







# SCGC Cadet / Novice

# Design Analysis

The SCGC Cadet/Novice classes are intended to be an opportunity for young performers/instructors to learn and grow. The two goals of these classes are to 1) reward the more advanced units with a rubric very similar to the WGI Regional A sheet and 2) assist in the growth of younger teams who are truly novice in nature.

	<b>BOX 1</b> 0-30	<b>BOX 2</b> 31-50	<b>BOX 3</b> 51-70	<b>BOX 4</b> 71-89	<b>BOX 5</b> 90-100
<b>COMPOSITION</b>	The arrangement generally lacks readability.	The arrangement occasionally displays an awareness of the fundamentals of design in equipment, movement or staging. 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.	The arrangement 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. 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.	The arrangement displays a sound knowledge of the fundamentals of design and logic in equipment, movement, and staging. The composition explores some dimensionality through equipment or body in reflection of the soundtrack. Dynamic changes are becoming apparent. Unity connects the design. Design is correct for this level. The composing process shows logic and design from idea to idea.	The arrangement displays a successful blend of design techniques in equipment, movement, and staging. The design reflects the soundtrack with greater dimensionality in the equipment and movement composing. The unity of elements shows good understanding of design connection. The composition is correct and shows development for this level. The composing process involves sound horizontal orchestration from idea to idea.
<b>EXCELLENCE</b>	Performers are generally unaware of responsibilities.	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 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. Incompletion may limit performers' opportunity to demonstrate skill and achievement.	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 relative to staging 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.	Performers 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. Achievement is consistent and ongoing for this class level. Style is growing.	Performers apply a good understanding of techniques in ensemble responsibilities with respect to space, time, and form. A growing dynamic range of efforts is applied. The ensemble displays good uniformity in responsibilities relative to staging. Breaks and flaws may still occur, but recovery is growing. Concentration and stamina are demonstrated successfully. Ensemble methods and techniques reflect a good level of development within this class. Style is understood and recognizable.



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# General Effect

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<b>REPertoire</b>	The program is confused and unclear.	The program has some thought and may be clear, though undeveloped. Concepts may show some understanding of design, and are somewhat engaging. Equipment, movement, and staging have some fundamentals of design, and while often weak, can occasionally produce effect. Visual musicality is sporadic. Some attempt is made to coordinate elements. The production value of the program is minimal or growing. Incomplete program could limit scoring potential.	The program is clear and moderately developed; programming concepts are adequately correct and somewhat engaging. Pacing is attempted and engages the audience through the effect responses. Equipment, movement, and staging show proper design most of the time. Use of color, costume and props are moderately successful in enhancing the program and identity of the guard. Visual musicality and coordinated efforts yield some designed effects at this level. The production value of the program is generally successful. The program may still be a work in progress.	The program is clear and identifiable with a sound understanding of programming, which yields a good level of audience engagement for this class. Program pacing shows a good introductory understanding of the basics of planned effects. Equipment, movement, and staging give more interest to the program through good design. Variety of effects, visual musicality, and mood are more consistently sustained. Color, costume and props enhance the program and the identity of the guard. Coordination yields pleasing designed effects for this class. The production value of the program is impressive and usually effective.	The program shows full development within the level of design for this class. A good level of creativity exists for this level of development. Concepts are clear and successful. Program pacing demonstrates a successful awareness of the basics of planned effects. Equipment, movement, and staging contribute well to the repertoire effect. The program shows logical planning incorporating correctness in the premises of program design. Color, costume and props successfully enhance the program and the identity of the guard. Visual musicality is apparent. The introductory principles of coordination are understood and produce the desired effect. The production value of the program is consistently successful and effective.
<b>PERFORMANCE</b>	Performer involvement is non-existent. Excellence does not exist.	There is occasional or inconsistent performer involvement in creating an emotional performance moment. Performers are discovering the skills of performance effectiveness, but are only sporadic in their application. The performers occasionally show only an introductory understanding of their roles. Performers display an introductory awareness of general achievement responsibilities. Incomplete shows may limit the individuals' opportunity to demonstrate skill and achievement.	The performers generate introductory levels of appeal, and they display a growing understanding of their roles for this class level. Communication of performers' involvement at this level is developing. Performers are beginning to show moderate achievement for greater periods of time. The work may still be in progress, but it provides the performers an adequate opportunity to demonstrate skills.	Improved levels of appeal are communicated by the performers who now understand the introductory skills of performance effectiveness, resulting in communication with the audience. Performers display greater confidence. Communication of performer involvement is more consistent from section to section and within the show as a whole. There is a good achievement of excellence for this level, most of the time.	Introductory levels of appeal and emotion are communicated by the performers. Introductory performance techniques lend to the effective performance of the show. There is a good achievement of excellence throughout the performance.

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