



WGI 2026 COLOR GUARD
ADJUDICATION MANUAL & RULEBOOK

2026 WGI COLOR GUARD ADJUDICATION MANUAL AND RULE BOOK

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OUR MISSION

The mission of WGI Sport of the Arts is to inspire and educate young performers around the world through unparalleled competitions and events with the spirit of inclusion, personal development, and community.

OUR PURPOSE

WGI Sport of the Arts organizes high-energy and enjoyable events and experiences for color guards, percussion ensembles, and winds groups at the highest standard worldwide.

OUR VALUES

| | |
|--------------------|---|
| Excellence | and driving our participants and designers to achieve the highest performance standards |
| Teamwork | and collaboration with a positive and open attitude towards new ideas |
| Honesty | and transparency as essential in everything we do |
| Inclusivity | for all participants and stakeholders, regardless of race, ethnicity, disability, sex, gender identity, or sexual orientation |
| Creativity | and driving our participants and designers to achieve the highest artistic standards |
| Safety | and protection for all participants and stakeholders |



CODE OF CONDUCT

This Code of Conduct applies to everyone involved with WGI, including all participants, minor participants, groups, adult supervisors, WGI personnel, volunteers, contractors, and Circuit Partners. Everyone must follow this Code of Conduct to stay in good standing with WGI. The policies in this Code of Conduct aim to ensure safe environments and experiences during all WGI activities.

This Code of Conduct explains what behavior is appropriate or inappropriate. While it cannot cover every possible situation, everyone must follow the letter and spirit of these guidelines to stay in good standing with WGI.

Definitions of Parties

- **Participant:** An individual over 18 performing with a group.
- **Minor Participant:** An individual under 18 performing with a group.
- **Group:** The entire organization or an individual participating group.
- **Adult Supervisor:** An individual in a managerial, instructional, design, or volunteer role spending two or more hours in-person with participants.
- **Volunteer:** An individual who freely gives their time to WGI or a group and provides support in any capacity.
- **Contractor:** An individual who provides occasional services for a fee.
- **Circuit Partner:** A regional partner organization that hosts marching arts events, using shared resources licensed by WGI and has its own governing body and financial management.

WGI will not tolerate conduct that violates its policies. Even if an action was not intended to violate this Code of Conduct, WGI prioritizes the actual impact of the action over the person's intentions to prevent negative experiences.

In addition to upholding this Code of Conduct, WGI can review and may take interim action against anyone involved in or accused of unlawful activities related to their participation in WGI or the marching arts.

All parties should consider themselves ambassadors of WGI. They are expected to uphold these policies, remind others of them when necessary, and report alleged violations.

Alcohol & Drug Policy

WGI parties have the right to participate in an environment free of alcohol, drugs, and other substances. Prohibited substances include narcotics, marijuana, products containing THC, inhalant drugs, and over-the-counter medications unless used with a valid medical prescription. Violations include, but are not limited to:

- Distributing alcohol and prohibited substances to any participant.
- Consuming or being under the influence of alcohol or a prohibited substance while under a participating group's supervision or providing services to WGI in connection with any event or activity, including rehearsals.

- Possessing or distributing alcohol or a prohibited substance on school grounds or arena facilities where such activities are prohibited.

Exceptions to this policy may be made on a case-by-case basis by WGI to allow alcohol at specifically sanctioned WGI events. At such allowable events, local regulations are expected to be followed. Prohibited substances remain forbidden at all times.

Anti-Retaliation, Whistleblower, and False Reporting Policy

WGI will not tolerate retaliation against any party who makes a good faith report or threatens to make a good faith report. Retaliatory actions include threatening, intimidating, harassing, coercing, or any other action that could dissuade someone from reporting misconduct. Retaliation does not include good-faith actions lawfully pursued in response to a reported violation.

Any participant knowingly making a false allegation will be subject to disciplinary action. A false allegation differs from an unsubstantiated allegation, which means there is insufficient evidence to determine whether an allegation is true or false. An unsubstantiated allegation alone is not grounds for a Code violation.

Bullying Policy

Bullying means severe behavior directed at a participant that is aggressive and likely to hurt, control, or diminish the participant emotionally or physically often centering around a real or perceived power imbalance. Examples of bullying include repeated physical, verbal, or social abuse. Physical abuse may refer to hitting, pushing, beating, biting, or other offensive contact. Verbal abuse may refer to ridiculing, taunting, name-calling, intimidating, or threatening to cause harm. Social abuse may refer to using rumors or false statements to diminish someone's reputation or socially excluding someone and asking others to do the same. Bullying may occur in person or virtually through any social or electronic mediums.

Bullying does not include occasional instances of rude or mean-spirited language, conduct arising from a conflict or struggle between persons with incompatible views or positions, or professionally accepted coaching methods of skill enhancement, physical conditioning, team building, appropriate discipline, or improved participant performance.

Confidential Reporting

Reports are made confidentially to WGI. Confidentiality means WGI will know the reporter's identity but will not share it unless consent is provided or if WGI is legally required to do so. Inaccurate or withheld information will limit WGI's ability to conduct an inquiry and respond.

Fraternization Policy

WGI maintains a strong position on fraternization between all parties. Fraternization means any close personal relationship that goes beyond a professional working relationship and can include romantic or intimate relationships, excessive socializing, and favoritism. Examples include:

- Sexual or romantic relationships between adult supervisors/volunteers and minor participants are prohibited.
- Establishing a new sexual or romantic relationship between adult supervisors/volunteers and adult participants while working with the same group is prohibited. Additionally, establishing a new sexual or romantic relationship between any party where there is, or a perceived power imbalance is strongly discouraged.
- Fraternization between participants and minor participants is strongly discouraged.

- Already-existing relationships between adult supervisors and participants are not encouraged but are not forbidden. These relationships must be managed to address potential conflicts or power imbalances.
- Any relationship that puts any party at risk of harm is prohibited.

General Conduct Policy

The experience of each party and the reputation of WGI depends on the conduct of all parties involved. Good manners, basic decency, and common sense are generally all that is required to ensure appropriate conduct and behavior. Engaging in conduct or using language that could be perceived as rude, inappropriate, abusive, disorderly, derogatory, immoral, or threatening will not be tolerated. Violations of this policy include, but are not limited to:

- Applying undue and unfair pressure to another party, especially if one party has authority over another.
- Verbally abusing any WGI staff.
- Inappropriate conduct on the contest floor, rehearsal sites, or event venues.
- Disruptive or rude behavior anywhere, anytime during a WGI activity.
- Affiliates of a group, such as parents or spectators, engaging in inappropriate conduct directed at any party on the contest floor, rehearsal sites, or event venues.

Harassment Policy

All parties must maintain a safe, respectful, and inclusive environment. Harassment means repeated or severe conduct that causes fear, humiliation, or annoyance and reflects discriminatory bias to establish dominance, superiority, or power over an individual or group based on age, race, ethnicity, gender, orientation, culture, religion, national origin, mental or physical disability. Harassment also refers to conduct that creates a hostile environment. A hostile environment exists when the conduct is severe or pervasive enough to interfere with, limit, or deprive any individual of the opportunity to participate in any program or activity. Harassment may occur in person or virtually through any social or electronic medium.

Harassment does not include occasional instances of rude or mean-spirited language, conduct arising from a conflict or struggle between persons with incompatible views or positions, or professionally accepted coaching methods of skill enhancement, physical conditioning, team building, appropriate discipline, or improved participant performance.

Hazing Policy

Hazing means any conduct that subjects another person to anything that may endanger, abuse, humiliate, degrade, or intimidate them as a condition of joining or being socially accepted by a group, team, or organization. Consent by the person subjected to hazing is not a defense, regardless of their perceived willingness to cooperate or participate.

Hostile Rehearsal Environment Policy

The rehearsal space is where groups develop creative routines and foster teamwork. A rehearsal environment is defined as periods when the group is practicing under the direct supervision of an authority figure or coordinator. It is a violation of this Code for any party to engage in severe or pervasive conduct that hampers a party's ability to participate meaningfully in the rehearsal environment. Rehearsal environments should remain educational both in the planning and commentary provided to any party. When rehearsal techniques and feedback are no longer educational, a hostile rehearsal environment could be created. Conduct prohibited by this Code, such as harassment, hazing, and bullying, is also prohibited in the rehearsal environment. Additionally, violations of this policy include:

- Creating a rehearsal environment intended to make any party excessively afraid, nervous, or anxious regardless of intention. This does not include professionally accepted coaching methods.

- Withholding educational information to achieve skills safely
- Attacking the personal character of participants rather than aspects of their performance.
- Rehearsing for extended timeframes while withholding, recommending against, or denying adequate hydration, nutrition, medical attention, or sleep.

Sexual Misconduct

Sexual misconduct of any kind will not be tolerated. Offenses include sexual or gender-related harassment, nonconsensual sexual contact, exposing a minor to sexual content/imagery, and sexual exploitation.

- **Sexual or Gender-related Harassment:** Unwelcome sexual advances, requests for sexual favors, unwanted and continued sexual flirtations, and propositions. It also includes sexually degrading words and other conduct of a sexual nature.
- **Nonconsensual Sexual Contact:** Engaging in sexual contact without consent.
- **Exposing a Minor to Sexual Content/Imagery:** Intentionally exposing a minor to sexually explicit imagery.
- **Sexual Exploitation:** Taking non-consensual or abusive sexual advantage of another for one's own advantage.

Reporting Instances of Sexual Misconduct

If any party receives information suggesting sexual misconduct has occurred, they must report it to WGI immediately. Groups and Circuit Partners should report allegations of sexual misconduct to law enforcement. They must maintain effective policies and procedures for the protection and safety of all parties, including the ability to report suspected sexual misconduct without retaliation.

If any party learns of or suspects child abuse, including sexual misconduct, they must immediately report it to law enforcement, WGI, and comply with other applicable reporting requirements. Reporting to WGI alone is not sufficient.

Social Networking Policy

WGI values the freedom of expression on social networking sites and does not wish to discourage self-publishing or self-expression. However, we expect all parties involved in any capacity in WGI to follow the applicable guidelines and policies. It is important to understand that any posts made on social media are personal and do not represent WGI. Our policy prohibits the use of social media to post or display comments that are vulgar, obscene, threatening, intimidating, harassing, or hostile on account of any protected characteristic under applicable law on platforms controlled by WGI.

Weapons Policy

To ensure a safe environment for everyone, WGI strictly prohibits the wearing, carrying, storing, or possession of firearms or other dangerous weapons at any of our events or event venues. Anyone found violating this policy will be immediately removed and barred from future WGI events. Additionally, if the violator is a participant, adult supervisor, or volunteer affiliated with a participating group, that group will be disqualified and asked to leave the venue.

CONFLICTS OF INTEREST (AFFILIATIONS)

Any individual employed or engaged by WGI is expected to always work in the organization's best interests, as a disinterested and reasonable observer would view that interest in the circumstances. Impartiality and the perception of impartiality are critical to our success.

A conflict of interest exists when any action is contrary to or interferes with the impartiality or the perception of impartiality. A conflict of interest may be real, potential, or perceived. Accordingly, any person employed or engaged by WGI must avoid and disclose all conflicts between the best interest of the organization and their own personal interests or personal relationships.

A conflict of interest also exists whenever a person may personally benefit, either directly or indirectly, financially or otherwise, from their position in the organization.

All actual and potential conflicts of interest must be disclosed promptly, and it is the individual's responsibility to comply with this requirement each time a new conflict of interest occurs or if any initial disclosure no longer accurately reflects the nature of the conflict of interest. In most cases, disclosure may be all that is required. If WGI determines that an actual conflict of interest exists, it will determine what additional actions are necessary to remedy it.

It is impossible to describe every potential conflict of interest. Most conflicts of interest will deal with adjudication but could also exist in other situations. However, to assist in understanding and complying with this policy, an illustrative, but not all-inclusive, list of actual conflicts of interest follows:

- Is a designer, instructor, manager, or administrator of a group competing at WGI events.
- Has a family member, spouse, or significant other employed or engaged with a group competing at WGI events.
- Receives compensation from a school music department or organization that sponsors a competing group (i.e., an individual who teaches music in the school when the music department sponsors a group)
- Gives an in-person consultation to a group in the current year. Online consultations sanctioned by WGI are allowed.
- Displays a group's logo while at a WGI event.
- Operates a business venture, does business for, or is retained by a third party for services that conflict with WGI. Employees, contractors, and volunteers may not use the intellectual property of WGI (i.e., logo, judging systems, proprietary and non-public training materials) for personal financial benefit.

PHILOSOPHY OF JUDGING

TEACHER - COUNSELOR – CRITIC/PATRON

Judges are extremely close to the color guards they adjudicate, especially at a local level. They share in their growth and they take on the responsibility of giving them input for improvement. Sometimes judges talk directly to the performers and try to help them understand what is being asked of them. Unlike athletic referees or umpires, unlike the international championship judges, they are not isolated from the competitors they score. This fact brings us to take a long hard look at why they are judges.

In most cases they have come from this activity; it has given something tremendously important to them. Most have been performers or instructors. Some of them have felt the stinging indifference of a judge who didn't seem to care and vowed never to be like that. Others have felt the nurturing of some special person who went just a little beyond their duty and helped them to grow.

In any event, all judges are basically motivated to give something back to an activity that is special to them. In addition, they have a strong feeling for the performers. They share a common delight in watching them grow and develop into something special. And so, they come to the credo that becomes our philosophy of judging.

Clinics, seminars and proper study can teach the judge how to rank and rate. Examinations can determine technical skills. But there are other qualities just as important. Communication skills are essential. They communicate to the color guards in everything they do: the recorded commentary, any post-show follow-up and just casual conversation with instructors carries a need for well-developed communication skills. Judges must be professionals who do not employ sarcastic or rude dialogue to those whom they are adjudicating. Hurtful commentary is unnecessary and unacceptable. To convey boredom or indifference is unacceptable. Tone of voice is of paramount importance.

A judge functions on three levels. Guards with young inexperienced instructors require them to be teachers. With color guards at this level, they will find many times when commentary will be clinics in basic technique. This must be done with patience setting a logical progression of development for the students to follow. They must offer encouragement when they are confused (which could be most of the time) and enthusiasm when they show some level of success. Remember that these beginners are where many judges were some 10 or 15 years ago. Deal with them in basic terms. Without encouragement and enthusiasm for their minor successes, growth could be impaired. The nurturing process at this level is of vital importance. At the Regional and Championship levels, commentary is focused on scoring relevance. Any advice to the instructor or students in terms of a "mini clinic" should be limited to the wrap up and saved for the one-on-one conversations in critique. Judges must make sure that the comparative and adjustment process is given the time necessary, with extended "advice" to the instructor taking a lower priority.

At the second level they deal with color guards that have been around for a few years, felt some success and believe that they are ready to move to a higher classification. Here we find ourselves dealing with the adolescent of our activity - convinced of their expertise and often reluctant to accept the fact that they have anything to learn. At this point they find themselves in the role of "counselor". This role requires the most patience, the strongest concern and the greatest amount of effort.

It's hard to watch color guards at this level stumble and make mistakes. We encounter their impatience, their frustrations, and their absolute conviction that they are misunderstood and not appreciated. There could be some rough, heated moments during this time.

Finally, the student really does grow up and they see moments of brilliance emerge from his/her creations and one day they have it all together and in terms of creation, has surpassed the teacher, outgrown the counselor, and looked to them to be the art critic and patron (for surely, this is a work of art). At this point, they must challenge them; encourage them to set even higher goals and standards. They must be professional, concerned, and supportive.

The beginning judge should not enter the arena expecting to be all these things at once. Our idiom is consistent in its attitude about rookies. Your first year in judging will be just like your first year of marching. There will be a thousand tests - technical, personal, emotional, intellectual. You will be expected to endure them all. You are there because you are bright, you are willing, and you care a great deal.

Align your involvement with the young beginning guards. Grow with them; be their teacher today so that in a year or so you can be their counselor and one day attain the level of critic as they emerge just as you will emerge fulfilling your goals and standards.

Our idiom has always demanded total commitment. Superior performers always give 100%. Superior judges must also give 100%. As judges, our disciplines and attitudes must be an extension of those of the performers. Judges expect the performers to be professional -- so must they be professional. Judges expect to be respected -- so must they respect the performers. Judges demand no less of themselves than is demanded of each performer.

A great teacher continually learns from their students; a great judge continually learns from the "instructors". Communication is a two-way street. Good color guards and good judges grow together by helping one another, by keeping communication lines open, and by setting mutual goals and standards for the activity.

Judges must judge with their head, with an empathetic heart, and in a positive, nurturing, and challenging manner as they contribute to the growth and development of this unique activity, and its' very special performers and designers!

Judges should...

Encourage the A Class guards
Appreciate the Open Class guards
Learn from the World Class guards

THE COMPETITIVE GUARD AND SCORING

A partnership among designers, performers & judges

How Does Competition Benefit Us?

- It sets a standard against which we can measure growth
- It motivates the participants to strive for higher achievement
- It prepares the students for the competitive/comparative challenges found in life

Classification: Understanding Each Class and Their Differences

Proper classification is essential if we are to have a level playing field for all participants. There are five classes or levels of maturity for the guards to enter. Many local areas will have multiple sub-divisions within the Regional A and A Classes. They divide those large classes to provide a more equitable distribution of groups at a similar developmental level. These sub-divisions are all judged on the sheet that is appropriate for their level.

It is extremely important for all guards to place themselves in the proper class. This is of particular concern in local circuits where some guards re-group for the purpose of having a balanced number of groups in each of their local classes.

Color guards should make every effort to compete in the class for which they are most suited. Guards who may be competing in the wrong class could find that the scoring process will isolate them because this criterion is so strongly attuned to the curriculum involved in the developmental process.

Regional A Class – Beginning and Introductory Efforts and Achievements

There is a broad spectrum of levels within the Regional A Class. Here we find performers who are experiencing their first set of skills at a body and equipment level and journey through the developmental levels that take them to the point where they are ready to move into the higher, more challenging A Class.

This class is unique because of the makeup of member guards. It is common to find groups ranging from elementary school age, intermediate school age and even beginning high school groups. In some instances, there could be a group with a varsity level in the A Class while these younger less experienced students comprise their Regional A guard. As a result of this, their ages range from as young as 7 or 8 to as high as 18 in the Scholastic Regional A Class and up to 22 years of age in the Independent Regional A Class. While the latter is not common for Independent Regional A guards, it nonetheless is a possibility.

Many circuits will offer multiple classes within the Regional A category to create a more equitable, level competitive field. As our activity grows, this class has become a large population for most circuits.

WGI does not offer competition at the World Championships for this class; however, they are welcomed at the Regional level of competition. Because of this, there is no formal review process for Regional A guards. This opens the class to a wider range of unintended possibilities. This makes the emphasis on basic tenants of each caption and the reward of achievement key to the judging process to maintain the intent of the class.

In the Regional A Class WGI emphasizes training. Reward is driven by the understanding and achievement of the principles of each caption. This emphasis on training should be accompanied by a limited vocabulary with priorities on establishing solid building blocks on which to develop the skills of the performers.

All score sheets offer a potential of 100 points (tenths) in each sub caption. Equipment and Movement sub-captions being factored in the tabulation process by the 60/140 ratio: 60 over 100 for Vocabulary, and 140 over 100 for Excellence. This maintains the intended emphasis on training and rewards those units that are strategic with an eye towards excellence and achievement. This tabulation factoring allows for the flexibility to shift these percentages as the Regional A class grows and becomes an integral part of WGI's performance opportunities in the future.

Judges are still expected to be accountable for their raw score as well as their factored score understanding the need for proper profiling to give the competitive edge to those units being strategic with an eye towards training and excellence.

Equipment and Movement scores in the Regional A Class will be given in two decimal places in anticipation of tighter spreads in vocabulary. This extra decimal now shifts the tolerance for sub-caption ties away from the flexibility of recent years.

A Class – Intermediate Efforts and Achievements

The look of the A Class has changed significantly over the recent years. The natural evolution of the activity now yields shows and performers exploring a range of equipment and body skills beyond what was common a few years ago. You will see this reflected in the class descriptive at the top of the A Class score sheets. This class also has a broad spectrum of development within its population. Many circuits will divide their A Class membership into 'sub classes' to provide a more balanced competitive opportunity.

Scholastic A guards will typically range in age from 14-18 years. **Independent A** guards can range from any starting age up to 22 years. This variance creates a difference in the look between Scholastic and Independent A guards, mostly because of physical and mental maturity and the accompanying skill level usually associated with issues of physical strength. The Independent A guards will usually have a wider range of development from performer to performer making issues of training and experience key factors in the class. It is this developmental training factor that is the shared quality between the A classes.

Like the Regional A Class, the emphasis in A Class is on the understanding and achievement of the tenants and principles in each caption.

At the programming level, success is seen in choices that lead the performers understanding and achievement of excellence. Designers are sensitive to musical selections that offer clear guidelines for the performers to follow. Programming choices consider tempo, dynamic changes, and points of audio impact that help these younger performers develop their range of performance skills in all captions.

In this class, we look for some layering of equipment on body and some phrases done while traveling. Phrases will begin to lengthen, showing the performers' skills in this area. Standard tosses will typically top out at quads and fives, with an occasional individual who may be spotlighted with a more challenging aerial. When considering the Independent A Class, remember that skills focusing on strength can be slightly higher. Achievement must drive the reward for these choices.

Staging choices will provide the performers with the opportunity to show growing comprehension of challenging spatial relationships, speed/method of moving and orientation.

As the guards evolve within the class, they will add to their design and vocabularies' range taking on greater challenges as they prepare for the ultimate advancement into Open Class. At the higher level of A Class,

students will be offered the opportunity to demonstrate some more challenging *Open Class* skills, typically in Equipment.

Like the Regional A Class, all score sheets offer a potential of 100 points (tenths) in each sub caption. Equipment and Movement sub captions being factored in the tabulation process by a 70/130 ratio: 70 over 100 for Vocabulary and 130 over 100 for Excellence. This maintains the intended emphasis on training and rewards those units that are strategic with an eye towards excellence and achievement. This factoring will allow for a more consistent approach for judges as we further distinguish the emphasis in all classes as they develop and change through the coming years.

Judges are still expected to be accountable for their raw score as well as their factored score understanding the need for proper profiling to give the competitive edge to those units being strategic with an eye towards training and excellence.

Equipment and Movement Scores in the A Class will be given in two decimal places in anticipation of tighter spreads in vocabulary.

Open Class – Advanced Efforts and Achievements

This exciting class finds guards exploring greater challenges with emphasis on more complex equipment and body skills, set in more challenging programs. The maturity and training enforced through the A Class experience allow these guards to explore more demanding equipment and body vocabulary. Standard tosses will be higher, with the higher aerials most commonly fives and sixes. We can expect to see a greater variation on releases and catches as well as a more extensive blend between the equipment and the body. We also can expect to see extended phrasing on all pieces of equipment and the further development of traveling as vocabulary opportunities reflect the shift from ‘transition’ to connect events, to a more advanced ability to create a ‘development’. As skills increase, so does the method by which skills are connected. You’ll notice a shift in the frequency of skills, connected in more challenging ways, that not only impact the range and variety of skills but also indicate an added depth to the vocabulary.

Open Class is where we see the growth in performer’s ability offering greater choreographic choices. We will expect to see this impact all captions, further separating these guards from their A Class counterparts. This shift in opportunity will challenge not only the students but designers and choreographers as well.

This shift in emphasis is reflected in the Open Class scoring system. Unlike the Regional A and A Class, the Open Class scoring system rewards vocabulary and excellence equally in the Equipment and Movement captions, encouraging the exploration of a broader range of vocabulary relative to the growing abilities of the Open Class performer.

Programming and design will show greater exploration into staging and a more developed connection to the audio and physical settings. Individual and group personality, role, characteristics and artistic nuance and details will be present and understood by the performers. The developing communication skills will lend greater effect to the performance of programs. Broader skills and choice will manifest in a range of stylistic identities as more designers, and choreographers work to be more unique and creative.

WGI’s maximum age for the Independent Open Class is 25.

World Classes – Advanced to Virtuosoic Efforts and Achievements

WGI has separate score sheets for the two World classes. This was done to accommodate differences relative to physical development and performance maturity that have impacted the Equipment and Movement captions, as well as anticipated shifts in all captions for the coming years.

Scholastic World Class

Scholastic World guard members will range in age from 14-18 years. Many times, they are the upperclassmen of their school including the most experienced performers. In these cases, we will notice more similarities in skillset and consistency in training from member to member.

Because most of these performers have been together for the duration of their high school years, we see more advanced skills throughout these programs in both equipment and movement. Virtuosoic skills will be present in the top part of the class, typically led by color guards where the creative and technical teams have developed, over years, the capacities, capabilities, and proofs of these young performers' abilities. We also notice that skills are connected in more complex ways over longer periods of time.

More performance experience and training make choreographic and design options in this class greater than the other scholastic classes. As a result, expect stronger stylistic identities with a wider range of approaches and layers of complexity. This variety can make comparisons in this class more challenging.

These guards have strong defined personalities and are highly creative and unique. Programs are designed to showcase their impressive body and equipment talent. Their depth of training and skills are strong and push the limits of the top of the scholastic classes.

Independent World Class-

Since the removal of the maximum age in the Independent World Class, these groups have elevated the degree of difficulty in the blend of equipment and body set in innovative programs that explore the abstract as well as the literal story of their creations. The score sheet class descriptive in each caption reflects this:

“Sophisticated challenges emphasize the physical and mental capabilities of these more mature performers.”

Years of performer experience give designers expanded choreographic and design choices. The collective life experiences of these mature performers have opened the door to limitless programming options considering theme, premise, physical and audio settings. Strength and maturity in this class yield a performer confidence that is reflected in full-out communication of the roles they portray bringing a professional level of performance to the stage. Creativity and imagination are cornerstones in this class.

Factoring the full range of depth will be key in this class as these performers experience has pushed their skill sets into the most extreme of skills. Assessing these skills singly without considering the frequency of skills within phrases and how they are connected, over extended time in challenging environments, would undervalue the accomplishments of these expert performers.

This class contains the legacy color guards where creative and technical staffs, as well as membership, have been together for many years. These years are spent developing and perfecting very specific processes, leading to an extended repertoire of skills and hyper-stylized approaches. These compositional and choreographic fingerprints lead to the strong creative identities delivering us the widest variety from unit to unit, creating the crown jewels of the activity.

When defining the standards for this class, we assume that choices are drawn from all possibilities, without limits, considering the furthest points of development for both performers and staff.

Scholastic Ratings

In addition, WGI is also offering a rating system at Regionals and World Championships for the Scholastic Classes. There will be a four-division system with ratings awarded relative to fixed score thresholds that will not change through the season:

Division I – Superior
Division II – Excellent
Division III – Good
Division IV – Fair

This Rating system is a secondary product of the Judges' total score. Judges are asked to not consider these Ratings as they arrive at their score, but to follow the Criteria Reference and the Points of Comparison as directed by the WGI Judge philosophy.

CLASSIFICATION REVIEW PROCEDURES

All Color Guards are subject to review for potential misclassification. Guards can be reviewed only at a WGI Regional contest unless approved by the Director of Color Guard. Color Guards may be reviewed multiple times through the Regional Season.

Review During the Regional Season

- The top two (2) Scholastic and Independent A Class and the first place Scholastic and Independent Open Class color guards will automatically be reviewed at every Regional. Additional color guards may be reviewed based on the recommendation of the Director of Color Guard, Education Coordinator or Lead Judge at any Regional.
- All color guards are subject to review at any Regional and may occur more than once during the competitive calendar.
- The initial reclassification reviews will be done by the Education Coordinator, Director of Color Guard, and the Chief Judge. These will be independent evaluations without consultation with each other. If there is a unanimous decision to reclassify by the three administrators, it would immediately go to the five Steering Committee instructors for review.
- If a majority of the Steering Committee instructors vote to reclassify, then the group is reclassified. There would be no further appeals since the process already includes a secondary review.
- Groups will be permitted to submit a brief written appeal to accompany their original video submission.
- A video of the groups most recent performance must be provided by 12:00 pm EST the following Wednesday of the Regional that they are being reviewed. If a video is not provided by the deadline the review will take place using information from WGI Staff including but not limited to, Color Guard Steering Committee, Lead Judges, Contest Administrators, Director of Color Guard, Education Coordinator, and the Chief Judge.
- If a determination cannot be made because of video quality or discrepancies between the performance and the video, then information from WGI personnel listed above will be used. To provide the best quality, it is strongly recommended that videos be uploaded to a shared service such as a private YouTube page, Dropbox, Google Drive etc.
- A decision will be made within ten (10) days and the Director of Color Guard will notify the color guard in question of the result.
- Units reclassified into the next class will go on first at their next Regional, if that schedule has been published. If performance times have not been published, the unit will be included in the draw for performance order.
- Color Guards that attended World Championships in Open and World Class and qualify to compete in the Semi-Finals round of that class may not choose to compete in a lower class the following season.
- The color guard may submit a video of a completed show by January 31st of the year following their appearance in Semi-Finals for consideration to return to the lower class of competition.
- Color guards that are reclassified during the season or promoted at World Championships must remain in the higher class of competition the following season or the next time they attend WGI World Championships unless they did not make semi-finals in the prior Championship season.

Onsite Reclassification for the Regional A Class

- Regional A color guards that appear to be overtly misclassified may be reclassified into the A Class after their Preliminary performance.
- All considerations for this onsite reclassification must go through the Director of Color Guard.
- Those able to call for onsite reclassifications are the Director of Color Guard, Education Coordinator, Chief Judge, Steering Committee instructors, Lead Judge, and Contest Administrators.

- Without eliminating any qualifying A Finalists, the reclassified color guard will perform at the start of A Finals.
- The number of Regional A Finalists will not change because of color guard is reclassified.
- Any reclassified color guard performing in the A Class at a WGI Regional should also expect to be reclassified to the A Class in their local home circuit.

Promotions After World Championships

The top five (5) A Class finalists and the top three (3) Open Class finalists from the World Championships will be promoted to the next higher class of competition. In addition, Scholastic A and Independent A Class color guards that are finalists for three (3) consecutive years will also be automatically promoted.

If a color guard is promoted, the director may submit a letter on extenuating circumstances on why this would adversely affect their color guard. The committee may then re-open the review and decide whether the circumstances warrant a reversal of the reclassification. In addition, the color guard may submit a video of a completed show by January 31st of the year following their promotion or twenty-one (21) days prior to their first WGI competition for consideration to return to the lower class of competition.

Any color guard that attends World Championships in Open or World Class and competes in the Semi-Finals round at World Championships may not compete in a lower class the following season.

AN OVERVIEW OF THE SCORING SYSTEM

- The scoring system is designed to mirror the process involved in creating a competitive program and the training and development of the students as they grow from Regional A through the World Classes. The five-tiered scoring system provides a special criteria/curriculum designed to reward the groups through this process.
- Two judges reward the effect of the program. Their scores are added together. Greater emphasis is given to the General Effect scoring because it embodies all aspects of show design and performance. It credits creativity, appeal and the students' ability to communicate to the audience. (Each judge has 20 points)
- One judge rewards the composition and achievement of the program, known as Design Analysis. This caption differs from General Effect as it prioritizes the designer's "blueprint" upon which the show is built. It rewards the performers' technical excellence and dynamic abilities. (This judge has 20 points)
- One judge rewards the Equipment vocabulary considering range & variety of the skills demonstrated. Students are rewarded for technical excellence and dynamic equipment abilities. (This judge has 20 points)
- One judge rewards the Movement vocabulary considering range & variety of the skills demonstrated. Students are rewarded for technical excellence and dynamic movement abilities. (This judge has 20 points)

Do the explanations above apply to all classes?

- Yes, they do. Keep in mind, however, that they apply within a specific criterion (curriculum) designed for each progressive level of development. Therefore, a score for an A guard has no relativity to a similar or lower score given to an Open or World Guard. They function much the same way as our school systems with Elementary, Jr. HS, High School and College, where grades do not compare from one level to the next.

Why is the point allocation in Regional A Class and the A Class Equipment and Movement different from Open and World Class?

- The focus of the Regional A and A Class is on TRAINING.
- The 60/140 split in Regional A Class and the 70/130 split in A Class, that are factored onto the raw scores on the Equipment and Movement sheets, emphasize and reward the achievement and demonstration of that training while downplaying the value of "difficult" challenges that are often beyond the developmental level of the students. This gives the competitive edge to those choreographers that are strategic in their choice and aware of their performers' abilities and potential.
- Factoring the raw score in the tabulation process will allow an option to shift these numeric factors over years, as these classes evolve. It is important to remember that the judge forms their opinion based on the 100/100 assumption, without considering the eventual factoring, as they arrive at their numbers.

CRITIQUES

Critiques will be offered at Regional events when possible. This will happen with four stations: General Effect, Design Analysis and separate stations for IA Movement and IA Equipment. Directors will be notified of critique schedule in the contest information packet. The plan for 2026, is that all Regional+ events will include a critique.

HOW TO HANDLE JUDGING CONCERNS

When an instructor feels there is an issue regarding judge commentary or scoring, they should first contact the **Contest Administrator** at the regional where their color guard is competing. In cases where the Contest Administrator cannot address the issue, they may arrange for a discussion with the **Lead Judge** at the contest. The onsite non-working Lead Judge of the contest is empowered to address the concern immediately if possible. Many times, the Lead Judge may be a working judge at the contest. In this case they may ask that you meet during a break or between Prelims and Finals. It bears noting that many times, the Chief Judge is also the Lead Judge at any given Regional, and therefore approachable about that day's concerns.

If the issue cannot be resolved before finals, or other questions and/or concerns come from a finals contest, the instructor should complete the online **Color Guard Judge Evaluation Form**. This form goes directly to the **Chief Judge**. The Chief Judge will address the concern and provide the instructor with a documented response. Expedience is paramount both on the part of the instructor and on the part of the administrator. Instructors must take this action within seven (7) days following the contest, and they are assured a documented response within seven (7) days of receipt of the form. Evaluation forms submitted after the seven (7) day deadline will not receive a response. The Chief Judge, at his discretion, may choose to call the instructor if he feels a conversation is merited.

Instructors may not call or text the Chief Judge. If the Chief Judge is acting as the Lead Judge at a contest, you may approach the Chief Judge in person. Groups should contact the onsite Contest Administrator to coordinate a time to speak to the Lead Judge if they are judging.

Note: As WGI judges focus on national competitive viability and scoring accountability, local circuits and/or associations are encouraged to offer their color guards developmental assistance through local critiques and/or evaluation shows at the start of their season.

APPEALING A PENALTY-

Timing and Penalty judges offer recordings. When they assess a penalty, it will be noted on the recording and the summery sheet through Competition Suite. When a penalty is processed, a text is sent to the staff from the Contest Administrator notifying the group of their penalty. At that point, the staff will have 15 minutes to send a text to the Contest Administrator requesting an appeal or clarification. The Contest Administrator will follow up with the T&P judge as time allows and get back to the contact person. Even if planning on seeing the contest Administrator in person, returning the text immediately will ensure compliance with the 15-minute window required for response. A lack of response within the 15-minute window, will be seen as your understanding the penalty without the need for an appeal or clarification.

Please see Rule 8.1 under 'Penalties'

QUALIFYING SCORES FOR OPEN & WORLD CLASS GUARDS AT REGIONALS

A minimum score must be reached for all Open and World Class guards to qualify for finals competition at a regional. The purpose for this directive is twofold. It will address the issue of those guards who elect to compete in a class where, historically, most or all participants are assured advancement to finals regardless of show completion or quality. With many regional contests experiencing an increased number of entries, this will assure that a minimum level of quality and achievement exists for finals competition. The following scale only applies to the Open and World Classes. For the 2026 Season, these qualifying scores are increased by 5 points.

| | Feb 7-8 | Feb 14-15 | Feb 21-22 | Feb 28 Mar 1 | Mar 7-8 | Mar 14-15 | Mar 21-22 |
|------------------|------------|--------------|--------------|-----------------|------------|--------------|--------------|
| Qualifying Score | 56.0 | 57.5 | 59.0 | 60.5 | 62.0 | 63.5 | 65.00 |

COLOR GUARD STEERING COMMITTEE

Steering Committee Instructors are available to assist with how to express and direct a concern as well as any general questions on caption philosophy. These instructors act as peer advisors and are directly responsible for the shaping of judging philosophy. You can reach out to the Committee as a group using wgicgsc@wgi.org or individually using the contacts below.

Questions on judge philosophy can also be directed to the Education Coordinator. He maintains the continuity of the judge philosophy over the years as Steering Committee membership shifts.

Assistance and advice to all color guards are available from both the Director of Color Guard Development and Education Coordinator.

The Chief Judge is available to instructors in his role as Lead Judge at any Regional and directly via the Color Guard Judge Evaluation Form. **Instructors may not initiate calls or emails to the Chief Judge.** Please see guidelines and process outlined in the section titled “How to Handle Judging Concerns” on the previous page.

There are two Judge Advisors to the Steering Committee that are not available to instructor questions. They will not be listed below.

Any administrative and contest concerns should be directed to the Director of Color Guard

Steering Committee Instructors

| | |
|-----------------|--|
| Becca Anderson | B.Anderson@wgi.org |
| Cynthia Bernard | C.Bernard@wgi.org |
| Michael Shapiro | M.Shapiro@wgi.org |
| Rick Subel | R.Subel@wgi.org |
| Andy Toth | A.Toth@wgi.org |

Chief Judge

| | |
|-----------------|--|
| Curtis Costanza | curtis@wgi.org |
|-----------------|--|

Education Coordinator

| | |
|-----------|--|
| Karl Lowe | karl@wgi.org |
|-----------|--|

Director of Color Guard

| | |
|-------------|--|
| Dale Powers | dale@wgi.org |
|-------------|--|

GENERAL EFFECT PHILOSOPHY

Verbal observations must be equally divided between “the what” and “the how.”

**Judges should first comment on what has created the effect,
then comment on how well it was communicated by the performers.**

REPETOIRE EFFECT

- Recognize and credit the program as the vehicle, including sound, and the subsequent interpretation of the soundtrack.
- Understand the intent of the show and recognize the shaping and the pacing of the format.
- First measure the "whole" program design and then measure the quality and effective development within the "whole". The sum always has greater significance than any one of its parts in isolation.
- Comments should be directed to how each aspect fits into the whole.
- Always credit the creativity, imagination, and quality of the program concept.
 1. Creativity and originality are the cornerstones of the diversity we encourage in this activity. In all classes, but particularly in the World Classes, designers will take the risk of exploring new material. Without it, we would lose an important part of who we are. To encourage designers to take a risk and explore new ideas, we need to reinforce the support we offer for this effort, and part of this reinforcement must come through the judging process.
 2. Originality in and of itself is not the **sole** basis for reward. It must also fulfill all the other components of producing effect. Nonetheless, encouragement for its effort should be acknowledged through verbal recognition.
 3. Judges should not disregard these efforts or diminish their value just because they don't fall within the scope of their comfort zone of recognition.
 4. Explore the designer's intent and be open to the effort behind the design to support the process on an equal basis with those familiar approaches common to our activity.
 - Concept does not equate the presence of a theme. Among other things, the concept can often be simply an illustration of the audio environment, or a premise centered around a spatial treatment.
 - Credit the quality, range and blend of equipment, movement, staging, coordination, musicality, and impact, not only for its own worth, but for how each component is informed by the program concept.

The three approaches to creating effect (Intellectual, Emotional, Aesthetic) comprise the TRIAD of effect options. These choices may be presented singly or in combination fusing two or three and creating effect variety. The simultaneous fusion of all three offers the strongest effect potential.

- The intellectual aspect of effect is reflected in the range and quality of the design.
- The aesthetic aspect of effect involves the ability to capture and hold the audience's attention through the manipulation of familiarity and expectations (think: “surprise”). Aesthetic effect may resonate with a larger percentage of a general audience through appeal. This is not to value beauty over sinister, light over dark, vivid over muted and so on.
- The emotional effect is the planned response to stimuli that is designed, coordinated, and staged for the purpose of evoking a specific, planned emotional response.

There is no priority on any one approach to creating effect. Judges must be accountable for considering and comparing the success of each choice.

- Judges must know what they are reacting to and why.
- The choice in soundtrack will impact the potential appeal of the program. The soundtrack establishes the mood and influences the pacing and delivery of the various effects throughout the repertoire.
- The soundtrack also offers the opportunity to create visual musicality, which is an important repertoire consideration.
- Judges must be specific and identify when equipment or movement or staging produces the effect. They must know what does and what does not work and be specific in verbalizing why.
- They must relate each micro-reaction to the macro-reaction, recognizing how each individual effect contributes to the total effect.
- They should not over-react to effects in isolation.

When, where, how, and why effects occur successfully, involves:

- Manner of presentation (how the effect was created -- equipment, staging, and movement, alone or combined)
- Pacing (the “when” factor of planned effects. How far apart, how often, how large is the effect?)
- Continuity (the development, connection, and evolution of planned effects)
- Staging (where each effect is placed on the stage--highlighting, focus, interaction of effects, etc.)
- Coordination (how all elements work together to heighten the effect)
- Impact points (the beginning of important visual ideas)
- Resolutions. (the completion of important visual ideas over time)

Place the proper focus on your priorities:

- Program design (including originality, sound, mood, pacing, variety of effect)
- Range, quality, detailing of the Repertoire design (equipment, movement, staging, continuity, coordination)
- Production Value – soundtrack, color progression, props, set pieces, costumes, etc. Production Values progress and change over time. Their degree of effectiveness can shift over time. It merits circling back to these as opposed to simply acknowledging them at the start of the program and then ignoring the progression over time.

PERFORMANCE EFFECT - Bringing the show to life

In this area judges respond to the performer’s:

- Character, role & identity
- Ability to embody and sustain impacts, resolutions, and climaxes
- Ability to sustain moods inherent in the program
- Communication of the visual musicality
- Communication of the nuance, detail, and artistic qualities
- Communication of excellence as an effect
- Communication that successfully delivers all aspects offered by the program and engages the audience.

1. Recognize theater techniques and skills demonstrated in tandem with the technical.
2. Look for and respond to the investment and commitment of the performers to the emotions they are asked to portray. Look for and respond to the believability and connection to their role, as well as the authenticity of the expressive delivery.
 - These qualities transcend the pure technical excellence of any given move or spin and layer the skill with "life".
 - These qualities invite the audience "in" to share the experience of the performance, make the performers accessible to the audience, and make the performance effective.
 - Without a doubt, effect can be generated through pure excellence; we also acknowledge that a weak technical performance can be detrimental to effect. In THIS caption, however, pure excellence is only one ingredient, and its presence may or may not be critical to effect.

The need to understand these techniques, brings to issue the importance of the theory of derived achievement and the premise that both the “what and the how” exist simultaneously. The judge must have a simultaneous awareness of WHAT is being asked of the performers and concurrently know HOW WELL it is being achieved. Therefore, it is appropriate that each observation the judge makes relative to the design qualities should be accompanied by an observation of the degree of excellence with which it is achieved. This will give scoring significance to the commentary.

The blend of repertoire and performance is the means to create effect. The repertoire exists only when it is performed, and it is enhanced with a wonderful performance.

For the performers, the opportunity to demonstrate a broad array of skills is made possible by the repertoire. The two go hand in hand.

JUDGING GENERAL EFFECT

JUDGING INDEPENDENT WORLD CLASS GENERAL EFFECT

Focus on creative and original programming and the widest range of performance skills. In this class all possibilities are available to designers and choreographers. There should be a clear program concept and fully recognizable identity and personality for the performers. The soundtrack and its treatment should challenge the performers with depth and interest showcasing their extended maturity and sophisticated ability to reflect the chosen mood and intent. Concepts here may be either literal or non-literal with performer maturity allowing for more exploration reflected in age-appropriate themes, premises, audio, and physical settings. Pacing is vital, and effects should reflect the widest range of variety and coordination. Impact points and resolutions should be clearly understood and supported and occur in newest and most inventive ways. Judges should be open to concepts which may be new and challenging for the individual judge's sensibilities. In this class, creativity and imagination are important considerations and are always components to be encouraged and rewarded. There is a new level of excellence in this class. This essential step must never be lost as more complex performance skills are layered, generating performance effect. In-depth characterizations and full investment in interpretations will often elevate the meaning of performance.

JUDGING SCHOLASTIC WORLD CLASS GENERAL EFFECT

Focus on creative and original programming and a wide range of performance skills, given these performers' physical and emotional points of development. There should be a clear program concept and fully recognizable identity and personality for the performers. The soundtrack should challenge the performers with depth and interest in showcasing their mature and sophisticated ability to reflect the musical mood and intent. Concepts here may be either literal or non-literal. Pacing is vital, and effects should reflect the widest range of variety and coordination. Impact points and resolutions should be clearly understood and supported and occur in new and different ways. Judges should be open to concepts which may be new for them. In this class, creativity and imagination are important considerations and are always components to be encouraged and rewarded. There is a new level of excellence in this class. This essential step must never be lost as more complex performance skills are layered, generating performance effect. In-depth characterizations and full investment in interpretations will often elevate the meaning of performance.

JUDGING OPEN CLASS GENERAL EFFECT

Focus on good, sound creative programming and performance skills. There should be a clear program concept and recognizable identity, and personality for the performers. The soundtrack should challenge the performers with stronger range and interest in showcasing their maturing ability to reflect the musical mood and intent. Pacing here is important, and planned effects should be written into the show with variety and interest in their presentation. Continuity and flow of ideas will connect the development of the repertoire. The concept of impact points and resolutions should be clearly understood and supported. In this class, creativity and imagination are always components to be encouraged and rewarded. There should be a continued reinforcement of precision and excellence. This essential step must not be lost as more complex performance skills are layered in generating performance effect.

As guards develop into the range of Box 4 you will find them exploring additional qualities within their program. This reflects the natural desired growth for this class.

JUDGING A CLASS GENERAL EFFECT

Focus on good programming and performance skills. There should be a clear program concept and a recognizable identity or personality for the performers. The soundtrack should be such that the performers can relate to, understand and reflect the musical mood and intent. Pacing at this level should be clear, and planned effects should be written into the show. Logical flow and continuity of ideas should be encouraged. The concept of impact points and resolutions should be encouraged. Overreaching programmatic complexities are discouraged at this level and programs will probably be most successful if they are fairly straightforward. In this class, good imagination is always a component to be encouraged and rewarded and will probably be seen in the uniqueness of the program concept. Guards should be encouraged to try to "stand out" amidst the many groups with whom they compete. This is most easily achieved through the uniqueness of program, the soundtrack and the "look" of the guard. In this class, there should be a focus on timing and precision. This is an essential first step in generating performance effect. A common "personality" is more likely to be seen than the varied "roles" we see more commonly in more mature classes. Class A performers should be rewarded for the confidence, enthusiasm and pride with which they perform their show.

As guards develop into the range of Box 4, they will begin to include some additional qualities within their program. This reflects the natural desired growth for this class.

JUDGING REGIONAL A CLASS GENERAL EFFECT

Design and performance skills will be at a beginning level. The judge should reward correctness in program, logic and presentation in design, and training and accuracy in equipment and movement. It is desirable that students are guided and rewarded for qualities that will lead to their successful performance of beginning skills. As beginners, single efforts and simple responsibilities will occur. The concept of layered skills will probably not exist. Shows will likely "set, move & spin", presenting one skill at a time. Effect will be generated largely through precision and timing. Soundtracks can be a bit more challenging than the groups can fulfill in terms of musical interpretation. Groups must take care not to attempt material that is over their heads or that they do not understand. Achievement is important here. Younger novice/prep age groups will often have a charming program concept, but their skills will still be at a beginning level. In some cases, GE could be their strong suit for that reason.

As groups approach the Box 4 level, they will begin to demonstrate some A Class qualities. Here is where vocabulary and design will offer occasional challenges to the students.

GENERAL EFFECT JUDGES ARE ASKED TO CONSIDER:

Rewarding Choreographic Efforts

For now, we are asking that any points that already acknowledge choreographic efforts be given special emphasis as we continue to heighten our awareness. We ask judges to look particularly at efforts including (but not limited to) phrasing, crafting, coordination, etc. This is a continuation of our efforts including over the last few seasons.

Musicality

An archetypical approach to music and the visual interpretation of music is not an out-of-style, nostalgic point of view that is no longer valued as an achievement. We still value the ability to create a multi-sensory effect that considers a connection between the visual choice and the audio setting. This includes archetypical approaches as well as inventive experimental approaches.

We distinguish between “Visual-Musicality” and “Musical-Visuality” only as a way to illustrate a visual approach that may still contain aspects of good crafting of phrase and dynamic efforts but may not connect directly to the musical moment. It is in the crafting that we see intent and if the Designer/Choreographer is ignoring, mirroring, contrasting, or extending the audio setting.

Be Reminded:

- Visual Musicality can exist independent or in conjunction of the audio
- The goal is to create a multi-sensory effect through an audio/visual agreement. This possibility exists in a multi-faceted soundtrack as well as an ambient soundtrack.
- Mirroring and contrasting the audio setting are only approaches. It is the connection and elevation of one and/or the other in their relationship (visual choice and audio setting), that becomes the notable achievement. In the limitless approaches, there is a spectrum of possibility as well as spectrum of achievement. This is not a binary choice or achievement.
- Judges are asked to divorce pre-conceived notions of what ‘being musical’ is.

Phrase Length

In the World Classes, phrase length has become a “go-to” excuse allowing a judge to not more fully address a unit’s vulnerability of range, variety, depth, and risk.

We also see that phrase length becomes a hiding place for units as well. Lesser skills with safe connections over time were expected to be elevated to “virtuosic” simply because of the accumulation of continuously active time.

Be Reminded:

- Phrase length is a device to display skills, not a skill itself! The device is not the determiner of meeting a class standard in effect.
- The time itself is only the indicator for the judge to dig deeper into the skills and connections. The amount of time is not, in and of itself, the skill!
- What is particular to the use of longer phrases is that, as a device, it has a “multiplier” effect (when fully exploited) to the skills and their connections over time.
- Phrase length can also bring endurance into the equation if the challenge merits
- We should work to take *length of phrase* out of the “checked box” approach and make all aware of the spectrum of the use of phrase length to show/elevate skills and the effect that is generated because of the length of phrase. This spectrum is defined by a simple accumulation of active time with simple skills and simple connections vs. high-level /high-contrast compound skills with challenging connections displayed over a meaningful length of time with little room for recovery.
- Phrase length is one of the compounding factors like proximity and speed that are factored into the cumulative challenges when considering depth. This should be factored in **GE as part of the Range and Variety of Effects**.

Judges are reminded to dig deeper, when length of phrase is being used, to consider the meaningful challenges to the performer and program.

Virtuosic as a Class Standard for the World Classes

- Webster's: *Virtuosic* pertaining to *Virtuoso*
 - "A person who has a special knowledge of skill in a field"
 - The pertinent term in this context is: "Superlative".

It is the "top of their field at the highest point of development" that is to be emphasized in the word for our WGI usage.

There has been recent confusion regarding the term *Virtuosic* in the Class Standard descriptive for the World Classes. Some believe *virtuosic* has an implied meaning pertaining to a limited approach to choreography that emphasizes "tricks".

Our intent is not to focus on unbalanced approaches and does not dismiss that virtuosity should be shown in all families of skills, not just the toss/agility skills that tend to be the fashion of the moment. This word is meant to highlight the contribution of well-rounded abilities/vocabulary/ choreographic choice that includes the full range of possibilities in each piece of equipment and each choreographic choice as filtered through each caption's lens.

Profiling

Conversations regarding profiling guidelines have revealed that many in the Instructor community still feel that when the 2nd box is placed over the first it reflects a weakness in book and choice.

Though the sub-caption scores are directly related through profiling, Judges are asked to also rank within each sub-caption. The sub-caption ranking and spreads between groups (inside the sub-caption) may require a percentage of disconnect between "What and How". Instructors accept this more when they are assured that profiling is not seen in isolation but in comparison (sub-caption ranking).

One item that holds Instructors back is the use of the terms "What and How". These terms have been hardwired into the understanding (but more importantly the explanation) of the sub-captions and how they work. The "What and How" shorthand for the sub-captions leads instructors to the skating & diving models of fixed values for skills and achievement scoring ceilings based on those fixed values. This is a misinterpretation of the intent of the sub-captions and how we use them to arrive at a score. (Each Marching Arts activity has its own philosophy on this. This may be a point where the 'activities' do not agree. Remember to switch gears here if needed)

We ask Judges, in critique situations, to prioritize explaining why a score may be "upside down". Instructors should feel comfortable bringing this up. Weakness in book is still a viable response but assuming that as the sole motivation is a misstep on the part of the Instructor. Judges must explain and educate even when not asked. A quick response to help Instructors understand this is: **"The HOW is not competing with the WHAT"**.

There is no change in The Profiling Guideline. You are still encouraged to use your full range of numbers available to reflect the day's performances. We ask that, when possible, you help with the educational efforts towards Instructors through local and Regional critiques as well as conversations with your Lead Judges so they may communicate directly to Instructors when asked. We still, "...give the unit as many points as you can."

In the future, we will look at the use of “What” & “How” in the Judge Manual and find opportunities to move towards “**Challenges/Efforts**” & “**Achievements**” (the plural use implies the collective over time).

Equipment and Movement Choreographic Effort

We will be reminded that when considering effectiveness of design or aspects of design that are already considered in General Effect (intellectual effect), it is important to know that we no longer look at spatial treatment, staging, or “drill” as the sole impetus for design. Equipment and movement are key components to design and not simply decoration of staging to be filled-in afterwards. We look at the synthesis of these efforts as the total design. When assessing the effectiveness of these efforts, it is important to recognize how these components shift in priority and how they combine into a coherent whole as co-equal components. Just as IA judges distinguish different efforts and achievements when looking at the blend of body and equipment, we too can recognize the compartmental treatment of the spatial plan, equipment, and movement choreography, as well as the synthesis of efforts to create a greater totality. The connection of these choreographic efforts to the use of motion and space over time is key when looking at the effectiveness of the design when it is considered in the General Effect caption. It will be key to understand that the craft of choreography is not simply vocabulary-building, but to respond to premise and setting, and to generate interest and impact through the contouring and sculpting of each moment! Looking at the total through a choreographic lens will help us appreciate the differences between the planned and the random, and to see that they are not equal efforts or achievements.

Commentary

All Judges are asked to remember their audience, of instructors, as we shape commentary. This was stressed initially in 2023 and achieved with mixed success. We are still accountable to scoring-relative commentary, but the words fall on the ears of varying degrees of prior knowledge. We are asked to consider and accommodate, within percentages, this audience of instructors as a part of our service to them. Commentary is no longer sculpted solely to the accountability of Judge Administrators. Your role as teacher/counselor/critic/patron already gives you the gateway to this adjustment. Continue this track of saying more with less and finding simpler language, given the class, to communicate to the wider audience of instructors.

2026 Reinforcement of Recent Changes to the Judge Sheets

Each sheet has added a component of ***Craftsmanship*** to acknowledge and encourage thoughtful and meaningful choices as indicators of greater programmatic/creative efforts and achievements. This then leading to greater effect, and ultimately greater reward.

You will also see references to ***Safety and Compatibility***. This is to prevent choreographic overreach, as a protection for all participants.

Programmatic Risk and Difficulty has been added to both World Class sheets. Both classes have proven the ability to invent and develop programmatic risks and deliver extreme challenges in skills, both overt and subtle, on the virtuosic World Class level.

The inherent differences between Independent age performers vs. Scholastic age performers are reinforced through the **Class Descriptors** at the top of each sheet.

2026 Items of Change

World Class Sheet Changes:

- World Class Standards have been adjusted to “Advanced to Virtuosoic”
- Box 6 has been eliminated on both World Class Sheets.
- Numeric ranges have been adjusted for Box 5.
- Box third delineations for Box 5 have been eliminated.

Open and World Class Qualifying Scores

These weekly scores have been increased by 5 points with the last regional weekend being a 65.

Sheet Formatting

The front and back of each sheet, in all classes, has been adjusted for more continuity of box descriptors and bullet order

Independent World Class guards demonstrate advanced to virtuosic 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.



Independent World Class General Effect

Repertoire Effect

Score

100

Whose repertoire contained the greater:

- Program concept and production values
- Dramatic contour and pacing of planned effects
- Effective craftsmanship and design of equipment, movement, and staging
- Range and variety of effects: aesthetic, emotional, intellectual
- Visual musicality/mood
- Effective use of programmatic risk and difficulty considering safety and compatibility

| Box 1 | Box 2 | | | Box 3 | | | Box 4 | | | Box 5 |
|------------------------------|-----------------------------|----|----|-----------------------------|----|----|------------------------------------|----|----|-----------------------------|
| 0 to 6 | 7 | 14 | 22 | 30 | 40 | 50 | 60 | 70 | 80 | 90 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 100 |

Performance Effect

Score

100

Whose performers better:

- Embodied/sustained character, role, identity, style
- Delivered/sustained 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 tenths | 2 to 3 tenths | 4 to 6 tenths | 7 or more tenths |

TOTAL

200

WGI GENERAL EFFECT INDEPENDENT WORLD CLASS

| Box 1 Seldom Experiences | | | 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 | 90 | 100 | | |
| AMOUNT OF CRITERIA MET/ AMOUNT OF TIME | | | | | | | | | | SOME/SOME | | MOST/MOST | | ALL/ALL/TO 4 SOME/SOME | | SOME TO ALL | | | |
| REPERTOIRE EFFECT -AT AN ADVANCED TO VIRTUOSIC LEVEL, WHOSE REPERTOIRE CONTAINED THE GREATER: | | | | | | | | | | | | | | | | | | | |
| • 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 CRAFTSMANSHIP AND DESIGN OF EQ, MVT, 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. | | | | | | • Moderately 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. | | | | | | VISUAL MUSICALITY/ MOOD | | • Always successful in guiding the audience through the program intent | | | • Maximized, producing full effect. | |
| | • Minimal. | | | | | | • Moderate. | | | | | | EFFECTIVE USE OF DIFFICULTY AND RISK CONSIDERING SAFETY AND COMPATABILITY | | • Strong. | | | • Superb. | |
| PERFORMANCE EFFECT - AT AN ADVANCED TO VIRTUOSIC LEVEL, WHOSE PERFORMERS BETTER: | | | | | | | | | | | | | | | | | | | |
| • There is a lack of performer involvement in creating audience engagement 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 & 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 QUAL AND VIS 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 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. | |

Scholastic World Class guards demonstrate advanced to virtuosic qualities in repertoire and performance. Sophisticated Challenges emphasize the physical and mental capabilities of these Scholastic Age Performers.

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 and production values
- Dramatic contour and pacing of planned effects
- Effective craftsmanship and design of equipment, movement, and staging
- Range and variety of effects: aesthetic, emotional, intellectual
- Visual musicality/mood
- Effective use of programmatic risk and difficulty considering safety and compatibility

| Box 1 | Box 2 | | | Box 3 | | | Box 4 | | | Box 5 |
|------------------------------|-----------------------------|----|----|-----------------------------|----|----|------------------------------------|----|----|-----------------------------|
| 0 to 6 | 7 | 14 | 22 | 30 | 40 | 50 | 60 | 70 | 80 | 90 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 100 |

Performance Effect

Score

100

Whose performers better:

- Embodied/sustained character, role, identity, style
- Delivered/sustained 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

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 GENERAL EFFECT SCHOLASTIC WORLD CLASS

| Box 1 Seldom Experiences | | | 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 | 100 | | | | |
| AMOUNT OF CRITERIA MET/ AMOUNT OF TIME | | | | | | | | | SOME/SOME | | MOST/MOST | | ALL/ALL/TO 4 SOME/SOME | | SOME/SOME | | MOST/MOST | | ALL/ALL/ TO 5 SOME/SOME | | SOME TO ALL | | | | | | |
| REPERTOIRE EFFECT - AT AN ADVANCED TO VIRTUOSIC LEVEL, WHOSE REPERTOIRE CONTAINED THE GREATER: | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • 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 | | | • 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 CRAFTSMANSHIP AND DESIGN OF EQ, MVT, 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. | | | | | | VISUAL MUSICALITY/ MOOD | | | • Always successful in guiding the audience through the program intent. | | | | | | • Maximized, producing full effect. | | | | | |
| | • Minimal. | | | | | | • Moderate. | | | | | | EFFECTIVE USE OF DIFFICULTY AND RISK CONSIDERING SAFETY AND COMPATABILITY | | | • Strong. | | | | | | • Superb. | | | | | |
| PERFORMANCE EFFECT - AT AN ADVANCED TO VIRTUOSIC LEVEL, WHOSE PERFORMERS BETTER: | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • There is a lack of performer involvement in creating audience engagement 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 & 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 QUAL AND VIS 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 show | | | | | | DEMONSTRATED AUTHENTICITY AND BELIEVABILITY | | | • Strong and consistent from section to section and moment to moment. | | | | | | • Superlative achievement with maximized manipulation of audience response. | | | | | |

Open Class guards demonstrate advanced level qualities in repertoire and performance. Physical and mental development separates standards between Independent and Scholastic age performers.

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



Open Class General Effect

Repertoire Effect

Score

100

Whose repertoire contained the greater:

- Program concept and production values
- Dramatic contour & pacing of planned effects
- Effective craftsmanship and design of equipment, movement, and staging, considering safety and compatibility
- Range and variety of effects: aesthetic, emotional, intellectual
- Visual 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 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 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 through safe and compatible choices
- 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 tenths | 2 to 3 tenths | 4 to 6 tenths | 7 or more tenths |

TOTAL

200

WGI GENERAL EFFECT OPEN CLASS

| Box 1 Seldom Experiences | | | 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 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 ADVANCED LEVEL, WHOSE PERFORMERS BETTER: | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • The program is not clear and identifiable | • 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 CRAFTSMANSHIP AND DESIGN OF EQ MVT AND STAGING, CONSIDERING COMPATIBILITY AND SAFETY | | | • 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. | | | | | |
| | • Musical interpretations are either ignored or are attempted but not fulfilled. • Mood is not sustained and intended effect is questionable/limited. | | | | | | • Moderate to good range of interpretation. | | | | | | VISUAL 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 ADVANCED LEVEL, WHOSE PERFORMERS BETTER: | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • Audience engagement and emotion are not yet communicated by the performers. | • 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 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 advance 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 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 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. | | | | | |

A Class guards demonstrate intermediate level qualities in repertoire and performance. Successful effect combines a logically written repertoire with an achieved and communicated performance. Physical and mental development separates standards between Independent and Scholastic age performers.

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



A Class General Effect

Repertoire Effect

Score

100

Whose repertoire contained the greater:

- Program concept and production values
- Dramatic contour and pacing of planned effects
- Effective craftsmanship and design of equipment, movement, and staging, considering safety and compatibility
- Range and variety of effects: aesthetic, emotional, intellectual
- Visual 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 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 100 |

Performance Effect

Score

100

Whose performers better:

- Demonstrated excellence as an effect through safe and compatible choices
- 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 tenths | 2 to 3 tenths | 4 to 6 tenths | 7 or more tenths |

TOTAL

200

WGI GENERAL EFFECT A CLASS

| Box 1 Seldom Experiences | | | 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 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 LEVEL, WHOSE REPERTOIRE CONTAINED THE GREATER: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • 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 CRAFTSMANSHIP AND DESIGN OF EQ MVT AND STAGING, CONSIDERING COMPATIBILITY AND SAFETY | | | • 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. | | | VISUAL MUSICALITY/ MOOD | | | • More consistently sustained. | | | • Fully sustained, effective and always enhancing. | | | | | | | | | | | | | | | | |
| PERFORMANCE EFFECT - AT AN INTERMEDIATE LEVEL, WHOSE PERFORMERS BETTER: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • 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. | | | | | | | | | | | | | | | | |

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. Physical and mental development separates standards between Independent and Scholastic age performers.

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



Regional A Class General Effect

Repertoire Effect

Score

100

Whose repertoire contained the greater:

- Program concept and production values
- Dramatic contour and pacing of planned effects
- Effective craftsmanship and design of equipment, movement, and staging, considering safety and compatibility
- Range and variety of effects: aesthetic, emotional, intellectual
- Visual 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 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 100 |

Performance Effect

Score

100

Whose performers better:

- Demonstrated excellence as an effect through safe and compatible choices
- 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 tenths | 2 to 3 tenths | 4 to 6 tenths | 7 or more tenths |

TOTAL

200

WGI GENERAL EFFECT REGIONAL A CLASS

| Box 1 Seldom Experiences | | | 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 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: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • 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 CRAFTSMANSHIP AND DESIGN OF EQ MVT AND STAGING, CONSIDERING COMPATIBILITY AND SAFETY | | | • 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. | | | | | | | | | VISUAL MUSICALITY/ MOOD | | | • More consistently sustained. | | | | | | • Sustained and effective for this class. | | | | | | | | |
| PERFORMANCE EFFECT - AT AN INTRODUCTORY TO BEGINNING LEVEL, WHOSE PERFORMERS BETTER: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • Performer involvement and/or excellence 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. | | | | | | | | |

DESIGN ANALYSIS PHILOSOPHY

VERBAL OBSERVATIONS MUST BE EQUALLY DIVIDED BETWEEN THE WHAT AND THE HOW

In Design Analysis (DA), the judge must be cognitively and analytically aware of the qualities & dimensionality of the composition and recognize and reward cumulative aspects of design through equipment, movement and staging.

- The judge must recognize, analyze, value and compare each composition in the act of assigning a score.
- Assess the composing quality: first measure the "whole" and then measure the writing process within the whole. In measuring "the whole," remember that the sum always has greater significance than any one of its parts in isolation.
 - The mere existence of design elements will not ensure quality. It is the skill of composing, arranging, and orchestrating that will denote quality in this caption.
 - The fact that there appear to be no design problems does not insure, in and of itself, a high quality of composition.

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COMPOSITION

UNDERSTANDING ARTISTIC FORM IN COMPOSITION

The term FORM has different meanings depending on whether it refers to form "in design" or form "of design". The former has a very general and loose meaning simply expressing the fact that all art is not a chaotic conglomeration of images but consists of elements arranged in orderly fashion according to numerous obvious principles. Form is so essential that it is difficult to imagine how it could be avoided. In music, for example, even the simplest melody shows relationships of pitch (intervals), time values (rhythm), grouping (phrases), etc.

- Form is the general principle and scheme that governs the overall structure of a composition.
- Form is the structural outline, comparable to an architect's ground plan, in the composer's mind when he sets out to write or responds through the compositional process.
 1. Within this premise we recognize the conceptualization of planned events through time
 2. The choices of what, when, where and how equipment, movement or staging will occur.
 3. Recognize those characteristics inherently suited to the design.
- Should there be an absence of the plan or artistic form, then this would provide greater understanding for the reason some compositions appear to be loosely woven or at times have moments of irrelevance ("random acts").
- Often when a group elects to present a literal illustration of the music, then the music becomes an inherent part of the artistic form. The designer might reflect that same form because the designer usually chooses to adhere closely to the literal aspect of the music ("visual musicality").
 1. When a group designs their visual composition where music is only a background element, or when silence is their tool of choice, then the design form depends predominantly on the visual elements of composing. Nonetheless, we will still recognize those visual reflections of phrasing, meter, dynamics, and inter-related visual lines that combine in harmony or dissonance depending on the choice of the designed moment ("musical visuality").

2. Often, we find that phrasing through the music is a universal aspect of the composition.

In measuring "the composing process" within the composition, the judge should recognize the quality of design within the parts.

- A composition with a noted deficiency in equipment, movement, or staging, or consideration of audio structure will be at risk, even if it is well composed.
- The judge should be aware of when the composition is "presentational" (events done in a fixed position) and, by contrast, when there is the added quality of MOTION in the development and progression of the design.
 1. It is through the comparison aspect, when measuring the composition with other competitors that this potential deficiency is considered and might influence ranking within the sub-caption.
 2. This is not to suggest that the "parts" supersede the art of composing, or that the art of composing supersede the parts. The importance lies in the consideration of **both** as measures of quality.

HORIZONTAL COMPOSING reflects the development of events through time from start to finish of the show. **VERTICAL COMPOSING** reflects the design of the spatial plan, body and equipment within each event. **They usually ARE the event. Both the vertical and horizontal aspects of composing are inseparable. Our language is used for convenient and easy descriptions.**

- Consider when, where, how, and why the equipment and body events occur. This gives relevance and value to the larger plan of the whole design. The choice of when and where equipment or movement will appear is an important part of the design plan and elevates their contributions beyond mere random existence of these parts.
- Recognize design in equipment, and movement. Apply the principles of design to the moving shaping human body and its manipulation of equipment. Elements of line, shape, symmetry, dimension, etc., when applied to the orchestration of flags, rifles, sabers, props, arms, legs, and torso, provides a unique opportunity to create design in space. Choices of direction, plane and speed connect the lines and shapes, create contrast and dimension, and contribute to the inherent depth of the designed moment (visual presence). The interrelationship of these elements through choreographic choice should be at a high level in the World Classes. This cross consideration in the choreography should be factored into commentary and the comparative process of the judge.
- When the choreographic effort is high in the hierarchy of the vertical moment, we are obliged to dig deeper into the phrase to look beyond the simple visual presence of the choreographic choice (plane, speed, visual weight, direction, etc.) into the actual skills and how those skills are connected and crafted into the equipment, movement phrase. Know this speaks beyond the reductions of "toss, feature, phrase, quality" into the specifics of the choreographic choice and how those choices relate to the total design. Craftsmanship in Design as well as choreographic craftsmanship should be acknowledged and rewarded.
- Judges should be aware of the importance of the motion that combines each effort, and how that choice of motion through path and speed impacts on the design. In staging we call this "transition" and "development".
 - "Transition" is the animation and the eventual movement between static ideas within the program. Transition moves us between presentational ideas that are usually equipment or movement focused.
 - "Development" is seen when the kinetic spatial consideration is the event itself and the motion and orchestration of the space sits higher in the programmatic hierarchy and possesses a

choreographic sensibility of its own. (In its simplest form, we could be speaking of transitions linked to create a development.) The equipment and movement choreographic response should be customized to the moment and the spatial confines. This should be seen as an indicator of depth within the range of compositional options and choices. This use of development should be inherent to the World Class.

- The distinction between “transition” and “development” is where we see the evolution from spatial arrangement to spatial composition. This should be noted through commentary and reflected in the comparative process.
- In equipment or body combinations, we call this “phrasing”. It involves the combining of skills and the choices of how they are connected. In the same way that we would not let a careless “functional” transition go without notice and comment, we ask that we include in our awareness and commentary, the careless & functional connections between skills inside equipment and movement phrases as well as the obvious transitions between focused events (i.e. The awkward resetting of hands to get to a toss, using ‘tuck’ as a default when a phrase hasn’t been attended to, flags carrying at ‘slam’ while running away, a clumsy and functional method for coming out of the ground, etc.).
- Recognize the specific characteristics for both equipment and movement. These characteristics might be important to the music, (voices, dynamics, etc.) or to the character of the performers. Choreographic craftsmanship can result in both visual dynamics as well as expressive dynamics. They might also be a part of recurring motifs that lend depth and interest to the design.

These choices within the horizontal (conceptualization) and within the vertical (characteristics) are part of the planning process, and are more than just random layering, dimensionality, and reflection of the soundtrack, detail or nuance. These choices should be specifically discussed as they are recognized. In this way, existence, placement, choice and detailing of the equipment or the movement (alone or in combination) become an aspect of quality within the composing process.

- Composing choices will be based on the treatment of the audio, the emphasis of the design moment and the depth of the program intent.
- The judge should not debate artistic choices in terms of appropriate to the premise or theme. When choreographic choice is intended as elements of the composition to support premise or theme then these efforts are part of the design process and should be reflected as such in the commentary. This does not include the effectiveness of these choices, as that will be covered in General Effect. Judge only the mechanics of composing -- what we call the technical aspect of composition.
- The use of props & set pieces becomes a consideration in the composition when they are on the floor or manipulated by the performers. They can contribute to the design through dimensionality, weight, space, shape and line. When this occurs, they become a part of the process of composition. This is not to be confused with the impact & credit given in GE relative to enhancement of the program concept. An exception might include an instance where the graphic of the floor design is used to motivate events and developments as part of the design. In this instance you may see that different spaces in the floor design have been assigned codes for movement and equipment as performers move into, through, and out of these codified spaces. Here the floor graphic directly relates to the whole of the composition and should not be ignored. In this example we would be able to comment on depth of design, and the interrelationship of elements without confusing these intents as production values.
- In World Class, comment on invention relative to movement, equipment, staging, and application of context or premise. Factor this not just into the commentary but the comparative process as well.

The absence of design flaw does not assure superior composition.

- Recognize the difference between thin or sparsely written design and more complex sophisticated efforts. Do not allow the eye to over-react just because the work is easier to follow.
- Measure and credit the presence of design quality & depth.
- Use design terminology in your dialog but make sure that terminology does not become a hiding place for “checked box” commentary. Remember your audience.
- Apply this to design aspects of equipment and movement as well as staging. Comprehensive design calls for comprehensive recognition.

In Composition the imaginative and varied use of design components is always the priority.

EXCELLENCE

“THE WHAT AND THE HOW” EXIST SIMULTANEOUSLY.

- The judge must have a simultaneous awareness of WHAT is being asked of the performers and concurrently know HOW well it is being achieved.
- It is impossible to separate the two components. Our accountability to the score sheet is the only real delineation that exists between the WHAT and the HOW.
- Each observation the judge makes relative to the design qualities should be accompanied by an observation of the degree of excellence with which it is achieved. This will give scoring significance to the commentary. It is only through the filters of our observations of the “what” that can truly and accurately assesses the “how”.

This important consideration requires a thorough understanding of **HOW** elements of design are achieved by the performers.

- **ENSEMBLE CONTROL:** The ability of the ensemble to maintain accuracy, clarity and control with respect to space, time and line as well as agreements in technique and stylistic approaches. Credit here accuracy & definition of staging -- accuracy & definition of both technical and dynamic equipment and body skills. Understand that the proofs of Ensemble Control are revealed through the tests of exposure. There are numerous ways to demonstrate the simple “group agreements” when the risk of exposure is lessened. When those agreements are tested through the format of the design, we can better acknowledge both the challenge and the achievement of the ensemble. Consider that some settings and environments are more and less forgiving as you assess the achievement of challenges against the fulfillment of the composition.
- **TIMING:** The precise and accurate display of any unison TIMING effort, intended to be done uniformly. The ability to move accurately through space. The sequential and randomly placed formatting of like skills, as a design choice, will still call for proof of timing disciplines. This will call for the judge to **dig deeper and read through the phrase** and not only watch initiations, but arrivals, completions, and markers within the phrase to fully assess timing regarding Excellence. Forgiving environments in regard to time discipline will call for greater scrutiny through proofs of achievement and factoring in the comparative process.
- **ORIENTATION:** The ability of the ensemble to control direction, spatial relationships and position in equipment/movement/form to display the compositional intent in the most accurate manner. In

viewing texture and freeform, keep in mind that the placement and traveling path is neither ACCIDENTAL NOR RANDOM. Learn to see and comment on correct or incorrect spacing in this option as well as a more archetypical approach.

- **ARTISTIC AND EXPRESSIVE SKILLS:** The achievement of roles, nuances, and details; the ensemble demonstration of effort changes: space, time, weight and flow.

In Excellence, we include the comparison of multiple performers. It is understood that in the consideration of the above aspects and their level of achievement, one does factor multiple performers as these aspects cannot be seen or “proven” by individuals. Process and level of achievement are revealed by the depth of training, timing, and precision, proven by multiples.

IN READING THE COMPOSITION, FOCUS ON THE ENTIRE STAGE:

- Absorb all that the designer places there.
- Design emphasis can move from individuals to a series of events to ensemble statements.
- Accept and appreciate choices where multiple events occur simultaneously.
- Recognize when the emphasis is on individuals, and do not fail to notice a secondary emphasis or a non-emphasis when that is the choice.
- All elements function as a part of the whole.
- The visual composition is a symphony of varied designs challenging the viewer in a whole new way. Follow the totality of what you view, absorb all that is presented, and instinctively recognize design principles and the connection between design elements through their interrelationship.
- Read design as you would read a manuscript. You absorb best when the words flow before your eyes in a smooth and fluid reading style. As such, allow the intent of the designer, through the hierarchy of space and movement (emphasis), guide you through the program.
- Develop this style in order to read, appreciate and comprehend the language of the visual design.

RECOGNIZING & UNDERSTANDING THE TRIAD

- Equipment, movement and staging are equal partners in creating design. Together, these three comprise the options that are the triad of design choices.
- They may be presented singly, or in combination, fusing two or three of the choices.
- The simultaneous fusion of all three offers the best opportunities to create the most complex and challenging design option. Be careful not to expect that all three will be exhibited for every count of the program.
- The triad can be composed at many levels of complexity, and in that regard can challenge the students at each class level.
- The triad, in and of itself, is not a guarantee for high credit. Its value is important for the variety and interest of a composition. Its value may also be in that the triad may, though not guarantee, heighten opportunities in achievement.
- The arrangement and orchestration of design, where various blends and presentations are selected and combined by the designer, will begin to define the depth, value and quality of each composition. The successful synergy of these choices produces a situation where the worth of the "whole" can be greater than the worth of the individual parts.
- The primary intent behind the emphasis on triad is to reinforce the development of skills in all three areas, and to reward designers for incorporating these areas into their composition.

- The secondary intent behind the triad is to acknowledge and reward the simultaneous fusion of the three as the most challenging area of synergistic design/arrangement.

THE FOLLOWING PRINCIPLES APPLY TO ALL OPTIONS OF DESIGN IN EQUIPMENT, MOVEMENT, AND STAGING:

DESIGN: The grouping or arrangement of the elements of a composition including plan, function, time and unity.

COMPOSITION: The arranging of forms, lines, values and other pictorial elements into a picture design.

LINE: A set of markings that leads the viewer's eye through a work of art.

- Line is also used to define shape, a principle component of the “geometric drill” approach to staging.
- Line must also be recognized through the body and equipment in all its shapes and positions.

SHAPE: An area defined by an enclosing line. There are four basic shapes in art: sphere, cone, cylinder, and cube. These shapes represent a three-dimensional image because they contain volume or mass. Alone or combined they suggest the structure of almost everything. Their two-dimensional counterparts commonly recognized in geometric drill are viewed as circle, triangle, and rectangle, square.

- There are four similar shapes at a body level: pin shape (vertical) wall (flat) ball (round) twist (curved).
- Equipment will "trace" these shapes through patterns in space. The eye must be quick to see these patterns.

BALANCE: A visually favorable distribution of weight.

- Symmetry = formal balance can be divided either horizontally, vertically, diagonally, or radially. Each side reflects the other in an equal distribution of weight.

Asymmetry = informal balance. Where weight is intentionally shifted into an unequal or non-reflective setting

DIMENSION: The use of height, width and depth within equipment, movement, and staging.

- Dimensional moves offer greater interest, provide broader opportunity for musical reflection and put more animation into the performer.

TEXTURE: Designed relief from stark line and unison effort. This contrast is achieved through form, body and equipment.

SPACE: In staging, this is an area used for the presentation of the design. Positive space is the area containing the subject matter. Negative space is the area around the subject matter but not occupying the subject matter. In movement and equipment this refers to the kinesphere; the three-dimensional space surrounding the performer, containing the performer and defined by the performers potential reach in space.

MASS: The feel of weight, heaviness, visual volume. In staging this can mean thickness of line or value of form/shape through size and interval or potential doubling. When considering the choreographic contribution, this can easily be seen when the presence of equipment or movement is considered relative to the spatial circumstance.

WEIGHT: The distribution of elements within a design. This element will impact on balance as well as on emphasis within the design whole.

MOTION: Combines the design elements changing static art to moving design or vocabulary. Motion forces the consideration of time.

- One must understand motion, its aesthetics and function, to apply design principles validly to the changing shapes we measure through equipment, movement & drill/staging phrases.
- Motion reflects space, time, flow and path.
- Choices of motion will alter and enhance design efforts and are design choices as well.

ARTISTIC EFFORTS: Qualities that make an aesthetic contribution such as dramatic role, effort changes (space, time, weight, flow) and dynamic qualities– our expressive language. Nuance and details of design as it relates to a color guard's development of a customized approach or choreographic language, should also be included. These are COMPOSITIONAL considerations involving the aesthetics of design, not a repertoire or showmanship consideration. They measure the design capacity for the highest level of audio/visual representation and support of premise or theme without regard to effect.

- Staging can achieve dynamic credit when effort changes of space, time, weight and flow apply to its design.
- Components of speed, direction, weight and close or open space contributes to the design dynamics and are credited both as artistic design and as support of the sound design.
- Invention is often evident in these artistic efforts and should be reflected in commentary. This should be considered in the comparative process.

ORCHESTRATION: The logical progression of ideas as well as the **layering or combination of design options** to enhance the intent and unity of a composition. It includes the visual representation and/or enhancement of the audio and is reflected both horizontally and vertically.

EMPHASIS is the planned organization of design establishing priority. It directs the viewer's eye in any work and will help clarify concerns about focus. Emphasis is achieved by contrast, isolation, placement, color, speed or motion. The designer determines the hierarchy of the elements to be viewed and their relationships to each other.

COLOR can influence the look of weight, dynamic intensity and emphasis. It can be strong or soft and can influence clarity, readability, and perceptions of depth and space based on the foreground and background. For this reason, the choice of color, along with graphic, is an issue of the design plan. It is this influence and result that is measured in Design Analysis. We do not judge the effect of the color.

UNITY is the purposeful agreement among the elements of design. It implies that a congruity exists among the elements. The elements look as though they belong together, as though some visual connection beyond mere chance has caused them to come together.

- This is what we mean when we say that whole must be predominant over the parts.
- First see the whole design before seeing the individual elements.
- The aim of unity is to make the design coherent and readable.

JUDGING DESIGN ANALYSIS

JUDGING INDEPENDENT WORLD CLASS DESIGN ANALYSIS

Focus on the creative arrangement and design of the events within the show. All elements of design will be considered through strong and challenging concepts of equipment, movement and drill/staging reflective of this class's maturity and exceptional abilities. Staging will most often display multiple events, and more compositions throughout all neighborhoods in this class will present totally new concepts to the judge. Often this will challenge the judge and the judges' personal aesthetic. It is common to experience on-going layered events, and many variations of the fusion of the triad options will be imaginative and challenging and inventive. Treatment of the audio will reflect greater depth, either literal or abstract, & detail and nuance will be fully reflected. A full dynamic range should exist, as all possibilities are available to this class because of their exceptional design and performance maturity. It is important to comment on the design of equipment and movement phrases in order to continue to underscore the importance of those compositional components. Dimensionality will be reflected in long phrases. Depth will be seen in many contextual forms, as these groups will explore the widest range and variety of skills with methods for connection and environmental considerations elevating the skillset beyond the simple accounting of the cumulative skills.

Ensemble excellence should demonstrate a variety of technical and expressive skills. Focus on clarity and the unique skills required to achieve, fulfill, and elevate the composition. Recognize and reward full dynamic range and be sensitive to the fact that the priority in this class is to challenge the performer with the greatest skills which call for in-depth training and the development of NEW achievement techniques. Encourage and reward the successful demonstration of this achievement.

JUDGING SCHOLASTIC WORLD CLASS DESIGN ANALYSIS

Focus on the creative arrangement and design of the events within the show. All elements of design will be considered through strong concepts of equipment, movement, and staging. Staging will often display multiple events, and some compositions will present totally new concepts to the judge. It is common to experience on-going layered events. Many variations of the fusion of the triad's options will be imaginative and challenging. Reflection of audio, either literal or abstract, will reflect great depth. Detail and nuance will be fully reflected. A full range of dynamic effort qualities should exist. It is important to comment on the design of equipment and movement phrases to continue to underscore the importance of those compositional components. Dimensionality will be reflected in longer phrases.

Ensemble excellence should demonstrate a variety of technical and expressive skills. Focus on clarity and the unique skills required to achieve the composition. Recognize and reward a full range of dynamics and be sensitive to the fact that the priority in this class is to challenge the performer with the greatest skills which call for in-depth training and the development of NEW achievement techniques. Encourage and reward the successful demonstration of this achievement.

JUDGING OPEN CLASS DESIGN ANALYSIS

Focus on the logical arrangement and design of the events within the show. The emphasis will be on elements of balance, space, line, texture, and shape as well some exploration of more sophisticated concepts of multiple events. It is time to create more layered efforts and a greater use of the fusion of triad options and dimensionality. At this level, there should be a clear realization of the conceptualization process relative to the placement of equipment and movement events through time.

Reflection of musical structure, in addition to phrasing, tempo, and dynamics, should reflect varied meters and begin to explore multiple lines. It is important to reinforce the importance of the design of equipment and movement in the development of dimensionality in longer phrases. Artistic efforts, details and characteristics should be a part of the vertical orchestration.

Ensemble excellence should focus on clarity and readability. Be aware of aspects of timing and accuracy, dynamic range of essential efforts, and ensemble cohesiveness. Priority in this class is to challenge the development of new skills and a growing level of training. Reinforce maintaining the skills we rewarded in Class A as students move to higher challenges.

As guards develop into the range of Box 4 you will find them including some sophisticated qualities within their design. This reflects the natural desired growth for this class.

JUDGING A CLASS DESIGN ANALYSIS

Focus on the logical design of the events within the show. The emphasis will be on elements of balance, space, line, texture, and shape. It is common to see groups travel into a set then do an equipment or dance sequence at a halt. We encourage the exploration of the principles of the fusion of triad options, recognizing that this will be a challenge to the students. It is reasonable to do some simple body shaping, mostly through weight shifts and gestural moves, and some full arm equipment moves in traveling segments. Learning to employ the blend of skills and the subsequent recognition and reward for this effort is important. Reflection of musical structure should show phrasing, tempo, and dynamics. Usually, guards in this class are comfortable reflecting melodic line and some rhythm. It is important to remember the importance of the design of equipment and movement phrases and creating dimensionality in phrases that will most often be done in a fixed position. As guards develop into the range of Box 4 you will find them including many additional qualities within their design. This reflects the natural desired growth for this class.

Ensemble excellence should focus on clarity and readability. Be cognitive of aspects of timing and accuracy and encourage the performers in qualities of expressive dynamics. Be aware of ensemble cohesiveness. Be sensitive to the fact that the priority in this class is training and the consistent development of skills.

JUDGING REGIONAL A CLASS DESIGN ANALYSIS

Compositional qualities should include logic and presentation with good connections and flow from one single idea to the next. Obvious melodic line reflections will be the choice for most groups in reflecting musical structure. Phrasing and meter are important early components to stress and reward. Focus on the correctness of the basics of composition.

As groups approach the Box 4 level, they will begin to demonstrate some National A qualities. Here is where vocabulary and design will offer occasional challenges to the students. At an excellence level, definition of forms, timing and accuracy of equipment and movement, and such elements as pulse, in-step and consistent initiations, arrivals, and builds to new sets will be the priorities.

DESIGN ANALYSIS JUDGES ARE ASKED TO CONSIDER:

Rewarding Choreographic Efforts

For now, we are asking that any points that already acknowledge choreographic efforts be given special emphasis as we continue to heighten our awareness. We ask Judges to look particular at efforts including (but not limited to) phrasing, crafting, interrelationship etc. This is a continuation of our efforts over the last few seasons.

Musicality

An archetypical approach to music and the visual interpretation of music is not an out-of-style, nostalgic point of view that is no longer valued as an achievement. We still value the ability to create a multi-sensory effect that considers a connection between the visual choice and the audio setting! This includes archetypical approaches as well as inventive experimental approaches.

We distinguish between “Visual-Musicality” and “Musical-Visuality” only as a way to illustrate a visual approach that may still contain aspects of good crafting of phrase but may not connect directly to the musical moment. It is in the crafting that we see intent and if the Designer/Choreographer is ignoring, mirroring, contrasting, or extending the audio setting.

Be Reminded:

- Visual Musicality can exist independent or in conjunction of the audio
- The goal is to create a multi-sensory effect (design choice) through an audio/visual agreement. This possibility exists in a multi-faceted soundtrack as well as an ambient soundtrack.
- Mirroring and contrasting the audio setting are only approaches. It is the connection and elevation of one and/or the other in their relationship (visual choice and audio setting), that becomes the notable achievement. In the limitless approaches, there is a spectrum of possibility as well as a spectrum of achievement. This is not a binary choice or achievement.
- Judges are asked to divorce pre-conceived notions of what ‘being musical’ is.

Phrase Length

In the World Classes, phrase length has become a “go-to” excuse allowing a judge to not more fully address a unit’s vulnerability of range, variety, depth, and risk.

We also see that phrase length becomes a hiding place for units as well. Lesser skills with safe connections over time were expected to be elevated to “virtuosic” simply because of the accumulation of continuously active time.

Be Reminded:

- Phrase length is a device to display skills, not a skill itself! The device alone is not the determiner of meeting a class standard in Design.
- The time itself is only the indicator for the judge to dig deeper into the skills and connections. The amount of time is not, in and of itself, the skill!
- What is particular to the use of longer phrases is that, as a device, it has a “multiplier” effect (when fully exploited) to the skills and their connections over time.
- Phrase length can also bring endurance into the equation if the challenge merits
- We should work to take *length of phrase* out of the “checked box” approach and make all aware of the spectrum of the use of phrase length as a way to showcase/elevate skills. This spectrum is defined by a simple accumulation of active time with simple skills and simple connections vs. high-

level /high contrast compounded skills with challenging connections displayed over a meaningful length of time with little room for recovery.

- Phrase length is one of the compounding factors like proximity and speed that are factored into the cumulative challenges when considering depth of design.

Judges are reminded to dig deeper when length of phrase is being used, to consider the meaningful challenges to the performer and program.

Virtuosic as a Class Standard for the World Classes

- Webster's: *Virtuosic* pertaining to *Virtuoso*
 - "A person who has a special knowledge of skill in a field"
 - The pertinent term in this context is: "Superlative".

It is the "top of their field at the highest point of development" that is to be emphasized in the word for our WGI usage.

There has been recent confusion regarding the term *Virtuosic* in the Class Standard descriptive for the World Classes. Some believe *virtuosic* has an implied meaning pertaining to a limited approach to choreography that emphasizes "tricks".

Our intent is not to focus on unbalanced approaches and does not dismiss that virtuosity should be shown in all families of skills, not just the toss/agility skills that tend to be the fashion of the moment. This word is meant to highlight the contribution of well-rounded abilities/vocabulary/ choreographic choice that includes the full range of possibilities in each piece of equipment and each choreographic choice as filtered through each caption's lens.

Profiling

Conversations regarding profiling guidelines have revealed that many in the Instructor community still feel that when the second box is placed over the first it reflects a weakness in book and choice.

Though the sub-caption scores are directly related through profiling, Judges are asked to also rank within each sub-caption. The sub-caption ranking and spreads between groups (inside the sub-caption) may require a percentage of disconnect between "What and How". Instructors accept this more when they are assured that profiling is not seen in isolation but in comparison (sub-caption ranking).

One item that holds Instructors back is the use of the terms "What and How". These terms have been hardwired into the understanding (but more importantly the explanation) of the sub-captions and how they work. The "What and How" shorthand for the sub-captions leads instructors to the skating & diving models of fixed values for skills and achievement scoring ceilings based on those fixed values. This is a misinterpretation of the intent of the sub-captions and how we use them to arrive at a score. (Each Marching Arts activity has its own philosophy on this. This may be a point where the 'activities' do not agree. Remember to switch gears here if needed)

We ask Judges, in critique situations, to prioritize explaining why a score may be "upside down". Instructors should feel comfortable bringing this up. Weakness in book is still a viable response but assuming that as the sole motivation is a misstep on the part of the Instructor. Judges must explain and educate even when not asked. A quick response to help Instructors understand this is: **"The HOW is not competing with the WHAT"**.

There is no change in The Profiling Guideline. You are still encouraged to use your full range of numbers available to reflect the day's performances. We ask that, when possible, you help with the educational efforts towards Instructors through Local and Regional critiques as well as conversations with your Lead Judges so they may communicate directly to Instructors when asked. We still, "...give the unit as many points as you can."

In the future, we will look at the use of "What" & "How" in the Judge Manual and find opportunities to move towards "**Challenges/Efforts**" & "**Achievements**" (the plural use implies the collective over time).

Choreographic efforts relating to Design

We will be reminded that when considering Design, it is important to know that we no longer look at spatial treatment, staging, or "drill" as the sole impetus for design. Equipment and movement are key components to design and not simply decoration of staging to be filled in afterwards. We look at the synthesis of these efforts as the total design. When assessing these efforts, it is important to recognize how these components shift in priority and how they can combine into a coherent whole as co-equal components. This has been in place since before the use of "interrelationship" and is spelled out several times in the caption's description above.

Just as IA judges can distinguish different efforts and achievements when looking at the blend of body and equipment, we too can recognize the compartmental treatment of the spatial plan, equipment, and movement choreography, as well as the synthesis of efforts to create a greater totality. The connection of these choreographic efforts to the use of motion and space over time is key when looking at the design. It is key to understand that the craft of choreography is not simply vocabulary-building, but to respond to premise and setting, using artful choice and crafted phrase to generate and sustain interest and impact! Looking at the total through a choreographic lens will help us appreciate the differences between the planned and the random, and to see that they are not equal efforts or achievements.

Design Analysis is a challenging caption when considering choreographic choice. When considering the sub-caption of *Composition* look at the choreographic effort and how it contributes to the total design as an extension of aesthetics and sensibilities and its response to premise and setting (both static and kinetic). In *Excellence* you assess the skills as components to the collective vocabulary in the way that the performers are challenged to acknowledge their achievements.

It is important to recognize that all writers are inherently vocabulary builders as an essential function of the choreographic effort. There is no assumption that a "vocabulary builder" also understands the nuanced choices and wholistic vision that is required to fulfill the choreographic responsibility to design. We, like young writers, have different inherent capacities to delineate and reward these two "appreciations" of the choreographic effort.

Commentary

All Judges are asked to remember their audience, of instructors, as we shape commentary. This was stressed initially in 2023 and achieved with mixed success. We are still accountable to scoring-relative commentary, but the words fall on the ears of varying degrees of prior knowledge. We are asked to consider and accommodate, within percentages, this audience of instructors as a part of our service to them. Commentary is no longer sculpted solely to the accountability of Judge Administrators. Your role as teacher/counselor/critic/patron already gives you the gateway to this adjustment. This will be a years-long progression. Continue this track of saying more with less and finding simpler language, given the class, to communicate to the wider audience of instructors.

2026 Reinforcement of Recent Changes to the Judge Sheets

Each sheet has added a component of ***Craftsmanship*** to acknowledge and encourage thoughtful and meaningful choices as indicators of greater design efforts and achievements. This then leading to the elevation of the design, and ultimately greater reward.

You will also see references to ***Safety and Compatibility***. This is to prevent choreographic overreach, as a protection for all participants.

Compositional Risk has been added to both World Class sheets. Both classes have proven the ability to invent and develop compositional risks and deliver extreme challenges in skills, both overt and subtle, on the virtuosic World Class level.

In *Excellence*, for all Analysis captions, you will notice ***Completion of Skills*** being added. This is to remind judges and instructors alike that it is the finish of the skill that help to define the skill itself as well as the achievement associated with the skill. The completion of the skill is inherent to the skill,

The inherent differences between Independent age performers vs. Scholastic age performers are reinforced through the ***Class Descriptors*** at the top of each sheet

2026 Items of Change

World Class Sheet Changes:

- World Class Standards have been adjusted to “Advanced to Virtuosic”
- Box 6 has been eliminated on both World Class Sheets.
- Numeric ranges have been adjusted for Box 5.
- Box third delineations for Box 5 have been eliminated.

Open and World Class Qualifying Scores

- These weekly scores have been increased by 5 points with the last regional weekend being a 65.

Sheet Formatting

- The front and back of each sheet, in all classes, has been adjusted for more continuity of box descriptors and bullet order

Independent World Class guards are comprised of the most sophisticated, advanced to virtuosic levels 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.



Independent World Class Design Analysis

Composition

Score

100

Whose composition contained the greater:

- Use and interrelationship of design elements in form, body, and equipment
- Motion to connect events
- Craftsmanship and orchestration, both through time and in layered events
- Use of performers maturity and virtuosity, considering safety and compatibility
- Relationship to, or enhancement of the audio, through a dynamic range of efforts: space, time, weight, and flow
- Imaginative and inventive use of a variety of design choices and compositional risks
- 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 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 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 and equipment, movement, and motion
- Training, concentration, stamina, recovery and completion of skills
- Achievement of characteristics, detail, and nuance

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 DESIGN ANALYSIS INDEPENDENT WORLD CLASS

| Box 1 Seldom Experiences | | | 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 | 100 | | |
| AMOUNT OF CRITERIA MET/ AMOUNT OF TIME | | | | | | | | | | SOME/SOME | | MOST/MOST | | ALL/ALL/TO 4 SOME/SOME | | SOME/SOME | | MOST/MOST | | ALL/ALL/ TO 5 SOME/SOME | | SOME TO ALL | | | |
| COMPOSITION - AT AN ADVANCED TO VIRTUOSIC LEVEL, WHOSE COMPOSITION CONTAINED THE GREATER: | | | | | | | | | | | | | | | | | | | | | | | | | |
| • 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 incompleteness. | | | | | | • 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. | | | |
| | • Infrequent or weak connection of events through motion in form, body or EQ. | | | | | | • Good connection of events through motion in form, body or 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. | | | | | | CRAFTSMANSHIP 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. | | | |
| | • Weak and/or limited. | | | | | | • Moderate. | | | | | | USE OF PERFORMERS' ADVANCED AND VIRTUOSIC LEVEL, CONSIDERING SAFETY AND COMPATABILITY | | | • Broad. | | | | | | • Superior. | | | |
| | • Occasional, basic reflection with rare dynamic efforts. | | | | | | • Moderate/basic reflection, with sporadic dynamic efforts. | | | | | | RELATIONSHIP TO/ 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 A VARIETY OF COMPOSITIONAL CHOICES AND RISKS | | | • Broad, with excellent depth. | | | | | | • Superior. | | | |
| | • Rarely evident. | | | | | | • Some manifestation enhances depth. | | | | | | CHARACTERISTICS, DETAIL AND NUANCE | | | • Well-developed and consistently displayed. | | | | | | • Superb and fully developed. | | | |
| EXCELLENCE - AT AN ADVANCED TO VIRTUOSIC LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER: | | | | | | | | | | | | | | | | | | | | | | | | | |
| • The ensemble is inadequately trained. | • Some understanding and uniformity. | | | | | | • Growing consistencywith fairly good uniformity. | | | | | | ACHIEVEMENT OF SPACING, LINE, TIMING, ORIENTATION (IN EQ, MV AND FORM) | | | • Highly developed skills, maintained with excellent consistency and uniformity. | | | | | | • Superior skills, constantly displayed with superior clarity, ease and uniformity in all responsibilities. | | | |
| | • Momentary gradations. | | | | | | • Moderate achievement for longer periods | | | | | | ACHIEVEMENT OF A FULL DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW | | | • At high level, consistent and strong. | | | | | | • Superior achievement of the fullest, most sophisticated, range. | | | |
| | • Excellent level of consistency sustained and ongoing. | | | | | | • Occasionally demonstrated | | | | | | ADHERENCE TO STYLE IN EQ, MV AND MOTION | | | • Usually evident and consistent. | | | | | | • Superb and constant. | | | |
| | • Attempted recovery from frequent breaks and flaws. • Inconsistent and sporadic concentration, stamina, and demonstration of skills. • Weak completion of skills | | | | | | • Good physical and mental development. • Evident recovery from breaks and flaws. • Developing/moderate concentration and stamina. • Moderate completion of skills. | | | | | | TRAINING, CONCENTRATION, STAMINA, RECOVERY, COMPLETION OF SKILLS | | | • A high degree of physical and mental development. • Evident and quick recovery from infrequent breaks and flaws. • Constant concentration and stamina. • Constant completion of skills | | | | | | • The highest degree of physical and mental development for this age group. • Effortless recovery from rare breaks and flaws. • Superior concentration and stamina. • Inherent completion of skills. | | | |
| | • Inconsistent | | | | | | • Moderate. | | | | | | ACHIEVEMENT OF CHARACTERISTICS, DETAIL AND NUANCE | | | • At high level, consistent and strong. | | | | | | • Superior. • There is a crystallization of all efforts. | | | |

Scholastic World Class guards are comprised of advanced to virtuosic levels of depth, quality of design, and excellence. Sophisticated Challenges emphasize the physical and mental capabilities of these Scholastic Age Performers.

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



Scholastic World Class Design Analysis

Composition

Score

100

Whose composition contained the greater:

- Use and interrelationship of design elements in form, body, and equipment
- Motion to connect events
- Craftsmanship and orchestration, both through time and in layered events
- Use of performers maturity and virtuosity, considering safety and compatibility
- Relationship to, or enhancement of the audio, through a dynamic range of efforts: space, time, weight, and flow
- Imaginative and inventive use of a variety of design choices and compositional risks
- 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 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 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 and equipment, movement, and motion
- Training, concentration, stamina, recovery and completion of skills
- Achievement of characteristics, detail, and nuance

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 DESIGN ANALYSIS SCHOLASTIC WORLD CLASS

| Box 1 Seldom Experiences | | | 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 | 100 | | |
| AMOUNT OF CRITERIA MET/ AMOUNT OF TIME | | | | | | | | | | SOME/SOME | | MOST/MOST | | ALL/ALL/ TO 4 SOME/SOME | | SOME/SOME | | MOST/MOST | | ALL/ALL/ TO 5 SOME/SOME | | SOME TO ALL | | | |
| COMPOSITION – AT AN ADVANCED TO VIRTUOSIC LEVEL, WHOSE COMPOSITION CONTAINED THE BETTER: | | | | | | | | | | | | | | | | | | | | | | | | | |
| • 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 incompleteness. | | | | | | • 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. | | | |
| | • Infrequent or weak connection of events through motion in form, body or EQ. | | | | | | • Good connection of events through motion in form, body or 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. | | | | | | CRAFTSMANSHIP 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. | | | |
| | • Weak and/or limited. | | | | | | • Moderate. | | | | | | USE OF PERFORMERS' ADVANCED AND VIRTUOSIC LEVEL, CONSIDERING SAFETY AND COMPATABILITY | | | • Broad. | | | | | | • Superior. | | | |
| | • Occasional, basic reflection with rare dynamic efforts. | | | | | | • Moderate/basic reflection, with sporadic dynamic efforts. | | | | | | RELATIONSHIP TO/ 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 A VARIETY OF COMPOSITIONAL CHOICES AND RISKS | | | • Broad, with excellent depth. | | | | | | • Superior. | | | |
| | • Rarely evident. | | | | | | • Some manifestation enhances depth. | | | | | | CHARACTERISTICS, DETAIL AND NUANCE | | | • Well-developed and consistently displayed. | | | | | | • Superb and fully developed. | | | |
| EXCELLENCE – AT AN ADVANCED TO VIRTUOSIC LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER: | | | | | | | | | | | | | | | | | | | | | | | | | |
| • The ensemble is inadequately trained. | • Some understanding and uniformity. | | | | | | • Growing consistencywith fairly good uniformity. | | | | | | ACHIEVEMENT OF SPACING, LINE, TIMING, ORIENTATION (IN EQ, MV AND FORM) | | | • Highly developed skills, maintained with excellent consistency and uniformity. | | | | | | • Superior skills, constantly displayed with superior clarity, ease and uniformity in all responsibilities. | | | |
| | • Momentary gradations. | | | | | | • Moderate achievement for longer periods | | | | | | ACHIEVEMENT OF A FULL DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW | | | • At high level, consistent and strong. | | | | | | • Superior achievement of the fullest, most sophisticated, range. | | | |
| | • Excellent level of consistency sustained and ongoing. | | | | | | • Excellent level of consistency sustained and ongoing. | | | | | | 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. • Weak completion of skills | | | | | | • Good physical and mental development. • Evident recovery from breaks and flaws. • Developing/moderate concentration and stamina. • Moderate completion of skills. | | | | | | TRAINING, CONCENTRATION, STAMINA, RECOVERY, COMPLETION OF SKILLS | | | • A high degree of physical and mental development. • Evident and quick recovery from infrequent breaks and flaws. • Constant concentration and stamina. • Constant completion of skills | | | | | | • The highest degree of physical and mental development for this age group. • Effortless recovery from rare breaks and flaws. • Superior concentration and stamina. • Inherent completion of skills. | | | |
| | • Inconsistent | | | | | | • Moderate. | | | | | | ACHIEVEMENT OF CHARACTERISTICS, DETAIL AND NUANCE | | | • At high level, consistent and strong. | | | | | | • Superior. • There is a crystallization of all efforts. | | | |

Open Class guards are comprised of an advanced level of depth, quality of design, and excellence. Physical and mental development separates standards between Independent and Scholastic age performers.

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



Open Class Design Analysis

Composition

Score

100

Whose composition contained the greater:

- Use and interrelationship of design elements in form, body, and equipment
- Motion to connect events
- Craftsmanship and orchestration, both through time and in layered events
- Use of performers maturity and advanced level of development considering safety and compatibility
- Relationship to, or enhancement of the audio, through a dynamic range of efforts: space, time, weight, and flow
- Imaginative and inventive use of a variety of design choices
- Crafted 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, recovery and completion of skills
- Achievement of characteristics, detail, and nuance

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 DESIGN ANALYSIS OPEN CLASS

| Box 1 Seldom Experiences | | | 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 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 ADVANCED LEVEL, WHOSE COMPOSITION CONTAINED THE GREATER: | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • 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 and 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. | | | | | | CRAFTSMANSHIP 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. | | | | | |
| | • Minimal for this class | | | | | | • Basic for this class | | | | | | USE OF PERFORMERS' ADVANCED LEVEL CONSIDERING SAFETY AND COMPATABILITY | | | • Good for this class | | | | | | • Strong for this class | | | | | |
| | • 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. | | | | | | RELATIONSHIP TO/ 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 A VARIETY OF COMPOSITIONAL 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. | | | | | |
| | • Dysfunctional, abrupt. | | | | | | • Mostly correct. | | | | | | CRAFTED TRANSITIONS AND EQUIPMENT CHANGES | | | • Logical and well designed. | | | | | | • Strong for this class. | | | | | |
| | • Sporadic. | | | | | | • Fairly successful. | | | | | | CHARACTERISTICS, DETAIL AND NUANCE | | | • Good depth and success. | | | | | | • Elevates the depth of the composition. | | | | | |
| EXCELLENCE - AT AN ADVANCED LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER: | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • 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 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. and applied | | | | | | • 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. • Rare and sporadic completion of skills | | | | | | • Growing physical and mental development. • Attempted recovery from breaks and flaws. • Moderately achieved stamina and concentration • Developing completion of skill. | | | | | | TRAINING, CONCENTRATION, STAMINA, RECOVERY, COMPLETION OF SKILLS | | | • Good physical and mental development for this class. • Strong recovery from infrequent breaks and flaws. • Consistent and ongoing display of concentration and stamina. • Broad completion of skills. | | | | | | • Fully developed physical and mental development for this class • Quick recovery from rare breaks and flaws • Successful and sustained concentration and stamina • Constant completion of skills | | | | | |
| | • Rare. | | | | | | • Occasional. | | | | | | ACHIEVEMENT OF CHARACTERISTICS, DETAIL AND NUANCE | | | • Strong and clear. | | | | | | • Excellent and consistent. | | | | | |

A Class guards are comprised of an intermediate level of depth, quality of design, and excellence. Successful design combines a logical composition that facilitates the display of skills and achievability. Physical and mental development separates standards between Independent and Scholastic age performers.

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

Score

100

Composition

Whose composition contained the greater:

- Use of design elements in form, body, and equipment
- Motion to connect events
- Craftsmanship and orchestration, both through time and in layered events
- Use of performers intermediate level of development considering safety and compatibility
- Relationship to, or enhancement of the audio through a dynamic range of efforts: space-time, weight, and flow
- Imaginative and inventive use of a variety of compositional choices
- Crafted 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 |

Score

100

Excellence

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, recovery and completion of skills
- Achievement of characteristics, detail, and nuance

| 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 DESIGN ANALYSIS A CLASS

| Box 1 Seldom Experiences | | | 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 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: | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • Generally lacks readability | • Occasional, presented singly. | | | | | | • 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. | | | | | |
| | • Rarely evident. | | | | | | • Sometimes evident. | | | | | | MOTION TO CONNECT EVENTS | | | • Consistently incorporated. | | | | | | • Successfully incorporated throughout. | | | | | |
| | • Infrequent, presented singly. Incomplete composition may limit scoring potential. | | | | | | • Some orchestration, but ideas often presented singly. • Questionable or incomplete unity of elements. | | | | | | CRAFTSMANSHIP 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. | | | | | |
| | • Minimal for this class | | | | | | • Basic for this class | | | | | | USE OF PERFORMERS' INTERMEDIATE LEVEL OF DEVELOPMENT | | | • Good for this class | | | | | | • Strong for this class | | | | | |
| | • Occasional, most often basic melody. | | | | | | • Reflects the basic audio structure with occasional dynamic changes. | | | | | | RELATIONSHIP TO/ 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. | | | | | |
| | • Rarely evident. | | | | | | • Basically correct. • Beginning level of imagination and artistic effort. | | | | | | IMAGINATIVE AND INVENTIVE USE OF A VARIETY OF COMPOSITIONAL CHOICES | | | • Good level of imagination and artistic effort. | | | | | | • Consistent display of imagination and artist effort. | | | | | |
| | • Dysfunctional, abrupt | | | | | | • Beginning understanding of logical transitions | | | | | | CRAFTED TRANSITIONS AND EQUIPMENT CHANGES | | | • Logical and well designed. | | | | | | • Embedded in the design, showing depth for this class. | | | | | |
| | • Rarely evident. | | | | | | • Sometimes evident. | | | | | | CHARACTERISTICS, DETAILS AND NUANCE | | | • Elevate the composition beyond mere pictures | | | | | | • Define the details of the composition. | | | | | |
| EXCELLENCE - AT AN INTERMEDIATE LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER: | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • Performers are generally unaware | • Occasional achievement. • Sporadic uniformity. • Still learning how to move through space. • Incomplete program limits demonstration. | | | | | | • 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. | | | | | | 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. | | | | | |
| | • Attempted but still learning | | | | | | • Moderate achievement of time and weight. | | | | | | 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. | | | | | |
| | • Weak or sporadic. | | | | | | • Recognizable but not well developed. | | | | | | ADHERENCE TO STYLE IN EQ, MV AND MOTION | | | • Evident and growing. | | | | | | • Consistent broad range of beginning style. | | | | | |
| | • Frequent breaks and flaws without recovery. • Concentration and stamina are sporadic. • Rare and sporadic completion of skills | | | | | | • Growing physical and mental development for this class. • Attempted recovery from breaks and flaws. • Developing stamina and concentration. • Developing completion of skills | | | | | | TRAINING, CONCENTRATION, STAMINA, RECOVERY, COMPLETION OF SKILLS | | | • Good physical and mental development for this class. • Good recovery from infrequent breaks and flaws. • Good display of concentration and stamina. • Broad completion of skills. | | | | | | • Well-developed physical and mental development for this class. • Quick recovery from rare breaks and flaws. • Successful concentration and stamina. • Successful completion of skills. | | | | | |
| | • Weak or sporadic. | | | | | | • Some | | | | | | ACHIEVEMENT OF CHARACTERISTICS, DETAIL AND NUANCE | | | • Good understanding and enhancement. | | | | | | • Clear, consistently achieved and enhanced with dynamic gradations. | | | | | |

Regional A Class guards are comprised of an introductory/beginning level of depth, quality of design, and excellence. Successful design combines a logical composition that facilitates the display of skills and achievability. Physical and mental development separates standards between Independent and Scholastic age performers. Stylistic diversity is to be encouraged with all choices given equal potential for success.



Regional 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
- Craftsmanship and orchestration, both through time and in layered events
- Use of performers introductory level of development considering safety and compatibility
- Logic and correctness of design
- Relationship to, or enhancement of the audio through a dynamic range of efforts: space-time, weight, and flow
- Crafted 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
- Demonstrated a dynamic range through the efforts of space-time, weight, and flow
- Adherence to style in equipment, movement, and motion
- Training, concentration, stamina, recovery and completion of skills
- Achievement of characteristics, detail, and nuance

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 DESIGN ANALYSIS REGIONAL A CLASS

| Box 1 Seldom Experiences | | | 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 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 INTRODUCTORY TO BEGINNING LEVEL, WHOSE COMPOSITION CONTAINED THE GREATER: | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • 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. | | | | | | CRAFTSMANSHIP 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. | | | | | |
| | • Minimal for this class. | | | | | | • Basic for this class. | | | | | | USE OF PERFORMERS' BEGINNING LEVEL CONSIDERING SAFETY AND COMPATABILITY | | | • Good for this class. | | | | | | • Strong for this class. | | | | | |
| | • 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. | | | | | | RELATIONSHIP TO/ 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. | | | | | | CRAFTED TRANSITIONS AND EQUIPMENT 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: | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • 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. | | | | | |
| | • Rare and sporadic completion of skills • Frequent breaks and flaws; recovery is not yet understood or attempted. • Concentration and stamina are a struggle. | | | | | | • Developing completion of skills. • Growing physical and mental development for this class. • Occasional attempts at recovery from breaks and flaws • Developing stamina and c oncentration | | | | | | TRAINING, CONCENTRATION, STAMINA, RECOVERY, COMPLETION OF SKILLS | | | • Broad completion of skills • Consistent and ongoing physical and mental development for this class. • Growing recovery from breaks and flaws. • Broad display of concentration and stamina. | | | | | | • Consistent completion of skills • 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. | | | | | |

EQUIPMENT AND MOVEMENT PHILOSOPHY

Verbal observations must be equally divided between “the what”, and “the how”

Judges should recognize and reward the demonstration of training and the techniques behind each skill. Analyze the INDIVIDUAL performer, section, or small group and credit what is written and how it is performed.

Equipment and Movement are both judged based on specific principles: the efforts of space, time, weight, and flow of energy, technique, training, timing, and uniformity.

- Recognize and identify the vocabulary to know **WHAT** the performer is achieving and what skills (training) must be understood to achieve.
- Measure the degree of achievement demonstrated by the individual(s).
- The judge must be cognitively and analytically aware of the range of the choreographed vocabulary and recognize and reward cumulative aspects of this material.
- The excellence score will reflect the range of achievement of all the qualities inherent within the vocabulary.
 1. The presence of fundamentals of training, principles of movement or equipment, and the dynamic range of efforts will determine the degree of achievement of the performer.
 2. The “what” and the “how” exist simultaneously.
 3. Proper recognition and verbalization of the Vocabulary is the means to recognize what the performer is achieving. You must know all the techniques involved in the fulfillment of each skill as well as the challenges presented in the connections of skills.

Both the “what” and the “how” (vocabulary and achievement) exist simultaneously.

- The judge must have a simultaneous awareness of WHAT is being asked of the performers, and concurrently, know HOW well it is being achieved.
- It is impossible to separate the two components. Our accountability to the score sheet is the only real delineation that exists between the WHAT and the HOW.
- Therefore, it is appropriate that each observation the judge makes relative to the choreographed vocabulary qualities should be accompanied by an observation of the degree of excellence with which it is achieved. Your accurate verbalization of “what” is being done will assure the listener that you are fully reading and crediting the vocabulary and achievement.
- This will give scoring significance to the commentary.
- Proper profiling in each sub-caption is vital to assure the accurate crediting for the performers.

Sampling Techniques

- Identify **who** you are sampling, **what** they are doing and **how** well they are achieving.
- Compare one individual to others to measure the consistency of the training and overall achievement.
- Within a unison section presentation, compare the consistency and training of all individuals in the section or within your viewing range.
- In non-unison skills, measure the individual against accepted principles of excellence.
- The formatting of like skills in sequential or randomly placed settings will call for greater scrutiny on the part of the judge. The judge is asked to **dig deeper and read through the phrase** to not only

watch initiations, but arrivals, completions, and markers within the phrase to fully assess timing, training, technique, adherence to style and prescribed method, regarding Achievement and Excellence. This will call for the sampling of multiple performers doing like skills in these “displaced” settings to fully assess Excellence and factor into the comparative process. Achievement is available in all settings, but the availability of proofs and evidence of that achievement is not the same in all settings. In the archetypical unison setting the assessment is quick and proven and in the displaced setting the assessment must be formed by the collection of evidence over time, thus challenging the judge to not work on the assumption of achievement because of the difficulty of the read and the obvious patterns created only by the most obvious markers in the skill or phrase.

TECHNIQUES IN IDENTIFYING THE VOCABULARY

- The depth, range and variety within the vocabulary are **cumulative**. Care should be taken not to arrive at a premature assessment. **Don’t jump to judgment.**
- Consider each aspect **within the context** of its presentation.
- Each skill does not invite assessment in isolation but must be considered in the context in which it may be written. The connections of skills, forming phrases, should be considered if these connections present their own challenge separate from the skills themselves. This is an indicator of depth and should be factored comparatively.
- If multiple events are occurring simultaneously, scan the stage to sample the range of the choreographed opportunities and the achievement of the individuals/small groups. Let your verbal observations include the sampling comment that you are “scanning” the multiple events.
 1. Understand that this process will invite more of an overview comment but is necessary to encompass ALL that is occurring.
- **There is a real difference between training/achievement and a mechanical error.**
 1. If a judge takes the approach of naming a skill and then talking about a technical deficiency which may be noted within that skill, then the observations take on the sound of “tech tapes” which is frighteningly close to “tick tapes” and does not reinforce the tenets of training and achievement.
 2. To illustrate this statement; if an individual or a segment of the guard does an extensive saber phrase with multiple plane changes and two toss variations while the body shapes, turns, jumps, and travels, the judge should be processing all the components being presented, and should be considering what level of training and development was required for the performer(s) to demonstrate this. Perhaps within this phrase they fully achieved most of the vocabulary indicating that their training and processing of the skills was understood and applied. However, within this phrase, perhaps there were a few errors (a drop or a break or a late start). The point to be made here is that the training the performer demonstrates in doing the required phrase is significantly greater in value and priority than the break, drop or late start.
 3. This must be taken in context and not become an “either/or” scenario. Consistent technique issues will certainly be a red flag that will call the judge’s attention to the potential of training problems. They should not, however, be the isolated basis upon which the judge assigns the score.
 4. Judges must recognize and balance the considerations between the training process, the degree of development and fulfillment of the vocabulary, and the “isolated errors” which are bound to occur with even the most mature of our performers.
 5. Most importantly, the judge must first recognize fully, all the layers of skills within the vocabulary.
- READ through the phrase, evaluate the skills demonstrated within the phrase, and assess if new skills were presented that may broaden the range of what was previously demonstrated.

- **Clarification on phrase length.** All shows will have phrases of varying lengths. It is the content within each phrase and how the skills are combined and expressed that you will evaluate and credit over time. Other than the consideration of endurance, the surviving of a length of time by simply being busy does not constitute the same challenge as a series of high-level skills connected in challenging ways in a setting that may create a separate layer of challenge to the performer. The primary focus of identifying phrase length is to recognize the achievement in an exceptionally challenging setting over time with limited opportunity for recovery.

Do NOT take the liberty of “liking” or “not liking” the choreographer’s choice of the written material. Judge what’s there and how well it is achieved.

COMBINING BODY AND EQUIPMENT:

- When body and equipment are layered, blended, or synergistically designed, new responsibilities occur for the performer thus expanding the range of the vocabulary.
- Consider this blend much as you would consider partnering in dance.
- Balance, gravity, and other principles are compounded and changed for both body and equipment.

There are a variety of options available to the choreographer.

- At times the body and equipment will function in an equal and inseparable (synergistic) display of motion.
- At other times the equipment may be secondary, perhaps carried in a passive position or grounded, as the body explores choices of dance, drama, or staging.
- The body may be in a fixed position to display the dexterity of hands and speed or complexity of the equipment. Recognize all these options in considering the skills and choices within the vocabulary.
 1. Learn to see the qualities that developed the body to perform the combined vocabulary.
 2. Recognize and credit ALL aspects of training to achieve all responsibilities, combinations & possibilities.

THE PHYSICS OF MOTION & THE DYNAMIC RANGE OF EFFORTS

The nature of motion results in the release of energy through a muscular response to an inner or outer stimulus. The response produces a visual result in time and space. This influences the handling of equipment as each equipment skill responds to the degree of tension, flexibility, and strength in the hands, wrists, arms, and entire body. These changes in the body range from inner tensions that the performer feels, and which vary the expression. Gradations of space, time, weight, and flow enhance the technical skills and give the viewer a dynamic reflection. The changes in these "efforts" of space, time, weight, and flow are the means whereby the dynamics are manifested, and dynamic range is seen.

- These efforts and specific techniques are inseparable and occur simultaneously.
- Within every equipment or movement phrase, techniques will involve the incorporation of effort gradations governing space, time, weight, and flow. These qualities exist simultaneously with such principles as flexion, extension, rotation, muscle development, etc. Without them we would be robotic, and all motion would be impaired.
- The **“physics of motion”** require certain changes in qualities of space, time, weight, and flow. For example, a dancer must have strength in preparation to achieve lightness and height in a jump. The same is true in the execution of an equipment toss.
 - These efforts within an equipment pattern or within a movement combination will occur in initiation, connection, and completion of the given skill; otherwise, the skill could not occur.

- In addition to these **inherent efforts**, the vocabulary will also include a layer of **dynamics** where gradations of space, time, weight, and flow will enhance the look of the vocabulary layering it with a range of dynamic qualities.
- As you read through the written material, comprehend all that it involves, and consider the training and understanding the performer must possess in its execution.
- Be specific in identifying your recognition of these efforts and their dynamic range.

Read, process and understand the entire meaning and involvement within each phrase (range & variety both technically and dynamically), and cumulatively process the phrase in context with the entire vocabulary.

DIFFICULTY AND RISK

Risk and difficulty factors in both the Scholastic World sheet and the Independent World sheet. This is intended for us to recognize and reward these considerations of depth when assessing the overall vocabulary and its achievement.

We immediately think of “dangerous” skills combining strength and agility as “risk.” However, be reminded that there is a range within both *difficulty* and *risk* that includes other considerations of depth commonly exploited by the Independent World Class. (i.e., proximity, endurance, speed, exposure, and so on)

Both overt and subtle risks, can coexist within the *advanced to virtuosic* class standards for both World Classes.

Reminders of perennial concerns

There are subjects that have come up repeatedly over the last few years as color guards have evolved. Creative choices challenge our sensibilities and abilities to recognize and reward. We see this as a natural step in our evolution. Below are issues that have been an emphasis that bear mention to both Local and National judges.

Considering Depth, Environments, and Settings and their impact on Vocabulary and Excellence

When considering depth of vocabulary and the skills needed for fulfillment/achievement, we are asked to look at what some consider “intangibles.” The factors placed on the performers that add a layer of consideration through simultaneous responsibilities or challenges of the environment or setting. The archetypical approach to assessing vocabulary through the accounting of skills (“bean-counting”) does not offer the clearest picture of these external considerations. For years, Analysis Judges have been asked to project themselves into the physicality of the performer to better understand the impact of these self-imposed challenges on the vocabulary. In the World Classes, we have specified one aspect of depth *Difficulty and Risk* to heighten our awareness of these factors on the total of the vocabulary. Other external factors that challenge our full assessment of skills and their achievement, include, but are not limited to:

- Speed
- Frequency of skills within the phrase
- Method by which skills are connected
- Endurance needed to execute in challenging settings over time

- Proximity- this is not to simply be in close format, but to acknowledge the point where individuals must be cognizant of the other performers (kinesthetic awareness) to achieve.
- Exposure to error as risk
- Blend of body and equipment and the cross-impact of one on the other.
- Traveling
- Ability to recover as an indicator of training (comparative between individuals)
- Recovery options within the setting (forgiving environments vs. restrictive environments)
- Length of phrase relative to the skills within the phrase and how they are linked.
- Maturity needed to fulfill a given moment
- Ability of performer to sustain the moment in hyper exposed settings whether it be an individual effort that is the single center focus where we would consider the external pressure of that moment, or the exacting skills demonstrated by kinesthetic awareness of the individuals having to match in unison, or displaced settings in extreme demonstrations of skill where that awareness would be notable.
- Difficulty and risk.
- Challenging audio environments
- Intended physical restrictions – blindfolded, arms tied, standing on platforms, inversions (upside down) etc.
- Non-traditional equipment (teddy bear vs. saw blade)
- Shared environments- interdependence between performers and the evidence of kinesthetic awareness. (proximity)
- Moments of exacting precision (i.e., unison tosses with exceptional proofs of timing, training, and technique.)

In almost all these examples you see an **added responsibility/awareness of the performer that comes with an increased risk of failure and a decreased opportunity for recovery.**

Any single one of these factors is not to be accounted for in isolation (as a single bean) but as a factor on the displayed skills within these considerations (these factors “change the beans” and ask for beans to be added). We do not check the box and move on but consider how these “intangibles” impact the performer in what is being asked of them, over time, and how they are able to achieve within these challenges. We are hoping to move away from the simple accounting of skills as the single method for assessing vocabulary. We count on the expertise of the Analysis Judges to be able to factor these external intangibles to build understanding of the greater considerations of depth and their achievement.

Multiples vs. Individuals

It has been most common to see groups establish vocabulary in group or unison settings and then expand that vocabulary through individual efforts. Recently, we were now seeing more and more groups use individuals to establish the group’s vocabulary and then use unison efforts to expand the vocabulary to display proofs of training, timing, technique, and adherence to style. This has called into question the values of individuals displaying of skills vs. unison or small group efforts.

1. We were asked to value singles vs. multiples some years back. The Steering Committee looked at proofs of achievement. If we are comparing the same skill over two groups where one group displayed the skill as an individual and the other group displayed the skill as a group of five (with all things, including achievement, being equal and the only variable being the single vs. the multiple) we would have to acknowledge the challenge of comparison (training, timing, and technique) and its achievement by the group of five. There would be an added responsibility

placed on those performers and a less forgiving environment calling on the performers to be responsible for more in that setting (whether unison or displaced in time).

2. We also spoke of proofs in terms of process that may walk the line of Design Analysis that we feel deserve mention in the IA captions. When the example above becomes a comparative question (reminding you that all factors being equal between the groups and that it is only the variable of multiples vs. individual we are considering) we see hard proof that one group is able to replicate the event of the other while the assumption of that ability on the group represented by the individual is not evident. This would tip the scale in a comparative setting to the unit offering the hard proof of the achievement. This idea challenges those that account for skills without looking at settings or external factors. It is suggested that if you are still in the habit of assessing through accounting then you would have to consider adding a “bean” for every participant’s effort of the skill and its achievement.
3. It is the comparison of the individuals in the group of five and the stand-alone individual; it is the assessment of the environment (settings and format) as forgiving or demanding that must be mentioned. All examples are vocabulary builders, but it is the comparison in exposed situations that offers the proof of a singular exacting sense of time, space, energy, and kinesthetic awareness that are the direct indicators of training, timing, and technique.
4. **It is not the setting that is the proof; it is what is done in the setting that is the achievement.** If the judge is to consider the intangibles of depth, then we would then look at the unison setting (as we would in *phrase length*) and ask: What is being done in these settings and what is the setting’s impact on the skill being presented? How does this impact the challenge to the performer (added simultaneous responsibility?) and is that being achieved? Is the setting more forgiving, or demanding? Is the skill displayed within that setting worthy of note because of the setting? OR Is the unit simply checking a box in creating the setting itself but not meeting the challenges of the setting by the **elevation of skill**? We went through this years back when considering *phrase length* and the same applies here. We do not check the box of phrase length without considering the elements within that phrase. In this case we do not consider the display of unison or group effort as a soul basis for achievement without asking what is being displayed in this unison setting. There is no assumption of proof of timing training and technique or adherence to style or the challenge that comes with high level of skill with an exacting sense of precision, **until we see the hard evidence/proof of such.**

This asks for a greater sense of expertise from the judge requiring an advanced level of identification and an understanding of how this impacts reward. Accounting of skills in the simplest terms will not necessarily accommodate this expectation of the Analysis judge.

Manipulation of hand-held props

When sampling performers using hand-held props (implements other than authorized equipment), the Equipment Judge should consider the observable physical properties of the implement and the efforts needed to manipulate the implement as you work to identify the skill and achievement of the performers. In the same way the physical differences between flags, rifles, and sabres, call for different techniques, the differences between props like bare poles/pikes, hoops, tree branches, cardboard boxes, batons, chain flags, each offer their own considerations. Units will utilize these implements in hopes of expanding their total vocabulary. In most cases, your observations can be described using our common language concerning equipment principles (timing, pathways, dynamic efforts, etc.)

Be clear, it is not the implement itself that creates the range, but the expansion of skills required to manipulate the implement that creates the expanded challenge and achievement.

The Color Guard Advisory Board has approved rifle alternatives as “legal” equipment. This impacts the legal equipment time required by the Timing and Penalties Judge. Equipment Judges should expect to see more of these rifle alternatives throughout the season. Be reminded that just as any rifle, these implements should be considered as units establish their Vocabulary. As with any prop, these implements may be used to supplement the units’ Vocabulary.

SPECIFIC TO THE EQUIPMENT FOCUS

The equipment vocabulary includes but is not limited to:

- Spins
- Tosses/exchanges
- Carving/extensions
- Hand to hand spins and hand changes
- Multi-planar work
- Wraps
- Working from all parts of the equipment
- Equipment/Body (phrases that depend on the body)
- Phrase sharing (partnering with others)
- Equipment layered on body or movement
- Tempo/meter/rhythm
- Displays of Dexterity, Strength, and Agility
- Dynamic Range of Efforts
 - SPACE: *Spatial pathways are direct or indirect.*
 - TIME: *Motion gradates from very slow (sustained) through very fast or quick.*
 - WEIGHT: *Efforts range from light or soft through strong.*
 - FLOW: *Motion gradates from free or open to bound (the “flow” of energy in the arms and upper body - the flow of breath)*
- Compounded efforts

EQUIPMENT PRINCIPLES: Each of the following principles requires understanding a method of achievement. The uniform development of these qualities is what we want to show in our equipment. Performers should understand and display training in the following equipment principles:

1. DYNAMIC RANGE OF EFFORTS exists in every move. It is the *gradations* within these efforts and the combination of these efforts that increase dynamic range. Efforts include:

- **SPACE:** Changes in the quality of spatial focus, or attention either direct or indirect. The six spatial tendencies are: up, down, high, middle, low and in place. Spatial pathways of equipment can be direct or indirect.

- **TIME:** Changes in the quality of time in equipment skills rely on becoming either sustained or slow through fast or quick. The quality of prolonging time is termed sustained. The quality of urgency or quickening in time is termed quickness. Equipment motion here would gradate from very slow through very fast effort.
 - **WEIGHT:** Changes in the quality of the equipment weight. It moves from light/soft through forceful/strong. This is influenced through changes in the muscles of the forearm, tension of the grip and flexibility of the wrist.
 - **FLOW:** Use of breath impacts the flow of energy significantly and impacts changes in the quality of the flow of tension; Equipment moves from free and open to bound (controlled by the degree of, or release of, tension in the arms and upper body.) The "going with the flow" of equipment movement we call free; the restriction of the equipment flow we call bound.
- 2. POSITION SENSE:** Beginning and completing a skill from a uniform position; control of position within a phrase.
- Hand position on equipment
 - Uniformity of fixed or carry positions
 - The pitch of equipment in spins and tosses
 - Relationship of the body to equipment in such skills as wraps or in the act of manipulating the equipment with other body parts than just hands.
 - The relationship of the body in equipment presentation or exchanges
- 3. TIMING:** The act of moving in unison efforts. In non-unison equipment skills, timing is viewed relative to the interaction or involvement of the various pieces of equipment.
- Initiation of skills
 - Speed of skill - tempo
 - Completion of skill
 - Phrase length
 - Phrase sharing (with body or another piece of equipment).
- 4. SPATIAL PATHWAYS:** The adherence to points in space in any three-dimensional carving pattern or extension.
- 5. BALANCE:**
- This aspect helps the performer to work with gravity.
 - The performer must have a good knowledge of the balance of each piece of equipment and at the same time maintain an inner balance of the whole body.
 - It is a fusion of mutual support among all the body parts that brings the whole together and allows the most stable control of equipment.
- 6. MOVING THROUGH SPACE:** An awareness of the space around the performers, their kinesphere, the pathways their equipment and body will follow and the area in which equipment patterns can be created and executed.
- ***Sometimes it is not the destination but the motion itself that is important.*** Such motion emphasizes weight and the direct flow of energy calling for uniformity through weight and energy flow and the peak point of the motion. The concentration is on the **ACT OF MOTION** rather than (but not disregarding) the result of reaching a specific destination.

7. ARTICULATION: Here the performer must define and achieve each individual aspect of detail involved in any skill or effort.

8. BREATH is crucial to motion not only to bring more oxygen to the body but also to give equipment and body motion fluency and harmony.

- Breath will impact on the specific **quality** of motion.
- A phrase of motion "with breath" has a controlled extension in time, a clear beginning and end no matter how fast or how slow it is. It moves with freedom and harmony.
- A phrase "without breath" looks stiff and mechanical (no breathing space).

9. RHYTHM (the combination of weight and time)

- It is the pulse or beat of motion and is paramount in creating dynamics.
- Motion may occur as a direct response to a recurrent beat or rhythmic pattern in music.
- The chief purpose of motion is the translation of rhythms and dynamics into physical action.

JUDGING EQUIPMENT

JUDGING WORLD CLASS EQUIPMENT

We must remind ourselves that performer experience will reflect in the performers' expanded abilities that then, in turn, offer choreographic opportunities to establish expanded vocabularies in this class. The achievement of these exceptional skills offered by these exceptional performers must be considered far beyond absence of error with a keen application of derived achievement. Range and variety will be heightened by a maturity, willingness, and ability to explore and risk. Considerations of depth elevate the skillset beyond the simple accounting of cumulative skills. When judging, account for skills within the extended phrasing typical in this class, note the frequency of skills, how they are connected, and the environmental considerations that are the window to identifying the depth of vocabulary, along with factors of variety and range. We assume that all possibilities from our collective past are available to these performers as they also strive to meet and expand the *advanced to virtuosic* standard through exploration and invention.

Focus on the development, achievement, and demonstration of mature, advanced/virtuosic, superior skills. Recognize and reward the full dynamic range of efforts blended in constant synergy within all equipment skills and variations. It is essential that performers understand and apply the broadest range of all the principles and essential efforts at this level. Performers should strive for a high level of excellence within the broadest vocabulary. Encourage and reward the excellent demonstration of these skills. With the fusion of body and equipment, recognize those times when body will motivate the equipment and when equipment will motivate the body.

JUDGING OPEN CLASS EQUIPMENT

Focus on the training and achievement of more mature equipment skills. Recognize which new principles are essential at this level; reinforce them as well as those principles essential in the advanced levels; encourage the excellent demonstration of these skills. It is important to develop a sound understanding of dynamics in this class; qualities of space, time, weight, and flow must be reinforced, as an integral part of all techniques. The Open Class performers should strive for a **high** level of excellence within a specific range of advanced skills. It is reasonable for these same performers to achieve a **moderate** level of excellence in some mature skills should they undertake these. This is commonly seen as performers achieve at the level of Box 4.

JUDGING A CLASS EQUIPMENT

Focus on the training and achievement of intermediate equipment skills suitable to this class. Recognize which principles are essential at an intermediate level and train for the excellent demonstration of these skills. It is reasonable to expect the performers to strive for a **high** level of excellence within a specific range of the choreographed vocabulary.

JUDGING REGIONAL A CLASS EQUIPMENT

Focus on the training and achievement of the simplest introductory and beginning equipment skills. Keep in mind the age of these performers and remember that this is a beginning experience for them. Recognize which principles are essential at a beginning level and train for the excellent demonstration of these skills. It is reasonable to expect the performers to strive for a moderate level of excellence within a specific range of the beginning choreography.

As performers approach Box 4, they will begin to demonstrate characteristics that indicate their training and development is near ready for National A Class. The purpose of this class is to help the performers grow in the very elementary and beginning principles and efforts in handling equipment. Many may use props, small swing flags, or other pieces of equipment, which can be handled through full arm rotation. Always support proper training and development on whatever piece of equipment is used.

INDIVIDUAL ANALYSIS JUDGES ARE ASKED TO CONSIDER:

Phrase Length

Phrase length has become a “go-to” excuse allowing a judge to not more fully address a unit’s vulnerability of range, variety, depth, and risk.

We also see that phrase length becomes a hiding place for units as well. Lesser skills with safe connections over time were expected to be elevated to “virtuosic” simply because of the accumulation of continuously active time.

Be Reminded:

- Phrase length is a device to display skills, not a skill itself! The device alone is not the determiner of meeting a class standard in Vocabulary.
- The time itself is only the indicator for the judge to dig deeper into the skills and connections. The amount of time is not, in and of itself, the skill!
- What is particular to the use of longer phrases is that, as a device, it has a “multiplier” effect (when fully exploited) to the skills and their connections over time.
- Phrase length can also bring endurance into the equation if the challenge merits
- We should work to take *length of phrase* out of the “checked box” approach and make all aware of the spectrum of the use of phrase length to show/elevate skills. This spectrum is defined by a simple accumulation of active time with simple skills and simple connections vs. high-level /high-contrast compound skills with challenging connections displayed over a meaningful length of time with little room for recovery.
- Phrase length is one of the compounding factors like proximity and speed that are factored into the cumulative vocabulary when considering depth.
- Judges are reminded to dig deeper when length of phrase is being used, to consider the meaningful challenges to the performer and program.

Virtuosic as a Class Standard for the World Classes

- Webster’s: *Virtuosic* pertaining to *Virtuoso*
 - “A person who has a special knowledge of skill in a field”
 - The pertinent term in this context is: “Superlative”.

It is the “top of their field at the highest point of development” that is to be emphasized in the word for our WGI usage.

There has been recent confusion regarding the term *Virtuosic* in the Class Standard descriptive for the World Classes. Some believe *virtuosic* has an implied meaning pertaining to a limited approach to choreography that emphasizes “tricks”.

Our intent is not to focus on unbalanced approaches and does not dismiss that virtuosity should be shown in all families of skills, not just the toss/agility skills that tend to be the fashion of the moment. This word is meant to highlight the contribution of well-rounded abilities/vocabulary/ choreographic

choice that includes the full range of possibilities in each piece of equipment and each choreographic choice as filtered through each caption's lens.

Profiling: Conversations regarding profiling guidelines have revealed that many in the Instructor community still feel that when the second box is placed over the first it reflects a weakness in book and choice.

Though the sub-caption scores are directly related through profiling, Judges are asked to also rank within each sub-caption. The sub-caption ranking and spreads between groups (inside the sub-caption) may require a percentage of disconnect between "What and How". Instructors accept this more when they are assured that profiling is not seen in isolation but in comparison (sub-caption ranking).

One item that holds Instructors back is the use of the terms "What and How". These terms have been hardwired into the understanding (but more importantly the explanation) of the sub-captions and how they work. The "What and How" shorthand for the sub-captions leads instructors to the skating & diving models of fixed values for skills and achievement scoring ceilings based on those fixed values. This is a misinterpretation of the intent of the sub-captions and how we use them to arrive at a score. (Each Marching Arts activity has its own philosophy on this. This may be a point where the 'activities' do not agree. Remember to switch gears here if needed)

We ask Judges, in critique situations, to prioritize explaining why a score may be "upside down". Instructors should feel comfortable bringing this up. Weakness in book is still a viable response but assuming that as the sole motivation is a misstep on the part of the Instructor. Judges must explain and educate even when not asked. A quick response to help Instructors understand this is: **"The HOW is not competing with the WHAT"**.

There is no change in The Profiling Guideline. You are still encouraged to use your full range of numbers available to reflect the day's performances. We ask that, when possible, you help with the educational efforts towards Instructors through Local and Regional critiques as well as conversations with your Lead Judges so they may communicate directly to Instructors when asked. We still, "...give the unit as many points as you can."

In the future, we will look at the use of "What" & "How" and find opportunities to move towards **"Challenges/Efforts"** & **"Achievements"** (the plural use implies the collective over time).

Choreography vs. Vocabulary

IA is tasked with looking at the choreographic effort as the vehicle to display skills. We address this obliquely above when not allowing ourselves, as judges, to "like" or "dislike" choreographic choice/efforts/skills. You are divorced from choreography as an aesthetic or sensibility. As we expand our definition of choreography for the upstairs captions, it will be more important for you to see choreographers as "vocabulary builders" that are only accountable to your understanding of the challenges placed on the performers and their achievements as these challenges are met.

70/130 and 60/140

In the A-Class we are used to the 70/130 factoring to emphasize excellence. The A & Open Caucus of the Color Guard Advisory Board has decided to keep this factoring in place. They have also decided that the factoring for the Regional A Classes will shift to 60/140, furthering the emphasis on training and

achievement as a competitive advantage. This factoring will happen in Competition Suite and will not change your scoring paradigm. You will still reward with 100 tenths in each sub-caption.

Commentary

All Judges are asked to remember their audience, of instructors, as we shape commentary. This was stressed initially in 2023 and achieved with mixed success. We are still accountable to scoring-relative commentary, but the words fall on the ears of varying degrees of prior knowledge. We are asked to consider and accommodate, within percentages, this audience of instructors as a part of our service to them. Commentary is no longer sculpted solely to the accountability of Judge Administrators. Your role as teacher/counselor/critic/patron already gives you the gateway to this adjustment. Though IA Judges have the daunting task of assuring instructors that you see it all, work to continue this track of saying more with less by finding verbal shortcuts, assuring the unit of your observations, and finding simpler language, given the class, to communicate to the wider audience of instructors.

2026 Reinforcement of Recent Changes to the Judge Sheets

Risk and Difficulty has been added to the Scholastic World Class sheet. Both classes have proven the ability to invent and develop and deliver extreme challenges in skills, both overt and subtle, on the virtuosic World Class level.

You will see references to **Safety and Compatibility**. This is to prevent choreographic overreach, as a protection for all participants.

In *Excellence*, for all Analysis captions, you will notice **Completion of Skills** being added. This is to remind judges and instructors alike that it is the finish of the skill that help to define the skill itself as well as the achievement associated with the skill. The completion of the skill is inherent to the skill,

The inherent differences between Independent age performers vs. Scholastic age performers are reinforced through the **Class Descriptors** at the top of each sheet.

2026 Items of Change

World Class Sheet Changes:

- World Class Standards have been adjusted to “Advanced to Virtuosic”
- Box 6 has been eliminated on both World Class Sheets.
- Numeric ranges have been adjusted for Box 5.
- Box third delineations for Box 5 have been eliminated.

Open and World Class Qualifying Scores

These weekly scores have been increased by 5 points with the last regional weekend being a 65.

Sheet Formatting

The front and back of each sheet, in all classes, has been adjusted for more continuity of box descriptors and bullet order

Independent World Class guards are comprised of advanced to virtuosic 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 Equipment

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
- Variety of risks and difficulty, considering safety and compatibility
- Depth, range, and variety pf blend between equipment and body
- Range of content 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 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 100 |

Excellence

Score

100

Whose performers demonstrated the better:

- Understanding and application of equipment principles
- Understanding and application of a dynamic range, through 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 and completion of skills

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 INDEPENDENT WORLD CLASS

| Box 1 Seldom Experiences | 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 | 100 | | | |
| AMOUNT OF CRITERIA MET/ AMOUNT OF TIME | | | | | | | | | SOME/SOME | | MOST/MOST | | ALL/ALL/TO 4 SOME/SOME | | SOME/SOME | | MOST/MOST | | ALL/ALL/ TO 5 SOME/SOME | | SOME TO ALL | | | | | |
| VOCABULARY- AT AN ADVANCED TO VIRTUOSIC LEVEL, WHOSE VOCABULARY CONTAINED THE GREATER: | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • 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. • 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. | | | | |
| | • 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. | | | | | | VARIETY OF DIFFICULTY AND RISK CONSIDERING SAFETY AND COMPATABILITY | | | • Present a high degree of challenge. | | | | | | • Significant, presenting the highest challenges to further enhance the vocabulary, both overt and subtle. | | | | |
| | • Still in the discovery stage, often extremely incomplete and lacking in development. | | | | | | • Moderate variety and more requent 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 CONTENT MOST COMPATIBLE | | | • A broad range of advanced material is compatible with the training. | | | | | | • A constant and extensive range of advanced material is compatible with the training. | | | | |
| EXCELLENCE - AT AN ADVANCED TO VIRTUOSIC LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER: | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • 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. | | | | |
| | • 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 and EQ dynamic. | | | | | | 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 • Weak completion of skills | | | | | | • 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. • Moderate completion of skills. | | | | | | TRAINING TO SUPPORT VOCABULARY AND COMPLETION OF SKILLS | | | • 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. • Constant completion of skills | | | | | | • 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 • Inherent completion of skills | | | | |

Scholastic World Class guards are comprised of advanced to virtuosic levels of vocabulary skills and excellence. Sophisticated Challenges emphasize the physical and mental capabilities of these Scholastic Age Performers.

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



Scholastic World Class Equipment

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
- Variety of risks and difficulty, considering safety and compatibility
- Depth, range, and variety pf blend between equipment and body
- Range of content 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 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 100 |

Excellence

Score

100

Whose performers demonstrated the better:

- Understanding and application of equipment principles
- Understanding and application of a dynamic range, through 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 and completion of skills

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 SCHOLASTIC WORLD CLASS

| Box 1 Seldom Experiences | 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 | 100 |
| AMOUNT OF CRITERIA MET/ AMOUNT OF TIME | | | | | | | | | | SOME/SOME | | MOST/MOST | | ALL/ALL/TO 4 SOME/SOME | | SOME/SOME | | MOST/MOST | | ALL/ALL/ TO 5 SOME/SOME | | SOME TO ALL | |
| VOCABULARY- AT AN ADVANCED TO VIRTUOSIC LEVEL,WHOSE VOCABULARY CONTAINED THE GREATER: | | | | | | | | | | | | | | | | | | | | | | | |
| • 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. • 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. | | | | | |
| | • 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. | | | | | VARIETY OF DIFFICULTY AND RISK CONSIDERING SAFETY AND COMPATABILITY | | • Present a high degree of challenge. | | | | | • Significant, presenting the highest challenges to further enhance the vocabulary, both overt and subtle. | | | | | |
| | • 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 CONTENT MOST COMPATIBLE | | • A broad range of advanced material is compatible with the training. | | | | | • A constant and extensive range of advanced material is compatible with the training. | | | | | |
| EXCELLENCE - AT AN ADVANCED TO VIRTUOSIC LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER: | | | | | | | | | | | | | | | | | | | | | | | |
| • 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. | | | | | |
| | • 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 and EQ dynamic. | | | | | 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 • Weak completion of skills | | | | | • 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. • Moderate completion of skills. | | | | | TRAINING TO SUPPORT VOCABULARY AND COMPLETION OF SKILLS | | • 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. • Constant completion of skills | | | | | • 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. • Inherent completion of skills | | | | | |

Open Class guards are comprised of advanced level vocabulary skills and excellence. Physical and mental development separates standards between Independent and Scholastic age performers.

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



Open Class Equipment

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 content most compatible with performers' training and safety

| 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 a dynamic range, through 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 and completion of skills

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 OPEN CLASS

| Box 1 Seldom Experiences | | | 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 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 ADVANCED LEVEL, WHOSE COMPOSITION CONTAINED THE GREATER: | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • Generally lacks readability. | • Sporadic, with some variety. • Longer phrases. • Extremely incomplete program may limit scoring potential. | | | | | | • Moderate, 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. | | | | | | • Moderate, 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 greater dynamic range to provide consistent and full choreographic opportunity. • Consistent connection between MV and EQ dynamics. | | | | | |
| | • Occasionally combined with MV, motion or staging. | | | | | | • Moderate, involving combinations with MV and 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 advanced material is compatible with the training and safety. | | | | | | • A moderate range of advanced material is compatible with the training and safety. | | | | | | RANGE OF MATERIAL MOST COMPATIBLE WITH TRAINING AND SAFETY | | | • A broad range of advanced material is compatible with the training and safety. | | | | | | • A full range of advanced material is compatible with the training and safety. | | | | | |
| EXCELLENCE - AT AN ADVANCED LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER: | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • 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 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 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 dynamic range is understood with clear and strong application. • Good connection between EQ and MV dynamics. | | | | | | • An advanced 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 AND 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 • Rare and sporadic completion of skills | | | | | | • 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. • Developing completion of skills | | | | | | TRAINING TO SUPPORT VOCABULARY AND COMPLETION OF SKILLS | | | • 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. • Good success at advanced challenges. • Broad completion of skills | | | | | | • 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 • Consistent success at advanced challenges • Constant completion of skills | | | | | |

A Class guards are comprised of intermediate level vocabulary skills and excellence. Success comes from strategic choices in vocabulary that lead to the achievement of excellence. Physical and mental development separates standards between Independent and Scholastic age performers.

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



A Class Equipment

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 content most compatible with performers' training, and safety

| Box 1 | Box 2 | Box 3 | Box 4 | Box 5 |
|------------------------------|-----------------------------|-----------------------------|------------------------------------|-----------------------------|
| 0 to 6 | 71422 | 304050 | 607080 | 909498 |
| 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 a dynamic range, through 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 and completion of skills

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 Experiences | | | 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 | 07 | 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 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: | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • Generally lacks readability. | • 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 provide 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. • Extensive, 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. | | | | | | • Extensive, 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. | | | | | | • Extensive, varied and versatile intermediate skills • Some advanced intermediate skills. | | | | | |
| | • An extremely limited range of intermediate material is compatible with the training and safety. | | | | | | • A limited range of intermediate material is compatible with the training and safety. | | | | | | RANGE OF MATERIAL MOST COMPATIBLE WITH TRAINING AND SAFETY | | | • A broad range of intermediate material is compatible with the training and safety. | | | | | | • An extensive range of intermediate to some advanced-intermediate material is compatible with the training and safety. | | | | | |
| EXCELLENCE - AT AN INTERMEDIATE LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER: | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • Inadequate training in EQ principles. | • 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 AND 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. • Extremely incomplete program may limit training demonstration. • Rare and sporadic completion of skills. | | | | | | • 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. • Developing completion of skills | | | | | | TRAINING TO SUPPORT VOCABULARY AND COMPLETION OF SKILLS | | | • Good training. • Evident recovery from occasional breaks and flaws. • Consistent concentration and stamina. • Good success at intermediate challenges. • Broad completion of skills. | | | | | | • Successful for this class. • Quick recovery from infrequent breaks and flaws. • Well achieved concentration and stamina. • Excellent physical and mental development. • Good success at some advanced intermediate challenges. • Successful completion of skills | | | | | |

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. Physical and mental development separates standards between Independent and Scholastic age performers.

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

Score

100

Vocabulary

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 content most compatible with performer's training and safety

| | | | | |
|------------------------------|-----------------------------|-----------------------------|------------------------------------|-----------------------------|
| 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 |

Score

100

Excellence

Whose performers demonstrated the better:

- Understanding and application of equipment principles
- Understanding and application of a dynamic range, through 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 and completion of skills

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 Experiences | | | 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 | 07 | 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 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 INTRODUCTORY TO BEGINNING LEVEL, WHOSE VOCABULARY CONTAINED THE GREATER: | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • Generally lacks readability. | • 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 and safety. | | | | | | • A limited range of introductory material is compatible with the training and safety. | | | | | | RANGE OF MATERIAL MOST COMPATIBLE WITH TRAINING AND SAFETY | | | • A growing range of introductory material is compatible with the training and safety. | | | | | | • A wide range of material is compatible with the training and safety. | | | | | |
| EXCELLENCE – AT AN INTRODUCTORY TO BEGINNING LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER: | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • Inadequate training in EQ principles. | • 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 qualitie cause variation in look of EQ. | | | | | | ACHIEVEMENT OF BLENDED EQ AND 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. • Rare and sporadic completion of skills | | | | | | • 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. • Developing completion of skills. | | | | | | TRAINING TO SUPPORT VOCABULARY AND COMPLETION OF SKILLS | | | • Good training for this class. • More evident recovery from breaks and flaws. • Developing and broad display of concentration and stamina. • Good physical and mental development for this class • Frequent completion of skills. | | | | | | • 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. • Consistent completion of skills | | | | | |

SPECIFIC TO THE MOVEMENT FOCUS

The movement vocabulary may include but is not limited to:

- Traveling
- Jumps/hops/leaps
- Turns/multiple turns
- Skills moving in/out of the ground
- Balance skills
- Weight sharing/partnering
- Shaping - Postural/Gestural changes
- Movement layered with equipment
- Dynamic Range of Efforts
 - SPACE: *Motion is direct or indirect.*
 - TIME: *Motion gradates from slow (sustained) through very fast or quick.*
 - WEIGHT: *Efforts range gradates from light or soft through strong.*
 - FLOW: *Motion gradates from free/open to bound (controlled by the degree of or release of tension and breath flowing through the body).*
- INDIVIDUAL RESPONSIBILITIES
 - Method of Build
 - Step Size variations
 - Orientation of Path

MOVEMENT PRINCIPLES: Each of the following principles requires understanding a method of achievement. The uniform development of these qualities is what we want to show in our movement. Performers should understand and display training in the following principles.

1. DYNAMIC RANGE OF EFFORTS exist in every skill. It is the gradations within these efforts and the combination of these efforts that increase dynamic range. Efforts include:

- **SPACE:** Changes in the quality of spatial focus, or attention either direct or indirect. There are six spatial tendencies: up, down, high, middle, low, in place.
- **TIME:** Changes in the quality of time in movement rely on ranging from sustained or slow through fast or quick. The quality of prolonging time is termed sustained. The quality of urgency or quickening in time is termed speed.
- **WEIGHT:** Changes in the quality of the body weight ranging from light or soft through heavy or strong.
- **FLOW:** Use of breath impacts the flow of energy significantly and impacts changes in the quality of the flow of tension. Movement moves from free and open to bound (controlled by the degree of, or release of, tension in the arms and upper body.) The "going with the flow" of movement we call free; the restriction of flow we call bound.

2. CENTERING: Maintaining a sense of the body center holds the performer together in motion. It allows free and graceful movement. The ability to hold and organize oneself around one's own physical body center (pelvis).

3. GRAVITY: This is the force that holds the performer down on the earth. The performer must learn to work with gravity to his/her advantage because it can otherwise inhibit movement.

4. BALANCE: This aspect helps the performer to work with gravity and is MORE than the ability to stand on one leg. The performer must maintain an inner balance of the whole body. It is a tension of mutual support among all the body parts that creates a totality of the body.

5. POSTURE/ALIGNMENT: This is closely linked with centering, gravity and balance and will improve automatically as the performer develops the first three elements. It is important to change the perception of the body for there is a wide discrepancy between what FEELS GOOD and what LOOKS RIGHT.

6. SHAPING: Involves using the body as an instrument to communicate feelings and ideas in patterns of movement. **GESTURAL** changes include principles of flexion, extension and rotation and apply principally to the arms, legs, and head or to isolated body areas while **POSTURAL** changes involve the full torso in shaping changes.

7. MOVING THROUGH SPACE: This is an awareness of the space around you, your kinesphere, the pathways you will use in traveling and the area in which patterns can be created and executed.

- Sometimes **it is not the destination but the motion itself, which is important.** Such motion emphasizes change and allows freedom of interpretation and concentration on the **ACT OF MOVING** rather than on the result of reaching a specific destination.

8. WEIGHT FORCE AND MUSCULAR DEVELOPMENT/CONTROL. The means whereby quality changes can occur within any movement effort.

9. INITIATION OF MOVEMENT. Knowing where each effort begins within the body. (i.e. an arm gesture begins in the center of the back; a kick is an action that initiates within the hip socket, etc.)

10. ARTICULATION. Here the performer must define and achieve each individual aspect or detail involved in any move or effort. Of major importance here is the definition and articulation of feet while traveling, in turns and as part of the line relative to the leg.

11. BREATH is crucial to movement to bring more oxygen to the body and give movement fluency and harmony.

- It is not only the physical function of breathing that is important to achieve technical accuracy, but also its use as AN EXPRESSIVE TOOL as part of the language of movement that conveys meaning.
- A skill done with “sense of breath” moves with freedom and harmony.
- A phrase of movement “with breath” has a controlled extension in time, a clear beginning and end no matter how fast or how slow it is.
- A phrase “without breath” looks stiff and mechanical (no breathing space).
- Breathing in harmony with your steps gives a sense of calmness and fluency.
- Release of breath changes the look of the body as the tension is relaxed, and movement becomes freer.
- If the performer holds his/her breath the movement looks impaired. Breath impacts both technically and expressively.

12. RHYTHM (the combination of weight and time)

- It is the pulse or beat of motion and is paramount in creating dynamics.
- Motion may occur as a direct response to a recurrent beat or rhythmic pattern in music. The chief purpose of motion is the translation of rhythms and dynamics into physical action.

JUDGING MOVEMENT

JUDGING WORLD CLASS MOVEMENT

We must remind ourselves that performer experience will reflect in the performers' expanded abilities that then, in turn, offer choreographic opportunities to establish expanded vocabularies in this class. The achievement of these exceptional skills offered by these exceptional performers must be considered far beyond absence of error with a keen application of derived achievement. Range and variety will be heightened by a maturity, willingness, and ability to explore and risk. Considerations of depth elevate the skillset beyond the simple accounting of cumulative skills. As you account for skills within the extended phrasing typical in this class, note the frequency of skills, how they are connected, and the environmental considerations that are the window to identifying the depth of vocabulary, along with factors of variety and range. We assume that all possibilities from our collective past are available to these performers as they also strive to meet and expand the *advanced to virtuosic* standard through exploration and invention.

Focus on the development, achievement, and demonstration of mature, advanced/virtuosic, superior skills. Recognize and reward the full range of expressive effort qualities blended in constant synergy within all skills and variations. It is essential that performers understand and apply the broadest range of all the principles and effort qualities at this level. Performers should strive for a high level of excellence within the broadest range of choreographed vocabulary. Encourage and reward the excellent demonstration of these skills. With the fusion of body and equipment, recognize those times when body will motivate the equipment and when equipment will motivate the body.

JUDGING OPEN CLASS MOVEMENT

Focus on the achievement of advanced movement skills suitable for this class. Recognize that new principles are essential at this level; reinforce them as well as those principles essential in this level. Encourage the excellent demonstration of these skills. It is important to develop a sound understanding of the dynamic range created by gradations of space, time, weight, and flow must be reinforced, as an integral part of every technical move. The Open Class performers should strive for a high level of excellence in a specific range of skills.

JUDGING A CLASS MOVEMENT

Focus on the training and achievement of intermediate movement skills suitable for this class's development. Recognize which principles are essential at an intermediate level for the excellent demonstration of these skills. It is reasonable to expect performers to strive for a **high** level of excellence within a specific range of skills.

JUDGING REGIONAL A CLASS MOVEMENT

Focus on the training and achievement of the simplest introductory and beginning movement skills. Keep in mind the age of these performers and remember that this is an introductory and beginning experience for them. Recognize which principles are essential at an introductory/beginning level and train for the excellent demonstration of these skills. It is reasonable to expect the performers to strive for a moderate level of achievement within a specific range of the introductory/beginning choreographed vocabulary. As performers approach Box 4, they will begin to demonstrate characteristics that indicate their training and development is near ready for National A Class. The purpose of this class is to help the

performers grow in the very elementary principles and efforts in movement. Always support proper training and development in whatever movement choice the group displays.

**** INDIVIDUAL ANALYSIS JUDGES ARE ASKED TO CONSIDER:**

Phrase Length

Phrase length has become a “go-to” excuse allowing a judge to not more fully address a unit’s vulnerability of range, variety, depth, and risk.

We also see that phrase length becomes a hiding place for units as well. Lesser skills with safe connections over time were expected to be elevated to “virtuosic” simply because of the accumulation of continuously active time.

Be reminded:

- Phrase length is a device to display skills, not a skill itself! The device alone is not the determiner of meeting a class standard in Vocabulary.
- The time itself is only the indicator for the judge to dig deeper into the skills and connections. The amount of time is not, in and of itself, the skill!
- What is particular to the use of longer phrases is that, as a device, it has a “multiplier” effect (when fully exploited) to the skills and their connections over time.
- Phrase length can also bring endurance into the equation if the challenge merits
- We should work to take *length of phrase* out of the “checked box” approach and make all aware of the spectrum of the use of phrase length to show/elevate skills. This spectrum is defined by a simple accumulation of active time with simple skills and simple connections vs. high-level /high-contrast compound skills with challenging connections displayed over a meaningful length of time with little room for recovery.
- Phrase length is one of the compounding factors like proximity and speed that are factored into the cumulative vocabulary (challenges) when considering depth. It also has the potential in DA as a design choice and in GE as part of the Range and Variety of Effects.

Judges are reminded to dig deeper when length of phrase is being used, to consider the meaningful challenges to the performer and program.

Virtuosic as a Class Standard for the World Classes

- Webster’s: *Virtuosic* pertaining to *Virtuoso*
 - “A person who has a special knowledge of skill in a field”
 - The pertinent term in this context is: “Superlative”.

It is the “top of their field at the highest point of development” that is to be emphasized in the word for our WGI usage.

There has been recent confusion regarding the term *Virtuosic* in the Class Standard descriptive for the World Classes. Some believe *virtuosic* has an implied meaning pertaining to a limited approach to choreography that emphasizes “tricks”.

Our intent is not to focus on unbalanced approaches and does not dismiss that virtuosity should be shown in all families of skills, not just the toss/agility skills that tend to be the fashion of the moment. This word is meant to highlight the contribution of well-rounded abilities/vocabulary/ choreographic

choice that includes the full range of possibilities in each piece of equipment and each choreographic choice as filtered through each caption's lens.

Profiling: Conversations regarding profiling guidelines have revealed that many in the instructor community still feel that when the second box is placed over the first it reflects a weakness in book and choice.

Though the sub-caption scores are directly related through profiling, Judges are asked to also rank within each sub-caption. The sub-caption ranking and spreads between groups (inside the sub-caption) may require a percentage of disconnect between "What and How". Instructors accept this more when they are assured that profiling is not seen in isolation but in comparison (sub-caption ranking).

One item that holds Instructors back is the use of the terms "What and How". These terms have been hardwired into the understanding (but more importantly the explanation) of the sub-captions and how they work. The "What and How" shorthand for the sub-captions leads instructors to the skating & diving models of fixed values for skills and achievement scoring ceilings based on those fixed values. This is a misinterpretation of the intent of the sub-captions and how we use them to arrive at a score. (Each Marching Arts activity has its own philosophy on this. This may be a point where the 'activities' do not agree. Remember to switch gears here if needed)

We ask Judges, in critique situations, to prioritize explaining why a score may be "upside down". Instructors should feel comfortable bringing this up. Weakness in book is still a viable response but assuming that as the sole motivation is a misstep on the part of the Instructor. Judges must explain and educate even when not asked. A quick response to help Instructors understand this is: **"The HOW is not competing with the WHAT"**

There is no change in The Profiling Guideline. You are still encouraged to use your full range of numbers available to reflect the day's performances. We ask that, when possible, you help with the educational efforts towards Instructors through Local and Regional critiques as well as conversations with your Lead Judges so they may communicate directly to Instructors when asked. We still, "...give the unit as many points as you can."

In the future, we will look at the use of "What" & "How" in the Judge Manual and find opportunities to move towards **"Challenges/Efforts"** & **"Achievements"** (the plural use implies the collective over time). You will see these terms shift over the year.

Choreography vs. Vocabulary

IA is tasked with looking at the choreographic effort as the vehicle to display skills. We address this obliquely above when not allowing ourselves, as judges, to "like" or "dislike" choreographic choice/efforts/skills. You are divorced from choreography as an aesthetic or sensibility. As we expand our definition of choreography for the upstairs captions, it will be more important for you to see choreographers as "vocabulary builders" that are only accountable to your understanding of the challenges placed on the performers and their achievements as these challenges are met.

70/130 and 60/140

In the A-Class we are used to the 70/130 factoring to emphasize excellence. The A & Open Caucus of the Color Guard Advisory Board has decided to keep this factoring in place. They have also decided that the factoring for the Regional A Classes will shift to 60/140, furthering the emphasis on training and

achievement as a competitive advantage. This factoring will happen in Competition Suite and will not change your scoring paradigm. You will still reward with 100 tenths in each sub-caption.

Commentary

All Judges are asked to remember their audience, of instructors, as we shape commentary. This was stressed initially in 2023 and achieved with mixed success. We are still accountable to scoring-relative commentary, but the words fall on the ears of varying degrees of prior knowledge. We are asked to consider and accommodate, within percentages, this audience of instructors as a part of our service to them. Commentary is no longer sculpted solely to the accountability of Judge Administrators. Your role as teacher/counselor/critic/patron already gives you the gateway to this adjustment. This will be a years-long progression that will be assessed annually. Though IA Judges have the daunting task of assuring instructors that you see it all, work to continue this track of saying more with less by finding verbal shortcuts, assuring the unit of your observations, and finding simpler language, given the class, to communicate to the wider audience of instructors.

2026 Reinforcement of Recent Changes to the Judge Sheets

Risk and Difficulty has been added to the Scholastic World Class sheet. Both classes have proven the ability to invent and develop and deliver extreme challenges in skills, both overt and subtle, on the virtuosic World Class level.

You will see references to **Safety and Compatibility**. This is to prevent choreographic overreach, as a protection for all participants.

In *Excellence*, for all Analysis captions, you will notice **Completion of Skills** being added. This is to remind judges and instructors alike that it is the finish of the skill that help to define the skill itself as well as the achievement associated with the skill. The completion of the skill is inherent to the skill,

The inherent differences between Independent age performers vs. Scholastic age performers are reinforced through the **Class Descriptors** at the top of each sheet.

2026 Items of Change

World Class Sheet Changes:

- World Class Standards have been adjusted to “Advanced to Virtuosic”
- Box 6 has been eliminated on both World Class Sheets.
- Numeric ranges have been adjusted for Box 5.
- Box third delineations for Box 5 have been eliminated.

Open and World Class Qualifying Scores

These weekly scores have been increased by 5 points with the last regional weekend being a 65.

Sheet Formatting

The front and back of each sheet, in all classes, has been adjusted for more continuity of box descriptors and bullet order

Independent World Class guards are comprised of advanced to virtuosic levels of vocabulary skills and excellence. Sophisticated Challenges emphasize the physical and mental capabilities of these 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
- Variety of risks and difficulty, considering safety and compatibility
- Depth, range, and variety of blend between equipment and body
- Range of content 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 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 100 |

Excellence

Score

100

Whose performers demonstrated the better:

- Understanding and application of movement principles
- Understanding and application of a dynamic range, through 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 and completion of skills

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 INDEPENDENT WORLD CLASS

| Box 1 Seldom Experiences | | | 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 | 100 |
| AMOUNT OF CRITERIA MET/ AMOUNT OF TIME | | | | | | | | | | SOME/SOME | | MOST/MOST | | ALL/ALL/TO 4 SOME/SOME | | SOME/SOME | | MOST/MOST | | ALL/ALL/ TO 5 SOME/SOME | | SOME TO ALL | |
| COMPOSITION- AT AN ADVANCED TO VIRTUOSIC LEVEL, WHOSE COMPOSITION CONTAINED THE GREATER: | | | | | | | | | | | | | | | | | | | | | | | |
| • 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. • 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. | | | | |
| | • Sporadically written for this class; only occasionally included. | | | | | | • More frequent gradations, with growing connection between the EQ and MV dynamics. | | | | | | DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW | | | • Broad and varied, with significant versatility good depth. | | | • Constant and sophisticated gradations demonstrate the fullest dynamic range. | | | | |
| | • Limited. | | | | | | • Present an average degree of challenge considering the class standard. | | | | | | VARIETY OF DIFFICULTY AND RISK CONSIDERING SAFETY AND COMPATABILITY | | | • Present a high degree of challenge. | | | • Significant, presenting the highest challenges to further enhance the vocabulary, both overt and subtle. | | | | |
| | • 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 CONTENT MOST COMPATIBLE | | | • A broad range of advanced material is compatible with the training. | | | • A constant and extensive range of advanced-virtuosic material is compatible with the training. | | | | |
| EXCELLENCE - AT AN ADVANCED TO VIRTUOSIC LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER: | | | | | | | | | | | | | | | | | | | | | | | |
| • Inadequate training in EQ principles. | • Some development of principles, with occasional consistency. | | | | | | • 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. • Sporadic to moderate alignment and definition of body line. | | | • 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 consistent projection of weight and energy toward efficient MV delivery. | | | | |
| | • 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 and EQ dynamic. | | | | | | 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 • Weak completion of skills | | | | | | • 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. • Moderate completion of skills. | | | | | | TRAINING TO SUPPORT VOCABULARY AND COMPLETION OF SKILLS | | | • 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. • Constant completion of skills | | | • 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. • Inherent completion of skills | | | | |

Scholastic World Class guards are comprised of advanced to virtuosic levels of vocabulary skills and excellence. Sophisticated Challenges emphasize the physical and mental capabilities of these Scholastic Age Performers.

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



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
- Variety of risks and difficulty, considering safety and compatibility
- Depth, range, and variety of blend between equipment and body
- Range of content 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 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 100 |

Excellence

Score

100

Whose performers demonstrated the better:

- Understanding and application of movement principles
- Understanding and application of a dynamic range, through 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 and completion of skills

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 SCHOLASTIC WORLD CLASS

| Box 1 Seldom Experiences | | | 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 |
| AMOUNT OF CRITERIA MET/ AMOUNT OF TIME | | | | | | | | | SOME/SOME | | MOST/MOST | | ALL/ALL/TO 4 SOME/SOME | | SOME/SOME | | MOST/MOST | | ALL/ALL/ TO 5 SOME/SOME | | SOME TO ALL | |
| COMPOSITION - AT AN ADVANCED TO VIRTUOSIC LEVEL,WHOSE COMPOSITION CONTAINED THE GREATER: | | | | | | | | | | | | | | | | | | | | | | |
| • 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. | | | • Methods and techniques require the highest degree of physical and mental development. • Superior, complex and varied. | | | |
| | • 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. | | | | | | VARIETY OF DIFFICULTY AND RISK CONSIDERING SAFETY AND COMPATABILITY | | | • Present a high degree of challenge. | | | • Significant, presenting the highest challenges to further enhance the vocabulary, both overt and subtle. | | | |
| | • 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 EQ and/or staging • Sporadic to moderate alignment and definition of body line. | | | • 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 CONTENT MOST COMPATIBLE | | | • A broad range of advanced material is compatible with the training. | | | • A constant and extensive range of advanced material is compatible with the training. | | | |
| EXCELLENCE - AT AN ADVANCED TO VIRTUOSIC LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER: | | | | | | | | | | | | | | | | | | | | | | |
| • Inadequate training in EQ principles. | • Some development of principles, with occasional consistency of body line in posture and gesture. | | | | | | • Sporadic to moderate alignment and definition of body line. • Moderate development and achievement of principles. | | | | | | 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. | | | |
| | • 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 and EQ dynamic. | | | | | | 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 aninseparable 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 • Weak completion of skills | | | | | | • 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. • Moderate completion of skills. | | | | | | TRAINING TO SUPPORT VOCABULARY AND COMPLETION OF SKILLS | | | • 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. • Constant completion of skills | | | • 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. • Inherent completion of skills | | | |

Open Class guards are comprised of advanced level vocabulary skills and excellence. Physical and mental development separates standards between Independent and Scholastic age performers.

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



Open Class Movement

Score

100

Vocabulary

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 content most compatible with performers' training, and safety

| | | | | |
|------------------------------|-----------------------------|-----------------------------|------------------------------------|-----------------------------|
| 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 |

Score

100

Excellence

Whose performers demonstrated the better:

- Understanding and application of movement principles
- Understanding and application of a dynamic range, through 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 and completion of skills

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 OPEN CLASS

| Box 1 Seldom Experiences | | | 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 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 ADVANCED LEVEL, WHOSE VOCABULARY CONTAINED THE GREATER: | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • Generally lacks readability. | • Sporadic, with some variety. • Longer phrases. • Extremely incomplete program may limit scoring potential. | | | | | | • Moderate, with fuller phrases, variety, direct and indirect planes, diminsionality, 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 MV SKILLS | | | • Broad and varied, with good depth. • Phrases are longer, more dimensional and move through multiple planes, with increase 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. | | | | | | • Moderate, 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 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 | | | | | | • Moderate, involving combinations with MV and staging. | | | | | | DEPTH, RANGE AND VARIETY OF BLEND BTW EQ AND BODY | | | • Significantly blended on EQ or staging. | | | | | | • Consistent multiple and layered responsibilities. | | | | | |
| | • A limited range of advanced material is compatible with the training and safety. | | | | | | • A moderate range of advanced material is compatible with the training and safety. | | | | | | RANGE OF MATERIAL MOST COMPATIBLE WITH TRAINING AND SAFETY | | | • A broad range of advanced material is compatible with the training and safety. | | | | | | • A full range of advanced material is compatible with the training and safety. | | | | | |
| EXCELLENCE – AT AN ADVANCED LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER: | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • No training in MV principles demonstrated | • 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 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. | | | | | | • Advanced 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 dynamic range is understood with clear and strong application. • Good connection between EQ and MV dynamics. | | | | | | • A strong advanced 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 AND 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. • Rare and sporadic completion of skills | | | | | | • 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. • Developing completion of skills | | | | | | TRAINING TO SUPPORT VOCABULARY AND COMPLETION OF SKILLS | | | • 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. • Broad completion of skills | | | | | | • 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. • Constant completion of skills | | | | | |

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. Physical and mental development separates standards between Independent and Scholastic age performers.

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



A Class Movement

Score

100

Vocabulary

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 content most compatible with performer's training and safety

| | | | | |
|------------------------------|-----------------------------|-----------------------------|------------------------------------|-----------------------------|
| 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 |

Score

100

Excellence

Whose performers demonstrated the better:

- Understanding and application of equipment principles
- Understanding and application of a dynamic range, through 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 and completion of skills

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 Experiences | | | 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 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: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • Generally lacks readability. | <ul style="list-style-type: none">Limited, repetitious, or only single efforts.Short phrases.Program is extremely incomplete. | | | | | | | | <ul style="list-style-type: none">Some variety.Longer phrases.May still be in a work in progress, but provides adequate opportunity. | | | | | | | | RANGE, VARIETY AND DEPTH OF EQ SKILLS | <ul style="list-style-type: none">Broad and well understood for this class.More varied choreographic qualities. | | | | | | | | <ul style="list-style-type: none">Fulfills all opportunities for this class.Extensive, varied and versatile intermediate skills.Some advanced intermediate skills. | | | | | | | |
| | <ul style="list-style-type: none">Seldom included. | | | | | | | | <ul style="list-style-type: none">Apparent gradations of time and weight offer some range. | | | | | | | | DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW | <ul style="list-style-type: none">Growing, with more dimensionality and challenges that broaden the range. | | | | | | | | <ul style="list-style-type: none">Extensive, varied and versatile intermediate skills.Dimensional phrases with dynamic range and gradation of efforts.Some advanced intermediate skills. | | | | | | | |
| | <ul style="list-style-type: none">Single efforts only. | | | | | | | | <ul style="list-style-type: none">Occasionally layered with EQ. | | | | | | | | DEPTH, RANGE AND VARIETY OF BLEND BTW EQ AND BODY | <ul style="list-style-type: none">Growing and more varied, with some challenges that broaden the range. | | | | | | | | <ul style="list-style-type: none">Extensive, varied and versatile intermediate skills.Some advanced intermediate skills. | | | | | | | |
| | <ul style="list-style-type: none">An extremely limited range of intermediate material is compatible with the training and safety. | | | | | | | | <ul style="list-style-type: none">A limited range of intermediate material is compatible with the training and safety. | | | | | | | | RANGE OF MATERIAL MOST COMPATIBLE WITH TRAINING AND SAFETY | <ul style="list-style-type: none">A broad range of intermediate material is compatible with the training and safety. | | | | | | | | <ul style="list-style-type: none">An extensive range of intermediate to some advanced-intermediate material is compatible with the training and safety. | | | | | | | |
| EXCELLENCE - AT AN INTERMEDIATE LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • No training in MV principles demonstrated | <ul style="list-style-type: none">Discovering, with some training.Style not understood.Some uniformity in method and timing. | | | | | | | | <ul style="list-style-type: none">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 | <ul style="list-style-type: none">Understood and often achieved.Consistent centering and body alignment.Good adherence to style.Consistent ease and quality moving through space. | | | | | | | | <ul style="list-style-type: none">Applied and consistently achieved.Consistent adherence to style.Consistent centering, body alignment, and easy/quality moving through space. | | | | | | | |
| | <ul style="list-style-type: none">Still being discovered, not understood and in some cases not written. | | | | | | | | <ul style="list-style-type: none">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 | <ul style="list-style-type: none">Gradations of space, time, weight and flow are usually achieved.Good space/time uniformity in staging responsibilities. | | | | | | | | <ul style="list-style-type: none">Greater achievement of dynamic gradations of space, time, weight and flow.Consistent space/time uniformity in staging responsibilities | | | | | | | |
| | <ul style="list-style-type: none">Inconsistent body development causes variations in the look. | | | | | | | | <ul style="list-style-type: none">Undeveloped body qualities cause variation in the look. | | | | | | | | ACHIEVEMENT OF BLENDED EQ AND BODY CHALLENGES | <ul style="list-style-type: none">Body development is improved in support beneath EQ. | | | | | | | | <ul style="list-style-type: none">Body development lends good support beneath EQ. | | | | | | | |
| | <ul style="list-style-type: none">Still being discovered, not understood or applied. | | | | | | | | <ul style="list-style-type: none">Known and sometimes applied. | | | | | | | | DEVELOPMENT OF BREATH, MUSCLE, TENSION, FLEXION, ROTATION | <ul style="list-style-type: none">Understood and frequently applied. | | | | | | | | <ul style="list-style-type: none">Applied throughout. | | | | | | | |
| | <ul style="list-style-type: none">Developing training.Weak recovery from frequent breaks and flaws.Weak concentration.Extremely incomplete program may limit training demonstration.Rare and Sporadic completion of skills | | | | | | | | <ul style="list-style-type: none">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.Developing completion of skills | | | | | | | | TRAINING TO SUPPORT VOCABULARY AND COMPLETION OF SKILLS | <ul style="list-style-type: none">Good training.Evident recovery from occasional breaks and flaws.Consistent concentration and stamina.Good physical and mental development.Good success at intermediate challenges.Broad completion of skills | | | | | | | | <ul style="list-style-type: none">Successful for this class.Quick recovery from infrequent breaks and flaws.Well achieved concentration and stamina.Excellent physical and mental development.Good success at some advanced intermediate challenges.Successful completion of skills | | | | | | | |

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. Physical and mental development separates standards between Independent and Scholastic age performers.

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



Regional A Class Movement

Score

100

Vocabulary

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 content most compatible with performers' training, and safety

| 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 |

Score

100

Excellence

Whose performers demonstrated the better:

- Understanding and application of movement principles
- Understanding and application of a dynamic range, through 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 and completion of skills

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 Experiences | | | 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 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 INTRODUCTORY TO BEGINNING LEVEL, WHOSE VOCABULARY CONTAINED THE GREATER: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • Generally lacks readability. | <ul style="list-style-type: none">Limited, repetitious, or only single efforts.Short phrases.Program is extremely incomplete. | | | | | | | | <ul style="list-style-type: none">Some variety.May still be in a work in progress, but provides adequate opportunity. | | | | | | | | RANGE, VARIETY AND DEPTH OF MV SKILLS | | <ul style="list-style-type: none">Growing range, with some variety and dimensionality. | | | | | | <ul style="list-style-type: none">Good introductory to beginning range, with variety and some versatility.Longer phrases | | | | | |
| | <ul style="list-style-type: none">Seldom included. | | | | | | | | <ul style="list-style-type: none">Sometimes explores gradations of time and weight. | | | | | | | | DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW | | <ul style="list-style-type: none">Growing range of gradations. | | | | | | <ul style="list-style-type: none">A wide range of qualities and gradations. | | | | | |
| | <ul style="list-style-type: none">Single efforts only. | | | | | | | | <ul style="list-style-type: none">Occasionally combined with EQ, motion or staging. | | | | | | | | DEPTH, RANGE AND VARIETY OF BLEND BTW EQ AND BODY | | <ul style="list-style-type: none">Some combining with EQ or staging. | | | | | | <ul style="list-style-type: none">Good introductory to beginning range, with some variety of combination with MV and/or staging. | | | | | |
| | <ul style="list-style-type: none">An extremely limited range of introductory material is compatible with the training or safety. | | | | | | | | <ul style="list-style-type: none">A limited range of introductory material is compatible with the training and safety. | | | | | | | | RANGE OF MATERIAL MOST COMPATIBLE WITH TRAINING AND SAFETY | | <ul style="list-style-type: none">A growing range of introductory material is compatible with the training and safety. | | | | | | <ul style="list-style-type: none">A wide range of material is compatible with the training and safety. | | | | | |
| EXCELLENCE - AT AN INTRODUCTORY TO BEGINNING LEVEL, WHOSE PERFORMERS DEMONSTRATED THE BETTER: | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| • No training in MV principles demonstrated | <ul style="list-style-type: none">Discovering, with some training and uniformity relative to introductory principles.Style not understood. | | | | | | | | <ul style="list-style-type: none">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 | | <ul style="list-style-type: none">Introductory skills understood and often achieved, with more consistent uniformity in method, style and timing. | | | | | | <ul style="list-style-type: none">Introductory and beginning skills are applied and achieved, with improved uniformity in method, style and timing for this class. | | | | | |
| | <ul style="list-style-type: none">Not understood. | | | | | | | | <ul style="list-style-type: none">Attempted, beginning to develop, but are sporadic. | | | | | | | | UNDERSTANDING AND APPLICATION OF DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW | | <ul style="list-style-type: none">Gradations of time and weight are achieved for short periods. | | | | | | <ul style="list-style-type: none">Introductory and beginning dynamic efforts are applied with greater success with gradations in space, time, weight and flow. | | | | | |
| | <ul style="list-style-type: none">Inconsistent body development causes variations in look of the MV. | | | | | | | | <ul style="list-style-type: none">Undeveloped body qualities cause variation in the look of the MV. | | | | | | | | ACHIEVEMENT OF BLENDED EQ AND BODY CHALLENGES | | <ul style="list-style-type: none">Body development is improving, lending support beneath MV and EQ. | | | | | | <ul style="list-style-type: none">Body development lends good support beneath MV and EQ. | | | | | |
| | <ul style="list-style-type: none">Not understood or applied. | | | | | | | | <ul style="list-style-type: none">Introductory knowledge is applied in simple efforts. | | | | | | | | DEVELOPMENT OF BREATH, MUSCLE, TENSION, FLEXION, ROTATION | | <ul style="list-style-type: none">Understood and applied in simple introductory efforts. | | | | | | <ul style="list-style-type: none">Understood and applied in introductory to beginning efforts. | | | | | |
| | <ul style="list-style-type: none">Developing training.Weak or no recovery from frequent breaks and flaws.Weak concentration.Extremely incomplete program may limit training demonstration.Rare and Sporadic completion of skills. | | | | | | | | <ul style="list-style-type: none">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.Developing completion of skills. | | | | | | | | TRAINING TO SUPPORT VOCABULARY AND COMPLETION OF SKILLS | | <ul style="list-style-type: none">Good training for this class.More evident recovery from breaks and flaws.Developing and broad display of concentration and stamina.Good physical and mental development for this class.Frequent completion of skills. | | | | | | <ul style="list-style-type: none">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.Consistent completion of skills | | | | | |

WGI COLOR GUARD CONTEST RULES

2026

WGI discourages independent groups from utilizing high school students who were previously enrolled in an active high school program and have not yet graduated.

WGI also discourages independent groups from utilizing participants who have outstanding monies owed to a previous group.

WGI strongly recommends that participating groups and their adult supervisors use the utmost caution and forethought in planning and use of props that might place participants (and others) in potential danger during assembly or use.

WGI strongly recommends that all participants wear protective footwear while outside the performance area.

1.0 ELIGIBILITY

1.1 Color guards in the Independent A Classes from the United States composed of participants not over 22 years of age as of 12:01 a.m. on April 1, 2026, shall be permitted to compete in contests governed by WGI. Independent Open Class color guards from the United States may utilize participants not over 25 years of age as of 12:01 a.m. on April 1, 2026. Independent World Class Color guards may compete with participants of any age. Each color guard appearing in a WGI contest shall be prepared to show proof of age. International independent color guards are not bound by any age limit except for U.S. citizens performing with that group. U.S. citizens performing with an international group may not exceed the age allowed for that classification.

1.1.1 U.S. Military veterans may be granted one (1) year of eligibility immediately following their end of active service. To qualify, individual must have enlisted prior to their 19th birthday, served for no less than four (4) years, and must have been honorably discharged or medially separated. Veteran must submit a copy their discharge papers and separation documents to WGI prior to December 1 to qualify.

1.2 All participants of any competing group in any scholastic class must have approval for participation in any WGI-sanctioned event by the administration of the sponsoring school(s) or educational institution.

1.2.1 Types of groups in the Scholastic classes are defined as follows:

Single School. A competing group whose total membership are students from the same school, schools that feed directly into that school, or home-schooled students that reside within the school district boundaries. The group shall submit the Single School Participating Master Group Agreement signed by the authorizing school principal or administrator and file with the WGI office.

Combined Schools. The purpose of the combined schools policy is to encourage participation from scholastic groups that may have limited resources while keeping the

integrity of the scholastic classes intact. Combining schools for the purpose of competitive advantage is contrary to this policy and will not be approved.

A competing group in any scholastic class may apply for approval to combine students from multiple schools within a school district under the following guidelines:

- Groups applying to combine students from multiple schools within a school district must apply for approval by December 1.
- Groups combining students from multiple schools within a school district may not have another group in the same division (Color Guard, Percussion, or Winds) participating locally with a Circuit Partner or WGI.
- Only one (1) group, competitive or otherwise, can result from the combining of schools.
- If a school has a marching band program, the school is not eligible to combine with another school.
- There can be no auditions for any kind to determine participation in a combined school program.
- Groups utilizing students from parochial, vocational, or charter schools must apply for approval under combined school guidelines.
- If approved, combined school groups may be required to compete using a school district name.
- All approved combined school groups shall submit the Combined Schools Participating Group Master Agreement signed by the district superintendent and file with the WGI office.
- WGI will have the final determination on whether a competing group will be permitted to combine students from multiple schools. If the application for combined schools is denied, the group has the option to either not include students from other schools or compete in an independent class.

1.3 Competing groups may not have fewer than five (5) participants nor more than fifty (50) in the competition area at any time.

1.4 No participant shall compete in more than one competing group at the same contest.

1.5 Competing groups are required to compete in the same or higher classification at WGI events as they do in their local circuit, provided that the local circuit utilizes the WGI scoring system. The classification is determined based on the judging sheets used for local adjudication, regardless of the classification itself.

PENALTY: Disqualification - Any competing group violating any requirement in the Eligibility section shall be disqualified from that contest and must forfeit any scores, placements, or awards.

2.0 COMPETITION AREA

2.1 The “competition area” shall measure a minimum of sixty feet by ninety feet (60’ x 90’) and does not include entry ramps, hallways, bleachers, or seating areas. Competing groups are permitted to utilize the entire designated competition area for their performance. All participants must be in the designated competition area when performance time begins. Depending on the performance venue, WGI will authorize additional competition area space whenever possible and include that information in the diagram (footprint) available to all competing groups to identify the competition area. No competition area may exceed the maximum size of the

competition area (78' x 106') offered at the world championships. While the competition area will be increased whenever possible, all competing groups must be prepared to perform within the minimum sixty-foot by ninety-foot (60' x 90') area.

- 2.2 All WGI contest sites must have a minimum of seventy feet by one hundred feet (70' x 100') to ensure the necessary space for a "safety zone" of five (5) feet from any spectator seating, and the minimum sixty-foot by ninety-foot (60' x 90') competition area within the site.

- 2.3 Once performance timing begins, no participant may enter the safety zone. Equipment and props may be placed into safety zones but not extend more than five (5') feet beyond the designated competition area. No choreography outside the competition area, including the safety zone, is allowed.

PENALTY: One-tenth of a point (0.1) penalty per participant for each violation of the safety zone.

- 2.4 The front boundary line shall be considered to extend the full width of the competition area and shall be clearly marked at a minimum of five (5') feet from the first row of spectator seating.

PENALTY: One-tenth of a point (0.1) penalty for each participant in violation of the competition area boundary.

- 2.5 The center of the front boundary line shall be marked by a six-inch (6") taped line at the front and back of the competition area. The outer edges of the competition area shall also be marked by six-inch (6") taped lines at the corners to designate the safety zone.

- 2.6 All floor coverings (tarps) must fit in the designated competition area and may not enter the safety zone or cover the front boundary line.

PENALTY: One-tenth of a point (0.1) penalty for each participant or piece of equipment in violation of the competition area boundary.

- 2.7 110-volt grounded power sources shall be available at the front and back of the center line of the competition area and will be the only power sources available for use. Competing groups may not plug into any wall outlet in the competition area and must provide extension cords.

- 2.8 Power sources must be dedicated for competing group use only and have no other electrical devices using these designated power sources.

- 2.9 All contests must utilize a high-quality sound system with the capability to use external devices such as MP3 players and/or iPods.

3.0 SCORING

- 3.1 The elements to be judged are:

- 3.1.1 Individual Analysis Equipment = Twenty (20) points, one judge

Vocabulary = Ten (10) points (A Classes = Seven (7) points)

Excellence = Ten (10) points (A Classes = Thirteen (13) points)

- 3.1.2 Individual Analysis Movement = Twenty (20) points, one judge

Vocabulary = Ten (10) points (A Classes = Seven (7) points)

Excellence = Ten (10) points (A Classes = Thirteen (13) points)

- 3.1.3 Design Analysis = Twenty (20) points, one judge

Composition = Ten (10) points

Excellence = Ten (10) points

3.1.4 General Effect = Twenty (20) points, two judges

Composition = Ten (10) points

Excellence = Ten (10) points

3.1.5 Timing and Penalties = Penalties assessed per rules

3.2 All judges except for the Timing and Penalty judge will be positioned in the audience viewing area.

4.0 EQUIPMENT

4.1 For the protection of the contest site, especially wooden competition floors and easements, competing groups must properly prepare all equipment and props to ensure that damage to the facilities will not occur. All equipment will be subject to inspection. Any damage to the contest site (dragging timpani, wheels on carts locking, improperly prepared equipment, etc.) that may arise will be the responsibility of the competing group.

PENALTY: Two-point (2.0) penalty per piece of improperly prepared equipment and/or prop.

4.2 Definitions of authorized equipment:

4.2.1 Flags are defined as any material attached to a pike, pole, rod or staff other than an authorized weapon and used as a flag, with a minimum size of eight inches by twelve inches (8" x 12"). National colors must be at least three feet by five feet (3' x 5'). Flagpoles must be at least twenty-four inches (24") in length. (Curved and straight poles are acceptable; however, complete circles, squares, etc. to which material is attached are not flags. Material attached to chains, ropes or hoses are not considered flags.) The intent of this definition is to utilize a flag as a flag and not as a scenic element or a prop.

4.2.2 Rifles are defined as devices with the outward appearance influenced by a rifle. Rifles must be at least twenty-four inches (24") in length.

4.2.3 Sabres/swords are defined as those weapons that are a curved blade (sabre) or a straight blade (sword) and may be constructed of wood, plastic, metal or any other suitable material. Simulated sabers/swords must have either a hand guard or a hilt and must be at least twenty-four inches (24") in length.

4.2.4 Authorized equipment may be modified by the addition of visual items, however, attaching a flag, rifle or sabre/sword to a prop does not make the prop a flag, rifle or sabre/sword – it is still a prop. Timing and Penalty judges have the right to inspect and challenge competing groups for authorized equipment either before or after the maximum performance time with permission of the Contest Administrator.

Any questions on eligibility for authorized equipment should be submitted for approval by the Director of Color Guard.

4.3 Definitions of other allowed equipment:

4.3.1 Competing groups may manipulate their soundboard by using a remote-controlled wireless device through a self-supplied network. WGI will provide an area in the stands with a direct line of sight to the competition area for one (1) designated staff member to adjust the mix or control any device using wireless technology. A & Open Class devices must be battery operated as per rule 4.3.3. The soundboard/controlled device must

remain in the competition area.

4.3.2 Participants playing musical instruments or singing using a 115/120-volt power source provided to allow amplification is permitted in the competition area.

4.3.3 World Class groups may use any electrical device within their program deemed safe by the Contest Administrator. The Contest Administrator has the ultimate decision regarding safety of any electrical device in consultation with the Director of Color Guard. Groups should consult with the Director of Color Guard prior to using any equipment not specifically defined in these rules. Competing group will assume any liability for issues arising out of use of said electrical devices.

4.3.4 Battery operated devices using common off the shelf flashlight batteries (AA, AAA, AAAA, C, D, N, 9V, button cells) and dry-cell secondary “rechargeable batteries” including cell phones, cameras, MP3 players and computers are allowed. Sealed, spill-proof maintenance-free lead-acid batteries such as gel cell, sealed lead-acid (SLA), valve regulated sealed lead-acid (VRLA), and absorbed glass mat (AGM) batteries are also permitted.

4.4 The following items are prohibited in the competition area:

4.4.1 Pyrotechnics, discharge of arms, pressurized canisters, dry ice, smoke machines, compressed air apparatuses, dangerous materials, and/or flammable liquids or gases will not be permitted in or around the competition area.

4.4.2 Gasoline or manual-powered generators.

4.4.3 Live animals.

4.4.4 Powder, dirt, or any other substance that lingers in the competition area past the interval time.

4.4.5 Helium, including helium-filled balloons.

4.4.6 Motorized vehicles such as golf carts, tractors, all-terrain vehicles, etc. Motorized wheelchairs for participants with disabilities will be allowed.

4.4.7 Objects that may break or leave shards of glass in the competition area. Mirrors must be made of acrylic and cannot contain glass. Any light bulbs used must be shatter-resistant and safety-coated.

4.4.8 Drones or any remote-controlled airborne devices.

4.4.9 Hover boards.

4.4.10 Signal jamming devices including, but not limited to, Wi-Fi, Bluetooth, and cellular devices.

4.4.11 Special effect lighting without prior approval from the Director of Color Guard

4.4.11.1 Use of strobe lights require a warning to the audience by the competing group prior to the performance.

4.4.12 Any use of the Wireless Emergency Alert (WEA) or Emergency Alert System (EAS) common audio attention signal (illegal under FCC regulations).

WGI will have the final authority to prohibit the use of any item if it is determined to pose an unreasonable or unacceptable risk of injury or harm to participants, others, or to the venue and its property.

Directors are encouraged to contact the Director of Color Guard to inquire about the use of specific items or materials when its permissibility under this section or to a particular site may be in question.

PENALTY: Five-point (5.0) penalty up to Disqualification for use of any prohibited items.

- 4.7 The following safety guidelines apply to the construction, transport, and use of any prop, structure, drum major/conducting podium at any WGI event or facility. They apply to all participants, adult supervisors, volunteers, or parents involved in moving or assembling these items. These guidelines are in effect during a group's entire time in the competition area, including set-up and exit.
- 4.7.1 No participant may be positioned on any part of prop, structure, or podium where their lowest point of contact (e.g., feet, hands) is more than four feet (4') above the competition unless appropriate safety railing, a safety harness, or protective padding is in place around the prop, structure, or podium to prevent injury.
- Safety railing is a barrier at least forty-two inches (42") high at all points and surrounding the participant a minimum of 50%.
 - Safety harness is a system designed to restrain a participant and prevent or arrest a fall at least three feet (3') before contact with the competition floor.
 - Protective padding is a compressed foam padding (gymnastic mat type) or other suitable material that measures at least two (2") in thickness.
- 4.7.2 If a participant is positioned on any part of a prop, structure, or podium with their lowest point of contact (e.g., feet, hands) are more than four feet (4') above the competition floor, the following applies:
- When in motion: The participant must actively use the appropriate safety railing or be secured with a harness for the entire duration the prop, structure, or podium is in motion.
 - When stationary with a safety railing: The participant is not required to actively use the safety railing.
 - When stationary without a safety railing: The participant must be secured with a safety harness.
- 4.7.3 If a participant is positioned on any part of a prop, structure, or podium with their lowest point of contact less than four feet (4') above the competition floor, no safety railing, harness, or padding is required-regardless of whether the prop, structure, or podium is stationary or in motion.
- 4.7.4 A participant performing a lift or stunt-either on the ground or atop any prop, structure, or podium-may not raise another participant more than four feet (4') above the competition floor unless protective padding, trained spotters, or other adequate safety precautions are in place.
- 4.7.5 Participants may not jump or leap from any prop, structure, or podium that is more than four feet (4') above the competition floor unless protective padding or other adequate safety precautions are in place.
- 4.7.6 Participants may not be positioned on any part of a prop or structure where their lowest point of contact is more than twenty feet (20') above the competition floor.
- 4.7.7 When a participant is getting on, off, or atop a prop or structure with wheels of any height, wheel locks/brakes must be engaged to restrict movement while the prop/structure is

stationary. This requirement does not apply to grounded drum set or timpani carts in the front ensemble.

- 4.7.8 WGI will have the final authority to prohibit the use of any prop, structure, or podium, or to require additional safety measures, if it is determined to pose an unreasonable or unacceptable risk of injury or harm to participants, others, or to the venue and its property.

Directors are encouraged to contact the Director of Color Guard to inquire about the use of a particular prop or structure when its permissibility under this section or at a specific site may be in question.

PENALTY: Two-point (2.0) penalty to Disqualification at the discretion of the Contest Administrator, including (but not limited to) prohibition of the use of the over height/unsafe prop(s).

5.0 TIMING

- 5.1 Competing groups will be timed to compete at intervals according to class.

| <u>Class</u> | <u>Interval Time</u> | <u>Minimum Performance Time</u> | <u>Maximum Performance Time</u> | <u>Authorized Equipment Time</u> |
|---------------------|-----------------------------|--|--|---|
| World | 10 minutes | 4 minutes | 7.5 minutes | 3.5 minutes |
| Open | 9 minutes | 4 minutes | 6.5 minutes | 3.5 minutes |
| A Class | 8 minutes | 4 minutes | 5.5 minutes | 3.5 minutes |
| Regional A | 7 minutes | 3 minutes | 4.5 minutes | 3.0 minutes |

- 5.1.1 Regional A color guards reclassified to A Class during the season will be afforded an exemption from A Class timing requirements for the remainder of the competitive season.
- 5.2 Interval time will include entrance, setup, performance, exit, and removal of all participants, props, floors, and equipment from the competition area. Interval time will begin when the Timing and Penalty judge signals the group to start the interval time and conclude when the group clears the vertical or horizontal centerline after the performance. The group must continue to make a deliberate and obvious exit from the competition area and not impede the entrance of the next competing group.
- 5.3 Each competing group, with all participants, shall remain in the competition area and be judged in all captions for the minimum time defined in Rule 5.1.
- 5.4 Timing for the "maximum performance time" will begin with the first step of body movement, the first move of equipment, or the first note of music, whichever comes first after the group's announcement, and end at the obvious conclusion of the performance. All captions will be judged until the obvious conclusion of the performance.
- 5.5 Competing groups cannot be required to perform before the time set in the published Preliminaries schedule. WGI may adjust the published schedule for Finals at the discretion of the Contest Administrator. If a schedule change occurs, competing groups will be notified by text message.

- 5.6 Should any competing group find themselves unable to perform at their scheduled time, they will be rescheduled to perform during the next most suitable performance slot in their class. The Contest Administrator will make the necessary schedule adjustments.

PENALTY: Five-tenths of a point (0.5) penalty for each class interval time of lateness or part thereof up to the conclusion of the class and/or contest

- 5.7 Each competing group must accumulate a minimum of three and one half (3.5) minutes of authorized equipment time during their performance except for Regional A classes where the minimum is three (3) minutes. Authorized equipment may be flags, rifles, or sabres/swords.

5.7.1 Authorized equipment must be in contact to be considered for accumulating authorized equipment time.

5.7.2 A participant is considered visible as determined by the Timing and Penalty judge viewing from the front sideline.

6.0 ENTRY

- 6.1 All participants must enter the competition area through the designated entry door, tunnel, or ramp. Before the performance begins, the competing group may utilize the entire competition area for setup and pre-show preparations.

PENALTY: Five-tenths of a point (0.5) penalty per participant for failing to use the designated entry door, tunnel, or ramp

- 6.2 All props must fit through a standard-size double door with the center bar removed. No exceptions will be made for oversized props regarding timing. Props are not permitted in the competition area before the performing group's scheduled time.

- 6.3 Any competing group creating a delay in the schedule will be subject to penalty.

PENALTY: Five-tenths of a point (0.5) penalty for each class interval time of lateness or part thereof up to the conclusion of the class and/or contest

- 6.4 The competing group will line up at a designated ready line to enter the competition area.

- 6.5 Authorized equipment and props may be placed anywhere in the competition area by participants or anyone prior to the start of the performance. Any non-participants involved in the set-up must exit the competition area and safety zones prior to the start of performance time.

6.5.1 Authorized equipment or hand-held props may be placed in front of the front boundary line not to exceed five (5') feet beyond designated competition area.

PENALTY: One-tenth of a point (0.1) penalty for each non-participant failing to exit the competition area and safety zones prior to the performance time.

- 6.6 Competing groups are allowed to use music and/or recorded narration as part of their setup process through the house sound system after one (1) minute of interval time. If a group chooses to use music or recorded narration, they must communicate this to the Timing and Penalty judge. The group is responsible for any music direction required at the sound table, which must be given in person.

PENALTY: Five tenths of a point (0.5) penalty for starting music or recorded narration before one (1) minute.

- 6.7 When the competing group first enters the competition area, an announcement of " Please welcome from (city, state, country), (name of competing group)" will be made. At one minute

thirty seconds (1:30) of the interval time for Open and A Classes, two minutes (2:00) for World Class or at any specific time noted to the Timing and Penalty Judge by the group, the announcer will be cued to say, "Performing their program (title), WGI Sport of the Arts is proud to present (name of competing group)". All competing groups are permitted to have this second announcement pre-recorded into their soundtrack but may not deviate from the wording of this announcement.

PENALTY: Five-tenths of a point (0.5) penalty for pre-recording not following the prescribed format.

- 6.8 Any personnel not performing must exit the competition area and safety zones before the second announcement in Rule 6.7.

PENALTY: Two tenths of a point for each individual in the competition area and safety zones after the conclusion of the second announcement.

- 6.9 Once the performance begins, participants must remain in the designated competition area until the obvious conclusion of the performance. Participants may not re-enter the competition area during the performance time once they have exited, until after the conclusion of the performance. Boundary line violations (including first aid cases) do not constitute leaving the competition area.

PENALTY: Five-tenths of a point (0.5) penalty for each participant failing to remain in the competition area for the designated time or returning after they have exited before the conclusion of the performance.

- 6.10 The front boundary line is always inviolate except for participants involved in entrance setup or teardown at the end of the performance.

PENALTY: One-tenth of a point (0.1) penalty for each participant for each front boundary violation.

- 6.11 All floor coverings (tarps) must fit within the designated competition area and may not cover the front boundary line or enter the safety zone.

PENALTY: Two-point (2.0) penalty

7.0 EXIT

- 7.1 Exit may be over any line at the conclusion of the performance.

- 7.2 All participants must exit the competition area through the designated exit door, tunnel, or ramp.

PENALTY: Five-tenths of a point (0.5) penalty per participant for failing to use the designated exit door, tunnel, or ramp

- 7.3 All personnel, equipment, and props must clear the vertical or horizontal centerline at the conclusion of the interval time. The timing line shall be for visual use by the Timing and Penalties judge and not designated by tape.

- 7.4 For purposes of timing, equipment and props are considered removed when they cross the vertical or horizontal centerline. After crossing the timing line, all equipment and props must continue to make forward progress out of the competition area promptly or receive a penalty at the discretion of the Timing and Penalty judge.

PENALTY: One-tenth of a point (0.1) penalty for each 3 seconds or fraction thereof

- 7.5 There will be no flying of tarps (also known as "ballooning") to clear the floor at the conclusion of a competing group's performance.

PENALTY: Disqualification

8.0 PENALTIES

- 8.1 Timing and Penalty judges will assess all penalties for infractions in the competition area. Contest Administrators may not waive competition area penalties. The judge must document the reason, approximate location, and time for any penalty during the interval time for the group.

It is always the responsibility of the group representative to identify penalties post-performance. If the group representative fails to initiate a penalty inquiry with the Contest Director within fifteen (15) minutes of the penalty notification, the group will forfeit its right to any inquiry, and the penalty will be considered final and not subject to further review. The final two groups in any round or class must check in with the Timing and Penalty judge while exiting the competition area, as they may not have the full fifteen (15) minutes before final score submission

If an inquiry is requested, the Contest Director will consult with the Timing and Penalty judge to confirm the penalty details and respond to the group via text or arrange an in-person meeting, if necessary. No video recordings will be used during any inquiry. Once the inquiry is complete, the group representative will be notified via text of the final decision. The final determination on any penalty rests with the Timing and Penalty judge.

- 8.2 Any competing group violating any rule or part of a rule, breaching standard contest etiquette or failing to comply with directions from contest personnel for which no specific penalty is provided, shall be penalized for each such violation, not less than 0.1 point up to disqualification at the discretion of the Lead Judge, Contest Administrator, or Director of Color Guard.
- 8.3 All programs, soundtracks, thematic and costuming choices must reflect the qualities that would be acceptable for performance at a scholastic venue or suitable for marketing to sponsors on a national level.
- 8.4 Competing groups using the flag of the United States should follow the U.S. Flag Code. Directors are encouraged to contact the Director of Color Guard for guidance prior to performance.

PENALTY: Denial of performance or possible disqualification as determined by the Director of Color Guard in consultation with the Chief Executive Officer.

Color Guard Timing & Penalty



TIMING REQUIREMENTS

| Class | Interval Time | Minimum Performance Time | Maximum Performance Time | Authorized Equipment Time |
|------------|---------------|--------------------------|--------------------------|---------------------------|
| World | 10 minutes | 4 minutes | 7.5 minutes | 3.5 minutes |
| Open | 9 minutes | 4 minutes | 6.5 minutes | 3.5 minutes |
| A Class | 8 minutes | 4 minutes | 5.5 minutes | 3.5 minutes |
| Regional A | 7 minutes | 3 minutes | 4.5 minutes | 3.0 minutes |

EQUIPMENT TIME REQUIREMENTS

Total Equipment Time _____

Total Undertime _____ x 0.1 = _____

Total Seconds Undertime _____
3

MAXIMUM PERFORMANCE TIME

Total Performance Time _____

Total Overtime _____ x 0.1 = _____

Total Seconds Overtime _____
3

INTERVAL TIME – TOTAL TIME IN COMPETITION AREA

Total Performance Time _____ x 0.1 = _____

Total Overtime _____

Total Seconds Overtime _____
3

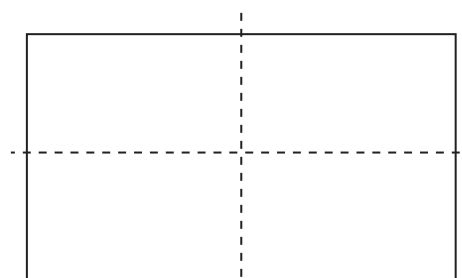
NUMBER OF PERFORMERS

Minimum of 5 members

TOTAL SET UP TIME

BOUNDARY LINES

Time in Show? Point of occurrence? Who?



FRONT STAGE

Total 0.1 per occurrence _____

PENALTY SUMMARY

Total Time in Competition Area
Interval Time _____

Boundary Line _____

Unit, Equipment, Personnel _____

Other _____

TOTAL

Approved _____
Chief Judge

JUDGE SIGNATURE _____

ROUNDS AND SEEDING FOR PERFORMANCE ORDER AT WORLD CHAMPIONSHIPS

WORLD CHAMPIONSHIP PRELIMINARIES

All color guards will be seeded in “tournament-style” rounds for preliminaries using their most recent regional score increased by 1.5 points each week of the regional calendar. **The score used for championship seeding will be the higher preliminary, semi-final, or finals score of their last regional appearance.**

The resulting “standings list” will be used to assign color guards to their preliminary round. Color guards with identical scores will be assigned to the same round. This ranking method was designed to be an objective way to determining preliminary appearance. A single panel of judges will judge all preliminaries.

The following example is based on a preliminary contest with 30 color guards. The number of rounds and guards within each round will vary depending on the size of the contest but this gives an example of the process. The numbers represent the RANKING of the color guard. The highest ranked color guard will perform in the last round.

| ROUND 1 | ROUND 2 | ROUND 3 |
|---------------------|---------------------|---------------------|
| 3, 6, 9, 12, 15, 18 | 2, 5, 8, 11, 14, 17 | 1, 4, 7, 10, 13, 16 |
| 21, 24, 27, 30 | 20, 23, 26, 29 | 19, 22, 25, 28 |

Once placed into a round, color guards will be divided into two groups according to ranking (highest ranking, next highest ranking, etc.) Color guards will random draw for performance order within their group with the highest-ranking color guards in that group performing in the second half.

There are only two ways a color guard may switch rounds, and these are entirely at the discretion of the Director of Color Guard.

1. There is a performance scheduling conflict with another performing color guard of the same school or organization at the world championships. In this case, the color guard will be shifted to the next non-conflicting performance time within the ranking. **All groups with potential conflicts must notify in writing the WGI Office no later than March 1, using the Championship Scheduling Conflict Form.** Non-affiliated groups or groups not traveling together may not necessarily be accommodated and must plan accordingly for stagehand assistance. This is entirely at the discretion of the Director of Color Guard. All scheduling considerations will accommodate prelims performances only.
2. All color guards must be available to compete at the beginning of their respective preliminary round. **No schedule changes will be made due to schools not releasing students to be available to participate at the beginning of their preliminaries. Scholastic guards must be available to compete at the beginning of their class preliminaries.**

WORLD CHAMPIONSHIPS SEMI-FINALS

All classes will have Semi-finals. If a single panel of judges adjudicates a preliminary contest for an entire class, even if at multiple sites, then a single panel of judges will be used in the Semi-final.

In instances where preliminary contests are held at multiple sites and judged by different panels, Semi-finals will be a double panel of judges consisting of both panels from each preliminary site.

| <u>Total Entries in Prelims</u> | <u>Number to Semi-finals</u> |
|--|-------------------------------------|
| 30 or less | 20 |
| 31-50 | 24 |
| 51-80 | 36 |
| 81 and above | 56 |

Note: The above progression is based on all individual class Semi-Finals occurring at one competition site. Should the World Championship schedule be expanded to include multiple Semi-Finals sites for one class, the number of color guards progressing may be changed and announced no later than March 15.

The highest scoring color guards will advance to Semi-finals, regardless of the round in which they competed. In the case of multiple preliminary contest sites, an equal amount from each contest site will be taken to make the total number of semi-finalists. For example, two Preliminary contest sites resulting in 48 semi-finalists and different panels of judges are used, the top 24 color guards from each contest site will advance. If there are multiple contest sites and the same panel of judges adjudicates at both sites, the top 48 overall highest scores will advance regardless of contest site.

After preliminaries are completed, A Class Semi-finalists will be seeded using the same method as the preliminary rounds. Color guards will be ranked based on their preliminary score and placed in rounds with the highest scoring semi-finalist in the last round. Once all color guards are placed in rounds, they will be drawn randomly in two groups to determine the performance order.

Open and World Class color guards advance to Semi-finals to complete the number as prescribed above. Color guards perform in the reverse order of preliminary score with the highest score performing last. If 36 or more color guards advance to Semi-finals, then all color guards are seeded following procedure in Preliminaries.

The Director of Color Guard will have sole discretion, based on situations such as contest scheduling or judge availability, to increase the number of semi-finalists in any class.

WORLD CHAMPIONSHIP FINALS

All classes will have Finals. A double panel of judges will judge all Finals.

In all classes, color guards perform in the reverse order of Semi-finals score with the highest score performing last.

| <u>Semi-Finalists</u> | <u>Number to Finals</u> |
|------------------------------|--------------------------------|
| 55 or less | 15 |
| 56 or more | 20 |

ROUNDS AND SEEDING FOR PERFORMANCE ORDER AT REGIONALS

REGIONAL PRELIMINARIES

Regional classes with 16 or more entries will be seeded into “tournament-style” rounds using a random draw. Appearance order will be based on postmark date within the round.

Regional classes with 15 or fewer entries will not use rounds and appearance order will be based on postmark date of entry. Classes with 30 or more entries will be seeded into rounds and 50% will advance to a Semi-final when offered.

Order of performance for all classes in all prelims will be determined by the postmark date of entry. The earlier the entry postmark, the later that color guard will appear in the schedule. Color guards sharing the same postmark date will be randomly drawn within that group with the same postmark date.

REGIONAL FINALS

The number of finalists at all Regionals shall be determined by the formula of 100% of World Class achieving the qualifying score, 75% of Open Class achieving the qualifying score, and 50% of A Class color guards to a maximum of fifteen (15) finalists. If a Regional has a Semi-Finals, the maximum decreases to ten (10) finalists; however, the Director of Color Guard may further expand the number of A Class finalists if time permits.

If the total number of eligible finalists exceeds forty (40) groups, the number of performances may be reduced due to time constraints at the discretion of the Director of Color Guard.

Each Finals contest will accept a minimum of three (3) finalists in each class. Regional A Class will advance a maximum of three (3) color guards into any Finals.

In cases where applying the finalist percentages would eliminate only one (1) color guard, all would advance to Finals. The percentage is also rounded to the nearest whole number when determining number of finalists.

Examples:

- *Six Open Class color guards have entered a Regional. 75% of 6 equal 4.5 so the number of finalists would be rounded up to 5. However, this means only one group would be eliminated so all six would be allowed to advance to finals.*
- *Seven Open Class color guards have entered a Regional. 75% of 7 equal 5.25 so the number would be rounded down to 5. However, this means two color guards would be eliminated so the provision of eliminating only one group would not be applied.*

Order of appearance in Finals shall be determined by the reverse order of finish in prelims. If rounds are used, the highest scoring color guards will advance regardless of the round in which they competed.

The Director of Color Guard has sole discretion to increase the number of finalists in any class based on the total number of entries and time permitting.



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