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| RMCGA General Effect Cadet, Middle School, and Novice Class | | | | | | | | | | | | | | | |
| Box 1 | | | Box 2 | | | Box 3 | | | POINTS OF COMPARISON | Box 4 | | | Box 5 | | |
| Seldom Explores | | | Rarely Discovers | | | Sometimes Knows | | | Frequently Understands | | | Always Applies | | |
| 0 to 6 | | | 7 to 29 | | | 30 to 59 | | | 60 to 89 | | | 90 to 100 | | |
| 0 | 3 | 6 | 7-13 | 14-21 | 22-29 | 30-39 | 40-49 | 50-59 | 60-69 | 70-79 | 80-89 | 90-93 | 94-97 | 98-100 |
| Amount of criteria met/ Amount of the time: | | | | | | Some/Some | Most/Most | All/All to 4 Some/Some | Some/Some | Most/Most | All/All to 5 Some/Some | Some/Some | Most/Most | All/All |
| Repertoire Effect – At a starting, basic level, whose repertoire contained the greater: | | | | | | | | | | | | | | | |
| * The program   is confused and unclear. | | | * May be clear. with some thought, although very undeveloped. * Concepts show seldom understanding of design. * Minimal PV. * Incomplete program limits   scoring potential. | | | * May be clear. with some thought, although undeveloped. * Concepts may show some understanding of design and are somewhat engaging. * Minimal or growing PV. | | | PROGRAM CONCEPT AND PRODUCTION VALUE (PV) | * Clear, moderately developed, adequately correct and somewhat engaging. * Generally successful PV provides moderate enhancement at this level. * Program may still be a work in progress. | | | * Clear and identifiable with a sound understanding of programming, yielding good audience engagement for this class. * Usually effective PV provides good enhancement. | | |
| * Less than sometimes attempted, at times engaging at this level. | | | * Sometimes attempted, at times engaging at this level. | | | DRAMATIC CONTOUR AND PACING OF PLANNED EFFECTS | * Attempted and moderately engages the audience at this level. | | | * Good introductory understanding. | | |
| * Some fundamentals, often weak, occasionally produce seldom effect. | | | * Some fundamentals, often weak, occasionally produce effect. * Coordination is attempted. | | | EFFECTIVE DESIGN OF EQ, MV AND STAGING | * Proper fundamentals of EQ/MV design, staging, and coordination yield some designed effects at this level. | | | * Good introductory EQ/MV design, staging and coordination give more interest to the program. | | |
| * Less than sometimes attempted, at times engaging. | | | * Sometimes attempted, at times engaging. | | | RANG AND VARIETY OF EFFECTS: AESTHETIC/ EMOTIONAL/ INTELLECTUAL | * Moderately developed and somewhat engaging. | | | * Good introductory range is more consistently sustained. | | |
| * Very sporadic. | | | * Sporadic. | | | MUSICALITY/MOOD | * Yields some designed effect at this level. | | | * More consistently sustained. | | |
| Performance Effect – At a starting, basic level, whos performers better: | | | | | | | | | | | | | | | |
| * Betrokken-heid van performers en/of uitvoering is niet aanwezig. | | | * Awareness of general responsibilities not apparent. | | | * Introductory awareness of general responsibilities. | | | DEMONSTRATED EXCELLENCE AS AN EFFECT | * Aware, with moderate achievement for longer periods of time. | | | * Good for this level, most of the time. | | |
| * Discovering the skills but only sporadic in application. * Incomplete program limits the opportunity to demonstrate skills. | | | * Discovering the skills but only sporadic in application. | | | ENGAGED THE AUDIENCE THROUGH A RANGE AND VARIETY OF EFFECTS | * Developing, with introductory success for longer periods. * Program may be a work in progress, but provides adequate opportunity. | | | * Introductory skills are understood, with some communication and engagement. | | |
| * Only a very occasional introductory understanding. | | | * Only an occasional introductory understanding. | | | EMBODIED/SUSTAINED THE DRAMATIC CONTOUR AND PLANNED EFFECTS | * Growing understanding, with introductory success for longer periods. | | | * Displayed with greater confidence. | | |
| * Very occasional or inconsistent involvement. | | | * Occasional or inconsistent involvement. | | | DELIVERED/SUSTAINED THE DRAMATIC CONTOUR AND PLANNED EFFECTS | * Developing, introductory success for longer periods. | | | * Introductory skills are more consistent from section to section and moment to moment. | | |
| * Only an occasional introductory understanding. | | | * Only an occasional introductory understanding. | | | ESTABLISHED/SUSTAINED DESIGNED MOOD, ARTISTIC QUALITIES AND VISUAL MUSICALITY | * Developing, introductory success for longer periods. | | | * Introductory skills are more consistent from section to section and moment to moment. | | |

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| RMCGA Design Analysis Cadet, Middle School, and Novice Class | | | | | | | | | | | | | | | |
| Box 1 | | | Box 2 | | | Box 3 | | | POINTS OF COMPARISON | Box 4 | | | Box 5 | | |
| Seldom Explores | | | Rarely Discovers | | | Sometimes Knows | | | Frequently Understands | | | Always Applies | | |
| 0 to 6 | | | 7 to 29 | | | 30 to 59 | | | 60 to 89 | | | 90 to 100 | | |
| 0 | 3 | 6 | 7-13 | 14-21 | 22-29 | 30-39 | 40-49 | 50-59 | 60-69 | 70-79 | 80-89 | 90-93 | 94-97 | 98-100 |
| Amount of criteria met/ Amount of the time: | | | | | | Some/Some | Most/Most | All/All to 4 Some/Some | Some/Some | Most/Most | All/All to 5 Some/Some | Some/Some | Most/Most | All/All |
| Composition – At a starting, basic level, whose composition contained the greater: | | | | | | | | | | | | | | | |
| * Generally lacks readability. | | | * Very occasional awareness of the fundamentals of design in EQ, MV or staging, presented singly * Very incomplete composition may limit scoring potential. | | | * Occasional awareness of the fundamentals of design in EQ, MV or staging, presented singly * Incomplete composition may limit scoring potential. | | | USE OF DESIGN ELEMENTS IN FORM, BODY AND EQ | * Knowledge of fundamentals of design in EQ, MV and staging. * Beginning understanding of how to blend elements to create a pleasing whole. * Work may still be in progress, but the design ideas are clear. | | | * Design ideas are clear even with gaps in unity or incompleteness. * Complete and appropriate for this class. | | |
| * More than rarely evident. | | | * Rarely evident. | | | MOTION TO CONNECT EVENTS | * Incorporate as compatible to skills. | | | * Sometimes incorporated. | | |
| * A need for unification of ideas is necessary. | | | * Infrequent, presented singly. * A need for unification of ideas is obvious. | | | DESIGN AND ORCH. THROUGH TIME AND IN LAYERED EVENTS | * Some orchestration, elements are often presented singly. * Questionable or incomplete unity of elements. | | | * A sound knowledge of the fundamentals with some orchestration of ideas. * Some unity connects the design for this level. | | |
| * Very occasional awareness of the fundamentals. | | | * Occasional awareness of the fundamentals. | | | LOGIC AND CORRECTNESS OF DESIGN | * Knowledge of fundamentals • Basically correct for this level. | | | * A sound knowledge of the fundamentals for this level. * Correct and logical for this level. | | |
| * Very occasional relationship, most often to basic melody. | | | * Occasional relationship, most often to basic melody. | | | REFLECTION/ ENHANCEMENT OF AUDIO INCL. DYNAMIC RANGE OF EFFORTS | * Beginning reflection of the basic audio structure with occasional dynamic changes. | | | * Compatible reflection through exploration of dimensionality of EQ or body. * Some apparent dynamic changes. | | |
| * Very dysfunctional, abrupt. | | | * Dysfunctional, abrupt. | | | TRANSITIONS AND EQ CHANGES | * Basically correct for this level. | | | * Logical and correct for this level. | | |
| * Very rarely evident. | | | * Rarely evident. | | | CHARACTERISTICS, DETAIL AND NUANCE | * Evident as compatible for this level. | | | * Sometimes evident. | | |
| Excellence – At a starting, basic level, whose performers demonstrated the better: | | | | | | | | | | | | | | | |
| * Performers are generally unaware. | | | * Very occasional weak achievement of some responsibilities. * Still learning the principle of moving through space. * Incomplete program limits demonstration. | | | * Occasional weak achievement of some responsibilities. * Sporadic uniformity. * Still learning the principle of moving through space. | | | ACHIEVEMENT OF SPACING, LINE, TIMING, ORIENTATION (IN EQ, MV AND FORM) | * More consistent demonstration of principles involving space, time, and moving through space. * Moderate clarity and uniformity. * May still be in progress but provides opportunity to demonstrate skills. | | | * Growing consistency and understanding of space, time and form. * More consistent achievement moving through space as appropriate for this level. | | |
| * Very weak. | | | * Attempted but still learning. | | | KNOWLEDGE OF A DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW | * Starting to develop. | | | * Some achievement of a basic range. | | |
| * Very weak or sporadic. | | | * Weak or sporadic. | | | ADHERENCE TO STYLE IN EQ, MV AND MOTION | * Recognizable but not well developed. | | | * Growing. | | |
| * Very frequent breaks and flaws; recovery is not yet understood or attempted. | | | * Frequent breaks and flaws; recovery is not yet understood or attempted. * Concentration and stamina are a struggle. | | | TRAINING, CONCENTRATION, STAMINA, RECOVERY | * Growing physical and mental development for this class. * Occasional attempts at recovery from breaks and flaws. * Developing stamina and concentration. | | | * Consistent and ongoing physical and mental development for this class. * Growing recovery from breaks and flaws. * Moderate display of concentration and stamina. | | |
| * Very rare and/or weak. | | | * Rare and/or weak. | | | ACHIEVEMENT OF CHARACTERISTICS, DETAIL AND NUANCE | * Starting to develop. | | | * Growing understanding and achievement. | | |

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| RMCGA Equipment Cadet, Middle School, and Novice Class | | | | | | | | | | | | | | | |
| Box 1 | | | Box 2 | | | Box 3 | | | POINTS OF COMPARISON | Box 4 | | | Box 5 | | |
| Seldom Explores | | | Rarely Discovers | | | Sometimes Knows | | | Frequently Understands | | | Always Applies | | |
| 0 to 6 | | | 7 to 29 | | | 30 to 59 | | | 60 to 89 | | | 90 to 100 | | |
| 0 | 3 | 6 | 7-13 | 14-21 | 22-29 | 30-39 | 40-49 | 50-59 | 60-69 | 70-79 | 80-89 | 90-93 | 94-97 | 98-100 |
| Amount of criteria met/ Amount of the time: | | | | | | Some/Some | Most/Most | All/All to 4 Some/Some | Some/Some | Most/Most | All/All to 5 Some/Some | Some/Some | Most/Most | All/All |
| Vocabulary – At a starting, basic level, whose vocabulary contained the greater: | | | | | | | | | | | | | | | |
| * Generally lacks readability | | | * Very limited, repetitious, or only single efforts. * Very short phrases. * Program is extremely incomplete. | | | * Limited, repetitious, or only single efforts. * Short phrases. | | | RANGE AND VARIETY OF EQUIPMENT SKILLS | * Some variety. * May still be in a work in progress, but provides adequate opportunity. | | | * Growing range, with some variety and dimensionality. | | |
| * More than seldom included. | | | * Seldom included. | | | DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW | * Sometimes explores gradations of time and weight. | | | * Growing range of gradations. | | |
| * Sometimes single efforts only. | | | * Single efforts only. | | | DEPTH, RANGE AND VARIETY OF BLEND BETWEEN EQ/BODY | * Occasionally combined with appropriate MV, motion or staging. | | | * Some combining with appropriate MV or staging. | | |
| * Very occasionally compatible. | | | * Occasionally compatible. | | | RANGE OF MATERIAL MOST COMPATIBLE WITH TRAINING | * Usually compatible. | | | * Mostly compatible. | | |
| Excellence – At a starting, basic level, whose performers demonstrated the better: | | | | | | | | | | | | | | | |
| * No training in EQ principles demonstrated. | | | * Very discovering, with some training and uniformity relative to introductory principles. | | | * Discovering, with some training and uniformity relative to introductory principles. * Style is not understood. | | | UNDERSTANDING AND APPLICATION OF EQ PRINCIPLES | * Developing, but may vary from individual to individual or relative to effort required. * Developing style. * More consistend method and timing. | | | * Introductory skills understood and often achieved, with more consistent uniformity in method, style and timing. | | |
| * Not present. | | | * Not understood. | | | UNDERSTANDING AND APPLICATION OF DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW | * Developing, but may vary from individual to individual or relative to effort required. | | | * Gradations of time and weight are achieved for short periods. | | |
| * Very inconsistend body development causes variations in look of EQ. | | | * Inconsistend body development causes variations in look of EQ. | | | ACHIEVEMENT OF BLENDED EQ/BODY CHALLENGES | * Undeveloped body qualities cause variation in look of EQ. | | | * Body development is improving, lending support beneath EQ. | | |
| * Not present. | | | * Not understood or applied. | | | DEVELOPMENT OF BREATH, MUSCLE, TENSION, FLEXION, ROTATION | * Introductory knowledge is applied in simple efforts. | | | * Understood and applied in simple introductory efforts. | | |
| * Very weak or no recovery from frequent breaks and flaws. * Very weak concentration. * Extremely incomplete program may limit training demonstration. | | | * Developing training. * Weak or no recovery from frequent breaks and flaws. * Weak concentration. | | | TRAINING TO SUPPORT VOCABULARY | * Moderate introductory training, concentration and stamina. * Inconsistent recovery from breaks and flaws. * Average physical and mental development for this level. * May be a work in progress but allows adequate demonstration. | | | * Good introductory training for this class. * More evident recovery from breaks and flaws. * Developing and moderate concentration and stamina. * Good physical and metnal development for this class. | | |

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| RMCGA Movement Cadet, Middle School, and Novice Class | | | | | | | | | | | | | | | |
| Box 1 | | | Box 2 | | | Box 3 | | | POINTS OF COMPARISON | Box 4 | | | Box 5 | | |
| Seldom Explores | | | Rarely Discovers | | | Sometimes Knows | | | Frequently Understands | | | Always Applies | | |
| 0 to 6 | | | 7 to 29 | | | 30 to 59 | | | 60 to 89 | | | 90 to 100 | | |
| 0 | 3 | 6 | 7-13 | 14-21 | 22-29 | 30-39 | 40-49 | 50-59 | 60-69 | 70-79 | 80-89 | 90-93 | 94-97 | 98-100 |
| Amount of criteria met/ Amount of the time: | | | | | | Some/Some | Most/Most | All/All to 4 Some/Some | Some/Some | Most/Most | All/All to 5 Some/Some | Some/Some | Most/Most | All/All |
| Vocabulary – At a starting, basic level, whose vocabulary contained the greater: | | | | | | | | | | | | | | | |
| * Generally lacks readability | | | * Very limited, repetitious, or only single efforts. * Very short phrases. * Program is extremely incomplete. | | | * Limited, repetitious, or only single efforts. * Short phrases. | | | RANGE AND VARIETY OF MOVEMENT SKILLS | * Some variety. * May still be in a work in progress, but provides adequate opportunity. | | | * Growing range, with some variety and dimensionality. | | |
| * More than seldom included. | | | * Seldom included. | | | DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW | * Sometimes explores gradations of time and weight. | | | * Growing range of gradations. | | |
| * Sometimes single efforts only. | | | * Single efforts only. | | | DEPTH, RANGE AND VARIETY OF BLEND BETWEEN EQ/BODY | * Occasionally combined at a class appropriate level with MV, motion or staging. | | | * Some combining as appropriate with MV or staging. | | |
| * Very occasionally compatible. | | | * Occasionally compatible. | | | RANGE OF MATERIAL MOST COMPATIBLE WITH TRAINING | * Usually compatible. | | | * Mostly compatible. | | |
| Excellence – At a starting, basic level, whose performers demonstrated the better: | | | | | | | | | | | | | | | |
| * No training in MV principles demonstrated. | | | * Very discovering, with some training and uniformity relative to introductory principles. | | | * Discovering, with some training and uniformity relative to introductory principles. * Style is not understood. | | | UNDERSTANDING AND APPLICATION OF MV PRINCIPLES | * Developing, but may vary from individual to individual or relative to effort required. * Developing style. * More consistend method and timing. | | | * Introductory skills understood and often achieved, with more consistent uniformity in method, style and timing. | | |
| * Not present. | | | * Not understood. | | | UNDERSTANDING AND APPLICATION OF DYNAMIC RANGE: SPACE, TIME, WEIGHT, FLOW | * Developing, but may vary from individual to individual or relative to effort required. | | | * Gradations of time and weight are achieved for short periods. | | |
| * Very inconsistend body development causes variations in look of. | | | * Inconsistend body development causes variations in look of. | | | ACHIEVEMENT OF BLENDED EQ/BODY CHALLENGES | * Undeveloped body qualities cause variation in look of. | | | * Body development is improving, lending support beneath EQ. | | |
| * Not present. | | | * Not understood or applied. | | | DEVELOPMENT OF BREATH, MUSCLE, TENSION, FLEXION, ROTATION | * Introductory knowledge is applied in simple efforts. | | | * Understood and applied in simple introductory efforts. | | |
| * Very weak or no recovery from frequent breaks and flaws. * Very weak concentration. * Extremely incomplete program may limit training demonstration. | | | * Developing training. * Weak or no recovery from frequent breaks and flaws. * Weak concentration. | | | TRAINING TO SUPPORT VOCABULARY | * Moderate introductory training, concentration and stamina. * Inconsistent recovery from breaks and flaws. * Average physical and mental development for this level. * May be a work in progress but allows adequate demonstration. | | | * Good introductory training for this class. * More evident recovery from breaks and flaws. * Developing and moderate concentration and stamina. * Good physical and metnal development for this class. | | |