

# Cadet Class

# Ensemble Analysis

GUARD \_\_\_\_\_

JUDGE \_\_\_\_\_



Cadet Class guards are comprised of an initial level of design and excellence.

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

## Achievement

### Credit and reward:

Organization and planning of the visual language of the program  
The ability of the students to achieve these requirements

This is an analytical valuation of the written material as the basis to measure student growth

### Caption Spreads

## Total

Very comparable 1 to 4 tenths	Minor Differences 5 to 9 tenths			Definitive Differences 10 to 19 tenths			Significant Difference 20 & higher					
<b>0 to 40</b>	<b>41</b>	<b>54</b>	<b>67</b>	<b>81</b>	<b>94</b>	<b>107</b>	<b>121</b>	<b>141</b>	<b>161</b>	<b>181</b>	<b>187</b>	<b>194</b>
Seldom Experiences (WEAK) <b>0 to 40</b>	Rarely Discovers (FAIR) <b>41 to 80</b>			Sometimes Knows (GOOD) <b>81 to 120</b>			Frequently Understands (EXCELLENT) <b>121 to 180</b>			Always Applies (SUPERIOR) <b>181 to 200</b>		

**200**

**ENSEMBLE ANALYSIS CRITERIA REFERENCE**  
**CADET CLASS**

**ACHIEVEMENT**

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<b>0 to 40</b>	Sets without transitions, no demonstration of skills.
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<b>41 to 80</b>	Sets without transitions. Moves, equipment or mime done at a halt. Single responsibilities only. Basic forms, circle, line, arc, echelon.
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<b>81 to 120</b>	Basic forms - circle, line, arc, echelon with "follow the leader" or other basic transitions or form evolution. Basic role-playing during transition (if program calls for role-playing). Moves layered with beginning posture / gesture. Equipment at a carry on move from set to set. Equipment done mostly as a halt or at a fixed picture, or with some body shaping beneath. Some attempts at simultaneous responsibilities.
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<b>121 to 180</b>	Greater variety of pictures and patterns. Transitions designed or forms evolve in simple ways. Equipment or body done on the move. A more active degree of motion is required and simultaneous responsibilities occur. Awareness of musical structure is seen relative to phrases, tempo and mood.
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<b>181 to 200</b>	An on-going flow of basic drill forms with designed development. Frequent layering of either body or equipment. Good reflection of basic musical structure. Introduction to intensities and dynamics through written work in equipment, involving space covered with strength variations or in body through drill, dance or simultaneous effort. Appropriate written body / equipment work is layered on top of drill. A sound understanding of basic design is demonstrated.
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