

MIA LOCAL, REGIONAL, AA, A CLASS CRITERIA

Points of Comparison	Cadet	Novice	Scholastic Regional A	Scholastic AA	Scholastic A
General Definition	All performers must be in middle school (grade 8 or below) No Promotions during the course of the season. Judged on a local sheet designed by the SCGC.	Designed for units that want to discover winterguard. First year unit with no experience both design and performance wise. returning units with limited resources. Groups in this class can be promoted during the course of the season, but unlikely. Judged on a local sheet designed by the SCGC and the same as the Cadet class.	This class is for units that surpassed the Novice class. Training is the main focus, but we also start to explore design and challenge performers with simple to intermediate skills. Groups in this class can be promoted during the course of the season. This class is judged on WGI_SRA sheets.	This class is for units that surpass the SRA level. Training is a strong focus. Design or performers explore some more advanced elements. They start to show attributes seen on a WGI A class level. Groups in this class can be promoted during the course of the season. This class is judged on the WGI_SA sheets	This class is for units that surpass the SAA level. Training is a strong focus and evident in performance. Design shows depth and detailing but is not ground breaking yet. Units fulfill the definitions stated by WGI. Groups in this class will not be promoted to a higher class unless it's done at a WGI event. This class is judged on the WGI_SA sheets.
Range and Variety of Skills	Simple, singular, repetitive	simple, singular, repetitive	Explores more elaborate vocabulary at a beginners level. Starting to show signs found in SA	Some variety. Longer phrases. Depth of vocabulary often present.	Variety is evident. Choreography has depth and has some challenges for the performers.
Depth, range and variety of blend of EQ/Body	If any, it's very simple and for a short period of time	If any, it's very simple and for a short period of time	It's present most of the time but at a simple level. At times, students will be challenged.	It's there most of the time. We start challenging the performer. It lacks variety and stamina gets in the way.	It's present and at times challenging, There's variety and performers start to show signs of maturity.
Training	The basis of this class. It should be highly credited	The basis of this class. It should be highly credited and a criteria for promotion.	The basis of this class. The vocabulary has variety, but is limited. It is understood by the performers.	A must to maximize credit. The vocabulary is broader and understood by the performers.	A must to maximize credit. Training is evident.
Concepts and production value	The esthetics are simple, the emotions age appropriate. Intellectually non existent.	The esthetics are simple, the emotions age appropriate. Intellectually non existent.	The esthetics are well present, the emotions are singular in nature but explored and achieved. We have intellectual effects, but simple in nature.	The esthetics are well present, a variety of emotions are explored but not necessarily understood or delivered. Intellectual effects are present but not necessarily matured.	The esthetics are present, a variety of emotions are explored, understood and delivered. Intellectual effects are present with some more deeper qualities explored.
Design and orchestration	Simple, singular with logic	Simple, very little layering if any, design errors are present in terms of transitions and pacing. Ensemble statements are simple and usually limited to singles and doubles.	Layering is present but at a simple level. Student understand deliver. Ensemble statements are simple (EQ or BD in isolation) and start to explore more advanced skills like quads or blend of EQ/BD. Individuals (one or two individuals) might explore a few advanced skill.	The design is more advanced and shows signs of maturity although the performers might not. Ensemble statements usually include quads, attempt fives. Individuals explore a few advanced EQ/BD skills. Layering from all aspects is present but not always blended.	The design shows signs of maturity so do the performers. Ensemble statements usually include quads, fives. The ensemble explores some advanced EQ/BD skills. Layering from all aspects is present and offers a variety of blended EQ/BD.
Sound Track	Simple sound track, age appropriate	Simple sound track with no challenges to the performers	Simple sound track that could challenge the performers but not beyond their capabilities	Simple sound track that could challenge the performers but not beyond their capabilities. We can see sound crafting from a design point of view.	Simple sound track that could challenge the performers but not beyond their capabilities. We can see sound crafting from a design point of view.
Transitions and EQ changes	Very limited and not always well crafted	Very limited and not always well crafted	Well developed, simple in nature and at time part of the development from a staging point of view	They are present and we see the detailing that was put into them. They are typically isolated in the design.	They are present and the detailing is there. The transitions and EQ changes are part of the overall effect and crafting of the design.
Understanding and application of EQ/MV principles	Most of the time	From time to time	Most of the time	Most of the time	Majority of the time
Achievement of challenges	n/a	n/a	Most of the time	Most of the time	Majority of the time
Achievement of spacing, line, timing	From time to time	At times	Most of the time	Most of the time	Majority of the time
Engages the audience	At Times	At times	Most of the time	Most of the time	Majority of the time
Demonstrates excellence	Good	Good	Most of the time	Most of the time	Majority of the time