



ENSEMBLE ANALYSIS A CLASS

Credit the basic principles of design/composing and excellence

GUARD _____

JUDGE _____

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Consider who, what and why each event unfolds within and connects to complete the composition

WHOSE COMPOSITION CONTAINED THE GREATER

- Use of design elements in form, body and equipment
- Depth and quality of design and orchestration both through time and in layered events
- Reflection or enhancement of the audio including dynamic effort qualities
- Characteristics, detail and nuance
- UNITY — Agreement among elements of design

IN CONSIDERING ALL PRINCIPLES, WHOSE DESIGN WAS BEST COMPOSED?

SCORE
100

	Box 1	Box 2	Box 3	Box 4	Box 5
Descriptors	Seldom	Rarely	Sometimes	Frequently	Constantly
Learning Steps	Experience	Discover	Know	Understand	Apply
Numerical Range	0 to 6	7 to 29	30 to 59	60 to 89	90 to 100

SCORE
100

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WHOSE PERFORMERS DEMONSTRATED THE GREATER

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

TOTAL
200

Sub Caption Spreads <i>tenths</i>	Very Comparable 1 to 2	Minor Differences 3 to 4	Definitive Differences 5 to 9	Significant Differences 10 & higher

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 or drill/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 on drill/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 as relates to drill, form and orientation. Breaks and flaws are frequent. Recovery is not yet understood or attempted. Concentration is a struggle. Stamina and demonstration of skills is sporadic. Precision and accuracy through equipment or movement is 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 drill/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 & drill or 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 on drill or 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 drill, (if applicable) 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, drill/staging, and explores 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, drill 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. Staging and orchestration of equipment & movement on drill/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 drill/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 drill (if applicable), 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 drill/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 & drill or 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. Staging and orchestration of equipment & movement on drill/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 drill/staging are clear, consistently enhancing the skills with these dynamic efforts. The ensemble displays good uniformity in responsibilities relative to drill (if applicable), 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>



EQUIPMENT A CLASS

Credit the basic vocabulary and excellence within the equipment choreography

GUARD _____

JUDGE _____

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Choreography includes all the skills within the flag, rifle, saber or prop vocabulary
Consider and compare the cumulative range and variety of these skills

WHOSE CHOREOGRAPHY CONTAINED THE GREATER

- Range and variety of moves
- Expressive range through dynamic efforts of space, time, weight, flow
- Depth and range of impact between body and equipment

Range of material MOST COMPATIBLE WITH THE PERFORMERS' TRAINING

SCORE
70

	Box 1	Box 2	Box 3	Box 4	Box 5
Descriptors	Seldom	Rarely	Sometimes	Frequently	Constantly
Learning Steps	Experience	Discover	Know	Understand	Apply
Choreography	0 to 5	6 to 25	26 to 45	46 to 65	66 to 70
Excellence	0 to 10	11 to 40	41 to 75	76 to 114	115 to 130

SCORE
130

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WHOSE PERFORMERS DEMONSTRATED THE GREATER

- Achievement of equipment principles
- Understanding of dynamic effort changes
- Development of breath, muscle, tension, flexion and rotation
- Achievement of blended body and equipment challenges

TRAINING TO SUPPORT THE VOCABULARY

TOTAL
200

Sub Caption Spreads	Very Comparable	Minor Differences	Definitive Differences	Significant Differences
Choreography tenths	0	1	2 to 4	5 & higher
Excellence tenths	1 to 4	5 to 9	10 to 19	20 & higher

EQUIPMENT CRITERIA REFERENCE

A CLASS

CHOREOGRAPHY

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 drill/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.



GENERAL EFFECT A CLASS

Credit the effect of basic concepts of repertoire and performance

GUARD _____

JUDGE _____

R E P E R T O I R E	<p>Consider who, what and why each effect unfolds within and connects to complete the program</p> <p>IN THE COMPARATIVE PROCESS, WHO HAD THE MORE EFFECTIVE</p> <ul style="list-style-type: none"> • Production value — sound design, concept, set design, costumes, colors, props • Pacing of planned effects over time • Impacts, resolutions and climaxes in phrases and productions • Coordination and staging • Musicality and designed mood • Continuity and flow between effects • Range and variety of effects: aesthetic, emotional, intellectual — equipment, movement, staging • Imagination, creativity and originality • Detailing, nuance, artistic qualities <p>IN CONSIDERING ALL COMPONENTS, WHO WAS THE MOST EFFECTIVE?</p>					SCORE 100
	P E R F O R M A N C E	<p>WHICH PERFORMERS BETTER</p> <ul style="list-style-type: none"> • Generated emotion and engagement with the audience • Embodied and sustained character, role, identity and style • Delivered and sustained impacts, resolutions and climaxes • Established and sustained designed mood • Best communicated visual musicality • Best communicated nuance, detail and artistic qualities • Best communicated excellence as an effect <p>IN CONSIDERING ALL COMPONENTS, WHO COMMUNICATED MOST STRONGLY, ENGAGED YOU MOST DRAMATICALLY AND MOST SUCCESSFULLY DELIVERED ALL ASPECTS OFFERED BY THE PROGRAM?</p>				
Descriptors	Box 1 Seldom	Box 2 Rarely	Box 3 Sometimes	Box 4 Frequently	Box 5 Constantly	TOTAL 200
Learning Steps	Experience	Discover	Know	Understand	Apply	
Numerical Range	0 to 6	7 to 29	30 to 59	60 to 89	90 to 100	
Sub Caption Spreads <i>tenths</i>	Very comparable 1 to 2	Minor Differences 3 to 4	Definitive Differences 5 to 9	Significant Differences 10 & higher		

GENERAL EFFECT CRITERIA REFERENCE

A CLASS

REPERTOIRE

PERFORMANCE

0 to 06 The program is unclear and underdeveloped.	0 to 06 There is a lack of performer involvement in creating appeal and emotion.
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 drill/staging have some fundamentals of staging & 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.	07 to 29 There is occasional or inconsistent performer involvement in creating appeal and emotion. Performers are discovering the skills of performance effectiveness, but are only sporadic in their application. Performers occasionally show an understanding of their roles. Occasional communication of performers' involvement exists between them and the audience. Performers display some awareness of their stylistic and general achievement responsibilities. Incomplete shows may limit the individuals' opportunity to demonstrate skill and achievement.
30 to 59 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 drill/staging have proper fundamentals of staging and design. Moments of audience intrigue are present and effective. 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. The production value of the program is generally successful. The program may still be a work in progress	30 to 59 Levels of appeal and emotion are communicated by the performers who now know the skills involved in performance effectiveness. Performers display an understanding of their roles. Communication of performers' involvement at this level is developing and becoming more consistent between sections and throughout the show. Performers are aware of their stylistic responsibilities and are beginning to show moderate achievement for greater periods of time. The work may still be in progress, but it provides the performers an adequate opportunity to demonstrate skills.
60 to 89 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 drill/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.	60 to 89 Improved levels of appeal and emotion are communicated by the performers who now understand the skills of performance effectiveness resulting in stronger communication with the audience. Performers display a confident understanding of their roles. Communication of performer involvement is more consistent from section to section and within the show as a whole. Performers consistently display an awareness of and adherence to their style at this level of development. There is a good achievement of excellence for this level.
90 to 100 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 drill/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.	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.



MOVEMENT A CLASS

Credit the basic vocabulary and excellence within the choreography

GUARD _____

JUDGE _____

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Choreography includes all the skills within form body and motion
Consider and compare the cumulative range and variety of these skills

WHOSE CHOREOGRAPHY CONTAINED THE GREATER

- Range and variety of moves
- Expressive range through dynamic efforts of space, time, weight, flow
- Depth and range of impact between body and equipment

Range of material MOST COMPATIBLE WITH THE PERFORMERS' TRAINING

SCORE
70

	Box 1	Box 2	Box 3	Box 4	Box 5
Descriptors	Seldom	Rarely	Sometimes	Frequently	Constantly
Learning Steps	Experience	Discover	Know	Understand	Apply
Choreography	0 to 5	6 to 25	26 to 45	46 to 65	66 to 70
Excellence	0 to 10	11 to 40	41 to 75	76 to 114	115 to 130

SCORE
130

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WHOSE PERFORMERS DEMONSTRATED THE GREATER

- Achievement of body principles
- Understanding of dynamic effort changes
- Development of breath, muscle, tension, flexion and rotation
- Achievement of blended body and equipment challenges

TRAINING TO SUPPORT THE VOCABULARY

TOTAL
200

Sub Caption Spreads	Very Comparable	Minor Differences	Definitive Differences	Significant Differences
Choreography tenths	0	1	2 to 4	5 & higher
Excellence tenths	1 to 4	5 to 9	10 to 19	20 & higher

MOVEMENT CRITERIA REFERENCE

A CLASS

CHOREOGRAPHY

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 given the theory of derived achievement may limit the performer's opportunity to demonstrate skills and achievement.
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 drill/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 drill/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 drill/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.