



ENSEMBLE ANALYSIS WORLD CLASS

Credit the advanced and standard setting principles of design/composing and excellence

GUARD _____

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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

IN CONSIDERING ALL PRINCIPLES, WHOSE DESIGN WAS BEST COMPOSED?

SCORE
100

	Box 1	Box 2	Box 3	Box 4	Box 5	Box 6
Descriptors	Seldom	Rarely	Sometimes	Frequently	Constantly	
Learning Steps	Experience	Discover	Know	Understand	Apply	Sets New Standards
Numerical Range	0 to 6	7 to 29	30 to 59	60 to 89	90 to 98	99 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
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 fundamentals of design in drill/staging, body, 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 drill or 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 relates to drill (if appropriate), drill/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 equipment, movement, drill/staging. 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 drill/motion 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 drill/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 equipment, movement, drill/staging. 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 drill/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 drill/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 drill/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 equipment, movement, drill/staging. 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, 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 drill/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 drill/staging (if applicable) 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>



EQUIPMENT WORLD CLASS

Credit the advanced to standard setting equipment 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

SCORE
100

	Box 1	Box 2	Box 3	Box 4	Box 5	Box 6
Descriptors	Seldom	Rarely	Sometimes	Frequently	Constantly	
Learning Steps	Experience	Discover	Know	Understand	Apply	Sets New Standards
Numerical Range	0 to 6	7 to 29	30 to 59	60 to 89	90 to 98	99 to 100

SCORE
100

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WHOSE PERFORMERS DEMONSTRATED THE GREATER

- Achievement of 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 <i>tenths</i>	Very Comparable 1 to 2	Minor Differences 3 to 4	Definitive Differences 5 to 9	Significant Differences 10 & higher

EQUIPMENT CRITERIA REFERENCE
WORLD CLASS

CHOREOGRAPHY

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 individual's 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 individual's 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. Concentration is usually strong. 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 methods/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>



GENERAL EFFECT WORLD CLASS

Credit the effect of advanced to standard setting concepts of repertoire and performance

GUARD _____

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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	Box 6
Descriptors	Seldom	Rarely	Sometimes	Frequently	Constantly	
Learning Steps	Experience	Discover	Know	Understand	Apply	Sets New Standards
Numerical Range	0 to 6	7 to 29	30 to 59	60 to 89	90 to 98	99 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
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GENERAL EFFECT CRITERIA REFERENCE
WORLD CLASS

REPERTOIRE

PERFORMANCE

<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 drill/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 guides the audience through the intended emotional, aesthetic and intellectual responses. Mood is usually successful in guiding the audience through the program intent. Equipment, movement and drill/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 drill/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 drill/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 standards performance standards.</p>



MOVEMENT WORLD CLASS

Credit the advanced to standard setting vocabulary and excellence within the choreography

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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
100

	Box 1	Box 2	Box 3	Box 4	Box 5	Box 6
Descriptors	Seldom	Rarely	Sometimes	Frequently	Constantly	
Learning Steps	Experience	Discover	Know	Understand	Apply	Sets New Standards
Numerical Range	0 to 6	7 to 29	30 to 59	60 to 89	90 to 98	99 to 100

SCORE
100

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WHOSE PERFORMERS DEMONSTRATED THE GREATER

- Achievement of 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 <i>tenths</i>	Very Comparable 1 to 2	Minor Differences 3 to 4	Definitive Differences 5 to 9	Significant Differences 10 & higher
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MOVEMENT CRITERIA REFERENCE WORLD CLASS

CHOREOGRAPHY

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 drill/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 individual's 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 individuals' 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 equipment and movement or drill/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 individuals' 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 is 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/or form. 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 individuals' 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>