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**Musical Dog Sport Association (MDSA)**

**Evaluation Form**

**MDSA NOVICE WITH PROPS**

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| **Music Time:**  **Handler Name:**  **Dog Name:**  **Event Name:** | **Novice With Props (Titling)**  Music Range: 1:15 - 2:15 |

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **Scoring Summary** | | | | | | | | | **FINAL RATING** | | |
| **A1**  **Teamwork** | **A2**  **Training** | **A3**  **Choreography** | | **A4**  **Music** | | | **A5**  **Presentation** | **Errors**  Minor  Severe/DQ | Qualify (Q) | | |
|  |  |  | |  | | |  | Nonqualify (NQ) | | |
|  | | |
| Disqualify (DQ) | | |
| **Signature of Evaluator/Judge:** | | | | | | | | | **Date:** | | |
| **Additional Comments:** | | | | | | | | | | | |
| Important Participant Information: For titling requirements, please consult the Performance Guidelines at [http://www.musicaldogsport.org/documents/](about:blank)  Judging is based on these Performance Guidelines. To QUALIFY, the team must score a **6 or higher** in each of the section A performance elements.  FEO is a non-titling class and performances do not qualify toward titling legs. The team must score a **6 or higher** in each of the scored section A performance elements to score a SUCCESSFUL rating in the FEO class.  Errors are noted in section B. If errors are severe, the evaluator/judge may “DQ” the performance. | | | | | | | | | | | |
| **A1. TEAMWORK** | | | | | **1 (Poor) through 10 (Strong)** | | | | | |  |
| **Attention & focus, synchronization, relationship (visual bond) between dog and handler.**  Is there sustained interactive attention between dog and handler? Any attention breaks?  Is there a visible bond between dog & handler?  Is there a positive working relationship between dog & handler?  Are both dog and handler intangibly linked during performance?  Does dog and handler movement appear synchronized?  **COMMENTS:** | | | | | | | | | | | |
| **A2. TRAINING** | | | | | **1 (Poor) through 10 (Outstanding)** | | | | | |  |
| **Heelwork & freestyle moves, responsiveness of dog to handler.**  Proficient in the foundations of heelwork (including front and right and/or left side work)?  Are foundational freestyle moves skillfully performed?  Is the training and willingness of the dog expressed in the performance?  Is there a coordination of movement between dog & handler?  **COMMENTS:** | | | | | | | | | | | |
| **A3. CHOREOGRAPHY** | | | | | **1 (Poor) through 10 (Strong)** | | | | | |  |
| **Use of performance space, movement, transition, visual interest, originality, flow, speed changes.**  Is there demonstration of basic level heelwork?  Are foundational freestyle moves fluent and used effectively?  Are there a variety of moves and move combinations?  Is performance space used effectively?  Are there changes in pace?  Are there changes in direction?  Are the transitions smooth?  Is there a smooth continuity or steady progressive movement (flow) in the routine?  Is the dog asked to perform behaviors it is not confident/willing to perform or physically unable?  *Does the routine show originality?*  *Are moves choreographed* ***with*** *the music (musicality)?*  **COMMENTS:** | | | | | | | | | | | |
| **A4. MUSIC** | | | **1 (Poor) through 10 (Strong)** | | | | | | |  | |
| **Music choice, match to dog, match of team, match of movement to music.** | | | | | | | | | | | |
| Matches dog movement. | | | | | Complements the rhythm/dynamics of the team. | | | | | | |
| Matches team movement. | | | | | Too slow/fast dog and/or team. | | | | | | |
| Highlights uniqueness of dog. | | | | | Within time-range, well edited (if applicable). | | | | | | |
| Complements the relationship of the team. | | | | | Other (see comments). | | | | | | |
| **COMMENTS:** | | | | | | | | | | | |
| **A5. PRESENTATION** | | | | | **1 (Poor) through 10 (Outstanding)** | | | | | |  |
| **General impressions, attire, presentation of dog.**  Does the routine celebrate the positive working relationship and bond of the dog and handler?  Does the handler’s movement complement the movement of the dog?  Do the hand signals and/or verbal cues complement the routine (music or style)?  Does the handler’s attire enhance the performance?  Does the attire complement the dog, the theme of the music, and choreography?  Does the use of the prop enhance the routine?  Is the use of the prop choreographed?  Is the prop an integral part of the routine?  Does the prop relate to the music content or style?  Does the prop detract from or overshadow the performance of the dog?  Does the presence of the prop markedly change the dog’s drive, performance or attitude?  **COMMENTS:** | | | | | | | | | | | |
| **B. ERRORS** | | | | | **Check here if one or more errors considered severe** | | | | | | |
| Leaving Ring  Leaving Handler  Out of Control  Excessive Barking  Use of Food or Training Aids  Luring | | | | | | Fouling Ring  Harsh Treatment by Handler  Music Over or Under Time  Music Profane/Obscene  Misuse of Prop (in prop class)  Other: | | | | | |