the performer with a good vehicle for artistic effort. Dynamic effort changes are clear, and characteristics enhance the depth of the composition. A good sense of unity elevates the design. Staging and orchestration of equipment and movement on staging shows good depth and success. The fusion of triad options is understood and demonstrated. The composing process and the components within the design are developed and strong for this class.</p>	<p>60 to 89 Performers understand and achieve ensemble responsibilities of space, time and line. A consistent level of skill is demonstrated in moving through space. Performers show understanding and achievement within a growing range of dynamic effort gradations of space, time, weight and flow. Characteristics of equipment, movement, and staging are clear. There is a good level of consistency in responsibilities relative to staging and orientation. Breaks and flaws are infrequent and recovery is strong. Concentration and stamina are displayed. Achievement is consistent and ongoing. Methods and techniques reflect a good degree of physical and mental development for this class. Adherence to style is good. Achievement of detail and nuance is strong</p>
<p>90 to 100 The arrangement displays a broad knowledge of fundamentals of design and logic in equipment, movement, and staging. The design consistently reflects the audio, and greater dimensionality reflects growing design techniques. Horizontal orchestration always demonstrates good placement of planned equipment or movement events, design, logic, and continuity from one idea to the other. The vertical orchestration consistently explores the inner structure of the soundtrack through variety and dimensionality, and provides the performer with a strong vehicle for artistic effort. Dynamic effort changes are always clear, and attention to detailing of characteristics elevates the depth of the composition. The unity of elements always connects the design aspects. Staging and orchestration of equipment/body demonstrates the fusion of triad options and consistent dimensionality. The composition is strong for this class, and design concepts are successful.</p>	<p>90 to 100 Performers apply all techniques in the achievement of ensemble responsibilities with respect to space, time and line. The ensemble moves through space with clarity. A good range of effort qualities and dynamics is demonstrated encompassing elements of space, time, weight and flow. Characteristics of equipment, movement, and staging are excellent. The ensemble displays excellent understanding of responsibilities relative to staging and orientation. Breaks and flaws seldom occur and recovery is quick. Concentration and stamina are demonstrated. Methods and techniques reflect full physical and mental development for this class. Style is fully recognizable.. There is consistent demonstration of detail and nuance.</p>

A Class Ensemble Analysis

A Class guards are comprised of an basic level of depth, quality of design and excellence.

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



Composition

Excellence

WHOSE COMPOSITION CONTAINED THE GREATER:

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

WHOSE PERFORMERS DEMONSTRATED THE BETTER:

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

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

SCORE

100

SCORE

100

Sub Caption Spread Guidelines

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

Total

200

ENSEMBLE ANALYSIS CRITERIA REFERENCE

A CLASS

COMPOSITION

EXCELLENCE

<p>0 to 06 The arrangement generally lacks readability.</p>	<p>0 to 06 Performers are generally unaware.</p>
<p>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.</p>	<p>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.</p>
<p>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.</p>	<p>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.</p>
<p>60 to 89 The arrangement displays a good knowledge of the fundamentals of design and logic in equipment, movement, and staging while exploring some additional design challenges bringing greater depth to the composition. Ideas consistently flow logically from one to another, and the placement of planned equipment or movement events shows a strong understanding of continuity and development within horizontal orchestration & design. Use of design elements within equipment, body, or staging fully reflects the basic musical structure, and explores dimensionality in reflection of the sound track. Dynamic effort changes are apparent. Characteristics and artistic efforts elevate the composition beyond mere pictures. Unity connects the design. Orchestration of equipment and movement relative to staging shows a growing understanding of triad options. Design is strong for this level. The composing process shows a good blend of elements.</p>	<p>60 to 89 Performers usually achieve ensemble responsibilities with respect to space, time and line. Some additional responsibilities are challenging the performers in new areas of achievement. A consistent degree of skill is demonstrated moving through space. Performers achieve an enhanced range of dynamic effort changes. Characteristics of equipment, movement, and staging are growing in clarity and the ensemble shows a good understanding of enhancing the skill with these dynamic efforts. There is a growing level of consistency relative to staging and orientation responsibilities. Breaks and flaws are infrequent and recovery is good. Concentration and stamina are displayed. Achievement is consistent and ongoing. Techniques reflect a good degree of physical and mental development for this class. Style is evident and growing.</p>
<p>90 to 100 The arrangement displays a successful blend of design techniques in equipment, movement, and staging. Ideas always flow well from one to another and the placement of planned equipment or movement events shows logic and a full understanding of horizontal orchestration & design. Use of design elements within equipment, body and staging consistently reflects the sound track, with greater dimensionality in the equipment & movement composing techniques. There is constant display of artistic effort. Dynamic effort changes are frequently demonstrated. Characteristics define the details of the composition. The unity of elements shows consistent understanding of design connection. Orchestration of equipment and movement on staging shows a successful application of triad options. The composition is correct and shows depth for this class.</p>	<p>90 to 100 Performers always achieve well in responsibilities of space, time and line. The ensemble moves through space with clarity. A growing range of dynamic effort qualities is understood and applied, encompassing elements of space, time, weight and flow. The characteristics of equipment, movement and staging are clear, consistently enhancing the skills with these dynamic efforts. The ensemble displays good uniformity in responsibilities relative to staging and orientation. Breaks and flaws seldom occur, but recovery is quick. Concentration and stamina are demonstrated successfully. Ensemble methods and techniques reflect a well-developed degree of physical and mental development within this class. Style is understood and achieved.</p>

Regional A Class Ensemble Analysis



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

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

Composition

Excellence

WHOSE COMPOSITION CONTAINED THE GREATER:

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

WHOSE PERFORMERS DEMONSTRATED THE BETTER:

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

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

SCORE						SCORE					
100						100					

Sub Caption Spread Guidelines

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

Total

200

ENSEMBLE ANALYSIS CRITERIA REFERENCE
REGIONAL A CLASS

COMPOSITION

EXCELLENCE

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

PHILOSOPHY OF EQUIPMENT AND MOVEMENT

Verbal observations must be equally divided between “the what” and “the how”

Recognize and reward the demonstration of training and the techniques behind each move. Analyze the INDIVIDUAL performer, section or small group, and credit what is written and how it is performed.

Equipment and Movement are both judged based on: principles, effort qualities of space, time, weight, and flow of energy, technique, training, timing, and uniformity.

- Recognize and identify the vocabulary in order to know **WHAT** the performer is achieving and what skills (training) must be understood in order to achieve.
- Measure the degree of achievement demonstrated by the individual(s).
- The judge must be cognitively and analytically aware of the range of the choreographed vocabulary, and recognize and reward cumulative aspects of this material. **This is not a quantitative measure.**
- The excellence score will reflect the range of achievement of all the qualities inherent within the vocabulary.
 1. The presence of fundamentals of training, principles of movement or equipment, and effort qualities will determine the degree of achievement of the performer.
 2. The “what” and the “how” exist simultaneously.
 3. Proper recognition and verbalization of the Vocabulary is the means to recognize what the performer is achieving. You must know all of the techniques involved in the fulfillment of each move.

Both the “what” and the “how” (vocabulary and achievement) exist simultaneously.

- The judge must have a simultaneous awareness of WHAT is being asked of the performers, and concurrently know HOW well it is being achieved.
- It is impossible to separate the two components. Our accountability to the score sheet is the only real delineation that exists between the WHAT and the HOW.
- Therefore, it is appropriate that each observation the judge makes relative to the choreographed vocabulary qualities should be accompanied by an observation of the degree of excellence with which it is achieved. Your accurate verbalization of “what” is being done will assure the listener that you are fully reading and crediting the vocabulary and achievement.
- This will give scoring significance to the commentary.
- Proper profiling in each sub-caption is vital to assure the accurate crediting for the performers.

Sampling Techniques

- Identify **Who** you are sampling, **what** they are doing and **how** well they are achieving.
- Compare one individual to others in order to measure the consistency of the training and overall achievement.
- Within a unison section presentation, compare the consistency and training of all individuals in the section or within your viewing range.
- In non-unison moves measure the individual against accepted principles of excellence.

TECHNIQUES IN READING THE WRITTEN WORK

- The depth, range and variety within the vocabulary are **cumulative**. Care should be taken not to arrive at a premature assessment. **Don’t jump to judgment.**

- Consider each aspect **within the context** of its presentation.
- Every single count or move does not invite assessment in isolation, but must be considered in the context in which it may be written.
- If multiple events are occurring simultaneously, scan the stage to sample the range of the choreographed opportunities and the achievement of the individuals/small groups. Let your verbal observations include the sampling comment that you are “scanning” the multiple events.
 1. Understand that this process will invite more of an overview comment, but is necessary in order to encompass ALL that is occurring.
- **There is a real difference between training/achievement and a mechanical error.**
 1. If a judge takes the approach of naming a move and then talking about a technical deficiency which may be noted within that move, then the observations take on the sound of “tech” tapes which is frighteningly close to “tick” tapes, and does not reinforce the tenets of training and achievement.
 2. To illustrate this statement; if an individual or a segment of the guard does an extensive saber phrase with multiple plane changes and two toss variations while the body shapes, turns, jumps and travels, the judge should be processing all of the components being presented, and should be considering what level of training and development was required for the performer(s) to demonstrate this. Perhaps within this phrase they fully achieved most of the vocabulary indicating that their training and processing of the moves was understood and applied. However, within this phrase, perhaps there were a few errors (a drop or a break or a late start). The point to be made here is that the training the performer demonstrates in doing the required phrase is significantly greater in value and priority than the break, drop or late start.
 3. This must be taken in context, and not become an “either/or” scenario. Consistent technique issues will certainly be a red flag that will call the judge’s attention to the potential of training problems. They should not, however, be the isolated basis upon which the judge assigns the score.
 4. Judges must recognize and balance the considerations between the training process, the degree of development and fulfillment of the vocabulary, and the “isolated errors” which are bound to occur with even the most mature of our performers.
 5. Most importantly, the judge must first recognize fully, all the layers of skills within the vocabulary.
- READ through the phrase, evaluate the skills demonstrated within the phrase, and assess if new skills were presented that may broaden the range of what was previously demonstrated
- **CLARIFICATION ON phrase length.** All shows will have phrases of varying lengths, so don’t fall into the trap of using phrase length as a basis for reward. It is the content within each phrase and how the skills are combined and expressed that you will evaluate and credit.
- Do NOT take the liberty of “liking” or “not liking” the choreographer’s choice of the written material. Judge what’s there and how well it is achieved.

COMBINING BODY AND EQUIPMENT:

- When body and equipment are layered, blended or synergistically designed, new responsibilities occur for the performer thus expanding the range of the vocabulary.
- Consider this blend much as you would consider partnering in dance.
- Balance, gravity, and other principles are compounded and changed for both body and equipment.

There are a variety of options available to the choreographer.

- At times the body and equipment will function in an equal and inseparable display of motion.
- At other times the equipment may be secondary, perhaps carried in a passive position or grounded, as the body explores choices of dance, drama, or staging.

- The body may be in a fixed position in order to display the dexterity of hands and speed or complexity of the equipment. Body shaping may be minimal or not at all during these times.
 1. Recognize all of these options in considering the skills and choices within the vocabulary.
 2. Learn to see the qualities that developed the body to perform the combined vocabulary.
 3. Recognize and credit ALL aspects of training to achieve all responsibilities, combinations & possibilities.

THE PHYSICS OF MOTION & EXPRESSIVE DYNAMICS

Expression is the manner or impetus within the equipment or movement function.

The nature of motion results in the release of energy through a muscular response to an inner or outer stimulus. The response produces a visual result in time and space. This influences the handling of equipment as each equipment move responds to the degree of tension, flexibility and strength in the hands, wrists, arms, and entire body. These changes in the body range from inner tensions that the performer feels and which vary the expression of the carriage to more obvious changes that transfer to the handling of the equipment. Gradations of space, time, weight and flow enhance the technical skills and give the viewer a dynamic reflection. These "effort" or "quality" changes are the means whereby the dynamics are manifested.

- Expressive efforts and specific techniques are inseparable and occur simultaneously.
- Within every equipment or movement phrase, techniques will involve the incorporation of effort gradations governing time, weight, flow and space. These qualities exist simultaneously with such qualities as flexion, extension, rotation, muscle development, etc. Without them we would be robotic and all motion would be impaired.
- The **“physics of motion”** require certain changes in qualities of weight, time, etc. For example, a dancer must have strength in preparation in order to achieve lightness and height in a jump. The same is true in the execution of an equipment toss.
 - Dynamic effort changes within an equipment pattern or within a movement combination will occur in initiation, connection, and completion of the given move; otherwise the move could not occur.
- In addition to these **inherent quality changes**, the vocabulary will also include a layer of expressive dynamic changes where gradations of time, weight, flow and space will enhance the look of the vocabulary layering it with expressive gradations.
- As you read through the written material, comprehend all that it involves, and consider the training and understanding the performer must possess in its execution.
- Be specific in identifying your recognition of these dynamic effort qualities.

Read, process and understand the entire meaning and involvement within each phrase (range & variety both technically and expressively), and cumulatively process the phrase in context with the entire vocabulary.



ISSUES SPECIFIC TO THE EQUIPMENT FOCUS

The equipment vocabulary falls into the following general categories:

- Spins
- Tosses/exchanges
- Carving/extensions
- Hand to hand and hand changes

- Multi-planar work
- Wraps
- Working from all parts of the equipment
- Equipment/Body (phrases that depend on the body)
- Phrase sharing (either with body or with another piece of equipment)
- Equipment layered on body or movement
- Tempo/meter/rhythm
- Effort Changes
 - SPACE: *Spatial pathways are direct or indirect.*
 - TIME: *Motion gradates from very slow (sustained) through very fast or quick.*
 - WEIGHT: *Efforts range from light or soft through strong.*
 - FLOW: *Motion gradates from free or open to bound (the “flow” of energy in the arms and upper body - the flow of breath)*

EQUIPMENT PRINCIPLES, EFFORT CHANGES AND DYNAMIC QUALITIES: Each of the following principles and efforts requires understanding a method of achievement. The uniform development of these qualities is what we want to show in our equipment. Performers should understand and display training in the following equipment principles:

1. POSITION SENSE: Beginning and completing a move from a uniform position; control of position within a phrase.

- Hand Position on Equipment
- Uniformity of fixed or carry positions
- The pitch of equipment in spins and tosses
- Relationship of the body to equipment in such moves as wraps or in the act of manipulating the equipment with other body parts than just hands.
- The relationship of the body in equipment presentation or exchanges

2. TIMING: The act of moving in unison efforts. In non-unison equipment moves, timing is viewed relative to the interaction or involvement of the various pieces of equipment.

- Initiation of move
- Speed of move - tempo
- Completion of move
- Phrase length
- Phrase sharing (with body or another piece of equipment).

3. SPATIAL PATHWAYS: The adherence to points in space in any three-dimensional carving pattern or extension.

- Consider ARM PATH in these moves as well as the shape of the arm and hand.

4. BALANCE:

- This aspect helps the performer to work with gravity.
- The performer must have a good knowledge of the balance of each piece of equipment and at the same time maintain an inner balance of the whole body.

- It is a fusion of mutual support among all the body parts that brings the whole together and allows the most stable control of equipment.

5. MOVING THROUGH SPACE: An awareness of the space around the performers, their kinesphere, the pathways their equipment and body will follow and the area in which equipment patterns can be created and executed.

- *Sometimes it is not the destination but the motion itself that is important.* Such motion emphasizes weight and the direct flow of energy calling for uniformity through weight and energy flow and the peak point of the motion. The concentration is on the **ACT OF MOTION** rather than (but not disregarding) the result of reaching a specific destination.

6. ARTICULATION: Here the performer must define and achieve each individual aspect of detail involved in any move or effort.

7. EFFORT CHANGES exist in every move. It is the **GRADATIONS** within these efforts that increase dynamic qualities. Effort changes include:

- **SPACE:** Changes in the quality of spatial focus or attention either direct or indirect. The six spatial tendencies are: up, down, high, middle, low and in place. Spatial pathways of equipment can be direct or indirect.
- **TIME:** Changes in the quality of time in equipment moves rely on becoming either sustained or slow through fast or quick. The quality of prolonging time is termed sustained. The quality of urgency or quickening in time is termed quickness. Equipment motion here would gradate from very slow through very fast effort.
- **WEIGHT:** Changes in the quality of the equipment weight. It moves from light/soft through forceful/strong. This is influenced through changes in the muscles of the forearm, tension of the grip and flexibility of the wrist.
- **FLOW:** Use of breath impacts the flow of energy significantly and impacts changes in the quality of the flow of tension; Equipment moves from free and open to bound (controlled by the degree of, or release of, tension in the arms and upper body.) The "going with the flow" of equipment movement we call free; the restriction of the equipment flow we call bound.

8. BREATH is crucial to motion not only to bring more oxygen to the body but also to give equipment and body motion fluency and harmony.

- Breath will impact on the specific **quality** of motion.
- A phrase of motion "with breath" has a controlled extension in time, a clear beginning and end no matter how fast or how slow it is. It moves with freedom and harmony.
- A phrase "without breath" looks stiff and mechanical (no breathing space).

9. RHYTHM (the combination of weight and time)

- It is the pulse or beat of motion and is paramount in creating dynamics.
- Motion may occur as a direct response to a recurrent beat or rhythmic pattern in music.
- The chief purpose of motion is the translation of rhythms and dynamics into physical action.



This page intentionally left blank.

World Class Equipment

World Class guards are comprised of advanced to standard-setting level of vocabulary skills and excellence.

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



Vocabulary

Excellence

WHOSE VOCABULARY CONTAINED THE GREATER:

- Range and variety of equipment moves
- Expressive range through dynamic efforts of space, time, weight, and flow
- Depth, range and variety of blend between equipment and body
- Range of material most compatible with the performers' training

WHOSE PERFORMERS DEMONSTRATED THE BETTER:

- Understanding and application of principles
- Understanding and application of dynamic effort changes
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support the vocabulary

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

Sub Caption Spread Guidelines

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

Total

200

EQUIPMENT CRITERIA REFERENCE
WORLD CLASS

VOCABULARY

EXCELLENCE

<p>0 to 6 The choreographed vocabulary generally lacks readability.</p>	<p>0 to 06 Individuals show inadequate training in equipment principles.</p>
<p>7 to 29 The choreographed vocabulary range is limited, repetitious or presented only as a single effort. Phrasing is short. Expressive dynamic qualities are sporadically written for this class, and are only occasionally included. The expressive and technical vocabulary range within the choreography is still in the discovery stage, often extremely incomplete and lacking in development. Incompletion might limit the scoring potential.</p>	<p>07 to 29 Individuals show some training relative to equipment principles and expressive efforts and are discovering the qualities needed for achievement. Knowledge of breath, muscle, tension or flexion is not fully applied. Body development is inconsistent causing variations in the look of the equipment. Breaks and flaws are frequent and recovery is sporadic. There are moments when the equipment involves dynamic gradations of space, time, weight and flow. Some individuals may be more expressive than others. Effort qualities may suffer when equipment is layered on movement indicating insufficient training to handle both expressive and technical responsibilities. Concentration is weak. Adherence to style is occasionally demonstrated. Training is only beginning to develop.</p>
<p>30 to 59 The choreographed vocabulary contains a good range including a moderate degree of variety and dimensionality, more frequent combinations with movement or drill/staging, and some mature expressive qualities of space, time, weight and flow. Phrases are fuller and explore multi to planar work. There is ambidexterity and versatility. Methods and techniques require an average degree of physical and mental development. There is a growing connection between the movement and equipment dynamics. The expressive and technical range within the choreography is usually compatible to the individuals' skills. The work may still be in progress, and the performers have an adequate opportunity to develop their choreographic range.</p>	<p>30 to 59 Individuals show moderate training relative to equipment principles. There are longer periods of time when equipment moves in dynamic gradations of space, time, weight and flow. Bodies are more consistently trained to handle and control the equipment, and the use of breath is demonstrated more consistently. Achievement is reasonably good during multiple or layered responsibilities and there is a growing connection between movement and equipment expressive dynamics. All methods and techniques reflect an average degree of physical and mental development. Breaks and flaws may still occur, but recovery is evident. Concentration is developing and moderately achieved. Stamina and skills display good training. Adherence to style is developing and is usually evident and consistent. Training is moderately consistent.</p>
<p>60 to 89 The choreographed vocabulary range is broad and varied with good depth and a broad range of expressive dynamics of space, time, weight and flow. There is a significant blend of equipment on movement or drill/staging. Phrases have more complex combinations in tandem with drill/staging/body while moving through ongoing expressive gradations. There is a significant level of ambidexterity and versatility. Methods and techniques require a high degree of mental and physical challenge. Expressive & technical range within the choreography is compatible to the individuals' skills.</p>	<p>60 to 89 Individuals show excellent training relative to principles and expressive effort qualities. Breath is understood and used. There is a consistent display of expressive qualities that create dynamics through equipment, consistently moving with gradations of space, time, weight and flow. There is a strong application of tension, flexion and muscle control. Most performers show a strong understanding of moving through space and consistently project the weight and energy toward efficient equipment delivery. Breaks and flaws are infrequent and recovery is evident and quick. Stamina and skills are consistently displayed. There is an inseparable expressive demonstration between equipment and movement. Advanced methods and techniques reflect a high degree of mental and physical development. Adherence to style is evident and consistent. Training is strong and evident.</p>
<p>90 to 98 The variety and range of technical & expressive skills within the equipment choreography is superior. There is variety, versatility and ambidexterity, involving multiple or layered responsibilities. The equipment constantly moves through sophisticated gradations of space, time, weight and flow demonstrating the fullest range of expressive dynamics. Phrases challenge the performer with complex and varied combinations of equipment, body/drill/staging. Methods and techniques require the highest degree of physical and mental development. The synergy of equipment and movement provide an inseparable and superb expressive and technical challenge, and is fully compatible to the individuals' skills.</p>	<p>90 to 98 Individuals show superior training & application of the fullest range of all blended expressive and technical principles and effort qualities. A full understanding of breath and control of muscle, tension and flexion enhance every effort. Individuals fully understand moving through space and always employ the weight and energy toward excellent equipment delivery. Breaks and flaws are virtually non-existent and recovery is effortless. Both technical and expressive equipment characteristics are well defined. Concentration and skills are superior. Optimum dynamics elevates the performance to a new level. Technical and expressive techniques reflect the highest degree of physical and mental development. The synergistic blend of equipment and movement provide an inseparable dynamic and expressive display. Adherence to style is superb. There is a crystallization of all efforts.</p>
<p>99 to 100 Sets new standards.</p>	<p>99 to 100 Sets new standards.</p>

Open Class Equipment

Open Class guards are comprised of an intermediate level of vocabulary skills and excellence.

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



Vocabulary

Excellence

WHOSE VOCABULARY CONTAINED THE GREATER:

- Range and variety of equipment moves
- Expressive range through dynamic efforts of space, time, weight, and flow
- Depth, range and variety of blend between equipment and body
- Range of material most compatible with the performers' training

WHOSE PERFORMERS DEMONSTRATED THE BETTER:

- Understanding and application of principles
- Understanding and application of dynamic effort changes
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support the vocabulary

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

SCORE

100

SCORE

100

Sub Caption Spread Guidelines

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

Total

200

EQUIPMENT CRITERIA REFERENCE

OPEN CLASS

VOCABULARY

EXCELLENCE

0 to 06 The choreographed vocabulary generally lacks readability.	0 to 06 Individuals show inadequate training in equipment principles.
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.	07 to 29 Individuals display some uniformity in method and timing, and are experiencing training relative to technical and expressive equipment principles. Expressive efforts are not yet understood. Knowledge of breath, muscle, tension or flexion is still not fully applied at this level. Body development is inconsistent, causing variations in the look of the equipment. Breaks and flaws are frequent. Recovery is rare, and concentration is sporadic. Adherence to style is not defined. The training process is in a developing stage. The incompletion of the program may limit the performer's opportunity to demonstrate skills and achievement.
30 to 59 The choreographed vocabulary contains a good range of skills involving variety, dimensionality, combinations with movement or staging, and incorporates expressive qualities of space, time, weight and flow. Phrases are fuller and explore both direct and indirect planes. There is some ambidexterity and versatility. Expressive gradations are an integral part of all methods and techniques, and require an average degree of physical and mental development. The choreography is usually compatible to the individual's skills. The work may still be in progress, but the performers have an adequate opportunity to develop their choreography range.	30 to 59 Individuals achieve a moderate degree of uniformity in method and timing. Principles and expressive efforts are understood, but may vary from individual to individual. There are longer periods of time when gradations of space, time, weight and flow are achieved. Bodies are moderately trained to handle and control the equipment, and the use of breath is demonstrated more consistently. Knowledge of muscle, tension, flexion, rotation and breath is more understood and applied. Individuals are beginning to show an awareness of moving through space in both isolated equipment moves and moves done on or around the body. Breaks and flaws still occur but recovery is evolving. Concentration and stamina are developing showing good achievement during multiple or layered responsibilities. Achievement reflects an average degree of physical and mental development. Adherence to style is developing. The training process relative to skills is at a moderate level.
60 to 89 The choreographed vocabulary is broad and varied with good depth and a varied range of expressive gradations of space, time, weight, and flow, significantly blended on movement or staging. Phrases are longer and more dimensional, and move through multiple planes and expressive gradations. There is an increased level of ambidexterity and versatility. All technical and expressive methods and techniques require a good degree of physical and mental development. The choreographed skills are mostly compatible to the individual's skills providing good opportunity to develop their range.	60 to 89 Individuals understand and maintain a good level of uniformity of method and timing. Intermediate principles and expressive efforts are developing and achievement is stronger. Bodies are well trained at this level to handle equipment, and the use of breath is obviously supporting this effort. Muscle, flexion, tension, rotation and breath work in support of equipment moves. Expressive equipment characteristics are clear. Individuals show a good understanding of moving through space in isolated moves and moves done on and around the body. Breaks and flaws are infrequent and recovery is good. Concentration and stamina are usually displayed. Achievement is strong during multiple or layered responsibilities, and there is a good connection between movement and equipment dynamics. Achievement reflects a well-developed degree of physical and mental training. Adherence to style is usually consistent. Training is appropriate for this level of development.
90 to 100 The choreographed vocabulary is enriched with challenges containing variety & versatility. A good range of expressive dynamics involves qualities in gradations of space, time, weight and flow to provide consistent and full expressive opportunity. Ambidexterity is frequently demonstrated. Skills involving dexterity or multiple/layered responsibilities occur. Phrases challenge the performer with varied combinations in both direct and indirect multi-planar work. Technical and expressive methods and techniques require a strong degree of physical and mental development at this level, and there is a consistent connection between movement and equipment dynamics. The choreographed vocabulary is fully compatible to the individual's skills.	90 to 100 Individuals apply and maintain a strong sense of uniformity of principles and expressive efforts. Effort gradations of space, time, weight, and flow are evident in understanding and application. Body training supports good equipment skills, and the use of breath enhances the effort. Muscle, flexion, tension, rotation and breath work well in achieving all responsibilities. Expressive equipment characteristics are clear. A strong level of skill is demonstrated by individuals in moving through space, in isolated moves, and moves done on and around the body. Breaks and flaws are infrequent and recovery is quick. Concentration and stamina are consistently displayed. Achievement reflects a full development of physical and mental training, and there is a consistent connection between movement and equipment expressive dynamics. Adherence to style is consistent. Training is evident for this level and accommodates the achievement of skills.

A Class Equipment

A Class guards are comprised of a basic level of vocabulary skills and excellence.

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



Vocabulary

Excellence

WHOSE VOCABULARY CONTAINED THE GREATER:

- Range and variety of equipment moves
- Expressive range through dynamic efforts of space, time, weight, and flow
- Depth, range and variety of blend between equipment and body
- Range of material most compatible with the performers' training

WHOSE PERFORMERS DEMONSTRATED THE BETTER:

- Understanding and application of principles
- Understanding and application of dynamic effort changes
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support the vocabulary

Box 1	Box 2			Box 3			Box 4			Box 5			Box 1	Box 2			Box 3			Box 4			Box 5		
0 to 5	6	14	22	26	32	38	46	52	59	66	68	70	0 to 10	11	20	30	41	52	64	76	89	101	115	120	125
Seldom Experiences (WEAK) 0 to 5	Rarely Discovers (FAIR) 6 to 25			Sometimes Knows (GOOD) 26 to 45			Frequently Understands (EXCELLENT) 46 to 65			Always Applies (SUPERIOR) 66 to 70			Seldom Experiences (WEAK) 0 to 10	Rarely Discovers (FAIR) 11 to 40			Sometimes Knows (GOOD) 41 to 75			Frequently Understands (EXCELLENT) 76 to 114			Always Applies (SUPERIOR) 115 to 130		
SCORE												SCORE													
70												130													

Sub Caption Spread Guidelines

	Insignificant Differences	Slight Differences	Moderate Differences	Significant Differences
Vocabulary	0 to 1 tenth	1 to 2 tenths	2 to 3 tenths	4 or more tenths
Excellence	0 to 2 tenths	2 to 4 tenths	4 to 8 tenths	8 or more tenths

Total

200

EQUIPMENT CRITERIA REFERENCE

A CLASS

VOCABULARY

EXCELLENCE

0 to 05 The choreographed vocabulary generally lacks readability	0 to 10 Individuals show no training in equipment principles.
06 to 25 The choreographed vocabulary is limited, repetitious or presented only as a single effort. Phrasing is short. Expressive techniques relative to dynamics are seldom included. Choreography is occasionally compatible to the individual's skills. The equipment program is extremely incomplete and may limit scoring potential.	11 to 40 Individuals are discovering the skills and principles. Individuals display some uniformity in method and timing, and show some training relative to equipment principles. Body development is inconsistent causing variations in the look of the equipment. Breaks and flaws are frequent. Expressive efforts are not yet understood and in some cases, are not even written into the program. Knowledge of breath, muscle, tension or flexion is still not understood or applied. Concentration is weak. Adherence to style is not yet understood. The training process is in a developing stage. Program is extremely incomplete and may limit the performer's opportunity to demonstrate skills and achievement.
26 to 45 The choreographed vocabulary contains some variety and occasionally combines with movement or staging. Phrases are lengthening. The gradations of time and weight are apparent and extend the choreographed vocabulary range. The choreography is often compatible to the individual's skills. The work may still be in progress, but it provides the performer with an adequate opportunity to develop their range.	41 to 75 Individuals know principles and expressive efforts, and achieve more consistently in method and timing. Principles and expressive efforts are understood but may vary from individual to individual or relative to the effort required. There is more consistency in the ease with which individuals move through space. Body qualities are undeveloped causing a variation in the look of the equipment. There is a knowledge of muscle, tension, flexion, rotation and breath, and is applied in efforts. There are some periods of time when dynamic gradations of time & weight are achieved. Breaks and flaws still occur but recovery is beginning to evolve. Concentration and stamina are developing and are moderately achieved at a level. All methods and techniques reflect an average degree of physical and mental development. Adherence to style is developing. The training process is at a moderate level. The work may still be in progress but the performer has an adequate opportunity to demonstrate skills.
46 to 65 The range of the choreographed vocabulary for this class is broad and well understood. More varied choreographic qualities are present. There is a growing blend of movement and equipment. Phrases are more dimensional. The range and gradations of expressive efforts is growing. Some of the challenges broaden the range of the blended technical/expressive choreographed qualities. Choreography is mostly compatible to the individual's skills.	76 to 114 Individuals understand principles and efforts and achieve a consistent degree of uniformity in method and timing. Expressive gradations of space/time/weight & flow are usually achieved. Body development is improved in support beneath equipment. Knowledge of muscle, tension, flexion, rotation and breath is understood. Breaks and flaws still occur, but recovery is evident. Concentration and stamina are developing and achieved. Methods and techniques reflect a good degree of physical and mental development for this class. Adherence to style is good. Achievement suggests that the training process is at a good level. Some intermediate challenges are met with good success.
66 to 70 The choreographed vocabulary fulfills all opportunities at this level, and has begun to develop some intermediate challenges including the blending of movement and equipment. Choreography is at a broad range both expressively and technically, with variety and versatility. Phrases are dimensional and challenge the performer with a range of expressive qualities and gradations of efforts. The choreography is fully compatible to the individual's skills.	115 to 130 Individuals apply the principles and expressive efforts. Individuals achieve a consistent degree of uniformity in method and timing. Knowledge of muscle, tension, flexion, rotation and breath is applied throughout. Body development lends good support beneath equipment. Greater achievement occurs moving through dynamic gradations of space time, weight and flow. Consistent uniformity exists in individual responsibilities. Breaks and flaws are infrequent, and recovery is quick. Concentration and stamina are well achieved. Methods and techniques reflect a good degree of physical and mental development. Adherence to style is excellent for this level. Achievement suggests that the training process is successful for this class.

Regional A Class

Equipment

Regional A Class guards are comprised of a beginning level of vocabulary skills and excellence.

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



Vocabulary

Excellence

WHOSE VOCABULARY CONTAINED THE GREATER:

- Range and variety of equipment moves
- Expressive range through dynamic efforts of space, time, weight, and flow
- Depth, range and variety of blend between equipment and body
- Range of material most compatible with the performers' training

WHOSE PERFORMERS DEMONSTRATED THE BETTER:

- Understanding and application of principles
- Understanding and application of dynamic effort changes
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support the vocabulary

Box 1	Box 2	Box 3	Box 4	Box 5	Box 1	Box 2	Box 3	Box 4	Box 5
0 to 5	6 14 22	26 32 38	46 52 59	66 68 70	0 to 10	11 20 30	41 52 64	76 89 101	115 120 125
Seldom Experiences (WEAK) 0 to 5	Rarely Discovers (FAIR) 6 to 25	Sometimes Knows (GOOD) 26 to 45	Frequently Understands (EXCELLENT) 46 to 65	Always Applies (SUPERIOR) 66 to 70	Seldom Experiences (WEAK) 0 to 10	Rarely Discovers (FAIR) 11 to 40	Sometimes Knows (GOOD) 41 to 75	Frequently Understands (EXCELLENT) 76 to 114	Always Applies (SUPERIOR) 115 to 130
SCORE					SCORE				
70					130				

Sub Caption Spread Guidelines

	Insignificant Differences	Slight Differences	Moderate Differences	Significant Differences
Vocabulary	0 to 1 tenth	1 to 2 tenths	2 to 3 tenths	4 or more tenths
Excellence	0 to 2 tenths	2 to 4 tenths	4 to 8 tenths	8 or more tenths

Total

200

EQUIPMENT CRITERIA REFERENCE
REGIONAL A CLASS

VOCABULARY

EXCELLENCE

<p>0 to 5 The choreographed vocabulary within the choreography generally lacks readability.</p>	<p>0 to 10 Individuals show no training in equipment principles.</p>
<p>06 to 25 The choreographed vocabulary is limited, repetitious or presented only as a single effort. Phrasing is short. Expressive techniques relative to dynamics are seldom included. The choreography is occasionally compatible to the individual's skills. The program is extremely incomplete and may limit scoring potential.</p>	<p>11 to 40 Individuals are discovering the introductory principles. Individuals display some uniformity in method and timing, and show some training relative to equipment principles. Body development is inconsistent causing variations in the look of the equipment. Breaks and flaws are frequent. Expressive efforts are not yet understood and are not yet even written into the book. Knowledge of breath, muscle, tension or flexion is still not understood or applied. Concentration is weak. The training process is in a developing stage. Program is extremely incomplete and may limit the performer's opportunity to demonstrate skills and achievement.</p>
<p>26 to 45 The choreographed vocabulary contains some variety and occasionally combines with movement or staging. The choreography sometimes explores gradations of time and weight, and is usually compatible to the individual's skills. The work may still be in progress, but it provides the performer with an adequate opportunity to develop their range.</p>	<p>41 to 75 Individuals achieve more consistently in method and timing. Principles and expressive efforts are being developed, but may vary from individual to individual or relative to the effort required. Body qualities are undeveloped causing a variation in the look of the equipment. There is a introductory knowledge of muscle, tension, flexion, rotation and breath, and is applied in simple efforts. Breaks and flaws still occur and recovery is still a concern. Concentration and stamina are developing and are moderately achieved at this level. Methods and techniques reflect an average degree of physical and mental development at this level. Style is developing. The training process is at a moderate introductory level. The work may still be in progress but the performer has an adequate opportunity to demonstrate skills.</p>
<p>46 to 65 The range of the choreographed vocabulary is growing. Phrases show some dimensionality and some combining with movement or staging. The presence of expressive gradations is growing. Choreography is mostly compatible to the individual's skills.</p>	<p>76 to 114 Individuals understand the introductory skills and achieve a consistent degree of uniformity in method and timing. Body development is improving lending support beneath equipment. Knowledge of muscle, tension, flexion, rotation and breath is understood and applied in simple introductory efforts. There are periods of time when dynamic gradations of time and weight are achieved. Breaks and flaws still occur but recovery is becoming evident. Concentration and stamina are developing and are moderately achieved for this level. All techniques reflect a good degree of physical and mental development for this class. Adherence to style is growing. The training process is at a good developing level.</p>
<p>66 to 70 The choreographed vocabulary contains a good introductory range with variety and some versatility. Phrases are lengthening and challenge the performer with a growing range of expressive qualities and gradations. The choreography is fully compatible to the individual's skills.</p>	<p>115 to 130 Individuals apply the introductory principles and expressive efforts. There is a good degree of achievement of uniformity in method and timing. Development is good for this introductory level. Knowledge of muscle, tension, flexion, rotation and breath is understood and applied in introductory efforts. Greater success will be seen moving with gradations in time & weight. Consistent uniformity exists in individual responsibilities. Breaks and flaws still occur but recovery is growing. Concentration and stamina are developing. All methods and techniques reflect an appropriate degree of physical and mental development for this level. Adherence to style is improving. The training process is good for this class.</p>

ISSUES SPECIFIC TO THE MOVEMENT FOCUS

The movement vocabulary falls into the following general categories:

- Traveling
- Jumps/hops/leaps
- Turns/multiple turns
- Moves in/out of the ground
- Balance skills
- Weight sharing/partnering
- Shaping - Postural/Gestural changes
- Movement layered with equipment
- Effort Changes
 - SPACE: *Motion is direct or indirect.*
 - TIME: *Motion gradates from slow (sustained) through very fast or quick.*
 - WEIGHT: *Efforts range gradates from light or soft through strong.*
 - FLOW: *Motion gradates from free/open to bound (controlled by the degree of or release of tension and breath flowing through the body).*
- INDIVIDUAL RESPONSIBILITIES
 - Method of Build
 - Step Size variations
 - Orientation of Path

MOVEMENT PRINCIPLES, EFFORT CHANGES AND DYNAMIC QUALITIES: Each of the following principles and efforts requires understanding a method of achievement. The uniform development of these qualities is what we want to show in our movement. Performers should understand and display training in the following principles:

- 1. CENTERING:** Maintaining a sense of the body center holds the performer together in motion. It allows free and graceful movement. The ability to hold and organize oneself around one's own physical body center (pelvis).
- 2. GRAVITY:** This is the force that holds the performer down on the earth. The performer must learn to work with gravity to his/her advantage because it can otherwise inhibit movement.
- 3. BALANCE:** This aspect helps the performer to work with gravity and is MORE than the ability to stand on one leg. The performer must maintain an inner balance of the whole body. It is a tension of mutual support among all the body parts that brings the whole together in a new way.
- 4. POSTURE/ALIGNMENT:** This is closely linked with centering, gravity and balance and will improve automatically as the performer develops the first three elements. It is important to change the perception of the body for there is a wide discrepancy between what FEELS GOOD and what LOOKS RIGHT.
- 5. SHAPING:** Involves using the body as an instrument to communicate feelings and ideas in patterns of movement. **GESTURAL** changes include principles of flexion, extension and rotation and apply principally to the arms, legs, and head or to isolated body areas while **POSTURAL** changes involve the full torso in shaping changes.

6. MOVING THROUGH SPACE: This is an awareness of the space around you, your kinesphere, the pathways you will use in traveling and the area in which patterns can be created and executed.

- Sometimes **it is not the destination but the motion itself, which is important.** Such motion emphasizes change and allows freedom of interpretation and concentration on the **ACT OF MOVING** rather than on the result of reaching a specific destination.

7. WEIGHT FORCE AND MUSCULAR DEVELOPMENT/CONTROL. The means whereby quality changes can occur within any movement effort.

8. INITIATION OF MOVEMENT. Knowing where each effort begins within the body. (i.e. an arm gesture begins in the center of the back; a kick is an action that initiates within the hip socket, etc.)

9. ARTICULATION. Here the performer must define and achieve each individual aspect or detail involved in any move or effort. Of major importance here is the definition and articulation of feet while traveling, in turns and as part of the line relative to the leg.

10. EFFORT CHANGES exist in every move. It is the **GRADATIONS** within these efforts that increase dynamic qualities. Effort changes include:

- **SPACE:** Changes in the quality of spatial focus or attention either direct or indirect. There are six spatial tendencies: up, down, high, middle, low, in place.
- **TIME:** Changes in the quality of time in movement rely on ranging from sustained or slow through fast or quick. The quality of prolonging time is termed sustained. The quality of urgency or quickening in time is termed speed.
- **WEIGHT:** Changes in the quality of the body weight ranging from light or soft through heavy or strong.
- **FLOW:** Use of breath impacts the flow of energy significantly and impacts changes in the quality of the flow of tension. Movement moves from free and open to bound (controlled by the degree of, or release of, tension in the arms and upper body.) The "going with the flow" of movement we call free; the restriction of flow we call bound.

11. BREATH is crucial to movement to bring more oxygen to the body and give movement fluency and harmony.

- It is not only the physical function of breathing that is important to achieve technical accuracy, but also its use as **AN EXPRESSIVE TOOL** as part of the language of movement that conveys meaning.
- A move done with "sense of breath" moves with freedom and harmony.
- A phrase of movement "with breath" has a controlled extension in time, a clear beginning and end no matter how fast or how slow it is.
- A phrase "without breath" looks stiff and mechanical (no breathing space).
- Breathing in harmony with your steps gives a sense of calmness and fluency.
- Release of breath changes the look of the body as the tension is relaxed and movement becomes freer.
- If the performer holds his/her breath the movement looks impaired. Breath impacts both technically and expressively.

12. RHYTHM (the combination of weight and time)

- It is the pulse or beat of motion and is paramount in creating dynamics.
- Motion may occur as a direct response to a recurrent beat or rhythmic pattern in music. The chief purpose of motion is the translation of rhythms and dynamics into physical action.

World Class Movement

World Class guards are comprised of advanced to standard-setting level of vocabulary skills and excellence.

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



Vocabulary

Excellence

WHOSE VOCABULARY CONTAINED THE GREATER:

- Range and variety of body moves
- Expressive range through dynamic efforts of space, time, weight, and flow
- Depth, range and variety of blend between equipment and body
- Range of material most compatible with the performers' training

WHOSE PERFORMERS DEMONSTRATED THE BETTER:

- Understanding and application of principles
- Understanding and application of dynamic effort changes
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support the vocabulary

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

SCORE

100

SCORE

100

Sub Caption Spread Guidelines

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

Total

200

MOVEMENT CRITERIA REFERENCE

WORLD CLASS

VOCABULARY

EXCELLENCE

<p>0 to 06 The choreographed vocabulary generally lacks readability.</p>	<p>0 to 06 Individuals show inadequate development in movement principles.</p>
<p>07 to 29 The blended expressive/technical choreographed vocabulary range is limited, repetitious or presented only as a single effort. Phrasing is short. Expressive dynamic qualities are sporadically written for this class, and are only occasionally included. Both the expressive and technical vocabulary range is still in the discovery stage, often extremely incomplete and lacking in development. Incompletion might limit the scoring potential.</p>	<p>07 to 29 Individuals show some development relative to movement principles and expressive efforts and some sense of alignment in upper and lower body. There is occasional consistency of body line in posture and gesture. Body development is inconsistent causing variations in the look of the equipment. Breaks and flaws are frequent and recovery is sporadic. Some individuals may be more expressive than others. Effort qualities may suffer when equipment is layered on movement indicating insufficient development to handle both expressive and technical responsibilities. Concentration is weak. Adherence to style is occasionally demonstrated.</p>
<p>30 to 59 The blended expressive/technical choreographed vocabulary contains a good range including a moderate degree of variety and dimensionality, more frequent combinations with equipment or staging, and expressive gradations of space, time, weight and flow. Phrases are fuller and explore multi-planal work. There is versatility, and methods and techniques require an average degree of physical and mental development. There is a growing connection between the movement and equipment dynamics. Expressive/technical choreography is usually compatible to the individuals' skills. The work may still be in progress, but the performers have an adequate opportunity to develop their choreographic range. Choreography seems to be reasonably compatible to the individual's skills.</p>	<p>30 to 59 Individuals show moderate development relative to movement principles. Individuals achieve a moderate degree of alignment in the upper and lower body. Body line is sporadically defined and uniform. There are longer periods of time when effort gradations of space, time, weight and flow are displayed. Bodies are more consistently developed to handle and control the equipment, and the use of breath is beginning to be more consistent from individual to individual. Achievement is reasonably good during multiple or layered responsibilities and there is a growing connection of expressive quality between movement and equipment. Breaks and flaws may still occur, but recovery is evident. Concentration is developing and moderately achieved. Stamina and skills display good development. Adherence to style is developing and is usually evident and consistent. Individual development is fairly consistent.</p>
<p>60 to 89 The range of the blended expressive/technical choreographed vocabulary is broad and varied with good depth and a broad range of expressive gradations of space, time, weight and flow. There is a significant synergy between movement with equipment and/or staging. Phrases contain more complex combinations. There is a significant level of versatility. Methods and techniques require a high degree of mental and physical challenge. The blended expressive/technical choreography is compatible to the individual's skills.</p>	<p>60 to 89 Individuals show excellent development and understanding of blended expressive/technical movement principles and efforts and maintain a highly developed sense of centering and alignment. Postural and gestural line is defined and consistent. Breath is understood and used. There are consistent gradations of expressive effort qualities, and a strong application of tension, flexion and muscle control. Performers show a strong understanding of moving through space and consistently project the weight and energy toward efficient movement delivery. Breaks and flaws are infrequent and recovery is evident and quick. Concentration is strong. Stamina and skills are consistently displayed. There is an inseparable expressive demonstration between movement and equipment. Advanced technical and expressive methods and techniques reflect a high degree of mental and physical development. Adherence to style is evident and consistent. Development and achievement are strong and evident.</p>
<p>90 to 98 The range of the blended expressive/technical choreographed vocabulary is superior in variety and versatility. Full body movement constantly goes through sophisticated gradations of space, time, weight and flow, demonstrating the fullest range of expressive dynamics. Phrases challenge the performer with complex and varied combinations of body with equipment and staging. Methods and techniques require the highest degree of physical and mental development. The synergy of movement and equipment provide an inseparable expressive and technical challenge and is fully compatible to the individual's skills.</p>	<p>90 to 98 Individuals show superior development and application of all blended expressive/technical principles & efforts. Individuals maintain a superior development of centering, balance, weight force and alignment in full body movement, showing an understanding of the connections between all body parts. Body line is always defined and consistent. Use of breath is ongoing and always supports the fullest completion of phrases. The fullest range of effort qualities and dynamics is demonstrated with ease. A full understanding of breath and control of muscle, tension and flexion enhance every effort. Individuals fully understand moving through space and always employ the weight and energy toward excellent movement delivery. Breaks and flaws are rare and recovery is effortless. All movement characteristics are well defined. Concentration and skills are demonstrated in a superior manner. There are optimum dynamics elevating the performance to a high level. The synergistic blend of movement & equipment provide an inseparable dynamic and expressive display. Adherence to style is superb. There is a crystallization of all efforts.</p>
<p>99 to 100 Sets new standards</p>	<p>99 to 100 Sets new standards.</p>

Open Class Movement

Open Class guards are comprised of an intermediate level of vocabulary skills and excellence.

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



Vocabulary

Excellence

WHOSE VOCABULARY CONTAINED THE GREATER:

- Range and variety of body moves
- Expressive range through dynamic efforts of space, time, weight, and flow
- Depth, range and variety of blend between equipment and body
- Range of material most compatible with the performers' training

WHOSE PERFORMERS DEMONSTRATED THE BETTER:

- Understanding and application of principles
- Understanding and application of dynamic effort changes
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support the vocabulary

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

SCORE

100

SCORE

100

Sub Caption Spread Guidelines

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

Total

200

MOVEMENT CRITERIA REFERENCE

OPEN CLASS

VOCABULARY

EXCELLENCE

<p>0 to 06 The choreographed vocabulary lacks readability.</p>	<p>0 to 06 Individuals' achievement suggests inadequate training in movement principles.</p>
<p>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 expressive qualities are still in the discovery stage, often extremely incomplete and lacking in development. Incompletion may limit the scoring potential.</p>	<p>07 to 29 Individuals are discovering the skills required for technical and expressive achievement. They display some uniformity in method and timing and are experiencing development relative to movement principles and expressive efforts. Body development is still inconsistent at this level, causing variations in the look of the choreography. Breaks and flaws are frequent. Expressive 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.</p>
<p>30 to 59 The blended expressive and technical choreographed 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 expressive 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 expressive range.</p>	<p>30 to 59 Individuals achieve a moderate degree of uniformity in method and training. Principles and expressive 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.</p>
<p>60 to 89 The expressive and technical choreographed vocabulary is broad and varied with depth and a varied range of expressive gradations of space, time, weight and flow. Significant synergy blends equipment on staging. Expressive 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 technical and expressive methods and techniques require a good degree of physical and mental development. The choreography's expressive and technical range is compatible to the individual's skills providing good opportunity for development.</p>	<p>60 to 89 Individuals' achievement shows the technical and expressive skills 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 expressive effort qualities. 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.</p>
<p>90 to 100 The expressive and technical choreographed vocabulary is enriched with challenges, variety & versatility. There is a broad range of expressive dynamics in gradations of space, time, weight and flow & provide consistent and full expressive 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. Expressive/technical range is fully compatible to the individuals' skills.</p>	<p>90 to 100 Individuals apply and maintain a strong quality of technical and expressive methods and techniques. Movement principles and effort qualities 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 expressive effort qualities. 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.</p>

A Class Movement

A Class guards are comprised of a basic level of vocabulary skills and excellence.

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



Vocabulary

Excellence

WHOSE VOCABULARY CONTAINED THE GREATER:

- Range and variety of body moves
- Expressive range through dynamic efforts of space, time, weight, and flow
- Depth, range and variety of blend between equipment and body
- Range of material most compatible with the performers' training

WHOSE PERFORMERS DEMONSTRATED THE BETTER:

- Understanding and application of principles
- Understanding and application of dynamic effort changes
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support the vocabulary

Vocabulary					Excellence																				
Box 1	Box 2			Box 3		Box 4		Box 5	Box 1	Box 2			Box 3		Box 4		Box 5								
0 to 5	6	14	22	26	32	38	46	52	59	66	68	70	0 to 10	11	20	30	41	52	64	76	89	101	115	120	125
Seldom Experiences (WEAK) 0 to 5	Rarely Discovers (FAIR) 6 to 25			Sometimes Knows (GOOD) 26 to 45		Frequently Understands (EXCELLENT) 46 to 65		Always Applies (SUPERIOR) 66 to 70		Seldom Experiences (WEAK) 0 to 10	Rarely Discovers (FAIR) 11 to 40			Sometimes Knows (GOOD) 41 to 75		Frequently Understands (EXCELLENT) 76 to 114		Always Applies (SUPERIOR) 115 to 130							
SCORE										SCORE															
70										130															

Sub Caption Spread Guidelines

	Insignificant Differences	Slight Differences	Moderate Differences	Significant Differences
Vocabulary	0 to 1 tenth	1 to 2 tenths	2 to 3 tenths	4 or more tenths
Excellence	0 to 2 tenths	2 to 4 tenths	4 to 8 tenths	8 or more tenths

Total

200

MOVEMENT CRITERIA REFERENCE

A CLASS

VOCABULARY

EXCELLENCE

0 to 05 The choreographed vocabulary lacks readability.	0 to 10 Individuals show no training.
06 to 25 The choreographed vocabulary is limited, repetitious or presented only as a single effort. Phrasing is short. Expressive techniques relative to dynamics are seldom included. Choreography is occasionally compatible to the individual's skills. The movement program is extremely incomplete and may limit scoring potential.	11 to 40 Individuals are discovering the efforts and principles. Individuals display some uniformity in method and timing and show some training relative to movement principles. Body development is inconsistent. Breaks and flaws are frequent. Expressive efforts are not yet understood. Knowledge of breath, muscle, tension or flexion is still being discovered and is not understood or applied. Dynamic gradations of time and weight are only at the discovery stage and may not be fully demonstrated. Concentration is weak. Adherence to style is only being discovered. Achievement suggests that the training process is in a developing stage. The program is extremely incomplete and derived achievement may limit the performer's opportunity to demonstrate skills.
26 to 45 The choreographed vocabulary contains some variety and occasionally layers the movement with equipment. Phrases are lengthening. Dynamic efforts include gradations of time and weight. The choreography is usually compatible to the individual's skills. The work may still be in progress, but it provides the performer with an adequate opportunity to develop their range.	41 to 75 Individuals know principles and efforts and achieve a more consistent degree of centering and body alignment. Principles and efforts are understood but may vary from individual to individual or relative to the effort required. There is more consistency in the ease with which individuals move through space. There is a knowledge of muscle, tension, flexion, rotation and breath, which is applied in efforts. There are some periods of time when effort gradations of time & weight are well achieved. Fairly good uniformity exists in individual responsibilities of staging. Breaks and flaws still occur but recovery is beginning to evolve. Concentration and stamina are developing and are moderately achieved. Method and techniques reflect an average degree of physical and mental development. Adherence to style is developing. Achievement suggests that the training process is at a moderate level. The work may still be in progress, but it provides the performer with an adequate opportunity to demonstrate skills.
46 to 65 The range of the choreographed vocabulary for this class is broad and well understood. More varied choreographic qualities are present. There is a growing blend of movement and equipment. Phrases are more dimensional. The range and gradations of expressive efforts is growing. Some of the challenges broaden the range of the blended technical/expressive choreographed qualities. Choreography is mostly compatible to the individual's skills.	76 to 114 Individuals understand principles and efforts and achieve a consistent degree of centering and body alignment. Expressive gradations of space/time/weight & flow are usually achieved. Body development is improved in support beneath equipment. Individuals move well through space. Knowledge of muscle, tension, flexion, rotation and breath is understood. Good uniformity exists in individual responsibilities of staging. Breaks and flaws still occur, but recovery is evident. Concentration and stamina are developing and achieved. Methods and techniques reflect a good degree of physical and mental development for this class. Adherence to style is good. Achievement suggests that the training process is at a good level.
66 to 70 The choreographed vocabulary fulfills all opportunities at this level, and has begun to develop some intermediate challenges including the blending of movement and equipment. Choreography is at a broad range both expressively and technically, with variety and versatility. Phrases are dimensional and challenge the performer with a range of expressive qualities and gradations of efforts. The choreography is fully compatible to the individual's skills.	115 to 130 Individuals apply the principles and expressive efforts. Individuals always achieve a consistent degree of centering and body alignment, and move well through space. Knowledge of muscle, tension, flexion, rotation and breath is applied throughout. Body development lends good support beneath equipment. Greater achievement occurs moving through dynamic gradations of space time, weight and flow. Consistent uniformity exists in individual responsibilities of staging. Breaks and flaws are infrequent, and recovery is quick. Concentration and stamina are well achieved. Methods and techniques reflect a good degree of physical and mental development. Adherence to style is consistent. Achievement suggests that the training process is successful for this class.

Regional A Class

Movement

Regional A Class guards are comprised of a beginning level of vocabulary skills and excellence.

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



Vocabulary

Excellence

WHOSE VOCABULARY CONTAINED THE GREATER:

- Range and variety of body moves
- Expressive range through dynamic efforts of space, time, weight, and flow
- Depth, range and variety of blend between equipment and body
- Range of material most compatible with the performers' training

WHOSE PERFORMERS DEMONSTRATED THE BETTER:

- Understanding and application of principles
- Understanding and application of dynamic effort changes
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion and rotation
- Training to support the vocabulary

Box 1	Box 2			Box 3			Box 4			Box 5			Box 1	Box 2			Box 3			Box 4			Box 5		
0 to 5	6	14	22	26	32	38	46	52	59	66	68	70	0 to 10	11	20	30	41	52	64	76	89	101	115	120	125
Seldom Experiences (WEAK) 0 to 5	Rarely Discovers (FAIR) 6 to 25			Sometimes Knows (GOOD) 26 to 45			Frequently Understands (EXCELLENT) 46 to 65			Always Applies (SUPERIOR) 66 to 70			Seldom Experiences (WEAK) 0 to 10	Rarely Discovers (FAIR) 11 to 40			Sometimes Knows (GOOD) 41 to 75			Frequently Understands (EXCELLENT) 76 to 114			Always Applies (SUPERIOR) 115 to 130		
SCORE												SCORE													
70												130													

Sub Caption Spread Guidelines

	Insignificant Differences	Slight Differences	Moderate Differences	Significant Differences
Vocabulary	0 to 1 tenth	1 to 2 tenths	2 to 3 tenths	4 or more tenths
Excellence	0 to 2 tenths	2 to 4 tenths	4 to 8 tenths	8 or more tenths

Total

200

MOVEMENT CRITERIA REFERENCE
REGIONAL A CLASS

VOCABULARY

EXCELLENCE

<p>0 to 05 The introductory choreography generally lacks readability.</p>	<p>0 to 10 Individuals show no training in movement principles.</p>
<p>06 to 25 The choreographed vocabulary is limited, repetitious or presented only as a single effort. Phrasing is short. Expressive techniques relative to dynamics are seldom included. Choreography is occasionally compatible to the individual's skills. The movement program is extremely incomplete and may limit scoring potential.</p>	<p>11 to 40 Individuals are discovering the skills and principles and display some uniformity in method and timing, and show some training relative to movement principles. Body development is inconsistent causing variations in the look of the movement. Breaks and flaws are frequent. Expressive efforts are not yet understood and are not yet even written into the book. Knowledge of breath, muscle, tension or flexion is still not understood or applied. Concentration is weak. The training process is in a developing stage. Program is extremely incomplete.</p>
<p>26 to 45 The choreographed vocabulary contains some variety and occasionally combines with movement or staging. It sometimes explores gradations of time and weight, and is usually compatible to the individual's skills. The work may still be in progress, but it provides the performer with an adequate opportunity to develop their range.</p>	<p>41 to 75 Individuals know principles and expressive efforts, and achieve more consistently in method and timing, but may vary from individual to individual or relative to the effort required. Body qualities are undeveloped causing a variation in the look of the movement. There is a beginning knowledge of muscle, tension, flexion, rotation and breath, and is applied in simple efforts. Expressive effort qualities are attempted and are beginning to develop, but is sporadic. Breaks and flaws still occur and recovery is still a concern. Concentration and stamina are developing and are moderately achieved. Methods and techniques reflect an average degree of physical and mental development at this level. Style is developing. The training process is at a moderate level. The work may still be in progress but the performer has an adequate opportunity to demonstrate skills.</p>
<p>46 to 65 The range of the choreographed vocabulary is growing. Phrases show some dimensionality and some combining with equipment or staging. The presence of expressive gradations is growing. Choreography is mostly compatible to the individual's skills.</p>	<p>76 to 114 Individuals understand the skills and achieve a consistent degree of uniformity in method and timing. Body development is improving lending support beneath movement. Knowledge of muscle, tension, flexion, rotation and breath is understood and applied in simple efforts. There are periods of time when dynamic gradations of time and weight are achieved. Breaks and flaws still occur but recovery is becoming evident. Concentration and stamina are developing and are moderately achieved for this level. All techniques reflect a good degree of physical and mental development. Adherence to style is growing. The training process is at a good developing level.</p>
<p>66 to 70 The choreographed vocabulary contains a good range with variety and some versatility. Phrases are lengthening and challenge the performer with a growing range of expressive qualities and gradations. The choreography is fully compatible to the individual's skills, which are properly developed in support of the growing choreography.</p>	<p>115 to 130 Individuals apply the principles and expressive efforts. There is a good degree of achievement of uniformity in method and timing. Body development is good for this level. Knowledge of muscle, tension, flexion, rotation and breath is understood and applied in efforts. Greater success is seen moving with gradations in space time weight & flow. Consistent uniformity exists in individual responsibilities. Breaks and flaws still occur but recovery is growing. Concentration and stamina are developing. All methods and techniques reflect an appropriate degree of physical and mental development for this level. Adherence to style is improving. The training process is good for this class.</p>

FREQUENTLY ASKED QUESTIONS

GENERAL EFFECT

WHAT IS GENERAL EFFECT?

- General Effect is the creative and appealing design of the show combined with the performance and communication of the program.
- These two elements together produce what we call “Entertainment Value” or General Effect.
- General Effect is a part of the judging system that rewards the extent the audience is interested, involved, entertained, or emotionally engaged in the program.

WHAT IS REPERTOIRE?

- Repertoire consists of the program plan, the sound design, the sequencing of the special effects, through time, the staging for these effects and the coordination of the show.
- It also includes the look -- flats, sets, props, colors, etc.

WHAT IS PRODUCTION VALUE?

- Production value includes the sound design, set design, costumes, colors and props.
- The importance of the sound design brings emphasis to the essence of the Effect caption. The sound design can be the basis for the entire program. It influences and directs impact points and resolutions; it contours and shapes the program’s highs and lows, it sets the mood, helps to identify the personality of the show and contributes to the pacing of effects through time.

WHAT IS PACING?

- Pacing is where and when the effects occur within the show. Pacing establishes the rhythm of the delivery of the effects.

WHAT ARE IMPACT POINTS, RESOLUTIONS & CLIMAXES?

- Impact moments usually occur at the start of the musical or visual phrase or come together in a coordinated effort designed to “wow” the audience.
- Resolutions and climaxes usually occur at the conclusion of the musical phrase or visual idea and serve as the culmination of a building sequence of events.

WHAT IS COORDINATION?

- Coordination is the successful blend of multiple events on stage for the purpose of enriching each event through the contribution of the others. Compare this to the orchestra where woodwinds, brass and percussion come together to create an impressive musical moment.
- Coordination can also be seen in how the visual design illustrates/supports the music.
- Coordination can be found in the selection of the color palette and the blend of floor, props and equipment.

WHAT IS STAGING?

- Staging is the placement of the equipment/movement events on the performance floor.
- Staging consists of several options:
 1. Form development where motion connects one design to another providing an ongoing kaleidoscope of changing shapes.
 2. Presentational moments where the featured equipment/body effect is “presented” from behind a flat or set and returns to the originating point when complete. It simplifies entrances and exits for performers and hides equipment changes.

WHAT IS CONTINUITY & FLOW BETWEEN EFFECTS?

- This is the logical and progressive development of one effect moment to the next.
- Continuity guides the eye easily through the evolution of the program.
- This quality connects effect moments into a broad design arc creating a seamless whole as opposed to choppy isolated acts of color guard.
- Continuity and flow also exists within equipment and movement vocabulary where each move combines in a seamless manner to complete a phrase.

WHAT IS MUSICALITY?

- Musicality is the illustration/representation of the sound design.
- Musicality can be achieved in a variety of ways:
 - It can be a literal illustration of the music
 - It can be in juxtaposition to the music
 - It can create an independent visual phrase that harmonizes with the sound track.
 - It can be simple, following only one line of the music
 - It can be complex where multiple lines are illustrated simultaneously
- These choices should be made with care based on the ability of the performers to understand and perform the designer's choice.

WHAT IS DESIGNED MOOD?

- Sound creates the **mood** for the scenario and guides the feelings and responses of the audience while observing the program. The sound track manipulates the viewer's understanding of the intent or purpose of the show.
- Music or sound will always establish a frame of reference to the listener/viewer. Musical choices will contribute significantly to the "APPEAL" factor of your show.

WHAT IS AESTHETIC EFFECT?

- Aesthetic effects capture and hold the audience's attention. The key is RESONANCE that lets the viewer relate to the effect moment. Aesthetic effect relates to the senses, usually eyes and ears. For the 2011 season, this is not intended to value beauty over sinister, light over dark, round over square, vivid over muted, and so on.

WHAT IS EMOTIONAL EFFECT?

- Emotional effect is the planned response to stimuli that is designed, coordinated and staged for the purpose of evoking a specific, planned reaction. This could range from an adrenaline and exciting reaction to nostalgic reflection. Emotional effect relates to the "heart"/emotions.

WHAT IS INTELLECTUAL EFFECT?

- Intellectual effect is reflected in the range and quality of the design. It is often considered to be "fascinating" or "captivating" in its complexity or uniqueness of evolution. Intellectual effect relates to the mind/intellect.

WHAT IS IMAGINATION, CREATIVITY & ORIGINALITY?

- This is calling upon the willingness to create something new and different for our arena.
- It could also put a new "twist" or variation on something done before.

- It might deal with putting something “old” into a modern setting
- It could involve costuming or personality
- It definitely does not fit into a “recipe” or “formula”

WHAT IS CHARACTER, ROLE, IDENTITY, & STYLE?

- Every program needs its own personality and identity. It can be derived from the music or from the concept of the show. It might come from the collective personality of the performers. The important point is that the students must know who they are in the context of the performance.
- On stage they are “playing a part” and that must be clearly understood by each performer.
- Style will be influenced by whom the character is and/or the musical choice if the intent is only to illustrate the music.

WHAT IS DETAILING, NUANCE AND ARTISTIC QUALITIES?

- Here the designer attends to the small details in such areas as defining expressive qualities, giving greater depth to the personality of the show/guard, “dotting every I and crossing every T” in the design package. It puts a “finish” to the program and sets it apart.
- Assurance that the designed “character” is maintained in every aspect of the show, how they handle the equipment or interpret the personality/intent of the program.

WHAT IS PERFORMANCE EFFECT?

- This aspect involves the passionate and emotional investment and commitment of the performers to the emotions they are asked to portray.
- These qualities transcend the pure technical excellence of any given move or spin, and layer the skill with "life."
- These qualities invite the audience "in" to share the experience of the performance, make the performers accessible to the audience, and make the performance effective.

HOW DOES THE GUARD GENERATE EMOTION?

- Emotion comes from the feelings of the performers, the depth of their commitment and the consistency of their understanding of the **designed feeling** they share throughout the show.

HOW DOES THE GUARD ENGAGE WITH THE AUDIENCE?

- The more believable and committed the performers, the greater the success of drawing the audience into their performance. They must be confident, secure in their responsibilities and “command” the stage, projecting their show to the very top of the arena.

HOW DOES THE GUARD SUSTAIN CHARACTER, ROLE, IDENTITY & STYLE?

- **This begins with the specific detailing provided by the instructor.** The performers must all understand who they are, what the personality and characteristics of their role is, and possess a consistent understanding/demonstration of the style their show requires.

HOW DOES THE GUARD SHOW SUSTAINED DESIGNED MOOD?

- This is motivated by the music both in design and performance; it is where the guard understands what they want the audience to feel and projects that successfully. They are the ones who project this feeling through the sensitive demonstration of musical qualities.

HOW DOES THE GUARD COMMUNICATE VISUAL MUSICALITY?

- The performers must share a common understanding of phrasing, time, meter, and expressive effort qualities that will illustrate the dynamic effort changes that occur within a phrase. Much like the

dynamics and phrasing in music, the speed, weight, flow, space and time will change within the visual phrase – sometimes for only 1 count. When the guard is successful in this skill, there is a blend of audio and visual that produces a multi-sensory effect.

HOW DOES THE GUARD COMMUNICATE NUANCE, DETAIL & ARTISTIC QUALITIES?

- First they must all have the information needed from their instructor in order to include that minute detailing into their performance. First it is written, then processed, then performed.

HOW DOES THE GUARD COMMUNICATE EXCELLENCE AS AN EFFECT?

- Through technical and expressive understanding and application to form, body, equipment.

.

ENSEMBLE ANALYSIS

WHAT IS ENSEMBLE ANALYSIS?

- This caption is analytical and structural in nature.
- It rewards the integration of staging development, body/equipment (dynamics & utilization) in a unified, seamless, artistic, audio-sensitive, totality over time.
- It rewards the students for their technical, expressive reflection of all responsibilities and has a strong base in the structure of the music.

WHAT IS COMPOSITION?

- This is the architect’s blue print or “plan” upon which the program is “built.” It involves the arrangement of forms, lines, values and other pictorial elements into a moving design.
- This sets up the conceptualization of planned events through time; it guides when, where and why an equipment/body presentation will occur.
- This is where the artistic form of the show is planned.

HOW IS THIS CAPTION DIFFERENT FROM REPERTOIRE?

- Repertoire is built based on the compositional plan. Repertoire is intended to evoke an emotional reaction, while Composition is the actual plan. Compare composition to the blue print of the house and repertoire to the more cosmetic additions to the design as the production value enhances the plan.

WHAT IS DESIGN?

- Design is the grouping or arrangement of the elements within a composition including plan, function, time and unity.

WHAT IS HORIZONTAL ORCHESTRATION?

- It is the design progression through time, running from the first count of the show to the last.
- It includes the conceptualization & evolution of planned events (equipment/movement)
- It includes the design quality of transitions, and prop changes.

WHAT IS VERTICAL ORCHESTRATION?

- This is the design of body and equipment.
- It is the “event” that has been planned through the composing process discussed above.
- A series of equipment and/or movement moments, strung together without designed development is deficient in the composing process, even if the equipment/movement moments themselves are of good quality.

- Here the designer chooses which pieces of equipment will be orchestrated, and/or which type of movement will occur.

WHAT ARE THE PRINCIPLES/ELEMENTS OF DESIGN?

- The principles of design represent the small number of elements upon which the designer draws to compose the visual arrangement.
- These elements include line, shape, space, texture, balance, emphasis, symmetry, asymmetry, dimension, unity and MOTION.
- Like the 26 letters of our alphabet serving as the basis for the entire English language, these tools are the alphabet of visual design, and offer as many possibilities in how they combine.
- The unique blend and layering of these elements comprise the language of the visual script. In winter guard, we translate these principles from stationary to moving design.

HOW DOES ONE USE ELEMENTS OF DESIGN IN STAGING?

- Through the linear/curvilinear changes of shape.
- Through the manipulation of spatial changes.
- Through the contrast between line and texture.
- Through “mass” or “density” of forms in contrast to less weighted shapes
- Through the variations of motion that connect events.

HOW DOES ONE USE ELEMENTS OF DESIGN IN MOVEMENT and EQUIPMENT VOCABULARY?

- Elements of line, shape, balance, emphasis, asymmetry, dimension, unity, etc., when applied to the orchestration of flags, rifles, sabers, props, arms, legs, and torso, provides a unique and changing **design in space**.
- Equipment/body design can be composed in a close kinesphere or a large kinesphere altering the spatial and dynamic presence of the moment.
- Choices of direction, plane and speed connect the lines and shapes.
- This aspect of design creates contrast, dimension and emphasis.

WHAT CONSTITUTES QUALITY OF DESIGN?

- Clarity of Intent
- Variety
- Creativity in combining elements of design
- Reflection of musical structure both literal and non-literal.
- Detailing of Characteristics
- The absence of design flaw does not assure superior composition. Recognize the difference between thin/sparsely written design and more sophisticated efforts.

WHAT CONSTITUTES DEPTH OF DESIGN?

- All of the above plus the inclusion of the following:
 - Design layers that enrich the event
 - Complexity of restaging or of equipment/movement vocabulary
 - Simultaneous multiple events

CAN AN A GUARD HAVE DEPTH OF DESIGN?

- Keep in mind that all of the components discussed are relative to the degree of development of the guard and the class.
- A Class guards are best served by focusing on QUALITY of design and adding layers for depth only as the students are capable of handling the added responsibilities.
- Characteristics are a layer that should always be included at all levels.

WHAT IS MUSICAL STRUCTURE?

- Phrasing
- Time signature
- Tempo
- Voicing
- Dynamics

HOW DOES A DESIGN ENHANCE/ILLUSTRATE THE MUSICAL STRUCTURE?

- By following the components listed above, the motion/equipment and/or body mirror the sound of the music and provide a multi-sensory result that allows the viewer to see as well as hear the music.
- Even if the guard is performing to a “silent” segment, they still have the opportunity to demonstrate all the components listed above thereby creating their own visual music.

WHAT ARE DYNAMIC EFFORT QUALITIES & HOW ARE THEY INCLUDED IN THE DESIGN?

- Dynamic effort qualities employ the application of space, time, weight and flow as a means to create visual dynamics. Without gradations within these effort changes, the design would be at one constant tempo and speed and look sterile and lifeless.
- Change of spatial relationships will have a significant dynamic impact on the look of the staging/design. (Moving from close or tight forms to more open sets.)
- These qualities should be included in teaching the body/equipment or staging changes in effort. The students need to learn how to effect these changes together with the use of breath in managing the flow aspect of dynamics.
- A common failing in many guards is to write everything in 4s disregarding the time signature. It makes a significant difference when done correctly.

DOES THE GUARD ALWAYS HAVE TO BE LITERAL TO THE MUSICAL STRUCTURE?

- A very mature group might wish to work in opposition or juxtaposition to the music. They take on a huge challenge because in essence they are creating their own musical line that must blend with the existing sound track. It is a further challenge because most viewers are conditioned to see what they hear and comprehension of the concept may be compromised. Clarity of intent will be key to the success of this type of approach.
- Sometimes a minimalist music choice will prompt the designer to create an additional “visual musical line” to lie on top of the sound. Some aspects will still blend, such as phrasing and dynamics. This is not recommended for young or immature guards or designers.

WHAT ARE CHARACTERISTICS, DETAIL & NUANCE?

- Characteristics are those qualities (gesture, personality, musical style, etc.) that will suggest how the equipment and movement vocabulary will be written and performed. These characteristics might be important to the music, (voices, dynamics, etc.) or the character of the performers, or they might be designed to create expressive dynamics. They might also be a part of recurring motifs, which lend depth and interest to the design.

- Suppose the program calls for a playful personality. This will suggest the manner in which the equipment/movement vocabulary will be written as well as the manner in which the performer(s) will approach that vocabulary. It would be far different from a dark ominous personality with dark music where the approach to the vocabulary might be aggressive and strong.
- Detailing these important qualities adds a layer to the quality and depth of the designed moment and brings greater clarity/credibility to the design.

WHAT IS UNITY?

- Unity is the purposeful agreement among the elements of design.
- It implies that a congruity exists among the elements.
- The whole must be predominant over the parts.
- First see the whole design then see the individual elements within that whole.
- The aim of unity is to make the design coherent and readable.
- Unity provides a “harmony” or blend between multiple events and multiple musical lines that are being illustrated.

HOW IS EXCELLENCE DIFFERENT FROM PERFORMANCE EFFECT?

- Excellence involves technical and expressive skills
- Performance effect employs theater techniques and communication

WHAT CONSTITUTES SPACING, LINE, TIMING & ORIENTATION?

- Correct interval, distance, cover and dress are the basis for accurate spacing and line.
- Moving through a phrase with precision and unison provides quality timing.
- Orientation is the ability to reset a form with understanding of how to move through space and arrive at the designated destination accurately.

HOW DO THE PERFORMERS SHOW DYNAMIC GRADATIONS & EFFORT QUALITIES?

- They possess the ability to control/alter gradations of time, weight, space and flow at both a body and an equipment level.

WHAT IS STYLE?

- Style is the designer’s choice of “how” the movement/equipment vocabulary is written and performed.
- Style is most commonly understood through music and dance as recognized in the author’s personal approach to the creation.

HOW DO PERFORMERS ADHERE TO STYLE?

- By fully understanding the designer’s intent. This relates to the degree of information provided the performers by their instructor and translates to their ability to demonstrate that intent within the show.

HOW DO PERFORMERS DEMONSTRATE TRAINING, CONCENTRATION, STAMINA AND RECOVERY?

- Training develops heightened qualities that transform the individual from a “pedestrian” mode to the role of “performer.”
- The conditioning of the mind and the body is first taught, then internalized, then performed. This is how concentration, stamina and recovery manifest.



EQUIPMENT

WHAT IS EQUIPMENT?

- The primary pieces of equipment are flag, rifle and saber; however any hand-manipulated prop is also considered an adjunct of the equipment library.

WHAT IS VOCABULARY?

- Vocabulary is the entirety of “**what**” the performer is asked to do. This includes the body as it partners with the equipment.

WHAT CONSTITUTES RANGE AND VARIETY OF MOVES?

- Everything from a simple equipment move done in a vertical position, to variations on that move.
- Multi-dimensional carving
- Spatial pathways on turning, moving and changing bodies
- Equipment manipulated on the body without the use of hands
- Changes in pitch
- New release and catch points
- Hand to hand work and ambidexterity
- Alterations in balance
- A wide range of variations, blends and effort gradations.
- Each change to a given move expands the vocabulary consideration.
- The manner in which these moves are combined can lend greater depth to the choreographic moment.

WHY IS THIS IMPORTANT?

- Because of the nature of competition, we measure and compare the development of the equipment/body skills among/between the competitors to determine ranking in that caption. The depth of the vocabulary and the technical/expressive achievement becomes the benchmark against which our standards grow and evolve.
- It brings greater diversity and interest to the programs contributing to both the effect and compositional value.
- The goal of each class is to maximize the potential of the performers, and help them to take the appropriate learning steps from Class A through Open Class to World Class level. This comparison process sets the standard for achievement.

WHAT ARE DYNAMIC QUALITIES?

- Effort changes are gradations in space, time, weight and flow of energy. Inherent in these is the control of breath.
- Through the gradation of effort changes, DYNAMIC QUALITIES are created within each phrase. This learned skill is credited in both vocabulary and excellence and manifests on the upstairs sheets through enhanced musicality.

WHAT CONSTITUTES DEPTH AND RANGE OF IMPACT BETWEEN BODY & EQUIPMENT?

- When body and equipment combine, balance, centering and manipulation of the equipment takes on a whole new responsibility as the “partnering” of body & equipment evolves.
- There are points when the equipment will be delivered on a stable vertical body, and times when the equipment will be manipulated on a body that will shape, turn and travel simultaneously. At times the body and equipment will function in an equal and inseparable display of motion. All of these variations and **HOW** they are combined contribute to the depth and range of the impact between body & equipment.

- **INSTRUCTORS SHOULD ALWAYS WRITE TO SHOWCASE THE PERFORMERS' SKILLS. GREATER DEPTH OF VOCABULARY REQUIRES GREATER DEPTH OF TRAINING.**

WHAT IS EXCELLENCE?

- The **ACHIEVEMENT** of all the qualities in the vocabulary reflects the performers' depth of training. This achievement can only be recognized through the choreographic display of equipment and movement. In that regard, the choreographed vocabulary becomes the showcase in which the performers demonstrate their skills. The measure for excellence is always based upon the fundamentals, principles and effort qualities demonstrated within each move.

WHAT ARE EQUIPMENT FUNDAMENTALS?

- Fundamentals are the basic techniques within the training process.
- They are the foundation of all training.
- Fundamentals develop muscles, flexibility and expand the range of rotation in the wrist and shoulder socket thus preparing the performer for expanded responsibilities in equipment manipulation.

WHAT ARE EQUIPMENT PRINCIPLES?

- Position Sense
- Timing
- Spatial Pathways
- Balance
- Moving through Space
- Articulation
- These principles are the basis on which consistency and correctness of technique are measured.

WHAT ARE EFFORT CHANGES? Effort changes exist in every move. It is the **GRADATIONS** within these efforts that increase dynamic qualities. Effort changes include:

- **SPACE:** Changes in the quality of spatial focus or attention either direct or indirect.
- **TIME:** Changes in the quality of time in equipment moves rely on becoming either sustained or slow through fast or quick.
- **WEIGHT:** Changes in the quality of the equipment weight. It moves from light/soft through forceful/strong. This is influenced through changes in the muscles of the forearm, tension of the grip and flexibility of the wrist.
- **FLOW:** Use of breath impacts the flow of energy significantly and impacts changes in the quality of the flow of tension; Equipment moves from free and open to bound (controlled by the degree of, or release of, tension in the arms and upper body.) The "going with the flow" of equipment movement we call free; the restriction of the equipment flow we call bound.
- **RHYTHM (the combination of weight and time)** is an important expressive quality because it is the pulse or beat of motion and is paramount in creating dynamics. Motion may occur as a direct response to a recurrent beat or rhythmic pattern in music. The chief purpose of motion is the translation of rhythms and dynamics into physical action.

WHAT IS MEANT BY DEVELOPMENT OF BREATH?

- **BREATH** is crucial to motion not only to bring more oxygen to the body but to give equipment motion fluency and harmony.
- Breath will impact on the **quality** of motion. A phrase of motion "with breath" has a controlled extension in time, a clear beginning and end no matter how fast or how slow it is. It moves with freedom and harmony.

- A phrase "without breath" looks stiff and mechanical (no breathing space).
- Students often have a tendency to "hold their breath" and thereby conversely impact on the quality of the equipment achievement. Proper breathing must be taught, practiced and applied.

WHAT IS DEVELOPMENT OF MUSCLE, TENSION, FLEXION & ROTATION?

- This is a training process designed to heighten the strength and control of the muscles, and develop greater flexibility and rotation range within the joints of the wrist and shoulder.

WHAT DOES IT MEAN WHEN REFERRING TO TRAINING TO SUPPORT THE VOCABULARY?

- The vocabulary is the showcase to display training and skills.
- Performers require the proper training in order to achieve fully the skills within the vocabulary.
- "Emulating" a move without the proper technique or muscular development can prove dangerous to the performer and does not earn scoring credit.

WHAT IS THE DIFFERENCE BETWEEN TRAINING AND REHEARSING?

- Training conditions and develops the body to a heightened level that allows the performer to accomplish challenging skills.
- Training establishes the exact technique behind each equipment move that will be utilized in the vocabulary.
- Rehearsing is a repetition of the work and most often builds improved timing and confidence but **MUST NOT BE CONFUSED** as a means to establish the specific techniques involved in good training.

WHAT IS THE DIFFERENCE BETWEEN TRAINING AND WARM-UPS?

- As stated above, Training develops a heightened physical level and establishes proper technique.
- Warm-ups condition the performer and prepare the mind and body to achieve the challenges within the show. They should contain a reinforcement of the techniques established within the training program.

.....

MOVEMENT

WHAT IS MOVEMENT?

- All motion – traveling, dancing, body shaping (postural/gestural changes)
- The moving performer creates and depicts the pictures and patterns of the staging design, manipulates the equipment and puts life, energy and dynamics into all aspects of the program.

WHAT IS VOCABULARY?

- Vocabulary is the entirety of "what" the performer is asked to do. This includes the body as it partners with the equipment.

WHAT CONSTITUTES RANGE AND VARIETY OF MOVES?

- A simple traveling mode to variations on that move through running, hopping, speed changes, etc.
- Postural and gestural changes.
- Dance steps/phrases
- Jumps, turns, leaps
- Weight-sharing
- Partnering

- Moves in/out of the ground
- The engagement of equipment and the partnering with that equipment.
- Expressive (Dynamic) effort gradations.
- Each change to a given move expands the vocabulary consideration.
- The manner in which these moves are combined can lend greater depth to the choreographic moment.

WHY IS THIS IMPORTANT?

- Because of the nature of competition, we measure and compare the development of the body/equipment skills among/between the competitors to determine ranking in that caption. The depth of the vocabulary and the technical/expressive achievement becomes the benchmark against which our standards grow and evolve.
- It brings greater diversity and interest to the programs contributing to both the effect and compositional value.
- The goal of each class is to maximize the potential of the performers, and help them to take the appropriate learning steps from Class A through Open Class to World Class level. This comparison process sets the standard for achievement.

WHAT CONSTITUTES DEPTH AND RANGE OF IMPACT BETWEEN BODY & EQUIPMENT?

- When body and equipment combine, balance, centering and manipulation of the equipment take on a whole new responsibility as the “partnering” of body & equipment evolve.
- The range and depth begin as simply as spinning while traveling and/or while reshaping the body in postural or gestural moments.
- The depth and range evolve when the equipment is manipulated on a body that shapes, turns and travels simultaneously.
- At times the body and equipment will function in an equal and inseparable display of motion.
- All of these variations and **HOW** they are combined contribute to the depth and range of the impact between body & equipment.
- **INSTRUCTORS SHOULD ALWAYS WRITE TO SHOWCASE THE PERFORMERS’ SKILLS. GREATER DEPTH OF VOCABULARY REQUIRES GREATER DEPTH OF TRAINING.**

WHAT IS EXCELLENCE?

- The **ACHIEVEMENT** of all the qualities in the vocabulary reflects the performers’ depth of training. This achievement can only be recognized through the choreographic display of movement and equipment. In that regard, the choreographed vocabulary becomes the showcase in which the performers demonstrate their skills. The measure for excellence is always based upon the fundamentals, principles and effort qualities demonstrated within each move.

WHAT ARE MOVEMENT FUNDAMENTALS?

- Fundamentals are the basic techniques & foundation of the training process.
- Fundamentals are the basis upon which the body acquires that heightened level of skill found in the dancer or the athlete.
- Fundamentals develop musculature, flexibility and expand the range of rotation in the hip and shoulder socket thus preparing the performer for expanded movement responsibilities and equipment manipulation.

WHAT ARE MOVEMENT PRINCIPLES?

- **CENTERING:** Maintaining a sense of the body center holds the performer together in motion. The ability to hold and organize oneself around one's own physical body center (pelvis).

- **GRAVITY:** This is the force that holds the performer down on the earth. The performer must learn to work with gravity to his/her advantage because it can otherwise inhibit movement.
- **BALANCE:** This aspect helps the performer to work with gravity and is MORE than the ability to stand on one leg. The performer must maintain an inner balance of the whole body. It is a tension of mutual support among all the body parts that brings the whole together in a new way.
- **POSTURE/ALIGNMENT:** This is closely linked with centering, gravity and balance and will improve automatically as the performer develops the first three elements. It is important to change the perception of the body for there is a wide discrepancy between what FEELS GOOD and what LOOKS RIGHT.
- **SHAPING involves** using the body as an instrument to communicate feelings and ideas in patterns of movement. **GESTURAL** changes include principles of flexion, extension and rotation and apply principally to arms, legs, and head or to isolated body areas while **POSTURAL** changes involve the full torso in shaping changes.
- **MOVING THROUGH SPACE:** This is an awareness of the space around you, your kinesphere and the pathways you will use in traveling and the area in which patterns can be created and executed. *Sometimes it is not the destination but the motion itself, which is important.* Such motion emphasizes change and allows freedom of interpretation and concentration on the **ACT OF MOVING** rather than on the result of reaching a specific destination.
- **WEIGHT FORCE AND MUSCULAR DEVELOPMENT/CONTROL.** The means whereby quality changes can occur within any movement effort.
- **INITIATION OF MOVEMENT.** Knowing where each effort begins within the body. (i.e. an arm gesture begins in the center of the back; a kick is an action that initiates within the hip socket, etc.)
- **ARTICULATION.** Here the performer must define and achieve each individual aspect or detail involved in any move or effort.

WHAT ARE DYNAMIC EFFORT CHANGES? Effort changes exist in every move. It is the GRADATIONS within these efforts that increase dynamic qualities. Effort changes include:

- **SPACE:** Changes in the quality of spatial focus or attention either direct or indirect. There are six spatial tendencies: up, down, high, middle, low, in place.
- **TIME:** Changes in the quality of time in movement rely on ranging from sustained or slow through fast or quick. The quality of prolonging time is termed sustained. The quality of urgency or quickening in time is termed speed.
- **WEIGHT:** Changes in the quality of the body weight ranging from light or soft through heavy or strong.
- **FLOW:** Use of breath impacts the flow of energy significantly and impacts changes in the quality of the flow of tension. Movement ranges from free and open to bound (controlled by the degree of, or release of, tension in the arms and upper body.) The "going with the flow" of movement we call free; the restriction of the movement flow we call bound.
- **RHYTHM (the combination of weight and time)** is an important expressive quality because it is the pulse or beat of motion and is paramount in creating dynamics. Motion may occur as a direct response to a recurrent beat or rhythmic pattern in music. The chief purpose of motion is the translation of rhythms and dynamics into physical action.

WHAT IS MEANT BY DEVELOPMENT OF BREATH?

- **BREATH** is crucial to motion not only to bring more oxygen to the body but to give equipment motion fluency and harmony.
- Breath will impact on the **quality** of motion. A phrase of motion "with breath" has a controlled extension in time, a clear beginning and end no matter how fast or how slow it is. It moves with freedom and harmony.
- A phrase "without breath" looks stiff and mechanical (no breathing space).

- Students often have a tendency to “hold their breath” and thereby conversely impact on the quality of the equipment achievement. Proper breathing must be taught, practiced and applied.

WHAT IS DEVELOPMENT OF MUSCLE, TENSION, FLEXION & ROTATION?

- This is a training process designed to heighten the strength and control of the muscles, and develop greater flexibility and rotation range within the joints.

WHAT DOES IT MEAN WHEN REFERRING TO TRAINING TO SUPPORT THE VOCABULARY?

- The vocabulary is the showcase to display training and skills.
- Performers require the proper training in order to achieve fully the skills within the vocabulary.
- “Emulating” a move without the proper technique or muscular development can prove dangerous to the performer and does not earn scoring credit.

WHAT IS THE DIFFERENCE BETWEEN TRAINING AND REHEARSING?

- Training conditions and develops the body to a heightened level that allows the performer to accomplish challenging skills.
- Training establishes the exact technique behind each equipment move that will be utilized in the vocabulary.
- Rehearsing is a repetition of the work and most often builds improved timing and confidence but **MUST NOT BE CONFUSED** as a means to establish the specific techniques involved in good training.

WHAT IS THE DIFFERENCE BETWEEN TRAINING AND WARM-UPS?

- As stated above, Training develops a heightened physical level and establishes proper technique.
- Warm-ups condition the performer and prepare the mind and body to achieve the challenges within the show.
- Warm-ups should contain a reinforcement of the techniques established within the training program.



SCORING

WHAT IS THE PRIME DIRECTIVE TO JUDGES IN APPLYING A SCORE?

- Judges are to rank the color guards.
- Judges are to rate the color guards by the comparative scores earned during the course of the contest.
- Judges are to consider the “Impression, Analysis, Comparison” of each guard to all others.
- Judges are to aid the color guards to improve through comments

WHAT ARE IMPRESSION, ANALYSIS, AND COMPARISON?

- Impression is the judge's subjective reaction. Numerically, the function of the impression is to determine a category for any particular sub-caption. The criteria reference system attempts to standardize this process.
- Analysis is the objective aspect of the evaluation that seeks out reasons to support or modify initial impressions. Numerically the analysis converts the impression category to a specific score within each sub-caption.
- Comparison requires the judge to look at the number given and compare it to other marks he/she has given in that category not only in that contest but also in earlier contests. Thus, when a WGI judge assigns

a number to an aspect of the color guard's program, he/she is telling that color guard how it stands on a national level.

HOW DOES THE CRITERIA REFERENCE GUIDE THE SCORE?

- The criteria reference system describes five levels of achievement that are applied to Impression, Analysis, and Comparison.
- It is the intent of this system that a number grade is assigned from whichever level of achievement describes the color guard's qualities most of the time. Only Box 5 requires the color guard to display ALL qualities described to earn the scores available at that level of achievement. In the World Class, Box 6 is reserved for groups who are setting new standards and who have achieved ALL criteria in Box 5.

HOW CAN SCORES BE SO DIFFERENT AND CHANGE FROM JUDGE TO JUDGE IF EVERYONE USES THE SAME CRITERIA?

- A judge's exposure to other areas and guards will influence each judge's scoring application.
- In spite of the fact that 2 judges could agree on which box a guard should be scored from, there is a wide range of scores from which to choose within each of the delineated boxes.
- Where in the box the judge assigns that first score will be influenced by his/her prior scoring to other color guards in other contests.
- From that point, the dynamics of the contest (number of guards, order of appearance and quality of the guards) will influence subsequent scores.
- If Judge "A" has already been to 4 shows and seen dozens of guards, he/she will have a different point of reference from Judge "B" who is judging his/her first show of the season. Judge B likely will be more conservative.
- Guards are wise to consider the ranking (order of placement) as of greater significance than the actual rating (score) for those reasons.

HOW CAN SCORES CHANGE DRAMATICALLY BETWEEN PRELIMS/FINALS OR FROM REGIONAL TO REGIONAL?

- In a Prelim contest, the judge's priority is to advance the deserving groups to the finals contest.
- The number of guards in a prelim contest are frequently quite large especially in the A classes. This will produce a wider range of scoring top to bottom in order to rank all of the groups.
- In finals, where the groups are seeded and where there is not the need to apply the spreads required in prelims, scores will tighten up.
- Often the finals performance quality will be dramatically different from the prelim performance thus influencing scores.
- In the case of Regional to Regional, different panels of judges will bring in different exposures to guards across the country. (reference points in previous question.)

CAN JUDGES HAVE TIES IN A SUB-CAPTION?

- While judges are encouraged to rank all guards within the sub-caption, there could be times when shows are of such similar nature that the ranking might force the judge to tie in a sub-caption.
- Judges will ALWAYS take the cautious scoring application and tie 2 groups rather than score one lower or higher than is deserved.

CAN JUDGES HAVE BOTTOM LINE TIES?

- Judges are discouraged from bottom line ties. Should this occur, the judge must reconsider the qualities in comparison between the two guards in question, and break the tie based on that reconsideration.

WHAT IS PROFILING AND WHY IS IT IMPORTANT?

- Profiling is the scoring message that is provided via the 2 sub-captions on each sheet. Normally, the “how” sub-caption is based on the score assigned to the “what” sub-caption, so that if the group has a particularly weak performance, the “how” score should be significantly lower than the “what” score. Conversely, should the students have an outstanding performance, they could conceivably score as much as .3 or .4 higher in the “how” sub-caption and surpass the score given in the “what” sub-caption.
- Good profiling will tell the guard where their weakness is allowing them to focus on that particular area.
- Ranking color guards within each sub-caption gives the guard a picture of where their strengths and weakness lie relative to their competitors.

WHAT IS DERIVED ACHIEVEMENT AND HOW DOES IT WORK?

- “Derived achievement” is a guideline that suggests that the scoring potential of a color guard's performance/excellence has a direct correlation to the scoring potential of their repertoire/composition/Vocabulary. It is the measurement of the achievement relative to the depth/complexity of the given skills.
- In the A classes there is a greater purity between “what” and “how” in the I.A. captions than there is in the Open and World classes. The smaller point allocation in the vocabulary sub-caption will invite very close ranking and even sub-caption ties, while the greater point allocation in the excellence sub-caption is intended to offer greater rating separation/reward for training and achievement. This is the sub-caption that can often determine the bottom line score in those captions. There should be twice or more the spread top to bottom in the Excellence sub-caption than there is in the Vocabulary sub-caption.

SHOULD LOCAL JUDGES’ SCORES BE SIMILAR TO WGI JUDGES’ SCORES?

- The similarity between the local judge and the WGI judge is found in the guidance offered through the criteria reference.
- The difference in exposure between the local and the WGI judge will impact the range of scores each uses within the sub-caption.
- The WGI judge carries an awareness of the classes Nationally while the Local judge watches the color guards evolve and grow and will reward that growth numerically.
- Each fills a vital role in the development of the guards; each should be respected for that contribution.

WHY IS THERE A QUALIFYING SCORE REQUIRED FOR OPEN & WORLD GUARDS AT PRELIMS IN ORDER TO MOVE INTO FINALS?

- It will address the issue of those guards who elect to compete in Open & World Class where historically most or all participants are assured advancement to finals regardless of show completion or quality.
- This requirement will assure that a minimum level of quality and achievement exists for finals competition.

	Feb 11-12	Feb 18-19	Feb 25-26	Mar 3-4	Mar 10-11	Mar 17-18	Mar 24-25
Qualifying Score	52.5	54.0	55.5	57.0	58.0	59.0	60.0



COMMENTARY

WHAT IS THE PURPOSE BEHIND THE JUDGES’ COMMENTARY?

- To provide the color guard with a moment-by-moment accountability of what the judge is responding to.

WHAT SHOULD THE JUDGES OFFER IN THEIR COMMENTARY?

- Comments should emphasize those parts of the show that are important to the scoring process.
- Comments should be **specific** identifying both strengths and weaknesses.
- Comments should assist the instructor in improving the program or performance.
- Comments should reflect an educational approach that rewards achievement
- Comments should offer an equal observation both to what is unfolding on stage as well as how the performers are achieving.

WHY DO JUDGES IN THE SAME CAPTION OFTEN OFFER SUCH DIFFERENT COMMENTS?

- In GE & EA, varying vantage points will present the shows differently. A high viewing position will offer a very different view from a judging area that is 10 rows high.
- Judges are not clones; they are encouraged to bring their unique backgrounds to the judging role.
- As shows grow and evolve, the eye may be drawn to different moments within the program.
- IA judges should be more similar if properly applying the observation technique of commenting on “Who, what, how” as they sample the program.



CRITIQUES

WHAT IS THE PURPOSE FOR CRITIQUES?

- To provide a discussion venue where instructors and judges can grow from the exchange of information.
- To allow instructors to gain clarification on any questionable area of the commentary.
- To discuss the scoring application offering insights into what drove that number.
- To allow the color guard to best prepare for World Championships.

HOW CAN I BEST PREPARE FOR CRITIQUE?

- The Instructor
 1. **KNOW THE SCORING SYSTEM** – speak from an informed base.
 2. Listen to your digital commentary & make notes relative to questionable areas
 3. Try to watch your competitors as well as your own group and be honest in the qualities between your guard and these “neighbors.”
 4. Be specific, be clear, take notes on the judge’s feedback
 5. Be relaxed and “in control” of your fatigue, emotions and frustrations.
 6. Speak in a calm tone of voice and **LISTEN** to the answers.
- The Judge
 1. Take notes following each performance
 2. Identify each guard’s “neighbors”
 3. Find out the goals of the unit so your dialogue has maximum benefit.
 4. Encourage the instructor to take the lead in asking questions.
 5. Know that the instructors’ primary concern is scoring and ranking and be accountable for your decisions.
 6. Be relaxed and “in control” of your fatigue, emotions and frustrations when you engage in this dialog.
 7. Speak in a calm tone of voice and **LISTEN** to the answers.

WHAT CAN INSTRUCTORS ASK AT CRITIQUE?

- For clarification of any unclear comments.
- For input on why the judge rated and ranked your guard in his/her caption.
- Instructors can also offer insights to aid the judge's awareness in subsequent viewings



WHERE DO I GO IF I HAVE A CONCERN?

It is the intent that the administration personnel handle all issues occurring at a WGI Regional on site.

- **Contest procedure issue:** Refer to the Contest Administrator, Director of Color Guard or WGI Representative
- **Penalty issue:** Refer to the Chief Judge at your show or if further follow-up is needed, contact the Chief Judge of your class.
- **Scoring issue:** Refer to the Chief Judge at your show or if further follow-up is needed, contact the Chief Judge of your class.
- **Commentary issue:** Refer to the Chief Judge at your show or if further follow-up is needed, contact the Chief Judge of your class.
- **Professionalism issue:** If pertaining to a judge refer to the Chief Judge or the Director of Color Guard. If pertaining to contest personnel refer to the Director of Color Guard and/or Executive Director.
- **Online evaluation process:** Following each Regional all directors/instructors are invited to offer their evaluation of the experience of the contest itself and the judges.

WHERE DO I GO FOR HELP?

- Adjudication – Either the Chief Judge for your specific contest or the Chief Judge of your class.
- Questions about the Judging System - Director of Color Guard Development, Steering Committee Instructors or your A & Open representative.

This page intentionally left blank.

COLOR GUARD CONTEST RULES 2012

WGI discourages independent color guards from utilizing high school students who were previously enrolled in an active winter guard high school program and have not yet graduated.

WGI also discourages independent color guards from utilizing performers who have outstanding monies owed to a previous color guard.

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

ELIGIBILITY

- 1.1 Color guards from the United States composed of performers not over 22 years of age on March 31st of any given year shall be permitted to compete in contests governed by WGI. This age rule applies to all color guards except those entered in Independent World Class. Independent World Class Color guards may compete with performers of any age. Each color guard appearing in a WGI contest shall be prepared to show proof of age. International color guards are not bound by any age limit and must compete in the independent classes.
- 1.2 All performers of any color guard competing in any scholastic class must be approved for participation by the principal of the sponsoring school. Each scholastic color guard shall submit a form either notarized by a notary public OR stamped with an official seal by the school registrar listing all approved participants of that school's color guard. The WGI Scholastic Eligibility Certification form must be filed with the WGI office by each scholastic color guard.
 - 1.2.1 Color guards may combine students from multiple schools within their district provided the color guard competes under the name of a single school. Color guards may not combine names or use any other name. For example, if Mountain East HS and Mountain West HS combine, they must choose one of those names. They would not be allowed to compete as Mountain HS, as it does not legally exist.
 - 1.2.2 The WGI Scholastic Eligibility Certification form must be signed and notarized by each principal of the schools involved. If a school does not have a notary on campus, it is the responsibility of the director to make those arrangements.
 - 1.2.3 A letter from the district superintendent that allows combining students from multiple schools within the district must be provided to the satisfaction of WGI.
- 1.3 No color guard performer shall compete in more than one color guard at the same contest.
- 1.4 Color guards in the A and Open classes may not compete with less than five (5) nor more than thirty (30) performers in the competition area at any time. Color guards in the World classes may not compete with less than five (5) nor more than forty (40) performers in the competition area at any time.

PENALTY: Disqualification - Any color guard violating any requirement in the ELIGIBILITY section shall be disqualified from that contest and must forfeit any scores, placements or awards.

COMPETITION AREA

- 2.1 For the purpose of interpretation, the “competition area” shall measure a minimum of sixty by ninety (60’ x 90’) feet and does not include entry ramps, hallways, bleachers or seating area. Color guards are permitted to utilize the entire designated competition area for their performance. All performers must be in the designated competition area when performance time begins. Depending on the performance venue, WGI will authorize additional competition area space whenever possible and include that information in the diagram (footprint) to be made available to all competing color guards to identify the competition area. While the competition area will be increased whenever possible, all color guards must be prepared to perform within the minimum sixty by ninety foot (60’ x 90’) area.
- 2.2 All WGI contest sites must have a minimum of seventy by one hundred feet (70’ x 100’) to accommodate a “safety zone” of five (5) feet from any spectator seating. If no spectators are seated on the sides, then the safety zone may be measured from the left and right walls of the competition area. This will ensure the minimum sixty by ninety (60’ x 90’) foot competition area within the minimum seventy by one hundred feet (70’ x 100’) of the contest site.
- 2.3 Once performance timing begins, no performer may enter the safety zone. Equipment and props may be placed into safety zones, but not extend more than five (5’) feet beyond the designated competition area. There can be no equipment choreography outside the competition area including the safety zone.
- 2.4 The front boundary line shall be considered to extend the full width of the competition area and shall be clearly marked at a minimum of five (5’) feet from the first row of spectator seating.
- PENALTY: One-tenth (0.1) of a point penalty shall be assessed for each member for each boundary offense of violation of the “competition area”.***
- 2.5 The center of the front boundary line shall be marked by a six (6”) inch tape line at the front and back of the competition area. The outer edges of the competition area shall also be marked by six (6”) inch tape lines at the corners to designate the safety zone.
- 2.6 All floor coverings (tarps) must fit in the designated competition area at each particular contest site and cannot enter the safety zone.
- 2.7 All contests must utilize a high quality sound system with a variable speed CD player and the capability to use external devices such as MP3 players and/or iPods.

SCORING

- 3.1 The elements to be judged are:

<u>Caption</u>	<u>Points</u>	<u>#of Judges</u>
Timing and Penalty	Penalty	1
Indiv. Movement Analysis	20.0	1
<i>Vocabulary</i>	<i>10.0 (A Class 7.0)</i>	
<i>Excellence</i>	<i>10.0 (A Class 13.0)</i>	
Indiv. Equipment Analysis	20.0	1
<i>Vocabulary</i>	<i>10.0 (A Class 7.0)</i>	
<i>Excellence</i>	<i>10.0 (A Class 13.0)</i>	

<u>Caption</u>	<u>Points</u>	<u>#of Judges</u>
Ensemble Analysis	20.0	1
<i>Composition</i>	<i>10.0</i>	
<i>Excellence</i>	<i>10.0</i>	
General Effect	20.0	2
<i>Repertoire Effect</i>	<i>10.0</i>	
<i>Performance Effect</i>	<i>10.0</i>	
TOTAL	100.0	6

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

- 3.2 Each level of classification will have a set of score sheets unique to its classification.

EQUIPMENT

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

PENALTY: Two (2) point penalty

- 4.2 Props, and/or authorized equipment may be utilized or placed in the competition area by color guard performers at any time during the “maximum performance time” (see timing for clarification) or may be placed in the competition area by other than performers prior to the start of competition. Authorized equipment and/or hand-held props may be placed in front of the front boundary not to exceed five (5) feet.

- 4.3 Definitions of authorized equipment:

4.3.1 Flags are defined as any material attached to a pike, pole, rod or staff other than an authorized weapon and used as a flag, with a minimum size of eight (8) inches by twelve (12) inches. National colors must be at least three (3) feet by five (5) feet. Flagpoles must be at least twenty-four (24) inches in length. (Curved and straight poles are acceptable; however, complete circles, squares, etc. to which material is attached are not flags. Material attached to chains, ropes or hoses are not considered flags.) The intent of this definition is to utilize a flag as a flag and not as a scenic element or a prop.

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

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

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

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

PENALTY: Disqualification

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

PENALTY: Two (2.0) points each infraction.

- 4.6 The use of recorded music and/or live musical instruments is optional. Proficiency of playing shall not be judged but how the live music contributes to the overall design and effect of the performance may be reflected in the commentary. Musician's age must be consistent with Rule 1.1 under Eligibility.
- 4.7 All props must be able to fit through a standard size (36") single door. No timing exceptions will be made for oversized props. Props will not be allowed in the competition area before the color guard's performance time.
- 4.8 Definitions of other equipment:
- 4.8.1 World Class color guards will have access to two electrical 115/120-volt power sources at the front and back centerline to use any electrical device within their program deemed safe by the Contest Administrator. The Contest Administrator has the ultimate decision regarding safety of any device in consultation with the Director of Color Guard and/or Executive Director. Color Guard should consult with Director of Color Guard and/or Executive Director prior to using any equipment not specifically defined in these rules. Color guard will assume any liability for issues arising out of the use of said electrical devices.
- A & Open Class color guards may only use the electrical power sources provided as defined in Rule 4.4 (Use of amplification).
- 4.8.2 No pyrotechnics, discharge of arms, pressurized canisters, dangerous materials, flammable liquids or gas will be permitted in or around the competition area. Smoke machines and/or compressed air apparatuses will not be permitted.
- 4.8.3 Battery operated devices using "common use" batteries (AA, AAA, AAAA, C, D, N, 9V and button cells) are allowed. Devices using dry-cell secondary "rechargeable batteries", including cell phones, cameras, MP3 players and computers are also allowed. Car and/or truck batteries are not permitted.
- 4.8.4 Use of lasers and flashcubes (electrical and chemical) will not be permitted.
- 4.8.5 Live animals shall not be allowed.
- 4.8.6 Use of powder, dirt or any other substance that lingers in the competition area past the interval time of the percussion ensemble shall be strictly prohibited.
- 4.8.7 Use of helium, including helium-filled balloons, shall be strictly prohibited.

PENALTY: Disqualification

TIMING

- 5.1 Color guards will be scheduled to compete at minimum of seven (7) minute intervals for Regional A Class color guards; eight (8) minute intervals for A Class color guards; nine (9) minute intervals for Open Class color guards; and ten (10) minutes intervals for World Class color guards. This time interval will include setup, entrance, performance, exit and removal of all props, floors and equipment.
- 5.1.1 The end of the maximum performance time is at the obvious conclusion of the show.
- 5.1.2 Interval time will stop once personnel, equipment and/or props have crossed a horizontal or vertical center line depending on the contest site. Color guards must continue to make a deliberate exit so as not to delay the entrance of the next color guard in competition.

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

5.2 Any color guard creating a delay in the schedule will be subject to penalty. The time schedule may be expanded at the option of the Contest Administrator, but not lessened.

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

5.3 Each color guard must accumulate a minimum of three and one half (3 1/2) minutes of “authorized equipment time” during their performance except for Regional A Class where the minimum is three (3) minutes. Authorized equipment may be flags, rifles, sabres or swords. Any weapon used may be simulated. Injuries and/or instantaneous exchanges are included in authorized equipment time. Penalties for “authorized equipment time” will be waived the first two weekends of the competitive calendar.

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

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

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

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

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

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

5.5 Each color guard, with all competing personnel, shall remain in the competition area and be judged in all captions for a minimum of four (4) minutes with the exception of the Regional A classes which shall have a minimum of three (3) minutes. Penalties for under time in competition area will be waived the first two weekends of the competitive calendar.

5.6 All captions will be judged for the “maximum performance time” or until the color guard leaves the floor, whichever occurs first.

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

5.7 Color guards competing at WGI Regional Contests cannot be required to perform before the time set in the latest contest schedule distributed by the WGI Office.

COLOR GUARD TIMING OVERVIEW (IN MINUTES)

<u>CLASS</u>	<u>INTERVAL TIME</u>	<u>MIN. PERF. TIME</u>	<u>MAX PERF TIME</u>	<u>MIN EQUIP TIME</u>
WORLD	10	4	7.5	3.5
OPEN	9	4	6.5	3.5
A	8	4	5.5	3.5
REGIONAL A	7	3	4.5	3.0

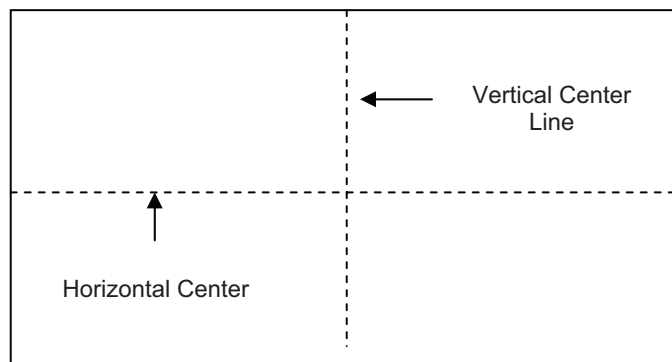
ENTRY

- 6.1 All performers must enter the competition area through the designated entry door, tunnel or ramp. Prior to the actual start of the performance time, color guard may utilize the entire arena for setup and pre-show preparations. Once the performance time begins, performers are limited to the designated competition area.
- 6.2 Any equipment and/or props may be placed in the competition area by anyone prior to the start of competition. Any non-performers involved in set up must exit the competition area prior to the start of performance time.
- 6.3 The color guard will line up at a ready line to be designated by the Contest Administrator to enter the competition area. Interval time will start when the color guard is told by the Timing and Penalty Judge to enter the competition area. The color guard may place performers anywhere in the competition area (not judged). All performers must start and remain in the competition area for the entire performance.
- 6.4 World Class color guards will be allowed to use music as part of their setup process through the house sound system after one (1) minute of the color guard's interval time. If a color guard chooses to use music they must communicate this to the T & P judge so performance time can begin. The T & P judge determines the beginning of the color guard's interval time. The color guard is responsible for any music direction required at the sound table, which must be given in person.
- 6.5 When the color guard first enters the competition area, an announcement of... "*Please welcome from (city, state, country), (name of color guard).*" When the color guard is in position or at any specific time noted to the Timing and Penalty Judge, the announcer will be cued to say, "*Performing their show (name of show), is the guard ready?*" An instructor designated "OK" to the Timing and Penalty Judge, a clear and distinct salute, verbal or visual point of interest shall acknowledge the color guard is ready to begin their performance time. The announcer will then say, "*(name of color guard), you may take the floor in competition.*"
- 6.6 Timing for the "maximum performance time" will begin with the first step of body movement, first move of equipment or the first note of music whichever comes first after the announcement ends. Judging will also begin at this time. No music played through the house system will be allowed until after this acknowledgement.
- 6.7 The front boundary line is inviolate at all times except for performers involved in entrance set up or tear down at the end of the performance. Boundary line violations (including first aid cases) do not constitute permanently leaving the floor.
- PENALTY: One-tenth (0.1) of a point penalty for each member per offense.***
- 6.8 Floor coverings (tarps) may not cover the front boundary line at the beginning of performance time.
- PENALTY: Two (2) point penalty***
- 6.9 Non-competitive, excess uniformed performers must avoid any area where they could be considered as competitive performers.

EXIT

- 7.1 All performers must exit the competition area through the designated exit door, tunnel or ramp.

- 7.2 All personnel, equipment and/or props must clear the vertical or horizontal center-line at the conclusion of interval time. The timing line shall be for visual use by the Timing and Penalties judge and not designated by tape.
- 7.3 For purposes of timing, equipment and props are considered “removed” when they cross a center-line either horizontal or vertical depending on the contest site. After the equipment/props have crossed this line, they must continue to make forward progress out of the competition area.



- 7.4 There will be no flying of tarps (also know as “ballooning”) to clear floor at the conclusion a color guard’s performance.

PENALTY: Disqualification.

PENALTIES

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

This page intentionally left blank.



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: _____

ROUNDS AND SEEDING FOR PERFORMANCE ORDER AT WORLD CHAMPIONSHIPS

WORLD CHAMPIONSHIP PRELIMINARIES

All color guards will be seeded in “tournament-style” rounds for preliminaries using their most recent regional score increased by 1.5 points for each of the first four weeks of the regional calendar and 1.0 point per week until the end of the competitive calendar. The resulting “ranking list” will be used to assign color guards to their preliminary round. Color guards with identical scores will be randomly assigned to a round. This ranking method was designed to be an objective way to determining preliminary appearance. A single panel of judges will judge all preliminaries.

The following example is based on a preliminary contest with 45 color guards. The number of rounds and guards within each round will vary depending on the size of the contest but this gives an example of the process. The numbers represent the RANKING of the color guard. The highest ranked color guard will perform in the last round.

<p><u>ROUND 1</u> 3, 4, 9, 10, 15, 16 21, 22, 27, 28, 33, 34, 39, 40, 45</p>	<p><u>ROUND 2</u> 2, 5, 8, 11, 14, 17, 20, 23, 26, 29, 32, 35, 38, 41, 44</p>	<p><u>ROUND 3</u> 1, 6, 7, 12, 13, 18, 19, 24, 25, 30, 31, 36, 37, 42, 43</p>
---	--	--

Once placed into a round, color guards will be divided into three groups according to ranking (highest ranking, next highest ranking, etc.) Color guards will random draw for performance order within their group with the highest-ranking color guards in that group performing last. The highest ranked color guard will perform in the last round.

There are only two ways a color guard may switch rounds, and these are entirely at the discretion of the WGI Director of Color Guard and/or Executive Director.

1. There is a performance scheduling conflict with another performing color guard of the same school or organization at the world championships. In this case, the color guard will be shifted to the next non-conflicting performance time within the ranking. **All groups with potential conflicts must notify in writing the WGI Office no later than March 1.** Non-affiliated groups or groups not traveling together may not necessarily be accommodated and must plan accordingly for stagehand assistance. This is entirely at the discretion of the Color Guard Coordinator and/or Executive Director.
2. All color guards must available to compete at the beginning of their respective preliminary round. **No schedule changes will be made due to schools not releasing students to be available to participate at the beginning of their preliminaries. Scholastic guards must be available to compete at the beginning of their class preliminaries.**

WORLD CHAMPIONSHIPS SEMI-FINALS (DIVISION CHAMPIONSHIPS)

All classes will have Semi-finals. In the “A” Classes, this is also known as Division Championships. A double panel of judges will judge all Semi-finals.

<u>Total Entries in Prelims</u>	<u>Number to Semi-finals</u>
Under 30	20
31-49	24
50-64	32
65-80	40
81 or more	48

In the A & Open Classes the winner in each round automatically advances to Semi-finals plus the next highest scores to complete the number in each Semi-final as prescribed above. In the case of multiple preliminary contest sites, an equal amount from each contest site will be taken to make the total number of semi-finalists (for example, two contest sites and 48 semi-finalists, 24 will be taken from each site).

After preliminaries are completed, Semi-finalists will be seeded using the same method as the preliminary rounds. Color guards will be ranked based on their preliminary score and placed in rounds with the highest scoring semi-finalist in the last round. Once all color guards are placed in rounds, they will be drawn randomly in groups of four (or some other equal number) to determine the performance order.

In the World Classes color guards advance to Semi-finals to complete the number as prescribed above. Color guards perform in the reverse order of preliminary score with the highest score performing last.

WORLD CHAMPIONSHIP FINALS

All classes will have Finals of fifteen (15) color guards. A double panel of judges will judge all Finals.

In all classes, color guards perform in the reverse order of Semi-finals score, regardless of round or round winners, with the highest score performing last.

ROUNDS AND SEEDING FOR PERFORMANCE ORDER AT REGIONALS and ELITE EVENTS

REGIONAL AND ELITE EVENT PRELIMINARIES

Regional classes with 16 or more entries will be seeded into “tournament-style” rounds with a maximum of ten (10) color guards in any single round using the following information in ascending order of priority: current regional scores, current local scores, previous year world championship scores, previous year local circuit championship scores.

Regional classes with 15 or fewer entries will not use rounds and appearance order will be based on postmark date of entry.

Elite Event classes with 30 or more entries will be seeded into rounds and 50% will advance to a Semi-final.

Order of performance for all classes in all prelims will be determined by the postmark date of entry. The earlier the entry postmark, the later that color guard will appear in the schedule. Color guards sharing the same postmark date will be randomly drawn within that group with the same postmark date.

REGIONAL FINALS

The number of finalists at all Regionals shall be determined by the formula of 100% of World Class achieving the qualifying score, 75% of Open Class and 50% of A Class color guards. The maximum number of finalists in any class shall never exceed the maximum number at World Championships of fifteen (15) color guards. Each Finals contest will accept a minimum of three (3) finalists in each class. Regional A Class color guards do not advance to Finals.

In cases where applying the finalist percentages would eliminate only one (1) color guard, all would advance to Finals. The percentage is also rounded to the nearest whole number when determining number of finalists.

Examples:

- *Six Open Class color guards have entered a Regional. 75% of 6 equal 4.5 so the number of finalists would be rounded up to 5. However, this means only one color guard would be eliminated so all six would be allowed to advance to finals.*
- *Seven Open Class color guards have entered a Regional. 75% of 7 equal 5.25 so the number would be rounded down to 5. Since this means two color guards would be eliminated, the provision of eliminating only one color guard would not be applied.*

Order of appearance in Finals shall be determined by the reverse order of finish in prelims. If rounds are used, the winner of each round automatically advances to Finals plus the next highest scores to complete the prescribed number of finalists with those round winners performing last in ascending order of score. (Please see World Championship Finals on Page 90 for example)

ELITE EVENT FINALS

The number of finalists at Elite Event Finals shall be determined by the same method as Regionals (see above) with the exception that in any class with a Semi-final, the number of finalists will be a maximum of ten (10) in that class. The Director of Color Guard has sole discretion to increase the number of finalists in any class based on the total number of entries and time permitting.

WGI Sport of the Arts

**2405 Crosspointe Drive
Dayton, Ohio 45342**

937/247-5919

wgi.org