

Northern California Band Association

Winterguard Judges Educational Packet

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Judges' Roles

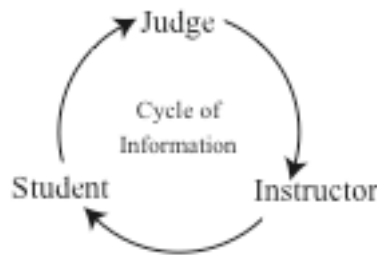
As we begin this study course, it is important to examine what is expected of us as judges. For this purpose, let's recall the reasons we chose to become a judge in the first place.

In most cases, we come directly from this activity as performers or instructors. Many of us have had the opportunity to be adjudicated ourselves. We fondly remember those judges who encouraged, guided, and inspired us. They were the ones who seemed truly engaged— always interested in our growth, be it large or small. We may also remember, less fondly, those who seemed impatient, rude, or indifferent about our progress.

Early on, many of us began an *informal* judges training by listening to these judges' tapes— thereby learning *how to* and *how not to* be effective as a judge.

It is through our similar backgrounds that we realize we exist for those whom we adjudicate. The performers and their instructors are at the foundation of this activity. A great judge contributes to their successes and shares in their joys as they evolve and grow before our eyes.

Our ability to communicate clearly and effectively with the units is as important as our ability to rank and rate. Through observation, we become a key player in the communication process. Consider this model showing the exchange cycle of information:



As the units grow and evolve, we too must grow and evolve. They wait in anticipation for our spoken critiques and react accordingly week after week, show after show. Our ability to recognize, appreciate and reward their continued efforts is paramount. By understanding our responsibility to stay current with this ever-evolving activity, we will be better able to serve them in their quest for greatness.

As effective adjudicators we:

- Serve as educators who foster a community of learning.
- Encourage growth from all units so that they may rise to their highest potential.
- Are continued learners who observe and grow with the activity.

Judges' Professionalism

- 1) **Act the part.** You are always a judge, even when the contest is over or before it has begun; even in non-activity situations. People will take your casual comments out of context or place greater value on them than you wish. Know this and be prudent in what you say or do.
- 2) **Be prepared.** Present a heightened image of yourself. Be well groomed and professionally dressed. Be punctual.
- 3) **Watch your actions.** Body posture or gestures or side comments during judging are ALWAYS observed, often misunderstood and usually detracts from the credibility of the judge.
- 4) **Watch your politics.** Leave old bias, angers or axes to grind outside the arena. Leave last year behind and bring to the students the best and most open attitude you can. The students are not responsible for the foolish politics of adults. Be sensitive to your relationship within the activity. Keep friendships out of decision making. This breeds distrust faster than anything.

Judges' Standards

- 1) An unquestioned sense of ethics, standards, and professionalism.
- 2) A strong understanding of the activity, its goals, values, and direction.
- 3) A full and comprehensive understanding of the caption(s) and application of the criteria.
- 4) Strong in-depth recognition skills.
- 5) Well-developed communication skills relative to tape observation.
- 6) An open mind and an educational approach to adjudication.
- 7) The ability to function within a team.

NCBA Winterguard High School Class Descriptions

NOVICE “B” CLASS DESCRIPTION

The performers in this class are the youngest or least experienced guards with little to no experience. Groups may be taught by inexperienced instructors or may even be “self taught” with a student leader(s). They might not have a training program in place or one is just starting to evolve. Novice “B” class guards are encouraged to develop their training programs and members in very **BASIC** movement, equipment, and performance skills. Novice “B” class guards would only focus on the most basic techniques and skills. Suggested performance time would be a minimum of 2.5 minutes and a maximum of 7.5 minutes with at least 1.5 minutes of equipment time. Instructors are encouraged to not overwrite advanced skills for individual/solo performers. Credit will be given for full ensembles demonstrating basic equipment and movement fundamentals.

NOVICE “A” CLASS DESCRIPTION

The typical group in this class would have limited rehearsal time, limited staffing and/or young/growing instructors. While Novice “A” class performers have had some training and now understand basic fundamentals covered in the Novice “B” class, their vocabularies are still at an introductory level with fundamentals as their primary goal. This area is where the beginning student will be nurtured and developed with the very beginning skills and qualities as their standard. The prime purpose is to develop individual training that will assure each student’s technical growth. It is also to focus on logic in programs that will allow the performers to reach high achievement. This is intended to discourage those who overwrite in an attempt to be competitive and whose excessive demand on the performers precludes their proper training and development. This class offers these beginning students an opportunity to take appropriate steps and receive full reward as they evolve toward the level of Intermediate Class competition.

- Technique in all areas should be established above the Novice “B” level.

INTERMEDIATE CLASS DESCRIPTION

The typical group in this class would have limited rehearsal time, limited staffing and/or growing instructors. Intermediate class performers and/or staff have had some experience and now understand basic fundamentals covered in the Novice class. Their vocabularies are still at an introductory level but are beginning to include more dimensionality and phrase sharing. Moments of dynamic efforts are introduced. Style and Identity are beginning to evolve. The Intermediate performer will be challenged yet nurtured as they explore beyond the Novice class expectations. The focus remains on developing individual training that will assure each student’s technical growth and success. Directors and/or instructors continue to strive for logic in programs that will allow the performers to reach high achievement. This is intended to discourage those who overwrite in an attempt to be competitive and whose excessive demand on the performers precludes their proper training and development. This class offers these Intermediate students an opportunity to take appropriate steps and receive full reward as they evolve toward the level of Advanced Class competition.

- Technique in all areas should be established above the Novice “A” class level.

ADVANCED CLASS DESCRIPTION

The typical group in this class might have moderate rehearsal time or limited staffing, but has a designated instructor with experience. Advanced class performers will therefore be challenged at an accelerated rate beyond the basic fundamentals. Their vocabularies may still be at an intermediate level but dynamic efforts are more consistent throughout. Style and identity are evolving and are noted for artistic merit. The focus remains on developing individual training that will assure each student's technical growth and success, but now allows individual performers to be featured outside ensemble efforts to reflect musical nuance. This is intended to discourage those who overwrite in an attempt to be competitive and whose excessive demand on the performers precludes their proper training and development. Directors and/or instructors now strive for clear concepts and logic in programs that will allow the performers to reach high achievement. This class offers Advanced students an opportunity to take appropriate steps and receive full reward as they evolve toward the level of Scholastic Class competition.

- Technique in all areas should be established above the Intermediate class level.

SCHOLASTIC CLASS DESCRIPTION

The typical group in this class has ample rehearsal time and an experienced staff/director. Scholastic class performers are proficient beyond intermediate fundamentals and will therefore be challenged with advanced vocabularies of dynamic efforts throughout. Style and identity have evolved and the program design is noted for artistic merit. The focus remains on developing individual training that will assure each student's technical growth and success, and showcases individual performers outside ensemble efforts to reflect musical nuance. Directors and/or instructors now strive for clear concepts and logic in programs that will allow the performers to reach high achievement. This class offers these experienced Scholastic level students an opportunity to display their skills in performing advanced choreography in an artistic venue as they evolve toward the level of Open Class competition.

- Technique in all areas should be established above the Advanced class level.

OPEN CLASS DESCRIPTION

The typical group in this class has ample rehearsal time and an experienced staff/director. Open class performers have mastered advanced fundamental skills and therefore will be able to achieve advanced vocabularies of dynamic blends of movement and equipment upon form. Style and identity have evolved and the program design is noted for strong and sophisticated artistic merit. The focus remains on continuing individual training that will assure each student's technical growth and success, and showcases individual performers outside ensemble efforts to reflect musical nuance. Directors and/or instructors now strive for sophisticated concepts and clear logic in programs that will allow the performers to continue to reach high achievement. This class offers these highly experienced Open level students an opportunity to display their skills in performing advanced choreography in an artistic venue.

- Technique in all areas should be established above the Scholastic class level.

NCBA Winterguard Judge Placemat

A Quick Glance Tool for Effective Classifying and Scoring of Units

Judges, please use the following quick-glance “key term” criteria sheet to refer to key box elements/criteria for each classification. This will help greatly with accurate caption scoring and any reclassification of units.

Remember...

- Judges’ scores must reflect the “box elements/qualities” a unit displays.
- Judges must be accountable for every score they give a unit.
- Effective taped commentary should reflect the score per the box criteria.

EQUIPMENT & MOVEMENT – HIGH SCHOOL				
Open Class (Box 1)	Scholastic (Box 2)	Advanced (Box 3)	Intermediate (Box 4)	Novice (JRH Sheets)
Applies:	Understands:	Knows:	Develops:	Discovers:
<u>Extensive</u> vocabulary <u>Extensive</u> layering of Form, Body and Equipment <u>Strong</u> strength and development <u>Good</u> body development <u>Complex</u> spacial awareness Complex ensemble responsibilities <u>Complex Variety</u>	Expanding vocabulary <u>Increased</u> layering of EQ, MV, and Form <u>Improving</u> strength and development <u>Improving</u> body awareness <u>Consistent</u> spacial Awareness Ensemble Responsibilities <u>Basic Variety</u>	<u>Expanding</u> vocabulary <u>Growing</u> layering of EQ, MV, and Form Growing strength and development Limited body awareness <u>Growing</u> spacial awareness Ensemble Responsibilities Intro of Variety	<u>Limited</u> vocabulary Limited layering <u>Growing</u> strength and development <u>Limited</u> body awareness <u>Limited spacial</u> awareness Ensemble responsibilities <u>Intro of variety</u>	Vocabulary Limited layering Limited strength and development. Body awareness Spacial awareness Technique Single efforts Ensemble responsibilities

(Created 1/17/07, amended 2/7/10)

GENERAL EFFECT – HIGH SCHOOL				
Open Class (Box 1)	Scholastic (Box 2)	Advanced (Box 3)	Intermediate (Box 4)	Novice (JRH Sheets)
Applies:	Understands:	Knows:	Develops:	Discovers:
<u>Fully developed</u> Program Concept Style and Identity Stage Presence & Communication Planned Effects Program Pacing Transitions Coordination <u>Full engagement</u> of Expressive Efforts <u>Sophisticated</u> Coloration, Costume, & Props <u>Full dimensionality</u> & reflection of Soundtrack	<u>Clearly identifiable</u> Program Concept Style and Identity Stage Presence & Communication Planned Effects Program Pacing Transitions Coordination <u>Consistent</u> Expressive Efforts Coloration, Costume, & Props <u>Increasing dimensionality</u> & reflection of Soundtrack	<u>Moderately developed</u> Program Concept Style and Identity Stage Presence & Communication Planned Effects Program Pacing Transitions Coordination <u>Occasional</u> Expressive Efforts Coloration, Costume, & Props <u>Moments of dimensionality</u> & reflection of Soundtrack	<u>Program Concept</u> Style and Identity Stage presence & <u>Communication</u> Planned effects Program Pacing Transitions Coordination <u>Limited</u> Expressive Efforts Coloration, Costume, & Props Reflection of Soundtrack	Style and Identity Stage presence Planned effects Program Pacing Transitions Coordination Reflection of Soundtrack

(Created 1/17/07, amended 2/7/10)

Scoring Scale for High School Open –Intermediate

	Open HS	Scholastic HS	Advanced. HS	Intermediate HS
MV/EQ 150 Vocab. + 150 Excellence= 300 TOTAL	130-150	120-140	105-125	90-110
GE 200 Repertoire+ 200 Per. Effect= 400 TOTAL	174-200	160-185	140-165	120-145

Scoring Scale for HS Novice & JH/MS Guards

NOTE: The criteria changes from the HS sheet to the HS Novice & JH/MS sheet. Box 1 on the HS Novice & JH/MS sheet is equal to Box 2 on the HS sheet and so forth. A separate Box 4 was created for the HS Novice & JH/MS sheet as well as a Box 1 for the HS sheet.

	Novice HSB	Novice HSA
MV/EQ 150 Vocab. + 150 Excellence= 300 TOTAL	90-104	100-115
GE 200 Repertoire+ 200 Per. Effect= 400 TOTAL	120-138	135-150

	Scholastic JH/MS	Advanced JH/MS	Novice JH/MS
MV/EQ 150 Vocab. + 150 Excellence= 300 TOTAL	130-150	112-134	90-115
GE 200 Repertoire+ 200 Per. Effect= 400 TOTAL	174-200	148-179	120-150

Scoring Points to Remember:

- Remember that this is only a general scale. If you follow the criteria and class descriptions you may find that you judge outside the scale values. For example, a unit may have strong, technical, and well-choreographed movement, but may not have the same achievement in equipment skills. Therefore, the movement and equipment scores may end up in close, but varying boxes.
- In regards to vocabulary, make sure the guards are demonstrating choreography that fits within their class descriptions, especially in regards to over and under writing of choreography. This is where the correlation of vocabulary to excellence comes into play when assigning scores. This correlation will change throughout the season, hopefully leading to increased excellence by championships because full achievement of the choreography is accomplished. For more information on achievement commentary and observation skills, read the “Achievement Commentary” section in the Winterguard Judges Educational Packet.
- In regards to sub-captions within a caption, judges may find themselves scoring in 2 separate boxes. For example, it is the first show for High School “A,” an open guard. Their program has clear direction and training is evident, but parts of the program still need refining for all dynamic efforts to be effective. The movement and/or equipment judges may find themselves giving High School “A” a Box 1 for Vocabulary and a Box 2 for Excellence.
- In regards to JH/MS guards scoring higher than Novice HS guards, this is a possibility. It should naturally happen if you follow the class descriptions. Keep in my mind that most top JH/MS guards have experienced staff/directors that know how to appropriately choreograph and train at any level. Therefore, these JH/MS guards may achieve at a higher level than most Novice HS guards.

Tape Commentary

Study Guidelines

- 1) Familiarize yourself with each caption sheet's criteria (front and back).
- 2) Study the outline of making an effective tape.
- 3) Review the Communication Points and Achievement Commentary pages.
- 4) Read through each of the following scenarios for each caption. Consider the content of each comment, and how it can range in effectiveness and educational quality.
- 5) Apply what you have learned: consider making your own practice tape while watching an old winterguard video.

Outline of a Judge Tape

- 1) Introduction
- 2) Caption Comments
- 3) Interim Summaries
- 4) Wrap-Up Comments

Let's use a fictional NCBA winterguard team "Smith High School" as an example to study our outline of giving an effective judges' tape:

INTRODUCTION

If time allows, try to record your tape introductions before the show to allow for more time later for the scoring process. There are many ways to give a tape introduction, but all should encompass the following elements: welcome to participating unit, the judge's full name, name and date of competition, caption, and other welcome comments.

Example:

"Good evening Smith High School Winterguard. My name is John Doe and we are here together at the NCBA Winterguard Show on March 2nd. It is my privilege to be adjudicating you in the equipment caption tonight. I hope my comments will be of use to your continued growth. I'm looking forward to seeing the performance and I will be back with you when you begin. Have a great run!"

CAPTION COMMENTS

*Refer to the Commentary Scenarios and MV/EQ/GE Supplements.

INTERIM SUMMARIES

The judge articulates what he/she has cumulatively observed at a given portion of the show. This includes WHAT the ensemble has displayed and HOW they have done it.

- This information is helpful to the unit so they know how they are progressing through their program.
- The judge benefits by articulating to THEMSELVES what they have cumulatively observed and the interim summaries can be later used for a final wrap-up summary at the end of the tape – leading to the scoring process.

Equipment Interim Summary Example (towards first half of show):

“Ok Smith High School. In your program thusfar, you have explored some basic equipment fundamentals with moderate layering of lower body and upon drill. It is apparent that there is a training program in place to support your choices. Excellence is moderate in nature. Only isolated performers are showing some expressive qualities with the equipment. Some members are achieving at a higher level than others. Let’s see how the rest of the program progresses.”

Equipment Interim Summary Example #2 (towards second half of show):

“All right Smith High School. I see here towards the end of your program you are exploring more of a variety with various equipment planes and intermediate and advanced skills. Achievement of these more advanced skills are fair in nature. A majority of the performers appear to be struggling with achievement due to the increased demand of body and drill responsibilities with the equipment. I would encourage you to look at how your training program can better support your choreographic choices in this part of your program.”

WRAP-UP COMMENTS

You should give a cumulative analysis of the unit’s program based upon your interim summaries. Your score should reflect the overall commentary in your tape. Be specific in acknowledging two or three things the unit did well and give them two or three suggestions that will assist them for continued growth.

Wrap-Up Commentary Example:

“Ok Smith High School. I think a positive quality of your equipment program is how you have written in some basic fundamentals in parts of the show that match the training level of the students. They show promise for mastering these skills and I would encourage you to reinforce their training program so they can reach full achievement.

There are some moments in your program where you have choreographed some advanced equipment work upon advanced drill and movement. The composition of the last half of the program appears to surpass the students’ ability to achieve. I would encourage you to take a look at this part of the show if either the composition can better match the students’ training or if the training program needs to be enhanced to match your choreographic choices.

I hope my comments are helpful and I wish you the best of luck as you continue to work on the program.”

Communication Points

- 1) Stay in caption!
- 2) Your tone of voice reflects your attitude and your personality.
- 3) Be present and energetic in your commentary whether it is the first or last guard of the show. Every unit deserves your full attention and energy.
- 4) Practice with the recorder. Make practice tapes while watching a winterguard video. Make sure you speak slow enough to be understood. Listen to your tapes. You are often your harshest critic. Use this to your benefit to give accurate and intelligent commentary so that others can understand your intent as well.
- 5) Judge what you see, not what you want to see. Relate what the guard is doing back to the criteria sheet.
- 6) Avoid long gaps of silence in your commentary and DO NOT give silent tapes. At the very least, a judge can communicate WHAT they are seeing a unit doing/attempting.
- 7) Complete your thoughts and be specific. Remember: WHO, WHAT, HOW.
- 8) Balance your tape with both positive and negative observations. Do not “sugar coat” your commentary and only offer a guard a tape full of praise. Do not “nit-pick” a guard to death and only offer a tape full of negative comments.
- 9) Your tape will be heard by numerous people and will be a form of documentation. Frame your comments in a way that can be heard by anyone (instructors, students, directors, parents, school administrators).
- 10) EDUCATE. Remember to frame comments positively. Criticism should be constructive. Find at least one element a unit is doing well and applaud them for it. Remember, your job is to give information to help the unit grow over the course of the season as well as down the road for future seasons to come.
- 11) Communicate with your judging colleagues and ask for feedback. Learn from each other and find ways to improve your own commentary and observation skills.

SUGGESTED READING:

“How to Win Friends and Influence People” by Dale Carnegie

Achievement Commentary

It is common to see a large range of ability levels within the NCBA winterguard classes. With these factors in mind, it is important for judges to have commentary tools to talk about achievement.

It's tough to talk about achievement when students lack training and/or when achievement is marginal or non-existent. It's also a challenge to make sure your commentary is of educational and scoring significance. Below are suggested ways in which you might discuss achievement on your tapes. Of course, commentary can be done in many alternative ways.

- 1) **The unit is significantly weak, training is not apparent** = Achievement is impaired due to an apparent lack of training. Or, achievement would definitely grow if training and accuracy were demonstrated more. Or, achievement issues suggest a concern about the students' general compatibility to the program.
- 2) **The unit is inconsistent in terms of training and excellence from member to member** = There is an inconsistent degree of achievement, some performers are fairly strong and others definitely not up to that level.
- 3) **The unit shows moderate training but seems to be suffering from "errors."** = Achievement from a training perspective is moderate and growing: work on individual errors to enhance excellence.
- 4) **Portions of the show are well achieved while other portions are still weak.** = There are sporadic moments of achievement that show real promise; work for a consistent demonstration of skills throughout. Training would support this development.
- 5) **Composition surpasses the students' ability to achieve.** = Students are struggling to achieve the material you have written. Training is recognizable up to a point but doesn't yet seem to support the composition.
- 6) **The unit seems to be right on target in performing what they have been given.** = Good achievement overall, performers' training definitely seems to be compatible to the composition.
- 7) **The unit, while technically sound, is lacking in expressive qualities.** = While achievement is impressive at a technical level, students seem to lack the awareness of expressive opportunities. Overall achievement will be enriched when they demonstrate expressive qualities.
- 8) **The unit is excellent and surpasses the composition.** = Impressive and consistent achievement throughout supports strong training both technically and expressively. Full achievement offers you the opportunity to enrich the composition should that be appropriate.

These are only a handful of examples of how you might verbalize observations to achievement. They are positive in nature and offer solutions while giving qualifying significance relative to scoring.

Equipment Commentary Scenario

There are two groups of flags on either side of the floor. They are about to perform an impact flag phrase. The group of flags on side one of the floor (left side) shows good excellence and timing for a majority of the phrase, but there were timing issues at the beginning. It was obvious that they were not together on the first count of the phrase and it caused a visual distortion. Throughout the phrase (about 32 counts), they move through various 45-degree angle planes, around the body, as well as integrating lower body movement with the equipment. It is not “perfect,” but it appears the members understand what is being asked of them and achievement is good.

An effective taped comment will encompass all of the following key elements below (A-C). If there is a recurring problem and/or positive quality, a judge may reiterate that information in her/his wrap-up comments at the end of the tape as a way to encompass recurring concerns or accolades throughout the program. The key below will be used to illustrate commentary effectiveness for the scenario:

INITIAL JUDGE OBSERVATIONS

- “I saw something ‘messy’ in the beginning of the equipment phrase from the flags.”
- “Something in the timing was not right, but I’m not sure exactly what caused it.”

Key

- A. **WHO:** Pinpoints the specific section or part of floor the judge is looking at.
- B. **WHAT:** Recognizes fully WHAT element is being demonstrated.
- C. **HOW:** Recognizes fully HOW the element is achieved/performed.

Equipment Commentary Scenario	A	B	C
“Flags, watch your timing.”			
“Ok, flags on the left, we need to make sure we start together...oh, thank you for the nice solid catch at the end.”	X		
“I am watching the flags on the left side of the floor. You work through some flourishes from mid-pole, use of 45 degree planes with body lunges, hand to hand changes.”	X	X	
“I’m looking at the flags on side one (left side) of the floor. Timing on the initiation from the lunge position was different from member to member. Ok, I’m going to look at the rest of this phrase for you (pause). However, once they get into the phrase, there is fairly good excellence and I appreciate your layering of body and various positions/planes with the equipment and use of length of phrase. But look at body preparation before initiation of equipment phrases. The members need to make sure they fully lock in positions with both equipment and body.”	X	X	X

General Effect Commentary Scenario

There are two groups of flags on either side of the floor. They are performing an impact flag phrase that reflects the dynamic nature of the soundtrack with two contrasting flag colorations. The performers display strong training in equipment handling skills layered and integrated with lower body movement. There are some timing issues, but the overall intent is readable and understood. Overall, the phrase moves logically through time, but sometimes ignores musical nuances heard in the soundtrack. At times the coordination between the groups falls short of creating a truly unified presentation. Even so, the climax of the musical phrase unites the two groups into one—filling the floor with a rich texture of complimentary colors and generating an excellent level of audience response.

INITIAL JUDGE OBSERVATIONS

- “NICE colors.”
- “Sometimes I’m not sure which group I should be looking at.”

Key

- A. WHO:** Pinpoints the specific section or part of floor the judge is looking at.
B. WHAT: Recognizes fully WHAT element is being demonstrated.
C. HOW: Recognizes fully HOW the element is achieved/performed.

General Effect Commentary Scenario	A	B	C
“I really like the colors.”			
“The colors of the silks help to show the different melodies we hear in the soundtrack.”	X		
“The performers show good commitment to this phrase, working with the opposing colorations of the silks to produce a strong effect. (pause) The choreography is good but sometimes unity is not realized.”	X	X	
“I like the choice of complementary colors and how they enter the floor—let’s see how this develops. (pause) The performers appear fully committed and although there are individual timing errors near the beginning of the phrase, the musical intent is clear. The mood is enhanced with the opposing silk colors and the staging of the flag blocks. (pause) I’m enjoying the choreographed effects of each flag block, but there are moments when there seems to be a lack of unity between them. (pause) You might want to examine the coordinated efforts throughout to increase the effectiveness of the entire ensemble. (pause) Again, brilliant use of color, nicely punctuated with the integrated multi-leveled aerial.	X	X	X

Movement & Equipment Terminology

Movement – Terms to Enhance Taped Comments

Center – The foundation of all movement. Contracting the abs and “pulling up” through “the center” of the body to a position of stability and strength -- “understanding your center” is the demonstrated ability, as a result of training, to “find your center” and move in a fluid and controlled manner making gravity work with you.

Turned Out – basically knees centered over feet, hips rotated out

First Position – feet with heels pressed together, turned out or parallel

Second Position – same as above except foot placement is slightly wider than shoulder width

Isolation – any movement limited to one area of the body, for example a head or shoulder roll, or choreographed hand gestures (such as a wrist press)

Extension – maximized reaching out, stretching out, extending out away from the body

Contraction – tightening the abs, bending the knees and tucking the pelvis to form a C with the torso, shoulders over knees

Releve (rel-uh-vay) – up on the balls of either one or both feet

Plie (plee-a) – “to bend” -- bending at the knees with either the torso held upright and the spine straight (into the floor) or with the torso and spine in a contracted position – shoulders over hips

Port-de-bras (pour-duh-bra) – arm carriage – choreographed arm positions for balance or to add character

Port-de-corps (pour-duh-core) – body carriage – port-de-bras action supplemented with movement of the trunk

Jazz walk – walking with an emphasis to toes hitting first – technique will vary

Jazz run – same as above but steps are generally larger and faster, front leg is reaching out to gain ground and a strong pushing motion is needed from the back leg to propel the body forward, reduce bounce and maximize control on the move

Body Roll –rolling or wave-like motion exhibiting alternating tension and release throughout the entire body/spine

Passe (pa-say) –transitional shape where the toe is pointed and drawn up to the inside of the knee of the other leg

Coupe (coo-pay) –transitional shape where the toes are pointed and the foot appears to wrap around the ankle, forcing the heel forward first and pointed toes to the rear

Forced arch – weight bearing foot position where the heel is lifted to its maximum, the knee is bent and the ball of the foot is pushing into the ground with extreme metatarsal tension

Pas de barras (pa-duh-ba-ray) – a linking step, quick changes of weight from one foot to the other

Attitude – lifted leg, in any direction, with the knee *intentionally* bent at a slight angle with the toes pointed

Lunge – a wide second (or fourth) position where all of the body’s weight is shifted onto one supporting leg (bent knee and a turned out foot) with the other leg straight.

Arabesque (air-uh-besk) – a straight leg (knee locked), extended to the rear and 45 degrees or higher while standing on a supporting leg

Scale – same as an arabesque but at 90 degrees or higher and typically incorporating a bend at the hip resulting in a lowering of the head and torso towards the floor

Degage (day-guh-jhay) – “to disengage” – quick, sharp brushes of the pointed foot into low and controlled elevations of the leg

Glissade – (glee-saud) -- “to slide or glide” – initiating leg slides out into degage, weight is transferred to the other leg with a sliding motion and subsequently into the next motion

Battement (bat-mont) – a controlled, large, swift kick with the knee straight, leg fully extended and the toes pointed.

Ronde de jambe (ron-duh-jhom) – “round leg” – an action where a straight, extended, leg is circled around the body from front to back or vice versa

Pirouette (peer-o-ette) – a controlled, whirl, spin or turn on one leg while in releve

Tour – “to turn” – any 360 degree turn of the body

Amplitude – the amount of air gained/height obtained in a jump, hop or leap

Jump/Hop – any spring into the air from two feet and landing on two feet where amplitude is gained

Leap – any spring into the air from one foot landing on one or two feet where amplitude is gained

Jete – (jha-tay) -- a “throwing step” where a leap is made from one foot to the other and amplitude is gained by *throwing* the leg into the air

Saute (so-tay) – “to jump” -- a leap in a forward moving or vertical direction on one foot – primarily used to travel but can be done in place with varying technique

Chasse (shaw-say) – “chasing one foot with the other” – a skip where the leading foot moves forward and the back foot follows replacing the forward foot – feet meet in the air briefly, toes are pointed – amplitude should be obtained -- used to travel and should never be done in place

Chaines (sha-nay) – “linked like a chain” -- a series of small turning steps in rapid succession while in releve -- used as a means of travel

Stag Leap – leap where the forward leg is in passé and the back leg is in an attitude mid-air

Split Leap – leap where both legs hit a mid-air parallel position in opposite directions

Tour jete – (tour jha-tay) -- same as “jete” but with a turn of the body mid-air

Equipment -- Terms to Enhance Taped Comments

Direct pathway – carving through one plane and in one direction – predictable pattern
Indirect pathway – carving through multiple planes and directions in a more unpredictable pattern
Release – the moment a toss is launched and free from the hands
Vertical Plane – a pathway that passes through vertical
Horizontal Plane -- a pathway that passes through horizontal
45 degree Plane – a pathway that passes between horizontal and vertical planes
Parallel – aligned together or alongside (parallel lines, feet in parallel)
Free hands – should be choreographed, should be a recognizable "style" and should be consistent member to member
Release Point – the hand position where the release takes place – position should be consistent member-to-member
Release Hand – the hand responsible for releasing equipment
J release – a saber release where the hand draws a J
Push – the amount of energy that determines number of rotations of the toss
Lift – the amount of energy that determines the height of the toss
Dip – the prep position going into a toss
Lofty – a word used to describe equipment hanging in the air
Tosses/Aerials – any push/lift launch of equipment into the air where at least one rotation is completed
Single/Double/Triple/Quad – Specific names for equipment tosses based on the amount of rotation – the goal is specific recognition through a quad
Buzz Toss – rifle - a term used to describe a low release point for the amount of push applied
Pop Toss – a toss where the equipment is launched into the air with a popping or flipping motion rather than push/lift action – usually one rotation or less
Vertical Toss – any toss on a vertical plane
Horizontal Toss – any toss on a horizontal plane – sometimes called "parallel" toss – recognize and credit rotations from ½ to 2
Cradle – tucking any equipment into the forearm – usually palm to elbow but can extend to shoulder
Dig – any type of cradled downward motion appearing to "dig" into the ground
Wraps – equipment passes completely around the body (ankles, knees, waist, neck, etc) or parts of the body (single thighs, calves, arms, wrists, etc)
Extensions – where the equipment becomes an extension of the body/limbs
Straight spins/Fan Spins – rifle – traditional vertical spin
Spin -- any type of equipment-spinning motion
Drop spin – flag - a spin with a down up rhythm, where the hand is *dropped* to pick up the equipment and continue onto the next spin
Push spin – flag - a spin with a down up rhythm, where the hand *pushes* the equipment around to continue onto the next spin
Double Hand – rifle – a strap,strap,back,back rhythm where a skip is introduced into a straight spin
Double Fast – flag – a down,parallel,up, parallel rhythm where the spin is said to be twice as fast
AB or ABC... -- dividing work so that performers are not all doing the same thing at the same time – the choreography may be the same with differences in timing – or the choreography may be entirely different yet complementary – creates texture and reduces exposure to some degree
Layering – adding demand onto demand, or complexity onto complexity -- for example, adding equipment work on top of movement work, or adding drill under equipment work,
Weight -- designed changes in weight - achieved thru the use of movement, color or material
Texture – sometimes referred to as "layering"
Spatial relationships – **where** are you in space – for example the distance between performers *i.e. kinesphere*
Exposure/Exposure to error – Moments designed into the program as exposure to error should be recognized and credited according to achievement level
"working multiple areas of the equipment" – worthy of special recognition and credit -- working the traditional and the non-traditional parts of the equipment – for example a flag working from either extreme end of the pole, or the silk itself -- a rifle working the strap, or either extreme end of the rifle -- or the saber that works from the extreme tip of the blade
"working into the ground" – movement/equipment combination that takes the body onto the floor
Parts of equipment – demonstrate – parts of a rifle, parts of a saber, 1-4 on a flag – recognize and reference as part of commentary

Additional General Commentary

Training

Basics -- Recognize and reward evidence of a solid basic training program. It will be apparent whether or not training program underlies the vocabulary in the program. Comment on what enhancements might be added to the training program to help the performer's skills develop so they can maximize the effectiveness and appeal of their program.

Body Development -- Recognize and reward evidence of training in *both* the upper and lower body. The point being that the lower body supports everything that goes on in the upper body. Proper training will result in equal strength in both areas, a demonstrated and well developed understanding of "center", strong commitments to weight shifts and tempo changes will be apparent, and more control in turns, leaps and jumps will be exhibited.

Expressive Qualities -- Recognize and reward performers for appropriately fulfilling choreographed nuances, for showing sensitivity (or for a growing development of sensitivity) to musical mood, tempo changes and characterization where appropriate. Performers should show evidence of training in *maximizing* choreographed expressive moments; pauses, sustained moments, gestural qualities, and facial expressions and be encouraged, *through their training*, to bring their own genuine emotion to their performance.

Breath -- Recognize and reward appropriate use of breath -- particularly breath in releases and breath clearly choreographed into the program. Comment on holding of the breath, as many young performers tend to do this.

Stamina/Concentration/Focus -- the training program should be rigorous enough to develop a stamina level appropriate for the length, pace and demands of the program. Concentration and focus are just another "basic". Recognize and reward it where you find it. Comment on how to enhance it where it's lacking.

Breaks/Recovery -- Recognize and reward demonstrated ability to appropriately recover from a break and make it a part of the performance. An appropriate training program will address recovery at all skill levels.

Staying in Step/Staying in Tempo -- Staying in step and staying in tempo are important foot details because out-of-step-and-phasing problems detract greatly from the overall continuity and flow of a program -- and lessen its' appeal. Foot details should be addressed in the basic training program to the point where that training is clearly evident in a performance.

Judging the novice, intermediate and amateur classes can be a challenge:

These classes can be very difficult to judge because they can have a tendency to look the same. Typically they have similarly limited skills or the same skills and so they have the same vocabulary. The major difference between guards in these groups is likely to be in the area of achievement excellence. Unfortunately, and as we all know it's hard to focus commentary on achievement where basic training is severely lacking or absent. Judge's tapes for these types of groups could include commentary on *evidence of a good training program, logical and appropriate writing of vocabulary and planned effects and should put a strong emphasis on development of consistent basic technique*

Choreography

Over/Under Written Choreography -- Recognize and reward choreography *appropriately written to the performer's skill level*. Comment on how the book is, or is not, appropriate for the current skill level of the performers. Look for vocabulary the performers can *achieve at a consistent level*. Make constructive comments on what might be done to enhance the vocabulary to make it more suitable to the performer's skill level or to enhance the overall appeal and cohesiveness of the program ... or give recognition and kudos for an appropriately conceived program.

In Conclusion

Keep the commentary going with specific, focused vocabulary. Because they can't read into your silence (or read it incorrectly) nothing is more frustrating to a performing unit than silence on a judge's tape. Unless you follow it up with "WOW" ☺

The ideal *equipment or movement* judge's tape will include a running commentary on positives *and* negatives, will address show design and performance excellence, and, provide feedback of what is being done, how it's being done and who is doing it. The running commentary approach ensures the performers know that you are seeing, a more importantly *understanding* everything they're doing and planned for you to see.

Most importantly an ideal judge's tape will support the score.

A Study of General Effect

The General Effect caption contributes the largest point value to the overall score. As GE judges, it is of paramount importance that you have a solid understanding of equipment *and* movement principles, performance qualities, and design fundamentals.

You are expected to speak to each of these components as they relate to the *whole* of the program, fully able to address each separately while keeping in context of the overall show concept.

The GE judge credits all of those elements in a unit's audio/visual presentation including form, body, and equipment, as they pertain to show design and composition.

“The whole is greater than merely the sum of its parts.”

General Effect: the blend of *design, technical proficiency, and performance qualities*. The GE score represents THE WHOLE.

The GE Scoresheet:

- Repertoire Effect (200 pts)
Credit the effectiveness of the Repertoire, the creativity and originality of the program, the depth of design and the use of color through attire and equipment.
- Performance Effect (200 pts)
Reward the believability of the characterizations and role within the program and the excellence of the performers' communication.

Repertoire Effect (200 pts)

Consider each of the following:

- Program Concept:** The vehicle, including sound or musical interpretations— the intent of the show, the shaping and pacing of the format.
- Design:** The plan, arrangement, presentation and staging of equipment, movement, form and color to create a coordinated and focused blend of all elements.
- Musical Interpretation:** The visual relationship to, or enhancement of, musical aspects of the program including mood, phrasing, intensity, dynamics, etc.
- Creativity & Originality:** The presentation of new and unique ideas in program, physical motion, equipment, or any other design aspect.
- Variety:** The presentation of many different ideas and concepts with regard to equipment, movement, form, sounds, and effects.
- Coordination:** The designed blend of all elements to enhance the whole.
- Planned Effects:** Important events or series of events that lend significance to the total concept.

Performance Effect (200 pts)

Consider each of the following:

•**Communication:** The ability of the performers to draw the audience into what they are doing; to relate to and include them.

•**Emotional Impact:** The ability of the performers to generate feelings to the audience and to the judge.

•**Identity:** The consistent and effective method of presentation which distinguishes the group of performers from others.

•**Overall Accuracy as to Effect:** The accuracy of equipment, movement, and form responsibilities as it pertains to effect; the clarity of the intent of the program.

Some Final Thoughts:

The blend of Repertoire and Performance is the means to create effect. The Repertoire exists only when it is performed and it is enhanced with a wonderful performance. For the performers, the opportunity to demonstrate a broad array of skills is made possible by the repertoire. The two go hand in hand.

*Contents based on terms and definitions used by Winterguard International (www.wgi.org).

A Student Centered System

Within the nature of the winterguard and pageantry activity as a whole, it is easy to get caught up with such trivial elements as competition (whose team beat who) and negative bad mouthing of other teams, instructors, directors, and judges.

As effective adjudicators, we must remind ourselves that we are all on the same team as instructors and directors in serving our primary figure: THE STUDENT. Judges should remind themselves and each other that whenever they are at a show, they are there for one reason: THE STUDENT.

THE STUDENT IS...

- ...the basis of the winterguard activity. Without them, there would be no need for a show, competition, or our association.
- ...not a score, placement, or a trophy – but instead a flesh and blood human being with feelings and emotions like our own.
- ...not someone to be tolerated so that we can do our “thing.” They ARE our primary focus.
- ...a young person who seeks our guidance, support, and modeling so they can grow and be successful in the pageantry activity and beyond.
- ...the purpose of our work. We are not doing them a favor by serving them. They are doing us a favor by giving us the opportunity to do so.

Remember...

It's about the educational system and the students!