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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 |
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| 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.
 |