

MOVEMENT 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 MOVEMENT 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 your own body changes.
- 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 movement.
- We do not expect you to be an. 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 - BODY PRINCIPLES & TECHNIQUE

(Dress in clothes that will allow you to move. Remove your shoes. Wear Jazz or ballet slippers or be barefoot).

WHERE APPROPRIATE, MOVE TO THE CENTER OF THE FLOOR & EXPERIENCE THESE PRINCIPLES AND EFFORTS.

- List **each of the movement principles** and describe what your own body experienced as you did each one. You **MUST** physically do each and answer in your own words.
- How do you measure achievement in a non-unison move? What about the theory of Uniformity?
- How does the use of equipment impact on your observation of body principles?
- What are the major components of movement required to go in and out of the ground?
- Describe the actions and efforts of the body doing a 'chasse' to the right from 1st position to 1st position.
- List the responsibility of the position of the body while maintaining an attitude arabesque supported by the right leg. What is the main principal required?
- What are the differences between a 'chaine', a pique, a soutenu and pirouette turn?
- Describe the difference between 2 versus 3 dimensional movement, give 2 examples.
- From where are the arms supported? What area and connections to the body are we drawing support from?
- What is the main action involved while the body executes a tendu from first to second coming from the right leg supported from the left? What principals are involved?
- What principles apply to a basic traveling mode such as walking?

- ❑ What principles apply to a typical jump?
- ❑ What principles apply to a basic move in and out of the ground? Pick any move into the ground, describe it and tell what principles apply to it?
- ❑ What is a postural move, what is a gestural move and what is meant by full body moves?
- ❑ What is involved in "partnering" or "weight sharing" between two performers?

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

PART II - EXPRESSION

- ❑ 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, flexibility and breath)
- ❑ Describe the difference between direct and indirect movement? Give 2 examples.
- ❑ What is the difference between weight flow and weight shift? Describe two examples of these actions.
- ❑ Must a show contain both fast and slow movement in order to demonstrate effort changes? Explain.
- ❑ What is the difference between the "physics" of motion and the optional dynamics of motion?
- ❑ Does facial expression have a place within this area of consideration?
- ❑ A group only marches. Tell them how to be EXPRESSIVE in this mode and how far they can go if successful.
- ❑ A group is quite clean technically, but their movement is very mechanical and "by the numbers". What information would you give them to aid in their growth?
- ❑ Can a group be expressive if they have technical problems?
- ❑ How does the use of equipment impact on your observation of expressive qualities?

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.

PART III - VOCABULARY

- ❑ What are the general categories into which vocabulary falls?
- ❑ What is the difference between range and variety as relates to vocabulary? Explain.
- ❑ How does "Drill" or "Form" influence vocabulary?
- ❑ What is the focus of the I.A. movement judge in the assessment of interval, distance, cover and dress? How would the judge comment on these responsibilities relative to the individual?
- ❑ How does equipment impact on your consideration of vocabulary?
- ❑ Does the movement judge have to have a strong understanding of equipment in order to judge movement? Explain.
- ❑ Group A does an extremely complex movement passage (either dance or drill) with little equipment involved. Group B does moderate shaping and turning with an extremely complex equipment phrase layered on the movement, which would receive higher vocabulary credit? Both are equal in training and achievement.
- ❑ What would you typically expect within a good Class A movement vocabulary?
- ❑ What would you typically expect within a good Open Class movement vocabulary?

- What would you typically expect within a good World Class movement vocabulary?

JOURNAL ENTRY: Date, time, etc. What are your feelings on your ability to recognize vocabulary? Are you clear in how the body's responsibilities come into play when engaging equipment? Can you see equipment as a "partnering" in the movement assessment?

PART IV - GENERAL KNOWLEDGE OF THE SYSTEM

- What are the primary responsibilities of the judge?
- What is the theory of "Teacher, Counselor, Critic?"
- What is the purpose of the criteria reference?
- What is the difference between ranking and rating?
- What is meant by sub-caption integrity?
- Are ties acceptable within sub-captions? If so when and why? If not, why?
- Are bottom line ties acceptable? Explain
- What is the theory of "derived achievement?" Does it apply in the same way to A class as it does to Open and World Class?
- What is the primary role of the local Judge?
- What is the primary role of the WGI Judge?
- What is the purpose of the three-tiered criteria reference?
- How do Class A scores relate to Open Class and how do Open Class Scores relate to World Class?
- 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 V - GENERAL KNOWLEDGE AND PROBLEM SOLVING

- What is the proper sampling technique for groups where multiple events are occurring?
- A group is manipulating the equipment exclusively with body parts. (Wraps, rolls, leg manipulations, etc.) Hands are not involved. How will you judge the body in this event?
- A group is very strong in movement skills and training but they seem to be weak in manipulating equipment. As the movement judge, what input might you offer them to assist in the improvement of their equipment skills? Will this impact on your scoring? Explain.
- Group A has a wide variety of moves within their vocabulary, some performed by individuals, some performed by segments and some performed by the entire ensemble. Group B has a vocabulary that is repetitive, but is non-stop and often performed by the full ensemble. How will you score these two groups? Explain your thought process.
- You see 3 highly competitive guards on a regular basis and become pretty familiar with their shows. 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 for questionable scoring? Discuss.
- Guard A has a GREAT movement program that is incomplete. Guard B has a GOOD movement program that is full. Guard A is better trained. How do you score in this situation?
- 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?
- 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 movement

vocabulary is extremely sophisticated. Their equipment 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?

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