

Open Class

Ensemble Analysis

GUARD _____

JUDGE _____



Open Class guards are comprised of an intermediate level of depth, quality of design and excellence.

Consider who, what and why each event connects and unfolds within the composition.

Composition

Excellence

Consider the depth and quality of:

Use of design elements in form, body and equipment

Motion to connect events

Design and orchestration both through time and in layered events

Reflection or enhancement of the audio including dynamic effort qualities

Imaginative use of design choices

Variety of design choices

Transitions and equipment changes

Characteristics, detail, nuance

How successful were the performers as they showed:

Achievement of spacing, line, timing and orientation

Achievement of advanced effort qualities

Adherence to style in equipment, movement or motion

Training, concentration, stamina and recovery

Achievement of characteristics, detail and nuance

SCORE

SCORE

100

100

Sub Caption Spreads

Total

Very comparable

Minor Differences

Definitive Differences

Significant Difference

1 to 2 tenths

3 to 4 tenths

5 to 9 tenths

10 & higher

0 to 6

7

14

22

30

41

51

60

71

81

90

94

97

Seldom Experiences
(WEAK)

Rarely Discovers
(FAIR)

Sometimes Knows
(GOOD)

Frequently Understands
(EXCELLENT)

Always Applies
(SUPERIOR)

0 to 6

7 to 29

30 to 59

60 to 89

90 to 100

200

ENSEMBLE ANALYSIS CRITERIA REFERENCE

OPEN CLASS

COMPOSITION

EXCELLENCE

0 to 06 The arrangement generally lacks readability.	0 to 06 Performers are weak in training at this level.
07 to 29 The arrangement occasionally displays an awareness of the fundamentals of design in equipment, movement, and drill/staging. Ideas occasionally flow logically from one to another and the placement of planned equipment or movement events shows some understanding of horizontal orchestration & design. The design occasionally reflects the soundtrack, most often relative to the basic melody. Dynamic effort changes are minimal artistic effort is rarely part of the composition having been neither written nor achieved. The composition is often extremely incomplete and lacking in orchestration and development. Either the composing process or the components within the design may be weak. Incompletion of design may limit the scoring potential.	07 to 29 The ensemble demonstrates some understanding of principles involving space, line and time and is beginning to reflect an understanding of moving through space at this level. There are moments when the ensemble demonstrates dynamic gradations of space, time, weight and flow. There is some uniformity in ensemble responsibilities as relates to drill, and orientation. Breaks and flaws are still frequent. Recovery is attempted. Concentration varies. Stamina and demonstration of skills is sporadic. Technical and expressive excellence is inconsistent. Adherence to style is occasionally demonstrated. Incompletion limits achievement.
30 to 59 The arrangement displays knowledge of design, logic and variety in equipment, movement, drill/staging. Ideas flow logically from one to another, and the placement of planned equipment or movement events shows a good understanding of horizontal orchestration & design. Use of design elements within equipment, body, drill or staging is of moderate quality and depth, and reflects the soundtrack structure with fair success, involving some exploration of multiple lines. Dynamic effort qualities are beginning to elevate the design quality. There is a sporadic presence of characteristics and artistic effort that on occasion elevates the compositional worth. The unity of design elements may be incomplete or developing at this level. Orchestration of the equipment and movement on drill or staging is mostly correct; a moderate fusion of the triad options offers greater dimensionality. The composing process is correct and the components within the design are sound for this class.	30 to 59 The ensemble achieves a more consist demonstration of the principles involving space, line and time. There is growing consistency in individuals moving through space. There are longer periods of time when the ensemble achieves dynamic gradations of space, time, weight and flow. The ensemble responsibilities of equipment movement and drill/staging are taking on greater clarity offering moderate opportunity to enhance the skill with dynamics. Fairly good uniformity exists in ensemble responsibilities of drill, and orientation. Breaks and flaws still occur but recovery is attempted. Concentration and stamina are moderately achieved. Method and techniques reflect a growing degree of physical and mental development. Adherence to style is developing and is becoming evident and consistent. Occasional demonstration of detail and nuance is beginning to occur. The work may still be in progress, but the performers have an adequate base upon which to demonstrate skills.
60 to 89 The arrangement displays a good understanding of design, logic and variety in equipment, movement, and drill/staging. Use of design elements is of quality with exploration of some sophisticated techniques bringing greater depth to the design. Horizontal orchestration shows a well-developed sense of placement of planned equipment or movement events, design, logic, and continuity from one idea to the next. The vertical orchestration explores the inner structure of the soundtrack, and provides the performer with a good vehicle for artistic effort. Dynamic effort changes are clear, and characteristics enhance the depth of the composition. A good sense of unity elevates the design. Staging and orchestration of equipment & movement on drill/staging shows good depth and success. The fusion of triad options is understood and demonstrated. The composing process and the components within the design are developed and strong for this class.	60 to 89 Performers understand and achieve ensemble responsibilities of space, time and line. A consistent level of skill is demonstrated in moving through space. Performers show understanding and achievement within a growing range of dynamic effort gradations of space, time, weight and flow. Characteristics of equipment, movement and drill/staging are clear. There is a good level of consistency in responsibilities relative to staging and orientation. Breaks and flaws are infrequent and recovery is strong. Concentration and stamina are displayed. Achievement is consistent and ongoing. Methods and techniques reflect a good degree of physical and mental development for this class. Adherence to style is good. Achievement of detail and nuance is strong
90 to 100 The arrangement displays a broad knowledge of fundamentals of design and logic in equipment, movement, and drill/staging. The design consistently reflects the audio, and greater dimensionality reflects growing design techniques. Horizontal orchestration always demonstrates good placement of planned equipment or movement events, design, logic, and continuity from one idea to the other. The vertical orchestration consistently explores the inner structure of the soundtrack through variety and dimensionality, and provides the performer with a strong vehicle for artistic effort. Dynamic effort changes are always clear, and attention to detailing of characteristics elevates the depth of the composition. The unity of elements always connects the design aspects. Staging and orchestration of equipment/body demonstrates the fusion of triad options and consistent dimensionality. The composition is strong for this class, and design concepts are successful.	90 to 100 Performers apply all techniques in the achievement of ensemble responsibilities with respect to space, time and line. The ensemble moves through space with clarity. A good range of effort qualities and dynamics is demonstrated encompassing elements of space, time, weight and flow. Characteristics of equipment, movement and drill/staging are excellent. The ensemble displays excellent understanding of responsibilities relative to drill/staging and orientation. Breaks and flaws seldom occur and recovery is quick. Concentration and stamina are demonstrated. Methods and techniques reflect full physical and mental development for this class. Style is fully recognizable.. There is consistent demonstration of detail and nuance.