

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.

Composition

Excellence

Consider the depth and quality of:

- Use of design elements in form, body and equipment
- Design and orchestration both through time and in layered events
- Logic and correctness of design
- Reflection or enhancement of the audio including dynamic effort qualities
- Characteristics, detail, nuance

How successful were the performers as they showed:

- Achievement of spacing, line, timing and orientation
- Achievement of beginning effort qualities
- Adherence to style in equipment, movement or motion
- Training, concentration, stamina and recovery

SCORE

SCORE

100

100

Sub Caption Spreads

Total

Very comparable 1 to 2 tenths	Minor Differences 3 to 4 tenths			Definitive Differences 5 to 9 tenths			Significant Difference 10 & higher					
0 to 6	7	14	22	30	41	51	60	71	81	90	94	97
Seldom Experiences (WEAK) 0 to 6	Rarely Discovers (FAIR) 7 to 29			Sometimes Knows (GOOD) 30 to 59			Frequently Understands (EXCELLENT) 60 to 89			Always Applies (SUPERIOR) 90 to 100		

200

ENSEMBLE ANALYSIS CRITERIA REFERENCE

CADET CLASS

COMPOSITION

EXCELLENCE

0 to 6 The arrangement generally lacks readability.	0 to 6 Performers are generally unaware of responsibilities.
7 to 29 The arrangement shows some readability, and discovers the fundamentals of design in equipment, movement or form. The visual occasionally relates to the basic melody. Ideas do not unify. The orchestration of equipment and movement is not yet understood. Incomplete composition limits scoring potential.	7 to 29 Performers are discovering responsibilities involving space, line and time. Movement through space is a struggle. There is a beginning level of understanding of drill and form responsibilities, although these are seldom achieved. Breaks and flaws are very frequent. Recovery is absent. Concentration is weak. Incompletion limits performers' opportunities to demonstrate skill and achievement.
30 to 59 The arrangement occasionally displays an awareness of the fundamentals of design in equipment, movement or form. 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.	30 to 59 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 as relates to drill or form. 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.
60 to 89 The arrangement shows limited knowledge of the fundamentals of design in equipment, movement and form. The visual has some relationship with the sound, particularly in reflecting the basic melody. Dynamic changes are being discovered. Unification of ideas is minimally understood. Orchestration of equipment and movement is being discovered, with single elements being presented. The principles of design are somewhat understood, but the composition may still show flaws. Ideas are being presented, but flow may still be absent. The composition is acceptable for this class level.	60 to 89 Performers' levels of achievement of the responsibilities involving space, line and time are improving, but are variable depending upon the effort required. Some uniformity in beginning ensemble responsibilities exists, and dynamics may be being discovered. Breaks and flaws occur often, with recovery rarely attempted. Concentration and stamina show early signs of development. Methods and techniques show an acceptable degree of physical and mental development for this class, with efforts towards precision and accuracy being shown. Style is still largely absent. The work may be in progress, but performers have some opportunity to demonstrate skills and achievement.
90 to 100 The arrangement displays knowledge of the fundamentals of design and logic in equipment, movement, and form 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.	90 to 100 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 of drill, or form 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.