

ENSEMBLE ANALYSIS HOME STUDY

COLOR GUARD

YOUR PRIMARY SOURCE OF INFORMATION IS THE ADJUDICATION MANUAL. STUDY THIS BOOK THOROUGHLY. ALL ASPECTS OF SCORING ARE LOCATED IN THE FRONT OF THE BOOK. THE SECTION ON ENSEMBLE ANALYSIS CONTAINS ALL THE PRINCIPLES AND THEORIES OF DESIGN. YOU ARE FREE TO SEEK INFORMATION FROM ANY SOURCE. THE PURPOSE OF THIS STUDY IS TO ASSURE THAT YOU ARE FULLY PREPARED TO ADJUDICATE IN THIS CAPTION.

LET'S BEGIN: You will keep a journal on this process. A computer is always your best choice if possible.

- Make yourself comfortable. Feel free to work with a companion or in a small study group for exchange of dialog or observations.
- Allow a good uninterrupted 3 hours for each study period.
- You'll need pencils and eraser because you're going to do some "designing" yourself.
- Know that YOU CANNOT FAIL. EVERYONE WILL COME AWAY WITH SOME NEW INFORMATION.
- Be OPEN AND HONEST in your feelings, and logical in your search for answers
- Use whatever resources you must in order to answer all questions. Research or consulting with an experienced designer will provide you with the basis for good responses.

WORKBOOK

JOURNAL ENTRY: Date, time. How do you feel physically and mentally? What is your general attitude about this process? Who are you are working with?

PART I -- GENERAL KNOWLEDGE OF THE SYSTEM

1. What are the primary responsibilities of the judge?
2. What is the theory of "Teacher, Counselor, Critic?"
3. What is the purpose of the criteria reference?
4. What is the difference between ranking and rating?
5. What is meant by sub-caption integrity?
6. Are ties acceptable within sub-captions? If so when and why? If not, why?
7. Are bottom line ties acceptable? Explain
8. What is the theory of "derived achievement"
9. How do you measure Ensemble excellence in non-unison moves?
10. What is the primary role of the local Judge?
11. What is the primary role of the WGI Judge?
12. What is the purpose of the three-tiered criteria reference?
13. How do Class A scores relate to Open Class and how do Open Class Scores relate to World Class?
14. Does correct classification of a unit have a bearing on the application of the 3-tiered system?

Journal Entry: Do you feel focused following this first step? Have you discovered any shortcomings?

PART II -- DESIGN PRINCIPLES

1. List and define the elements/principles of design.
2. Describe the application of each principle to body.
3. Describe the application of each principle to equipment.
4. What is Composing?
5. How does musical structure impact on the value of the Composition?
6. What is the theory of Conceptualization as applied in this caption?
7. What is Horizontal orchestration?
8. What is vertical orchestration?
9. What is multiple focus? What is split focus?
9. Is one more important than the other? If so why? If not why not?
10. What are characteristics in terms of their application in Composition? Please give examples.
11. What is the triad and how is it used?
12. What is geometric design?
13. What is theatrical design?
14. What is freeform design?
15. What is abstract design? How do you feel about it personally? How do you judge it?
16. What is the difference between drill and staging? Is one more valuable than the other?
17. What is Artistic Form?
18. What is unity and why is it important?
19. Is one approach to design easier to judge than the others? Does this give it an advantage? Explain.
20. Does one approach to design carry greater potential value than others? Explain.
21. Draw 4 pictures demonstrating your understanding of those design elements you listed in step 1. Describe your designs and name the elements/principles you used.

JOURNAL ENTRY: How did you feel about this first basic step? Did it provide a foundation for you? Did you have to do any research? What did you feel about doing question 7?

PART III -- GENERAL KNOWLEDGE & LOGIC

1. How does the triad contribute to the value of any composition? Does a guard need to demonstrate triad frequently? What benefit does a guard have if they utilize the triad all the time? What disadvantage might they have?
2. How does the presence or absence of "Drill" impact on the worth of design? Is drill the same as "form"? Can anything else be considered "Form"?
3. What impact does equipment make on the value of design? Do ribbons, batons, fans, balls, make as much of a contribution as flags, rifles, sabers? Explain.
4. If two groups have SIMILAR DESIGN WORTH and one uses three sections of silks (swing flags/tall flags/connected silk on 2 hand held poles) and one uses a section of flags, a section of rifles and a section of sabers, does one have an edge in Composition? Explain.
5. Of the three components - Drill/body/equipment, which impacts on design the most? Explain your feelings.
6. Two guards are similar in the quality of their composing process, but one has an obvious weakness in movement skills limiting their variety and their options relative to dance. How would you score these two guards?
7. One Guard has a design that is mostly "presentational." They use flats from which they make repeated entrances/exits and present excellent body/equipment passages with minimal connecting motion. There is no "flaw" in their presentation. Another guard is on stage the entire time, shifting focus, connecting idea to idea through time. Equipment/body design is good, but still inferior to the preceding guard. There are some minor transitional issues. Explain how you will score these two groups? What commentary would you offer?
8. One guard has a superbly composed composition, but the quality of the equipment design is noticeably weak. The other guard has extremely strong design components in equipment, movement and form. THEIR weakness is in the composing process and how the three are blended. How would you rank these two groups and what would your commentary be to each?
9. In measuring the visual reflection of Musical structure discuss how you would deal with the following:
 - Sound effects - no real melodic content
 - Dialog - no music or subtle music
 - Silence
 - Classical Music (multiple musical lines)
 - Designed opposition to the music (Rock to classical)
10. A world class guard has composed a show using staging in a way you have never seen before. This is a new concept to you. You have no precedent upon which to consider your score. How will you value this composition and what will you say to the designer?
11. Guard A is entered in the Open Class, however it is clear to you that their entire program is comprised only of basic skills and there are no or rare intermediate challenges. It is well planned & composed, however. How will you score this guard and what will your input be?
12. Guard B is entered in the Open Class. You are surprised at the range of their skills in terms of layering and length of phrases and depth of design. There is wonderful attention to detail and nuance and the program is extremely appealing and creative. However, you know that the performers are only 15 years old. How will you deal with this?
13. Guard C has been competing in your local circuit in the Open class, and you have judged them in that class. They enter the Regional in your area in Class A and you have been assigned to judge the contest. How will you handle this change in classification both in terms of the scoring process and in terms of the implications relative to classification?

JOURNAL ENTRY: Date, time, etc. What was your feeling about this last process? Was it of any value to you? Did it make you think in a different way? Can you begin to see the focus of a thought process?

PART IV -- PROBLEM SOLVING

You will need graph paper and design tools for this section.

Design sets/stagings/pictures to accommodate the following situations. After each picture, describe what you did with body and equipment and why, then put on your judge's hat and critique your efforts. Grade your readability, your adherence to design principles, your logic and your creativity.

1. 24 member guard - 10 flags, 8 rifles, 6 sabers. Full ensemble equipment presentation. Loud, exciting music. Flags interpret Melody, Rifles interpret counter melody Sabers interpret rhythm. Rifles do some body shaping using posture and gesture, sabers do major dance sequence and flags are vertical. This will last for 24 counts and be done in a fixed position. (be sure to allow for space to do the appropriate body and equipment work)
2. 20 member guard - 10 flags, 8 sabers, 2 solo dancers with ribbons. This is a classical piece of music offering the option of doing I or more musical lines. Stage the soloists for a dance statement and do whatever you want with the other sections. 36 counts. You can utilize a fixed design or you can change sets within this context so long you continue to feature the soloists.
3. 16 members all flags. This dance piece combines with equipment and is set to a Latin tune. It is strong, loud and rhythmic. Design at least 2 sets for this 48 count presentation and decide the size and type of flags.

JOURNAL ENTRY: Time, Date, etc. What did you learn from this exercise and how did you feel about doing it?

PART V -- PROFESSIONALISM, ETHICS & PRACTICAL JUDGING SITUATIONS

1. What is meant by consistency in judging? Consistent to what? Consistent to whom?
2. Which is preferable, to be consistent with other judges or to be correct in your assessment of the guards?
3. It's your first away-from-home assignment and you have never seen any of the guards in this contest. How do you establish your first number?
 - Ask another judge what the guards have been getting?
 - Depend exclusively on the criteria and your own sense of the score?
 - Measure the guard against scores you've given to your local guards?
4. It's a 20 guard contest and you are very conservative in your first score, assigning a mid to low box 3 number. The guards are progressively weaker until you find that you are being forced into box 2 yet you know that isn't correct for the guard. What do you do?
 - Start making ties in the sub-captions
 - Just put them in box 2 in order to rank and rate correctly
 - Make an adjustment in your scoring
5. The instructors from the class described above now come to the critique, obviously frustrated with your scores. Their comments to you include: "We've never scored this low before." "Last week, the WGI panel told us we were in the block range." "You have just managed to destroy the esteem of my entire guard." "What do I tell the kids; they worked all week and you scored them 3 points lower than the last score." What do you tell the instructor?
6. You are now a WGI judge. In your local circuit you judge all classes. How will your approach to judging be different from what it used to be?
7. A prominent instructor teaches a guard you judge. This guard is very weak and clearly is not at the standard it has been in the past. You've seen via the Internet that WGI judges have given them scores that seem very high and just don't make sense to you when you view them. What do you do?
8. An experienced WGI judge judges the preliminary contest and scores 8 Scholastic Open Guards. When you go in to judge these groups at finals, or in a subsequent local show, you find that you see these groups entirely different from the other judge. Of course you want to succeed. What do you do? This is not about performance changing. This is about perception & valuing.
9. You judge a preliminary contest, and a very experienced judge judges the finals. His scoring range and rankings are noticeably different from yours. What do you do?

10. Your close friend teaches a guard you judge. The program is clearly "in trouble" and you are faced with how to comment on this through your tape observations. Furthermore, you know that this person will be coming to you at critique. Just as you expected, this person is extremely unhappy and expresses his/her disappointment in your judging. How do you handle this, first on tape and secondly at critique?
11. Another judge approaches you prior to a contest and starts to tell you about the guards. In one case he/she is very enthusiastic about one particular guard. He/she is more critical of other guards. What will you do in this situation?
12. A very strong and prominent instructor gives you a really hard time at critique pointing out all kinds of things you did not do or see. This individual is clearly upset, but doesn't "cross the line." How do you respond?

THANK YOU FOR YOUR EFFORT AND YOUR COMMITMENT
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