Color Guard: Sport of the Arts

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ABSTRACT

Color Guard: Sport of the Arts is intended to act as a guide for anyone entering or wishing to excel in the world of color guard. This handbook is appropriate for all levels ranging from beginner to expert, used at the reader's discretion. It will provide a wide array of information including a general overview on the subject, practical applications, a guide on improving existing color guards, and much more. Its purpose is to educate members of the color guard community and instill in each reader a deeper understanding of the topic in its entirety.

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Origin: A History of Color Guard

People often wonder how color guard started, and how it has evolved into the art form it is today. Many are surprised to discover that color guard dates back as far as the ninth century and began as a military practice. During the fifteenth century it was a common practice to carry the insignia of one's country or royal line onto the battlefield. By the seventeenth century, European militaries had adopted this practice, and had further developed it to include the use of different colors to designate specific regiments within their ranks. Their color guard members provided a distinctive visual reference to mark one's location within a formation. This was especially important on the battlefield when the view was restricted. As military tactics changed in the twentieth century and battles became remote or machine-oriented, rather than employing person-to-person combat, this form of color guard eventually disappeared, as it no longer served its intended purpose.

A select few countries including the United States, the United Kingdom, the Netherlands, and Sweden have continued to use their color guards, but reserve them for ceremonial purposes such as the Olympics, military parades, and other special events. The color guards in this military setting expanded to include rifles and sabres (shown in Fig. 1) to represent protection of the colors but stayed very technical for several years. A performance that is technical in style refers to the use of precise, calculated movements, which are meant to showcase the amount of control the soldiers possess over their weapons and highlight their regimental colors.

Figure 1: Military rifle (left) and military sabre with carrier (right).

In 1936, Olympian Franz Hug visited the United States, bringing the tradition of flag swinging from his home in Lucern, Switzerland. Later, as the assistant band director for the University of Wisconsin, he incorporated flags representing each member of the Big Ten Conference into the marching band's performance. Hug went on to invent the modern-day majorette baton and introduced the idea of including a dedicated visual element in a performance. This paved the road for color guards to be incorporated as an intricate part of the band. It became commonplace to have a color guard at the head of the band during parades and other performances.

From these humble but practical beginnings, color guards have become an essential part of every band. Though they may vary in size, the impact of the group is no less obvious. Eventually, color guards began forming their own groups during the spring months when marching band was out of season to have the opportunity to both expand their own skill set and share their skills with other guards from all over the country. Once competitions started being held, the art of winter guard began. This type of behavior was not unprecedented in the world of ceremonial marching bands; traditional drum and bugle corps are bands that have formed to exclude woodwinds. As winter guards began forming

in different areas of the country, there was desire to also form their own competitive events. Once competitions began, the art of winter guard was born, although it was hindered by the fact that there were no standards in place for judging a color guard on its own merits, rather than as a part of a complete band. But that didn't stop people from trying.

During the first few years of competitive winter guard there were no regulations for scoring performances, so the rules varied from one region of the country to the next. Three distinct regional differences prevailed or could be identified: the East Coast, which emphasized equipment; the Midwest, which focused on drill; and the West Coast, which gave more value to dance. While all are important aspects of the color guard, each must be considered together when scoring

Finally, in the spring of 1977, Don Angelica, Shirlee Whitcomb, Stanley Knaub, Bryan Johnston, Marie Czapinski, and Linda Chambers were leaders in the winter guard world who made it their mission to create an organization that could regulate color guard for all the participants. They named their group Winter Guard International (WGI), and began the long process of codifying a new sport including defining the overarching rules and regulations, creating competition schedules, and deciding on locations, among several other factors to create order within the existing chaos. The Winter Guard International itself was created "to draw together the growing winter guard activity, standardize rules, and provide leadership and guidance" (Owens, 2017).

By the time the WGI held its third Championship March 1980, there were sixty guards from fourteen states and one Canadian province competing in Open and A Class

competition, the only two divisions at the time. WGI Sport of the Arts has grown to include nearly 1,000 color guards competing in Africa, Belgium, Canada, England, Germany, Holland, Indonesia, Ireland, Japan, Korea, Malaysia, and Thailand and the United States (Owen, 2017). This massive growth has been accompanied by changes in regulations and expectations that have allowed for more creativity and originality, including lead to the use of props, elaborate costumes, and many other elements that reflected the different regional aesthetics of the color guard. Today, groups have well established repertoires and can adapt to reflect the changing tastes of the audience.

In 1992, Winter Guard International announced a new division for Indoor Percussion competition. This was intended to include all the percussion members in the band, allowing for them to compete. Most recently in 2015, WGI launched a third division for Winds to compete on their own as well. One can see that winter guard and its constituents are a new idea, so they are still rapidly developing even today.

The Basics: An Overview of Color Guard

Color guard can be separated into three major classifications. There are color guards, whose members perform with their school's band; drum corps guards, whose members perform with a drum and bugle corps; and winter guards, whose members perform as an independent unit. Each type has its own characteristics and expectations, and each type performs during a different time of year. Though there are similarities, each type is its own distinct form of the sport with its own judging panel.

Fall color guards begin practicing starting as early as June, with performances occurring from August until December. Members of the fall color guard perform with their school's band at their school's football games, both home and away. When performing at a home game, there will usually be a pregame routine and a halftime show. Before the start of the football game, bands traditionally perform an opening song, the national anthem, and the school's alma mater, but this can vary depending upon local or school customs. Usually, the color guard's job here is simply to carry the flags on the field, or, sometimes, to perform a more traditional, military style piece. Once the band has finished playing, its members go to the stands and act as a pep band, congregating in a designated area amid the crowd and playing when a favorable call has been made, while the color guard dances along and cheers.

Just before the end of the second quarter the band heads down to the field in preparation for halftime. As a sign of respect, the visiting band performs first, followed by the home band. Once the field is clear of the visiting team's band, the home team's band rushes on to set up props, lay down equipment, and get to their places to begin their

performance. Halftime shows can be traditional or modern, simple or complex, and usually depend on the aesthetics of the region and directorship of the group, as well as the concept of their show. Each season there is one show that the band and color guard perform to portray an abstract idea or story, which is known as the show concept. In this setting it is the color guard's responsibility to accent the music that the band is playing and provide the visual elements through which the show concept is conveyed.

Fall color guards have the opportunity to compete with their associated bands at marching band competitions. These are held nationwide and are usually divided by region, although there are some international events. At these competitions the color guard has the opportunity to compete for desirable titles such as "best overall color guard," based on their overall visual effect. The goal for this type of competition is to spin equipment in unison, and successfully accent the band's music. Scoring for these fall color guard competitions can be quite difficult to conceptualize. For a detailed breakdown of elements and scoring, please see the score sheets in the appendix.

Following the end of fall color guard season, one has the opportunity to join a drum corps or a winter guard. Drum corps practices start as early as October, and performances occur in June and July. Drum and bugle corps are bands that perform without a woodwind section. The color guard often play vital roles in the story telling when a part of these larger groups, similar to but more intense than the fall color guard. Often drum corps are reserved for more advanced guard members who have graduated from their associated high school fall color guard program. While it is still their job to accent the corps' music, they will often perform special stunts or solos, which are designed to have a significant effect on the plot. Drum corps and their respective color

guards have developed reputations of their own and represent an extreme version of this sport. To learn more about drum corps, please visit the Drum Corps International website for a more complete picture of drum corps elements and scoring.

Winter guard, the third iteration of the color guard, can also begin practicing as early as October; their performances occur from January until April. The guard becomes its own independent unit, and performs indoors, either in school gyms or large event centers. Like fall color guards, props are optional; however, winter guards are required to have a floor. A winter guard's floor can be a handmade canvas or billboard material that has been painted over and is meant to cover the gym floor on which they are performing. Music is prerecorded and played through a speaker, and the guard is the only thing on the floor. Because each judge has a specific aspect of the performance on which to focus, winter guard is judged in the most detailed fashion and is the main focus of this handbook. Scoring for winter guard is broken down into *movement, equipment, design analysis, and general effect categories*, and each category is allotted one designated judge except for *general effect*, which has two. These concepts will be explained in the following chapters.

Movement: The Dance Element

Perhaps the most easily understood portion of guard is the movement aspect. Dance is incredibly important to guard and is judged as an equal with equipment. While it is generally accepted that guards from the west coast rely more heavily on dance elements, all guards have some form of dance in their performances.

At the beginning of each rehearsal, most guards have a stretch block, a ballet style warm up, and some form of across the floors to begin rehearsal. Stretch block is when all members spread out in an organized fashion called a block to warm up their muscles. A block is any formation the guard stands in regularly to warm up, that has clear rows and specified intervals. This style warm up gives members a chance to compare their movements with more experienced members in their area, and ensure they are executing the exercises in the same way. It can be organized by rank, where the captain will be the front, center position, and the more experienced members are in the front as well, so the newer members can observe; by equipment, where the flags, rifles, and sabres are clustered near each other; or the block may be random or organized in a different way such as what featured parts a member performs. During stretch block the guard usually goes through a specific warm up sequence together synchronized with music. This sequence is usually choreographed by the instructor or another leader.
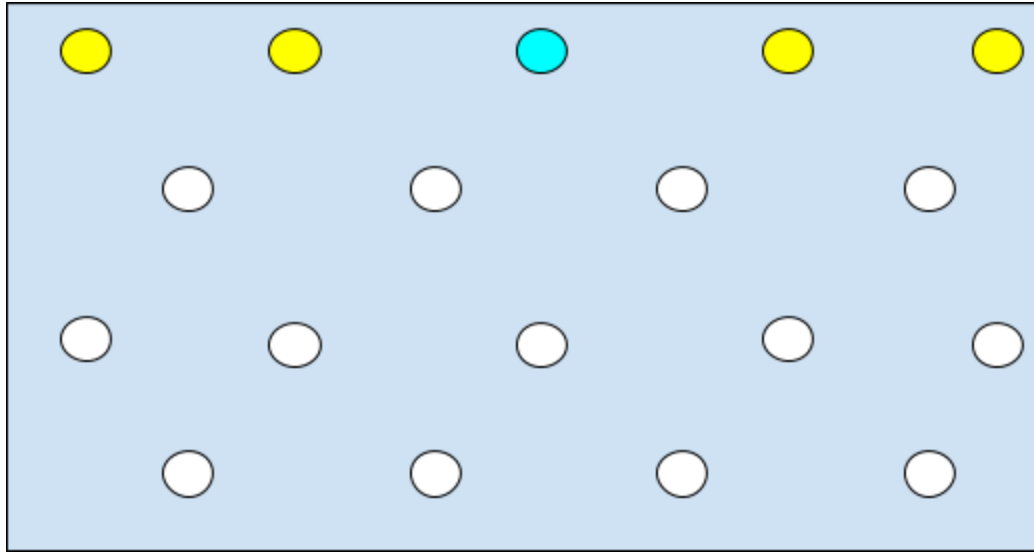
Figure 2: This diagram represents the places where guard members would stand on the floor for block. The blue circle represents the captain, yellow the more experienced members, and white the remaining members. Note that the members are not directly behind the people in front of them, but instead in windows, or the space between the two members in front.

This is usually followed or accompanied by a ballet style warm up including pliés and tendus, among other exercises. The purpose of this warm up us to align the body, strengthen the muscles, and perfect the dancer's technique, focusing on placement of the feet, extension of the limbs, and consistency of the technique or execution of movements. In order to attain these goals, the instructor walks around the block as the dancers go through a set sequence of movements and gives corrections. Corrections usually involve the leader giving a verbal correction, and if necessary, physically assisting the guard member in moving the correct way.

Once the guard members are warmed up and the portion of the rehearsal period

dedicated to improving fundamental dance technique is complete, they move to the edge

of the floor for *across the floors*. These are dances, sequences, or combinations in which

the dancers travel from one side of the room to the other, practicing sequences of

choreography that challenge their movement qualities as well as their technique. To set

up for this portion of rehearsal, the guard lines up on the edge of the floor usually in the

same order that the block was in. From the edge of the floor each column moves across in

unison performing a set sequence of technical leaps and turns, which is critiqued by the

instructor(s).
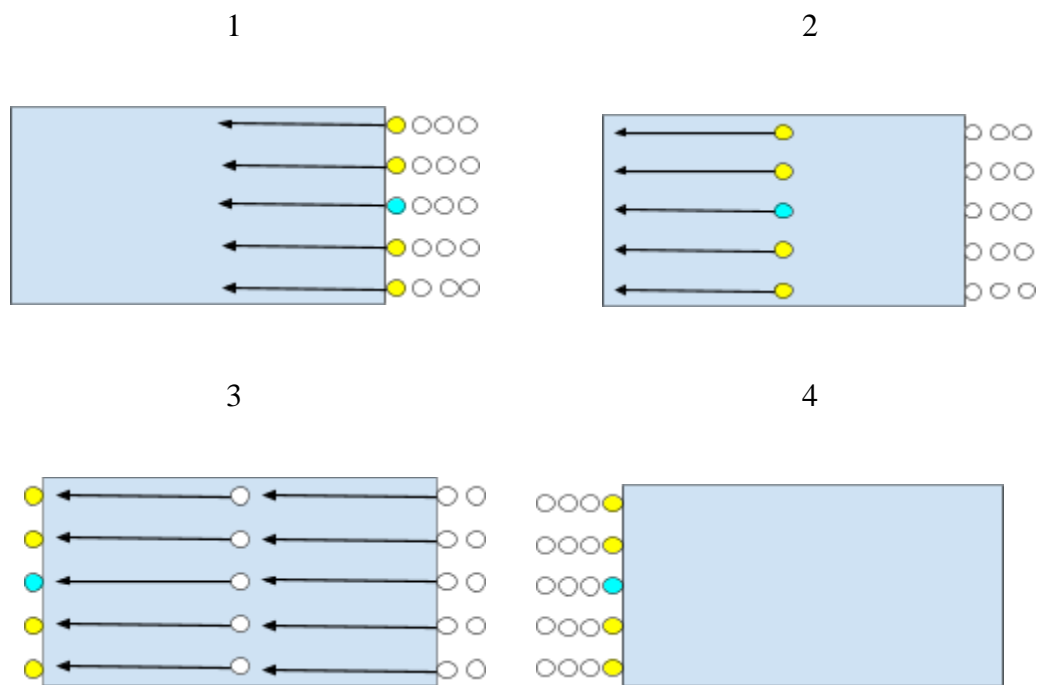
Figure 3: This diagram that represents an aerial view of how *across the floors* are done.

The group leaders dance first demonstrating how the sequence should be performed.

Then the next column follows, and the next, and the next until all members have reached

the other side of the floor where they line up to return. This process is repeated until all

dance sequences have been critiqued by the instructor.

All of this is done to train each guard member to move the same way and, more

importantly, at the same time, since a large portion of the score in the movement category

is based on whether or not members are moving in unison. When one member is off beat

or not executing the correct counts, it can take away from the visual effect. The

movement exercises executed at the beginning of practice are done to minimize the

chance of these mishaps occurring, and to train members to move together. It is crucial

that the guard trains for the dance element in the same fashion as the performance will be

executed.

Equipment: Essentials for Understanding

This part of guard is universal and by far the most recognizable: the equipment. There are three basic pieces of equipment, which are the flag, the rifle, and the sabre. Each piece has its own associated technique, terminology, and personality.

The flag was the first piece of color guard equipment as used by various militaries to represent their regiments; while it is the most basic, it is also the most visual or noticeable. As shown in figure 4, the flag is made up of a silk, identified by the number 2, and a pole, identified by the black line. The pole has two caps, one on either end, similar in material to the bottom of a crutch. These caps are known as the top cap as indicated by number 1 and the bottom cap as indicated by number 7; their purpose is both to cover the ends for safety purposes and to house the weights. Weights consist of large screws with a specific number of bolts screwed onto each; these are used to sustain the momentum necessary for tosses. The size, weight, and number of bolts is determined by the instructor and is based on the weight necessary to counterbalance the weight of the silk itself, plus the speed necessary for the flag to spin in the air.

The pole is divided, with electrical tape, into five equal parts, as indicated by numbers 3, 4, 5, and 6 on the diagram/figure 4. Each member who is handling a flag is required to hold the pole at the same location on their own flag. In order to achieve this, each tape has its own name, which varies depending on location. Most guards refer to the tape indicated by the number 3 is known as *splitting silk* because it is midpoint within the silk and therefore not visible. Because the silk wraps around the pole covering this tape, members must feel for where it is. Number 4 is known as the tab and is the balance point

of the flag. However, when guards use heavier silks or different weights this balance

point can change. The goal is to use the weights to counterbalance the silk to maintain

this center of gravity. Number 5 and number 6 are known as top tape and bottom tape,

respectively.
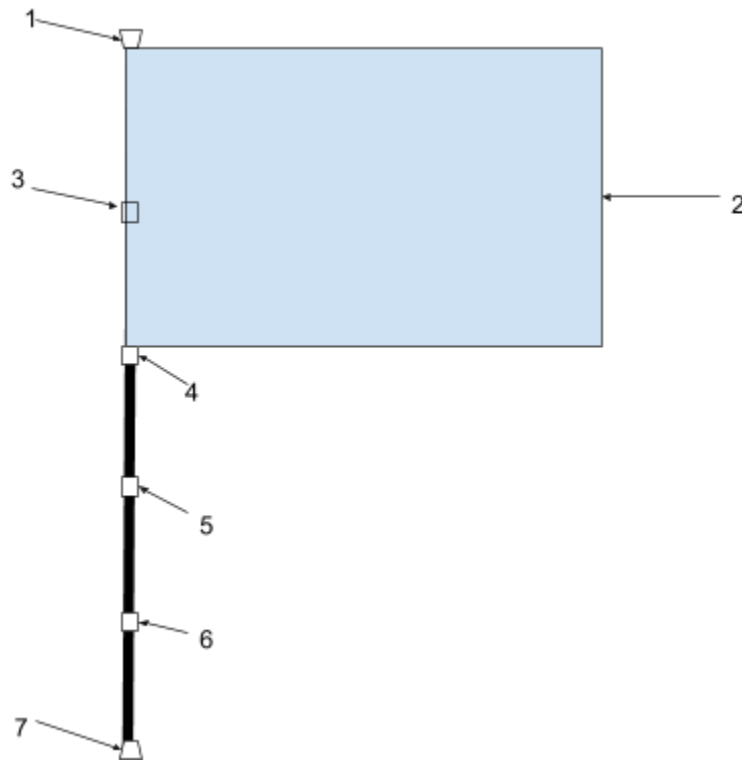
Figure 4: Flag. 1- top cap, 2- silk, 3- splitting silk, 4- tab, 5- top tape, 6- bottom tape, and

7- bottom cap.

Knowing and understanding terminology is especially important because it

ensures all members are able to effectively communicate the manner in which a particular

phrase or toss is to be done. Becoming familiar with the division of the pole is essential in

training for guard members. Guard members are also expected to know how to tape their

own equipment for a show.

There are several different kinds of flags but the most common are standard, swing, and double. Standard flags, like the one described above, are usually between 5 and 6 feet tall and have silks that range from 33-36 inches vertically and 50-54 inches horizontally. Swing flags are silks that have been put on either ¼ inch diameter PVC pipes or chains and aren't normally tossed. Velcro or electrical tape is used to attach the silk to the small pole or chain. Double flags or ballad flags have a silk that is twice as long or larger than the pole. Like the swing flags, the double flag has short poles because both of these flags are considered hand held, meaning guard members hole a pole in each hand for the entirety of the phrase. All three kinds can be used in competition, but many programs only spin the standard since it has a wider range of uses.

The overall effect of the flag can vary depending upon the way it is used. In an equipment block rehearsal period, most exercises are meant to train guard members to catch the flag in a way that ceases all motion, but in a show, it may be beneficial to have softer, lighter motions. For the more exacting exercises one may practice solidifying catches; exercises focusing on fluidity might involve setting a smooth path for all members to follow around the room. The goal of flag work is to provide a visual counterpoint. For example, if the music has a fast, staccato tempo then the flag work should reflect that. Likewise, if the music has a slow and melodic tempo then the flag work should move in the same way. Tosses in which the flag leaves the guard member's hands are often used to accent entrances of a particular section of the band, endings of musical phrases, and musically unique parts.

The second piece of equipment, the rifle, is made out of wood, a leather strap, a plastic bolt, and several metal pieces, as shown in figure 5. The neck, or barrel, indicated

by the number 2, while the tip of the rifle or the end of the neck is known as the nose and

is indicated by the number 1. Numbers 3 and 9 represent what is called the swivel, or the

metal piece that attaches the strap, indicated by the number 6, to the rifle. The strap is

looped around the swivel and affixed to itself with two screws, indicated by numbers 4

and 8. These screws can be adjusted to go through different holes in the strap to make the

strap *tighter* or *looser*, in layman's terms shorter and longer, respectively. Above the strap

is the bolt, indicated by the number 5, which is made of plastic. It is held in by two

screws and used to increase the rifle's visibility in the air. At the end of the bolt is a

narrow part of the rifle, known as the neck, which is indicated by the number 7. Finally,

the portion of the rifle known as the butt is indicated by number 10.
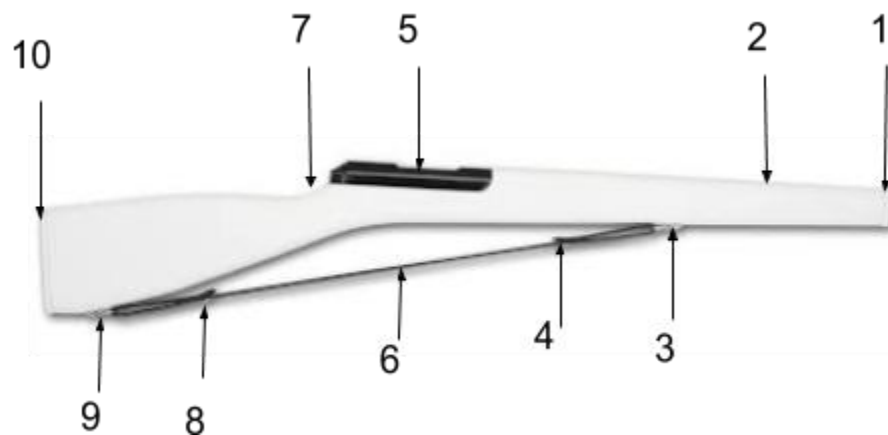
Figure 5: 1-nose, 2-neck, 3 and 9- swivels, 4 and 8- screws, 5- bolt, 6-strap, 7-
neck, and 10- butt.

Similar to the flag, the rifle is divided into sections so that members are able to

effectively communicate where to place their hands in order to properly execute the

choreography. Also like the flag, the rifle is taped in a particular way; however, rifle

taping is more often used to ensure that the rifle doesn't split or break. Because the rifle is made of wood and many guards practice on concrete or gravel, after a few seasons of use a rifle may crack or snap, in spite of the color guard member's best efforts to avoid dropping it. The tape, plus the use of pads, helps prevent this. The pads are placed at the very end of the nose, and the very bottom of the butt. Strapping tape, or filament tape, is used to wrap around the butt to the first swivel, then from the neck to the end of the bolt, then around the top swivel, and finally around the nose. This is then covered with electrical tape both to reinforce the filament tape and accentuate the aesthetic element. When a guard tapes a rifle in a non-traditional fashion, it is often done better to support the show concept either through the use of colored tape, or colored straps and bolts.

Unlike flags, there aren't many variations in rifles other than the different brands. While there can be slight variations in shapes or colors, rifles tend to be very regular or uniform, except in length. There are three standard lengths for rifles: 36 inches (one yard), 37 ½ inches, and 39 inches (one meter). The length of the rifle used by a color guard is determined by the director; however, it is most common to find 36-inch rifles in high schools, while both 37 ½ and 39 -inch rifles are found in drum corps, college guards, or independent winter guards. There is one other type of rifle known as an air rifle, as shown in figure 6. Air rifles are made of plastic and come in many different colors and sizes. They aren't considered standard, so like the swing or double flags, they aren't as prevalent.

Figure 6: Air rifle or air blade.

In general, the rifle is considered to be the more aggressive piece of equipment. Rifles are a good counterpoint to more bombastic or forceful music. Rifles can be used for quieter parts, but it can be difficult to match the tone of the music because there is a characteristic slapping sound that happens when the strap hits then neck as the rifle is caught. This slap is what makes the rifle such a powerful piece of equipment in terms of the impact of its presence. When an entire group catches their rifles at the same time, the power is magnified.

Finally, there is the sabre which by comparison is the least visual piece of equipment but is also the most technical. As shown in figure 7, the sabre can be broken down into four simple parts. Again, the end of the sabre is known as the tip and is indicated by the number 1. The blade of the sabre is indicated by the number 2. The hilt of the sabre is broken down into the handle, as indicated by number 3, and the guard or

cage, as indicated by the number 4.
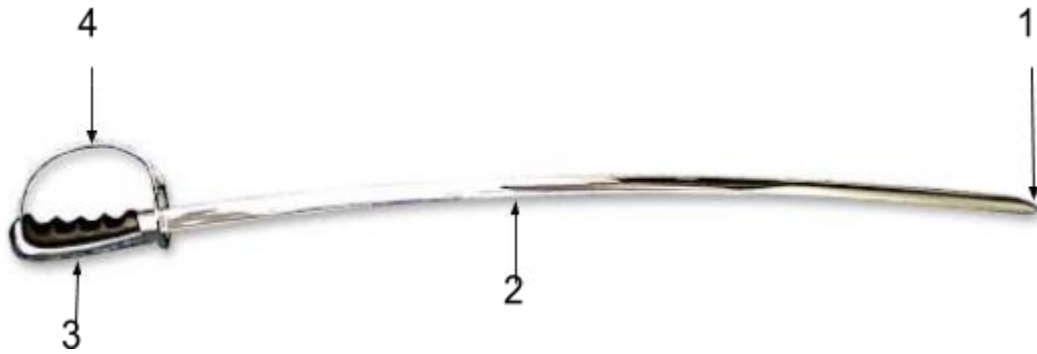
Figure 7: 1- tip, 2- blade, 3- handle, and 4- guard or cage.

Like the rifle, the only variations of the sabre are the length, which are also 36, 37 ½, and 39 inches. Usually a guard will use rifles and sabres that are the same length. This a functional choice based on the members' strength. While there isn't much difference in the weight of a 36-inch sabre and a 39-inch sabre, there is a significant difference in a 36-inch rifle and a 39-inch rifle. This is why younger groups competing in the scholastic class tend to use 36-inch sabres and rifles, and why more experienced groups tend to use 39-inch sabres and rifles. This is not a standard rule, so groups are allowed to spin whichever length and style they wish, as long as all members in a guard are spinning the same length.

Sabres are made completely out of metal, except for the handle, which is plastic. While flags and rifles are taped similarly for functional purposes, sabres are reserved for the more advanced guard members, who typically don't need tapes for the purpose of hand placement. Furthermore, unlike the rifle, the sabre is not as likely to break, so there isn't a need to tape it for the prevention of injury or breakage. Due to these factors, the taping styles of sabres vary dramatically at the director's discretion. Some guards use one

large piece of tape to wrap all the way around, some use electrical tape in an angled motion that goes from the hilt to the tip, and some elect not to tape the sabre at all. The possibilities are endless and are almost a purely aesthetic choice.

Sabres are considered to be a very passionate, moving piece of equipment. They tend to be used most often during the ballad section of a song or during solo sections where one instrument is being featured. Sabre movements tend to be soft and flowing, but like all other forms of equipment they can be adapted to any kind of music. Since the sabre is the thinnest piece of equipment, much of the performer's body is exposed, which necessarily places the emphasis on the dancing more than in sections that utilize the flags or rifles. It is this connection between the body and equipment that gives the sabre its emotional tone.

Knowing the different pieces of equipment is essential to understanding guard. These are the instruments guard performers use in combination with their bodies to create a show and express a specific theme.

Design Analysis: How to Maximize Your Experience

Design analysis are the criteria judges use to score drill. Drill itself describes where members stand on the floor to create forms. Forms are lines or shapes created by where the members are standing on the floor. Scoring is based on an analysis of the differences between what was written, or the spots given to the performers by the choreographer, and what is being read, or what the judges are actually seeing. For example, if the choreographer had indicated that the members would be standing in a line, but one member was too far forward, points would be deducted for not achieving the form. The goal is for the judges' eyes to be able to transition seamlessly between phrases and forms.

Drill is learned by using markers on the side and front of the floor, which act as reference points for the dancers to understand where they are in the context of both the room and the formation. For example, imagine a checkerboard where the pieces can move freely about each space. One could be told to move three columns to the right, and five and a half spaces back. The performers are each provided with a paper version of the drill instructions, which lists their places individually, as well as a paper drill chart that shows everyone's spots, or they can be told verbally where to stand. Each dancer's spot is learned on an individual basis, as it has its own associated set of counts to arrive, and its own role in the overall form.

Forms can be abstract or straightforward pictures. It is more common for fall guards to form easily recognizable pictures or shapes with their band. While winter guards do utilize this on occasion, for the vast majority of the time their forms are curves,

lines, amorphous figures, or a shape that is non-traditional and responds to the music in a way that a regular formation cannot. This is because during winter guard, the goal is to highlight featured performers or to draw attention to a particular portion of the guard, rather than supporting the band's vision.

Beyond the physical location of members on the floor, design analysis also focuses on how every aspect of the show comes together to create a cohesive performance. This judging category is very unique in that it isn't necessarily concerned with one element, but more how each element relates to the other elements to successfully express a given theme. The relationship between drill, equipment, and movement is what makes color guard its own art form.

According to design analysis, a show should remain readable, meaning that the audience is able to see exactly what the choreographer envisioned without any individual mistakes, for the entirety of the performance. This ensures that the audience is able fully to understand the show concept fully. Maintaining clean and clear drill formations is important because, if the audience isn't sure where to look, they might miss a critical part of the show. This is where well-choreographed and effective transitions come into play. Transitions are the period between one drill set and another, or one piece of choreography and another. They are meant to direct audience members to shift their focus from one performer or group of performers to another; however, many can become lost if they aren't sure where to look next. To combat this confusion, guards will often point or gesture towards the area where the next featured performance will take place; at other times it is not so obvious.

This is where each member of the guard, from choreographer to *rookies*, must demonstrate a complete understanding of the full orchestration of a piece. It is each performer's responsibility to know what their job is in each phrase, which can range anywhere from featured solo performer to a member of the ensemble flag phrase. Regardless of the title, each performer represents a different layer in the piece. Ensuring performers know their role in a given phrase is essential for all of the layers to work together.

Another important aspect of transitions are equipment changes, the moments when a performer switches from one piece of equipment to another or to none at all. More often than not, the goal is for the audience not to be aware that an equipment change is happening, although there are some rare occasions where it plays a significant role in the piece. In most cases one wants the audience to be focused on the feature while the other members either perform support work, or unobtrusively change their equipment. The most successful color guards blend this process into the background, so as not to take away from the overall theme.

The concept of design analysis can be more difficult to negotiate for those new to the performing world, but an understanding of it can be developed through the comparison of multiple shows. After attending several competitions, seeing a variety of themes, and observing different techniques for expressing them, it becomes easier to understand why shows are constructed in the way that they are. There aren't any set standards for how a show progresses, but after one becomes familiar with the performances of a particular group, often they are able to anticipate the transitions. Although it is the guard's responsibility to guide the audience through a performance,

knowing common transitions is useful to the audience because it allows them to fully

immerse themselves in a performance without being distracted. A deep understanding of

design analysis allows one to maximize his or her experience while viewing a

performance because it provides one with the knowledge necessary to follow along with

the featured parts of a show.

General Effect: The Role of the Performer

General effect is the only category with two judges, which is understandable because it is very subjective. A judge in this category is looking for the way in which the theme being portrayed by the guard is being received by the audience. This has less to do with the technical abilities of the guard, and more with the performance aspect of the sport. From a judge's perspective, this is where movements, facials, props, and choreography should coincide to support the theme.

The role of the performer is to express the theme in all aspects of their performance. For example, if one were in a happy upbeat show, the judges would want to see smiling faces with chins up, and bright, colorful props, costumes, and equipment. Movements should appear light and delicate, and equipment work should be smooth, connected, and effortless. Even when they are exchanging equipment or executing supportive work, a guard member must maintain the qualities that reflect the theme and tone of the performance.

In contrast, if one were performing a dark, sad show, the judges would want to see facial expressions that reflect the serious, somber tones of the theme. The more appropriate color palette for a more serious theme might reflect darker tones. Both movements and equipment work should look regimented and expressive. No matter the theme, it is a performers' job to instill the essence of their theme into all of their parts and to stay in character throughout the show. This brings up an incredibly important aspect of guard: recoveries.

Recovery in guard means either dropping one's equipment completely or otherwise getting out of sync from the choreography and other performers, and then getting back into the work as quickly as possible. This is arguably the most important aspect of guard because it shows the level of maturity of the performer with both the equipment and their work. Seasoned performers are able to recover quickly without letting it affect their performance too much, while newer performers may become disoriented or unsure of how to get back in to the choreography, so they fail to recover quickly.

Drops, falls, and mistakes are almost inevitable in a live performance, and while they do take away from the effect of those moments of the performance, it is important that performers know how to cope with such a situation so that the damage to the overall effect can be minimized. In other words, if a judge witnessed a drop and the guard member recovered within a few seconds he or she may not take so many points away. On the contrary, if a performer fails to recover, especially on a featured part, the judges will likely reflect that in their score.

This is where the subjective part of general effect judging comes in, because one judge may notice something that the other doesn't. This can be as simple as a difference in the timing of a flag toss, or as complex as the entire theme of the show. One judge may understand the stylistic choices completely, whereas the other may be horribly confused. This is why having multiple opinions is so important.

This diversity of perspectives also becomes important in one particular aspect of scoring breakdown: vocabulary versus excellence. Vocabulary is the actual technique, or

the phrase, that the guard is attempting to perform, while the benchmarks in the category of excellence describes the level at which the guard is achieving its vocabulary. This distinction is crucial when evaluating the effectiveness of a guard. Things that are important to analyze here include how the guard is moving as a group, whether or not they are consistently maintaining their formations, and their comfort level with the performance of the choreography. Ideally a guard will be in sync, in the intended drill formation, and appear confident in their performing abilities.

One could equate general effect to the "wow factor" of a guard. Maybe they have technique, maybe they are incredibly in sync, but are they incorporating the appropriate elements of characterization into every aspect of their performance? It is the role of the performer to not only successfully execute the choreography, but also to captivate the audience.

Beginning: How to Start a Guard

Starting a guard of any kind is an exciting, multilayered process, but the first step in understanding how to do so is becoming familiar the guard class breakdown. You are already familiar with the different types of guard, so we will start there.

Color guards and drum corps guards are ranked with their band. This is usually based on the band's size, and their history of winning competitions. Because drum corps are required to have a color guard, there isn't a way to start a drum corps guard without being a founding member of the entire corps. In order to start a color guard, one would have to discuss it with the school board of the band one desired to join. This can be difficult because the startup costs of a guard are fairly high. Once a guard has been established for a few years, it will be able to appropriate old costumes, equipment, and props for use in new shows, which can help alleviate the burden of dues on members. Dues are simply the payments one makes in order to participate in a color guard, and range widely depending on region, school funding, and necessary performance elements for a given show; the funds from guard members' dues are used to acquire these items.

Starting a winter guard is more complicated than color guard or drum corps because there are so many options. The classification of winter guard is based on association and vocabulary. The two main categories of winter guard are scholastic and independent. A scholastic guard is one that is associated with a school, while an independent guard is associated with an independent organization. Typically, independent guards can only be joined after one has graduated from their high school's

guard program. However, in special cases such as when one's school lacks a winter program, one can join an independent guard early.

These two categories of winter guard are further subdivided into four basic classes based on skills Regional A, A, Open, and World. As one moves up within these subdivisions, the expectation is that they will include higher equipment tosses, create more challenging choreography, and work with more mature themes. Often when winter guards place first overall at WGI finals in their given class, they will move up a class but have the option to remain in the class they are a part of.

When describing a winter guard, you would first give their category, followed by their class, and the name of their affiliated organization or school, if you know it. For example, Anytown Performance Ensemble is an Independent Open class winter guard, or Yourtown High School's has a Scholastic A winter guard. These distinctions are extremely important because they determine how the organization is scored in competition, and something considered appropriate for one class may not be considered appropriate in another. For example, a show about a controversial topic may not be appropriate for the scholastic category or for Yourtown High School's Scholastic A winter guard, while a show with a very simple concept and minimal vocabulary would not be considered appropriate for a higher class such as Anytown Performance Ensemble's Open Class winter guard. While winter guards are expected to challenge themselves, they are encouraged to stay within a specific range of expectations.

The best of the best winter guards are the Independent World class guards. These are considered the most experienced, skillful, and creative guards in the circuit.

Consequently, their performances are very popular to watch and are always done last in the sequence of classes throughout the competition. The overall sequence is as follows: Scholastic Regional A, Independent Regional A, Scholastic A, Independent A, Scholastic Open, Independent Open, Scholastic World, and finally Independent World.

Knowing where one falls within this classification system is essential when starting a winter guard. A scholastic guard must be incorporated through the associated school in order to begin, but an independent guard can be created by notifying the competition circuits in which the organization plans to participate. Being aware of one's class is also important because it provides basic expectations for a performance and sets vocabulary boundaries for the group.

Another important factor to consider when starting a winter program is funding. On rare occasions scholastic groups might receive some funding from their school, but in the vast majority of cases winter guards are financially independent and create their own funding resources, usually some combination of community-based fundraisers, donations, and personal payments. When setting the financial amount members are responsible for, a director must consider the money necessary to purchase a floor, props, costumes, makeup, hair accessories, equipment, and so much more. The finances required to fund a show are then divided evenly among members and paid periodically throughout the season. The number of members is determined by the director, so the financial burden can vary depending upon the size of the guard. The artistic decisions made for a show are only limited by the parameters set by the competition circuit and funding available.

Training: How to Warm Up

Warm up is broken down into two blocks: body and equipment. Warm up blocks are meant to prepare members for rehearsal and prevent injury. The amount of time allotted for warm up is determined by the director based on the needs of their guard. Most scholastic guards dedicate a half an hour for physical preparation and a half an hour of equipment practice, but some of the more experienced guards expect members to show up to rehearsal already prepared for a more strenuous warm up.

Body block, as described earlier in the *Movement* chapter, begins with stretching and continues into dance. Stretching members' muscles out is important because they need a wide range of mobility in order to perform their choreography correctly. If members do not stretch properly, they have a higher incidence rate of serious injuries such as muscle tears and sprained ankles. Body block is also a time for members mentally to prepare for the upcoming rehearsal. The atmosphere should be focused and precise, so the guard can work toward advancement. The director and members must work together to ensure each member has warmed up correctly.

Equipment block is done many different ways depending on which pieces of equipment members spin. In any guard there is often an *all flag phrase* in which all members spin flag in a big block at the same time. Because of this, most equipment blocks start with all members on flag to run through technique, and to get everyone spinning in unison. Once all the *flag block* exercises have been completed, members who spin *weapon* will go to *weapon block*.

If all members who spin weapon spin both rifle and sabre, then *weapon block* will start with rifle and then move to sabre. If *rifle line* and *sabre line* are separate, as is the case in some independent groups, then they will split into their respective blocks as soon as *flag block* has commenced. In general, these block rehearsals will start with technique, move into tosses, and then into actual choreography. The goal of all block rehearsals is to *clean* the work. *Cleaning* is when a phrase is repeated multiple times, with members receiving individual feedback, until the phrase is perfectly in unison. This can apply to anything from the height of a particular toss, to the count when the toss is thrown. *Cleaning* is all about making sure everyone looks the same, so that the work is readable. If members don't hit counts at the same time, then the work becomes *muddy* or unreadable, and they can lose points for this at competitions.

How a color guard allocates their time during a rehearsal depends on where they are in the process of creating a show. At the very beginning of the season, a guard may spend a lot of time going over warm ups, to streamline this portion of the rehearsal time for the rest of the season. After the first few days of a season the focus normally shifts to drill, and teaching members their role in the show. From here, choreography is created to move the members through the drill; it can often take until the middle of the season to finish this portion of the work. It is not uncommon for guards to perform incomplete shows; however, the judges can only critique what they see, so the group's score can be negatively impacted if the performance is not completed. Ideally, a guard should try to plan their season so that they spend the latter half cleaning the choreography or reworking it to create a more effective program and improve the group's score in completion.

After parts are learned and cleaned in separate blocks, they are run together as phrases and are adjusted to work with the drill and other facets of the show. Phrases are repeated until they flow together seamlessly. At the end of rehearsal, guards will perform a *full run* or a complete performance of the show from top to bottom or beginning to end. This is essential for analyzing the full orchestration and impact of a show, and for members to understand the portion that their role within the bigger picture. Often this final run is recorded and shared among members so that they and the instructors can analyze the performance and their own work within it outside of practice. Facilitated by advances in technology, this independent analysis makes it easier to keep building momentum and to implement corrections in subsequent rehearsals.

An essential part of the work of being in a guard is the member's commitment to practicing on their own, outside of scheduled practice times. When a member is struggling with a specific maneuver or phrase, it is his/her responsibility to return to the next practice having spent time analyzing the problem and working to implement a correction. Again, technology provides resources that members can utilize such as online videos and tutorials, giving them opportunities to advance individually. As in any team sport, if members don't practice on their own, the organization as a whole can suffer from stunted growth because they will have to focus on repeating old phrases and exercises over and over rather than writing and learning new choreography. The best color guards spend very little time reviewing old work and dedicate most of their time to learning new work and perfecting finer details. The more nuanced a group's performance is, and the more detailed their concept is, and the higher their score can potentially be.

Improving: Taking Your Guard to the Next Level

The overarching goal of any guard is to have an emotional impact on the audience by perfectly performing the choreographed work and powerfully expressing the theme of their show. Becoming a true performer takes years of practice and a deep commitment to the artform, which is incredibly difficult. To the trained observer, it can be quite obvious which class a performer is from simply by watching them perform; as they ascend through the classes, it is important that their stage presence, skill level, and dedication to the work also show a marked increase.

Newcomers to the guard are often consumed by the worry that they will embarrass themselves. Rookies sometimes attempt to find their place in the back of the block and do their best to stay out of the eye of the instructors while they are acclimating to their environment. This behavior is completely understandable as most of the people who enter guard at the high school level have very little experience with guard at all; a select few middle schools offer color guard experiences. Members who come in with any experience at all most commonly have a background in dance. While there are other programs such as dance team, gymnastics, and cheerleading that have parallels to the world of color guard, the equipment portion of the guard adds an entirely different component.

The concept of spinning and tossing a flag can be extremely intimidating for most rookies, and the idea of dropping one is horrifying. In the world of guard, most members strive to help newcomers overcome their trepidation, since they, too were once beginners. A common technique used by instructors in practice is to alternate rows in the block

between rookies and veterans (vets), or more seasoned members. This is useful when a new concept is being taught because the vets can both model the phrase or technique for the new members, and also simply turn around to help the rookies behind them. These individual, personalized critiques are helpful and far less intimidating than being called out by the instructor in front of the whole block. Veterans, specifically the captain and other designated leaders, can be tasked with anything from explaining a toss to teaching entire phrases. It often comes down to they dynamics within any given organization and how to best address the needs of the group.

Instructors may also use *group performances,* or a full run of the show by only a portion of the guard at a time. These groups can be determined by equipment, or ensuring each group contains at least one representative from each line. This is a successful tactic because it gives a chance for members to give feedback to performers in other parts of the show that they don't normally get to see. It is also useful to examine how parts work together on a smaller scale. This sample style of watching the performance can be utilized to fix problem areas in the show, because it allows the instructors to focus on more detailed aspects of the choreography, and to subsequently implement any changes on the full group, having first worked out the kinks on a smaller set of performers.

Another important aspect of improving a guard is communication, both between members and instructors and between the lines within the group. Instructors and members of the guard must have mutual respect for one another, earned over time and much hard work. Members should feel comfortable talking to their instructor if they feel a phrase of choreography or drill pattern is unsafe or otherwise unattainable. Likewise, this concept applies to the need for members to keep open communication between their lines. If the

rifles feel as though their pass through, when one-line crosses between another, with the *flags* is unsafe because of the choreography, they should communicate their concerns before the phrase is run, in order to avoid injury or accidents.

Harboring a friendly, nurturing environment without having a unnecessarily talkative guard can be challenging. Instructors, leaders, and other *veterans* must work together to manage the balance between critical communication and chatter. It is imperative that guards maintain a safe environment for creative expression, while continuing to progress in their acquisition of skills and performance quality. The most successful guards are able to communicate effectively and respectfully, and because of this smooth operation, usually finish setting their show earlier in the season, leaving the rest of the time simply for improvements.

The most important area where guards can find room to improve is the performance element. Less experienced and even mid-range guards can have good technique, but ultimately lose points if they do not infuse their show concept into all aspects of their performance. For example, if you have a bright, happy theme to your show and the choreography reflects that lightness, performers must also learn to incorporate cheerful facial expressions, capitalize on the movement of their costumes, or accentuate transitions all intended to captivate the audience. This performance aspect is why independent world class guards are so sought after, because they are experienced enough to meet all of these standards with excellence.

Winter Guard International always saves these high-caliber performances for last and often sells special tickets for them at the finals of the competition. The independent

world class guards are considered the most experienced, impressive guards, and have very little restriction on what is allowed in their performances. They are known for their innovative show concepts, as well as their impressive, unique choreography. Elements of their shows are often brand new to the world of guard and have never been seen before, so they are a source of inspiration to younger guards, offering an incentive to branch out with their future choreography and stunts.

Improving a guard is a constant process involving individual and group feedback, communication, and perfecting the performance nuances. When members are comfortable with their parts and with other members of their guard, they are empowered to add the performance element. The maturity and grace associated with the best performers is an aesthetic other guards work hard to attain.

Case Study: Hopkinsville Youth Performance Ensemble

I participated in the independent open class winter guard Hopkinsville Youth Performance Ensemble (HYPE), during the 2018 season. Auditions were held in October, with specific line auditions held in November. Our show theme was the tango, entitled "It Takes Two" and was intended to express the passionate nature of this specific dance. In this piece I was a solo performer, and while I was a part of all three lines, I spun sabre for the majority of the show.

As a group we competed mostly in the Southeastern Color Guard Championships (SCGC) circuit, and we only participated in one Winter Guard International competition during the entire season. This was mostly due to funding but was also influenced by the convenience of having competitions that were more locally accessible. We participated in six competitions in total: Siegel High School in Murfreesboro, Tennessee on January 27th; Winfield High School in Winfield, Alabama on February 10th; Bob Jones High School in Madison, Alabama on February 24th; Beech High School (WGI) in St. Louis, Missouri on March 18th; Spring Hill High School in Spring Hill, Tennessee on March 24th; and SCGC Championships at Western Kentucky University on April 7th.

The graph (below) shows how the scores were distributed throughout the season for all competitions except the WGI one event. There we received a 64.3 in the preliminary competition, and a 64.5 in the finals. The remaining competition scores from the SCGC circuit are outlined on the graph.
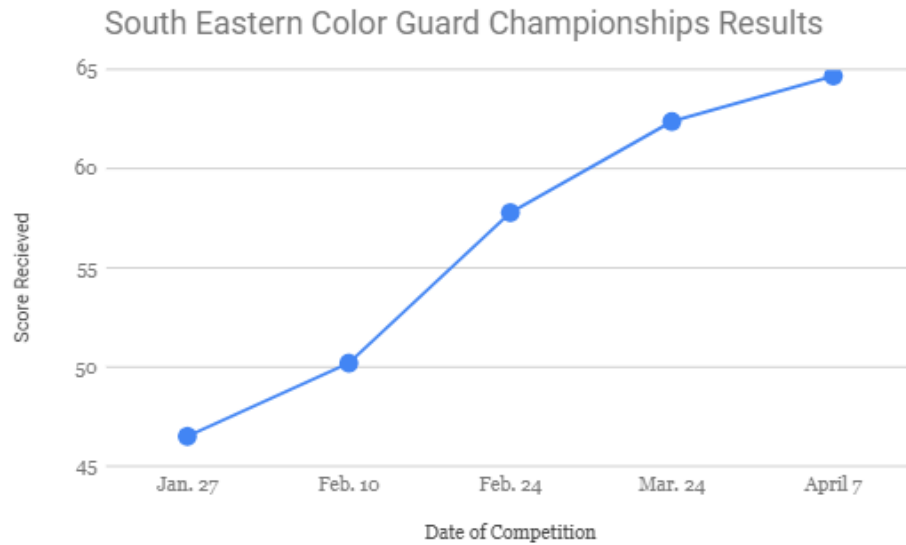
Graph 1: Competition score results received by HYPE winter guard from the
Southeastern Color Guard Championships circuit.

Our scores reflected the ideal trend for any color guard because as the season
progress and as we improved upon our show, so did our score. In each competition we
were able to make adjustments that lead to a more refined performance, utilizing the
judge's tapes provided to us after every competition. Each judge is recorded in real time
as they are critiquing the performance, so as not to forget any details or mistake one
guard for another. These recordings are then sent to the directors, so they may use them
to improve their guard. Some directors, as was the case at HYPE, elect to have the entire
group listen to them together, while others disseminate the information through different
methods.

Listening to the tapes as a group proved extremely helpful for us as performers,
because we were able to hear an honest, outside perspective as we reviewed the actual
performance. Following the listening session, we discussed ways we thought we could

improve the show, including changing parts, lines, props, drill, and any other aspects we felt might contribute to a stronger performance. Not only did this help us improve our show, it also helped us to bond and trust one another. Although it was difficult to give everyone's opinions time to be heard and debated, by working together we succeeded in producing a show that got better every time the public saw it.

Another device we used to improve our score was journaling. Members were asked to write down corrections they got during practice, adding notes from the judge's tapes in order to analyze where they might need to focus more energy or thought. This became extremely useful as the season progressed because members were able to adjust their technique or approach to something according to all of the feedback they had received. These journals also became useful when deciding what changes should be made to the show. For example, at one point the rifle line was struggling with a particular sequence, and although they had tried to smooth it out it wasn't working in the drill. Because they had all independently concluded that the part didn't fit into the show, it made more of an impact when they discussed it with the director. In the end, it was changed, and the score was improved as a result.

Again, it is important that the director makes members feel comfortable sharing their struggles both with the group and with him/her. Communication was the key for our winter guard's consistent improvement on our score, and the result of that was receiving first in our class at SCGC finals. Guard is a meticulous but rewarding sport, constantly evolving and allowing new generations to bring something unique to it with each passing year.

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Marching Band (Color Guard) Score Sheets:

Band Score Sheet
COMPETITION

A. MUSIC (40 points)

_____

Intonation	Rhythmic Accuracy
Balance	Attacks & Releases
Full Range of Dynamics	Tempo/Pulse
Repertoire/Style	Phrasing

Contribution of Woodwinds,
Brass, and Percussion.
(Superior: 34-40/   Excellent: 28-33.9/ Good: 22-27.9)

B. MARCHING (30 points)

_____   Cover/Dress   Uniformity of Style

Interval/Distance	Form Control
Timing/Pulse Control	Variety
Upper Body Technique	Expression
Lower body Technique	

(Superior: 25.5-30/ Excellent: 21-25.4/ Good: 16.5-20.9)

C. VISUAL EFFECT (30 points)

_____   Appropriate use of Movement, Creativity
Form, and Color, Artistry

Appearance, Demand
Emotion Generated
Continuity
(Superior: 25.5-30/   Excellent: 21-25.4/   Good: 16.5-20.9)

Total Points

_____

(Possible 100)

Adjudicator's Signature_____

Superior Band 85- 100/Excellent 70-84.9/ Good 55-69.9   RATING

_____
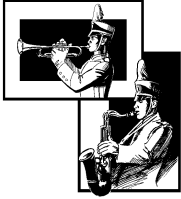
Auxiliary
COMPETITION

(100 points total)

A. Effectiveness (40 Points) _____

Projection of Style
Emotion Generated
Staging/Written Drill
Enhancement to Program
Performance
(Good: 22-27.9/ Excellent: 28-33.9/ Superior 34-40)

B. Content (30 Points) _____
Appropriateness
Musicality
Creativity
Originality
Maturity of Written Content
(Good: 16.5-20.9/ Excellent: 21-25.4/ Superior 25.5-30)

C. Performance (30 points) _____
Projection of Style
Maturity
Technique
Drops/Breaks/Recovery

Emotion Generated
Marching
(Good: 16.5-20.9/ Excellent: 21-25.4/ Superior 25.5-30)

Total Points

_____

(Possible

100)

Adjudicator's Signature_____
  Superior 85- 100/ Excellent 70-84.9/   Good 55-69.9   **RATING =**

_____

Percussion Score Sheet
COMPETITION

(100 points total)

A. Musical (40 points)

_____

Technical Proficiency
Timing/Rhythmic Accuracy
Implement Control
Sound Quality
Phrasing/Expression
Interpretation
Balance
    (Good: 22-27.9/ Excellent: 28-33.9/ Superior: 34-40)

B. Visual (30 points)

_____

Alignment and Spacing
Body carriage/Equipment Control
Uniformity of Style
Tempo/Timing
Degree of Skill & Stamina Required
            (Good: 16-5-20.9/ Excellent: 21-25.4/ Superior: 25.5-30)

C. Overall Effect (30 points)

_____

Creativity
Musical and Visual Coordination
Impact/Resolution

Showmanship/Entertainment
Variety

(Good: 16-5-20.9/ Excellent: 21-25.4/ Superior: 25.5-30)

Total Points

_____

(Possible 100)
Adjudicator's Signature_____
Superior 85- 100/ Excellent 70-84.9/   Good 55-69.   **RATING =**

_____

Drum Major Score Sheet
COMPETITION

(100 POINTS TOTAL)

A. Conducting (60 POINTS)

_____

Clarity of Patterns	Dynamic Control/Contrast
Clarity of Cues	Pattern Size Relative to Volume
Cue Appropriateness	Phrase Development/Interpretation
Use of Upper Body Focus	Rhythmic Interpretation
Clarity of Releases	Complexity of Musical Repertoire
Tempo Management	

(Good: 33-41.9/ Excellent 42-50.9/ Superior 51-60)

B. Content (25 POINTS)

_____

Command of Ensemble	Vocal Commands
Communication of Style	Range of Expression
Creativity	Field Presence
Endurance	

(Good: 13.8-17.4/ Excellent 17.5-21.2/ Superior 21.3-25)

C. Overall Effect (15 POINTS)

_____

Carriage/Posture	Uniformity
Control	Salute
Poise	

Adherence to Style
Coordination
        (Good   8.3-10.4/ Excellent   10.5-12.7/   Superior 12.8-15)

                                        TOTAL

        _____

                                (Possible 100)

Adjudicator's Signature_____
        Superior 85- 100/ Excellent 70-84.9/   Good 55-69.   **RATING =**
_____

Timing and Penalties COMPETITION

A. Time of Show
15 minutes allotted TOTAL time from entering the field to exit of
last piece of equipment from the field.

_____
(Performance Time)

Number of Seconds Over

_____
(Seconds Over 15 Minutes)

Penalty 0.1 for every 15 seconds over
(i.e. 32 seconds = .2 point penalty)

_____
(penalty)

B. Show Performance Delay
Minutes Delay of Show

_____
(Minutes Delay)

BANDS WILL BE GIVEN UPDATED TIME AS
SCHEDULE IS ADJUSTED

½ point per minute penalty will be assessed
By Contest Director for Unwarranted Delays

_____
(Delay Penalty)

C. Warm-up Disturbance Delay
Penalty will be assessed for warm-up area noise
or playing which interferes with Festival OR Competition.
Up to 5 points will be assessed by the
Contest Director.

_____
(Warm-up Penalty)

Adjudicator's Signature _____ **TOTAL PENALTIES** =
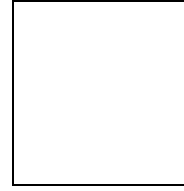
Winter Guard International Score Sheets:
Time Penalty (All Classes)

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 - 3.5 minutes
Regional A - 3.0 minutes

Total Equipment Time: _____

Total Undertime: _____

$\dfrac{\text{Total Seconds Undertime}}{3}$ = _____ X 0.1= _____ OK_____

EQUIPMENT TIMES

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

PERFORMANCE TIME REQUIREMENTS
World, Open & A - 4.0 minutes
Regional A - 3.0 minutes

Total Performance Time: _____

Total Undertime: _____

Total Overtime: _____

$\dfrac{\text{Total Seconds Undertime}}{3}$ = _____ X 0.1= _____ OK_____

$\dfrac{\text{Total Seconds Overtime}}{3}$ = _____ X 0.1= _____ OK_____

TOTAL TIME IN COMPETITION AREA
(INTERVAL TIME)

Total Overall Time: _____

Total Overtime: _____

$\dfrac{\text{Total Seconds Overtime}}{3}$ = _____ 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: _____

Regional A Class Score Sheets

Regional A Class guards are comprised of introductory/beginning level vocabulary skills and excellence. Success comes from strategic choices in vocabulary that lead to the achievement of excellence.

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

Regional A Class Movement *(vertical sidebar)*

Vocabulary

Score
100

Whose vocabulary contained the greater:

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

Box 1	Box 2			Box 3			Box 4			Box 5		
0 to 6	7	14	22	30	40	50	60	70	80	90	94	98
Seldom Experiences **0 to 6**	Rarely Discovers **7 to 29**			Sometimes Knows **30 to 59**			Frequently Understands **60 to 89**			Always Applies **90 to 100**		

Excellence

Score
100

Whose performers demonstrated the better:

- Understanding and application of movement principles
- Understanding and application of the efforts of space, time, weight, and flow
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion, and rotation
- Training to support vocabulary

Sub Caption Spread Guidelines

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

TOTAL
200

WGI MOVEMENT REGIONAL A CLASS

BOX 1 Seldom Exp. 0 to 06	BOX 2 Rarely Discovers 07 to 29	BOX 3 Sometimes Knows 30 to 59	POINTS OF COMPARISON	BOX 4 Frequently Understands 60 to 89	BOX 5 Always Applies 90 to 100
0 3 6	7 13 14 21 22 29	30 39 / 40 49 / 50 59		60 69 / 70 79 / 80 89	90 93 / 94 97 / 98 100
AMOUNT OF CRITERIA MET/ AMOUNT OF THE TIME:		SOME/SOME — MOST/MOST — ALL/ALL to 4 SOME/SOME	POINTS OF COMPARISON	SOME/SOME — MOST/MOST — ALL/ALL to 5 SOME/SOME	SOME/SOME — MOST/MOST — ALL/ALL

VOCABULARY– *AT AN INTRODUCTORY TO BEGINNING LEVEL, WHOSE VOCABULARY CONTAINED THE GREATER:*

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5
• Generally lacks read-ability	• Limited, repetitious, or only single efforts. • Short phrases. • Program is extremely incomplete.	• Some variety. • May still be in a work in progress, but provides adequate opportunity.	RANGE AND VARIETY OF MV SKILLS	• Growing range, with some variety and dimensionality.	• Good introductory to beginning range, with variety and some versatility. • Longer phrases.
	• Seldom included.	• Sometimes explores gradations of time and weight.	DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW	• Growing range of gradations.	• Growing range of qualities and gradations.
	• Single efforts only.	• Occasionally combined with EQ, motion or staging.	DEPTH, RANGE AND VARIETY OF BLEND BTW EQ/BODY	• Some combining with EQ or staging.	• Good introductory to beginning range, with some variety of combination with MV and/or staging.
	• An extremely limited range of introductory material is compatible with the training.	• A limited range of introductory material is compatible with the training.	RANGE OF MATERIAL MOST COMPATIBLE WITH TRAINING	• A moderate to broad range of introductory material is compatible with the training.	• A broad range of introductory to some beginning material is compatible with the training.

EXCELLENCE - *AT AN INTRODUCTORY TO BEGINNING LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER:*

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5
• No training in EQ principles demonstrated	• Discovering, with some training and uniformity relative to introductory principles. • Style not understood.	• Known, but may vary from individual to individual or relative to effort required. • Developing style. • More consistent method and timing.	UNDERSTANDING AND APPLICATION OF MV PRINCIPLES	• Introductory skills understood and often achieved, with more consistent uniformity in method, style and timing.	• Introductory and beginning skills are applied and achieved, with improved uniformity in method, style and timing for this class.
	• Not understood.	• Attempted, beginning to develop, but are sporadic.	UNDERSTANDING AND APPLICATION OF DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW	• Gradations of time and weight are achieved for short periods.	• Introductory and beginning dynamic efforts are applied with greater success with gradations in space, time, weight and flow.
	• Inconsistent body development causes variations in look of the MV.	• Undeveloped body qualities cause variation in look of the MV.	ACHIEVEMENT OF BLENDED EQ/BODY CHALLENGES	• Body development is improving, lending support beneath MV and EQ.	• Body development lends good support beneath MV and EQ.
	• Not understood or applied.	• Introductory knowledge is applied in simple efforts.	DEVELOPMENT OF BREATH, MUSCLE, TENSION, FLEXION, ROTATION	• Understood and applied in simple introductory efforts.	• Understood and applied in introductory to beginning efforts.
	• Developing training. • Weak or no recovery from frequent breaks and flaws. • Weak concentration. • Extremely incomplete program may limit training demonstration.	• Moderate introductory training, concentration and stamina. • Inconsistent recovery from breaks and flaws. • Average physical and mental development for this level. • May be a work in progress but allows adequate demonstration.	TRAINING TO SUPPORT VOCABULARY	• Good training for this class. • More evident recovery from breaks and flaws. • Developing and moderate concentration and stamina. • Good physical and mental development for this class	• Successful training for this class. • Growing recovery from breaks and flaws. • Developing and good concentration and stamina. • Appropriate physical and mental development. • Some success at some beginning intermediate challenges.

Regional A Class

Equipment

Regional A Class guards are comprised of introductory/beginning level vocabulary skills and excellence. Success comes from strategic choices in vocabulary that lead to the achievement of excellence.

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

Vocabulary

Score

100

Whose vocabulary contained the greater:

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

Box 1	Box 2	Box 3	Box 4	Box 5
0 to 6	7　14　22	30　40　50	60　70　80	90　94　98
Seldom Experiences 0 to 6	Rarely Discovers 7 to 29	Sometimes Knows 30 to 59	Frequently Understands 60 to 89	Always Applies 90 to 100

Excellence

Score

100

Whose performers demonstrated the better:

- Understanding and application of equipment principles
- Understanding and application of the efforts of space, time, weight, and flow
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion, and rotation
- Training to support vocabulary

Sub Caption Spread Guidelines

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

TOTAL

200

WGI EQUIPMENT REGIONAL A CLASS

BOX 1 Seldom Exp. 0 to 06	BOX 2 Rarely Discovers 07 to 29	BOX 3 Sometimes Knows 30 to 59	POINTS OF COMPARISON	BOX 4 Frequently Understands 60 to 89	BOX 5 Always Applies 90 to 100
0 3 6 — AMOUNT OF CRITERIA MET/ AMOUNT OF THE TIME:	7 13 (SOME/SOME)	14 21 (MOST/MOST)	22 29 (ALL/ALL to 4 SOME/SOME) // 30 39 (SOME/SOME)	40 49 (MOST/MOST)	50 59 (ALL/ALL to 5 SOME/SOME) // 60 69 (SOME/SOME)	70 79 (MOST/MOST)	80 89 (ALL/ALL to 5 SOME/SOME) // 90 93 (SOME/SOME)	94 97 (MOST/MOST)	98 100 (ALL/ALL)			

VOCABULARY– AT AN INTRODUCTORY TO BEGINNING LEVEL, WHOSE VOCABULARY CONTAINED THE GREATER:

BOX 1	BOX 2	POINTS OF COMPARISON	BOX 4	BOX 5
• Generally lacks read-ability	• Limited, repetitious, or only single efforts. • Short phrases. • Program is extremely incomplete.	• Some variety. • May still be in a work in progress, but provides adequate opportunity.	RANGE AND VARIETY OF EQ SKILLS	• Growing range, with some variety and dimensionality.	• Good introductory to beginning range, with variety and some versatility. • Longer phrases.
	• Seldom included.	• Sometimes explores gradations of time and weight.	DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW	• Growing range of gradations.	• Growing range of qualities and gradations.
	• Single efforts only.	• Occasionally combined with MV, motion or staging.	DEPTH, RANGE AND VARIETY OF BLEND BTW EQ/BODY	• Some combining with MV or staging.	• Good introductory to beginning range, with some variety of combination with MV and/or staging.
	• An extremely limited range of introductory material is compatible with the training.	• A limited range of introductory material is compatible with the training.	RANGE OF MATERIAL MOST COMPATIBLE WITH TRAINING	• A moderate to broad range of introductory material is compatible with the training.	• A broad range of introductory to some beginning material is compatible with the training.

EXCELLENCE - AT AN INTRODUCTORY TO BEGINNING LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER:

BOX 1	BOX 2	POINTS OF COMPARISON	BOX 4	BOX 5
• No training in EQ princi-ples demon-strated	• Discovering, with some training and uniformity relative to introductory principles. • Style not understood.	• Developing, but may vary from individual to individual or relative to effort required. • Developing style. • More consistent method and timing.	UNDERSTANDING AND APPLICATION OF EQ PRINCIPLES	• Introductory skills understood and often achieved, with more consistent uniformity in method, style and timing.	• Introductory and beginning skills are applied and achieved, with improved uniformity in method, style and timing for this class.
	• Not understood.	• Developing, but may vary from individual to individual or relative to effort required.	UNDERSTANDING AND APPLICATION OF DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW	• Gradations of time and weight are achieved for short periods.	• Introductory and beginning dynamic efforts are applied with greater success with gradations in time and weight.
	• Inconsistent body development causes variations in look of EQ.	• Undeveloped body qualities cause variation in look of EQ.	ACHIEVEMENT OF BLENDED EQ/BODY CHALLENGES	• Body development is improving, lending support beneath EQ.	• Body development lends good support beneath EQ.
	• Not understood or applied.	• Introductory knowledge is applied in simple efforts.	DEVELOPMENT OF BREATH, MUSCLE, TENSION, FLEXION, ROTATION	• Understood and applied in simple introductory efforts.	• Understood and applied in introductory to beginning efforts.
	• Developing training. • Weak or no recovery from frequent breaks and flaws. • Weak concentration. • Extremely incomplete program may limit training demonstration.	• Moderate introductory training, concentration and stamina. • Inconsistent recovery from breaks and flaws. • Average physical and mental development for this level. • May be a work in progress but allows adequate demonstration.	TRAINING TO SUPPORT VOCABULARY	• Good training for this class. • More evident recovery from breaks and flaws. • Developing and moderate concentration and stamina. • Good physical and mental development for this class	• Successful training for this class. • Growing recovery from breaks and flaws. • Developing and good concentration and stamina. • Appropriate physical and mental development. • Some success at some beginning intermediate challenges.

Regional A Class guards are comprised of introductory/beginning level 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

Whose composition contained the greater:

Score

100

- 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
- 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 40 50	60 70 80	90 94 98
Seldom Experiences 0 to 6	Rarely Discovers 7 to 29	Sometimes Knows 30 to 59	Frequently Understands 60 to 89	Always Applies 90 to 100

Excellence

Whose performers demonstrated the better:

Score

100

- 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

WGI DESIGN ANALYSIS REGIONAL A CLASS

BOX 1 — Seldom Exp. 0 to 06	BOX 2 — Rarely Discovers 07 to 29	BOX 3 — Sometimes Knows 30 to 59	POINTS OF COMPARISON	BOX 4 — Frequently Understands 60 to 89	BOX 5 — Always Applies 90 to 100
0 3 6	7 13 | 14 21 | 22 29	30 39 (SOME/SOME) | 40 49 (MOST/MOST) | 50 59 (ALL/ALL to 4 SOME/SOME)	AMOUNT OF CRITERIA MET/ AMOUNT OF THE TIME:	60 69 (SOME/SOME) | 70 79 (MOST/MOST) | 80 89 (ALL/ALL to 5 SOME/SOME)	90 93 (SOME/SOME) | 94 97 (MOST/MOST) | 98 100 (ALL/ALL)

COMPOSITION – *AT AN INTRODUCTORY TO BEGINNING* LEVEL, WHOSE COMPOSITION CONTAINED THE GREATER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5
• Generally lacks readability.	• Occasional awareness of the fundamentals of design in EQ, MV or staging, presented singly • Incomplete composition may limit scoring potential.	• Knowledge of fundamentals of design in EQ, MV and staging. • Beginning understanding of how to blend elements to create a pleasing whole. • Work may still be in progress, but the design ideas are clear.	USE OF DESIGN ELEMENTS IN FORM, BODY AND EQ	• Sound knowledge of fundamentals of design and logic in EQ, MV and form.	• A successful blend of beginning design techniques in EQ, MV and form.
	• Rarely evident.	• Sometimes incorporated	MOTION TO CONNECT EVENTS	• Often incorporated.	• Consistently incorporated.
	• Infrequent, presented singly. • A need for unification of ideas is obvious.	• Some orchestration, elements are often presented singly. • Questionable or incomplete unity of elements.	DESIGN AND ORCH. THROUGH TIME AND IN LAYERED EVENTS	• A sound knowledge of the fundamentals with some orchestration of ideas. • Some unity connects the design.	• Sound horizontal orchestration. • Good unity and understanding of design connection.
	• Occasional awareness of the fundamentals.	• Knowledge of fundamentals • Basically correct for this level.	LOGIC AND CORRECTNESS OF DESIGN	• A sound knowledge of the fundamentals. • Correct and logical for this level.	• Correct and logical, showing good development for this level.
	• Occasional relationship, most often to basic melody.	• Beginning reflection of the basic audio structure with occasional dynamic changes.	REFLECTION/ ENHANCEMENT OF AUDIO INCL. DYNAMIC RANGE OF EFFORTS	• Some reflection through exploration of dimensionality of EQ or body. • Some apparent dynamic changes.	• EQ and MV reflect the audio with greater dimensionality.
	• Dysfunctional, abrupt.	• Basically correct for this level.	TRANSITIONS AND EQ CHANGES	• Logical and sometimes well designed.	• Logical, with good design.
	• Rarely evident.	• Sometimes evident.	CHARACTERISTICS, DETAIL AND NUANCE	• Often evident.	• Usually evident.

EXCELLENCE - *AT AN INTRODUCTORY TO BEGINNING* LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5
• Performers are generally unaware.	• Occasional weak achievement of some responsibilities. • Sporadic uniformity. • Still learning the principle of moving through space. • Incomplete program limits demonstration.	• More consistent demonstration of principles involving space, time, and moving through space. • Moderate clarity and uniformity. • May still be in progress but provides opportunity to demonstrate skills.	ACHIEVEMENT OF SPACING, LINE, TIMING, ORIENTATION (IN EQ, MV AND FORM)	• Growing consistency and understanding of space, time and form. • More consistent achievement moving through space.	• Good understanding and achievement of space, time and form. • Good uniformity relative to staging.
	• Attempted but still learning.	• Starting to develop.	KNOWLEDGE OF A DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW	• Some achievement of a basic range.	• A growing range of dynamic efforts is understood and applied.
	• Weak or sporadic.	• Recognizable but not well developed.	ADHERENCE TO STYLE IN EQ, MV AND MOTION	• Growing.	• Understood and recognizable.
	• Frequent breaks and flaws; recovery is not yet understood or attempted. • Concentration and stamina are a struggle.	• Growing physical and mental development for this class. • Occasional attempts at recovery from breaks and flaws. • Developing stamina and concentration.	TRAINING, CONCENTRATION, STAMINA, RECOVERY	• Consistent and ongoing physical and mental development for this class. • Growing recovery from breaks and flaws. • Moderate display of concentration and stamina.	• Good physical and mental development for this class. • Growing recovery from breaks and flaws. • Successful concentration and stamina.
	• Rare and/ or weak.	• Starting to develop.	ACHIEVEMENT OF CHARACTERISTICS, DETAIL AND NUANCE	• Good understanding and achievement.	• Clear, consistently achieved.

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Regional A Class guards demonstrate introductory/beginning level qualities in repertoire and performance. Successful Effect combines a logically written repertoire with an achieved and communicated performance.

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

Repertoire Effect

Score

100

Whose repertoire contained the greater:

- Program Concept & Production Values
- Dramatic Contour & Pacing of Planned Effects
- Effective Design of Equipment, Movement, and Staging
- Range and Variety of Effects: Aesthetic, Emotional, Intellectual
- Musicality/Mood

Box 1	Box 2	Box 3	Box 4	Box 5
0 to 6	7 14 22	30 40 50	60 70 80	90 94 98
Seldom Experiences **0 to 6**	Rarely Discovers **7 to 29**	Sometimes Knows **30 to 59**	Frequently Understands **60 to 89**	Always Applies **90 to 100**

Performance Effect

Score

100

Whose performers better:

- Demonstrated Excellence as an Effect
- Embodied/Sustained Character, Role, Identity, Style
- Delivered/Sustained the Dramatic Contour and Planned Effects
- Engaged the Audience through a Range and Variety of Effects
- Established/Sustained Designed Mood, Artistic Qualities, and Visual Musicality

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

WGI GENERAL EFFECT REGIONAL A CLASS

BOX 1 Seldom Exp.		BOX 2 Rarely Discovers			BOX 3 Sometimes Knows			POINTS OF COMPARISON	BOX 4 Frequently Understands			BOX 5 Always Applies		
0 to 06		07 to 29			30 to 59				60 to 89			90 to 100		
0 3 6		7 13	14 21	22 29	30 39	40 49	50 59		60 69	70 79	80 89	90 93	94 97	98 100
AMOUNT OF CRITERIA MET/ AMOUNT OF THE TIME:					SOME/SOME	MOST/MOST	ALL/ALL to 4 SOME/SOME		SOME/SOME	MOST/MOST	ALL/ALL to 5 SOME/SOME	SOME/SOME	MOST/MOST	ALL/ALL

REPERTOIRE EFFECT – AT AN INTRODUCTORY TO BEGINNING LEVEL, WHOSE REPERTOIRE CONTAINED THE GREATER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5
• The program is confused and unclear.	• May be clear. with some thought, although undeveloped. • Concepts may show some understanding of design and are somewhat engaging. • Minimal or growing PV. • Incomplete program limits scoring potential.	• Clear, moderately developed, adequately correct and somewhat engaging. • Generally successful PV provides moderate enhancement at this level. • Program may still be a work in progress.	PROGRAM CONCEPT AND PRODUCTION VALUE	• Clear and identifiable with a sound understanding of programming, yielding good audience engagement for this class. • Usually effective PV provides good enhancement.	• Clear, creative, successful and fully developed for this class. • Successful and effective PV. • Some effective advanced beginning approaches.
	• Sometimes attempted, at times engaging at this level.	• Attempted and moderately engages the audience at this level.	DRAMATIC CONTOUR AND PACING OF PLANNED EFFECTS	• Good introductory understanding.	• The program shows logical planning and correctness, demonstrating successful awareness of the basics of planned effects.
	• Some fundamentals, often weak, occasionally produce effect. • Coordination is attempted.	• Proper fundamentals of EQ/MV design, staging, and coordination yield some designed effects at this level.	EFFECTIVE DESIGN OF EQ, MV AND STAGING	• Good introductory EQ/MV design, staging and coordination give more interest to the program.	• EQ/MV design, staging, and coordination contribute well to the repertoire effect.
	• Sometimes attempted, at times engaging.	• Moderately developed and somewhat engaging.	RANGE AND VARIETY OF EFFECTS: AESTHETIC/ EMOTIONAL/ INTELLECTUAL	• Good introductory range is more consistently sustained.	• Imaginative, successfully utilizing a variety of effects.
	• Sporadic.	• Yields some designed effect at this level.	MUSICALITY/ MOOD	• More consistently sustained.	• Sustained, and effective for this class.

PERFORMANCE EFFECT - AT AN INTRODUCTORY TO BEGINNING LEVEL, WHOSE PERFORMERS BETTER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5
• Per-former involve-ment and/or excel-lence do not exist.	• Introductory awareness of general responsibilities.	• Aware, with moderate achievement for longer periods of time.	DEMONSTRATED EXCELLENCE AS AN EFFECT	• Good for this level, most of the time.	• Good achievement throughout.
	• Discovering the skills but only sporadic in application. • Incomplete program limits the opportunity to demonstrate skills.	• Developing, with introductory success for longer periods. • Program may be a work in progress, but provides adequate opportunity.	ENGAGED THE AUDIENCE THROUGH A RANGE AND VARIETY OF EFFECTS	• Introductory skills are understood, with some communication and engagement.	• Introductory to beginning skills are communicated by the performers with good engagement.
	• Only an occasional introductory understanding.	• Growing understanding, with introductory success for longer periods.	EMBODIED/ SUSTAINED CHARACTER/ ROLE/ID/STYLE	• Displayed with greater confidence.	• Understood and communicated effectively.
	• Occasional or inconsistent involvement.	• Developing, introductory success for longer periods.	DELIVERED/ SUSTAINED THE DRAMATIC CONTOUR AND PLANNED EFFECTS	• Introductory skills are more consistent from section to section and moment to moment.	• Introductory to beginning skills are more consistent from section to section and moment to moment.
	• Only an occasional introductory understanding.	• Developing, introductory success for longer periods.	ESTABLISHED/ SUSTAINED DESIGNED MOOD, ARTISTIC QUAL AND VIS MUSICALITY	• Introductory skills are more consistent from section to section and moment to moment.	• Introductory to beginning skills are more consistent from section to section and moment to moment.

A Class Score Sheets

A Class guards are comprised of intermediate levels of vocabulary skills and excellence. Success comes from strategic choices in vocabulary that lead to the achievement of excellence.

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

A Class Movement

Vocabulary

Score

100

Whose vocabulary contained the greater:

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

Box 1	Box 2	Box 3	Box 4	Box 5
0 to 6	7 14 22	30 40 50	60 70 80	90 94 98
Seldom Experiences 0 to 6	Rarely Discovers 7 to 29	Sometimes Knows 30 to 59	Frequently Understands 60 to 89	Always Applies 90 to 100

Excellence

Score

100

Whose performers demonstrated the better:

- Understanding and application of movement principles
- Understanding and application of dynamic range, through efforts of space, time, weight, and flow
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion, and rotation
- Training to support vocabulary

Sub Caption Spread Guidelines

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

TOTAL

200

WGI MOVEMENT A CLASS

BOX 1 Seldom Exp.		BOX 2 Rarely Discovers				BOX 3 Sometimes Knows				POINTS OF COMPARISON	BOX 4 Frequently Understands				BOX 5 Always Applies		
0 to 06		07 to 29				30 to 59					60 to 89				90 to 100		
0	3 6	7 13	14 21	22 29		30 39	40 49	50 59			60 69	70 79	80 89		90 93	94 97	98 100
AMOUNT OF CRITERIA MET/ AMOUNT OF THE TIME:						SOME/SOME	MOST/MOST	ALL/ALL to 4 SOME/SOME			SOME/SOME	MOST/MOST	ALL/ALL to 5 SOME/ SOME		SOME/SOME	MOST/MOST	ALL/ALL

VOCABULARY– AT AN *INTERMEDIATE* LEVEL, WHOSE VOCABULARY CONTAINED THE GREATER:

	• Limited, repetitious, or only single efforts. • Short phrases. • Program is extremely incomplete.	• Some variety. • Longer phrases. • May still be in a work in progress, but provides adequate opportunity.	**RANGE AND VARIETY OF MV SKILLS**	• Broad and well understood for this class. • More varied choreographic qualities.	• Fulfills all opportunities for this class. • Broad, varied and versatile intermediate skills. • Some advanced intermediate skills.
• Generally lacks read-ability.	• Seldom included.	• Apparent gradations of time and weight offer some range.	**DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW**	• Growing, with more dimensionality and challenges that broaden the range.	• Broad, varied and versatile intermediate skills. • Dimensional phrases with dynamic range and gradation of efforts. • Some advanced intermediate skills.
	• Single efforts only.	• Occasionally layered with EQ.	**DEPTH, RANGE AND VARIETY OF BLEND BTW EQ/BODY**	• Growing and more varied, with some challenges that broaden the range.	• Broad, varied and versatile intermediate skills. • Some advanced intermediate skills.
	• An extremely limited range of intermediate material is compatible with the training.	• A limited range of intermediate material is compatible with the training.	**RANGE OF MATERIAL MOST COMPATIBLE WITH TRAINING**	• A moderate range of intermediate material is compatible with the training.	• A broad range of intermediate to some advanced-intermediate material is compatible with the training.

EXCELLENCE - AT AN *INTERMEDIATE* LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER:

	• Discovering, with some training. • Style not understood. • Some uniformity in method and timing.	• Understood but may vary from individual to individual or relative to effort required. • More consistent centering and body alignment. • Developing style. • More consistent ease moving through space.	**UNDERSTANDING AND APPLICATION OF MV PRINCIPLES**	• Understood and often achieved. • Consistent centering and body alignment. • Good adherence to style. • Consistent ease and quality moving through space.	• Applied and consistently achieved. • Consistent adherence to style. • Consistent centering, body alignment, and easy/quality moving through space.
	• Still being discovered, not understood and in some cases not written.	• Understood but may vary from individual to individual or relative to effort required. • Some good achievement of time and weight gradations. • Fairly good space/time uniformity in staging responsibilities.	**UNDERSTANDING AND APPLICATION OF DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW**	• Gradations of space, time, weight and flow are usually achieved. • Good space/time uniformity in staging responsibilities.	• Greater achievement of dynamic gradations of space, time, weight and flow. • Consistent space/time uniformity in staging responsibilities.
• No training in MV princi-ples demon-strated	• Inconsistent body development causes variations in the look.	• Undeveloped body qualities cause variation in the look.	**ACHIEVEMENT OF BLENDED EQ/BODY CHALLENGES**	• Body development is improved in support beneath EQ.	• Body development lends good support beneath EQ.
	• Still being discovered, not understood or applied.	• Known and sometimes applied.	**DEVELOPMENT OF BREATH, MUSCLE, TENSION, FLEXION, ROTATION**	• Understood and frequently applied.	• Applied throughout.
	• Developing training. • Weak recovery from frequent breaks and flaws. • Weak concentration. • Extremely incomplete program may limit training demonstration.	• Moderate training, concentration and stamina. • Growing recovery from breaks and flaws. • Average physical and mental development. • May be a work in progress but allows adequate demonstration.	**TRAINING TO SUPPORT VOCABULARY**	• Good training. • Evident recovery from occasional breaks and flaws. • Consistent concentration and stamina. • Good physical and mental development. • Some success at occasional advanced intermediate challenges.	• Successful for this class. • Quick recovery from infrequent breaks and flaws. • Well achieved concentration and stamina. • Good physical and mental development. • Good success at some advanced intermediate challenges.

A Class guards are comprised intermediate levels of vocabulary skills and excellence. Success comes from strategic choices in vocabulary that lead to the achievement of excellence.

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

Vocabulary

A Class Equipment

Score

100

Whose vocabulary contained the greater:

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

Box 1	Box 2	Box 3	Box 4	Box 5
0 to 6	7　14　22	30　40　50	60　70　80	90　94　98
Seldom Experiences **0 to 6**	Rarely Discovers **7 to 29**	Sometimes Knows **30 to 59**	Frequently Understands **60 to 89**	Always Applies **90 to 100**

Excellence

Score

100

Whose performers demonstrated the better:

- Understanding and application of equipment principles
- Understanding and application of dynamic range, through efforts of space, time, weight, and flow
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion, and rotation
- Training to support vocabulary

Sub Caption Spread Guidelines

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

TOTAL

200

WGI EQUIPMENT A CLASS

BOX 1 Seldom Exp.	BOX 2 Rarely Discovers	BOX 3 Sometimes Knows	POINTS OF COMPARISON	BOX 4 Frequently Understands	BOX 5 Always Applies
0 to 06	07 to 29	30 to 59		60 to 89	90 to 100
0 · 3 · 6	7 · 13 · 14 · 21 · 22 · 29	30 · 39 · 40 · 49 · 50 · 59		60 · 69 · 70 · 79 · 80 · 89	90 · 93 · 94 · 97 · 98 · 100
AMOUNT OF CRITERIA MET/ AMOUNT OF THE TIME:		SOME/SOME · MOST/MOST · ALL/ALL to 4 SOME/SOME		SOME/SOME · MOST/MOST · ALL/ALL to 5 SOME/ SOME	SOME/SOME · MOST/MOST · ALL/ALL

VOCABULARY– AT AN INTERMEDIATE LEVEL, WHOSE VOCABULARY CONTAINED THE GREATER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5
• Generally lacks read-ability	• Limited, repetitious, or only single efforts. • Short phrases. • Program is extremely incomplete.	• Some variety. • Longer phrases. • May still be in a work in progress, but provides adequate opportunity.	RANGE AND VARIETY OF EQ SKILLS	• Broad and well understood for this class. • More varied choreographic qualities.	• Fulfills all opportunities for this class. • Broad, varied and versatile intermediate skills. • Some advanced intermediate skills.
	• Seldom included.	• Apparent gradations of time and weight offer some range.	DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW	• Growing, with more dimensionality and challenges that broaden the range.	• Broad, varied and versatile intermediate skills. • Dimensional phrases with dynamic range and gradation of efforts. • Some advanced intermediate skills.
	• Single efforts only.	• Occasionally combined with MV, motion or staging.	DEPTH, RANGE AND VARIETY OF BLEND BTW EQ/BODY	• Growing and more varied. • Some challenges broaden the range.	• Broad, varied and versatile intermediate skills. • Some advanced intermediate skills.
	• An extremely limited range of intermediate material is compatible with the training.	• A limited range of intermediate material is compatible with the training.	RANGE OF MATERIAL MOST COMPATIBLE WITH TRAINING	• A moderate range of intermediate material is compatible with the training.	• A broad range of intermediate to some advanced-intermediate material is compatible with the training.

EXCELLENCE - AT AN INTERMEDIATE LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5
• No training in EQ princi-ples demon-strated	• Discovering, with some training. • Style not understood. • Some uniformity in method and timing.	• Understood but may vary from individual to individual or relative to effort required. • Developing style. • More consistent method and timing.	UNDERSTANDING AND APPLICATION OF EQ PRINCIPLES	• Understood and often achieved, with consistent uniformity in method, style and timing.	• Applied and consistently achieved, with excellent uniformity in method, style and timing for this class.
	• Not understood and in some cases not written.	• Understood but may vary from individual to individual or relative to effort required. • Some achievement of time and weight gradations.	UNDERSTANDING AND APPLICATION OF DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW	• Gradations of space, time, weight and flow are usually achieved.	• Greater achievement of dynamic gradations of space, time, weight and flow.
	• Inconsistent body development causes variations in look of EQ.	• Move through space and achieve layered efforts w/more consistent ease. • Undeveloped body qualities cause variation in look of EQ.	ACHIEVEMENT OF BLENDED EQ/BODY CHALLENGES	• Body development is improved in support beneath EQ.	• Body development lends good support beneath EQ.
	• Not understood or applied.	• Known and sometimes applied.	DEVELOPMENT OF BREATH, MUSCLE, TENSION, FLEXION, ROTATION	• Understood and frequently applied.	• Applied throughout.
	• Developing training. • Weak recovery from frequent breaks and flaws. • Weak concentration. • Extremely incomplete program may limit training demonstration.	• Moderate training, concentration and stamina. • Growing recovery from breaks and flaws. • Average physical and mental development. • May be a work in progress but allows adequate demonstration.	TRAINING TO SUPPORT VOCABULARY	• Good training. • Evident recovery from occasional breaks and flaws. • Consistent concentration and stamina. • Good physical and mental development. • Some good success at some advanced intermediate challenges.	• Successful for this class. • Quick recovery from infrequent breaks and flaws. • Well achieved concentration and stamina. • Good physical and mental development. • Good success at some advanced intermediate challenges.

A Class guards are comprised intermediate 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.

(sidebar) **A Class** — Design Analysis

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
- Reflection or enhancement of the audio including dynamic range of efforts: space, time, weight, and flow
- Imaginative and inventive use of design choices
- 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 40 50	60 70 80	90 94 98
Seldom Experiences 0 to 6	Rarely Discovers 7 to 29	Sometimes Knows 30 to 59	Frequently Understands 60 to 89	Always Applies 90 to 100

Excellence

Score

100

Whose performers demonstrated the better:

- Achievement of spacing, line, timing, and orientation
- Achievement 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

WGI DESIGN ANALYSIS A CLASS

BOX 1 Seldom Exp.			BOX 2 Rarely Discovers				BOX 3 Sometimes Knows				POINTS OF COMPARISON	BOX 4 Frequently Understands				BOX 5 Always Applies			
0 to 06			07 to 29				30 to 59					60 to 89				90 to 100			
0	3	6	7 13	14 21	22 29		30 39	40 49	50 59			60 69	70 79	80 89		90 93	94 97	98 100	
AMOUNT OF CRITERIA MET/ AMOUNT OF THE TIME:							SOME/SOME	MOST/MOST	ALL/ALL to 4 SOME/SOME			SOME/SOME	MOST/MOST	ALL/ALL to 5 SOME/SOME		SOME/SOME	MOST/MOST	ALL/ALL	

COMPOSITION – AT AN *INTERMEDIATE* LEVEL, WHOSE COMPOSITION CONTAINED THE GREATER:

BOX 1	BOX 2	POINTS OF COMPARISON	BOX 4	BOX 5
	• Knowledge of fundamentals of design and blending of elements.	USE OF DESIGN ELEMENTS IN FORM, BODY AND EQ	• Good knowledge of fundamentals of design and logic in EQ, MV and form, while additional challenges add depth. • Growing understanding of triad options.	• Successful and appealing blend of design techniques in EQ, MV and form. • Successful application of triad options.
	• Occasional, presented singly.	MOTION TO CONNECT EVENTS	• Consistently incorporated.	• Successfully incorporated throughout.
	• Rarely evident.			
	• Sometimes evident.			
	• Infrequent, presented singly. Incomplete composition may limit scoring potential.	DESIGN AND ORCH. THROUGH TIME AND IN LAYERED EVENTS	• Strong understanding of continuity, development and design for this level. • Unity connects the design.	• Full understanding of horizontal and vertical orch. • Consistent unity and successful design connection.
	• Some orchestration, but ideas often presented singly. • Questionable or incomplete unity of elements.			
• Generally lacks read-ability.	• Occasional, most often basic melody.	REFLECTION/ ENHANCEMENT OF AUDIO INCL. DYNAMIC RANGE OF EFFORTS	• Fully reflects the basic audio structure with dimensionality, and apparent dynamic changes.	• Consistently reflects with greater dimensionality and frequent dynamic changes.
	• Reflects the basic audio structure with occasional dynamic changes.			
	• Rarely evident.	IMAGINATIVE AND INVENTIVE USE OF DESIGN CHOICES	• Good level of imagination and artistic effort.	• Consistent display of imagination and artistic effort.
	• Basically correct. • Beginning level of imagination and artistic effort.			
	• Rarely evident.	VARIETY OF DESIGN CHOICES	• Good for this class.	• Broad for this class.
	• Basic for this class.			
	• Dysfunctional, abrupt	TRANSITIONS AND EQ CHANGES	• Logical and well designed.	• Embedded in the design, showing depth for this class.
	• Beginning understanding of logical transitions			
	• Rarely evident.	CHARACTERISTICS, DETAIL AND NUANCE	• Elevate the composition beyond mere pictures.	• Define the details of the composition.
	• Sometimes evident.			

EXCELLENCE - AT AN *INTERMEDIATE* LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER:

BOX 1	BOX 2	POINTS OF COMPARISON	BOX 4	BOX 5
	• Occasional achievement. • Sporadic uniformity. • Still learning how to move through space. • Incomplete program limits demonstration.	ACHIEVEMENT OF SPACING, LINE, TIMING, ORIENTATION (IN EQ, MV AND FORM)	• Usually achieve space, time, line with expanded responsibilities adding to the range. • Consistent achievement moving through space.	• Always achieved well and with clarity. • Good uniformity relative to staging and orientation.
	• Moderate achievement of space, line, time, and moving through space. • Greater clarity, moderate uniformity. • May still be in progress but provides opportunity to demonstrate skills.			
	• Attempted but still learning.	ACHIEVEMENT OF A DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW	• Achieve an enhanced dynamic range.	• Growing range of space, time, weight and flow is understood and applied.
	• Moderate achievement of time and weight.			
• Per-formers are gen-erally unaware	• Weak or sporadic.	ADHERENCE TO STYLE IN EQ, MV AND MOTION	• Evident and growing.	• Consistent broad range of beginning style.
	• Recognizable but not well developed.			
	• Frequent breaks and flaws without recovery. • Concentration and stamina are sporadic.	TRAINING, CONCENTRATION, STAMINA, RECOVERY	• Good physical and mental development for this class. • Good recovery from infrequent breaks and flaws. • Good display of concentration and stamina.	• Well-developed physical and mental development for this class. • Quick recovery from rare breaks and flaws. • Successful concentration and stamina.
	• Growing physical and mental development for this class. • Attempted recovery from breaks and flaws. • Developing stamina and concentration.			
	• Weak or sporadic.	ACHIEVEMENT OF CHARACTERIS-TICS, DETAIL AND NUANCE	• Good understanding and enhancement.	• Clear, consistently achieved and enhanced with dynamic gradations.
	• Some.			

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A Class guards demonstrate intermediate level qualities in repertoire and performance. Successful Effect combines a logically written repertoire with an achieved and communicated performance.

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

Repertoire Effect

Score

100

Whose repertoire contained the greater:

- Program Concept & Production Values
- Dramatic Contour & Pacing of Planned Effects
- Effective Design of Equipment, Movement, and Staging
- Range and Variety of Effects: Aesthetic, Emotional, Intellectual
- Musicality/Mood

Box 1	Box 2			Box 3			Box 4			Box 5		
0 to 6	7	14	22	30	40	50	60	70	80	90	94	98
Seldom Experiences	Rarely Discovers			Sometimes Knows			Frequently Understands			Always Applies		
0 to 6	7 to 29			30 to 59			60 to 89			90 to 100		

Performance Effect

Score

100

Whose performers better:

- Demonstrated Excellence as an Effect
- Embodied/Sustained Character, Role, Identity, Style
- Delivered/Sustained the Dramatic Contour and Planned Effects
- Engaged the Audience through a Range and Variety of Effects
- Established/Sustained Designed Mood, Artistic Qualities, and Visual Musicality

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

WGI GENERAL EFFECT A CLASS

BOX 1 Seldom Exp. 0 to 06	BOX 2 Rarely Discovers 07 to 29	BOX 3 Sometimes Knows 30 to 59	POINTS OF COMPARISON	BOX 4 Frequently Understands 60 to 89	BOX 5 Always Applies 90 to 100
0 3 6	7 13 | 14 21 | 22 29	30 39 (SOME/SOME) | 40 49 (MOST/MOST) | 50 59 (ALL/ALL to 4 SOME/SOME)	AMOUNT OF CRITERIA MET/ AMOUNT OF THE TIME:	60 69 (SOME/SOME) | 70 79 (MOST/MOST) | 80 89 (ALL/ALL to 5 SOME/SOME)	90 93 (SOME/SOME) | 94 97 (MOST/MOST) | 98 100 (ALL/ALL)

REPERTOIRE EFFECT – AT AN *INTERMEDIATE* LEVEL, WHOSE REPERTOIRE CONTAINED THE GREATER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5
• The program is unclear and under-developed.	• Undeveloped, some thought and clarity. • Some creativity with unsophisticated concepts. • Minimal or growing PV. • Incomplete program limits scoring potential.	• Clear, moderately developed, with adequate creativity. • Generally successful PV provides moderate enhancement. • Program may still be a work in progress.	PROGRAM CONCEPT AND PRODUCTION VALUE	• Clear and identifiable with good imagination, creativity and greater depth. • Impressive and effective PV provides frequent enhancement.	• Clear, successful and fully developed blend of concepts. • Successful and effective PV provides consistent enhancement. • Some effective advanced intermediate approaches.
	• Pacing is attempted, at times engaging.	• Attempted and moderately engages the audience.	DRAMATIC CONTOUR AND PACING OF PLANNED EFFECTS	• A sound understanding engages the audience successfully.	• Well planned and engages the audience throughout.
	• Some fundamentals, often weak, occasionally depict the concept and create effect. • Coordination is attempted.	• Proper fundamentals of EQ/MV design, staging, and coordination yield some designed effects.	EFFECTIVE DESIGN OF EQ, MV AND STAGING	• Good EQ/MV design, staging and coordination frequently yield successful designed effects.	• EQ/MV design, staging, and coordination always yield successful designed effects and depict the concept with quality and range.
	• Sometimes attempted, at times engaging.	• Moderately developed, with adequate creativity.	RANGE AND VARIETY OF EFFECTS: AESTHETIC/ EMOTIONAL/ INTELLECTUAL	• Clear and identifiable with good imagination, creativity and greater variety and depth.	• Imaginative, successfully utilizing a variety of effects.
	• Sporadic.	• Yields some designed effect.	MUSICALITY/ MOOD	• More consistently sustained.	• Fully sustained, effective and always enhancing.

PERFORMANCE EFFECT - AT AN *INTERMEDIATE* LEVEL, WHOSE PERFORMERS BETTER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5
• Lacks performer involvement or excellence for engagement, emotion or effect.	• Some general awareness.	• Aware, with moderate achievement for longer periods of time.	DEMONSTRATED EXCELLENCE AS AN EFFECT	• Good for this level.	• High achievement throughout.
	• Occasional or inconsistent. • Incomplete program limits the opportunity to demonstrate skills.	• Understood and moderately successful. • Program may be a work in progress, but provides adequate opportunity.	ENGAGED THE AUDIENCE THROUGH A RANGE AND VARIETY OF EFFECTS	• Understood, with improved communication and engagement.	• Strong throughout, with added depth and ability to manipulate audience response.
	• Occasional understanding.	• Aware, with moderate achievement for longer periods of time.	EMBODIED/ SUSTAINED CHARACTER/ ROLE/ID/STYLE	• Confident and consistent.	• Understood and communicated with greater depth.
	• Discovering but sporadic.	• Developing, with some consistency from section to section and moment to moment.	DELIVERED/ SUSTAINED THE DRAMATIC CONTOUR AND PLANNED EFFECTS	• More consistent from section to section and moment to moment.	• Strong throughout, with added depth and ability to manipulate audience response.
	• Inconsistent and sporadic.	• Developing, with some consistency from section to section and within the show.	ESTABLISHED/ SUSTAINED DESIGNED MOOD, ARTISTIC QUAL AND VIS MUSICALITY	• More consistent from section to section and within the show.	• Strong throughout, with added depth and ability to manipulate audience response.

Open Class Score Sheets

Open Class guards are comprised of intermediate to some advanced levels of vocabulary skills and excellence.

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

Open Class Movement (WGI SPORT OF THE ARTS)

Vocabulary

Score
100

Whose vocabulary contained the greater:

- Range, variety and depth of movement skills
- Dynamic range through the efforts of space, time, weight, and flow
- Depth, range, and variety of blend between equipment and body
- Range of material most compatible with performers' training

Box 1	Box 2			Box 3			Box 4			Box 5		
0 to 6	7	14	22	30	40	50	60	70	80	90	94	98
Seldom Experiences	Rarely Discovers			Sometimes Knows			Frequently Understands			Always Applies		
0 to 6	7 to 29			30 to 59			60 to 89			90 to 100		

Excellence

Score
100

Whose performers demonstrated the better:

- Understanding and application of movement principles
- Understanding and application of dynamic range, through efforts of space, time, weight, and flow
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion, and rotation
- Training to support vocabulary

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

WGI MOVEMENT OPEN CLASS

BOX 1 Seldom Exp.	BOX 2 Rarely Discovers		BOX 3 Sometimes Knows			POINTS OF COMPARISON	BOX 4 Frequently Understands			BOX 5 Always Applies		
0 to 06	07 to 29		30 to 59				60 to 89			90 to 100		
0 3 6	7 13 14 21	22 29	30 39	40 49	50 59		60 69	70 79	80 89	90 93	94 97	98 100
AMOUNT OF CRITERIA MET/ AMOUNT OF THE TIME:			SOME/SOME	MOST/MOST	ALL/ALL to 4 SOME/SOME		SOME/SOME	MOST/MOST	ALL/ALL to 5 SOME/SOME	SOME/SOME	MOST/MOST	ALL/ALL

VOCABULARY – AT AN *INTERMEDIATE AND SOME ADVANCED* LEVEL, WHOSE VOCABULARY CONTAINED THE GREATER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5
• Generally lacks readability	• Sporadic, with some variety. • Longer phrases. • Extremely incomplete program may limit scoring potential.	• Good, with fuller phrases, variety, direct and indirect planes, dimensionality, and some versatility. • Methods and techniques require average physical and mental development. • May still be in a work in progress, but provides adequate opportunity.	RANGE, VARIETY AND DEPTH OF MV SKILLS	• Broad and varied, with good depth. • Phrases are longer, more dimensional and move through multiple planes, with increased versatility. • Methods and techniques require good physical and mental development.	• Enriched with challenges containing variety and versatility, with frequent dexterity and varied combinations in both direct and indirect multi-planar work. • Methods and techniques require strong physical and mental development at this level.
	• Apparent gradations of time and weight offer some range.	• Good, with moderate gradations of space, time, weight and flow.	DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW	• A broad and varied range of gradations of space, time, weight, and flow.	• A consistent and full dynamic range of gradations of space, time, weight, and flow. • Consistent connection between MV and EQ dynamics.
	• Occasionally combined with EQ, motion or staging.	• Good, involving combinations with EQ or staging.	DEPTH, RANGE AND VARIETY OF BLEND BTW EQ/BODY	• Significantly blended on EQ or staging.	• Consistent multiple and layered responsibilities.
	• A limited range of intermediate material is compatible with the training.	• A moderate range of intermediate material is compatible with the training.	RANGE OF MATERIAL MOST COMPATIBLE WITH TRAINING	• A broad range of advanced intermediate material is compatible with the training.	• A full range of advanced intermediate to some advanced material is compatible with the training.

EXCELLENCE - AT AN *INTERMEDIATE AND SOME ADVANCED* LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5
• Inadequate training in MV principles.	• Discovering the skills required for achievement and experiencing development relative to MV principles. • Style not defined. • Some uniformity in method and timing.	• Understood but may vary from individual to individual. • Developing style. • Moderate method and timing. • Beginning awareness of moving through space in both isolated skills and skills done in support of the EQ.	UNDERSTANDING AND APPLICATION OF MV PRINCIPLES	• Advanced intermediate principles are understood and developing with stronger application. • Good uniformity in method, style and timing. • Good understanding of moving through space in both isolated skills and skills done in support of the EQ.	• A strong range of advanced intermediate principles are applied and consistently achieved, with strong uniformity in method, style and timing. • Strong achievement moving through space in both isolated skills and skills done in support of the EQ.
	• Experiencing development, not yet understood.	• Longer periods of moderate achievement of gradations of space, time, weight and flow.	UNDERSTANDING AND APPLICATION OF DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW	• An advanced intermediate dynamic range is understood with clear to strong application. • Good connection between EQ and MV dynamics.	• A strong advanced intermediate dynamic range is applied, clear, and consistently achieved. • Consistent connection between EQ and MV dynamics.
	• Inconsistent body development causes variations in the look of the choreography.	• Bodies are moderately trained to handle and control the EQ.	ACHIEVEMENT OF BLENDED EQ/BODY CHALLENGES	• Bodies are well prepared to handle and control the EQ. • Sound achievement of multiple or layered responsibilities.	• Good body development supports the EQ responsibilities. • Strong and consistent achievement of multiple or layered responsibilities.
	• Knowledge not fully applied at this level.	• Knowledge is more understood and applied.	DEVELOPMENT OF BREATH, MUSCLE, TENSION, FLEXION, ROTATION	• Used in support of all skills.	• Applied throughout and work well to achieve all responsibilities.
	• Developing training. • Rare recovery from frequent breaks and flaws. • Sporadic concentration. • Incomplete program may limit training demonstration.	• Moderate training, relative to skills. • Evolving recovery from breaks and flaws. • Developing concentration and stamina, with good achievement during multiple or layered responsibilities. • Average physical and mental development.	TRAINING TO SUPPORT VOCABULARY	• Well-developed training for this level. • Good recovery from infrequent breaks and flaws. • Consistent concentration and stamina. • Good physical and mental development for this level. • Some success at occasional advanced challenges.	• Fully developed training for this level. • Quick recovery from infrequent breaks and flaws. • Consistently achieved concentration and stamina. • Full physical and mental development for this level. • Good success at some advanced challenges.

Open Class guards are comprised of intermediate and some advanced levels of vocabulary skills and excellence.

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

Vocabulary

Score

100

Whose vocabulary contained the greater:

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

Box 1	Box 2			Box 3			Box 4			Box 5		
0 to 6	7	14	22	30	40	50	60	70	80	90	94	98
Seldom Experiences	Rarely Discovers			Sometimes Knows			Frequently Understands			Always Applies		
0 to 6	**7 to 29**			**30 to 59**			**60 to 89**			**90 to 100**		

Excellence

Score

100

Whose performers demonstrated the better:

- Understanding and application of equipment principles
- Understanding and application of dynamic range, through efforts of space, time, weight, and flow
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion, and rotation
- Training to support vocabulary

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

WGI EQUIPMENT OPEN CLASS

BOX 1 Seldom Exp.			BOX 2 Rarely Discovers				BOX 3 Sometimes Knows					POINTS OF COMPARISON	BOX 4 Frequently Understands				BOX 5 Always Applies			
0 to 06			07 to 29				30 to 59						60 to 89				90 to 100			
0	3	6	7	13	14	21	22	29	30	39	40	49	50	59		60	69	70	79	80	89	90	93	94	97	98	100

| AMOUNT OF CRITERIA MET / AMOUNT OF THE TIME: | SOME/SOME | MOST/MOST | ALL/ALL to 4 SOME/SOME | | SOME/SOME | MOST/MOST | ALL/ALL to 5 SOME/SOME | SOME/SOME | MOST/MOST | ALL/ALL |

VOCABULARY – AT AN *INTERMEDIATE AND SOME ADVANCED* LEVEL, WHOSE VOCABULARY CONTAINED THE GREATER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5
• Generally lacks readability	• Sporadic, with some variety. • Longer phrases. • Extremely incomplete program may limit scoring potential.	• Good, with fuller phrases, variety, direct and indirect planes, dimensionality, ambidexterity and versatility. • Methods and techniques require average physical and mental development. • May still be in a work in progress, but provides adequate opportunity.	RANGE, VARIETY AND DEPTH OF EQ SKILLS	• Broad and varied, with good depth. • Phrases are longer, more dimensional and move through multiple planes, with increased ambidexterity and versatility. • Methods and techniques require good physical and mental development.	• Enriched with challenges containing variety and versatility, with frequent ambidexterity and varied combinations in both direct and indirect multi-planar work. • Methods and techniques require strong physical and mental development at this level.
	• Apparent gradations of time and weight offer some range.	• Good, involving gradations of space, time, weight and flow as an integral part of all methods and techniques.	DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW	• A broad and varied range of gradations of space, time, weight, and flow.	• A good dynamic range to provide consistent and full choreographic opportunity. • Consistent connection between MV and EQ dynamics.
	• Occasionally combined with MV, motion or staging.	• Good, involving combinations with MV or staging.	DEPTH, RANGE AND VARIETY OF BLEND BTW EQ/BODY	• Significantly blended on MV or staging.	• Consistent multiple and layered responsibilities.
	• A limited range of intermediate material is compatible with the training.	• A moderate range of intermediate material is compatible with the training.	RANGE OF MATERIAL MOST COMPATIBLE WITH TRAINING	• A broad range of advanced intermediate material is compatible with the training.	• A full range of advanced intermediate to some advanced material is compatible with the training.

EXCELLENCE - AT AN *INTERMEDIATE AND SOME ADVANCED* LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5
• Inadequate training in EQ principles.	• Experiencing some training. • Style not defined. • Some uniformity in method and timing.	• Understood but may vary from individual to individual. • Developing style. • Moderate method and timing. • Beginning awareness of moving through space in both isolated EQ skills and skills done on or around the body.	UNDERSTANDING AND APPLICATION OF EQ PRINCIPLES	• Advanced intermediate principles are understood and developing with stronger application. • Good uniformity in method, style and timing. • Good understanding of moving through space in both isolated EQ skills and skills done on or around the body.	• Advanced intermediate principles are applied and consistently achieved, with strong uniformity in method, style and timing. • Strong achievement moving through space in isolated EQ skills, skills done on or around the body.
	• Not understood.	• Longer periods of moderate achievement of gradations of space, time, weight and flow.	UNDERSTANDING AND APPLICATION OF DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW	• An advanced intermediate dynamic range is understood with clear to strong application. • Good connection between EQ and MV dynamics.	• An advanced intermediate dynamic range is applied, clear, and consistently achieved. • Consistent connection between EQ and MV dynamics.
	• Inconsistent body development causes variations in look of the EQ.	• Bodies are moderately trained to handle and control the EQ.	ACHIEVEMENT OF BLENDED EQ/BODY CHALLENGES	• Bodies are well trained at this level to handle and control the EQ. • Sound achievement of multiple or layered responsibilities.	• Body training supports good EQ skills. • Strong and consistent achievement of multiple or layered responsibilities.
	• Knowledge not fully applied at this level.	• Knowledge is more understood and applied.	DEVELOPMENT OF BREATH, MUSCLE, TENSION, FLEXION, ROTATION	• Used in support of EQ skills.	• Applied throughout and work well to achieve all responsibilities.
	• Developing training. • Rare recovery from frequent breaks and flaws. • Sporadic concentration. • Incomplete program may limit training demonstration.	• Moderate training, relative to skills. • Evolving recovery from breaks and flaws. • Developing concentration and stamina, with good achievement during multiple or layered responsibilities. • Average physical and mental development.	TRAINING TO SUPPORT VOCABULARY	• Well-developed training for this level. • Good recovery from infrequent breaks and flaws. • Consistent concentration and stamina. • Good physical and mental development for this level. • Some success at occasional advanced challenges.	• Fully developed training for this level. • Quick recovery from infrequent breaks and flaws. • Consistently achieved concentration and stamina. • Full physical and mental development for this level. • Good success at some advanced challenges.

Open Class guards are comprised of intermediate and some advanced levels of depth, quality of design, and excellence.

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

Composition

Score

100

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 range of efforts: space, time, weight, and flow
- Imaginative and inventive use of design choices
- Variety of design choices
- Transitions
- Characteristics, detail, and nuance

Box 1	Box 2			Box 3			Box 4			Box 5		
0 to 6	7	14	22	30	40	50	60	70	80	90	94	98
Seldom Experiences **0 to 6**	Rarely Discovers **7 to 29**			Sometimes Knows **30 to 59**			Frequently Understands **60 to 89**			Always Applies **90 to 100**		

Excellence

Score

100

Whose performers demonstrated the better:

- Achievement of spacing, line, timing, and orientation
- Achievement of a wider 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

WGI DESIGN ANALYSIS OPEN CLASS

BOX 1 Seldom Exp.	BOX 2 Rarely Discovers	BOX 3 Sometimes Knows	POINTS OF COMPARISON	BOX 4 Frequently Understands	BOX 5 Always Applies
0 to 06	07 to 29	30 to 59		60 to 89	90 to 100
0 3 6	7 13 14 21 22 29	30 39 40 49 50 59		60 69 70 79 80 89	90 93 94 97 98 100
AMOUNT OF CRITERIA MET/ AMOUNT OF THE TIME:		SOME/SOME · MOST/MOST · ALL/ALL to 4 SOME/SOME		SOME/SOME · MOST/MOST · ALL/ALL to 5 SOME/SOME	SOME/SOME · MOST/MOST · ALL/ALL

COMPOSITION – AT AN INTERMEDIATE TO SOME ADVANCED LEVEL, WHOSE COMPOSITION CONTAINED THE GREATER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5
• Generally lacks readability.	• Occasional awareness of fundamentals and logic. • Weak composing process and/or elements.	• Knowledge of fundamentals of design, logic and variety. • Moderate quality and depth in the use of design elements within form, body, or EQ. • Correct composing process, with sound elements for this class.	USE AND INTERRELATIONSHIP OF DESIGN ELEMENTS IN FORM, BODY AND EQ	• Good knowledge of fundamentals of design, logic and variety in form, body, and EQ. • Good use of elements, with exploration of sophisticated techniques to add depth. • Strong composing process and elements for this class.	• Broad knowledge of fundamentals of design, logic and variety in form, body, and EQ. • Strong and successful composing process and elements for this class.
	• Rare and/or weak connection of events through motion in form, body or EQ.	• Moderate connection of events through motion in form, body or EQ.	MOTION TO CONNECT EVENTS	• Good connection of events through motion in form, body and EQ.	• Strong connection of events through motion in form, body or EQ.
	• Some understanding of horizontal orchestration and design. • Lacking in development and crafting of phrases. • Incomplete composition may limit scoring potential.	• Good understanding of horizontal orchestration and design. • Basic crafting of EQ and MV phrases. • Mostly correct vertical orch. • Moderate fusion of triad options and dimensionality. • Developing or incomplete unity of elements.	DESIGN AND ORCH. THROUGH TIME AND IN LAYERED EVENTS	• Well-developed horizontal orchestration, design and continuity. • Good crafting of EQ and MV phrases. • Good depth and success in vertical orchestration. • Good fusion of triad options. • Good unity elevates the design.	• Broad understanding of horizontal and vertical orchestration, design and continuity. • Strong crafting of EQ and MV phrases. • Consistent dimensionality and fusion of triad options. • Consistent unity always connects design elements.
	• Occasional, most often basic melody with minimal dynamic range.	• Fairly successful, involving exploration of multiple lines and some elevation of design quality through dynamic range.	REFLECTION/ENHANCEMENT OF AUDIO INCL. DYNAMIC RANGE OF EFFORTS	• Explores the inner structure of the audio with a clear dynamic range.	• Consistently explores the inner structure of the audio through dimensionality and a clear, varied, and detailed dynamic range.
	• Minimal. Artistic effort is rarely part of the composition having been neither written nor achieved.	• Moderate level of imagination and artistic effort for this class.	IMAGINATIVE AND INVENTIVE USE OF DESIGN CHOICES	• Good level of imagination and artistic effort. provides a good vehicle for artistic effort for this class.	• Consistent display of imagination and artistic effort for this class.
	• Minimal for this class.	• Basic for this class.	VARIETY OF DESIGN CHOICES	• Good for this class.	• Broad for this class.
	• Dysfunctional, abrupt.	• Mostly correct.	TRANSITIONS AND EQ CHANGES	• Logical and well designed.	• Strong for this class.
	• Sporadic.	• Fairly successful	CHARACTERISTICS, DETAIL AND NUANCE	• Good depth and success.	• Elevate the depth of the composition.

EXCELLENCE - AT AN INTERMEDIATE TO SOME ADVANCED LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5
• Performers are weak in training at this level.	• Some understanding and occasional achievement. • Some uniformity. • Incomplete program limits demonstration.	• More consistent, with greater clarity and fairly good uniformity. • May still be in progress but provides opportunity to demonstrate skills.	ACHIEVEMENT OF SPACING, LINE, TIMING, ORIENTATION (IN EQ, MV AND FORM)	• Good level of understanding and consistent achievement.	• All responsibilities are understood and achieved with excellence and clarity.
	• Occasional achievement of a narrow range for this class.	• Longer periods of moderately achieved gradations of space, time, weight and flow.	ACHIEVEMENT OF A WIDER DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW	• A growing range is understood and consistently achieved.	• A good range is understood and applied.
	• Occasional.	• Developing; becoming evident and consistent.	ADHERENCE TO STYLE IN EQ, MV AND MOTION	• Good.	• Fully recognizable.
	• Attempted recovery from frequent breaks and flaws. • Concentration and stamina vary and are sporadic.	• Growing physical and mental development. • Attempted recovery from breaks and flaws. • Moderately achieved stamina and concentration.	TRAINING, CONCENTRATION, STAMINA, RECOVERY	• Good physical and mental development for this class. • Strong recovery from infrequent breaks and flaws. • Consistent and on-going display of concentration and stamina.	• Fully developed physical and mental development for this class. • Quick recovery from rare breaks and flaws. • Successful and sustained concentration and stamina.
	• Rare.	• Occasional.	ACHIEVEMENT OF CHARACTERISTICS, DETAIL AND NUANCE	• Strong and clear.	• Excellent and consistent.

Open Class guards demonstrate intermediate and some advanced level qualities in repertoire and performance.

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

Repertoire Effect

Score

100

Whose repertoire contained the greater:

- Program Concept & Production Values
- Dramatic Contour & Pacing of Planned Effects
- Effective Design of Equipment, Movement, and Staging
- Range and Variety of Effects: Aesthetic, Emotional, Intellectual
- Musicality/Mood

Box 1	Box 2			Box 3			Box 4			Box 5		
0 to 6	7	14	22	30	40	50	60	70	80	90	94	98
Seldom Experiences	Rarely Discovers			Sometimes Knows			Frequently Understands			Always Applies		
0 to 6	7 to 29			30 to 59			60 to 89			90 to 100		

Performance Effect

Score

100

Whose performers better:

- Embodied/Sustained Character, Role, Identity, Style
- Delivered/Sustained the Dramatic Contour and Planned Effects
- Demonstrated Excellence as an Effect
- Engaged the Audience through a Range and Variety of Effects
- Established/Sustained Designed Mood, Artistic Qualities, and Visual Musicality

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

WGI GENERAL EFFECT OPEN CLASS

BOX 1 Seldom Exp.	BOX 2 Rarely Discovers	BOX 3 Sometimes Knows	POINTS OF COMPARISON	BOX 4 Frequently Understands	BOX 5 Always Applies
0 to 06	07 to 29	30 to 59		60 to 89	90 to 100
0 3 6	7 13 14 21 22 29	30 39 40 49 50 59		60 69 70 79 80 89	90 93 94 97 98 100
AMOUNT OF CRITERIA MET/ AMOUNT OF THE TIME:		SOME/SOME MOST/MOST ALL/ALL to 4 SOME/SOME		SOME/SOME MOST/MOST ALL/ALL to 5 SOME/SOME	SOME/SOME MOST/MOST ALL/ALL

REPERTOIRE EFFECT – *AT AN INTERMEDIATE AND SOME ADVANCED LEVEL, WHOSE REPERTOIRE CONTAINED THE*

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5
• The program is not clear and identi-fiable.	• Programming is not yet fully understood or demonstrated. • Some moderate design ideas, but concepts are not clear or successful. • Minimal, adequate, or growing PV. • Incomplete program limits scoring potential.	• Program intent is clear and successfully employs repertoire design principles, with moderate imagination and variety. • Generally successful PV provides moderate enhancement. • Program may still be a work in progress.	PROGRAM CONCEPT AND PRODUCTION VALUE	• Well developed and effective, with strong design principles and creative ideas. • Impressive and effective PV enhances the program.	• Strong, fully developed and effective, engages the audience through creative ideas. • Consistently impressive and effective PV provides completely successful enhancement. • There is maturity to the program.
	• Demonstrates the basics but must be further developed to produce the desired reaction.	• Successful awareness of effect planning produces a good level of effect. • Imagination and surprise elevate the programming.	DRAMATIC CONTOUR AND PACING OF PLANNED EFFECTS	• Good effect planning and strong audience intrigue. • Planned effects are successful.	• Well planned, successful and unique, with creative concepts.
	• Only basically depict the program concept, and need greater development. • Principles of coordination are understood and produce some effect. • Crafting of EQ and MV phrases is not apparent.	• A moderate range of development, and coordination, imagination and surprise. • Basic crafting of EQ and MV phrases is apparent and moderately effective.	EFFECTIVE DESIGN OF EQ, MV AND STAGING	• A good range of creative ideas, development, coordination, and crafting of EQ and MV phrases, successfully engages the audience.	• EQ/MV design, staging, coordination, and crafting of phrase explore a wide range of development with variety and interest.
	• Only basically depict the program concept, and need greater development.	• Some variety adds interest. • Imagination, surprise, and personality elevate the programming.	RANGE AND VARIETY OF EFFECTS: AESTHETIC/ EMOTIONAL/ INTELLECTUAL	• Greater variety, depth and maturity add interest to the repertoire.	• Imaginative and successful variety adds interest/depth to the repertoire.
	• Moderate musical interpretations are attempted but not fulfilled. • Mood is not sustained and intended effect is questionable/limited.	• Moderate to good range of interpretation.	MUSICALITY/ MOOD	• Mood and visual musicality explore more complex interpretations and are consistently successful.	• Mood and visual musicality successfully explore varied interpretations.

PERFORMANCE EFFECT - *AT AN INTERMEDIATE AND SOME ADVANCED LEVEL, WHOSE PERFORMERS BETTER:*

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5
• Audience engage-ment and emotion are not yet commun-icated by the perfor-mers.	• Impaired by insecurity, struggle with new material or lack of training. • Incomplete program limits the opportunity to demonstrate skills.	• Moderate engagement and range through a moderate dialog with the audience.	ENGAGED THE AUDIENCE THROUGH A RANGE AND VARIETY OF EFFECTS	• Consistent engagement of a good range through successful and effective dialog with the audience.	• Strong, with some advanced techniques and ability to manipulate audience response throughout.
	• Occasional, exploring some moderate skills but do not yet manipulate audience's involvement.	• Aware, with a good understanding and achievement most of the time.	EMBODIED/ SUSTAINED CHARACTER/ ROLE/ID/STYLE	• A growing range is fully understood, with consistently good achievement.	• Consistent, with some advanced techniques and ability to manipulate audience response throughout.
	• Occasional, exploring some moderate skills but do not yet manipulate audience's involvement.	• Developing, with some consistency from section to section and moment to moment.	DELIVERED/ SUSTAINED THE DRAMATIC CONTOUR AND PLANNED EFFECTS	• Consistent from section to section moment to moment.	• Strong, with some advanced techniques and ability to manipulate audience response throughout.
	• Occasional, exploring some moderate skills but do not yet manipulate audience's involvement.	• Developing, with some consistency from section to section and moment to moment.	ESTABLISHED/ SUSTAINED DESIGNED MOOD, ARTISTIC QUAL AND VIS MUSICALITY	• Consistent from section to section moment to moment.	• Strong, with some advanced techniques and ability to manipulate audience response throughout.
	• Some excellence for effect.	• Moderate excellence for effect.	DEMONSTRATED EXCELLENCE AS AN EFFECT	• Good excellence for effect is usually demonstrated.	• Strong excellence for effect throughout.

Scholastic World Class Score Sheets

Scholastic World Class guards are comprised of advanced to standard-setting levels of vocabulary skills and excellence

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

WGI SPORT OF THE ARTS®

Scholastic World Class

Movement

Vocabulary

Score

100

Whose vocabulary contained the greater:

- Range, variety and depth of movement skills
- Dynamic range through the efforts of space, time, weight, and flow
- Depth, range, and variety of blend between equipment and body
- Range of material most compatible with performers' training

Box 1	Box 2			Box 3			Box 4			Box 5			Box 6
0 to 6	7	14	22	30	40	50	60	70	80	90	93	96	99 to 100
Seldom Experiences 0 to 6	Rarely Discovers 7 to 29			Sometimes Knows 30 to 59			Frequently Understands 60 to 89			Always Applies 90 to 98			Sets New Standards 99 to 100

Excellence

Score

100

Whose performers demonstrated the better:

- Understanding and application of movement principles
- Understanding and application of dynamic range, through efforts of space, time, weight, and flow
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion, and rotation
- Training to support vocabulary

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

WGI MOVEMENT SCHOLASTIC WORLD CLASS

BOX 1 Seldom Exp.	BOX 2 Rarely Discovers	BOX 3 Sometimes Knows		BOX 4 Frequently Understands	BOX 5 Always Applies	BOX 6 New Standards
0 to 06	07 to 29	30 to 59		60 to 89	90 to 98	99 to 100
0 3 6	7 13 14 21 22 29	30 39 40 49 50 59		60 69 70 79 80 89	90 92 93 95 96 98	99 100
AMOUNT OF CRITERIA MET/ AMOUNT OF THE TIME:		SOME/SOME — MOST/MOST — ALL/ALL to 4 SOME/SOME	POINTS OF COMPARISON	SOME/SOME — MOST/MOST — ALL/ALL to 5 SOME/SOME	SOME/SOME — MOST/MOST — ALL/ALL	5 ALL/ALL + 6 ALL/ALL

VOCABULARY– AT AN ADVANCED TO STANDARD-SETTING LEVEL, WHOSE VOCABULARY CONTAINED THE GREATER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5	BOX 6
• Generally lacks readability.	• Still in the discovery stage. • Limited, repetitious, or single efforts. • Short phrases. • Incompletion might limit the scoring potential.	• Good range with moderate variety/ versatility and more dimensional phrases. • Methods and techniques require average physical and mental development. • May still be in a work in progress, but provides adequate opportunity.	RANGE, VARIETY AND DEPTH OF MV SKILLS	• Broad and varied, with significant versatility and good depth. • Methods and techniques require a high degree of mental and physical development.	• Superior, complex and varied. • Methods and techniques require the highest degree of physical and mental development.	• Sets new standards.
	• Sporadically written for this class; only occasionally included.	• More frequent gradations, with growing connection between the MV and EQ dynamics.	DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW	• Broad and varied, with good depth.	• Constant and sophisticated gradations demonstrate the fullest dynamic range.	
	• Still in the discovery stage, often extremely incomplete and lacking in development.	• Moderate variety and more frequent combinations with EQ or staging.	DEPTH, RANGE AND VARIETY OF BLEND BTW EQ AND BODY	• Broad and varied, with significant synergy with EQ and/or staging.	• Complex, varied synergy of MV/ EQ/staging provides an inseparable and superb challenge.	
	• A limited range of advanced material is compatible with the training.	• A moderate range of advanced material is compatible with the training.	RANGE OF MATERIAL MOST COMPATIBLE	• A broad range of advanced material is compatible with the training.	• A constant & extensive range of advanced material is compatible with the training.	

EXCELLENCE - AT AN ADVANCED TO STANDARD-SETTING LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5	BOX 6
• Inadequate training in MV principles.	• Some development of principles, with occasional consistency of body line in posture and gesture.	• Moderate development and achievement of principles. • Sporadic to moderate alignment and definition of body line.	UNDERSTANDING AND APPLICATION OF MV PRINCIPLES	• Excellent development, understanding and application of blended principles and efforts. • Highly developed centering, alignment. And postural/gestural line. • Strong understanding of moving through space and consistent projection of weight and energy toward efficient MV delivery.	• Superior application of all blended principles and efforts. • Superior development of centering, balance, weight force, alignment, and connection between all body parts. • Full understanding of moving through space and constant use of weight and energy toward excellent MV delivery.	• Sets new standards.
	• Some development of dynamic efforts. • Some individuals may be more expressive than others. • Dynamic range may suffer when EQ is layered on MV.	• Longer displays of dynamic gradations. • Growing connection between MV and EQ dynamics.	UNDERSTANDING AND APPLICATION OF DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW	• Excellent development, understanding and application of blended dynamic/technical principles and efforts, with consistent dynamic gradations.	• The fullest dynamic range is demonstrated with ease, and elevates the performance to a high level.	
	• Inconsistent body development causes variations in the look.	• Reasonably good during multiple or layered responsibilities. • Bodies are more consistently developed to control EQ.	ACHIEVEMENT OF BLENDED EQ AND BODY CHALLENGES	• Development and achievement are strong and evident. • There is an inseparable dynamic demonstration between MV and EQ.	• The synergistic blend of MV and EQ provide an inseparable dynamic display.	
	• Insufficient development.	• Use of breath is beginning to be more consistent from individual to individual.	DEVELOPMENT OF BREATH, MUSCLE, TENSION, FLEXION, ROTATION	• Breath is understood and used. • Strong application of muscle, tension, flexion and rotation.	• Full understanding and ongoing control supports the fullest completion of phrases.	
	• Developing training or insufficient development for both dynamic and technical responsibilities. • Occasional adherence to style. • Sporadic recovery from frequent breaks and flaws. • Weak concentration. • Incomplete program may limit training demonstration.	• Moderate to good training, and individual development. • Style is developing and is usually evident and consistent. • Evident recovery from breaks and flaws. • Moderate to good concentration and stamina.	TRAINING TO SUPPORT VOCABULARY	• Strong and evident mental and physical development and training. • Evident and consistent style. • Evident and quick recovery from infrequent breaks and flaws. • Strong and constant concentration and stamina.	• Superior mental and physical development and training. • Superbly defined characteristics and style. • Effortless recovery from virtually non-existent breaks and flaws. • Superior concentration and stamina. • There is a crystallization of all efforts.	

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

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

Vocabulary

Score

100

Whose vocabulary contained the greater:

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

Box 1	Box 2			Box 3			Box 4			Box 5			Box 6
0 to 6	7	14	22	30	40	50	60	70	80	90	93	96	99 to 100
Seldom Experiences	Rarely Discovers			Sometimes Knows			Frequently Understands			Always Applies			Sets New Standards
0 to 6	7 to 29			30 to 59			60 to 89			90 to 98			99 to 100

Excellence

Score

100

Whose performers demonstrated the better:

- Understanding and application of equipment principles
- Understanding and application of dynamic range, through efforts of space, time, weight, and flow
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion, and rotation
- Training to support vocabulary

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

Scholastic World Class

Equipment

WGI EQUIPMENT SCHOLASTIC WORLD CLASS

BOX 1 Seldom Exp. 0 to 06			BOX 2 Rarely Discovers 07 to 29			BOX 3 Sometimes Knows 30 to 59			POINTS OF COMPARISON	BOX 4 Frequently Understands 60 to 89			BOX 5 Always Applies 90 to 98			BOX 6 New Standards 99 to 100
0	3	6	7 13	14 21	22 29	30 39	40 49	50 59		60 69	70 79	80 89	90 92	93 95	96 98	99 100
AMOUNT OF CRITERIA MET/ AMOUNT OF THE TIME:						SOME/ SOME	MOST/ MOST	ALL/ALL to 4 SOME/ SOME		SOME/ SOME	MOST/ MOST	ALL/ALL to 5 SOME/ SOME	SOME/ SOME	MOST/ MOST	ALL/ALL	5 ALL/ALL + 6 ALL/ALL

VOCABULARY– AT AN ADVANCED TO STANDARD-SETTING LEVEL, WHOSE VOCABULARY CONTAINED THE GREATER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5	BOX 6
• Generally lacks readability.	• Still in the discovery stage. • Limited, repetitious, or single efforts. • Short phrases. • Incompletion might limit the scoring potential.	• Good range, with fuller phrases exploring moderate variety, ambidexterity, versatility, dimensionality. • Methods and techniques require average physical and mental development. • May still be in a work in progress, but provides adequate opportunity.	RANGE, VARIETY AND DEPTH OF EQ SKILLS	• Broad and varied, with significant ambidexterity, versatility, dimensionality, and good depth. • Methods and techniques require a high degree of mental and physical development.	• Superior, complex and varied. • Methods and techniques require the highest degree of physical and mental development.	• Sets new standards.
	• Sporadically written for this class; only occasionally included.	• More frequent and mature gradations, with growing connection between the EQ and MV dynamics.	DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW	• Broad and varied, with good depth.	• Constant and sophisticated gradations demonstrate the fullest dynamic range.	
	• Still in the discovery stage, often extremely incomplete and lacking in development.	• Moderate variety and more frequent combinations with MV or staging.	DEPTH, RANGE AND VARIETY OF BLEND BTW EQ AND BODY	• Broad and varied, with significant synergy with MV and/or staging while moving through ongoing dynamic gradations.	• Complex, varied synergy of EQ/MV/staging provides an inseparable and superb challenge.	
	• A limited range of advanced material is compatible with the training.	• A moderate range of advanced material is compatible with the training.	RANGE OF MATERIAL MOST COMPATIBLE	• A broad range of advanced material is compatible with the training.	• A constant & extensive range of advanced material is compatible with the training.	

EXCELLENCE - AT AN ADVANCED TO STANDARD-SETTING LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5	BOX 6
• Inadequate training in EQ principles.	• Some development of principles, with occasional consistency.	• Moderate development and achievement of principles.	UNDERSTANDING AND APPLICATION OF EQ PRINCIPLES	• Excellent development, understanding and application of blended principles and efforts. • Strong understanding of moving through space and consistent projection of weight and energy toward efficient EQ delivery.	• Superior application of all blended principles and efforts. • Full understanding of moving through space and constant use of weight and energy toward excellent EQ delivery.	• Sets new standards.
	• Some development of dynamic efforts. • Some individuals may be more expressive than others. • Dynamic range may suffer when EQ is layered on MV.	• Longer displays of dynamic gradations. • Growing connection between MV and EQ dynamics.	UNDERSTANDING AND APPLICATION OF DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW	• Excellent and consistent development, understanding and application of qualities that create dynamics through EQ, consistently moving with gradations of space, time, weight and flow.	• The fullest dynamic range is demonstrated with ease, and elevates the performance to a high level.	
	• Inconsistent body development causes variations in the look.	• Reasonably good during multiple or layered responsibilities. • Bodies are more consistently developed to control EQ.	ACHIEVEMENT OF BLENDED EQ AND BODY CHALLENGES	• Development and achievement are strong and evident. • There is an inseparable dynamic demonstration between MV and EQ.	• The synergistic blend of MV and EQ provide an inseparable dynamic display.	
	• Insufficient development, not fully applied.	• Use of breath is beginning to be more consistent from individual to individual.	DEVELOPMENT OF BREATH, MUSCLE, TENSION, FLEXION, ROTATION	• Breath is understood and used. • Strong application of muscle, tension, flexion and rotation.	• Full understanding and ongoing control supports the fullest completion of phrases.	
	• Developing training or insufficient development for both dynamic and technical responsibilities. • Occasional adherence to style. • Sporadic recovery from frequent breaks and flaws. • Weak concentration. • Incomplete program may limit training demonstration.	• Moderate to good training, and individual development. • Style is developing and is usually evident and consistent. • Evident recovery from breaks and flaws. • Moderate to good concentration and stamina.	TRAINING TO SUPPORT VOCABULARY	• Strong and evident mental and physical development and training. • Evident and consistent style. • Evident and quick recovery from infrequent breaks and flaws. • Strong and constant concentration and stamina.	• Superior mental and physical development and training. • Superbly defined characteristics and style. • Effortless recovery from virtually non-existent breaks and flaws. • Superior concentration and stamina. • There is a crystallization of all efforts.	

Scholastic World Class guards are comprised of the most advanced level of depth, quality of design, and excellence

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

Composition

Score
100

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 range of efforts: space, time, weight, and flow
- Imaginative and inventive use of design choices
- Variety of design choices
- Characteristics, detail, and nuance

Box 1	Box 2			Box 3			Box 4			Box 5			Box 6
0 to 6	7	14	22	30	40	50	60	70	80	90	93	96	99 to 100
Seldom Experiences	Rarely Discovers			Sometimes Knows			Frequently Understands			Always Applies			Sets New Standards
0 to 6	7 to 29			30 to 59			60 to 89			90 to 98			99 to 100

Excellence

Score
100

Whose performers demonstrated the better:

- Achievement of spacing, line, timing, and orientation
- Achievement of a full 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

WGI DESIGN ANALYSIS SCHOLASTIC WORLD CLASS

BOX 1 Seldom Exp. 0 to 06	BOX 2 Rarely Discovers 07 to 29	BOX 3 Sometimes Knows 30 to 59	POINTS OF COMPARISON	BOX 4 Frequently Understands 60 to 89	BOX 5 Always Applies 90 to 98	BOX 6 New Standards 99 to 100
0 / 3 / 6	7 13 / 14 21 / 22 29	30 39 / 40 49 / 50 59		60 69 / 70 79 / 80 89	90 92 / 93 95 / 96 98	99 100
AMOUNT OF CRITERIA MET / AMOUNT OF THE TIME:		SOME/SOME / MOST/MOST / ALL/ALL to 4 SOME/SOME		SOME/SOME / MOST/MOST / ALL/ALL to 5 SOME/SOME	SOME/SOME / MOST/MOST / ALL/ALL	5 ALL/ALL + 6 ALL/ALL

COMPOSITION – AT AN ADVANCED TO STANDARD-SETTING LEVEL, WHOSE COMPOSITION CONTAINED THE GREATER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5	BOX 6
• There is a lack of readability.	• Occasional awareness of design fundamentals. • Weak composing process and/or elements. • Classification might be an issue. • Strong sense of program incompletion.	• Knowledge of design fundamentals and logic. • Correct composing process with moderate use of sound design elements.	USE AND INTERRELATIONSHIP OF DESIGN ELEMENTS IN FORM, BODY AND EQ	• A high degree of design and logic. • Well developed and strong composing process with high-quality elements.	• The highest level of sophisticated design is always displayed. • Superior composing with superior elements.	• Sets new standards.
	• Infrequent or weak connection of events through motion in form, body or EQ.	• Good connection of events through motion in form, body and EQ.	MOTION TO CONNECT EVENTS	• Strong connection of events through motion in form, body and EQ.	• Superb connection of events through motion in form, body and EQ.	
	• Infrequent orch. of EQ and MV on staging. • Horizontal construction lacks continuity and development. • Minimal crafting of EQ and MV phrases. • Rare artistic effort. • Obvious need for unification of ideas.	• Horizontal orch. shows good placement, logic and continuity. • Good crafting of EQ and MV phrases. • Vertical orch. provides a growing vehicle for artistic effort. • Incomplete or questionable unity.	DESIGN AND ORCH. THROUGH TIME AND IN LAYERED EVENTS	• Horizontal orch. shows strong placement, logic, continuity and creativity. • Strong crafting of EQ and MV phrases. • Vertical orch. is well-developed and provides a strong vehicle for artistic effort. • Strong unity elevates the design.	• Horizontal orch. weaves a series of creative ideas into a seamless through outstanding placement, logic, and continuity. • Superior crafting of EQ and MV phrases. • Vertical orch. is always fully developed with depth and artistic effort. • Superior unity.	• Sets new standards.
	• Occasional, basic reflection with rare dynamic efforts.	• Moderate/basic reflection, with sporadic dynamic efforts.	REFLECTION/ ENHANCEMENT OF AUDIO INCL. DYNAMIC RANGE OF EFFORTS	• Literal or abstract reflection and enhancement, with a broad and consistent range of dynamic efforts.	• Constant reflection and enhancement through a fully developed range of dynamic efforts.	
	• Weak and/or limited.	• Mostly correct but lacks depth or development.	IMAGINATIVE AND INVENTIVE USE OF DESIGN CHOICES	• Broad, with excellent depth.	• Superior.	
	• Weak and/or limited.	• Moderate.	VARIETY OF DESIGN CHOICES	• Broad.	• Superior.	
	• Rarely evident.	• Some manifestation enhances depth.	CHARACTERISTICS, DETAIL AND NUANCE	• Well-developed and consistently displayed.	• Superb and fully developed.	

EXCELLENCE - AT AN ADVANCED/VIRTUOSIC TO STANDARD-SETTING LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5	BOX 6
• The ensemble is inadequately trained.	• Some understanding and uniformity.	• Growing consistency with fairly good uniformity.	ACHIEVEMENT OF SPACING, LINE, TIMING, ORIENTATION (IN EQ, MV & FORM)	• Highly developed skills, maintained with excellent consistency and uniformity.	• Superior skills, constantly displayed with superior clarity, ease and uniformity in all responsibilities.	• Sets new standards.
	• Momentary gradations.	• Moderate achievement for longer periods.	ACHIEVEMENT OF A FULL DYNAMIC RANGE: S/T/W/F	• At high level, consistent and strong.	• Superior achievement of the fullest, most sophisticated, range.	
	• Occasionally demonstrated.	• Usually evident and consistent.	ADHERENCE TO STYLE IN EQ, MV AND MOTION	• Excellent level of consistency - sustained and ongoing.	• Superb and constant.	
	• Attempted recovery from frequent breaks and flaws. • Inconsistent and sporadic concentration, stamina, and demonstration of skills.	• Good physical and mental development. • Evident recovery from breaks and flaws. • Developing/moderate concentration and stamina.	TRAINING, CONCENTRATION, STAMINA, RECOVERY	• A high degree of physical and mental development. • Evident and quick recovery from infrequent breaks and flaws. • Constant concentration and stamina.	• The highest degree of physical and mental development for this age group. • Effortless recovery from rare breaks and flaws. • Superior concentration and stamina.	
	• Inconsistent.	• Moderate.	ACHIEVEMENT OF CHARACTERISTICS, DETAIL AND NUANCE	• At high level, consistent and strong.	• Superior. • There is a crystallization of all efforts.	

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Scholastic 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.

Scholastic World Class
General Effect

Repertoire Effect

Score
100

Whose repertoire contained the greater:

- Program Concept & Production Values
- Dramatic Contour & Pacing of Planned Effects
- Effective Design of Equipment, Movement, and Staging
- Range and Variety of Effects: Aesthetic, Emotional, Intellectual
- Musicality/Mood

Box 1	Box 2			Box 3			Box 4			Box 5			Box 6
0 to 6	7	14	22	30	40	50	60	70	80	90	93	96	99 to 100
Seldom Experiences	Rarely Discovers			Sometimes Knows			Frequently Understands			Always Applies			Sets New Standards
0 to 6	7 to 29			30 to 59			60 to 89			90 to 98			99 to 100

Performance Effect

Score
100

Whose performers better:

- Embodied/Sustained Character, Role, Identity, Style
- Delivered/Sustained the Dramatic Contour and Planned Effects
- Demonstrated Excellence as an Effect
- Engaged the Audience through a Range and Variety of Effects
- Established/Sustained Designed Mood, Artistic Qualities, and Visual Musicality

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

WGI GENERAL EFFECT SCHOLASTIC WORLD CLASS

BOX 1 Seldom Exp.	BOX 2 Rarely Discovers		BOX 3 Sometimes Knows			POINTS OF COMPARISON	BOX 4 Frequently Understands			BOX 5 Always Applies			BOX 6 New Standards
0 to 06	07 to 29		30 to 59				60 to 89			90 to 98			99 to 100
0 3 6	7 13 14 21 22 29		30 39	40 49	50 59		60 69	70 79	80 89	90 92	93 95	96 98	99 100
AMOUNT OF CRITERIA MET/ AMOUNT OF THE TIME:			SOME/ SOME	MOST/ MOST	ALL/ALL to 4 SOME/ SOME		SOME/ SOME	MOST/ MOST	ALL/ALL to 5 SOME/ SOME	SOME/ SOME	MOST/ MOST	ALL/ALL	5 ALL/ALL + 6 ALL/ALL

REPERTOIRE EFFECT – AT AN *ADVANCED TO STANDARD-SETTING LEVEL, WHOSE REPERTOIRE CONTAINED THE GREATER:*

	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5	BOX 6
• The program is unclear and under-developed.	• Undeveloped, some thought and clarity. • Some creativity with unsophisticated concepts. • Minimal or growing PV. • Incomplete program limits scoring potential.	• Clear, moderately developed, with adequate, although unsophisticated, creativity. • Generally successful PV provides moderate enhancement. • Program may still be a work in progress.	PROGRAM CONCEPT AND PRODUCTION VALUE	• Strong and well developed. • Concepts, while excellent, may not explore new realms of creativity. • Strong attention to detail and PV enhance the program.	• Superb and fully developed. • Superior concepts explore new realms of creativity and imagination • Consistently successful and effective PV provides constant enhancement.	• Sets new standards.
	• Pacing is attempted, at times engaging.	• Mostly successful and moderately engages the audience.	DRAMATIC CONTOUR AND PACING OF PLANNED EFFECTS	• Consistently successful and guides the audience through intended aesthetic, emotional, and intellectual responses.	• Completely successful in producing optimum intended impact.	
	• Some fundamentals, often weak, occasionally depict the concept and create effect. • Coordination is attempted. • Crafting of EQ and MV phrases is not apparent.	• Proper fundamentals of EQ/MV design, staging, and coordination yield moderate effect. • Crafting of EQ and MV phrases is apparent and moderately effective. • Some moments of unique and effective design.	EFFECTIVE DESIGN OF EQ, MV AND STAGING	• Reflects a mature understanding of repertoire design and crafting of phrase. • Excellent range and variety, with consistent quality and interest.	• An unparalleled profusion of creative and effective design, combining optimum quality, originality, variety, and detailed crafting of phrase.	
	• Sometimes attempted, at times engaging.	• Moderate, with mostly successful responses.	RANGE AND VARIETY OF EFFECTS: AESTHETIC/ EMOTIONAL/ INTELLECTUAL	• Excellent and consistently successful in guiding the audience through the intended responses.	• Maximized and completely successful in elevating and guiding the audience through maximized aesthetic, emotional, and intellectual responses.	
	• Sporadic.	• Usually successful in guiding the audience through the program intent.	MUSICALITY/ MOOD	• Always successful in guiding the audience through the program intent.	• Maximized, producing full effect.	

PERFORMANCE EFFECT - AT AN *ADVANCED TO STANDARD-SETTING LEVEL, WHOSE PERFORMERS BETTER:*

	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5	BOX 6
• There is a lack of per-former involve-ment in creating aud-ience engage-ment and emotion.	• Occasional or inconsistent. • The program may limit the opportunity to demonstrate skills.	• An average range is understood and moderately successful. • Program may be a work in progress, but provides adequate opportunity.	ENGAGED THE AUDIENCE THROUGH A RANGE AND VARIETY OF EFFECTS	• A broad range is understood and consistently achieved.	• A broad range throughout, with maximized manipulation of audience response.	• Sets new standards.
	• A fair understanding, although may be sporadic in their definition and inclusion.	• Aware, with moderate achievement most of the time.	EMBODIED/ SUSTAINED CHARACTER/ ROLE/ID/STYLE	• Strong awareness and consistency.	• Superlative achievement of a broad range.	
	• Occasional or inconsistent.	• Developing, with some consistency from section to section and moment to moment.	DELIVERED/ SUSTAINED THE DRAMATIC CONTOUR AND PLANNED EFFECTS	• Strong and consistent from section to section and moment to moment.	• Superlative achievement with maximized manipulation of audience response.	
	• Occasional or inconsistent.	• Developing, with some consistency from section to section and within the show.	ESTABLISHED/ SUSTAINED DESIGNED MOOD, ARTISTIC QUALITY AND VISUAL MUSICALITY	• Strong and consistent from section to section and moment to moment.	• Superlative achievement with maximized manipulation of audience response.	
	• Occasional or inconsistent.	• Aware, with moderate achievement for longer periods of time.	DEMONSTRATED EXCELLENCE AS AN EFFECT	• Strong and consistent from section to section and moment to moment.	• Superlative achievement of a broad range.	

Independent World Class Score Sheets

Independent World Class guards are comprised of advanced/virtuosic to standard-setting levels of vocabulary skills and excellence. Sophisticated challenges emphasize the physical and mental capabilities of these more mature performers.

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

Independent World Class
Movement

Vocabulary

Score

100

Whose vocabulary contained the greater:

- Range, variety and depth of movement skills
- Dynamic range through the efforts of space, time, weight, and flow
- Difficulty and risk
- Depth, range, and variety of blend between equipment and body
- Range of material most compatible with performers' training

Box 1	Box 2	Box 3	Box 4	Box 5	Box 6
0 to 6	7 14 22	30 40 50	60 70 80	90 93 96	99 to 100
Seldom Experiences 0 to 6	Rarely Discovers 7 to 29	Sometimes Knows 30 to 59	Frequently Understands 60 to 89	Always Applies 90 to 98	Sets New Standards 99 to 100

Excellence

Score

100

Whose performers demonstrated the better:

- Understanding and application of movement principles
- Understanding and application of dynamic range, through efforts of space, time, weight, and flow
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion, and rotation
- Training to support vocabulary

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

WGI MOVEMENT INDEPENDENT WORLD CLASS

BOX 1 Seldom Exp.	BOX 2 Rarely Discovers	BOX 3 Sometimes Knows	POINTS OF COMPARISON	BOX 4 Frequently Understands	BOX 5 Always Applies	BOX 6 New Standards
0 to 06	07 to 29	30 to 59		60 to 89	90 to 98	99 to 100
0 3 6	7 13 14 21 22 29	30 39 / 40 49 / 50 59		60 69 / 70 79 / 80 89	90 92 / 93 95 / 96 98	99 100
AMOUNT OF CRITERIA MET / AMOUNT OF THE TIME:		SOME/SOME · MOST/MOST · ALL/ALL to 4 SOME/SOME		SOME/SOME · MOST/MOST · ALL/ALL to 5 SOME/SOME	SOME/SOME · MOST/MOST · ALL/ALL	5 ALL/ALL + 6 ALL/ALL

VOCABULARY – *AT AN ADVANCED/VIRTUOSIC TO STANDARD-SETTING LEVEL, WHOSE VOCABULARY CONTAINED THE GREATER:*

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5	BOX 6
	• Still in the discovery stage. • Limited, repetitious, or single efforts. • Short phrases. • Incompletion might limit the scoring potential.	• Good range with moderate variety/ versatility and more dimensional phrases. • May still be in a work in progress, but provides adequate opportunity.	RANGE, VARIETY AND DEPTH OF MV SKILLS	• Broad and varied, with significant versatility and good depth.	• Superior, complex and varied.	
• Generally lacks read-ability.	• Sporadically written for this class; only occasionally included.	• More frequent gradations, with growing connection between the MV and EQ dynamics.	DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW	• Broad and varied, with good depth.	• Constant and sophisticated gradations demonstrate the fullest dynamic range.	• Sets new standards.
	• Limited.	• Present an average degree challenge.	DIFFICULTY AND RISK	• Present a high degree of challenge.	• Significant, presenting the highest challenge.	
	• Still in the discovery stage, often extremely incomplete and lacking in development.	• Moderate variety and more frequent combinations with EQ or staging.	DEPTH, RANGE AND VARIETY OF BLEND BTW EQ AND BODY	• Broad and varied, with significant synergy with EQ and/or staging.	• Complex, varied synergy of MV/ EQ/staging provides an inseparable and superb challenge.	
	• A limited range of advanced material is compatible with the training.	• A moderate range of advanced material is compatible with the training.	RANGE OF MATERIAL MOST COMPATIBLE	• A broad range of advanced material is compatible with the training.	• A constant and extensive range of virtuosic material is compatible with the training.	

EXCELLENCE – *AT AN ADVANCED/VIRTUOSIC TO STANDARD-SETTING LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER:*

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5	BOX 6
	• Some development of principles, with occasional consistency of body line in posture and gesture.	• Moderate development and achievement of principles. • Sporadic to moderate alignment and definition of body line.	UNDERSTANDING AND APPLICATION OF MV PRINCIPLES	• Excellent development, understanding and application of blended principles and efforts. • Highly developed centering, alignment. And postural/gestural line. • Strong understanding of moving through space and consistent projection of weight and energy toward efficient MV delivery.	• Superior application of all blended principles and efforts. • Superior development of centering, balance, weight force, alignment, and connection between all body parts. • Full understanding of moving through space and constant use of weight and energy toward excellent MV delivery.	
• Inade-quate training in MV princi-ples.	• Some development of dynamic efforts. • Some individuals may be more expressive than others. • Dynamic range may suffer when EQ is layered on MV.	• Longer displays of dynamic gradations. • Growing connection between MV and EQ dynamics.	UNDERSTANDING AND APPLICATION OF DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW	• Excellent development, understanding and application of blended dynamic/technical principles and efforts, with consistent dynamic gradations.	• The fullest dynamic range is demonstrated with ease, and elevates the performance to a high level.	• Sets new standards.
	• Inconsistent body development causes variations in the look.	• Reasonably good during multiple or layered responsibilities. • Bodies are more consistently developed to control EQ.	ACHIEVEMENT OF BLENDED EQ AND BODY CHALLENGES	• Development and achievement are strong and evident. • There is an inseparable dynamic demonstration between MV and EQ.	• The synergistic blend of MV and EQ provide an inseparable dynamic display.	
	• Insufficient development.	• Use of breath is beginning to be more consistent from individual to individual.	DEVELOPMENT OF BREATH, MUSCLE, TENSION, FLEXION, ROTATION	• Breath is understood and used. • Strong application of muscle, tension, flexion and rotation.	• Full understanding and ongoing control supports the fullest completion of phrases.	
	• Developing training or insufficient development for both dynamic and technical responsibilities. • Occasional adherence to style. • Sporadic recovery from frequent breaks and flaws. • Weak concentration. • Incomplete program may limit training demonstration.	• Moderate to good training, and individual development. • Style is developing and is usually evident and consistent. • Evident recovery from breaks and flaws. • Moderate to good concentration and stamina.	TRAINING TO SUPPORT VOCABULARY	• Strong and evident mental and physical development and training. • Evident and consistent style. • Evident and quick recovery from infrequent breaks and flaws. • Strong and constant concentration and stamina.	• Superior mental and physical development and training. • Superbly defined characteristics and style. • Effortless recovery from rare breaks and flaws during instances of extreme difficulty and risk. • Superior concentration and stamina. • There is a crystallization of all efforts.	

Independent World Class guards are comprised of advanced/virtuosic to standard-setting levels of vocabulary skills and excellence. Sophisticated challenges emphasize the physical and mental capabilities of these more mature performers.

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

Vocabulary

Score

100

Whose vocabulary contained the greater:

- Range, variety and depth of equipment skills
- Dynamic range through the efforts of space, time, weight, and flow
- Difficulty and risk
- Depth, range, and variety of blend between equipment and body
- Range of material most compatible with performers' training

Box 1	Box 2			Box 3			Box 4			Box 5			Box 6
0 to 6	7	14	22	30	40	50	60	70	80	90	93	96	99 to 100
Seldom Experiences	Rarely Discovers			Sometimes Knows			Frequently Understands			Always Applies			Sets New Standards
0 to 6	7 to 29			30 to 59			60 to 89			90 to 98			99 to 100

Excellence

Score

100

Whose performers demonstrated the better:

- Understanding and application of equipment principles
- Understanding and application of dynamic range, through efforts of space, time, weight, and flow
- Achievement of blended body and equipment challenges
- Development of breath, muscle, tension, flexion, and rotation
- Training to support vocabulary

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

Independent World Class

Equipment

WGI EQUIPMENT INDEPENDENT WORLD CLASS

BOX 1 Seldom Exp. 0 to 06	BOX 2 Rarely Discovers 07 to 29	BOX 3 Sometimes Knows 30 to 59	POINTS OF COMPARISON	BOX 4 Frequently Understands 60 to 89	BOX 5 Always Applies 90 to 98	BOX 6 New Standards 99 to 100
0 3 6 / AMOUNT OF CRITERIA MET/ AMOUNT OF THE TIME:	7 13 / 14 21 / 22 29 — SOME/SOME, MOST/MOST, ALL/ALL to 4 SOME/SOME	30 39 / 40 49 / 50 59 — SOME/SOME, MOST/MOST, ALL/ALL to 4 SOME/SOME	POINTS OF COMPARISON	60 69 / 70 79 / 80 89 — SOME/SOME, MOST/MOST, ALL/ALL to 5 SOME/SOME	90 92 / 93 95 / 96 98 — SOME/SOME, MOST/MOST, ALL/ALL	99 100 — 5 ALL/ALL + 6 ALL/ALL

VOCABULARY – *AT AN ADVANCED/VIRTUOSIC TO STANDARD-SETTING LEVEL, WHOSE VOCABULARY CONTAINED THE GREATER:*

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5	BOX 6
• Generally lacks read-ability.	• Still in the discovery stage. • Limited, repetitious, or single efforts. • Short phrases. • Incompletion might limit the scoring potential.	• Good range, with fuller phrases exploring moderate variety, ambidexterity, versatility, dimensionality. • May still be in a work in progress, but provides adequate opportunity.	RANGE, VARIETY AND DEPTH OF EQ SKILLS	• Broad and varied, with significant ambidexterity, versatility, dimensionality, and good depth.	• Superior, complex and varied.	• Sets new standards.
	• Sporadically written for this class; only occasionally included.	• More frequent and mature gradations, with growing connection between the EQ and MV dynamics.	DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW	• Broad and varied, with good depth.	• Constant and sophisticated gradations demonstrate the fullest dynamic range.	
	• Limited.	• Present an average degree of challenge considering the class standard.	DIFFICULTY AND RISK	• Present a high degree of challenge.	• Significant, presenting the highest challenge to further enhance the vocabulary.	
	• Still in the discovery stage, often extremely incomplete and lacking in development.	• Moderate variety and more frequent combinations with MV or staging.	DEPTH, RANGE AND VARIETY OF BLEND BTW EQ AND BODY	• Broad and varied, with significant synergy with MV and/or staging while moving through ongoing dynamic gradations.	• Complex, varied synergy of EQ/MV/staging provides an inseparable and superb challenge.	
	• A limited range of advanced material is compatible with the training.	• A moderate range of advanced materials is compatible with the training.	RANGE OF MATERIAL MOST COMPATIBLE	• A broad range of advanced material is compatible with the training.	• A constant and extensive range of virtuosic material is compatible with the training.	

EXCELLENCE - *AT AN ADVANCED/VIRTUOSIC TO STANDARD-SETTING LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER:*

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5	BOX 6
• Inade-quate training in EQ princi-ples.	• Some development of principles, with occasional consistency.	• Moderate development and achievement of principles.	UNDERSTANDING AND APPLICATION OF EQ PRINCIPLES	• Excellent development, understanding and application of blended principles and efforts. • Strong understanding of moving through space and consistent projection of weight and energy toward efficient EQ delivery.	• Superior application of all blended principles and efforts. • Full understanding of moving through space and constant use of weight and energy toward excellent EQ delivery.	• Sets new standards.
	• Some development of dynamic efforts. • Some individuals may be more expressive than others. • Dynamic range may suffer when EQ is layered on MV.	• Longer displays of dynamic gradations. • Growing connection between MV and EQ dynamics.	UNDERSTANDING AND APPLICATION OF DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW	• Excellent and consistent development, understanding and application of qualities that create dynamics through EQ, consistently moving with gradations of space, time, weight and flow.	• The fullest dynamic range is demonstrated with ease, and elevates the performance to a high level.	
	• Inconsistent body development causes variations in the look.	• Reasonably good during multiple or layered responsibilities. • Bodies are more consistently developed to control EQ.	ACHIEVEMENT OF BLENDED EQ AND BODY CHALLENGES	• Development and achievement are strong and evident. • There is an inseparable dynamic demonstration between MV and EQ.	• The synergistic blend of MV and EQ provide an inseparable dynamic display.	
	• Insufficient development, not fully applied.	• Use of breath is beginning to be more consistent from individual to individual.	DEVELOPMENT OF BREATH, MUSCLE, TENSION, FLEXION, ROTATION	• Breath is understood and used. • Strong application of muscle, tension, flexion and rotation.	• Full understanding and ongoing control supports the fullest completion of phrases.	
	• Developing training or insufficient development for both dynamic and technical responsibilities. • Occasional adherence to style. • Sporadic recovery from frequent breaks and flaws. • Weak concentration. • Incomplete program may limit training demonstration.	• Moderate to good training, and individual development. • Style is developing and is usually evident and consistent. • Evident recovery from breaks and flaws. • Moderate to good concentration and stamina.	TRAINING TO SUPPORT VOCABULARY	• Strong and evident mental and physical development and training. • Evident and consistent style. • Evident and quick recovery from infrequent breaks and flaws. • Strong and constant concentration and stamina.	• Superior mental and physical development and training. • Superbly defined characteristics and style. • Effortless recovery from rare breaks and flaws during instances of extreme difficulty and risk (where they are weighed against the skills and environment). • Superior concentration and stamina. • There is a crystallization of all efforts.	

Independent World Class guards are compiled of the most sophistiated, advanced/virtuosic level of depth, quality of design, and excellence. Sophisticated challenges emphasize the physical and mental capabilities of these more mature performers.

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

Composition

Score

100

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
- Use of performers' maturity and advanced level of development

- Reflection or enhancement of the audio including dynamic range of efforts: space, time, weight, and flow
- Imaginative and inventive use of design choices
- Variety of design choices
- Characteristics, detail, and nuance

Box 1	Box 2			Box 3			Box 4			Box 5			Box 6
0 to 6	7	14	22	30	40	50	60	70	80	90	93	96	99 to 100
Seldom Experiences	Rarely Discovers			Sometimes Knows			Frequently Understands			Always Applies			Sets New Standards
0 to 6	7 to 29			30 to 59			60 to 89			90 to 98			99 to 100

Excellence

Score

100

Whose performers demonstrated the better:

- Achievement of spacing, line, timing, and orientation
- Achievement of a full 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

200

Independent World Class

Design Analysis

wgi SPORT OF THE ARTS

WGI DESIGN ANALYSIS INDEPENDENT WORLD CLASS

BOX 1 Seldom Exp.	BOX 2 Rarely Discovers		BOX 3 Sometimes Knows			POINTS OF COMPARISON	BOX 4 Frequently Understands			BOX 5 Always Applies			BOX 6 New Standards
0 to 06	07 to 29		30 to 59				60 to 89			90 to 98			99 to 100
0 3 6	7 13 14 21	22 29	30 39	40 49	50 59		60 69	70 79	80 89	90 92	93 95	96 98	99 100
AMOUNT OF CRITERIA MET/ AMOUNT OF THE TIME:			SOME/ SOME	MOST/ MOST	ALL/ALL to 4 SOME/ SOME		SOME/ SOME	MOST/ MOST	ALL/ALL to 5 SOME/ SOME	SOME/ SOME	MOST/ MOST	ALL/ALL	5 ALL/ALL + 6 ALL/ALL

COMPOSITION – AT AN ADVANCED/VIRTUOSIC TO STANDARD-SETTING LEVEL, WHOSE COMPOSITION CONTAINED THE GREATER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5	BOX 6
• There is a lack of readability.	• Occasional awareness of design fundamentals. • Weak composing process and/or elements. • Strong sense of program incompletion.	• Knowledge of design fundamentals and logic. • Correct composing process with moderate use of sound design elements.	USE AND INTERRELATION-SHIP OF DESIGN ELEMENTS IN FORM, BODY AND EQ	• A high degree of design and logic. • Well-developed and strong composing process with high-quality elements.	• The highest level of sophisticated design is always displayed. • Superior composing with superior elements.	• Sets new standards.
	• Infrequent or weak connection of events through motion in form, body or EQ.	• Good connection of events through motion in form, body and EQ.	MOTION TO CONNECT EVENTS	• Strong connection of events through motion in form, body and EQ.	• Superb connection of events through motion in form, body and EQ.	
	• Infrequent orch. of EQ and MV on staging. • Horizontal construction lacks continuity and development. • Minimal crafting of EQ and MV phrases. • Rare artistic effort. • Obvious need for unification of ideas.	• Horizontal orch. shows good placement, logic and continuity. • Good crafting of EQ and MV phrases. • Vertical orch. provides a growing vehicle for artistic effort. • Incomplete or questionable unity.	DESIGN AND ORCH. THROUGH TIME AND IN LAYERED EVENTS	• Horizontal orch. shows strong placement, logic, continuity and creativity. • Strong crafting of EQ and MV phrases. • Vertical orch. is well-developed and provides a strong vehicle for artistic effort. • Strong unity elevates the design.	• Horizontal orch. weaves a series of creative ideas into a seamless through outstanding placement, logic, and continuity. • Superior crafting of EQ and MV phrases. • Vertical orch. is always fully developed with depth and artistic effort. • Superior unity.	
	• Occasional, basic reflection with rare dynamic efforts.	• Moderate/basic reflection, with sporadic dynamic efforts.	REFLECTION/ ENHANCEMENT OF AUDIO INCL. DYNAMIC RANGE OF EFFORTS	• Literal or abstract reflection and enhancement, with a broad and consistent range of dynamic efforts.	• Constant reflection and enhancement through a fully developed range of dynamic efforts.	
	• Weak and/or limited.	• Mostly correct but lacks depth or development.	IMAGINATIVE AND INVENTIVE USE OF DESIGN CHOICES	• Broad, with excellent depth.	• Superior.	
	• Weak and/or limited.	• Moderate.	VARIETY OF DESIGN CHOICES	• Broad.	• Superior.	
	• Rarely evident.	• Some manifestation enhances depth.	CHARACTERISTICS, DETAIL AND NUANCE	• Well-developed and consistently displayed.	• Superb and fully developed.	
	• Weak and/or limited.	• Moderate.	USE OF PERFORMERS' MATURITY AND ADVANCED LEVEL OF DEVELOPMENT	• Broad.	• Superior.	

EXCELLENCE - AT AN ADVANCED/VIRTUOSIC TO STANDARD-SETTING LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5	BOX 6
• The ensemble is inadequately trained.	• Some understanding and uniformity.	• Growing consistency with fairly good uniformity.	ACHIEVEMENT OF SPACING, LINE, TIMING, ORIENTATION (IN EQ, MV & FORM)	• Highly developed skills, maintained with excellent consistency and uniformity.	• Superior skills, constantly displayed with superior clarity, ease and uniformity in all responsibilities.	• Sets new standards.
	• Momentary gradations.	• Moderate achievement for longer periods.	ACHIEVEMENT OF A FULL DYNAMIC RANGE: S/T/W/F	• At high level, consistent and strong.	• Superior achievement of the fullest, most sophisticated, range.	
	• Occasionally demonstrated.	• Usually evident and consistent.	ADHERENCE TO STYLE IN EQ, MV AND MOTION	• Excellent level of consistency - sustained and ongoing.	• Superb and constant.	
	• Attempted recovery from frequent breaks and flaws. • Inconsistent and sporadic concentration, stamina, and demonstration of skills.	• Good physical and mental development. • Evident recovery from breaks and flaws. • Developing/moderate concentration and stamina.	TRAINING, CONCENTRATION, STAMINA, RECOVERY	• A high degree of physical and mental development. • Evident and quick recovery from infrequent breaks and flaws. • Constant concentration and stamina.	• The highest degree of physical and mental development for this age group. • Effortless recovery from rare breaks and flaws. • Superior concentration and stamina.	
	• Inconsistent	• Moderate.	ACHIEVEMENT OF CHARACTERISTICS, DETAIL AND NUANCE	• At high level, consistent and strong.	• Superior. • There is a crystallization of all efforts.	

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Independent World Class guards demonstrate advanced/virtuosic to standard-setting qualities in repertoire and performance. Sophisticated challenges emphasize the physical and mental capabilities of these more mature performers.

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

wgi SPORT OF THE ARTS

Independent World Class
General Effect

Repertoire Effect

Score

100

Whose repertoire contained the greater:

- Program Concept & Production Values
- Dramatic Contour & Pacing of Planned Effects
- Effective Design of Equipment, Movement, and Staging
- Range and Variety of Effects: Aesthetic, Emotional, Intellectual
- Musicality/Mood
- Effective use of Difficulty and Risk

Box 1	Box 2			Box 3			Box 4			Box 5			Box 6
0 to 6	7	14	22	30	40	50	60	70	80	90	93	96	99 to 100
Seldom Experiences	Rarely Discovers			Sometimes Knows			Frequently Understands			Always Applies			Sets New Standards
0 to 6	7 to 29			30 to 59			60 to 89			90 to 98			99 to 100

Performance Effect

Score

100

Whose performers better:

- Embodied/Sustained Character, Role, Identity, Style
- Delivered/Sustained the Dramatic Contour and Planned Effects
- Demonstrated Excellence as an Effect
- Engaged the Audience through a Range and Variety of Effects
- Established/Sustained Designed Mood, Artistic Qualities, and Visual Musicality
- Demonstrated Authenticity and Believability as a result of Emotional Maturity

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

WGI GENERAL EFFECT INDEPENDENT WORLD CLASS

BOX 1 Seldom Exp. 0 to 06	BOX 2 Rarely Discovers 07 to 29	BOX 3 Sometimes Knows 30 to 59	POINTS OF COMPARISON	BOX 4 Frequently Understands 60 to 89	BOX 5 Always Applies 90 to 98	BOX 6 New Standards 99 to 100
0 3 6	7 13 14 21 22 29	30 39 (SOME/SOME) · 40 49 (MOST/MOST) · 50 59 (ALL/ALL to 4 SOME/SOME)	AMOUNT OF CRITERIA MET/ AMOUNT OF THE TIME:	60 69 (SOME/SOME) · 70 79 (MOST/MOST) · 80 89 (ALL/ALL to 5 SOME/SOME)	90 92 (SOME/SOME) · 93 95 (MOST/MOST) · 96 98 (ALL/ALL)	99 100 (5 ALL/ALL + 6 ALL/ALL)

REPERTOIRE EFFECT – AT AN ADVANCED/VIRTUOSIC TO STANDARD-SETTING LEVEL, WHOSE REPERTOIRE CONTAINED THE GREATER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5	BOX 6
• The program is unclear and under-developed.	• Undeveloped, some thought and clarity. • Some creativity with unsophisticated concepts. • Minimal or growing PV. • Incomplete program limits scoring potential.	• Clear, moderately developed, with adequate, although unsophisticated, creativity. • Generally successful PV provides moderate enhancement. • Program may still be a work in progress.	PROGRAM CONCEPT AND PRODUCTION VALUE	• Strong and well developed. • Concepts, while excellent, may not explore new realms of creativity. • Strong attention to detail and PV enhance the program.	• Superb and fully developed. • Superior concepts explore new realms of creativity and imagination • Consistently successful and effective PV provides constant enhancement.	
	• Pacing is attempted, at times engaging.	• Mostly successful and moderately engages the audience.	DRAMATIC CONTOUR AND PACING OF PLANNED EFFECTS	• Consistently successful and guides the audience through intended aesthetic, emotional, and intellectual responses.	• Completely successful in producing optimum intended impact.	
	• Some fundamentals, often weak, occasionally depict the concept and create effect. • Coordination is attempted. • Crafting of EQ and MV phrases is not apparent.	• Proper fundamentals of EQ/MV design, staging, and coordination yield moderate effect. • Crafting of EQ and MV phrases is apparent and moderately effective. • Some moments of unique and effective design.	EFFECTIVE DESIGN OF EQ, MV AND STAGING	• Reflects a mature understanding of repertoire design and crafting of phrase. • Excellent range and variety, with consistent quality and interest.	• An unparalleled profusion of creative and effective design, combining optimum quality, originality, variety, and detailed crafting of phrase.	• Sets new standards.
	• Sometimes attempted, at times engaging.	• Moderate, with mostly successful responses.	RANGE AND VARIETY OF EFFECTS: AESTHETIC/ EMOTIONAL/ INTELLECTUAL	• Excellent and consistently successful in guiding the audience through the intended responses.	• Maximized and completely successful in elevating and guiding the audience through maximized aesthetic, emotional, and intellectual responses.	
	• Sporadic.	• Usually successful in guiding the audience through the program intent.	MUSICALITY/ MOOD	• Always successful in guiding the audience through the program intent.	• Maximized, producing full effect.	
	• Minimal.	• Moderate.	EFFECTIVE USE OF DIFFICULTY AND RISK	• Strong.	• Superb.	

PERFORMANCE EFFECT - AT AN ADVANCED/VIRTUOSIC TO STANDARD-SETTING LEVEL, WHOSE PERFORMERS BETTER:

BOX 1	BOX 2	BOX 3	POINTS OF COMPARISON	BOX 4	BOX 5	BOX 6
• There is a lack of per-former involve-ment in creating aud-ience engage-ment and emotion.	• Occasional or inconsistent • The program may limit the opportunity to demonstrate skills.	• An average range is understood and moderately successful. • Program may be a work in progress, but provides adequate opportunity.	ENGAGED THE AUDIENCE THROUGH A RANGE AND VARIETY OF EFFECTS	• A broad range is understood and consistently achieved.	• A broad range throughout, with maximized manipulation of audience response.	
	• A fair understanding, although may be sporadic in their definition and inclusion.	• Aware, with moderate achievement most of the time.	EMBODIED/ SUSTAINED CHARACTER/ ROLE/ID/STYLE	• Strong awareness and consistency.	• Superlative achievement of a broad range.	
	• Occasional or inconsistent.	• Developing, with some consistency from section to section and moment to moment.	DELIVERED/ SUSTAINED THE DRAMATIC CONTOUR AND PLANNED EFFECTS	• Strong and consistent from section to section and moment to moment.	• Superlative achievement with maximized manipulation of audience response.	• Sets new standards.
	• Occasional or inconsistent.	• Developing, with some consistency from section to section and within the show.	ESTABLISHED/ SUSTAINED DESIGNED MOOD, ARTISTIC QUALITY AND VISUAL MUSICALITY	• Strong and consistent from section to section and moment to moment.	• Superlative achievement with maximized manipulation of audience response.	
	• Occasional or inconsistent.	• Aware, with moderate achievement for longer periods of time.	DEMONSTRATED EXCELLENCE AS AN EFFECT	• Strong and consistent from section to section and moment to moment.	• Superlative achievement of a broad range.	
	• Occasional or inconsistent.	• Developing, with some consistency from section to section and within the show.	DEMONSTRATED AUTHENTICITY AND BELIEVABILITY AS A RESULT OF EMOTIONAL MATURITY	• Strong and consistent from section to section and moment to moment.	• Superlative achievement with maximized manipulation of audience response.	

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Jackie Brown (Krasuski)
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Winter Guard International:

Cameron-

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Good Luck!

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