

FREQUENTLY ASKED QUESTIONS



I've included some thoughts to this older document.
'Hope this helps!
-Karl

Re: Adjudication Manual

GENERAL EFFECT FAQ

What is General Effect?

- General Effect is the creative and appealing design of the show combined with the performance and communication of the program.
- These two elements together produce what we call "Entertainment Value" or General Effect.
- General Effect is a part of the judging system that rewards the extent the audience is interested, involved, entertained, or emotionally engaged in the program.

What is Repertoire?

- Repertoire consists of the program plan, the sound design, the sequencing of the special effects, through time, the staging for these effects and the coordination of the show.
- It also includes the look – set pieces, props, color progression, etc.

What is production value?

- Production value includes the sound design, set design, costumes, colors and props. This is not a one-time consideration as elements are initially presented. We consider how these factors, and their relationships progress and change over the entirety of the program.
- The importance of the sound design brings emphasis to the essence of the Effect caption. The sound design can be the basis for the entire program. It influences and directs impact points and resolutions; it contours and shapes the program's highs and lows, it sets the mood, helps to identify the personality of the show and contributes to the pacing of effects through time.
- When music is atmospheric or "ambient", the production will still have a sense of "musical-visuality", through pacing, shaping, and contouring that may work independent of the audio atmosphere. The contribution of the sound design is still accounted for in these settings.

Karl Note-

Concerning the "ambient" approach - Though the soundtrack may not dictate this, the designer/choreographer is still accountable to strong pacing, shaping, and contouring of events over time. Simply reinterpreting an austere soundtrack will result in limited effect and competitive vulnerability.

What is pacing?

- Pacing is where and when the effects occur within the show. Pacing establishes the rhythm of the delivery of the effects over time.

What are impact points, resolutions and climaxes?

- Impact moments usually occur at the start of the musical or visual phrase or come together in a coordinated effort designed to “wow” the audience.
- Resolutions and climaxes usually occur at the conclusion of the musical phrase or visual idea and serve as the culmination of a building sequence of events.

What is coordination?

- Coordination is the successful blend of multiple events on stage for the purpose of enriching each event through the contribution of the others. Compare this to the orchestra where woodwinds, brass and percussion come together to create an impressive musical moment.
- Coordination can also be seen in how the visual design illustrates/supports the music.
- Coordination can be found in the selection of the color palette and the blend of floor, props and equipment.

Karl Note-

Coordination- This is one of the areas where your choreographic choice is noticed. The ability to consider the kinetic relationships between elements (this includes movement and equipment) is rewarded here too. Not just how they are placed or does one group “point” to the other.

What is staging?

- Staging is the placement of the equipment/movement events on the performance floor.
- Staging consists of several options:
 1. Form development where motion connects one design to another providing an ongoing kaleidoscope of changing shapes.
 2. Presentational moments where the featured equipment/body effect is “presented” from behind a flat or set and returns to the originating point when complete. It simplifies entrances and exits for performers and hides equipment changes.

Karl Note-

Not utilizing your transitions as choreographic opportunities gives us this “presentational” approach.

Those transitions are opportunities to spin and dance on the move (this counts downstairs obviously) but also counts here in terms of crafting. If you are ignoring these moments- at least check how you are carrying yourself and the equipment and make sure you are at least “decorating” this...stay out of tuck and slam and flat!

What is continuity and flow between effects?

- This is the logical and progressive development of one effect moment to the next.
- Continuity guides the eye easily through the evolution of the program.
- This quality connects effect moments into a broad design arc creating a seamless whole as opposed to choppy isolated acts of color guard.
- Continuity and flow also exists within equipment and movement vocabulary where each move combines in a seamless manner to complete a phrase. (This is good crafting! -KL)

Karl Note-

FLOW – is a product of motion. Motion is one of the most overlooked ways to generate an effect. This also impacts reward in the analysis captions

What is musicality?

- Musicality is the illustration/representation of the sound design.
- Musicality can be achieved in a variety of ways:
 - It can be a literal illustration of the music
 - It can be in juxtaposition to the music
 - It can create an independent visual phrase that harmonizes with the soundtrack.
 - It can be simple, following only one line of the music
 - It can be complex where multiple lines are illustrated simultaneously
- These choices should be made with care based on the ability of the performers to understand and perform the designer's choice.
- When Music is atmospheric or "ambient", the production will still have a sense of "musical-visibility", through pacing shaping and contouring that may work independent of the audio atmosphere.

What is designed mood?

- Sound creates the **mood** for the scenario and guides the feelings and responses of the audience while observing the program. The soundtrack manipulates the viewer's understanding of the intent or purpose of the show.
- Music or sound will always establish a frame of reference to the listener/viewer. Musical choices will contribute significantly to the "APPEAL" factor of your show establishing a connection to your audience.

What is aesthetic effect?

- Aesthetic effects capture and hold the audience's attention. The key is RESONANCE that lets the viewer relate to the effect moment. Aesthetic effect relates to an audience by appealing to the senses. Though aesthetic effect includes audience appeal, this is not intended to value beauty over sinister, light over dark, round over square, vivid over muted, and so on.

What is emotional effect?

- Emotional effect is the planned response to stimuli that is designed, coordinated and staged for the purpose of evoking a specific, planned reaction. This could range

from an adrenaline and exciting reaction to nostalgic reflection. Emotional effect relates to the “heart”/emotions.

What is intellectual effect?

- Intellectual effect is reflected in the range and quality of the design. It is often considered to be “fascinating” or “captivating” in its complexity or uniqueness of evolution. Intellectual effect relates to the mind/intellect.

What is imagination, creativity and originality?

- This is calling upon the willingness to create something new and different for our arena.
- It could also put a new “twist” or variation on something done before.
- It might deal with putting something “old” into a modern setting
- It could involve costuming or personality
- It definitely does not fit into a “recipe” or “formula”

Karl Note-

The points above and below are key! If you are competing in the A class, these are the things that keep you remembered. This keeps you in the judge’s brain as they work to sort out large competitive neighborhoods over hours of show. In a class where skills and abilities are so similar, anything you can do to create a strong memorable identity is good strategy! For All Classes-Style has been overlooked in the activity for several years as we build our collective vocabulary- Jump on this now and make this a vulnerability for your competitors. The wake-up call is coming!

What is character, role, identity and style?

- Every program needs its own personality and identity. It can be derived from the music or from the concept of the show. It might come from the collective personality of the performers. The important point is that the students must know who they are in the context of the performance.
- On stage they are “playing a part” and that must be clearly understood by each performer.
- Style will be influenced by whom the character is and/or the musical choice if the intent is only to illustrate the music.

What is detailing, nuance and artistic qualities?

- Here the designer attends to the small details in such areas as defining expressive qualities, giving greater depth to the personality of the show/guard, “dotting every I and crossing every T” in the design package. It puts a “finish” to the program and sets it apart.
- Assurance that the designed “character” is maintained in every aspect of the show, how they handle the equipment or interpret the personality/intent of the program.

What is Performance Effect?

- This aspect involves the passionate and emotional investment and commitment of the performers to the emotions they are asked to portray.
- These qualities transcend the pure technical excellence of any given move or spin, and layer the skill with "life."
- These qualities invite the audience "in" to share the experience of the performance, make the performers accessible to the audience, and make the performance effective.

How does the guard generate emotion?

- Emotion comes from the feelings of the performers, the depth of their commitment and the consistency of their understanding of the designed feeling they share throughout the show.

How does the guard engage with the audience?

- The more believable and committed the performers, the greater the success of drawing the audience into their performance. They must be confident, secure in their responsibilities and "command" the stage, projecting their show to the very top of the arena.

Karl Note-
The value of confidence cannot be overstated.

How does the guard sustain character, role, identity and style?

- This begins with the specific detailing provided by the instructor. The performers must all understand who they are, what the personality and characteristics of their role is, and possess a consistent understanding/demonstration of the style their show requires.

How does the guard show sustained designed mood?

- This is motivated by the music both in design and performance; it is where the guard understands what they want the audience to feel and projects that successfully. They are the ones who project this feeling through the sensitive demonstration of musical qualities.

How does the guard communicate visual musicality?

- The performers must share a common understanding of phrasing, time, meter, and expressive efforts that will illustrate the dynamic range that occurs within a phrase. Much like the dynamics and phrasing in music, the speed, weight, flow, space and time will change within the visual phrase – sometimes for only 1 count. When the guard is successful in this skill, there is a blend of audio and visual that produces a multi-sensory effect.

How does the guard communicate nuance, detail and artistic qualities?

- First they must all have the information needed from their instructor in order to include that minute detailing into their performance. First it is written, then processed, and then performed.

How does the guard communicate excellence as an effect?

- Through technical and expressive understanding and application to form, body, equipment.

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DESIGN ANALYSIS FAQ

What is Design Analysis?

- This caption is analytical and structural in nature.
- It rewards the integration of staging development, body/equipment (dynamics & utilization) in a unified, seamless, artistic, audio-sensitive, and totality over time.
- It rewards the students for their technical, expressive reflection of all responsibilities and has a strong base in the structure of the music.

Karl Note-

Design Analysis looks at all observable choices and their relationships.

Be clear, the time of the “Drill Writer DA Judge” is over.

They are also looking at your choreographic choice and how it relates to the staging and to the other choreographed efforts. We no longer think in static terms in this caption. How motion, placement, movement, equipment, sets, costumes, music (all observable elements) relate can be addressed in this caption. This is another caption that is able to discuss choreographic choice- not from an effect standpoint but from the point of intent.

What is Composition?

- This is the architect’s blue print or “plan” upon which the program is “built.” It involves the arrangement of forms, lines, values and other pictorial elements into a **moving** design.
- This sets up the conceptualization of planned events through time; it guides when, where and why an equipment/body presentation will occur.
- This is where the artistic form of the show is planned.

How is this caption different from Repertoire?

- Repertoire is built based on the compositional plan. Repertoire is intended to evoke an emotional reaction, while Composition is the actual plan. Compare composition to the blue print of the house and repertoire to the more cosmetic additions to the design as the production value enhances the plan.

What is design?

- Design is the grouping or arrangement of the elements within a composition including plan, function, time and unity.

Karl Note-

DESIGN- is the all-encompassing word that covers the entirety of the plan. We are coming out of a time where we considered DA as the ‘architect’s’ (drill designer) job and GE as that of the interior designer (choreographer). Over the last years we have worked to see both as the same person with the same vision.

There were efforts missed and even ignored because of this compartmentalized approach.

All observable efforts (design and choreographic) can be factored through the caption specific lenses.

What is horizontal orchestration?

- It is the design progression through time, running from the first count of the show to the last.
- It includes the conceptualization & evolution of planned events (equipment/movement)
- It includes the design quality of transitions, and prop changes.

What is vertical orchestration?

- This is the design of body and equipment.
- It is the “event” that has been planned through the composing process discussed above.
- A series of equipment and/or movement moments, strung together **without** designed development is deficient in the composing process, even if the equipment/movement moments themselves are of good quality.
- Here the designer chooses which pieces of equipment will be orchestrated, and/or which type of movement will occur.

What are the principles/elements of design?

- The principles of design represent the small number of elements upon which the designer draws to compose the visual arrangement.
- These elements include line, shape, space, texture, balance, emphasis, symmetry, asymmetry, dimension, unity and **MOTION**.
- Like the 26 letters of our alphabet serving as the basis for the entire English language, these tools are the alphabet of visual design, and offer as many possibilities in how they combine.
- The unique blend and layering of these elements comprise the language of the visual script. In winter guard, we translate these principles from stationary to moving design.

How does one use elements of design in staging?

- Through the linear/curvilinear changes of shape.
- Through the manipulation of spatial changes.
- Through the contrast between line and texture.
- Through “mass” or “density” of forms in contrast to less weighted shapes
- Through the variations of motion that connect events.

How does one use elements of design in Movement and Equipment Vocabulary?

- Elements of line, shape, balance, emphasis, asymmetry, dimension, unity, etc., when applied to the orchestration of flags, rifles, sabers, props, arms, legs, and torso, provides a unique and changing design in space.
- Equipment/body design can be composed in a close kinesphere or a large kinesphere altering the spatial and dynamic presence of the moment.
- Choices of direction, plane and speed connect the lines and shapes.
- This aspect of design creates contrast, dimension and emphasis.

What constitutes quality of design?

- Clarity of Intent
- Variety
- Creativity in combining elements of design
- Reflection of musical structure both literal and non-literal.
- Detailing of Characteristics
- The absence of design flaw does not assure superior composition. Recognize the difference between thin/sparsely written design and more sophisticated efforts.

What constitutes depth of design?

- All of the above plus the inclusion of the following:
 - Design layers that enrich the event
 - Complexity of the restaging of equipment/movement vocabulary
 - Simultaneous multiple events

Can an A Class guard have depth of design?


- Keep in mind that all of the components discussed are relative to the degree of development of the guard and the class.
- A Class guards are best served by focusing on QUALITY of design and adding layers for depth only as the students are capable of handling the added responsibilities.
- Characteristics are a layer that should always be included at all levels.

What is musical structure?

- Phrasing
- Time signature
- Tempo
- Voicing
- Dynamics

How does a design enhance/illustrate the musical structure?

- By following the components listed above, the motion/equipment and/or body mirror the sound of the music and provide a multi-sensory result that allows the viewer to see as well as hear the music.
- Even if the guard is performing to a “silent” segment, they still have the opportunity to demonstrate all the components listed above thereby creating their own visual music.

Karl Note- 

If visual-musicality reflects the soundtrack, “musical-visibility” still accounts for a musical approach even when the music does not facilitate this. This is key! This speaks to the use of dynamics in the choreography as well (EQ and MVT)

What are essential efforts and dynamic range and how are they included in the design?

- All movement will have aspects of the essential “efforts” of space, time, weight, and flow.

- Changes or variations in each of the efforts of space, time, weight and flow create visual dynamics. The degree of change or gradations in each of these efforts is what creates the Dynamic Range. Without gradations within these efforts, the design would be at one constant tempo and speed and look sterile and lifeless.
- Change of spatial relationships will have a significant dynamic impact on the look of the staging/design. (Moving from close or tight forms to more open sets.)
- These qualities should be included in teaching the body/equipment or staging changes in effort. The students need to learn how to effect these changes together with the use of breath in managing the flow aspect of dynamics.
- A common failing in many guards is to write everything in 4's disregarding the time signature. It makes a significant difference when done correctly.

It is common to hear these efforts and dynamic range referred to as “expressive efforts” and “expressive range.” We are asking for a shift in verbiage so that “expression” and “expressive” be more narrowly defined in terms of performer communication.

Does the guard always have to be literal to the musical structure?

- A group might wish to work in opposition or juxtaposition to the music. They take on a huge challenge because in essence they are creating their own musical line that must blend with the existing soundtrack. It is a further challenge because most viewers are conditioned to see what they hear and comprehension of the concept may be compromised. Clarity of intent will be key to the success of this type of approach.
- Sometimes a minimalist music choice will prompt the designer to create an additional “visual musical line” to lie on top of the sound. Some aspects will still blend, such as phrasing and dynamics. This is not recommended for young or immature guards or designers.

What are characteristics, detail and nuance?

- Characteristics are those qualities (gesture, personality, musical style, etc.) that will suggest how the equipment and movement vocabulary will be written and performed. These characteristics might be important to the music, (voices, dynamics, etc.) or the character of the performers, or they might be designed to create expressive dynamics. They might also be a part of recurring motifs, which lend depth and interest to the design.
- Suppose the program calls for a playful personality. This will suggest the manner in which the equipment/movement vocabulary will be written as well as the manner in which the performer(s) will approach that vocabulary. It would be far different from a dark ominous personality with dark music where the approach to the vocabulary might be aggressive and strong.
- Detailing these important qualities adds a layer to the quality and depth of the designed moment and brings greater clarity/credibility to the design.

What is unity?

- Unity is the purposeful agreement among the elements of design.
- It implies that a congruity exists among the elements.
- The whole must be predominant over the parts.

- First see the whole design then see the individual elements within that whole.
- The aim of unity is to make the design coherent and readable.
- Unity provides a “harmony” or blend between multiple events and multiple musical lines that are being illustrated.

How is Excellence different from Performance Effect?

- Excellence involves technical skills and the application and understanding of dynamics.
- Performance effect employs theater techniques and expressive communication.

What constitutes spacing, line, timing and orientation?

- Correct interval, distance, cover and dress are the basis for accurate spacing and line.
- Moving through a phrase with precision and unison provides quality timing.
- Orientation is the ability to reset a form with understanding of how to move through space and arrive at the designated destination accurately.

How do the performers show a dynamic range of efforts?

- They possess the ability to control/alter gradations of space, time, weight and flow at both a body and an equipment level.

What is style?

- Style is the designer’s choice of “how” the movement/equipment vocabulary is written and performed.
- Style is most commonly understood through music and dance as recognized in the author’s personal approach to the creation.

Karl Note-

Style is the fingerprint of the choreography that gives it life and identity.

Style is not technique.

Technique is the prescribed method to achieve a skill.

Style has been overlooked in choreography for a couple of years. This is a competitive vulnerability. Style is available to all levels of development.

This is another way that DA talks about choreographic choice.

How do performers adhere to style?

- By fully understanding the designer’s intent. This relates to the degree of information provided the performers by their instructor and translates to their ability to demonstrate that intent within the show.

How do performers demonstrate training, concentration, stamina and recovery?

- Training develops heightened qualities that transform the individual from a “pedestrian” mode to the role of “performer.”
- The conditioning of the mind and the body is first taught, then internalized, then performed. This is how concentration, stamina and recovery manifest.

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EQUIPMENT FAQ

What is Equipment?

- The primary pieces of equipment are flag, rifle and sabre; however any hand-manipulated prop is also considered an adjunct of the equipment library.

What is Vocabulary?

- Vocabulary is the entirety of “what” the performer is asked to do. This includes the body as it partners with the equipment.

Karl Note-

The Equipment Judge does not speak to your choreography in terms of an aesthetic value or creativity. This is an analysis caption. They are looking at skills. They are interested in the challenge and achievement of skills, as well as how these skills are connected and the impact of environments/settings on the skills and their achievement. More of your conversations regarding choreography are better placed in GE and DA. In IA Eg. and IA Mvt. we discuss Vocabulary.

What constitutes range and variety of skills?

- Everything from a simple equipment skill done in a vertical position, to variations of that skill.
- Multi-dimensional carving
- Spatial pathways on turning, moving and changing bodies
- Equipment manipulated on the body without the use of hands
- Changes in pitch
- New release and catch points
- Hand to hand work and ambidexterity
- Alterations in balance
- A wide range of variations, blends and effort gradations.
- Each change to a given move expands the vocabulary consideration.
- The manner in which these skills are combined can lend greater depth to the choreographic moment.

Karl Note-

In regards to variety- over the last 3 years we have seen a focus on skills of strength in our weapons, usually centered on tosses. This is creating groups with unbalanced vocabularies. Focusing on this unbalanced approach makes you vulnerable, perhaps even to those groups with less ability. We are forgetting that dexterity and agility also offer points.

Karl Note-

With the focus on tosses (rifles especially) we are losing the ability to work through phrases. Phrase length is also considered a skill and impacts the depth of vocabulary. Meaningful skills connected over time can offer greater credit than the skills themselves.

We don't see this problem in flag choreography, this tells me that this is a choice of the designer /choreographer. This is a mistake and makes you beatable.

Think of skills as crayons in the box. You want to use them all!

If your rifle were a trumpet- you are only playing High C... Where's the music?

The time of reckoning is coming!

Karl Note-

Use of Motion is a lost art! Motion holds credit in ALL captions!

Proving you can spin and dance on the move is huge. There is a whole family of equipment skills that lend themselves to traveling. Link some together to create a traveling phrase.

These are crayons ignored and music un-played! You can beat those oversights!

Consider the above categories or "modes" of equipment skills:

- **Range-** is the variations in vocabulary within each category- from basic to more complex
- **Variety-** considers the exploration of many, most, and all of the above categories and others not listed (i.e. inversions, skills of agility/strength and so on.)
- **Depth-** takes into account all of the external factors, beyond cumulative individual skills, that impact the total of the range and variety, such as how skills are connected and with what frequency, proximity, risk, difficulty, endurance, dynamic range, and so on.

Why is this important?

- Because of the nature of competition, we measure and compare the development of the equipment/body skills among/between the competitors to determine ranking in that caption. The depth of the vocabulary and the technical/expressive achievement becomes the benchmark against which our standards grow and evolve.
- It brings greater diversity and interest to the programs contributing to both the effect and compositional value.
- The goal of each class is to maximize the potential of the performers, and help them to take the appropriate learning steps from Class A through Open Class to World Class level. This comparison process sets the standard for achievement.

What are “essential” efforts? These efforts exist in every move. It is the GRADATIONS within these efforts that increase dynamic qualities (see below). Efforts include:

- SPACE: Changes in the quality of spatial focus or attention either direct or indirect.
- TIME: Changes in the quality of time in equipment skills rely on becoming either sustained or slow through fast or quick.
- WEIGHT: Changes in the quality of the equipment weight. It moves from light/soft through forceful/strong. This is influenced through changes in the muscles of the forearm, tension of the grip and flexibility of the wrist.
- FLOW: Use of breath impacts the flow of energy significantly and impacts changes in the quality of the flow of tension; Equipment moves from free and open to bound (controlled by the degree of, or release of, tension in the arms and upper body.) The "going with the flow" of equipment movement we call free; the restriction of the equipment flow we call bound.
- RHYTHM (the combination of weight and time) is an important expressive quality because it is the pulse or beat of motion and is paramount in creating dynamics. Motion may occur as a direct response to a recurrent beat or rhythmic pattern in music. The chief purpose of motion is the translation of rhythms and dynamics into physical action.

Karl Note-

Dynamics shift the complexion of your approach and can pay off upstairs as well!
Speed and Rhythm are easy way to shift dynamics in an obvious way.
This aspect of choreographic effort, that many consider non-essential (because they lack awareness and are choreographically lazy), is also considered a skill. How the skill is done offers points beyond the skill itself!
This is how the judge accounts for the expanded awareness of the performer.

What are dynamics and dynamic range?

- All Movement (equipment included) can be qualified in terms of the essential EFFORTS of space, time, weight and flow of energy (see above). Inherent in these is the control of breath.
- Through the gradation of these efforts, DYNAMICS are created within each phrase. The degree of variation in each of these efforts, considered in totality, comprise the DYNAMIC RANGE. This learned skill is credited in both vocabulary and excellence and manifests on the upstairs sheets through enhanced musicality.

What constitutes depth and range of impact between body and equipment?

- When body and equipment combine, balance, centering and manipulation of the equipment takes on a whole new responsibility as the “partnering” of body & equipment evolves.
- There are points when the equipment will be delivered on a stable vertical body, and times when the equipment will be manipulated on a body that will shape, turn and travel simultaneously. At times the body and equipment will function in an equal and inseparable display of motion (you may hear a judge use the word *synergy* or

synergistic). All of these variations and HOW they are combined contribute to the depth and range of the impact between body & equipment.

- **Instructors should always write to showcase the performers' skills. Greater depth of vocabulary requires greater depth of training.**

What is Excellence?

- The ACHIEVEMENT of all the qualities in the vocabulary reflects the performers' depth of training. This achievement can only be recognized through the choreographic display of equipment and movement. In that regard, the choreographed vocabulary becomes the showcase in which the performers demonstrate their skills. The measure for excellence is always based upon the fundamentals, principles and effort qualities demonstrated within each move.

What are equipment fundamentals?

- Fundamentals are the basic techniques within the training process.
- They are the foundation of all training.
- Fundamentals develop muscles, flexibility and expand the range of rotation in the wrist and shoulder socket thus preparing the performer for expanded responsibilities in equipment manipulation.

What are equipment principles?

- Position Sense
- Timing
- Spatial Pathways
- Balance
- Moving through Space
- Articulation

These principles are the basis on which consistency and correctness of technique are measured.

What is meant by development of breath?

- BREATH is crucial to motion not only to bring more oxygen to the body but also to give equipment motion fluency and harmony.
- Breath will impact on the quality of motion. A phrase of motion "with breath" has a controlled extension in time, a clear beginning and end no matter how fast or how slow it is. It moves with freedom and harmony.
- A phrase "without breath" looks stiff and mechanical (no breathing space).
- Students often have a tendency to "hold their breath" and thereby conversely impact on the quality of the equipment achievement. Proper breathing must be taught, practiced and applied.

What is development of muscle, tension, flexion and rotation?

- This is a training process designed to heighten the strength and control of the muscles, and develop greater flexibility and rotation range within the joints of the wrist and shoulder.

What does it mean when referring to training to support the vocabulary?

- The vocabulary is the showcase to display training and skills.
- Performers require the proper training in order to fully achieve the skills within the vocabulary.
- Emulating a skill without the proper technique or muscular development can prove dangerous to the performer and does not earn scoring credit.

What is the difference between training and rehearsing?

- Training conditions and develops the body to a heightened level that allows the performer to accomplish challenging skills.
- Training establishes the exact technique behind each equipment skill that will be utilized in the vocabulary.
- Rehearsing is a repetition of the work and most often builds improved timing and confidence but **MUST NOT BE CONFUSED** as a means to establish the specific techniques involved in good training.

What is the difference between training and warm-ups?

- As stated above, Training develops a heightened physical level and establishes proper technique.
- Warm-ups condition the performer and prepare the mind and body to achieve the challenges within the show. They should contain a reinforcement of the techniques established within the training program.

Why are we looking at difficulty and risk in the Independent World Class?

- This is intended to better assess depth of vocabulary and its achievement in the Independent World Class. We've noticed over the recent years that with the physical differences that come with more mature performers come greater abilities and more extreme skillsets. Adding the bullet was meant to acknowledge what was already happening in this class. It is a reaction to choreographic patterns that have been established over recent years in the Independent World Class. This is **NOT** intended to shift or drive current choreographic trends, but to make sure that reward is fully available to the efforts we are already seeing in this class. *Demand* has always been inherent to both sub-captions. This bullet heightens our awareness to these aspects of depth.

We immediately think of “dangerous” skills combining strength and agility as “risk”. However, be reminded that there is a range within “risk” that includes other considerations of depth (i.e. proximity, endurance, speed and so on)

Does the Judge ignore implements other than rifle, sabre, and flag?

- The Judge considers any hand-held prop that is manipulated by the performer. The Judge considers the physical properties of the implement as he/she considers the challenge and the achievement presented by the use of the prop. Be clear that it is the skill in response to the prop that is considered, not the prop itself.

- The Color Guard Advisory Board has approved rifle alternatives as “legal” equipment. This impacts the legal equipment time required by the Timing and Penalties Judge. Be reminded that just as any rifle, these implements should be considered as units establish their Vocabulary. As with any prop these implements may be used to supplement the units’ Vocabulary. As with ANY hand held implement, these Rifle alternatives have always been factored into the Equipment Vocabulary. The primary change will be that these rifle alternatives will now count towards fulfilling legal equipment time.

MOVEMENT FAQ

What is Movement?

- All motion that the performer creates and depicts through postural and gestural shaping including efforts, energy and dynamic qualities that travel through time and space.

What is Vocabulary?

- Vocabulary is the entirety of “**what**” the performer is asked to do from a movement perspective. This includes the body as it partners with the equipment.

Karl Note-

The Movement Judge does not speak to your choreography in terms of an aesthetic value or creativity. This is an analysis caption. They are looking at skills. They are interested in the challenge and achievement of skills, as well as how these skills are connected and the impact of environments/settings on the skills and their achievement. More of your conversations regarding choreography are better placed in GE and DA. In IA Eg. and IA Mvt. we discuss Vocabulary.

What constitutes range and variety of skills?

- A simple traveling mode to variations on that move through running, hopping, speed changes, etc.
- Postural and gestural changes.
- Dance steps/phrases
- Jumps, turns, leaps
- Weight-sharing
- Partnering
- Skills in/out of the ground
- The engagement of equipment and the partnering with that equipment.
- Dynamic effort gradations.
- Each change to a given move expands the vocabulary consideration.
- The manner in which these skills are combined can lend greater depth to the vocabulary within a choreographic moment.

Consider the above categories or "modes" of movement skills:

- **Range**- is the variations in vocabulary within each category- from basic to more complex
- **Variety**- considers the exploration of many, most, and all of the above categories and others not listed (i.e. inversions, skills of agility/strength and so on.)
- **Depth**- takes into account all of the external factors, beyond cumulative individual skills, that impact the total of the range and variety, such as how skills are connected and with what frequency, proximity, risk, difficulty, endurance, dynamic range, and so on.

Karl Note-

See the above Equipment notes regarding dynamics, motion, and phrase length.
This applies to Movement too!

Why is this important?

- Because of the nature of competition, we measure and compare the development of the body/equipment skills among/between the competitors to determine ranking in that caption. The depth of the vocabulary and the technical/expressive achievement becomes the benchmark against which our standards grow and evolve.
- It brings greater diversity and interest to the programs contributing to both the effect and compositional value.
- The goal of each class is to maximize the potential of the performers, and help them to take the appropriate learning steps from Class A through Open Class to World Class levels. This comparison process sets the standard for achievement.

What constitutes depth and range of impact between body and equipment?

- When body and equipment combine, balance, centering and manipulation of the equipment take on a whole new responsibility as the "partnering" of body & equipment evolve.
- The range and depth begin as simply as spinning while traveling and/or while reshaping the body in postural or gestural moments.
- The depth and range evolve when the equipment is manipulated on a body that shapes, turns and travels simultaneously.
- At times the body and equipment will function in an equal and inseparable display of motion (you may hear a judge use the word *synergy* or *synergistic*).
- All of these variations and **HOW** they are combined contribute to the depth and range of the impact between body & equipment.
- **Instructor should always write to showcase the performers' skills. Greater depth of vocabulary requires greater depth of training.**

What is Excellence?

- The ACHIEVEMENT of all the qualities in the vocabulary reflects the performers' depth of training. This achievement can only be recognized through the choreographic display of movement and equipment. In that regard, the choreographed vocabulary becomes the showcase in which the performers demonstrate their skills. The measure for excellence is always based upon the fundamentals, principles and effort qualities demonstrated within each move.

What are Movement fundamentals?

- Fundamentals are the basic techniques & foundation of the training process.
- Fundamentals are the basis upon which the body acquires that heightened level of skill found in the dancer or the athlete.
- Fundamentals develop musculature, flexibility and expand the range of rotation in the hip and shoulder socket thus preparing the performer for expanded movement responsibilities and equipment manipulation.

What are Movement principles?

- **CENTERING:** Maintaining a sense of the body center holds the performer together in motion. The ability to hold and organize oneself around one's own physical body center (pelvis).
- **GRAVITY:** This is the force that holds the performer down on the earth. The performer must learn to work with gravity to his/her advantage because it can otherwise inhibit movement.
- **BALANCE:** This aspect helps the performer to work with gravity and is MORE than the ability to stand on one leg. The performer must maintain an inner balance of the whole body. It is a tension of mutual support among all the body parts that creates a totality of the body.
- **POSTURE/ALIGNMENT:** This is closely linked with centering, gravity and balance and will improve automatically as the performer develops the first three elements. It is important to change the perception of the body for there is a wide discrepancy between what FEELS GOOD and what LOOKS RIGHT.
- **SHAPING involves** using the body as an instrument to communicate feelings and ideas in patterns of movement. **GESTURAL** changes include principles of flexion, extension and rotation and apply principally to arms, legs, and head or to isolated body areas while **POSTURAL** changes involve the full torso in shaping changes.
- **MOVING THROUGH SPACE:** This is an awareness of the space around you, your kinesphere and the pathways you will use in traveling and the area in which patterns can be created and executed. ***Sometimes it is not the destination but the motion itself, which is important.*** Such motion emphasizes change and allows freedom of interpretation and concentration on the **ACT OF MOVING** rather than on the result of reaching a specific destination.
- **WEIGHT FORCE AND MUSCULAR DEVELOPMENT/CONTROL.** The means whereby quality changes can occur within any movement effort.
- **INITIATION OF MOVEMENT.** Knowing where each effort begins within the body. (i.e. an arm gesture begins in the center of the back; a kick is an action that initiates within the hip socket, etc.)
- **ARTICULATION.** Here the performer must define and achieve each individual aspect or detail involved in any move or effort.

What is dynamic range of efforts?

These efforts exist in every move. It is the GRADATIONS within these efforts, and the combinations of these efforts that increase dynamic qualities and range (see below). Efforts include:

- **SPACE:** Changes in the quality of spatial focus or attention either direct or indirect. There are six spatial tendencies: up, down, high, middle, low, in place.
- **TIME:** Changes in the quality of time in movement rely on ranging from sustained or slow through fast or quick. The quality of prolonging time is termed sustained. The quality of urgency or quickening in time is termed speed.
- **WEIGHT:** Changes in the quality of the body weight ranging from light or soft through heavy or strong.
- **FLOW:** Use of breath impacts the flow of energy significantly and impacts changes in the quality of the flow of tension. Movement ranges from free and open to bound (controlled by the degree of, or release of, tension in the arms and upper body.) The "going with the flow" of movement we call free; the restriction of the movement flow we call bound.
- **RHYTHM (the combination of weight and time)** is an important expressive quality because it is the pulse or beat of motion and is paramount in creating dynamics. Motion may occur as a direct response to a recurrent beat or rhythmic pattern in music. The chief purpose of motion is the translation of rhythms and dynamics into physical action.

What are dynamics and dynamic range?

- All Movement can be qualified in terms of the essential EFFORTS of space, time, weight and flow of energy (see above). Inherent in these is the control of breath.
- Through the gradation of these efforts, DYNAMICS are created within each phrase. The degree of variation in each of these efforts, considered in totality, comprise the DYNAMIC RANGE. This learned skill is credited in both vocabulary and excellence and manifests on the upstairs sheets through enhanced musicality.

What is meant by development of breath?

- BREATH is crucial to motion not only to bring more oxygen to the body but also to give equipment motion fluency and harmony.
- Breath will impact on the quality of motion. A phrase of motion "with breath" has a controlled extension in time, a clear beginning and end no matter how fast or how slow it is. It moves with freedom and harmony.
- A phrase "without breath" looks stiff and mechanical (no breathing space).
- Students often have a tendency to "hold their breath" and thereby conversely impact on the quality of the equipment achievement. Proper breathing must be taught, practiced and applied.

What is development of muscle, tension, flexion and rotation?

- This is a training process designed to heighten the strength and control of the muscles, and develop greater flexibility and rotation range within the joints.

What does it mean when referring to training to support the vocabulary?

- The vocabulary is the showcase to display training and skills.
- Performers require the proper training in order to fully achieve the skills within the vocabulary.
- “Emulating” a move without the proper technique or muscular development can prove dangerous to the performer and does not earn scoring credit.

What is the difference between training and rehearsing?

- Training conditions and develops the body to a heightened level that allows the performer to accomplish challenging skills.
- Training establishes the exact technique behind each dance skill that will be utilized in the vocabulary.
- Rehearsing is a repetition of the work and most often builds improved timing and confidence but **MUST NOT BE CONFUSED** as a means to establish the specific techniques involved in good training.

What is the difference between training and warm-ups?

- As stated above, training develops a heightened physical level and establishes proper technique.
- Warm-ups condition the performer and prepare the mind and body to achieve the challenges within the show.
- Warm-ups should contain a reinforcement of the techniques established within the training program.

Why are we looking at difficulty and risk in the Independent World Class?

- This is intended to better assess depth of vocabulary and its achievement in the Independent World Class. We’ve noticed over the recent years that with the physical differences that come with more mature performers come greater abilities and more extreme skill-sets. Adding the bullet was meant to acknowledge what was already happening in this class. It is a reaction to choreographic patterns that have been established over recent years in the Independent World Class. This is **NOT** intended to shift or drive current choreographic trends, but to make sure that reward is fully available to the efforts we are already seeing in this class. *Demand* has always been inherent to both sub-captions. This bullet heightens our awareness to these aspects of depth.

We immediately think of “dangerous” skills combining strength and agility as “risk.” However, be reminded that there is a range within “risk” that includes other considerations of depth (i.e. proximity, endurance, speed, and so on)

Karl Note-

The biggest question I get in terms of Movement goes a bit like this...
“Do I have to have a dance feature or featured dancers in order to get movement points?”

The short answer is NO! Both Movement and Equipment judges are trained to look at the body’s impact on equipment and the equipment’s impact on the body and the symbiosis in the choreographic effort as a skill.

HOWEVER...

Typically (for our time) when equipment is in your hands, we are choosing very similar movement options. It is once the equipment is gone that we typically see a wider range and variety of skills appear. This comes down to choice. It is absolutely time for us to explore more movement skills inside the equipment vocabulary. Until then, having those dance features and dancers make more choices available that are unrestricted by having to manipulate props or equipment. Choreographers have to make the effort to accommodate a wider range of skills inside their equipment efforts.

SCORING FAQ

What is the prime directive to judges in applying a score?

- Judges are to rank the color guards.
- Judges are to rate the color guards by the comparative scores earned during the course of the contest.
- Judges are to consider the “Impression, Analysis, Comparison” of each guard to all others.
- Judges are to aid the color guards to improve through caption-specific comments

Karl Note-

Over the last 5 years we have worked tirelessly on **Scoring Priorities**.

Here’s how we ask the judge to prioritize:

1. Ranking – (Placement) Get the groups in the right order, for your caption.
2. Spreading – (Numeric distance between groups) Let the groups know how they compare to their competitive neighbors
3. Profiling – (the comparison between sub-captions “what” and “how”) Let the score reflect the strengths and weaknesses of the individual group.
4. Rating - (numeric score) Let there be a correlation from week to week, Regional to Regional, through the score.

What are impression, analysis and comparison?

- Impression is the judge's subjective reaction. Numerically, the function of the impression is to determine a category for any particular sub-caption. The criteria reference system attempts to standardize this process.
- Analysis is the objective aspect of the evaluation that seeks out reasons to support or modify initial impressions. Numerically the analysis converts the impression category to a specific score within each sub-caption.

- Comparison requires the judge to look at the number given and compare it to other marks he/she has given in that category not only in that contest but also in earlier contests. Thus, when a WGI judge assigns a number to an aspect of the color guard's program, he/she is telling that color guard how it stands on a national level.

Karl Note-

Because judges are able to change their number and ranking throughout the round, there is another step that we have in our scoring process: **Refinement**

Refinement is the step judges take to adjust their scores as they work. This ensures a better reflection of the performances relative to one another and eliminates the guessing and withholding of numbers in anticipation of groups performing later in the contest. Ultimately the refinement process has given us more scoring and placement accuracy.

How does the criteria reference guide the score?

- The criteria reference system describes five levels (six in the World Classes) of achievement that are applied to Impression, Analysis, and Comparison.
- It is the intent of this system that a number grade is assigned from whichever level of achievement describes the color guard's qualities most of the time. In the World Class, Box 6 is reserved for groups who are setting new standards and who have achieved ALL criteria in Box 5.

How can scores be so different and change from judge to judge if everyone uses the same criteria?

- A judge's exposure to other areas and guards will influence each judge's scoring application.
- In spite of the fact that two judges could agree on which box a guard should be scored from, there is a wide range of scores from which to choose within each of the delineated boxes.
- Where in the box the judge assigns that first score will be influenced by his/her prior scoring to other color guards in other contests.
- From that point, the dynamics of the contest (number of guards, order of appearance and quality of the guards) will influence subsequent scores.
- If Judge "A" has already been to 4 shows and seen dozens of guards, he/she will have a different point of reference from Judge "B" who is judging his/her first show of the season. Judge B likely will be more conservative.
- Guards are wise to consider the ranking (order of placement) as of greater significance than the actual rating (score) for those reasons.
- The 2015 Color Guard Advisory Board has embraced the potential split between the two GE Judges as inherent to the nature and expanse of the General Effect Caption.

How can scores change dramatically between prelims/finals or from regional to regional?

- In a Prelim contest, the judge's priority is to advance the deserving groups to the finals contest.

- The number of guards in a prelim contest are frequently quite large especially in the A classes. This will produce a wider range of scoring top to bottom in order to rank all of the groups.
- In finals, where the groups are seeded and where there is not the need to apply the spreads required in prelims, scores will tighten up.
- Often the finals performance quality will be dramatically different from the prelim performance thus influencing scores.
- In the case of regional to regional, different panels of judges will bring in different exposures to guards across the country.(reference points in previous question).

Can judges have ties in a sub-caption?

- While judges are encouraged to rank all guards within the sub-caption, there could be times when shows are of such similar nature that the ranking might force the judge to tie in a sub-caption.
- Judges will ALWAYS take the cautious scoring application and tie 2 groups rather than score one lower or higher than is deserved.

Can judges have bottom line ties?

- Judges are discouraged from bottom line ties. Should this occur, the judge must reconsider the qualities in comparison between the two guards in question, and break the tie based on that reconsideration.

What is profiling and why is it important?

- Profiling is the scoring message that is provided via the 2 sub-captions on each sheet. If the group has a particularly weak performance, the “how” score should be significantly lower than the “what” score (potentially up to a full point). Conversely, should the students have an outstanding performance, they could conceivably score as much as 4 tenths higher in the “how” sub-caption and surpass the score given in the “what” sub-caption.
- Good profiling will tell the guard where their weakness is allowing them to focus on that particular area.
- Ranking color guards within each sub-caption gives the guard a picture of where their strengths and weakness lie relative to their competitors.

What is derived achievement and how does it work?

- “Derived achievement” is a guideline that suggests that the scoring potential of a color guard's performance/excellence has a direct correlation to the scoring potential of their repertoire/composition/Vocabulary. It is the measurement of the achievement relative to the depth/complexity of the given skills.

Is the application of derived achievement the same in all classes?

- In the Regional A and A Classes there is a greater purity between “what” and “how” in the I.A. captions than there is in the Open and World classes.
- The smaller FACTORED point allocation in the vocabulary sub-caption will invite very close ranking (given in two decimal places), while the greater FACTORED point allocation in the excellence sub-caption is intended to offer greater rating separation/reward for training and achievement. This is the sub-caption that can often determine the bottom line score in those captions.

Should local judges' scores be similar to WGI judges' scores?

- The similarity between the local judge and the WGI judge is found in the guidance offered through the criteria reference.
- The difference in exposure between the local and the WGI judge will impact the range of scores each uses within the sub-caption.
- The WGI judge carries an awareness of the classes Nationally while the Local judge watches the color guards evolve and grow and will reward that growth numerically.
- Each fills a vital role in the development of the guards; each should be respected for that contribution.

Why is there a qualifying score required for Open & World Class guards to advance to finals?

It is not uncommon for groups to elect to compete in Open & World Class where historically most or all participants are assured advancement to finals regardless of show completion or quality. This requirement will assure that a minimum level of quality and achievement exists for finals competition

	Feb 2	Feb 9	Feb 16-17	Feb 23-24	March 2-3	Mar 9-10	Mar 16-17	Mar 23-24
Qualifying Score	49.5	51.0	52.5	54.0	55.5	57.0	58.5	60.0

What are the benefits of factoring the raw score in the A Classes?

- The 70/130 Split in the A Class has been successful in emphasizing training making the recent finalist in this class more class appropriate, assuring the purity and intent of this class.
- Factoring in the tabulation process allows for these numeric variables to change and grow from year to year as A Class becomes more skilled and the emphasis in training shifts to potentially more equitable percentages. (i.e. 80/120)
- This flexibility in sub-caption emphasis allows for the potential expansion of the Regional A Class or another sub-class to be included in future WGI competitive opportunities.
- Moving to a raw score based on a 100/100 allotment will maintain consistency in judging that will diminish the trickle-up of A Class standards into the Open and World Classes. In the past, this happened at Regionals where many A Class units attended vs. a small representation of Open and World Classes.

Will factoring the Vocabulary by 70 create sub-caption ties?

- Factoring will **increase** RAW spreads in Excellence and **decrease** RAW spreads in Vocabulary. This is how training and excellence are emphasized.
- In the A Classes, final sub caption factored scores will be given in 2 decimal places. This will reflect and maintain the judges' sub caption ranking into the final factored score.

- In the past, tolerance for Sub Caption ties in Vocabulary has been relaxed because of similar performer abilities relative to development and limited numeric availability because of the original 70/130 process. Having the full 100 tenths available, per sub-caption, eliminates the need for this relaxed tolerance and allows the judge to make even minor distinctions in the comparative process knowing that these differences will still be reflected in the final outcome.

Karl Note-

There is a new community of young instructors that are not aware of the 70/130 factoring in Movement and Equipment for the Regional A and A Classes!

IF this is you ... Take a moment and review in the manual.

There is an older video on the WGI Educational player that helps to explain this.

Any judge in critique is able to help as are your other resources on the steering committee and WGI 1on1.

Can I expect the score from Regionals to progress the same into WGI Championships?

- This varies in each class but the short answer is NO! Understand that the function of the Regional Season is to qualify each group for Championships and to seed them into their initial preliminary round of competition. The Numeric formula for progression used for standings throughout the Regional Season DOES NOT progress into Championships. Because the primary focus of the Championship Judge is to make sure the correct units progress into the next round of competition, they are asked to focus primarily on Ranking. This consideration, along with the sheer volume of groups attending Championships will have the impact of driving most scores down, especially in Prelims. In fact, when comparing Regional and Championship scores during qualifying rounds, more scores will be lower at Championships than Regionals.

COMMENTARY FAQ

What is the purpose behind the judges' commentary?

- To provide the color guard with a moment-by-moment accountability of what the judge is responding to regarding scoring accountability.

What should the judges offer in their commentary?

- Comments should emphasize those parts of the show that are important to the scoring process.
- Comments should be **specific** identifying both strengths and weaknesses.
- Comments should assist the instructor in improving the program or performance relative to the caption.
- Comments should reflect an educational approach that rewards achievement
- Comments should offer an equal observation both to what is unfolding on stage as well as how the performers are achieving.

Why do judges in the same caption often offer such different comments?

- In GE & DA, varying vantage points will present the shows differently. A high viewing position will offer a very different view from a judging area that is 10 rows high.
- Judges are not clones; they are encouraged to bring their unique backgrounds and expertise to the judging role.
- As shows grow and evolve, the eye may be drawn to different moments within the program.
- IA judges should be more similar if properly applying the observation technique of commenting on “Who, what, how” as they sample the program.

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CRITIQUES FAQ

What is the purpose for critiques?

- To provide a discussion venue where instructors and judges can grow from the exchange of information.
- To allow instructors to gain clarification on any questionable area of the commentary.
- To discuss the scoring application offering insights into what drove that number.
- To allow the color guard to best prepare for World Championships.

How can I best prepare for critique?

- The Instructor
 1. **Know the scoring system**– speak from an informed base.
 2. Listen to your commentary and make notes relative to questionable areas
 3. Try to watch your competitors as well as your own group and be honest in the qualities between your guard and these “neighbors.”
 4. Be specific, be clear, take notes on the judge’s feedback
 5. Be relaxed and “in control” of your fatigue, emotions and frustrations.
 6. Speak in a calm tone of voice and **listen** to the answers.
- The Judge
 1. Take notes following each performance
 2. Identify each guard’s “neighbors”
 3. Find out the goals of the unit so your dialogue has maximum benefit.
 4. Encourage the instructor to take the lead in asking questions.
 5. Know that the instructors’ primary concern is scoring and ranking and be accountable for your decisions.
 6. Be relaxed and “in control” of your fatigue, emotions and frustrations when you engage in this dialogue.
 7. Speak in a calm tone of voice and **listen** to the answers.

In the A Classes, factoring the RAW score will present challenges. Judges are to be accountable for both RAW & FACTORED results. This accountability will insure the quality of critique conversations for the A Classes. There are tools offered to WGI Judges and Circuit Partners to assist with this.

What can instructors ask at critique?

- This is your time. All questions around the competitive process are possible.
- For clarification of any unclear comments.
- For input on why the judge rated and ranked your guard in his/her caption.
- Instructors can also offer insights to aid the judge's awareness in subsequent viewings
- Questions concerning the comparative process are also acceptable

KNOW THIS...

Where do I go if I have a concern?

It is the intent that the administration personnel handle all issues occurring at a WGI Regional on site.

- **Contest procedure issue:** Refer to the Contest Administrator, Director of Color Guard or WGI Representative
- **Penalty issue:** Refer to the Lead Judge at your show or if further follow-up is needed, contact the Director of Color Guard.
- **Scoring issue:** Refer to the Lead Judge at your show or if further follow-up is needed, fill out the online **Color Guard Judge Evaluation Form**. This will go directly to the Chief Judge and gain a response within the week.
- **Commentary issue:** Refer to the Lead Judge at your show or if further follow-up is needed, fill out the **Color Guard Judge Evaluation Form**. You will be able to attach the commentary in question to the electronic form.
- **Professionalism issue:** If pertaining to a judge refer to the Chief Judge through the Judge Evaluation Form or the Director of Color Guard. If pertaining to contest personnel refer to the Director of Color Guard and/or Executive Director.

Where do I go for help?

- Adjudication – Either the Lead Judge for regional or submit the online Judge Evaluation Form.
- Questions about the Judging System – **Education Coordinator, Director of Color Guard Development, and Steering Committee Instructors.**
- Continued advice on my program - **WGI 1on1** is an online evaluation that can be found at wgi.org.

Reach out if you need! Be Brilliant!
Karl - Karl@wgi.org