

COLOR GUARD PERFORMANCE

Rating	25-39	40-54	55-69	70-84	85-100
Marching	Performers lack control of distance, style projection/carriage, movement, and equipment. Inconsistencies are prominent.	Performers seldom demonstrate control of distance, style projection/carriage, movement, and equipment. There are many inconsistencies.	Performers occasionally demonstrate control of distance, style projection/carriage, movement, and equipment. The performance lacks consistency.	Performers frequently demonstrate control of distance, style projection/carriage, movement, and equipment. Inconsistencies are apparent.	Performers consistently demonstrate control of distance, style projection/carriage, movement, and equipment. Minor inconsistencies may be apparent, but are infrequent.
General Effect	Program intergration is virtually nonexistent. Form, body, and equipment are not used properly to enhance the music/visual program. There is an obvious lack in coordination between the color guard and the rest of the program.	The color guard work exhibits below average design elements. The use of form, body, and equipment seldom enhance the musical/visual program. The color guard work lacks variety and rarely enhances the musical/visual program.	There is noticeable program intergration of the color guard and other elements of the program. There is a good interpretation between the color guard designers and the other coordinators of the program. Color guard work occasionally displays variety and good use of form, body, and equipment. However, design elements are only maximized sometimes.	Color Guard work frequently enhances the musical/visual program through the design elements: form, body, and equipment. Designers have a good interpretation of the program concept and exhibit knowledge of what should be displayed visually through the color guard. Program intergration is above average and includes multiple movements of variety, but is not always maximized.	Overall Color Guard intergration within the musical/visual program is superior. All design elements: form, body, and equipment consistently enhance all aspects of the program. Color Guard work exhibits variety and professionalism. There is a definite well understanding of coordination from the design of the Color Guard repertoire.
Equipment	Problems with timing and accuracy are evident. Performers display a lack of training and a method of technique/uniformity in form, body, and equipment. Different performance styles are apparent between performers. There is no attempt to recover from break downs.	Periods of accurate timing are displayed from time to time. Some training in the a uniform method of technique in style and form/body/equipment are displayed, but seldom executed. Position from performer to performer is below average. Break down recovery times are slow.	A uniform method of form, body, and equipment are occasionally demonstrated. Performers are aware of good timing and sometimes, understand how to adjust for accuracy. Although a uniform style is noticeable, it is not always demonstrated.	A training program in form, body, and equipment is obvious. Performers frequently display demanding excerpts with accurate timing. Performers exhibit a knowledge of uniform method and style. Performers recover quickly from any break downs.	Performers exhibit superior training. Form, body, and equipment technique is maximized, creating superior positioning and timing. Demanding excerpts are performed with ease, control and synchronization. Break downs, if any, are insignificant and are recovered almost instantaneously.