

Local A Class guards are comprised of basic levels of depth, quality of design, and excellence. Successful design combines a logical composition that facilitates the display of skills and achievability.

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

Composition

Score

100

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
- Logic and correctness of design
- Reflection or enhancement of the audio including dynamic range of efforts: space, time, weight, and flow
- Variety of design choices
- Transitions and equipment changes
- 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

Excellence

Score

100

Whose performers demonstrated the better:

- Achievement of spacing, line, timing, and orientation
- Knowledge of a dynamic range through the efforts of space, time, weight, and flow
- Adherence to style in equipment, movement, and motion
- Training, concentration, stamina, and recovery
- Achievement of characteristics, detail, and nuance

Sub Caption Spread Guidelines

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

TOTAL

200

DESIGN ANALYSIS CRITERIA REFERENCE

LOCAL 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 program is still dealing with the most basic introductory design showing a blend of Regional A approaches combined with some higher composing choices.</p>	<p>07 to 29 Performers occasionally achieve 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 still frequent. Recovery is not yet fully 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 occasionally still involves some basic introductory design showing a blend of Regional A approaches combined with some higher composing choices. The composition displays an awareness of the fundamentals of design in equipment, movement, and staging. The visual more frequently 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 still growing. Design elements are singly presented.</p>	<p>30 to 59 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>60 to 89 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 still be questionable or incomplete at times. 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>60 to 89 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.</p>		
<p>90 to 100 The arrangement displays a growing knowledge of the fundamentals of design and logic in equipment, movement, and staging while exploring some additional design challenges bringing better depth to the composition. Ideas usually flow more logically from one to another, and the placement of planned equipment or movement events shows a growing understanding of continuity and development within horizontal orchestration & design. Use of design elements within equipment, body, or staging fully usually reflects the basic musical structure, and explores dimensionality in reflection of the sound track. Dynamic effort changes are growing. Characteristics and artistic efforts, when present, elevate the composition beyond mere pictures. Stronger Unity connects the design. Orchestration of equipment and movement relative to staging shows an occasional application of triad options. Design is developing for this level.</p>	<p>90 to 100 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>		