

EQUIPMENT HOME STUDY

COLOR GUARD

YOUR PRIMARY SOURCE OF INFORMATION IS THE ADJUDICATION MANUAL. STUDY THIS BOOK THOROUGHLY. DO NOT ASSUME YOU ALREADY KNOW ALL THAT THERE IS TO KNOW. ALL ASPECTS OF SCORING ARE LOCATED IN THE FRONT OF THE BOOK. THE SECTION ON EQUIPMENT CONTAINS ALL THE PRINCIPLES AND THEORIES OF THAT CAPTION. . 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 can record these steps of your process on your computer.

- If you are in a fatigued state either mentally or physically you will find this more difficult. Try to be relaxed and ready to experience this process.
- Have all 3 pieces of equipment on hand to go through the principles we demonstrate. Have enough space to do the equipment work and to move around.
- You are encouraged to work with a companion or in a small group if that will help you in this process. Discussion is encouraged as you experience the principles of equipment.
- We do not expect you to be an expert. The priority is to put you in touch with the inner workings of the body to help you see and understand the performers you will judge.
- Allow a good uninterrupted 3 hours for each study period.
- 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

WORKBOOK

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

PART I - EQUIPMENT PRINCIPLES

(YOU NEED A SABER, RIFLE, AND FLAG TO DO THIS SECTION)

MOVE TO THE CENTER OF THE FLOOR AND EXPERIENCE THESE PRINCIPLES AND EFFORTS

1. List each of the equipment principles and describe what your own body experienced as you did each one. You **MUST** physically do each and answer in your own words. Please discuss what you discovered in your own body as you went through these steps. Include here observations relative to muscles, initiation of moves, aspects of tension, flexion, rotation, stamina, etc. Please discuss the differences you experienced from one piece of equipment to the other. How is the saber unique? What changed with the handling of the Rifle? What changed with the handling of the Flag?
2. Now do these basic equipment moves while walking, running, turning. How are these principles impacted when the body moves, turns or dances? (Don't talk about being out of shape).
3. Now do these basic moves slowly and then as fast as you can. How did your body feel in these two extremes? What changes had to occur to do this?

JOURNAL ENTRY: How did you feel about this first basic step? Did it provide a foundation for you?

PART II - EXPRESSION

1. What are the 4 general categories of dynamic EFFORT qualities? Name them and describe the body changes in the implementation of each. (Feel these changes in your own body, and describe what YOU feel; this will involve descriptions of muscle and flexibility and breath) How did these changes effect the look of the equipment?
2. Must a show contain both fast and slow motion in order to demonstrate effort changes? Explain.
3. A group is quite clean technically, but their equipment is very mechanical and "by the numbers". What information would you give them to aid in their growth?
4. Can a group be expressive if they have several technical problems?
5. How does the movement (drill or dance) impact on your observation of expressive equipment qualities?
6. A young instructor at a critique asks you how to teach expression. What might you say?

JOURNAL ENTRY: Date, time, etc. What are your feelings on your ability to see expression? Is it clearer as to when it is written or not written? Your own thoughts. List here any concerns you may still have about expression through equipment. Did it help you to experience it yourself?

PART III - 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?" Is it the same for A class as it is for Open and World?
9. What is the primary role of the local Judge?
10. What is the primary role of the WGI Judge?
11. What is the purpose of the three-tiered criteria reference?
12. How do Class A scores relate to Open Class and how do Open Class Scores relate to World Class?
13. 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 IV - VOCABULARY

1. What are the major groups into which equipment vocabulary falls?
2. What is the difference between range and variety as it relates to vocabulary? Explain.
3. Is vocabulary measured in quantity, variety, or quality, of the moves? Explain
4. Does a guard's vocabulary increase each time an aerial is done from a different position relative to body or in a different mode (vertical to moving)? Explain.
5. Does a guard's vocabulary increase when an identical move is done in both hands? Explain.
6. Can a Ribbon, fan, ball, baton contribute to vocabulary with as much value as a flag, rifle or saber?
7. Does any given move create new vocabulary credit if done in more than one tempo? I.E. Spins done very slow and spins done very fast.
8. How does movement impact on your consideration of vocabulary?
9. Does the equipment judge need a strong understanding of movement in order to judge equipment? Explain.
10. Group A does an extremely complex equipment passage with little to no movement involved. Group B does a moderate equipment phrase layered on an extremely complex movement phrase involving either drill or dance. Which would receive higher vocabulary credit? Both are equal in training and achievement.
11. What would you typically expect within a good Class A equipment vocabulary?
12. What would you typically expect within a good Open Class equipment vocabulary?
13. What would you typically expect within a good World Class equipment vocabulary?

JOURNAL ENTRY: Date, time, etc. 'What was your feeling about the last section of work?

PART V - GENERAL KNOWLEDGE AND PROBLEM SOLVING

1. What is the sampling technique in reading vocabulary when multiple events are occurring simultaneously?
2. A group is manipulating the equipment exclusively with body parts. (Wraps, rolls, leg manipulations, etc.) Hands are not involved. How will you judge this skill and will you feel comfortable commenting on the body's contribution to its success or weakness?
3. A group is very strong in equipment skills and training but they seem to be weak in movement and this occasionally impacts on the equipment. What input might you offer them to assist in their improvement?
4. What is involved in phrase sharing between two performers? Between equipment & body?
5. You see 3 highly competitive guards on a regular basis and become pretty familiar with their show. Now you are going to judge a new highly competitive group WITH the three you see regularly. How do you deal with the risk of **OVER-REACTING** to the new guard or reacting **BETTER** to those with whom you are familiar? What about this "**FIRST READING**" situation? Do you buy it as an excuse? Discuss.
6. Guard A has a **GREAT** equipment program that is incomplete (they barely have 3 minutes. Guard B has a **GOOD** equipment program that is full. Guard A is better trained. How do you deal with assigning a score in this situation?
7. 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. How will you score this guard and what will your input be?
8. 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 variety of skills. There is wonderful attention to expressive detailing and nuance and the equipment vocabulary is extremely sophisticated. Their movement vocabulary, however, is only moderate in terms of the variety and challenge to the performer. You recognize that the performers are only around 13 years old. How will you deal with this?
9. 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?

PART VI - 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!

A WINTER GUARD INTERNATIONAL HOME STUDY PROGRAM