

Cadet Class Movement

GUARD _____

JUDGE _____



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

Consider the range and achievement of demonstrated skills.

Vocabulary

Excellence

Evaluate all skills within the movement design either static, in motion or blended with equipment.

Range and variety of body moves
Expressive range through dynamic efforts of space, time, weight, and flow
Depth, range and variety of blend between equipment and body
Range of material most compatible with the performers' training

How successful were the performers in:

Understanding and application of principles
Understanding and application of dynamic effort changes
Development of breath, muscle, tension, flexion and rotation
Achievement of blended body and equipment challenges
Training to support the vocabulary

0 to 5	6	14	22	26	32	38	46	52	59	66	68	70	0 to 10	11	20	30	31	52	64	76	89	101	115	120	125			
Seldom Experiences (WEAK)	Rarely Discovers (FAIR)		Sometimes Knows (GOOD)		Frequently Understands (EXCELLENT)		Always Applies (SUPERIOR)		Seldom Experiences (WEAK)		Rarely Discovers (FAIR)		Sometimes Knows (GOOD)		Frequently Understands (EXCELLENT)		Always Applies (SUPERIOR)		Seldom Experiences (WEAK)		Rarely Discovers (FAIR)		Sometimes Knows (GOOD)		Frequently Understands (EXCELLENT)		Always Applies (SUPERIOR)	
0 to 5	6 to 25		26 to 45		46 to 65		66 to 70		0 to 10		11 to 40		41 to 75		76 to 114		115 to 130		0 to 10		11 to 40		41 to 75		76 to 114		115 to 130	

SCORE

70

SCORE

130

Sub Caption Spreads

	Very comparable	Minor Differences	Definitive Differences	Significant Difference
Vocabulary	0 tenths	1 tenths	2 to 4 tenths	5 & higher
Excellence	1 to 4 tenths	5 to 9 tenths	10 to 19 tenths	20 & higher

Total

200

MOVEMENT CRITERIA REFERENCE

CADET CLASS

VOCABULARY

EXCELLENCE

0 to 5 The choreographed vocabulary is unreadable.	0 to 10 Individuals show no training in movement principles.
6 to 25 The choreographed vocabulary is limited. Phrasing is short. Expressive techniques relative to dynamics are not demonstrated. The vocabulary is not compatible to the individual's beginning skills. The program is extremely incomplete and limits scoring potential.	11 to 40 Individuals show no uniformity in method, timing or training. Body development is inconsistent, causing variations in the look of the movement. Breaks and flaws are very frequent. Expressive efforts are not yet understood and are not yet even written into the book. Knowledge of breath, muscle, tension or flexion is still not understood or applied. Concentration is weak. The training process is in a developing beginner's stage. Program is extremely incomplete and limits the performer's opportunity to demonstrate skills and achievement.
26 to 45 The choreographed vocabulary is limited, repetitious or presented only as a single effort. Phrasing is short. Expressive techniques relative to dynamics are seldom included. The choreography is occasionally compatible to the individual's skills. The program is incomplete, but gives performers some opportunity to develop their range.	41 to 75 Individuals are discovering the introductory principles. Individuals display some uniformity in method and timing, and show some training relative to movement principles. Body development is inconsistent causing variations in the look of the movement. Breaks and flaws are frequent. Expressive efforts are not yet understood and are not yet even written into the book. Knowledge of breath, muscle, tension or flexion is still not understood or applied. Concentration is weak. Style is inconsistent. The training process is in a developing beginner's stage. Program is incomplete, but gives the performer some opportunity to demonstrate skills and achievement.
46 to 65 The choreographed vocabulary contains some variety and occasionally combines with equipment or drill/staging. Phrases are becoming longer. The choreography sometimes explores gradations of time and weight which expand the range, and is sometimes compatible to the individual's skills. The work may still be in progress, but at times it provides the performers with the opportunity to develop their range.	76 to 114 Individuals begin to achieve more consistently in method and timing and show understanding of principles, varying from individual to individual or relative to the effort required. There is some consistency in moving through space. Body qualities are underdeveloped and cause variations in the look of the movement. There is limited applied knowledge of muscle, tension, flexion and breath. There are moments when gradations of time and weight are achieved. Breaks and flaws still occur and recovery is beginning to develop. Concentration and stamina are developing and are only moderately achieved at this level. Methods and techniques mostly reflect an average degree of physical and mental development at this level. Style is developing. Training is moderate for this level. The work gives the performer some opportunity to demonstrate skills, training and achievement.
66 to 70 The choreographed vocabulary contains some variety and occasionally combines with equipment or drill/staging. Phrases are somewhat longer. Gradations of time and weight expand the range. The choreography is usually compatible to the individual's skills. The work provides the performers with the opportunity to develop their range.	115 to 130 Individuals achieve more consistently in method and timing, and while moving through space. Principles and expressive efforts are understood but vary from individual to individual or relative to the effort required. There is an introductory applied knowledge of muscle, tension, flexion and breath. There are some moments when gradations of time and weight are achieved. Breaks and flaws may occur, but recovery is developing. Concentration and stamina are developing. Methods and techniques reflect an average degree of physical and mental development at this level. Style is developing. The work gives the performer a good opportunity to demonstrate skills, training and achievement.