

GENERAL EFFECT 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 GE 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: Record your responses on your computer.

- Make yourself comfortable; this will be better if you are rested and in a receptive mood.
- 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 because some will require this.

WORKBOOK

PLEASE STUDY THE PORTION OF THE MANUAL DEALING WITH EFFECT. BE CERTAIN YOU ARE CLEAR ON ALL ASPECTS OF THIS INFORMATION.

JOURNAL ENTRY: Date, time, your general feeling physically and mentally; your general attitude about this process. Are you working WITH another person?

PART I - LOOKING AT YOUR OWN TASTE & VALUES

- ◆ List at least 5 of your favorite books. What is the subject matter of each? Are you drawn to a wide variety of subjects or do you tend to LIKE a single concept?
- ◆ What style of art do you prefer? Who are your favorite artists? What draws you to their works?
- ◆ What kind of music do you like? Who are your favorite composers? Why? Do you ever spend time listening to the new sounds - Rap, Rock, etc.? What do you think of it?
- ◆ What kind of dance do you prefer? Who are your favorite choreographers? Why? Do you ever go to see "experimental" choreography just to know "what's out there"?
- ◆ List the 10 best Effects you can remember in Winter Guard for the length of your involvement in this activity. What made them effective? How was the effect achieved?
- ◆ List the 10 best Effects you can remember from OTHER THAN this activity. This can be movies, plays, dance, books, the Olympics, sports. What made them effective?
- ◆ Is there a pattern emerging indicating a PREFERENCE? Recognize what this process tells you about YOU? Are you outgoing and open to new experiences?
- ◆ Discuss how you think this impacts on your ability to react to programs created by young designers expressing *THEIR CULTURE AND THEIR TIMES AND FEELINGS*?
- ◆ Do you understand and relate to the situations which face our young people today and understand that any performing situation lets them act out their feelings? Discuss
- ◆ What kind of attitude should a judge bring to the position of judging GE? What knowledge should he/she have?

Journal Entry: What have you learned about your personal bias and preferences? Is there anything that might impair your ability to react equally to all kinds of programs? ? Can you recognize how important it is to know yourself and what you bring to the judging arena?

PART II - 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. Can you ever score the performance effect sub-caption greater than the Repertoire sub-caption?
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 III - CREATING EFFECT

1. What is the difference between Program Concept and Theme?
2. What is the importance of the Sound Track in creating an effective program?
3. What is Pacing and how does it influence the effect of the program?
4. What is the difference between Musicality and Mood?
5. What is the triad of effect options?
6. Give examples of how each of these options might be created within the Program design?
7. What are aesthetics? Please discuss
8. List as many ways as you can think of through which effect can occur within Repertoire.
9. What are impact points and resolutions?
10. What is Coordination? Give examples of your response.
11. How does staging influence the effectiveness of the design?
12. What is the importance of continuity and flow within the staging of the effects? What is the importance of continuity and flow within the design of the equipment and/or choreography?
13. How much impact does "appeal" have in the assigning of a score?

14. Where is creativity credited, and how much influence does it have in the scoring process?
15. How do the performers "communicate" with the audience?
16. What is "role or character" for the performers?
17. How does timing & precision influence Performance?
18. How much does Performance impact on the effectiveness of the Repertoire?
19. How much does the Repertoire/design influence the performance?

JOURNAL ENTRY: Date, time, etc. Are you fully equipped to understand everything that goes into the production of effect? Are there any questions?

PART IV - PROBLEM SOLVING

1. A group does a pretty straight forward drill and spins front and center. What should their focus be on in order to generate Effect in Repertoire? Explain
2. A group is new and has no money for costumes. They wear matching "sweat shirts" and black pants. Will this hurt them in effect? Explain.
3. A group has a costume, backdrops and flags that just do not lay well on your eye. You find them to be distracting. However their program is solid and their performance skills are good, How much will this feeling impact on your score and what will you say to the group if you KNOW it is having a negative impact on you?
4. A group does a show which utilizes a concept that you just don't like. You find the subject matter to be inappropriate for this arena and for this age group. What do you say to them and how does it impact your score? What do you do if you just can't get past this feeling?
5. A very prominent group presents a program that is intentionally designed so that the visual style is in opposition to the musical style. They occasionally reflect the phrasing and dynamics of the music, but sometimes they create a visual line that is non-literal. How will you deal with this? Are you locked into a fixed attitude relative to music? How will you justify your reaction to them and to their more traditional competitors?
6. A group does a show to a musical score that you have seen on Broadway, heard in marching band and drum corps. Frankly, you have heard it so much you dread any more "renditions" of it. What do you do mentally to deal with this situation? How do you handle it in comparison to programs that are new and fresh to you? Be honest!
7. 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.
8. Guard A has a GREAT show that is incomplete. Guard B has a GOOD show that is full. Guard A is more EFFECTIVE. How do you deal with the situation of a score in this situation of quality vs quantity?
9. Guard A is entered in the Open Class, however it is clear to you that their entire program is comprised only of simple 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?
10. 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?
11. 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 have you learned about your reaction to Effect so far? Does this process begin to show you areas you should address and deal with? What are they?

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!

A WINTER GUARD INTERNATIONAL HOME STUDY PROGRAM