

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.					