

**Regional A Class guards are comprised of introductory/beginning level of depth, quality of design, and excellence.. Successful design combines a logical composition that facilitates the display of skills and achievability.**

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

## Composition

Score

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100

**Whose composition contained the greater:**

- Use of design elements in form, body, and equipment
- Motion to connect events
- Design and orchestration, both through time and in layered events
- Logic and correctness of design
- Reflection or enhancement of the audio including dynamic range of efforts: space, time, weight, and flow
- Transitions and equipment changes
- Characteristics, detail, and nuance

Box 1	Box 2	Box 3	Box 4	Box 5
<b>0 to 6</b>	<b>7</b> <b>14</b> <b>22</b>	<b>30</b> <b>41</b> <b>51</b>	<b>60</b> <b>71</b> <b>81</b>	<b>90</b> <b>94</b> <b>97</b>
Seldom Experiences (WEAK) <b>0 to 6</b>	Rarely Discovers (FAIR) <b>7 to 29</b>	Sometimes Knows (GOOD) <b>30 to 59</b>	Frequently Understands (EXCELLENT) <b>60 to 89</b>	Always Applies (SUPERIOR) <b>90 to 100</b>

## Excellence

Score

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100

**Whose performers demonstrated the better:**

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

### Sub Caption Spread Guidelines

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

TOTAL

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200

**DESIGN ANALYSIS CRITERIA REFERENCE**  
REGIONAL A CLASS

**COMPOSITION**

**EXCELLENCE**

<p><b>0 to 06</b> The arrangement generally lacks readability.</p>	<p><b>0 to 06</b> Performers are generally unaware of responsibilities.</p>
<p><b>07 to 29</b> The arrangement occasionally displays an awareness of the fundamentals of design in equipment, movement or staging. The visual occasionally relates to the sound, most often relative to the basic melody. A need for unification of ideas is obvious. Orchestration of equipment and movement is infrequent. Design elements are singly presented. Incomplete composition might limit scoring potential.</p>	<p><b>07 to 29</b> Performers occasionally achieve some of the responsibilities involving space, line, and time. Performers are still learning the principle of moving through space at this level. There is sporadic display of uniformity in ensemble responsibilities relative to staging. Breaks and flaws are frequent. Recovery is not yet understood or attempted. Concentration is a struggle. Precision and accuracy through equipment or movement is still weak. Incompletion may limit performers' opportunity to demonstrate skill and achievement.</p>
<p><b>30 to 59</b> The arrangement displays knowledge of the fundamentals of design and logic in equipment, movement, and staging with a beginning reflection of the basic structure of the soundtrack. Dynamic changes are occasionally included. The unity of design elements may be questionable or incomplete. There is some orchestration of the equipment and movement; however, elements are often still single in presentation. The principles of design are basically correct for this level. The composing process shows an understanding of how to blend elements to create a pleasing whole. Ideas are beginning to flow more logically from one to another. The work may still be in progress, but the design ideas are clear.</p>	<p><b>30 to 59</b> The ensemble achieves a more consistent demonstration of the principles involving space, line, and time. Ensemble responsibilities are taking on greater clarity, and there is occasional enhancement of the skills with dynamics. Moderate uniformity exists in ensemble responsibilities relative to staging at this level. Breaks and flaws occur but recovery is occasionally beginning to be attempted. Concentration and stamina are starting to develop. Methods and techniques reflect a growing degree of physical and mental development for this class. A style is recognizable but is not well developed. The work may be in progress, but performers have adequate opportunity to demonstrate skills.</p>
<p><b>60 to 89</b> The arrangement displays a sound knowledge of the fundamentals of design and logic in equipment, movement, and staging. The composition explores some dimensionality through equipment or body in reflection of the soundtrack. Dynamic changes are becoming apparent. Unity connects the design. Design is correct for this level. The composing process shows logic and design from idea to idea.</p>	<p><b>60 to 89</b> Performers understand the responsibilities of space, time and form. Performers show achievement within a basic range of expressive effort changes. There is a growing level of consistency relative to staging. Breaks and flaws are infrequent and recovery is growing. Concentration and stamina are moderately displayed. Achievement is consistent and ongoing for this class level. Style is growing.</p>
<p><b>90 to 100</b> The arrangement displays a successful blend of design techniques in equipment, movement, and staging. The design reflects the soundtrack with greater dimensionality in the equipment and movement composing. The unity of elements shows good understanding of design connection. The composition is correct and shows development for this level. The composing process involves sound horizontal orchestration from idea to idea.</p>	<p><b>90 to 100</b> Performers apply a good understanding of techniques in ensemble responsibilities with respect to space, time, and form. A growing dynamic range of efforts is applied. The ensemble displays good uniformity in responsibilities relative to staging. Breaks and flaws may still occur, but recovery is growing. Concentration and stamina are demonstrated successfully. Ensemble methods and techniques reflect a good level of development within this class. Style is understood and recognizable.</p>