

**Musical Dog Sport Association (MDSA)**

**Evaluation Form**

**MDSA ROOKIE WITH PROPS CLASS**

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| **Music Time:**  **Handler Name:**  **Dog Name:**  **Event Name:** | | | | | **Rookie with Props – Single Dog (Non-Regular)**  Music Range: 1:00 - 2:15 |
| **Signature of Evaluator/Judge:** | | | | **Date:** | |
| **Additional Comments:** | | | | | |
| Although this is a non-titling class, participants are expected to adhere to the MDSA Performance Guidelines when crafting and submitting a routine <http://www.musicaldogsport.org/documents>. The purpose of this class is to provide entrants with performance experience balancing creative heeling and props in a Rookie with Prop(s) class routine. Handlers new to the sport of canine freestyle should begin at the Rookie class. The Rookie Prop class is for handlers that have some experience in the sport and wish to enter the MDSA Novice Prop class without earning the prerequisite MDSA Novice Freestyle Dog (NFD) title. This is a non-regular class. A successful Rookie Prop entry may be entered in the Novice Prop class at a later event. | | | | | |
| **A1. TEAMWORK** | |  | | | |
| **Attention & focus, synchronization, relationship (visual bond) between dog & 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** | |  | | | |
| **Heelwork & freestyle moves, responsiveness of dog and 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?  Are the dog’s strengths and favorite behaviors highlighted in the performance?  Is there a coordination of movement between dog & handler?  **COMMENTS:** | | | | | |
| **A3. CHOREOGRAPHY** | |  | | | |
| **Performance space covered, 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?  **COMMENTS:** | | | | | |
| **A4. MUSIC** |  | | | | |
| **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** | |  | | | |
| **General impressions, attire, use of props, 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?  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?  Is the main prop used in multiple ways?  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  Luring | | | Fouling Ring  Harsh Treatment by Handler  Music Over or Under Time  Music Profane/Obscene  Use of Prop (in non-prop class)  Other: | | |