

Novice Class guards contain an Introductory level of depth, Quality of Design and Excellence.

Compositional qualities should include logic and presentation with good connections and flow from one single idea to the next. Obvious melodic line reflections will be the choice for most groups in reflecting musical structure. Focus should be on the correctness of the basics of composition. Pulse, in-step, consistent step offs and builds to new sets should be the priorities.

Composition

Whose introductory composition contained the greater:

- Use of Basic Design Elements in Body or Drill or Equipment
- Basic Logical Planning or Flow of Ideas
- Basic Reflection of Musical Structure
- Role, Character, Programming Details

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| <p><u>Score</u></p> <p>_____</p> <p>100</p> |
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| Box 1 | Box 2 | Box 3 | Box 4 | Box 5 |
|---------------------------------------|--|---------------------------------------|---|--|
| 0 to 6 | 7 18 29 | 30 44 59 | 60 74 89 | 90 95 100 |
| Seldom Experience (FAIR) 0 to 6 | Rarely Discovers (AVERAGE) 7 to 29 | Sometimes Knows (GOOD) 30 to 59 | Frequently Understands (VERY GOOD) 60 to 89 | Always Applies (EXCELLENT) 90 to 100 |

Excellence

Whose performers demonstrated the better introductory:

- Achievement of Spacing and timing Responsibilities
- Understanding of Equipment, or Movement or Motion Choices
- Understanding and Clarity of Training Goals

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| <p><u>Score</u></p> <p>_____</p> <p>100</p> |
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| Sub Caption Spread Guidelines | | | |
|-------------------------------|----------------------|----------------------|-------------------------|
| Insignificant Differences | Slight Differences | Moderate Differences | Significant Differences |
| 0 to 1 tenth | 2 to 3 tenths | 4 to 6 tenths | 7 or more tenths |

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| <p><u>TOTAL</u></p> <p>_____</p> <p>200</p> |
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Novice Class: Design Analysis

NOVICE CLASS DESIGN ANALYSIS

| COMPOSITION | EXCELLENCE |
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| <u>0-6</u> PROGRAM LACKS READABILITY. | <u>0-6</u> PERFORMERS ARE GENERALLY UNAWARE OF RESPONSIBILITIES |
| <u>7-29</u> <ul style="list-style-type: none"> • RARELY DISPLAYS AN AWARENESS OF THE FUNDAMENTALS OF DESIGN IN EQUIPMENT, MOVEMENT OR STAGING • THE VISUAL RARELY RELATES TO THE SOUND • A NEED FOR UNIFICATION OF IDEAS IS OBVIOUS • ORCHESTRATION OF EQUIPMENT AND MOVEMENT IS RARE • PROGRAM IS INCOMPLETE | <u>7-29</u> <ul style="list-style-type: none"> • PERFORMERS RARELY ACHIEVE RESPONSIBILITIES INVOLVING SPACE, LINE AND TIME • PERFORMERS ARE STILL LEARNING THE PRINCIPLE OF SPATIAL RELATIONSHIPS • THERE IS SPORADIC DISPLAY OF UNIFORMITY RELATIVE TO STAGING • 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 |
| <u>30-59</u> <ul style="list-style-type: none"> • THE COMPOSITION SOMETIMES DISPLAYS KNOWLEDGE OF THE FUNDAMENTALS OF DESIGN AND LOGIC IN EQUIPMENT, MOVEMENT AND STAGING WITH A BEGINNING REFLECTION OF THE BASIC STRUCTURE OF THE SOUNDTRACK • THERE IS SOME ORCHESTRATION OF THE EQUIPMENT AND MOVEMENT • THE PRINCIPLES OF DESIGN ARE BASICALLY CORRECT FOR THIS LEVEL • IDEAS SOMETIMES FLOW LOGICALLY FROM ONE IDEA TO THE NEXT • THE WORK MAY STILL BE IN PROGRESS, BUT THE DESIGN IDEAS ARE SOMETIMES CLEAR | <u>30-59</u> <ul style="list-style-type: none"> • PRINCIPLES INVOLVING SPACE, LINE AND TIME ARE SOMETIMES ACHIEVED MORE CONSISTENTLY • DESIGN RESPONSIBILITIES ARE TAKING ON GREATER CLARITY • MODERATE UNIFORMITY EXISTS RELATIVE TO STAGING • BREAKS AND FLAWS OCCUR BUT RECOVERY IS SOMETIMES ATTEMPTED • CONCENTRATION AND STAMINA ARE STARTING TO DEVELOP • METHODS AND TECHNIQUES SOMETIMES REFLECTS A GROWING DEGREE OF PHYSICAL AND MENTAL DEVELOPMENT • A STYLE IS RECOGNIZABLE BUT IS NOT WELL DEVELOPED • THE WORK MAY BE IN PROGRESS, BUT PERFORMERS HAVE ADEQUATE OPPORTUNITY TO DEMONSTRATE SKILLS |
| <u>60-89</u> <ul style="list-style-type: none"> • THE COMPOSITION FREQUENTLY DISPLAYS A SOUND KNOWLEDGE OF THE FUNDAMENTALS OF DESIGN AND LOGIC IN EQUIPMENT, MOVEMENT AND STAGING • THERE IS A BEGINNING LEVEL OF DIMENSIONALITY EXHIBITED THROUGH EQUIPMENT OR BODY IN RELATION TO THE SOUNDTRACK • DYNAMIC CHANGES ARE BECOMING APPARENT • UNITY CONNECTS THE DESIGN • THE COMPOSING PROCESS SHOWS LOGIC AND DESIGN FROM IDEA TO IDEA | <u>60-89</u> <ul style="list-style-type: none"> • PERFORMERS FREQUENTLY UNDERSTAND THE RESPONSIBILITIES OF SPACE, TIME AND FORM • PERFORMERS SHOW ACHIEVEMENT WITHIN A BASIC RANGE OF EXPRESSIVE EFFORT CHANGES • THERE IS A GROWING LEVEL OF CONSISTENCY RELATIVE TO STAGING • BREAKS AND FLAWS ARE INFREQUENT AND RECOVERY IS GROWING • CONCENTRATION AND STAMINA ARE MODERATELY DISPLAYED |
| <u>90-100</u> <ul style="list-style-type: none"> • THE ARRANGEMENT DISPLAYS A SUPERIOR BLEND OF DESIGN TECHNIQUES IN EQUIPMENT, MOVEMENT AND STAGING • THE DESIGN REFLECTS THE SOUNDTRACK WITH SUPERIOR DIMENSIONALITY IN THE EQUIPMENT AND MOVEMENT COMPOSITION • THE UNITY OF ELEMENTS SHOWS A SUPERIOR UNDERSTANDING OF DESIGN CONNECTION | <u>90-100</u> <ul style="list-style-type: none"> • PERFORMERS APPLY A SUPERIOR UNDERSTANDING OF TECHNIQUES WITH RESPECT TO SPACE, TIME AND FORM • A GROWING RANGE OF EFFORTS IS APPLIED • PERFORMERS DISPLAY SUPERIOR UNIFORMITY IN RESPONSIBILITIES RELATIVE TO STAGING • BREAKS AND FLAWS MAY STILL OCCUR, BUT RECOVERY IS QUICK AND EVIDENT • CONCENTRATION AND STAMINA ARE DEMONSTRATED SUCCESSFULLY |

