



ENSEMBLE ANALYSIS REGIONAL A CLASS

Credit the beginning 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
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 form. 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 as relates to drill or form. 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 form 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 of drill, or form 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 form. 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 drill and form. 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 form. 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 drill or form. 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>



EQUIPMENT REGIONAL A CLASS

Credit the beginning 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
REGIONAL A CLASS

CHOREOGRAPHY

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 drill/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 drill. 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>



GENERAL EFFECT REGIONAL A CLASS

Credit the effect of the beginning concepts of repertoire and performance

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Consider who, what and why each effect unfolds within and connects to complete the program

IN THE COMPARATIVE PROCESS, WHO HAD THE MORE EFFECTIVE

- 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

IN CONSIDERING ALL COMPONENTS, WHO WAS THE MOST EFFECTIVE?

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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WHICH PERFORMERS BETTER

- 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

IN CONSIDERING ALL COMPONENTS, WHO COMMUNICATED MOST STRONGLY, ENGAGED YOU MOST
DRAMATICALLY AND MOST SUCCESSFULLY DELIVERED ALL ASPECTS OFFERED BY THE PROGRAM?

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

GENERAL EFFECT CRITERIA REFERENCE

REGIONAL A CLASS

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PERFORMANCE

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



MOVEMENT REGIONAL A CLASS

Credit the beginning vocabulary and excellence within the choreography

GUARD _____

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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

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	Box 1	Box 2	Box 3	Box 4	Box 5
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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
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MOVEMENT CRITERIA REFERENCE

REGIONAL A CLASS

CHOREOGRAPHY

EXCELLENCE

0 to 05 The introductory choreography generally lacks readability.	0 to 10 Individuals show no training in movement 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 movement program is extremely incomplete and may limit scoring potential.	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 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. 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.	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 may still be sporadic. 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 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 is growing. Phrases show some dimensionality and some combining with equipment or drill. The presence of expressive gradations is growing. Choreography is mostly compatible to the individual's skills.	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 for this class. Adherence to style is growing. The training process is at a good developing level.
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.	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.